Monumental Effigies in Somerset.

Part VI.

THIRTEENTH AND FOURTEENTH CENTURY ECCLESIASTICS.

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SOME attention was devoted to the school of sculpture made from Bath freestone in our last paper on "Monumental Effigies in Somerset,"[1] and had the earlier effigies in the Abbey Church of SS. Peter and Paul at Bath come down to our time we should have had, probably, a large number to record made from the great oolite ; and now alas ! the only ecclesiastical effigy is to a priest at Englishcombe, which has been turned out of the church and lies in the churchyard in a ruinous condition.

Five effigies to "Priests" are sculptured from blocks of Ham Hill stone. The one at Brympton d'Evercy is fourteenth century work, but the head, face, feet and hands holding a large chalice are all comparatively recent restorations and have, therefore, changed the original appearance of the figure seriously. The effigy at Trent has been sadly mutilated and the one at Middle Chinnock consists only of shoulders and head. Both these date from the later years of the thirteenth century. In the south wall of the south transept of the beautiful church of Stoke-sub-Hamdon is the original recess with its eight elegant cuspings, under which lies the well executed effigy of a priest whose chasuble shows broad silk folds with spreading drop and overlapping edges. There seems little doubt that this effigy is to Reginald de Moncketon,

1. *Proc. Som. Arch. Soc.*, LXV, ii, 28.

Rector of Stoke and Provost of the Chantry of St. Nicholas built and endowed by John de Beauchamp with the consent of Cecily his mother, in 1304.[1] Reginald de Moncketon died in the early part of the fourteenth century, and this fine effigy made from a block of Ham Hill stone was probably sculptured about the year 1315. We have already drawn attention in the paper on "Civilian Effigies"[2] to the fact that the imager who designed the Ashill "Lady" from a block of Ham Hill stone was most certainly influenced by the London school of craftsmen, who were at this date producing effigies with angels smoothing the cushions on which the heads rest.[3] The date assigned to the Ashill "Lady" was the beginning of the fourteenth century, and it is interesting to observe that this "Priest" at Stoke-sub-Hamdon is also made from the same bed of oolite and only a few years later (*c.* 1315); yet, here again, we find a similar influence at work, for two angels are represented as smoothing the pillow of this ecclesiastic.

At Westonzoyland is a fourteenth century "Priest," and the apparels on the wrists and on the lower part of the front of the alb were painted on a slightly raised surface. An illustrated copy of Collinson in the Library of the Archæological Society at Taunton gives a sketch of this effigy signed W.W.W. and dated 1845. The artist notes the fact that when this figure was discovered it was "richly coloured," but he adds "it is now yellow washed." All these effigies lie within a seven-mile radius from Ilchester, where we ventured to suggest that the imager's craft was carried on in this coarse yellow oolite,[4] with the exception of the one at Westonzoyland which is some

1. In the vestry of Stoke-sub-Hamdon the head of a "lady" in wimple, veil and fillet carved in Ham Hill stone is preserved. This is probably the head of one of the effigies which Leland mentions in his *Itinerary* (1540—1542) on his visit to the chantry of St. Nicholas :—"In the South West side of the Chapelle be 5.Images on Tumbes on hard joynid to another, 3. of Menne harneshid and shildid, and 2. of Women. Ther hath bene Inscription on eche of them, but now so sore defacid that they cannot be redde."

2. *Proc. Som. Arch. Soc.*, LXIII, ii, 6.

3. Detached figure-work was sculptured in medieval times either at the quarries (which appears to have been the usual method) or in the master-sculptor's workshop in some near centre suitable for distribution.

4. *Proc. Som. Arch. Soc.*, LXII, ii, 52.

sixteen miles away as the crow flies. This figure would be transported by a barge on the rivers Yeo and Parrett to a point which is only one and a half miles from the Church of Westonzoyland.

There are two ecclesiastical effigies in Wells Cathedral and one in the Church of St. Mary Redcliffe (Bristol), which were probably made from Dundry stone in Bristol workshops during the fourteenth century.

Messrs. Prior and Gardner, in their valuable work on *Medieval Figure Sculpture in England*,[1] consider that the memorial to Bishop John of Drokensford in Wells Cathedral was sculptured in Bristol. They base their opinion on the head being propped on a thick cushion, and they consider that the small head, sharp features and thin-laid vestments indicate work fashioned in a Bristol atelier at a date when excellent sculpture was being executed in fine grain oolite from Dundry Hill. Bishop Drokensford's effigy was carved about 1330,[2] and although it came from Bristol, yet the interesting tomb and fine canopy were made of Doulting stone by craftsmen whose workshops were probably in Wells. The design for the tomb is unusual, as the canopy-heads of the blank panels are through-cut from side to side. These heads are ogeed with crockets and finials above and cusps below, while in each pair of spandrels over the panels are emblazoned a pair of shields repeated over and over again :—(a) *Quarterly*, 1 *and* 4 *argent*, 2 *and* 3 *gules, four swan's heads couped addorsed and countercharged* (Drokensford) ;[3] (b) *Ermine on a shield gu. two buck's heads caboshed or.* The ground on which these heater-

1. p. 622.

2. Bishop Drokensford died in 1329, and, consequently, the tomb and effigy were probably made during his lifetime.

3. *Proc. Som. Arch. Soc.*, XL, ii, 1, Pl. There has been some confusion in the readings made of this shield of arms. Bedford called them "quarterly azure and or, four pastoral staves countercharged"; Papworth copied him and Dr. Walter de Gray Birch considered they were "chess rooks." However, the seal of the family of Drokensford is attached to a charter (No. 230) dated 1332, showing they are "four swan's heads couped addorsed and countercharged." *See* Church's *Early History of the Church of Wells*, 313; Jewers' *Wells Cathedral*, 85, where the seal of the Drokensford family is figured.

shaped shields are displayed is alternately red and green with white sprays of foliage. The beautiful canopy was thought to be in danger and was taken down in the eighteenth century. A MS. note-book of that date remarks :—"It is neatly arched and painted and gilded and the figure lying thereon ; which arching was taken down in 1758."[1] Comparatively few freestone memorials still possess their medieval scheme of colour decoration. Fortunately, however, Bishop Drokensford's monument (Plate III, fig. 2) has never been repainted, and although the face, hands and other portions of the effigy and tomb are damaged, yet sufficient colour remains to allow us to form a clear idea of its original appearance. The slab is red, and green foliage adorns the bevel. The Bishop's chasuble is red, with green lining having a pattern of quatrefoils in lozenges with foliage sprouting from each point, and gold embroidered orphreys. The apparels on the alb are gold adorned with a red fret and small white circles at the intersecting lines. The amice is gold embroidered with a red fret, the mitre[2] with its ornaments and gold embroidered orphreys are carefully painted, the fringes of the dalmatic (dark brown) and stole are red, black and gold, while the cushion (Plate III, fig. 3) under the head has a beautiful pattern of white and black quatrefoils in golden lozenges with borders adorned with a red fret.

The reasons adduced for considering that Bishop Drokensford's effigy came from Bristol applies equally to the memorial to Dean Godelee (Plate III, fig. 1) and here we find the same peculiarities of face, drapery and cushion. The architectural

1. Church's *Early History of the Church of Wells*, 313.

2. It is interesting to note that there is a record existing showing that Bishop Drokensford borrowed for some special occasion (15/12/1321) from the treasurer of the Church of Wells his necessary episcopal apparel, and gave a bond to the Dean and Chapter for the safe return at Michaelmas, 1323, or the value on his death. The list gives two mitres valued £23 6*s.* 8*d.* ; "baculum pastorale," £6 13*s.* 4*d.* ; gloves *cum nodis aureis* and sandals, £2 10*s.* 0*d.*, as well as a gold sapphire ring.
See Church's *Early History of the Church of Wells*, 305.

features of both tombs are so similar that they were probably executed about 1330.[1]

The third figure made in Bristol of Dundry stone is of an ecclesiastic whose effigy is now in the Church of St. Mary Redcliffe, Bristol. This figure was carved on a coffin-lid, and was discovered in 1776 under the west window of St. Sprite's Chapel which formerly stood near the Church of St. Mary Redcliffe. *John Lamington* is the name carved on the raised piece of stone forming the foot-rest for this tonsured priest, whose stone coffin and effigy were made in the closing years of the fourteenth century. The figure is in a long flowing gown—or cassock—reaching to the ankles, fastened with three buttons at the neck and secured round the waist with a eathern strap having a large buckle. The wrist-bands have each five small buttons and the shoes possess ankle-straps. The face is round and full, the hair falls to the ears, and the head rests on a large pillow with tassels.

We must next consider the ecclesiastical effigies made from Doulting stone and sculptured probably in workshops at Wells. A remarkable figure to a "Priest" is met with at Ditcheat (Plate IV, fig. 1) carved on a rectangular gravestone placed in the sanctuary, which may be dated at the close of the thirteenth century. The head is under a cinquefoil-headed canopy having a pinnacle on either side with a plain border running round the stone. The figure is rudely cut; the alb has sleeves 6ins. wide; the chasuble appears to possess a series of pleats at the neck with deep folds below the waist inartistically arranged; the head has a small tonsure; the hair is worn long and the hands are raised in prayer. The mason who carved this figure had not at that time developed any great artistic power.

Two well proportioned effigies, somewhat embedded in the stone which was frequently the case with coffin-lids, are met with at Walton, near Street (Plate IV, fig. 2) and Milton Clevedon (Plate II, fig. 1). The former holds some object in both hands which was probably a heart, thereby indicating

1. Dean Godelee died 1332, but the effigy and tomb were most likely made in his lifetime. The order was probably given at the same date (*c.* 1330) as the one for Bishop Drokensford's memorial.

a heart-interment; the latter clasps a chalice to his breast, and the face has been recut, unfortunately, by a former rector (Prebendary Selwyn).[1]

Two effigies of "Priests" are found at East Brent (Plate VIII, figs. 2, 3), and Professor Prior dates them about 1340. Mr. L. Richardson has examined the rocks from which they were sculptured, and considers that the effigy on the north side of the church is made from a block of fine grained Doulting stone (inferior oolite), while the figure on the south side is "a Jurassic limestone and has not been brought from far"; and he adds "it is just a possibility that it is from a mass of more compact and crystalline Doulting stone." The effigy on the north side is the more artistic figure of the two, but both seem to possess certain peculiarities which would place them under the influence of the Bristol school of sculpture; yet they were evidently made at Doulting or Wells, and we may hazard the conjecture that the imager who carved them had learnt his art in Bristol.

A fourteenth century effigy of a "Priest" rests under a cinquefoil-headed arch in a wall recess in the Church of St. Mary the Virgin at Wellington. The recess and effigy were formerly in the north side of the chancel until they were removed to their present position. The figure is well executed; the folds of the chasuble are very graceful, and it was sculptured about the year 1320. On the bevel of the slab is a mutilated inscription which was deciphered some years ago by an official of the British Museum, and which runs as follows:—

✠ . RICHARD : PERꝰ : d(e) (Saint) MERE : OF : WELINTONE : (HERE) : LIGGITH : IN : GRAVE : IHV : CRIST : GODES : SONE : GRAWNTE : HIM : (REST ?).

Mr. E. Buckle at the Society's meeting at Wellington in 1892 gave it as his opinion that the figure represented the founder of the north chapel.[2] In 1892 Mr. F. T. Elworthy, in his *Notes on Wellington*,[3] gave references to extracts from

1. *Proc. Som. Arch. Soc.*, XXIV, i, 43.
2. *Proc. Som. Arch. Soc.*, LVIII, 28–31.
3. *Proc. Som. Arch. Soc.*, XXXVIII, 233; also issued separately.

the Drokensford Register granting a commission in 1316 to two of Bishop Drokensford's chaplains to "reconcile" the church at Wellington most probably because some crime had been committed in the building. One of these was the rector of Combe Florey and the other was Richard de Forde, sometime rector of Bradford-on-Tone. He had been ordained priest shortly after 1309 and was still a young man, and later he was appointed to be vicar of Wellington. The date of the effigy cannot be later than 1320, as Richard de Forde was no longer vicar in 1323, when another cleric succeeded him in that living. The effigy is to a priest at Wellington whose name was Richard, and as Richard de Forde was vicar at the date when the effigy was made, the corollary would be that this figure over a tomb was the memorial to Richard de Forde. Presumably the effigy was made during his lifetime, and his close connection with the cathedral church would seem to indicate that the order was given to an atelier in Wells then working on Doulting oolite.

Within a wall-recess on the north side of the chapel of St. John Baptist in Wells Cathedral is a carefully executed effigy which has been ascribed to John de Myddleton or Milton, who after being chancellor of the Church of Wells for a short time became a friar minor in 1337. The general appearance of the effigy leads us to believe it was sculptured at Wells during the second quarter of the fourteenth century. On the bevel of the slab are the remains of an inscription in white or yellow letters and vestiges of colour can still be detected on the figure.

There must have been some special reason which won for Bishop William de Marchia (ob. 1302) ardent testimonials from his contemporaries and induced so many persons of high position and attainments to seek for his canonisation. Considerable sums of money were collected for his translation and honourable burial, while his splendid tomb in the south transept of Wells Cathedral is a glorious memorial of the gratitude of the diocese.[1] The effigy (Plate V, figs. 1, 2, and Plate VI, fig. 1) lies in a recess beneath a canopy of three bays having ogival arches with crockets and finials of red and gold. The

1. Church's *Early History of the Church of Wells*, 293.

spandrels are alternately green and red powdered with a small pattern, and cusps and mouldings of crimson, green and gold with dark blue in the shadows. Along the plinth of the tomb are six remarkable heads; three are bearded (one of these is bald); one is shaven, tonsured and turned half round in a most naturalistic way; another is also shaven; and the remaining head is that of a woman in a veil. The central boss in the vaulting of the recess is carved with five roses which are coloured green with gilded foliage on a red ground. Two large faces (Plate VI, figs. 2, 3) are sculptured on the east and west ends of the tomb. Both have long hair and one is not unlike the traditional head of our Lord, and in that case the other might have been intended for the Blessed Virgin. At the back of the recess above the effigy is a small figure of the bishop in eucharistic vestments with two graceful angels on either side (Plate VII, figs. 1, 2, 3). All three figures have lost their heads, and the beautiful angels have had gilded robes with red linings and blue outspread wings, while only fragments of the chains of their golden censers remain. The bishop is vested in red chasuble with green dalmatic and red tunicle above a white alb with apparels; the mitre has red infulae and the shoes are dark blue. Traces of the patterns on the various vestments can still be seen. Prof. Prior and Mr. Arthur Gardner believe that these three beautiful sculptures are the work of the London school of craftsmen. "Now in the Marcia tomb the relief carvings on the back," they remark, "have seemed to us a Westminster sculpture of Caen stone, for they are on the model of the 'Weepers' upon the tomb of 'Crouchback,' Earl of Lancaster. Also, as another indication of important mason-craft, the stone here is dressed with the claw chisel as was not the way with the local dressings."[1] Count Paul Biver has made a considerable study of the School of London imagers, and in his paper on *Tombs of the School of London at the beginning of the Fourteenth Century*,[2]

1. *Medieval Figure Sculpture in England*, 641.

2. *Arch. Journ.*, LXVII, 59. This valuable paper originally appeared in the *Bulletin Monumental*, LXXIII (1909), 243. It was translated and abridged by Mr. G. D. Hardinge-Tyler and printed in the *Arch. Journ.* for 1910.

he says, "It is impossible to determine how these charming figures came to be employed to decorate a work which undoubtedly emanated from the workshops of Doulting, and yet it seems that we are compelled to attribute them to the London school. The draperies do not exhibit that full buoyant manner which is quite German, so characteristic of the Yorkshire school, any more than they display the hardness we associate with the Midlands ; still less the noble but disinterested appearance of objects coming from the Doulting workshops of this date."

The effigy to Bishop de Marchia is a particularly fine work of art, and is in no way allied to the craftsmanship of the imagers who worked the Dundry stone at Bristol, the Ham Hill stone at Ilchester, the Doulting stone at Wells and the "great oolite" at Bath. This figure (Plate V, fig. 1) is not only largely modelled, but it possesses a characteristic face and deep cut draperies altogether different from the fourteenth century work which was produced in the schools of art established at Bristol, Wells, Ilchester and Bath.[1] Then again the small censing angels supporting the head and holding the horn of the mitre pre-eminently belong to the London style, and, consequently, in this noble effigy we see the work of a London craftsman of no ordinary ability.[2]

1. If the figure-sculpture was not carved at the quarries of Dundry, Doulting, Ham Hill or those near Bath, it is probable that it would be worked up in the workshops of the master-sculptors which, we conjectured, were established in those towns, forming suitable centres for distribution.

2. Next to De Marchia's tomb is a monument which has been labelled to Joan, Viscountess de Lisle (ob. 1463). This is a fine piece of masoncraft, gilded and painted in colour, which is still a valuable example of medieval decoration. It was probably intended for an altar canopy to stand at the head of the bishop's tomb, and would project at right angles to the south wall of the transept. There is no doubt that the ornamented doorway (with cusps in the head, finial, and two small heads to its very beautiful mouldings) in the curtain wall beside Bishop de Marchia's tomb was of the same date as the tomb, and with the frescoes on the wall above formed one plan.

Sir William Hope suggested (*Arch. Journ.*, LXI, 217) that the space between the presbytery and lady chapel was designed to hold the shrine of Bishop William de Marchia, whose canonisation never actually took place. His tomb, Sir William Hope considered, was built when the effort to get him canonised had failed. In any case it was a curious fact that the sill over the transept window and immediately above the Bishop's tomb was used for

The only effigy which has escaped destruction among all the wonderful art treasures of Glastonbury Abbey was dug up in 1780 and placed in the wall of the abbot's kitchen. The date of this figure is in the first quarter of the thirteenth century, and, as the abbot is represented in a mitre, it is obvious that the effigy could not be earlier than 1190, when the right to wear the mitre was first granted to the abbots of Glastonbury, while the beard gives it an early thirteenth century date ; and thus it is argued that the effigy must be the memorial to Abbot William Vigor[1] as none of his immediate predecessors were buried at Glastonbury.[2] The effigy (Plate I) is well preserved and portrays the abbot in eucharistic vestments—amice, alb, stole, maniple, dalmatic and chasuble. The head has no cushion and lies under a cinquefoil-headed canopy crocketed, having a pinnacle on each side resting on a bracket ; the unjewelled mitre is 6ins. high, triangular in shape, and the infulae are not visible ; the right hand (broken) may have been upraised in blessing, and the left (broken) held the abbot's staff, ending in a beautiful volute containing a spray of conventional foliage. Mr. L. Richardson has examined the rock from which the effigy was sculptured, and he reports that it is a basal lower lias limestone from the neighbourhood of Glastonbury, and possesses the characteristic fetid odour of these limestones.[3] Abbot William Vigor died in 1223 and was

some special purpose. There is a passage cut through the splay of the window through which the sill may be reached. Access to this passage is obtained from a staircase behind the curtain wall by the doorway, near the bishop's tomb. The staircase also leads to a small room on the level with the passage, but on the west side. Some consider these arrangements were made in view of the bishop's canonisation, so that his relics might be displayed from the sill, while the small chamber would serve as a resting-place for the reliquary, which would be specially suitable as it possessed a door, but no window.

1. Abbot William Vigor belonged to the family of Hemington de Vigors or de Victors. He was one of the rebel monks who was reduced by Savaric with fasting and flagellation, and was chosen abbot at the *renovatio* in 1219, when the abbey escaped from the see, and had its privileges confirmed by Pope Honorius III. (*See* Collinson, II, 253 ; Marson's *Glastonbury*, 103).

2. The first mitred abbot was Henry de Soliaco, and he was buried at Worcester ; Pike was buried at Rome, Savaric at Bath, and Jocelin at Wells.

3. Mr. Richardson says the block of shaly limestone from the basal lower lias limestones was such as is at the present time well exposed in quarries at Street and near the Butleigh Monument.

buried in the chapter-house. At that date it was the fashion for great ecclesiastics to have Purbeck marble memorials; however, the distance from either Corfe or London to Glastonbury was so great that the abbey evidently requested some Glastonbury imager to undertake the work, and he has produced a most admirable effigy from a block of local stone.

Built into the external wall of a ruined outhouse adjoining the garden of Wrington House is the effigy of a fourteenth century "Priest" in eucharistic vestments. The figure is slightly inclined to the right side, the drapery well executed, the hair worn curly at the sides; the hands (broken), raised on the breast, appear to have held a chalice (now lost), and the lower part of the effigy below the chasuble has disappeared. The effigy is a memorial to some "Priest" who probably served this parish in the fourteenth century, and formed the lid of his stone coffin which at some period has been removed from the church at Wrington. Mr. L. Richardson considers that the effigy was sculptured from a block of "Downside stone," belonging to the lower portion of the lower lias. It owes its local and distinctive character to its accumulation in proximity to the carboniferous limestone. It has, therefore, been obtained from close to Wrington, and the effigy has been sculptured by some itinerant craftsman or local mason who had learnt his art probably in the workshops of Bristol or Wells. (Plate VIII, fig. 1).

The massive formation of sulphate of lime called gypsum, and known by the name of alabaster,[1] was largely worked in medieval times, and was found along the ridge to the south-west of Tutbury in Staffordshire and at Chellaston Hill, about four miles south-east of Derby.[2] The precursor of the splendid series of alabaster effigies to be met with all over England is the cross-legged effigy to a knight, *c.* 1280, in the church of Hanbury, Staffordshire. The trade in these figures was not, however, extensive until after 1350, although many

1. The hard gypsum of the Triassic formation is known as English alabaster.

2. Leland refers to several quarries of alabaster. (See *Itinerary*, I, 21 and 39; VII, 25).

fine works in alabaster were produced during the second quarter of the fourteenth century.[1] The increase in the luxury of building and sumptuous decoration in carved stone was a particular product of that age. The oolites of the west of England, clunch of Cambridgeshire, and stone from Bere,[2] Stanford, Tottenhoe and West Norfolk were freely made use of, but, above all, it was alabaster which allowed the imager in effigy-sculpture to carve in relief, rings, jewels, embroideries and all delicate details on armour, vestment or civilian costume with far greater distinctness than could ever be produced in gesso adornments overlaid on coarse stone. For one and a half centuries the fine grain and beautiful surface of this material held its own, displacing bronze and wood until the revival of wooden effigies a short time before the Reformation, which was due, it is thought, to the fact that the more easily worked beds of alabaster were then nearly exhausted.

It is probable that the two alabaster effigies at Wells came from the quarries at Chellaston, but how they were transported to Wells is a matter for conjecture. Alabaster consigned to London was sent by the paved way of Watling Street,[3] but the two effigies for Wells may have been despatched from Derbyshire by shipment along the Trent to the Humber and from thence by sea to Somerset, or by road to Shrewsbury or Worcester,[4] and thus by way of the River Severn to some convenient port for Wells.

Among the many magnificent alabaster effigies of the

1. Effigy of Edward II (ob. 1327), probably made a year or two later; Prince John of Eltham (ob. 1336) at Westminster; Bishop John of Hotham (ob. 1337) at Ely; Prince William of Hatfield (ob. 1344) at York; John of Stratford, Archbishop of Canterbury (ob. 1348), in his own cathedral church.

2. The hard chalk of the cretaceous strata called "clunch" and the softer cretaceous sandstones were quarried along a belt stretching from Devon to the Wash.

3. We know that in 1367 the alabaster reredos for the chapel of the canons of Windsor was sent by road in ten carts, each drawn by eight horses under the care of two men to carry it from Nottingham to Windsor. The journey occupied seventeen days, from 20th October to 6th November, and the cost of the carriage came to £28 6*s.* 8*d.* (*Pipe Roll*, 41 Edward III, m. 41).

4. The distance is between 60 and 70 miles as the crow flies.

fourteenth century the two in the cathedral church of Wells are given in the lists of those that are some of the most excellent in modelling, pose and detail.[1] The earlier (Plate IX, fig. 1) is to Bishop Ralph of Shrewsbury (1329—1363), whose alabaster tomb stood before the high altar until 1550, when the effigy was removed to the north quire aisle; that to Bishop Harewell (1367—1386) is later in date (Plate X, fig. 2). Both effigies are well executed, and all the vestments—amice, alb, tunicle, dalmatic, and chasuble are carefully depicted, while the details of embroidery and ornament on stole, maniple (Plate IX, fig. 3), amice, gloves, ring, mitre[2] (Plate IX, fig. 2) and pastoral staff are carried out with the utmost care by the Chellaston craftsmen. The pillow under the head of each bishop shows the outer covering fastened with small buttons; these and all other minute details are carefully inserted and cleverly portrayed. Bishop Harewell was known to be a stout and portly man, and the imager has thus represented him, and the two hares (Plate X, fig. 3), upon which the feet of the bishop rest, are intended to be a play upon his name. The Harewell crest is *a hare's head erased or.*

All the effigies treated in this paper with one exception[3] are depicted in eucharistic vestments. The alb (*alba, tunica alba*) is a long loose garment. It dates as an ecclesiastical vestment from the second century. It reaches to the feet, is usually made of white linen,[4] and confined under the armpits by a girdle (*cingulum*). The girdle is a narrow band or circular cord, usually made of white linen (but sometimes of silk with

1. Paper on "The early working of Alabaster in England" by Sir William Hope, *Arch. Journ.*, LXI, 223; *Illustrated Catalogue of the Exhibition of English Medieval Alabaster Work.*, Soc. Ant. (1913), 2; Prior and Gardner's *Medieval Figure Sculpture in England*, 672.

2. Bishop Ralph of Shrewsbury borrowed from the dean and chapter of Wells various apparels for his consecration, and among them is a mitre valued at 100*s.* and a crosier at 10 marks. The bishop gave his personal receipt and bond for their safe return. (*See* Church's *Early History of the Church of Wells*, 305).

3. John Lamington, priest, St. Mary Redcliffe, Bristol.

4. The most usual material is linen: but not a few mediaeval inventories give instances of silk of various colours.

tasselled ends).[1] The girdle is rarely seen, as the alb is drawn over it and hides it from view. During the period under view, albs were decorated with pieces of embroidery, technically called *apparels*. These were, for the most part, placed on each wrist and on the lower skirt of the vestment in front and behind. (An apparel was put also upon the back of the amice). They were sewn on the alb, or (more rarely) fastened to it by strings, so as to avoid injury to the embroidery when removal was necessary for the washing of the alb. On all these ecclesiastical effigies the apparels were painted on the alb to represent pieces of embroidery, only the one on the front of the skirt and those on the wrists being visible on these recumbent figures. At Westonzoyland the stone is slightly raised above the bottom hem of the alb (7½ins.) for the apparel, and a similar indication for the apparel (2½ins.) is seen on the wrists of this priest and on the wrists of Abbot William Vigor's effigy (1in.) at Glastonbury, and one or two other effigies. The decoration of the apparel on the front of the alb on Bishop Drokensford's effigy shows a diaper in gold and red, with small white circles on each border. All the albs depict tight-fitting sleeves, with the exception of the "Priest" at Ditcheat where the sleeves are 6ins. wide.

The stole (*orarium*) in very early times was worn outside the outer cloak (*pallium*). Since the seventh century it has been placed (in the western church) round the neck of the priest, sometimes crossed on the breast and confined with the ends of the girdle; deacons originally wore it pendant from the left shoulder and over the dalmatic; but in course of time it came to be worn under the dalmatic from the left shoulder to the right hip. The stole consists of a strip of silk or stuff of varying length and breadth, sometimes embroidered, and with fringed ends: in material and ornament it usually agreed with the rest of the suit. As the stole was worn under the chasuble only the ends are visible, and in the thirteenth

1. The usual colour is white, but occasionally it varied with the colour of the day. In the Westminster inventory (1388) we find:—"*Zone serice sunt septem diversi operis et diversorum colorum.*"

and fourteenth centuries these terminated frequently in a rectangular compartment wherein a fylfot-cross was worked occasionally. Authorities from the twelfth century agree in considering that the stole signifies "the easy yoke of Christ." In the stoles on these thirteenth and fourteenth century effigies the variation in width is from 1in. to 5ins.[1] The stole depicted on Bishop Ralph of Shrewsbury at Wells (1363) is similar to his maniple (Plate IX, fig. 3), and is decorated with lozenges and small roses with a border of cubes. The ends of the painted stole of Bishop Drokensford's effigy (1329) gives us a vestment of red silk with a red and black fringe.

The maniple or fanon (*mappula, fanon, manipulus*) was originally a napkin or handkerchief for wiping the face; it was held in the left hand, or sometimes attached to the left forefinger.[2] In course of time it came to be carried upon the left forearm, and eventually fastened to the sleeve of the alb by a button and loop. The maniple varies in length from 2ft. to even 5ft. in length on the effigies we are considering,[3] and the width is usually that of the stole; and, like a miniature stole, it became an orphrey of ornamental embroidery. The maniple of Bishop Ralph of Shrewsbury at Wells is adorned like his stole (see description under "stole," Plate IX, fig. 3), and the one on the effigy of Bishop Harewell of Wells is decorated with a four-leaf flower at intervals of 2ins. Bishop

1. The priest's stole at Westonzoyland is 1in. expanding to 1¾ins. at the fringe, at Ditcheat 2 to 2½ins., at Stoke-sub-Hamdon 1¾ to 2½ins., while the thirteenth century Abbot William Vigor at Glastonbury (1223) has a stole of 1½ins., Bishop Ralph of Shrewsbury at Wells (1363) of 3ins., and Bishop Harewell at Wells (1386) of 5ins.

2. The maniple is thus represented as worn by Archbishop Stigand in the Bayeux tapestry. (*See* illustration in Macalister's *Ecclesiastical Vestments*, 76).

3. The maniple on the "priest" at Westonzoyland is 2ft. long and 1in. to 1¾ins. wide at fringe; the one on Bishop Marchia (Wells) is 4ft. 8ins. long and 4½ins. wide at fringe; on the "priest" at Wrington 2ft. 9ins. long and 2½ins. wide; at Stoke-sub-Hamdon it is nearly 4ft. long and 2½ins. to 3½ins. wide at fringe. Bishop Harewell (Wells) has a maniple nearly 5ft. long and 2¾ins. to 4½ins. wide at fringe; John de Myddleton (Wells) has a maniple 2¾ins. wide, while the thirteenth century effigy of Abbot William Vigor of Glastonbury is only 1½ins. wide.

Drokensford's painted maniple on his effigy at Wells depicts it as embroidered on red silk with a black and red fringe.

The amice (*amictus humerale*) dates from an early period (St. Ambrose mentions it). It consists of a rectangular piece of linen of ample size, with an apparel sewn upon the upper side; sometimes it was marked with a cross. At the upper corners are strings sufficiently long to pass under the armpits, round the body, and to be tied in front. It was placed on the head while vesting, and in some places remained on the head during the approach to the altar, and even longer. When lowered, the amice rests on the shoulder, and forms a kind of loose collar. When first brought into use, the amice was put on after the alb; but at a later period it was used beneath the alb, upon the cassock. The amice is portrayed on an effigy drawn over the head hood-wise at Towyn, Merionethshire, and on one at Beverley Minster.[1] The amice on the effigy of Bishop Ralph of Shrewsbury (Wells) is apparelled with lozenges, small roses and an edging of four-leaf flowers. Bishop Harewell's amice is embroidered with four-leaf flowers, and the painted amice on Bishop Drokensford's effigy is intended to depict a gold ground with a red fret. The apparels of the amice on Dean Godelee's effigy (Wells), and the one on the priest at Westonzoyland, are laid flat under the head.[2]

The chasuble (*amphibalus, pœnula, infula, casula, planeta,* old English, *chesible,*)[3] is derived from a modification of the Roman *pœnula* of the fourth century. In the earliest times, and for centuries afterwards, its form was circular, with an aperture for the head to be passed through; not a few examples of such chasubles are still to be seen in the treasuries of

1. *See* Macalister's *Ecclesiastical Vestments,* 71; Druitt's *Manual of Costume as illustrated by Monumental Brasses,* 65.

2. The depth of the apparel is 2ins. on the effigies at Ditcheat, East Brent (south wall), Wellington, Wrington; 2½ins. at Stoke-sub-Hamdon; 3ins. at East Brent (north wall), Walton, near Street; 4ins. at Milton Clevedon, John de Myddleton (Wells), Bishop Harewell (Wells), Bishop Ralph of Shrewsbury (Wells).

3. In the provincial constitutions of Walter Gray, Archbishop of York, 1250, the parishioners are to provide "*Vestmentum ipsius ecclesiae principale,* viz., *casula, alba munda, amictus, stola, manipulus, zona.*" (Wilkins' *Concilia; Concilia Magnae Britanniae,* Vol. I, 1737, p. 698).

Europe. Later, its form became restricted, and with pointed or rounded ends. The materials used for the chasuble were cloth and silk of all sorts. In early times the silk was thin, but during the course of the middle ages the finest and most costly fabrics of heavy silk, velvet and brocade, were called upon to provide suits of vestments. The orphreys were sewn on to the chasuble on the edges and as crosses on the front and back, and originally followed the seams caused by the cutting and shaping of the material. Most of the effigies in our churches have had the paint removed from them, but the one of Bishop Drokensford, at Wells, still possesses its original decoration, and here we find a red chasuble with a beautiful pattern consisting of small quatrefoils in diamonds having branching foliage at each point; the golden orphreys are 1in. wide, and the one for the edging is only ¼in. The chasuble was lined with a blue material. There is no colour on the chasuble of a "Priest" at Westonzoyland as it has all been removed, but the Y-shaped orphreys and those for the edging are raised in relief, and the folds resemble a wave-like appearance; while at Ditcheat is the effigy of a "Priest" (Plate IV, fig. 1), whose chasuble is the work of an inexperienced imager, who pleated the upper portion like a surplice and the lower part he carved in deep inartistic folds.[1]

The dalmatic (*tunica dalmatica*) takes its name from Dalmatia, the country of its origin. In Spain and Gaul, from the sixth to the eighth century, a tunic called *alba* is equivalent to the vestment which we now call *dalmatic*. For some time it possessed purple or black *clavi*; but by the twelfth century, at any rate, it became decorated with vertical and horizontal bands, and with fringes, and took the colour of the chasuble and was elaborately embroidered. The effigies of Abbot William Vigor at Glastonbury, and Bishops William de Marchia, John of Drokensford, Ralph of Shrewsbury and John Harewell at Wells are all vested in dalmatics, while the one worn by Bishop Drokensford is a dark brown having fringes of yellow, red and black.

1. The distance from the bottom of the alb to the point on the front of the chasuble varies considerably. At Wrington it is only 3½ins., while at Stoke-sub-Hamdon it is 7ins., and at Brympton d'Evercy it is 9ins.

The tunicle (*tunica, tunicella*) differs from the dalmatic in that, generally, it is less embroidered. It was worn by the subdeacon, though not exclusively. Originally of white linen, like the dalmatic it underwent changes, became enriched and took the colour of the chasuble ; and like the dalmatic was worn by the bishop when pontifically vested, over the alb. In the twelfth century the bishop began to wear it under the dalmatic. It is not always represented on the episcopal effigies, as it was hidden by the dalmatic, but the difficulty was solved by making this shorter, and thus we frequently see the hem of it. The tunicle may be seen on the effigies of Bishop Ralph of Shrewsbury and Bishop Harewell at Wells.

The mitre (*mitra, cidaris*) was the head-dress of a bishop, and seems to have been a development of a plain cap. A MS. in the British Museum depicts St. Gregory the Great[1] wearing a low cap with lappets (*infulae, vittae*) which originally were tied under the chin and kept the cap in place. In the eleventh century the fashion seems to have changed with considerable rapidity, and the cleft very soon began to make its appearance. At first the horns were blunt rounded points, one over each ear, and later the mitre was turned so that they were at the front and the back. The horns were then raised a little higher, and the rounded form gave place to a triangular shape. The two *infulae* were retained, but the ubiquitous embroiderer enriched them with needlework. The mitre made of white linen or silk, with little or no enrichment, is called a *mitra simplex* ; one having gold embroidered orphreys is a *mitra aurifrigiata* ; and one overlaid with gold plates and set with jewels and precious stones a *mitra pretiosa*. The mitre (6ins.) on the effigy to Abbot William Vigor at Glastonbury is triangular in shape (Plate I) having orphreys,

1. Cotton, Claud. A3. Reproduced Plate XLIV, *Vestiarium Christianum*, 1868. A MS. in the British Museum (Claud. A3.), of the early years of the eleventh century, gives an illumination of St. Dunstan wearing a simple cap low and hemispherical in shape, without the least trace of the cleft. The cap was kept in place by two ribbons knotted at the back of the head. *See* papers on *Ecclesiastical Head-Dress* by Charles Brown (*Trans. St. Paul's Ecclesiological Society*, III, 1895, 155) ; and one on *The Evolution of the Mitre* by H. P. Fearsey (*Reliquary and Illustrated Archæologist*, X, 1904, 75).

but the infulae are not visible ; Bishop de Marchia's mitre is 9ins. high (Plate V, fig. 2), and the infulae are 1ft. 3ins. long ; Bishop Drokensford's mitre (6ins.), with a red and gold pattern and gold embroidered orphreys (Plate III, fig. 3), falls under the class of *mitra aurifrigiata*, but has no infulae ; Bishop Ralph of Shrewsbury wears a mitre 9½ins. high (Plate IX, fig. 2), and it falls under the class of *mitra pretiosa*, and is adorned with raised ornaments, orphreys with four-leaf flowers, small holes symmetrically arranged (once filled with precious stones), and has the top edge crocketed ; Bishop Harewell's mitre (9½ins.) is overlaid with gold plates having a hinge at the side, richly adorned orphreys, and the top edge crocketed (Plate X, fig. 2).

The episcopal gloves (*chirothecae, manicae*) were probably first made of leather to keep the hands warm on cold cheerless mornings ; later they were made of white netted silk or other delicate material. Jewels were inserted in the backs, or an enamelled or jewelled plate called a *monial*. The gloves on the hands of the effigy to Bishop Ralph of Shrewsbury possess cuffs (2ins.), and the beautiful hexagonal ornament on the back has a rose in the centre (Plate IX, fig. 1).

The episcopal ring (*annulus*) was worn above the lower finger-joint on the fourth finger of the right hand. The ring was a circlet containing a sapphire, an emerald, or a ruby, and was large enough to pass over the gloved finger. Such a ring may be seen on the right hand of the effigy to Bishop Ralph of Shrewsbury.

The episcopal shoes were a development of the sandal (*sandalia, campagae*), after passing the intermediate state of open-work or fenestration. In the fourteenth century they were fastened with strings and adorned with orphreys. Those on the feet of Bishop de Drokensford are painted black and have gold embroidered orphreys.

The pastoral staff was usually in the form of a shepherd's crook[1] and was made from some valuable wood, like cedar, being frequently overlaid with plates of metal. The staves

1. The shape varied, and the top on some early staves ended in a knob or had a Y-shaped head. Some Irish staves had a crook carved like an inverted U.

of most of the episcopal effigies we are now considering have the heads broken, and the only one that has a perfect crook is in the left hand on the effigy to Abbot William Vigor (1223) at Glastonbury. Here we find a well formed and beautiful volute containing a conventional piece of Early English foliage (Plate I). Some of the staves possess a knob below the crook. The effigies in Wells Cathedral to Bishops de Marchia (Plate V, fig. 1), Ralph of Shrewsbury (Plate IX, fig. 1), and John Harewell (Plate X, fig. 2) show that a veil was fastened to this knob (*infula, vexillum*) and wound round the staff. This streamer or napkin is not altogether unlike the lappet of the mitre, and has the same name of *infula* given to it. It seems probable that it was introduced for a utilitarian purpose, so that the moisture of the hand should not tarnish the metal of the staff. This view is amply supported by the manner of holding the staff as seen on the effigies.

The chalice is not frequently represented on the effigies of ecclesiastics during the thirteenth and fourteenth centuries, although there are numerous representations on brasses and on stone and alabaster effigies in the fifteenth century. The chalice held by a "Priest" at Brympton d'Evercy is, however, a modern restoration; the one that was formerly in the hands of the "ecclesiastic" at Wrington is now lost; but the chalice held by the "Priest" at Milton Clevedon is quite perfect. It is 6ins. high, 5ins. in diameter at the top of the cup and 4ins. in diameter at the base. This chalice is not unlike the shape of one on an incised slab with matrices at Ashley Puerorum, Lincolnshire,[1] of about the same date.

TOPOGRAPHICAL INDEX.

BRYMPTON D'EVERCY (St. Andrew).

Person Represented. An unknown priest.

Effigy (6ft. 4ins.) vested in amice (3½ins.), alb, stole was probably painted on the gesso, chasuble (9½ins. above bottom of alb), hands raised on breast holding a large chalice (1ft. by 4ins. with

1. *See* Haines' *Monumental Brasses*, Part II, 256. The slab is dated *c.* 1300.

cross on front). Head on two cushions, bottom one rectangular (1ft. 11ins. by 10½ins. by 2ins.), top set diagonally (1ft. 6ins. by 10ins. by 1½ins.) ; feet on plain bracket (1ft. 2ins. by 5ins. by 3ins.). Slab with bevelled edges (6ft. 9ins. by 2ft. 4ins., tapering to 1ft. 10ins. by 4ins.) rests on table-tomb (7ft. 2ins. by 1ft. 7ins. by 1ft. 9ins.) under cinquefoil-headed canopy having carved bas-reliefs of the Annunciation of the Blessed Virgin Mary and Adoration of the Magi in spandrels in north wall of north transept. Collinson saw this effigy in the churchyard in 1791, but, unfortunately, it has now been over-restored and the head, hands, chalice, and feet are new. The effigy and slab are made from a block of Ham Hill stone. Dates probably from the first quarter of the fourteenth century. (*See* Plate II, fig. 3).

REFERENCES. Collinson, III, 216 ; sketch in Braikenridge's illustrated *Collinson*, III, part 2, 216 (signed W.W.W., 1847) ; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), IX, 216 ; *Proc. Som. Arch. Soc.*, XXXII, i, 34, and LVI, i, 70 ; Barrett's *Somersetshire*, 140 ; Hutton's *Highways and Byways in Somerset*, 245 ; Wade's *Somerset*, 69.

DITCHEAT (St. Mary Magdalene).

PERSON REPRESENTED. An unknown priest.

EFFIGY (6ft. 3ins.) vested in amice (2ins.), alb having wide sleeves, stole (2ins. to 2½ins. at fringe), chasuble with pleats falling from neck and the lower portion with deep folds inartistically arranged, hair worn long and flowing, small tonsure, hands raised in prayer. Effigy in rectangular grave-stone (7ft. 3ins. by 2ft. 4ins. by 2ft. 4ins.) placed in floor of sanctuary, having sculpture rudely executed and raised 4ins. Head under carved canopy with border (2ins. by 1½ins.), enclosing figure forming pinnacles on either side of canopy. Stone from Doulting quarry apparently. Date *c.* 1300. (*See* Plate IV, fig. 1).

EAST BRENT (St. Mary the Virgin).

NO. 1 PERSON REPRESENTED. An unknown priest.

EFFIGY (5ft. 6ins.) vested in amice (3ins.), alb, stole with fringed ends, maniple on left arm, chasuble somewhat flat on breast with graceful folds at the sides, hands raised in prayer, feet in shoes, head (partly mutilated) with tonsure, resting on two cushions, lower rectangular with tassels (1ft. 3ins. by 9ins. by 2½ins.), upper somewhat oval with tassels set diagonally (7ins. by 7ins. by 1½ins.). Effigy on sill of one of the north nave aisle windows, and made from block of Doulting stone (inferior oolite). Date *c.* 1340. (*See* Plate VIII, fig. 2).

REFERENCES. Collinson, I, 198 ; *Proc. Som. Arch. Soc.*, LI, ii,

41 ; Paul's *Incised and Sepulchral Slabs of N.W. Somerset*, 35, Plate XXXIII ; Wade's *Somerset*, 61.

No. 2 PERSON REPRESENTED. An unknown priest.

EFFIGY (5ft. 3ins.) vested in amice (2ins.), alb, stole with fringed ends (1¾ins.), no maniple apparently, chasuble somewhat flat on breast, hands in prayer, face long and narrow (7½ins. by 5ins.), hair cut square at forehead falling to middle of ears and tonsure on head, feet on lion couchant, head on two cushions, lower somewhat oval (1ft. 3ins. by 8½ins. by 2ins.), upper set diagonally (7ins. by 7ins. by 1½ins.) with tassels. Effigy on wall tomb (5ft. 6ins. by 1ft. 10ins. by 1ft. 4ins.) adorned with quatrefoils having heater-shaped shields (6ins. by 4½ins.) in centres, placed under south window in south chapel.

The workmanship of this effigy is poor in quality and the folds of drapery are somewhat angular. The effigy and slab are from a block of Jurassic limestone which has not been brought from far, and there is just a possibility that it is from a mass of more compact and crystalline Doulting stone. Date *c.* 1340. (*See* Plate VIII, fig. 3).

REFERENCES. See above, No. 1 Effigy.

ENGLISHCOMBE (unknown).

PERSON REPRESENTED. An unknown priest.

EFFIGY in ruinous condition, slit down the centre and across the body, vested in amice (2ins.), alb, one end of stole (2ins. wide) visible, the other end broken off, hands raised in prayer, head on one bolster. Effigy discovered in 1840 under old pulpit above stone coffin containing human remains, and placed in churchyard on north side of church. Effigy and slab (6ft. 11ins. by 2ft. 3ins. by 5ins.) carved out of block of Bath freestone (great oolite). Date *c.* 1300.

REFERENCES. Sketch in Braikenridge's illustrated *Collinson*, III, part 3, 340, signed W.W.W. 1842.

GLASTONBURY ABBEY.

PERSON REPRESENTED. Abbot William Vigor. He was chosen abbot in 1219, attended Council of Oxford, died 18/9/1223, and was buried in chapter-house.

EFFIGY (6ft. 2ins.) vested in amice, alb, stole fringed (1⅛ins.), maniple (1½ins.), dalmatic, chasuble with narrow folds having bag-like drop and thickly folded edges, mitre low and triangular in shape with orphreys and infulae not visible. Right hand (broken) probably raised in blessing, left holds the abbot's staff having a volute (6ins.) carved with conventional foliage. The head has no cushion, and is under a cinquefoiled canopy with Early English

crockets supported by brackets with pinnacles (2ft. 2ins.) on either side, beard, feet on lion (mutilated). Effigy and slab (7ft. 4ins. by 2ft. 5ins., tapering to 1ft. 6ins.) built into wall of Abbot's kitchen in 1780 after it was " dug up in the north side of Abbey Church." Effigy well preserved and sculptured out of block of local shaly limestone from the basal lower lias limestone. Date 1223. (*See* Plate I).

REFERENCES. Collinson, II, 261 ; *Proc. Som. Arch. Soc.*, XLVIII, i, 24 ; Marson's *Glastonbury*, 103 illustrated, 96 ; Wade's *Somerset*, 144 ; Barrett's *Somersetshire*, 49.

MIDDLE CHINNOCK (St. Margaret).

PERSON REPRESENTED. An unknown priest.

EFFIGY (mutilated) showing head and shoulders of a small figure probably some 4ft. 6ins. in length, in eucharistic vestments (amice and chasuble still visible). Head is mutilated and rests on one low cushion (1ft. 7ins. by 8ins. by 1½ins.), but the face has been long and narrow. Effigy now preserved under the stone seat in the south porch, and the slab (1ft. 6ins. present length, by 1ft. 11ins. by 2¾ins.) and effigy are made from Ham Hill stone. Date 1290 to 1300.

REFERENCES. Wade's *Somerset*, 94.

MILTON CLEVEDON (St. James).

PERSON REPRESENTED. An unknown priest—probably a fourteenth century vicar of Milton Clevedon, formerly a canon of Bruton Priory which presented to this living.

EFFIGY (6ft. 2ins. present length) vested in amice (4ins.), alb, maniple (1½ins. to 3ins. at fringe), chasuble, hands hold chalice (6ins. high, 5ins. diam. at cup and 4ins. at base) on breast, face completely restored, feet support and bottom of slab cut away, head on two low cushions, upper rectangular (1ft. 5ins. by 1ft. 2ins. by 2ins.), top one set diagonally (11ins. by 11ins. by 1in.). Effigy, now placed in recess in north wall of sanctuary, is probably a coffin-lid, as figure is somewhat flat and embedded in slab. Slab (6ft. 5ins. present length, by 1ft. 10ins. by 5ins.) and effigy made out of block of Doulting stone. Date *c.* 1325. (*See* Plate II, fig. 1)

REFERENCES. Collinson, I, 223 ; sketch in Braikenridge's illustrated *Collinson*, I, part 4, 223 ; *Proc. Som. Arch. Soc.*, XXIV, i, 43 ; Wade's *Somerset*, 185.

ST. MARY REDCLIFFE (Bristol).

PERSON REPRESENTED. John Lamington. Barrett in his *History of Bristol* (1788), p. 588, gives the name of John Lamington in his list of vicars of St. Mary Redcliffe under the date 1393.



ABBOT WILLIAM VIGOR,
GLASTONBURY ABBEY. A.D. 1223.



Fig. 1. MILTON CLEVEDON. Circa 1325.



Fig. 2. STOKE-SUB-HAMDON. Circa 1315.



Fig. 3. BRYMPTON D'EVERCY. C., 1st quarter, XIV Century.

EFFIGIES OF ECCLESIASTICS IN SOMERSET CHURCHES. XIII AND XIV CENTURIES.



Fig. 1. DEAN GODELEE. WELLS CATHEDRAL. Circa 1340.



Fig. 2. BISHOP DROKENSFORD. WELLS CATHEDRAL. Circa 1330.



Fig. 3. WELLS CATHEDRAL. (Head of Fig. 2).

EFFIGIES OF ECCLESIASTICS IN SOMERSET CHURCHES.
XIII AND XIV CENTURIES.



Fig. 1. DITCHEAT. Circa 1300.



Fig. 2. WALTON, near STREET. Circa 1300.



Fig. 3. JOHN DE MYDDLETON (?). WELLS CATHEDRAL. Circa 1340.

EFFIGIES OF ECCLESIASTICS IN SOMERSET CHURCHES.
XIII AND XIV CENTURIES.



Fig. 1. TOMB OF BISHOP WILLIAM DE MARCHIA.
WELLS CATHEDRAL. Circa 1302.



Fig. 2. HEAD OF EFFIGY OF BISHOP DE MARCHIA.

EFFIGIES OF ECCLESIASTICS IN SOMERSET CHURCHES.
XIII AND XIV CENTURIES.



Fig. 1. HEAD (WITH ANGELS), EFFIGY OF BISHOP DE MARCHIA. WELLS CATHEDRAL.





Figs. 2 & 3. HEADS OF WOMAN AND MAN SCULPTURED ON EAST AND WEST WALLS OF TOMB OF BISHOP DE MARCHIA.

EFFIGIES OF ECCLESIASTICS IN SOMERSET CHURCHES. XIII AND XIV CENTURIES.



Fig. 1. HEAD (WITH ANGELS), EFFIGY OF BISHOP DE MARCHIA. WELLS CATHEDRAL.





Figs. 2 & 3. HEADS OF WOMAN AND MAN SCULPTURED ON EAST AND WEST WALLS OF TOMB OF BISHOP DE MARCHIA.

EFFIGIES OF ECCLESIASTICS IN SOMERSET CHURCHES. XIII AND XIV CENTURIES.





FIGURE OF BISHOP DE MARCHIA IN EUCHARISTIC VESTMENTS (Fig. 2), WITH ANGELS ON EITHER SIDE (Figs. 1 & 3), ON SOUTH WALL OF THE BISHOP'S TOMB. WELLS CATHEDRAL.

EFFIGIES OF ECCLESIASTICS IN SOMERSET CHURCHES. XIII AND XIV CENTURIES.



Fig. 1. WRINGTON. Circa 1340.



Fig. 2. EAST BRENT. Circa 1340.



Fig. 3. EAST BRENT. Circa 1340.

EFFIGIES OF ECCLESIASTICS IN SOMERSET CHURCHES. XIII AND XIV CENTURIES.

Fig. 1.



Fig. 2.



Fig. 3. Maniple.



BISHOP RALPH OF SHREWSBURY. WELLS CATHEDRAL. Died 1363.

EFFIGIES OF ECCLESIASTICS IN SOMERSET CHURCHES.
XIII AND XIV CENTURIES.



Fig. 1. WESTONZOYLAND. A.D. 1290-1300.



Fig. 2. BISHOP HAREWELL. WELLS CATHEDRAL. Died 1386.



Fig. 3. HARES AT FEET OF BISHOP HAREWELL'S EFFIGY.

EFFIGIES OF ECCLESIASTICS IN SOMERSET CHURCHES.
XIII AND XIV CENTURIES.

EFFIGY (5ft. 6½ins.) in long cassock fastened at neck with three buttons, the centre one larger than the other two. The tight-fitting sleeves have wrist-bands with five buttons, and round waist is leather belt with oval buckle. The shoes have ankle straps. Hands raised in prayer, head and face somewhat round (7½ins. by 6ins.), and hair worn long at sides with crown shaven (4½ins. diam.). Head on cushion with tassels (6½ins. by 6½ins. by 2½ins.) set diagonally. Feet rest on stone (1ft. 10ins. by 4½ins. by 5ins.) with "Johes : Lamington" carved on top. The slab is a coffin-lid (5ft. 10¼ins. by 2ft. 2ins., tapering to 1ft. 10ins. by 5½ins. to 4½ins.) made from block of Dundry stone. The effigy is much embedded in the slab and somewhat flat. It was placed in St. Mary Redcliffe in 1766, having been discovered under the west window of St. Sprite's Chapel, and now rests in wall recess in north aisle of nave. When Britton wrote his book on *St. Mary Redcliffe*, the effigy covered a stone coffin standing at west end of south aisle. Date *c.* 1393.

REFERENCES. Britton's *St. Mary Redcliffe*, 28 ; Barrett's *Hist. of Bristol*, 596 ; Paul's *Incised and Sepulchral Slabs of N.W. Somerset*, 35, illustrated in Plate III ; Cox's *Gloucestershire*, 73 ; *Arch. Journ.* (Bristol vol.), 1851, 167.

STOKE-SUB-HAMDON (St. Mary the Virgin).

PERSON REPRESENTED. A priest, probably Reginald de Moncketon, rector of Stoke-sub-Hamdon and first provost of Chantry in West Stoke.

EFFIGY (5ft. 11½ins.) vested in amice (2½ins.), alb, stole (1⅞ins. to 2½ins. at fringe), maniple (2½ins. to 3½ins. at fringe) 4ft. long, chasuble 7ins. above bottom of alb, hair ending in curls, small tonsure, feet on small dog, head on rectangular pillow (1ft. 8ins. by 9½ins. by 3ins.) with two (mutilated) censing angels smoothing it. Slab (6ft. 4½ins. by 2ft., tapering to 1ft. 6ins. by 3ins.) with bevelled edges and couped to figure ; effigy made of Ham Hill stone placed in original recess (7ft. 5ins. by 6ft. 1in. by 2ft. 1in.) in south wall of south transept. The canopy springs 6ins. above the pavement and has eight cusps, the eyes of which are small but not pierced. The figure is well preserved, but the drapery is not under-cut. Date *c.* 1315. (*See* Plate II, fig. 2).

REFERENCES. Sketch in Braikenridge's illustrated *Collinson*, III, part 2, 321 ; Wade's *Somerset*, 230 ; Hutton's *Highways and Byways in Somerset*, 257.

TRENT (St. Andrew).

PERSON REPRESENTED. An unknown priest.

EFFIGY (5ft. 6ins.) vested in amice, alb, maniple and chasuble.

Head with a tonsure, hands raised in prayer, feet lost, but have rested on an animal. Head on two low cushions, bottom one rectangular (1ft. 7ins. by 10¼ins. by 1½ins.), top set diagonally (9½ins. by 9½ins. by 1¼ins.). Slab (6ft. 3ins. by 2ft. ½in., tapering to 1ft. 7ins. by 4½ins.) with bevelled edges and effigy have long been exposed to the weather in the churchyard, and are made from a block of Ham Hill stone. The slab and effigy formed a coffin-lid and are now preserved in the baptistry. The effigy is sadly mutilated; the face is completely damaged, and on the right side a large rectangular hole has been cut into it. Date 1290 to 1300.

WALTON, near Street (St. Nicholas).

PERSON REPRESENTED. An unknown priest.

EFFIGY (5ft. 11ins.) vested in amice (3ins.), alb, maniple (1⅞ins. wide), stole (1½ins. to 2½ins. at fringe), chasuble, face damaged, hair worn long to neck, tonsure, hands raised on breast clasping some object which may have been a heart which would indicate a heart-interment, head on one cushion with tassels at corners (1ft. 7ins. by 8ins. by 2½ins.), feet on dog. Effigy and slab (6ft. 5ins. by 2ft., tapering to 1ft. 4ins. by 6ins. to 1½ins.) formed coffin-lid, made from block of Doulting stone, now placed on floor in N.W. corner of nave. The figure is well executed, but somewhat embedded in the slab. In 1845 the effigy rested in a wall recess. Date *c.* 1300. (*See* Plate IV, fig. 2).

REFERENCES. Two sketches in Braikenridge's illustrated *Collinson*, III, part 2, 425, dated 1845, with note "lately brought to light"; Pigott drawing; *Proc. Som. Arch. Soc.*, XXVI, i, 67; Hutton's *Highways and Byways in Somerset*, 182.

WELLINGTON (St. Mary the Virgin).

PERSON REPRESENTED. An ecclesiastic, probably Richard de Forde, of Forde, in Bradford, bishop's chaplain, rector of Bradford and then vicar of Wellington; afterwards prebendary and treasurer of the cathedral.

EFFIGY (5ft. 8ins.) vested in amice (2½ins.), alb, fringed stole, chasuble having elegant and graceful folds, tonsure on head, hands raised in prayer, head on one low cushion (10ins. by 10ins.), feet on mutilated animal, face, hands and feet mutilated. Slab (6ft. 11ins. by 1ft. 11ins. by 3½ins. to 4½ins.) has inscription (mutilated) on bevelled edge. The effigy is under a cinquefoiled wall-recess, now placed at east end of north aisle. This fourteenth century recess and effigy were formerly on north side of chancel. Date *c.* 1320.

REFERENCES. *Proc. Som. Arch. Soc.*, XXXVIII, i, 16, 20; LVIII, i, 28–30; sketch in Braikenridge's illustrated *Collinson*, II, part 4,

484 ; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), VII, 484 ; Wade's *Somerset*, 251 ; *Somerset and Dorset Notes and Queries*, VII, 331 (illustrated).

WELLS CATHEDRAL.

No. 1 PERSON REPRESENTED. Bishop William of March or de Marchia, treasurer of England 1290—1295, great favourite of Edward I, consecrated bishop of Bath and Wells 1293, and died 1302. Two unsuccessful efforts made to obtain his canonisation.

EFFIGY (7ft. 3ins.) vested in amice, alb, maniple (4ft. 5ins. by 4½ins.), tunicle, dalmatic, mitre (9ins.) triangular in shape with *infulae* (1ft. 3ins.) ; right hand (damaged) raised in blessing, left holds veiled pastoral staff (2ft. 8ins. remaining) ; head on two cushions, lower rectangular and upper set diagonally, supported by two angels with wings and flowing drapery falling on slab, each holding top of mitre with one hand and the cushion with the other ; feet on cropped long-tailed dog holding in paws foliated branch (2ft. 5ins.). Beneath the slab (7ft. 8ins. by 2ft. 4½ins. by 6ins.) is a deep moulded plinth (1ft.) adorned with six heads—three with beards and one is bald ; of the other three one is turned in a naturalistic manner, another has the beard and moustaches shaven and the third is a woman in a veil ; above effigy canopied recess of three bays having castellated top, vaulted, central bosses carved with five roses, and ogee arches enriched with crockets and finials supported by tall pedestals. Five pieces of sculpture adorn the wall of the tomb ; east end the head of a woman, west end the head of a man, and south side the figure of Bishop de Marchia in eucharistic vestments (head lost), and to right and left an angel (heads lost) in flowing drapery with extended wings swinging a censer. Some vestiges of colour remain on the canopy and reliefs above effigy. The tomb is in south transept and the three bas-reliefs are attributed by the authors of *Medieval Figure Sculpture in England* to the London school. Date *c.* 1302. (*See* Plates V to VII).

REFERENCES. Collinson, III, 382 ; *Proc. Som. Arch. Soc.*, I, ii, 75 ; *Report on Sepulchral Monuments*, 1872, Soc. Ant., no. 83, p. 18 ; Prior and Gardner's *Medieval Figure Sculpture in England*, 319, 641, illustrated figs. 379, 644 ; *Arch. Journ.*, LXI, 157 (illustrated), LXVII, 59 ; Dearmer's *Wells Cathedral*, 95 ; Wade's *Somerset*, 261 ; Church's *Early History of the Church of Wells*, illustrated, 288, 289.

No. 2 PERSON REPRESENTED. Bishop John de Drokensford. Keeper of wardrobe under Edward I, 1295 ; employed by him in Scotch wars, and canon of Lichfield, Lincoln and Wells, with other preferments ; consecrated bishop 9/11/1309 ; engaged in political affairs in reign of Edward II, joined rebellion under Queen Isabella, and died in his manor at Dogmersfield, Hants, 9/5/1329. (See *Dict. Nat. Biog.*, XVI, 19 ; Jewers' *Wells Cathedral*, 36).

Effigy (5ft. 8ins.) vested in amice apparelled gold with red fret; apparelled alb (gold with red fret and small white circles at intersections); stole (2ins.) with gold, red and black fringe; brown dalmatic fringed like stole; red chasuble (lined with green) powdered with small quatrefoils within golden lozenges having foliage sprouting from each point and golden orphreys (1in.) edged with black; mitre aurifrigiated with golden orphreys but no *infulae* visible; black shoes with golden orphreys and strings; head on one large rectangular red cushion having white and black quatrefoils in golden lozenges adorned with red fret; feet on tawny-coloured lion, hands lost (originally raised in prayer), face and feet damaged. The red slab (6ft. 5ins.) has green foliage on the bevel. The table tomb (6ft. 7ins. by 2ft. 3½ins.), having base (5ins.) with block of blue lias, stands on plinth (7ft. 7ins. by 2ft. 9ins. by 7ins.) which supported stone canopy, carved and painted, but removed in 1758. The tomb has a Purbeck marble top (2ins.) cut off 4ins. at bottom; sides and ends adorned with unusual design, the ogee heads of the panels being through-cut from side to side. These have finials and are flanked by buttresses having spandrels adorned with heater-shaped shields (3¾ins. by 3¼ins.), blazoned with two coats of arms repeated alternately and placed on a red ground with white foliage—(a) *Quarterly* 1 *and* 4 *argent*, 2 *and* 3 *gules, four swan's heads couped addorsed and countercharged* (Drokensford); (b) *Ermine on a shield gu. two buck's heads caboshed or.* Effigy probably made in Bristol from block of Dundry stone. Date *c.* 1330. (*See* Plate III, figs. 2, 3).

References. Leland's *Itinerary* (*Proc. Som. Arch. Soc.*, xxxiii, ii, 109); Collinson, iii, 400; *Proc. Som. Arch. Soc.*, i, ii, 79, 86; xl, ii, illustrated as frontispiece; *Report on Sepulchral Monuments*, Soc. Ant., 1872, no. 55, p. 16; engraving by J. le Keux (7/1/1823), showing this tomb in "View of Lady Chapel looking N.E."; *Som. and Dorset Notes and Queries*, v, 27, vi, 225; Prior and Gardner's *Medieval Figure Sculpture in England*, 622, 641, illustrated fig. 694; Dearmer's *Wells Cathedral*, 126; Wade's *Somerset*, 263; Church's *Early History of the Church of Wells*, 312 (illustrated), 316; Jewers' *Wells Cathedral*, 85.

No. 3 Person Represented. John de Godelee, canon of Wells, dean of Wells, 1305, elected bishop of Exeter 1327, but election set aside by Pope in favour of John de Grandisson. In his time the chapter-house and lady-chapel completed, central tower raised, and quire moved east of tower and furnished with new stalls. Died 1332.

Effigy (5ft. 1in.) vested in amice folded back under head, alb, maniple, stole (2½ins.) and chasuble; hands (damaged) raised in prayer, long face (damaged), curly hair worn long, tonsure, head on one bolster and lion couchant at feet (damaged). The broad silk folds of the chasuble are wide-spreading, and drop with over-

lapping edges and are well sculptured. Tomb stood under canopy (destroyed) having base (7ft. 7ins. by 2ft. 11½ins. by 8ins.), with table tomb (6ft. 5ins. by 1ft. 10½ins. by 2½ins.) on base (5ins.) of blue lias stone and Purbeck marble top; sides and ends possess panels with ogee heads through-cut from side to side, flanked with stepped buttresses. Tomb, effigy and bevelled slab (6ft. 5ins. by 1ft. 10½ins. by 2½ins.) probably made at Bristol of Dundry stone in 1330. (*See* Plate III, fig. 1).

REFERENCES. Collinson, III, 400, but wrongly ascribed to John Forest; *Proc. Som. Arch. Soc.*, I, ii, 79; Church's *Early History of the Church of Wells*, 316; Dearmer's *Wells Cathedral*, 127, also wrongly ascribed to Dean Forest who died more than two hundred years after Dean Godelee; *Som. and Dorset Notes and Queries*, VI, 225; Jewers' *Wells Cathedral*, 115 (wrongly ascribed to Dean Forest).

No. 4 PERSON REPRESENTED. Possibly John de Myddleton or Milton, collated to chancellorship of Wells 1337, but soon quitted office and assumed habit of friar minor.

EFFIGY (5ft. 6ins.) vested in amice (4ins.) laid back under head, alb, maniple (2¾ins.), no stole visible, red chasuble interwoven with gold having graceful broad silk folds wide-spreading drop with overlapping edges, hands (damaged) raised in prayer, round face (features mutilated), hair worn long, tonsure, head on two pillows (lower rectangular and upper one set diagonally), lion at feet. The low table tomb, north side of St. John Baptist chapel, in wall recess of fifteenth century date, has canopy consisting of eight panels containing quatrefoils with six pendants (three damaged) and open trefoil-headed tracery between; ceiling of canopy adorned with quatrefoils. The bevelled red slab (5ft. 8ins. by 1ft. 7½ins. by 3½ins.) possesses remains of white or yellow letters on the bevel. The effigy was probably made in Wells of Doulting stone. Date *c.* 1340. (*See* Plate IV, fig. 3).

REFERENCES. Collinson, III, 400; Prior and Gardner's *Medieval Figure Sculpture in England*, 622; Dearmer's *Wells Cathedral*, 128; Jewers' *Wells Cathedral*, 111.

No. 5 PERSON REPRESENTED. Bishop Ralph of Shrewsbury, doctor of theology and canon law, canon of Wells (1317), chancellor of Oxford University (1328), consecrated bishop of Bath and Wells 3/9/1329. Bishop Ralph issued rules to the diocese when the great Pestilence appeared; he founded and endowed the College of Vicars Choral (1347—1354), took active part in completion of cathedral, and died 14/8/1363 at his manor of Wiveliscombe. He was a wise and industrious bishop, learned and extremely liberal, was buried before the high altar of Wells Cathedral and his alabaster tomb was fenced in by railings. The tomb was removed in 1550, despoiled of its railings and placed in north quire aisle. (See *Dict. Nat. Biog.*, XLVII, 219).

EFFIGY (6ft. 3ins.) vested in amice (4ins.) apparelled with lozenges

alb, small roses and edging of four-leaf flowers, maniple (2½ to 3½ins. at fringe and 2ft. 7ins. long) richly adorned with lozenges and border of small cubes and small roses, stole (3ins.) decorated like maniple and fringed, tunicle, dalmatic, chasuble, gloves having at the back an hexagonal ornament (*monial*) containing a rose, mitre—*mitra pretiosa*—(9½ins.) having orphreys of four-leaf flowers, rich ornamentation and several symmetrically-placed holes probably filled originally with jewels or precious stones, crocketed on upper edge and possessing long broad *infulae*, hair worn long, face damaged, hands raised in prayer, pastoral staff (head lost) with veil (*vexillum*) under left arm; head on two cushions, lower one rectangular (1ft. 8ins. by 1ft. 3ins. by 4ins.) having cover fastened by small buttons with tassels at corners, upper one set diagonally possessing cover with invected edging also fastened by small buttons; feet on two small dogs with collars. Effigy and slab (6ft. 11½ins. by 2ft. by 1½ins.) made of alabaster. (*See* Plate IX, figs. 1, 2, 3).

References. Leland's *Itinerary* (*Proc. Som. Arch. Soc.*, xxxiii, ii, 108); Collinson, iii, 399; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), xii, 399; *Report on Sepulchral Monuments* (1872), *Soc. Ant.*, no. 491, p. 39; *Arch. Journ.*, lxi, 223; Wade's *Somerset*, 262; Dearmer's *Wells Cathedral*, 127; Holmes' *Wells and Glastonbury*, 40; *Catalogue of Exhibition of English Medieval Alabaster Work* (Soc. Ant.), 2; Jewers' *Wells Cathedral*, 127.

No. 6 Person Represented. Bishop Harewell, chaplain to Black Prince, chancellor of Gascony, consecrated bishop of Bath and Wells in 1367, helped to raise Jocelin's west front, died 1386.

Effigy (6ft. 4ins.) vested in amice apparelled with four-leaf flowers, etc., alb, maniple (5ft. long and 2¾ins. to 4½ins. at fringe) ornamented with four-leaf flowers at intervals of 3½ins. within plain border, stole (5ins.), tunicle, dalmatic, chasuble, mitre (*mitra pretiosa*) overlaid with gold plates (top broken, originally 6ins. high), upper edge crocketed and hinge at side, having *infulae* (1ft. 5ins.), hands (destroyed) raised in prayer, pastoral staff (head lost) with veil (*vexillum*) held under left arm, head on two pillows (lower rectangular, upper set diagonally, having covers fastened with buttons), feet on two hares with broad ribbon in playful suggestion of name. Slab (6ft. 11ins. by 2ft. 1in. by 1½ins.) and effigy made of alabaster, placed on modern table tomb on south side of south quire aisle. The figure portrays a portly man, and Bishop Harewell is known to have been somewhat stout; the face is damaged; the drapery has been well executed and the folds of chasuble are most graceful. (*See* Plate X, figs. 2, 3).

References. Collinson, iii, 401; *Report on Sepulchral Monuments* (1872), *Soc. Ant.*, no. 186, p. 22; *Arch. Journ.*, lxi, 223; Wade's *Somerset*, 261; Dearmer's *Wells Cathedral*, 126; *Catalogue of Exhibition of English Medieval Alabaster Work* (Soc. Ant.), 2; Jewers' *Wells Cathedral*, 39.

WESTONZOYLAND (St. Mary the Virgin).

PERSON REPRESENTED. An unknown priest.

EFFIGY (6ft. 1in.) vested in amice, alb, slightly raised at bottom 7¼ins. deep and on close-fitting sleeves 2¼ins. for apparels, narrow stole (1in. to 1¾ins. at fringe) and 1ft. visible below bottom of chasuble, maniple 2ft. (1in. to 1¾ins. at fringe), chasuble having wave-like folds, 1in. Y-shaped and edging orphreys, hands raised in prayer, no pillow for head or support for feet, shoes, hair worn long and flowing, large tonsure ; now placed in fifteenth century wall recess under north window of north transept. Effigy is 7ins. above floor on slab (6ft. 3ins. by 2ft. 1in., tapering to 1ft. 8ins., by 4ins.) made from block of Ham Hill stone. This is a coffin-lid dating 1290—1300, and effigy somewhat embedded in the slab having sculpture 4ins. deep. (*See* Plate X, fig. 1).

REFERENCES. Sketch in Braikenridge's illustrated *Collinson*, III, part 3, 441, signed W.W.W. 1845, with note :—" Found a few years since ; when first discovered it was richly coloured ; it is now yellow washed." *Proc. Som. Arch. Soc.*, XXIII, i, 56 ; XLIII, i, 44, 45 ; Wade's *Somerset*, 272.

WRINGTON (All Saints).

Effigy of priest placed upright in garden wall of out-house at Wrington House ; probably a coffin-lid taken out of Wrington Church.

PERSON REPRESENTED. Unknown priest, probably a rector of Wrington.

EFFIGY (4ft. 5ins. present length) slightly inclined towards right side, vested in amice (2ins.), alb with sleeves visible, no stole visible, chasuble with silk-like folds 3½ins. above hem of alb, maniple (2ft. 9ins.) with width of 2½ins., hands (broken) probably held a chalice now lost, no cushion for head, hair curly at sides and visible over centre of forehead, tonsure. Nose and hands damaged and feet lost. Effigy embedded somewhat in slab (4ft. 3ins. by 1ft. 8ins. by 8½ins. to 7ins.), and carved out of block of " Downside stone " belonging to the lower portion of the lower lias. Date *c.* 1340. (*See* Plate VIII, fig. 1).

REFERENCES. Paul's *Incised and Sepulchral Slabs of N.W. Somerset*, 23, illustrated (Plate XXV).