

Monumental Effigies in Somerset.

PART VII.

THE CYCLAS, CAMAIL AND JUPON "KNIGHTS."

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THE quarter of a century (1321-1346) which marks the *Cyclas Period* is probably the most picturesque in the long history of defensive armour.¹ The number of "knights" portrayed in this curious garment² either in stone, wood, or engraved on brass, during these two and a half decades are comparatively limited, and in Somerset we find only three stone "Knights" belonging to this special class of monumental effigy. Experience gained in the *Chain Mail Period* proved that defence was ineffectual against pointed weapons, for even if the mail was not actually pierced limbs were bruised and bones broken. During the time, therefore, that the cyclas was in fashion we meet with multitudinous coverings of plate, mail, and padded garments to resist lance, sword and arrow. The cyclas was evidently made of silk or some other thin material, falling easily into folds, and differed from the flowing surcoat as it was close-fitting, laced or buttoned at the sides, reaching to the knees behind and cut so short in front that we can trace the three protective garments beneath

1. Text-books frequently give the cyclas period as 1325 to 1335. Several "knights" are clad, however, in the cyclas before and after that time, and the late Sir William Hope considered the correct date for this period should be 1321-1346, so as to include practically all known examples.

2. The cyclas was probably adopted because the surcoat was found to be an inconvenient garment.

it, *viz.* the gambeson,¹ the hauberk of chain-mail² and the haqueton.³ In some of the earlier examples it was girded by a narrow cincture.

Stone effigies of "Knights" in the cyclas or cyclatoun in Somerset are found at Bathampton (Plate I, fig. 1), Huntspill, and Whatley (Plate I, figs. 2, 3). This garment in all three cases is longer behind than in front,⁴ and although it is usually laced up the sides, yet the lacings are dispensed with on the Whatley "Knight," where it is fastened with small round buttons, while the front of the skirt is elaborately decorated with an invected edging having a fleur-de-lis at each point (Plate I, figs. 2, 3). The two earlier of these three "Knights" (Bathampton, Plate I, fig. 1; and Whatley, Plate I, figs. 2, 3)⁵ possess the old-fashioned leather sword-belts,⁶ shields⁷ suspended by guiges⁸ passing over the right shoulders, and the Whatley "Knight" has the narrow leather cingulum ($\frac{1}{2}$ in.) like the surcoat "Knights" of an earlier date, while the later "Knight" at Huntspill possesses a richly ornamented baldrick or hip-belt (2 $\frac{1}{2}$ ins.), such as a knight of the *Jupon Period*

1. The gambeson was a body-garment stuffed with wool and worn over the plastron-de fer and hauberk. Stothard gives an illustration of the unique effigy of Sir Robert Shurland representing that knight habited only in the gambeson, which fits closely round the neck and reaches within a few inches of the knee.

2. The hauberk appears to have been usually made of banded mail in the fourteenth century. This consisted of rings and discs attached on two sides of strips of leather and overlapping each other in alternate rows. This defence was so flexible that it was largely made use of not only for hauberks, but also for chausses and camails.

3. The haqueton was a padded garment worn over the under woollen shirt, covering the body from the neck to the knees and the upper part of the arms. The padding made the garment defensive, and assisted in protecting the body from the pressure of the mail and plate defences.

4. Bathampton, 11ins. (Pl. I, fig. 1); Huntspill, 1ft. 4ins.; and Whatley, 1ft. 2ins. (Pl. I, figs. 2, 3).

5. Whatley, c. 1325; Bathampton, c. 1330; and Huntspill, c. 1345.

6. Two inches in width.

7. Both "Knights" have heater-shaped shields; Bathampton, 2ft. 1in. by 11ins.; Whatley (Pl. I, fig. 2), 1ft. 8ins. by 1ft. 6ins. (bottom damaged). The shield of the Huntspill "Knight" is much damaged, 1ft. 7ins. by 1ft.

8. Bathampton, 1in.; Huntspill, 1 $\frac{1}{2}$ ins.; and Whatley, 1 $\frac{1}{2}$ ins.

would adopt. The gambeson of the Whatley "Knight" is represented as stuffed with wool in vertical parallel lines of needlework (Plate I, fig. 3). The reinforcements of armour on the two earlier knights were probably intended to represent demi-plates of steel or cuir-bouilli fastened over the mail defences with straps and buckles (Plate I, fig. 1), while the Bathampton "Knight" displays roundels (4ins. in diam.) in front of his arm-pits. The hauberk of chain-mail on the Whatley "Knight" terminates in a point in front of the knees (Plate I, fig. 3), as may be seen on the well known brasses of Sir John de Creke (1325) at Westley Waterless, Cambridgeshire, and Sir John d'Aubernoun, the younger (1327), Stoke d'Abernon, Surrey. These Somerset "Knights" have basinets with camails attached, while the heads of those at Bathampton and Huntspill repose on their tilting-helms.

Defensive armour was in a state of transition during the surcoat and cyclas periods, and every expedient was tried by the military men to render their bodies secure from spear, sword and arrow. Cumbrous head-pieces with enormous visors, multiplicity of garments and the use of chain-mail, plate, cuir-bouilli, pourpointerie, and horn were all made use of until, at last, a certain uniformity emerged during what is known as the *Jupon Period*. Knowledge is the result of accumulated experience, and during the French wars of Edward III and Philip of Valois defences were put to severe tests and those that were found useless were discarded.¹

This period can be better studied than any other probably, as the arms and armour of that age may be seen carved in stone, alabaster and wood, as well as engraved on brass in the cathedrals and churches throughout the kingdom. Representations, too, on painted windows are to be found which are at times of great importance; while illuminated manuscripts are of valuable assistance to the student. The change was not adopted suddenly, and during the first twenty years of this period some of the older defences were still retained.

The Jupon made its appearance soon after the middle of the fourteenth century and the fashion continued in vogue

1. See Ashdown's *British and Foreign Arms and Armour*, 166.

for fifty years (1360–1410). It was a sleeveless and tight-fitting outer garment laced up on one side or in some cases on both sides, and reaching from the neck to midway between the hips and the knees.¹ It is believed to have been constructed of several thicknesses of material sewn together, making a smooth surface with no folds or crease on which velvet, silk or other rich material could be securely fastened, having the armorial bearings of the knight embroidered on them.² We find in Somerset as many as fourteen “Knights” wearing the jupon, and in seven instances the edging of the skirt is decorated with escallops.³ This garment must have presented a most gorgeous appearance when the armorial bearings were blazoned on a coloured surface. With the exception of the jupon of the “Knight” in the Castle Chapel of Farleigh Hungerford, where the Heytesbury arms are displayed,⁴ all vestige of colour has been scraped away. The armorial bearings of the “Knight” at Chewton Mendip were, fortunately, carved in relief although the tinctures are no longer discernible.⁵

The basinet was at first acutely pointed at the apex, but later on it was lessened in height, and towards the end of the period it showed a tendency to assume the globular form which became a feature of the succeeding age. The basinetts

1. There are only two jupons actually existing, and it is probable that both had a funeral furniture origin. The first is from the tomb of the Black Prince in the Cathedral Church of Canterbury, and as it possesses sleeves thickly quilted under the armpits, and as all the gold thread used in the fleur-de-lis and lions has turned black, it is conjectured that inferior gold was employed as the garment was only fashioned for the funeral pageant. The second was in the Cathedral of Chartres, but is now in the museum of that city. It is made of figured damask and is thought to have been made for a funeral pageant. See Laking's *European Armour and Arms*, I, 153, 154.

2. In some few instances the jupon appears to have been stuffed and quilted, and two sculptured figures (1360) in Bamberg Cathedral shew them gamboised with metal plates inserted probably, in the padding, with the heads of rivets visible.

3. Aller, Bradford, Chewton Mendip, Cothelstone, Farleigh Hungerford, Nettlecombe, Nunney and Poyntington.

4. Heytesbury, *Per pale indented gu. and vert a chevron or.*

5. Fitzroger, *Three lions rampant, two and one.*

on these Somerset "Knights" give the apex towards the back of the head, so that when the warrior couched his lance and bent forward in the saddle the point was brought to a perpendicular position. In each case the visor is removed so that the face may be visible; but the hinge, probably for a snout-faced visor, may be seen on the basinet of the "Knight" at Cothelstone.¹

The camail² attained large dimensions during this period; at first the lower portion fell almost perpendicularly to the shoulders, later on the mail was expanded and not only covered the shoulders but even the upper part of the arms.³ It was at first made of banded mail; but as time advanced chain-mail of various patterns became popular. Most of the "Knights" we are now considering had the mail painted on the camail; but on the "Knight" at Beckington (Plate III, fig. 2), Chewton Mendip (Plate III, fig. 3), Cothelstone⁴ (Plate II), and Farleigh Hungerford it was carved in relief. This chain-mail defence for the neck was attached to the basinet by means of a lace running through staples, called *vervelles*, and this arrangement is most carefully reproduced on these Somerset effigies.⁵

In front of the camail of the "Knight" at Chewton Mendip (Plate III, fig. 3) is a small heater-shaped shield (4½ ins. by

1. The effigy of a fifteenth century "Knight," now preserved in the Public Library of Zürich, has the visor removed and placed on the right-hand side of the cushion on which his head rests. The *ocularium* and breathing holes are visible, and the basinet possesses a hinge and staple for attachment with a knob below, which probably fastened the visor down to the camail by a loop or ring. See illustration and description in *Arch. Journ.*, XIX, 1.

2. Possibly a derivative of "cap-mail."

3. It has been conjectured that beneath the camail was a *gorget* of plate; yet in a picture in the British Museum (Nero, D. 7) the Black Prince is represented with basinet and depending camail doffed, and no *gorget* of plate is exposed.

4. The Cothelstone "Knight" has a *gorget* of plate over his camail and apparently a *mentonnière*.

5. After 1387 a new fashion made its appearance, and the staples and lace were covered over by an enriched border. This does not seem to have been adopted on the later Somerset "Knights" of the *Jupon Period*.

3ins.) charged with a cross. This refers, probably, to the refounding of an oratory of the Order of St. Cross at the Manor of Chewton by Sir Henry Fitzroger, kt., and the endowment of the same for divine service.¹

The orle or wreath encircling the basinet is rarely found during the *Jupon Period* on monumental effigies.² There are, however, two intertwined cords round the basinet of the Cothelstone "Knight" (Plate II), while the one at Chewton Mendip (Plate III, fig. 3) possesses a richly ornamented band having roses at intervals.

On twelve effigies the knight's basinet rests on his great heaume.³ Three of these heaumes possess lambrequins,⁴ one shows the ocularium,⁵ while a crest or panache surmounts the tilting-helms at Chewton Mendip,⁶ Cothelstone,⁷ Farleigh Hungerford,⁸ Huntspill⁹ and Trent.¹⁰

The skirt of the hauberk is usually seen one or two inches below the jupon.¹¹ In most cases the mail was painted on it; but the "Knights" at Beckington (Plate III, fig. 2), Chewton Mendip (Plate III, fig. 3), Cothelstone (Plate II), and Farleigh Hungerford have the mail carved in relief.

1. In the Inquisitions we find:—"Henricus Fitzroger pro ordine fratrum sanctae crucis juxta turrin London Chewton Maner, 3 acr' terr', etc., Somerset." See Collinson, II, 116.

2. This ornament was originally a band of cloth, velvet or silk placed round the basinet in order to support the heaume, and when this helmet was discarded it formed the foundation of the crest. See Ashdown's *British Arms and Armour*, 187, 188.

3. Ashill, Bathampton, Bradford, Chewton Mendip (Pl. III, fig. 3), Cothelstone, Farleigh Hungerford, Huntspill, Nettlecombe, Nunney, Poyntington, Trent (Pl. III, fig. 1) and Whitelackington.

4. Ashill, Chewton Mendip (Pl. III, fig. 3), and Nunney.

5. Bradford.

6. Crest resembling a panache.

7. *A dove or falcon (head lost) on a cap of maintenance* (Sir Matthew de Stawell, kt.). See Pl. II.

8. *A crest coronet (or) a talbot's head and neck ppr.* (Heytesbury).

9. A mutilated human figure.

10. *A barnacle proper* (Wyke). Fragment remaining.

11. Beckington, $\frac{1}{2}$ in.; Nunney (slightly pointed), $1\frac{1}{2}$ ins.; Poyntington, $1\frac{1}{2}$ ins.

Gussets of mail behind the knee-joints as well as at the shoulders, elbows and ankles were made use of in this period. In most cases they were painted on the effigies, but now no trace of colour remains, and the gussets can only be seen on those "Knights" whose chain-mail is carved in relief.¹

The studded and splintered armour period was an age of transition, and at Nettlecombe we find a "Knight" in basinet, camail, jupon and baldrick, whose thighs, however, are encased in parallel bands of steel (1¼ ins. to 1½ ins.) arranged in vertical lines and embedded in pourpoint with studs showing, or possibly they are affixed to strips of cuir-bouilli.²

The outstanding feature of the *Jupon Period* was the gradual covering of the limbs in plate defence which followed the curves and bends of the body. The shoulder-pieces were laminated,³ and it is possible they may have been fastened to a gorget of plate beneath the camail. Brassards of plate defend the upper arms, elbow-cops are close-fitting, and the protecting plates are usually small and unpretending; the forearms are encased in cylindrical vambraces of one plate, and the lower ends are hidden by the cuff of the gauntlet. The same characteristics are met with in the defences for the lower limbs, and one writer well describes them as "skin-tight." The thigh-pieces were of steel, hinged on the outside of the legs and buckled between the thighs; the knee-cops, like the elbow-cops, were unpretending and modest in dimensions; the jambs were of steel and frequently protected by plates depending from the knee-cops or from the bottom reinforcements, like the Nettlecombe "Knight" who possesses plates of considerable depth. The articulated plates forming the top of the sollerets have been aptly compared to a lobster's tail as some were long and pointed,⁴ while scales of cuir-bouilli protect the feet of the "Knights" at Chewton Mendip and Nettlecombe.

1. Beckington, Chewton Mendip, Cothelstone and Farleigh Hungerford.

2. A good example of this form of defence may be seen on the brass of Sir William Cheyne (1375), Drayton Beauchamp, Bucks.

3. See effigies at Bradford, Beckington (Pl. III, fig. 2), Chewton Mendip (Pl. III, fig. 3), Cothelstone (Pl. II), Nunney, Poyntington and Trent (Pl. III, fig. 1).

4. As may be seen on the Beckington "Knight."

The globular appearance of many "Knights" of the *Jupon Period* indicate that over the hauberk and beneath the jupon was a *plastron-de-fer*, terminating at the waist and giving a somewhat wasp-like appearance to the body. We do not know the exact form of this defence as it is hidden by the jupon,¹ or whether it possessed a back-plate so as to form a complete cuirass. However, some of these effigies appear as if such a protection for the back of the body may have been in use. The *camail* of the Nettlecombe "Knight" is fastened by two staples with laces to the jupon, or through eyelets in the jupon to the *plastron-de-fer*.

One of the distinguishing features of this period is the splendid baldrick or horizontal hip-belt, consisting of a series of brooches linked together and sometimes richly jewelled. These brooches contained four-leaf flowers² and other devices and were triumphs of the goldsmith's art. On many effigies this belt was fastened with a buckle and a loop through which the end passed, as may be seen on the "Knights" at Chewton Mendip (Plate III, fig. 3), Cothelstone (Plate II)³ and Trent (Plate III, fig. 1). The later effigies depict the knightly belt fastened with an elaborate clasp or morse.⁴ The width of the baldrick on these Somerset effigies varies from 1½ ins. to 4 ins.⁵

1. In the Public Library at Zürich an effigy is preserved of a fourteenth century knight in a gambeson with a globular *plastron-de-fer* worn over it. This is figured and described in *Arch. Journ.*, XIX, 1. In the MS., Roy 15, D. 3, a foreign "Knight" is shown as wearing his *plastron-de-fer* outside his jupon; and in Boutell's *Monumental Brasses* is a heart-shaped breast-plate (1370) in Bamberg Cathedral. No British effigies either in stone or brass give an example of an exposed *plastron-de-fer*.

2. Four-leaf flowers are found on the belts at Cothelstone, Farleigh Hungerford, Huntspill, Nettlecombe and Trent.

3. Good examples are figured in Ashdown's *British and Foreign Arms and Armour*:—Sir John de Argentine (1360), Horscheath, Cambridge, 175; Sir John de Paletoot (1361), Watton, Herts., 181.

4. See Ashdown's *British and Foreign Arms and Armour*:—Sir John Wingfield (c. 1400), Letheringham, Suffolk; and Sir George Felbrigg (1400), Playford, Suffolk, 175.

5. Beckington, Cothelstone, Farleigh Hungerford and Whitelackington, 1½ ins.; Aller, Nunney, Poyntington and Trent, 1¾ ins.; Bradford and Nettlecombe, 2 ins.; Chewton Mendip, 2½ ins.; Ashill, 3 ins.; and Bawdrip, 4 ins.

The sword hung perpendicularly on the left side, being attached to the baldrick at the upper end of the scabbard. The hilt possessed straight or slightly drooping quillons, a swelling grip and frequently a wheel pommel. Three of these scabbards¹ are still perfect and measure 2ft. Sins., so that the blades were evidently about 2ft. 6ins. in length. In previous papers we have dwelt on some injudicious restorations of Somerset effigies, and now we find the Beckington "Knight" possesses a "knuckle guard" to the hilt of his sword. The restorer of this effigy overlooked the fact that quillons were universally in use at this date, and the guard he designed for the hilt of a fourteenth century "Knight" was a serious anachronism of more than one hundred and fifty years, as it did not come into fashion until the middle of the sixteenth century.

During the period we are considering the misericorde, or dagger of mercy, was introduced. The weapon was not only to dispatch a foe whose wounds were beyond human aid, but was made use of in the field occasionally when the sword was broken or lost. This straight dagger was attached to the baldrick on the right side, and the scabbard and hilt were frequently ornamented. The scabbard of the Huntspill "Knight" (1ft. Sins.) is adorned with a band of trefoil-headed ornamentation²; the one on the "Knight" at Chewton Mendip is lost, but the attachment by cord or band of leather is still *in situ* (Plate III, fig. 3).

Sir Guy Laking divided the daggers of the fourteenth and fifteenth centuries into six classes, arranging them according to the hilt.³ On these Somerset "Knights" of the *Camail and Jupon Period* we find three of these classes are exemplified.

The first is the "quillon" type, and the Ashill⁴ and Huntspill⁵ "Knights" are good examples. The second is the

1. Bawdrip, Chewton Mendip and Farleigh Hungerford.

2. A similar ornamentation is seen on the misericorde of John Cray (1380), Chinnon, Oxon. See Ashdown's *British and Foreign Arms and Armour*, fig. 225, p. 182.

3. *European Armour and Arms*, III, 2.

4. Scabbard, 1ft. in length; upper portion of hilt lost.

5. Scabbard, 1ft. Sins. in length.

“rondel” guard; this form became very popular towards the end of the fourteenth century, and remained in fashion until the middle of the sixteenth century. Such a dagger is attached to the baldricks of the “Knights” at Cothelstone,¹ Beckington,² Trent (Plate III, fig. 1) and Poyntington.³ At Bawdrip we meet with an example of Sir Guy Laking’s third classification, viz. the “kidney” type.⁴ This form of hilt has double swellings above the blade-socket, and the earliest representation on an English brass is Sir William de Aldeburgh⁵ (c. 1360), Aldborough, Yorkshire; and the next on the brass of Robert de Parys⁶ (1379 ?), Hildersham, Cambridgeshire.⁷ The “Knight” whose effigy is in the Church of St. Michael and All Angels, Bawdrip, died in 1375, and this is therefore a fairly early example of this class of dagger.⁸

One of the most interesting features of the knightly equipment was the rapid development of the gauntlet during the *Camail and Jupon Period*. In the early years of the fourteenth century gauntlets of scale and even plate were in use,⁹ but the middle of that century saw a great change when the cuff and metacarpal guard bell out abruptly from the wrist giving the appearance, as the late Sir Guy Laking said, of an

1. Circular pommel.

2. Hilt, 6½ ins. in length.

3. Swelling grip and circular pommel; the grip at Whitelackington is twisted.

4. Scabbard, 11 ins. in length; hilt lost.

5. Illustrated in Laking’s *European Armour and Arms*, III, 31, fig. 792.

6. *Ibid.*, III, 32, fig. 793.

7. On the Continent this type is seen on the effigies of Jean and Gerard, Seigneurs, de Heers (1332–1399), now preserved in the Musée du Cinquantenaire, Brussels, and it is also found at Gotham on the monumental slab of Geraldus de Gotham, who died in 1358.

8. One of the earliest examples of the kidney type of dagger may be seen on a “Knight” in the Lady Chapel of Hereford Cathedral. The “Knight” is in a cyclas and, consequently, the effigy is not likely to be later than 1346.

9. An unknown “Knight” (c. 1335) in Ash Church, Kent, shows a gauntlet of quite an advanced type. This effigy is illustrated by Stothard. A still earlier example may be seen on a slab at Schönthal Church (Germany). See Laking’s *European Armour and Arms*, II, 204, fig. 556.

hour-glass.¹ This metal-plate covering, almost enveloping the hand from the wrist to the knuckles, may be seen on several of these Somerset "Knights."² Like other defences of this period the gauntlet would be covered with velvet or some fabric and studded with metal rivets. The palms were exposed as the plates curved round the sides of the hands, but leather gloves were worn to which overlapping scales were attached to the backs of the fingers and thumbs, so as to complete the defence of the hands, while bosses or small spikes of steel, called gadlings, were attached to the knuckles.³ The "Knight" at Cothelstone has cuffed leather gauntlets; the fingers on each hand are in a pouch and the thumbs in separate compartments (Plate II).

Only one Somerset "Knight" of the *Jupon Period* possesses a shield as part of his military equipment, although all three "Knights" of the *Cyclas* age have them suspended on their left side. This shield (2ft. 3ins. by 1ft.) on the Bawdrip "Knight" is much damaged, but is roughly rectangular in shape and may not have been altogether unlike the one on the tomb of Sir Richard de Pembridge (1375) in Hereford Cathedral, which is notched in the corner and considered a good example of this date.

There is one more effigy to be considered, but this "Knight" is not arrayed in either *cyclas* or *jupon*; he possesses, however, a *camail* which brings him under the category we are now studying. This effigy is made of oak,⁴ and it is said to have been brought from Norton Hauteville chapel, which was destroyed at the time of the Reformation and placed in the church of St. Andrew at Chew Magna for preservation. Tradition has long assigned the effigy to Sir John Hauteville who lived in the reign of Henry III. Geoffrey, however, was the

1. Laking's *European Armour and Arms*, II. 207.

2. Bawdrip, Bradford, Chewton Mendip (Plate III, fig. 3), Farleigh Hungerford and Huntspill.

3. Ashill, Bradford, Chew Magna, Chewton Mendip and Trent.

4. There are two wooden effigies in Somerset; one at Midsomer Norton and one at Chew Magna. The former was considered in a previous paper on Military effigies. See *Proc. Som. Arch. Soc.*, LXII, 57-59, 79.

last Hauteville and he parted with the manor in 1328 to John Wych, who died in 1346, and this wooden effigy (Plate IV) was erected, probably, as his memorial.¹ The attitude is unusual, for the "Knight" reclines on his left side, resting on his hip and left elbow. The shield is laid on its face between the left elbow and hip, while the left leg is raised from the hip, and the foot placed against the side of a roaring lion seated on his haunches and turned towards the effigy. The right toe is perched on a low support, and the right arm passing over the body permits the hand to rest on the upper part of the shield.

The "Knight" wears a full surcoat, girded, and open in front showing the hauberk with folds under the left knee (Plate IV). The defences for the arms and legs, now painted to represent plate armour, were intended, probably, to depict chain-mail with plate or cuir-bouilli reinforcements. No mail is now indicated in colour, but this would not have been the case when the figure was originally decorated. The hands are in leather gauntlets with gadlings, and the feet appear to be encased in flexible leather coverings like gloves, showing the outline of the toes,² while the defence for the head is a round-topped helmet having a small visor attached on pivots, which could be lowered to protect the eyes and nose. Beneath this helmet was, possibly, a semi-globular basinet to which was attached a camail, and over the latter falls from under the helmet an unusual adjunct which has now a rigid appearance like metal plates, but may have been intended merely for mantling.

Effigies of "Knights" in romantic attitudes were carved during the first half of the fourteenth century at various cen-

1. The restoration of this figure was undertaken by the Rev. Rawdon W. Hauteville in recent years; but the name now painted on the slab is a misnomer, and the date is a century too early.

2. The feet of the wooden effigy of a knight at Whorlton, Yorkshire, appear as if they were uncovered, and the toes are more visible than is the case of the Chew Magna "Knight." The late Sir William Hope conjectured that they were encased in flexible leather like gloves, as the spurs could hardly have been attached to bare ankles. See Fryer's *Wooden Monumental Effigies in England and Wales* (illustrated), 18, 66.

tres,¹ and at Aldworth,² Berkshire, we find a stone "Knight" very similar to the wooden figure at Chew Magna in a natural and dramatic attitude. The manner of disposal of the legs of both "Knights" are nearly identical³; the defences for the head and neck are unusual but not dissimilar; the reinforcements of plate or cuir-bouilli form a strong resemblance, although details vary; while at a time when the camail was in use each "Knight" is clothed in a flowing surcoat, open in front showing the hauberk, and falling between the legs in folds under the left knee.

The Aldworth "Knight" is made from a yellow stone conveyed from East Gloucestershire by way of the Thames to Abingdon where it was, probably, carved.⁴ The authors of *Medieval Figure-Sculpture in England*⁵ consider that the gifted craftsman who made this effigy appears to have "almost modelled a 'dying Gaul' in the type of Pergamene sculpture." It is probable that the Aldworth "Knight" is some twenty years earlier than the Chew Magna figure, yet it is quite possible that the same imager may have carved both. In any case it seems nearly certain that the Chew Magna effigy emanated from the Abingdon school of art, and the brilliant

1. Romantic figures were made in the Exeter workshops during the first half of the fourteenth century; others may be seen at Burgh Green, Cambridgeshire, and Reepham and Ingham, Norfolk, and in other parts of England. See illustrations by Stothard, and *Arch. Journ.*, XXXIV, 502.

2. See Effigy in Aldworth Church, Berkshire, and some notice of the de la Beche family of that county, *Arch. Journ.*, XXXIV, 502.

3. The arms of the Aldworth effigy are lost, yet it is probable they were disposed like the Chew Magna "Knight."

4. Prior and Gardner's *Medieval Figure-Sculpture in England*, fig. 727, p. 649.

5. Alexander of Abingdon was one of the craftsmen employed on the figure sculpture of the "Eleanor" crosses (c. 1292). We know he had a workshop in London and was a London citizen, yet, for all that he may have had a close connection with the atelier at Abingdon where the Aldworth effigies were executed. Prof. Prior and Mr. A. Gardner compare his work on the Waltham "Eleanor" with a "Lady" in Aldworth Church (c. 1300), and find a strong resemblance between them. It is possible that this remarkable sculptor exercised an influence over work turned out from the Abingdon workshop. See Lethaby's *Westminster Abbey, the King's Craftsman*, 177, 245; and Prior and Gardner's *Medieval Figure-Sculpture in England*, 349.

idealism of the medieval sculptor can still be discerned in the cruelly mutilated stone "Knight" at Aldworth and the over-restored wooden effigy at Chew Magna.

We are again indebted to Mr. L. Richardson for classifying the rocks from which these effigies were made. Eight¹ were carved from blocks of Great Oolite freestone on the banks of the Avon in or near the city of Bath. Six fall within a thirteen mile radius of these workshops, and they would be carried on the Avon and its tributaries, the Frome and the Chew, in flat-bottomed boats to their various destinations. The one for Cothelstone would, doubtless, be shipped to Bridgwater and conveyed from thence by road. Five² effigies were made of Ham Hill stone, and in these cases the rivers Parret, Yeo and Ile would facilitate their transit. For the first time in this series of papers we find three Somerset effigies sculptured from Beer stone.³ The one destined for Nettlecombe would probably be shipped direct to Watchet from South Devon, and the other two to Bridgwater and thence by barges on the Parret, the Tone and the Yeo to Bradford and Whitelackington. It is an interesting fact that not one of these effigies was made from either Doultling or Dundry stone, and yet we know that the Bristol craftsmen were busily engaged in executing numerous orders in Dundry oolite at that date.

When armorial bearings are displayed on jupon or shield we are able to certify the family to whom the "Knight" belonged, and in some few cases the name of the "Knight" can be ascertained. The effigy in the chantry chapel at Chewton Mendip has long been attributed to William, Lord Bonville, who died in 1461. This nobleman, however, inherited the

1. Bathampton, Beckington, Chewton Mendip, Cothelstone, Farleigh Hungerford, Nunney, Paulton and Poyntington.

2. Aller, Ashill, Bawdrip, Huntspill and Trent.

3. Beer stone was probably worked up at Exeter, and from the beginning of the fourteenth century and right through the fifteenth century effigies sculptured in it were not only sent to various places in Devon and Cornwall, but shipped to other southern counties. This freestone is easy to work when first extracted, but gradually hardens on exposure, from the evaporation of the water it contained.

manor from his mother, Elizabeth, daughter and heiress of Sir Henry Fitzroger, kt., and the armorial bearings carved in relief on the jupon¹ show that this effigy was a memorial to Lord Bonville's maternal grandfather, in spite of the fact that the table-tomb is fifteenth century craftsmanship.² The Heytesbury achievement of arms³ are blazoned in colour on the jupon of the effigy of Sir Thomas Hungerford, kt., in the Castle Chapel of Farleigh Hungerford, and the Heytesbury crest⁴ is sculptured on his great heaume. The crest of Sir Matthew de Stawell, kt., is also carved on the top of the heaume⁵ on his effigy in Cothelstone Church, while the shield of the "Knight" at Whatley displays the armorial bearings of the Servington family⁶ and the feet rest against their crest.⁷ There seems little doubt that the effigy of a "Knight" at Trent was the memorial of Roger Wyke, the first husband of Joan Chasteleyn, owner of one third of the manor, as a fragment of a bird's body can still be seen on the top of the tilting-helm, and the crest of the Wyke family was *a barnacle proper*.⁸

1. *Gules, three lions rampant or.*

2. *Proc. Som. Arch. Soc., LXV, 33, 34.*

3. *Per pale indented gu. and vert a chevron or.*

4. *A crest coronet (or) a talbot's head and neck ppr.*

5. Mr. C. H. Athill, Richmond Herald, wrote 7th Aug., 1908 :—" There is no grant of a crest upon record to the Stawells of Cothelstone, but at the Visitation of Somerset in 1531, *the dove on a cap of maintenance* was officially allowed and confirmed to them. The crest, therefore, in all probability, had been granted to the family prior to the incorporation of the College in the reign of Richard the Third." *The crest of the dove, or falcon, on a cap of maintenance*, is said by Burke, Collins, and other authorities to have been used by the Lords Stawell, Barons of Somerset. This same crest showing the bird (head lost), with wings displayed on a cap of maintenance, surmounts the helmet on which rests the head of the effigy of Sir Matthew de Stawell (who died 1379) in Cothelstone Church. See *A Quantock Family*, 303, 304.

6. *A chevron charged with three bucks' heads cabossed.*

7. *An oaktree erased vert fructed or, enfiled with a tun of the last.* The sculptor carved this monument about 1325, and at some later date the family made use of a " pine tree " instead of an " oak tree."

8. Barnacle is the name for the Bernacle Goose. Formerly the absurd belief was entertained that these geese sprung from barnacles (pedunculated Cirripeds, *Lepadidæ*).

In the introduction¹ 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. In the case of a "Knight" at Nunney we know that Philip Delamare obtained a licence from the Crown to endow a chantry in 1390,² in Nunney Church for the good of the aforesaid Philip whilst he lived, and for his soul, the souls of his family, and of the king and all the faithful deceased.³ The effigy of a "Knight" of this period is still in the chapel of St. Catherine, although it is now placed on the sill of the north window. There seems, therefore, little doubt that this is the memorial of Philip Delamare, the son of Sir John Delamare who received a licence from the King in 1373 to embattle and fortify his house at Nunney.⁴ Another instance is the effigy of Sir Simon de Bradney, kt., at Bawdrip, who in 1330 founded, at the altar of the Blessed Virgin Mary, a chantry for one priest to celebrate mass for his own soul, and the soul of Joachim, his father, five days successively in every week, endowing the same with a house for the priest to live in, and eighteen acres of land in the parishes of Bridgwater and Bawdrip.⁵ The effigy of this fourteenth century knight still remains in excellent preservation. The chapel of St. Leonard at Farleigh Hungerford Castle has a chantry chapel attached to it dedicated to St. Anne. This was probably built by Sir Thomas Hungerford, and it served as a mortuary chapel for himself, his wife, and his family. His effigy and that of his lady still remain in the chapel.

Although we have no alabaster "Knights" to record in this series, yet these jupon and camail effigies follow a

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

2. The enquiry was held at Westminster (16/3/1390), and a licence of the King as lord *in capite* was granted.

3. Philip Delamare charged a certain rental of ten marks, issuing from lands at Fisherton (Salisbury), payable to the Prior and Convent of the Prior of Maydenbradley, who was to give and assign a "Capellano divina in ecclesia de Nony ad altare See. Katrine ibidem" (*Proc. Som. Arch. Soc.*, XXII, ii, 80).

4. *Inq. P.M.*, Chancery, 14 Richard II, 108.

5. Collinson, III, 93.

single uniform pattern, lying stiff and straight, the head placed on the great heaume and a lion crouching at the feet. The head and feet are, therefore, well raised above the level of the slab, and the body follows a natural curve. These effigies made from blocks of Great Oolite on the banks of the Avon and from stone from Ham Hill and Beer, show little variation in treatment. Although there is robust working in the stone-craft of the West of England, yet, as the authors of *Medieval Figure-Sculpture in England* remark, "the reliance on alabaster motives and technique is apparent here despite the bold relief of the stone-cutter's handling."¹

The two most sumptuous memorials that fall into the period we are considering were both sculptured from the Great Oolite freestone. The table-tomb with its shields of armorial bearings and the noble effigies of Sir Matthew de Stawell² (Plate II) and his lady³ at Cothelstone show what fine detail could be produced in the last quarter of the fourteenth century in the Bath ateliers,⁴ while some ten years later the same workshops were able to execute the magnificent tomb of Sir Thomas Hungerford and his wife in the Castle Chapel of Farleigh Hungerford. These splendid monuments still possess some portion of their original colour decoration, while the latter is surrounded by a medieval grille. They are, indeed, masterpieces of the craftsmen who worked the Great Oolite.

1. p. 709.

2. Our thanks are due to the Rev. Chas. F. Metcalfe who specially photographed the effigy for this paper.

3. See *Proc. Som. Arch. Soc.*, LXV, 29, 43, 44; Plate III, figs. 1, 2, and Plate IV, fig. 1.

4. The effigies of the cycas "Knights" at Bathampton (Plate I, fig. 1) and Whatley (Plate I, figs. 2, 3) are of an earlier date, yet they indicate that great care was bestowed on detail and technique by the craftsmen of Bath.

TOPOGRAPHICAL INDEX.

ALLER (St. Andrew).

PERSON REPRESENTED. Collinson (III, 189) suggests that this effigy represents Sir Reginald de Botreaux, kt., died 1420. The Rev. Preb. D. M. Ross considers it may have been to Sir John de Clyvredon, kt., died *c.* 1370, who probably built the chancel and his own tomb in recess in north wall. This date is more in accordance with the period of armour represented on this effigy.

EFFIGY (6ft.) in pointed basinet with camail attached, hauberk, jupon with edging of escallops on skirt, baldrick (1 $\frac{3}{4}$ ins.) with devices in rectangles fastened with buckle and loop having pendent strap (6ins.) in front, brassards, elbow-cops, vambraces, thigh-pieces, knee-cops and jambs, hands (gauntlets with small cuffs—fingers broken) raised in prayer, sollerets (damaged), rowel-spurs and straps, head on two cushions supported by two reclining angels in albs (lower, rectangular, 1ft. 2ins. by 11ins.; upper, set diagonally, 9ins. by 9ins. by 3ins.), feet supported on dog. Vestiges of colour still visible. Effigy and bevelled slab (6ft. by 1ft. 11ins. by 5ins.) made from block of Ham Hill stone. Date *c.* 1370.

REFERENCES. See *Proc. Som. Arch. Soc.*, LXII, 74.

ASHILL (St. Mary the Virgin).

PERSON REPRESENTED. Unknown knight; possibly some member of the de Moleton family.

EFFIGY (5ft. 11ins.) in basinet (top cut away to force effigy into a cinquefoiled wall-recess, 6ft. by 4ft. 6ins. by 1ft. 6ins., on north side of nave) with camail attached, jupon, baldrick (3ins.), hauberk, shoulder-pieces, brassards, elbow-cops, vambraces, thigh-pieces, knee-cops, jambs, pointed sollerets, rowel-spurs and straps (1 to 1 $\frac{1}{2}$ ins.), hands (leather gauntlets with gadlings) raised in prayer, right arm cut away, head on tilting-helm with lambrequin, feet on lion (mutilated so as to force effigy into present position), dagger on right side (hilt lost) having straight quillons and scabbard (1ft.), sword on left side (hilt damaged) having straight quillons, circular pommel and scabbard (2ft. 9ins.). Effigy and slab (6ft. by 1ft. 6ins. by 3ins.) made from block of Ham Hill stone. Date *c.* 1380.

REFERENCES. See *Proc. Som. Arch. Soc.*, LXIII, 13.

BATHAMPTON (St. Nicholas).

PERSON REPRESENTED. Unknown knight.

EFFIGY (4ft. 2ins. present length) in basinet (fragment remaining) with camail attached, gambeson, hauberk, haketon, cyclas laced at

sides and 11ins. longer behind than in front, arms and legs (mutilated) protected with demi-plates of steel or cuir-bouilli reinforcements having straps and buckles, roundels (4ins. diam.) in front of armpits, elbow- and knee-cops, with side protecting plates of four-leaf flowers, rowel spurs (eight points) and straps. feet lost (Collinson, I, 118, says that in 1791 they rested on damaged animal), heater-shaped shield (2ft. 1in. by 11ins.) on right arm, guige (1in.) over right shoulder, hands (lost) were raised in prayer, sword-belt (2ins.) with fragment of handle and scabbard, head rested on tilting-helm (fragment remaining with fleur-de-lis adornment at top). Effigy and slab (4ft. 5ins. by 1ft. 7ins. by 5½ins. present length), made of block of Great Oolite freestone (Bath), on floor of south aisle, removed to churchyard in 1754 and now placed on window sill of south aisle. Date c. 1330. (See Plate I, fig. 1).

REFERENCES. See *Proc. Som. Arch. Soc.*, LXV, 40.

BAWDRIP (St. Michael and All Angels).

PERSON REPRESENTED. Sir Simon de Bradney, kt., Member of Parliament for the shire in 1346; held land at Bridgwater, Currypool, Sanford and Bawdrup. Died 1375.

EFFIGY (6ft.) in pointed basinet with camail attached, hauberk, jupon, baldrick (4ins.) having raised ornaments (3½ins. by 3½ins.), brassards, elbow-cops, vambraces, thigh-pieces, ridged knee-cops, jambs, sollerets (upper portions damaged), rowel-spurs and straps, sword (3ft. 8ins.) on left side having scabbard (2ft. 8ins.) and straight quillons, swelling grip and round pommel, dagger on right side of "kidney" type (handle damaged) and scabbard (1ft. 7ins.), shield (2ft. 3ins. by 1ft.) damaged, but evidently of a somewhat rectangular shape (guige ¾in.), hands (in gloves and metacarpal plate gauntlets) raised in prayer, head on large bolster (1ft. 10ins. by 9ins. by 4½ins.), feet on lion (head lost). The effigy and bevelled slab, made from block of Ham Hill stone, placed in recess in north wall of chantry forming north transept, having cinquefoiled arch with cusps ending in heads (two ladies in wimples and veils and two men) and heads at ends of hood-moulding. Date c. 1375.

REFERENCES. Collinson, III, 93; Wade's *Somerset*, 54.

BECKINGTON (St. George).

PERSON REPRESENTED. Probably a knight of the de Erleigh family; possibly Sir John de Erleigh, the second, who went to Spain with the Black Prince. In one engagement he was wounded and taken prisoner, and having to pay a high ransom he was obliged to sell some of his possessions. See Collinson, II, 199.

EFFIGY (5ft. 4ins.) with pointed basinet and camail (chain-mail carved in relief), hauberk carved in chain-mail and ½in. showing

below skirt of jupon, jupon, baldrick (1½ins.) decorated in raised ornamented squares fastened with loop and buckle having pendent strap (7ins.) in front, shoulder-pieces (two lames), brassards, elbow-cops having protecting plates each with two rivets, vambraces, thigh-pieces, knee-cops, jambs, pointed sollerets with five plates, sword on left side, scabbard (2ft. 2ins.) with metal tag and hilt (6½ins.) possessing a knuckle guard and no quillons is certainly a modern restoration, dagger of rondel type and grip (6½ins.) having scabbard broken (4½ins. remaining), lion at feet, head on one round bolster (1ft. 6ins. by 6½ins. diam.). Effigy, slab and canopied tomb made from Great Oolite freestone (Bath). Date c. 1380. For particulars of tomb see *Proc. Som. Arch. Soc.*, LXV, 41. (See Plate III, fig. 2).

REFERENCES. See *Proc. Som. Arch. Soc.*, LXV, 40.

BRADFORD (St. Mary the Virgin).

PERSON REPRESENTED. Probably Sir Simon de Meryet, kt., owner of Bradford; the last member of the Hestercombe branch of that family. Died suddenly before 1372. See *Proc. Som. Arch. Soc.*, LVIII, i, 70, 71.

EFFIGY (5ft. 10ins.) in pointed basinet with camail attached, hauberk, jupon, with edging of escallops on skirt, baldrick (2ins.) adorned with rectangles, laminated shoulder-pieces, thigh-pieces, knee-cops with rivets at top and bottom and an escallop border at lower edge, jambs, arms and sword and dagger (lost), hands (metacarpal gauntlets and gloves with gaddings) raised in prayer, feet (broken), spurs (rowels lost) and straps with buckles, head on tilting-helm showing ocularium, feet (damaged) on lion. Effigy in wall recess (6ft. 8ins. by 2ft. 8ins. by 1ft. 8ins.) of south aisle. Effigy and slab (6ft. 2½ins. by 1ft. 5ins. by 1ft. 7ins.) made from block of Great Oolite freestone. Date c. 1375.

REFERENCES. *Proc. Som. Arch. Soc.*, XXXVIII, i, 23 : LVIII, i, 70, 71. Wade's *Somerset*, 60.

CHEW MAGNA (St. Andrew).

PERSON REPRESENTED. Probably John Wych, died 1346. Tradition ascribes this effigy to Sir John Hauteville, but he lived in the reign of Henry III, and this figure was carved between 1340 and 1350. The last Hauteville was Geoffrey, who parted with the manor of Norton Hauteville to John Wych in 1328.

EFFIGY (5ft. 9ins.) in helmet, with visor (protecting eyes and nose) raised, camail (possibly attached to some globular basinet beneath helmet), brassards, vambraces and demi-jambs fastened with straps, ridged knee-cops with upper and lower plates, elbow-cops having outer protecting plates, flowing surcoat, girdle (½in.)

with metal tag, sword-belt ($1\frac{3}{4}$ to 2ins.), guige ($1\frac{1}{4}$ ins.) over right shoulder once attached to shield (2ft. 3ins. by 1ft.), sword with straight quillons under figure and hands in gauntlets with gadlings. Knight reclines on left side resting on hip and left elbow, and between the right elbow and hip lies the shield on outside face, right arm brought over breast, right hand laid on edge of shield, left leg raised from hip and foot placed on roaring lion seated on haunches, feet indicate appearance of toes and were encased in flexible leathers probably, as spurs (pricks damaged) could scarcely have been worn on bare ankles. Effigy made of oak; restored and repainted in recent years by the Rev. Rawdon W. Hauteville. Figure brought from Norton Hauteville chapel when that building was demolished at the Reformation. (See Plate IV).

REFERENCES. Gough, II, cxi; Collinson, II, 108; sketch in Braikenridge's illustrated *Collinson*, II, part 1, 108; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), IV, 108; *Arch. Journ.*, XIV, 157 (illustrated); *Notes and Queries*, 1st ser., VIII, 604; Paul's *Incised and Sepulchral Slabs of N.W. Somerset*, 7, Plate XI; Pigott drawing; *Proc. Som. Arch. Soc.*, XIV, ii, 99; XLVI, i, 51; Prior and Gardner's *Medieval Figure-Sculpture in England*, 352, 554, 670; Fryer's *Wooden Monumental Effigies in England and Wales*, 23, 60 (illustrated); Hutton's *Highways and Byways in Somerset*, 99; Wade's *Somerset*, 91; Robinson's *West Country Churches*, I, 199.

CHEWTON MENDIP (St. Mary Magdalene).

PERSON REPRESENTED. Probably Sir Henry Fitzroger, kt., died 1353.

EFFIGY (5ft. 8ins.) in pointed basinet (with orle made of richly ornamented band with roses at intervals) and attached to camail (chain-mail carved) and only reaching to neck having small heater-shaped shield ($4\frac{1}{2}$ ins. by 3ins.) charged with a cross in front, hauberk (chain-mail carved), jupon adorned with three lions rampant two and one having skirt decorated with escallops, baldrick ($2\frac{1}{4}$ ins.) with rectangular plates and pendent strap in front, laminated shoulder-pieces, brassards, elbow-cops, vambraces, thigh-pieces, knee-cops, and jamps, hands (metacarpal cuffed gauntlets, gloves with gadlings) raised in prayer, spurs (rowel on right foot lost) with straps, feet in scale defence (toes broken) on lion, head on tilting-helm (1ft. by 10ins. at bottom with interior depth of 1ft. 1in.) showing ocularium and lambrequin having border of escallops three tassels and crest at top resembling a panache, sword on left side (quillons lost) with wheel-shaped pommel and scabbard (2ft. 8ins.), dagger (lost) attachment remaining. Effigy and slab (6ft. 1ins. by 1ft. 9ins. by $3\frac{1}{2}$ ins. and coped 2ins.) made from block of Great Oolite freestone. Date c. 1380. For description of XV Century table-



Fig. 1. BATHAMPTON. "Knight," circa 1330.



Fig. 2. WHATLEY. "Knight" of the Servington family, circa 1325.



Fig. 3. WHATLEY. Part of same effigy as Fig. 2.
EFFIGIES OF KNIGHTS IN SOMERSET CHURCHES.



COTHELSTONE. Sir Matthew de Stawell, Kt., died 1379.

EFFIGIES OF KNIGHTS IN SOMERSET CHURCHES.



Fig. 1. TRENT. Roger Wyke, died 1399.

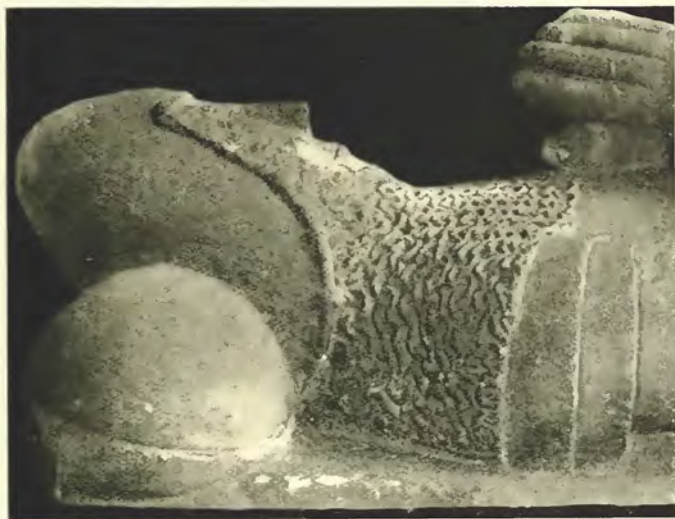


Fig. 2. BECKINGTON. "Knight," circa 1380.



Fig. 3. CHEWTON MENDIP. Sir Henry Fitzroger, Kt., c. 1380.
EFFIGIES OF KNIGHTS IN SOMERSET CHURCHES.



CHEW MAGNA. Probably John Wych, died 1346.

EFFIGIES OF KNIGHTS IN SOMERSET CHURCHES.

tomb (c. 1460) see *Proc. Som. Arch. Soc.*, LXV, 42, 43. (See Plate III, fig. 3).

REFERENCES. See *Proc. Som. Arch. Soc.*, XIX, i, 34-36; LXV, 43.

COTHELSTONE (St. John the Baptist).

PERSON REPRESENTED. Probably Sir Matthew de Stawell, kt., died 1379.

EFFIGY (5ft. 11ins.) in pointed basinet having orle of two intertwined cords with camail (chain-mail carved) and gorget of plate over it, hauberk (chain-mail carved), jupon (skirt-edging of ornamented escallops), baldrick (1½ins.) adorned with four-leaf flowers having pendent strap in front, laminated shoulder-pieces, brassards, elbow-cops, vambraces, thigh-pieces, knee-cops and jambs, laminated sollerets, rowel-spurs and straps, hands in cuffed gauntlets (divisions only for thumbs) raised in prayer, dagger on right side with well developed rondel guard and circular pommel, no sword, head on tilting-helm surmounted by crest—a dove or falcon (head lost) on a cap of maintenance, lion supports feet. Effigy (on table-tomb with wife) and slab (6ft. by 1ft. 9¾ins. by 4½ins.) made from block of Great Oolite similar to Bath freestone. Date c. 1380. For description of table-tomb dimensions, decoration, shields of arms, see *Proc. Som. Arch. Soc.*, LXV, 43. (See Plate II).

REFERENCES. See *Proc. Som. Arch. Soc.*, LXV, 43.

FARLEIGH HUNGERFORD CASTLE CHAPEL (St. Leonard).

PERSON REPRESENTED. Sir Thomas Hungerford, kt., steward of Gaunt's household, member of various Parliaments for Wilts and Somerset, first Speaker of House of Commons (1376-7) to hold that title in the rolls of Parliament, purchased manor of Farleigh Montford (since called Farleigh Hungerford) in 1369; knighted before 1377, died 3/12/1398. See Manning's *Lives of the Speakers*; *Dict. Nat. Biog.*, XXVIII, 257-8.

EFFIGY (6ft. 7ins.) in pointed basinet with camail (mail carved in relief) attached, hauberk (mail carved in relief) slightly pointed in front, jupon with vestiges of colour and on right side armorial bearings of (Heytesbury) his first wife's family, baldrick (1½ins.) ornamented with raised squares having centres of four-leaf flowers fastened with buckle and loop having had pendent strap (lost) in front, shoulder-pieces (three lames), brassards, elbow-cops (small protecting plates), vambraces, thigh-pieces, knee-cops with additional lower plate, jambs, sollerets (six plates), spurs (rowels lost) and straps, gussets (mail carved in relief) behind knee-cops, as well as at shoulders, elbows and ankles, hands (broken and damaged in metacarpal gauntlets and gloves with finger defences of small plates) raised in prayer, dagger (lost), sword (handle lost) and

scabbard (2ft. 8ins.). Head on tilting-helm surmounted by the Heytesbury crest—a crest coronet (or) a talbot's head and neck ppr., feet on lion with long tail twisted round sword. Table tomb (7ft. 4ins. by 4ft. 2ins. by 3ft. 1in.) having moulded top with embattled border, deep moulded plinth (1ft. 2½ins.) adorned with thirteen heater-shaped shields (8ins. by 7ins.) in quatrefoils, charged with the armorial bearings of (a) Hungerford, *sa. two bars arg. in chief three plates*, (b) Hussey, *erm. three bars gu.*, (c) Heytesbury, *per pale indented gu. and vert a chevron or*, (d) Verdon, *or fretty gu. charged with fleur-de-lis*. The west end has three shields; the centre one emblazoned with above quarterings and shields on south side had *T. H.* (Thomas Hungerford) now lost, and on north *J. H.* (Joan Hungerford). Between the shields on north and south sides are trefoil-headed niches cusped and crocketed containing "weepers"—five knights in armour of period and one lady in kirtle, gown and veil remain, while five are missing on the south side. Vestiges may be seen on west end of scheme of decoration in colour. Collinson (III, 358) gives readings of two brass plates which he says were on the tomb formerly. Effigy, slab and tomb made from blocks of Great Oolite freestone (Bath).

REFERENCES. Leland's Itinerary, *Proc. Som. Arch. Soc.*, XXXIII, ii, 63; Collinson, III, 358; sketch in Braikenridge's illustrated *Collinson*, III, part 2, 358; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), XII, 358 (signed W. W. W.); *Proc. Som. Arch. Soc.*, III, ii, 120. with plan of chapel showing position of tomb; Hutton's *Highways and Byways in Somerset*, 73; Wade's *Somerset*, 134.

HUNTSPILL (All Saints).

PERSON REPRESENTED. Possibly Thomas, a member of the Cogan family who were in possession of the manor at this date, although the crest surmounting the tilting-helm does not appear to be the cognizance of this family. It may, however, have been a badge and not intended for a crest.

EFFIGY (6ft.) in pointed basinet with camail attached, hauberk 2ins. beneath cyclas, cyclas 16ins. longer behind than in front, baldrick (2½ins.) adorned with rectangles containing four-leaf flowers, shoulder-pieces, brassards, elbow-cops with small protecting plates, vambraces, thigh defences, ridged knee-cops with small lower plates, mail hose, rowel-spurs and straps, hands (gauntlets with gadlings) raised in prayer, damaged shield (1ft. 7ins. by 1ft.) on right arm and now lost all vestige of original colouring, guige (1½ins.) over right shoulder, sword (present length, 1ft. 10ins.) with straight quillons and grip widening towards top, dagger on right side having scabbard (1ft. 8ins.) adorned with band of trefoil ornamentation with hilt (damaged) possessing quillons with twisted ends. Head on tilting-helm surmounted by mutilated crest of a

human figure, feet on lion (head lost). For details of wall recess and tomb see *Proc. Som. Arch. Soc.*, LXV, 44. Effigy and slab (6ft. 3½ins. by 1ft. 5ins. by 4ins. ?) made from block of Ham Hill stone. The church suffered from a serious fire in December 1878, and this effigy is now a beautiful crimson as the iron in the stone was converted into an oxide (Fe₂O₃). Date *c.* 1345.

REFERENCES. See *Proc. Som. Arch. Soc.*, LXV, 44.

NETTLECOMBE (St. Mary the Virgin).

PERSON REPRESENTED. Some member of the Raleigh family; possibly Sir John de Raleigh, the second, who represented the county in Parliament, 33 and 34, Edw. III. (Collinson, III, 537-8).

EFFIGY (7ft.) in pointed basinet with camail attached and fastened by two staples and laces to the hauberk or possibly to the *plastron-de-fer*, hauberk, arms lost (hands were raised in prayer), *jupon* with border of *escallops* on skirt, *baldrick* (1½ins. to 2ins.) adorned with rectangular ornaments containing four-leaf flowers, thighs encased in parallel bands of steel (1¼ins. to 1½ins.) arranged in vertical lines and embedded in *pourpoint* with studs showing or affixed to *cuir-bouilli*, knee-cops with remarkably deep lower plates, *demi-jamb*s of plate or *cuir-bouilli* fastened in front of hose of mail by straps, *sollerets* of scales of *cuir-bouilli* (1in. to 1¼ins.), spurs and straps, sword and dagger lost, head on *tilting-helm*, and feet on lion with long tail (2ft. 1in.). Effigy made from block of Great Oolite free-stone. Date *c.* 1360.

REFERENCES. See *Proc. Som. Arch. Soc.*, LXIV, 42.

NUNNEY (All Saints).

PERSON REPRESENTED. Probably Philip Delamare, son of Sir John Delamare, kt., who crenulated his house in 1373. Philip Delamare endowed a chantry in Nunney Church (1390), and died 1396.

EFFIGY (6ft. 8ins.) in pointed basinet with camail attached, hauberk (1½ins. below skirt of *jupon*) slightly pointed in front, *jupon* with edging of *escallops* on skirt, *baldrick* (1¾ins.) adorned with raised ornamented squares, laminated shoulder-pieces, *brasards*, elbow-cops with small protecting plates and straps, hands in small cuffed gauntlets raised in prayer, *sollerets* (toes damaged), rowel-spurs with straps, sword (damaged and pommel lost) with straight quillons and scabbard (2ft. 4ins.), dagger (fragment remaining) on left side, head on *tilting-helm* with *lambrequin*, crest (lost) said to have been a leopard's head (Symonds' *Diary*, 100), feet on lion. Effigy and slab (5ft. 10ins. by 2ft. by 5½ins.) placed on north window sill of chapel of St. Catherine, originally on table-

tomb below present position, made from block of Great Oolite freestone (Bath). Date *c.* 1396.

REFERENCES. Collinson, II, 219; sketch in Braikenridge's illustrated *Collinson*, II, part 2, 219 (W. W. W. 1844); sketch in Adlam's illustrated *Collinson* (Soc. Ant.), v, 219; Symonds' *Diary*, 100; Pigott drawing; *Proc. Som. Arch. Soc.*, xxii, ii, 103, 104; xxxix, i, 35; lvii, i, 50, 51; Tite's *Somerset Prints*; Wade's *Somerset*, 197; Hutton's *Highways and Byways in Somerset*, 208.

PAULTON (Holy Trinity).

PERSON REPRESENTED. Possibly Sir John de Palton, kt. (Collinson, II, 153).

EFFIGY (5ft. 7ins. present length) now in clock-room of the tower. Head damaged, probably in basinet with camail attached, hauberk, jupon, sword on left side (damaged), hands raised in prayer, legs crossed, head on cushion (damaged). Effigy sadly mutilated, neck severed from trunk, arms broken from elbows to wrists, lower part of legs and supports lost. Slab (5ft. 7ins. present length, by 3ins. deep) and effigy made from block of Great Oolite freestone (Bath). Date *c.* 1360.

REFERENCES. Collinson, II, 153; sketch in Braikenridge's illustrated *Collinson*, II, part 2, 153 (dated 1842).

POYNTINGTON (All Saints).

PERSON REPRESENTED. Probably a member of the Cheney family; possibly Edmund Cheney, son of Sir William Cheney, kt., who was living in 1374.

EFFIGY (5ft. 10ins.) now placed under arcade between nave and south chapel on low table-tomb of Ham Hill stone (6ft. by 1ft. 6ins. by 1ft. 8½ins.) with bevelled plinth (2½ins.) adorned on north side with eighteen shallow trefoil-headed niches. The knight is in pointed basinet with camail attached, jupon having edging of escallops on skirt, hauberk (1½ins. below jupon), baldric (1½ins.) with raised rectangles (1½ins. by 1¾ins.), laminated shoulder-pieces, brassards, elbow-cops with outside circular protecting plates (2ins. diam.), vambraces, thigh-pieces, knee-cops with small outside protecting fan-plates, jambs, sollerets (toes broken), spurs (lost) and straps (½in.) with buckles, sword (fragment remaining, 4½ins.), rondel-guard dagger with swelling grip and circular pommel (lower part of scabbard destroyed), hands (lost) raised in prayer and right arm cut away, head on tilting-helm (lower part destroyed), feet on lion with tail curled round body. Effigy and slab (6ft. 3ins. by 1ft. 9ins. by 2½ins.), coped 1½ins., made from block of Great Oolite freestone (Bath). Date *c.* 1380.

REFERENCES. Collinson, II, 376; sketch in Braikenridge's

illustrated *Collinson*, II, part 3, 376; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), VI, 376; *Proc. Som. Arch. Soc.*, XLII, i, 21 (illustrated); Pigott drawing; Heath's *Dorset*, 226.

TRENT (St. Andrew).

PERSON REPRESENTED. Probably Roger Wyke, the first husband of Joan Chasteleyn, owner of one third of the manor. Died 1399.

EFFIGY (6ft. Sins.) in pointed basinet with camail attached, hauberk, jupon, baldrick (1 $\frac{3}{4}$ ins.) adorned with four-leaf flowers between bars, laminated shoulder-pieces (three lames), brassards, elbow-cops, vambraces, thigh-pieces and jambs, sollerets (four lames), rowel-spurs and straps, hands (cuffed gauntlets with gadlings) raised in prayer, sword on left side (scabbard, 2ft. Sins.), dagger (rondel type) on right side (handle lost) having sheath (11ins.), head rests on tilting-helm with damaged crest (*a barnacle proper*), feet on dog raised on low stand (3ins.). Effigy and slab (6ft. 11ins. by 2ft. 1in. by 3 $\frac{1}{2}$ ins.) made from block of Ham Hill stone. Date c. 1400. (*See Plate III, fig. 1*).

REFERENCES. *Collinson*, II, 384 (illustrated); sketch in Braikenridge's illustrated *Collinson*, II, part 3, 384 (signed W.W.W.); Pigott drawing; *Proc. Som. Arch. Soc.*, XX, ii, 134; Barrett's *Somerset*, 130.

WHATLEY (St. George).

PERSON REPRESENTED. A member of the Servington family.

EFFIGY (6ft. 3ins.) in pointed basinet with camail attached, hauberk pointed in front with quilted gambeson beneath, cyclas with front of skirt adorned with invested edging having a fleur-de-lis (2ins. by 2 $\frac{1}{2}$ ins.) at each point, fastened at sides with small round buttons and 15ins. longer behind than in front, girdle ($\frac{1}{2}$ in.), plate or cuir-bouilli reinforcements fastened on arms and over hose of mail with straps and buckles, elbow-cops with four-leaf flowers at sides and ridged knee-cops, prick-spurs and straps, hands (in gauntlets with gadlings) raised in prayer, feet apparently in flexible leather coverings, shield (1ft. 8ins. by 1ft. 6ins.) having bottom and edges damaged (*a chevron charged with three bucks' heads cabossed*, Servington), guige (1 $\frac{1}{4}$ ins.) over right shoulder, sword-belt (2ins.) with buckle and short pendent strap, sword (3ft. 1in.) on left side with straight quillons, swelling grip and diamond-shaped pommel, head on large tasselled cushion (1ft. 7ins. by 11ins. by 6 $\frac{1}{4}$ ins.), feet resting on Servington crest (*an oak tree erased vert fructed or, enfiled with a tun of the last at the time of the sculpture, but later the "oak tree" is changed to a "pine tree"*). Effigy in south chapel on table-tomb (6ft. 8ins. by 2ft. 4ins. by 2ft. 8 $\frac{1}{2}$ ins.),

north face adorned with four shallow (2ins.) ogee trefoil-headed niches cusped and crocketed (1ft. 5½ins. by 1ft. 1in.), and similar one at west end. Modern moulded plinth. The effigy and slab (6ft. 8ins. by 1ft. 1in. by 4ins.) made from block of Great Oolite freestone (Bath). Date c. 1325. (See Plate I, figs. 2, 3)

REFERENCES. Collinson, II, 231; sketch in Braikenridge's illustrated *Collinson*, II, part 2, 231; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), v, 231; *Proc. Som. Arch. Soc.*, XXXIX, 37; Wade's *Somerset*, 273.

WHITELACKINGTON (St. Mary the Virgin).

PERSON REPRESENTED. Unknown knight.

EFFIGY (4ft. 8ins. cut away below thighs) in pointed basinet with camail attached, jupon, baldrick (1½ins.), hauberk, hands raised in prayer, sword (lost) dagger on left side having hilt with twisted grip (6ins.) and scabbard (5ins. remaining), head on tilting-helm. The effigy and slab (4ft. 10ins. by 2ft. by 5ins. remaining), made from block of Great Oolite freestone, lies on floor of south transept behind a pew. Date c. 1370.

REFERENCES. *Proc. Som. Arch. Soc.*, LXIII, 20.