Monumental Effigies in Somerset

Part XIII

(*a*) sixteenth century

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The sixteenth century, comprising the reigns of two Tudor kings and two Tudor queens, were the days of Wolsey and Thomas More, of Drake and Raleigh, of Shakespeare, Spenser and Bacon, the days of the Field of the Cloth of Gold, of great discoveries with manifold adventures, the destruction of the Great Armada, and withal the days of the Renaissance, that wonderful transitional movement in Europe from the middle ages to the modern world when a new spirit claimed the entire liberation of reason, passionately recognizing the rich humanity of Greece and Rome and all the arts and graces of the classical age.

The men and women who lived in this century, arrayed in their stiff exaggerated costumes, are vividly depicted in the paintings of Holbein and other sixteenth-century artists, as well as by sculptors in their memorials in our churches. This paper and a subsequent one will contain such monumental effigies as were made during this period and are still remaining in Somerset churches.

The study of the memorials of the dead in this century is a specially interesting one, but more from the civilian costume than from the armour worn by the military man, for soon after the year 1500 armour began to decline. This was the case of most of the medieval arts, and armour in particular was influenced by the introduction of fire-arms, by its extravagance,

and by its weight,[1] compared with the earlier periods we have studied. The year 1500, however, saw glass-staining, architecture, wood-carving and missal-painting at a high standard of excellence, but in two generations the decline in craftsmanship was very marked, and during this period several of the master-armourers passed away and those who followed their art were not able apparently to carry it on worthily. Sabbatons,[2] square-toed like the bows of a Dutch galliot, the mail skirt and large tuilles are the distinguishing features of the earlier years of the sixteenth century, and the guides of this particular period are also the pauldrons with upraised gardes-de-bras and gussets of mail. About 1550 defensive armour was on the down-grade, pauldrons gave place to lobster-epaulettes, very wide and encroaching on the cuirass, which was long-bodied and in time became the well-known peascod shape. The tuilles vanished and so did the skirt of mail, and the tassets were buckled to a single tace or direct to the lower edge of the breast-plate, being worn over the trunk hose. *Lamboys* sometimes called 'lobster tails' were a distinct feature of Elizabethan armour. These were a series of over-lapping laminated plates covering the thighs almost to the knee-cops, to which they were occasionally laced or chained; and like the tassets they were buckled round the trunk hose to prevent them flapping about when the wearer walked or ran. Lamboys present, indeed, the appearance of exaggerated tassets. Gorgets of steel frequently took the place of ruffs round the neck, and in some cases the leg armour was discarded altogether.

The costume of men in the reign of Henry VIII was influenced largely by the German-Swiss fashions, and the English style was an evolution of them. Albrecht Dürer and Hans Holbein have depicted these extravagant garments with the shirt cut

[1] Few knights could vault into their saddles equipped in a full suit of armour. Henry VIII was, however, an exception, for in his younger days he was remarkably strong and athletic. A suit of tilting armour as used in 1500 varied according to the size of the wearer from 85 to 100 lb. The breast and backplates were so heavy that many knights wore a *trussing-bolster*, a thickly-padded belt buckled round the waist to support it.

[2] Laminated sabbatons are found in the reigns of Henry VII and Henry VIII.

low in the neck, the little waistcoat straight from shoulder to shoulder and tied to those wonderful puffed and slashed breeches,[1] the progenitors of the trunk hose of a later date, which took as many forms as colours, leaving a gap showing the shirt. The shoes were of various shapes, agreeing only in one particular, that they should be broad-toed like the sabbatons of the military man. The large hats were curiously slashed, the cloaks were of fur, silk or cloth of gold, while the overcoats with tremendous folds denoted splendour and dignity, having short sleeves, puffed and swollen and barred with rich appliqué, reaching to the elbows with a hem of some rich stuff, while the collar, as wide as the stuffed shoulders, gave an air of exceeding richness to the wearer.

The reigns of Edward VI, Mary and the first part of Elizabeth give few changes in the costume of the ladies. The Spaniards, however, who came over with Philip II brought some new fashions with them which took the fancy of Englishmen. The high-peaked Spanish cap well described as ' a velvet bag with a narrow rim ', the hard-crowned hat with its gold cord and clasp, the ruff which was neat and small, the Spanish cloak only reaching a little below the waist with a turned-up collar came into use.

In Elizabeth's reign the doublet was close-fitting without sleeves, with epaulettes over the arm-holes. The long doublets were stuffed or bombasted into the form known as ' peascod ', and the sleeves were tied into them with ribbons having metal tags, while the jerkin was worn over the doublet and the wide sleeves were usually open from shoulders to wrists. Then, too, there was the travelling cloak called a *jornet*, and the jumper, a loose jacket worn as an additional garment in winter. The wide breeches called *trunks* were made frequently of different bands of colour, and sometimes of bands showing the trunk

[1] Like many a fashion these slashed garments sprung from necessity. In 1477 the Swiss routed the Burgundian troops at Nantes, and the victors being nearly in rags cut up the silk tents and banners of the vanquished, making clothes of them. However, these were so torn and ragged that their shirts puffed at the holes and rents. When the victorious troops returned to Switzerland the civilians copied this strange freak in the garments, and the courtiers declared that *blistering* was the fashion.

hose underneath stuffed with rags, wool or even bran.[1] Then, too, there were the Venetian breeches, slashed and puffed, full at the waist and narrowed to the knee. Stockings gartered at the knees, some of yarn, or wool, or even silk.[2] The older men had long stuff gowns made to fit to the waist, and being worn over the trunk hose gave them, as a writer on costume says, ' an absurd Noah's ark-like appearance '.

The chief alteration in the costume of ladies was the change of head-gear to the French hood or Paris head-dress which is frequently called Mary Queen of Scots' cap or bonnet.[3] This was a close-fitting open-work lace cap stiffened by wire and depressed to a heart-shape in the centre with a border in front concealing the ears, while at the back was a lappet falling behind which in the later years of the reign of Elizabeth (*circ.* 1590) was turned up over the top of the head, and appears to have been then called the *shadoe* or the *bonne grâces*,[4] to protect the head from the sun. This head-dress is found occasionally surmounted by a hood falling like a cape to the shoulders or even to the ground.

The ruff introduced by the Spaniards in the reign of Queen Mary was neat and small, but in 1560 we find it had increased in size and was made of holland, while later the art of starching cambric came into vogue,[5] and it developed into a small cart-wheel, suggesting St. John Baptist's head in a charger, for the head seemed detached from the rest of the body. Ruffles, too, were worn at the wrists. The dress of the ladies in the earlier years of Elizabeth's reign was a modification of the costume

[1] These proportions were such that special seats had to be provided in the Houses of Parliament for members who wore them. This fashion lasted about eight years.

[2] It is usually stated in text-books on costume that Queen Elizabeth wore the first pair of silk stockings in England ; but it is known that Edward VI accepted a pair from Sir Thomas Gresham.

[3] This is a popular error, as this head-dress was introduced some seventy years before the death of this unfortunate Queen.

[4] Dion C. Calthrop in a work on *English Costume* considers that the *bonne grâces* was a frontlet to protect the head from the sun.

[5] Mistress Van der Plasse and several ladies from Flanders taught pupils the art of starching and of folding, cutting and pinching ruffs at £5 a head, and the manner of making starch at £1.

of the time of Henry VIII, before the fashion of the peaked, embroidered and jewelled stomacher came into use with the great spread of the skirt over the farthingale, when the flounces assumed a wheel shape. The petticoat seen under the divided gowns had a V-shape appearance, and after 1570 became richly embroidered with diaper patterns or occasionally with arabesques.

The fall of Constantinople in 1453, the discovery of America in 1492, and the invention of printing were factors in the fifteenth century which opened up new fields of study in all directions. The century we are now considering witnessed many great changes in which men expressed their ideas, and one of the most remarkable is the change in architecture, which we shall find is reflected in the memorial monuments we have to study. England had her own architecture in the Perpendicular style, which had developed without much aid from other lands ; but in the middle of the sixteenth century she had to take her inspiration in art from Italy, where the Renaissance first took root. However, this new idea fell upon fertile soil, for when it arrived in England the country was free from strife and war, and men were desirous to build great mansions to live in and to erect sumptuous tombs for their sepulchres, for they had been greatly enriched by the wars with Spain and the spoil from the suppressed monasteries.

This new style of architecture, when implanted on our island, not only took root but exhibited an English feeling. Some of our craftsmen were sent to Italy and France in order to study this new art, and John Stute's book, written on his return and published in 1563, is a most instructive volume.[1]

Henry VIII and others in his reign employed Italian craftsmen,[2] and this earlier effect of Renaissance work did not at

[1] The title is, *The Chief Groundes of Architecture.* Only two copies of this book now exist.

[2] No monumental work made by Benedetto remains in England, but Pietro Torrigiano, a fellow-student of Michael Angelo, erected a tomb to Doctor John Young in the Rolls Chapel, London, 1516, to Henry VII and Elizabeth of York in Westminster Abbey, 1518, and to Margaret Beaufort, Countess of Richmond and Derby, in Westminster Abbey, 1512. These three monuments are illustrated in Crossley's *English Church Monuments,* 107, 111, and 36, while the contract for the last-named monument may be found in *Archaeologia,* lxvi, 1915.

once become popular, and in our second paper on the sixteenth-century monuments in Somerset we must consider the tomb of Sir Edmund Gorges and Lady Anne Howard at Wraxall as a type of many that were made in England, showing no foreign influence, yet indicating in the decoration of this table-tomb how the wonderful restraint of the Gothic period was being loosened, and a new style was on the horizon which was to take its place. While at Hinton St. George[1] we have an object lesson seen in various monuments in the south and east of England, where the tombs remain structurally Gothic, and the details of decoration on the flat surfaces show the influence of the Renaissance. The Renaissance was easily adaptable to the enrichment of Tudor Gothic, which at this late date had lost the earlier perpendicular soaring character, while one of its chief features was the horizontal line which helped to create the change. In certain chantry chapels this combination of Tudor Gothic and Renaissance is very charming.[2] A few years later the pointed arch of the Gothic period gave place to the semi-circular arch with pilasters supporting an entablature, although the table-tomb still remained with the effigies resting upon it as a distinctly English feature.

The foreign refugees, who found an asylum in England from religious and political persecution in their own countries, brought with them knowledge of the progress made in Renaissance art in their own lands. These men came largely from the Low Countries, many from France, and a few from Italy. We have noted how little progress the Renaissance made in the earlier years of the reign of Henry VIII, although a band of highly-gifted Italians were busy at work in this country. 'It was as though the Englishman in Henry VIII's time', wrote Messrs. Gotch and Brown in their valuable work on the early Renaissance in England, 'had put on an Italian garment and carried macaroni about him, although he still fed on beef.'[3]

[1] This tomb, with its four effigies, occupies the N. wall of the Poulett Chapel.

[2] Prior Draper's chantry, 1529, and the Countess of Salisbury's chantry, 1530–40, Christchurch, Hants; and Bishop Nicholas West's chantry, 1515–33, Ely Cathedral, illustrated in Crossley's *English Church Monuments*, 114 and 118.

[3] Vol. I, xxi.

These same authors state that ' by the time Elizabeth came to the throne the Englishman had not only borrowed the Italians' dress, but had half given up his beef and had accustomed himself to speak in broken Italian.' Thus it came about that the true Italian style was greatly modified by transmission through intermediate lands, so that Italian visitors to England found they could scarcely recognize the art which their country had fostered, being unfamiliar and modified at the hands of countless English craftsmen. Audley End is thus criticized by the secretary to Prince Cosmo of Tuscany in 1669 : ' The architecture of the palace ', he writes, ' though it was built only sixty years ago, is nevertheless not regular, but inclined to the Gothic mixed, with a little of the Doric and Ionic.' The authors of *The Architecture of the Renaissance in England* comment on the above extract saying : ' It was useless to overlay the English ribs with Italian flesh, it was in vain that the burly form of the northerner was decked in the delicate garments of the south.'[1]

The beauty of the Italian Renaissance was never mastered by English craftsmen, and after the Reformation the delicate technique of the Italian art disappeared, and our workmen turned to Flanders for their inspiration, their models and their designs. There was, however, more feeling in the work of Elizabeth's reign than in the later Jacobean period, and this was probably due to the increased personal element in the designing, for it was not so much the question of schools and guilds, as to the oversight of the chief craftsmen and master-masons[2] carrying out the individual designs for their patrons. In several directions the large number of Flemings then resident in England engrafted their own ideas in English Renaissance, and one instance in the matter of ornament is the large amount of strap-work in our Renaissance architecture as seen in house decoration as well as on memorial monuments, and this was a product derived direct from Flanders.

[1] Vol. I, xxii.

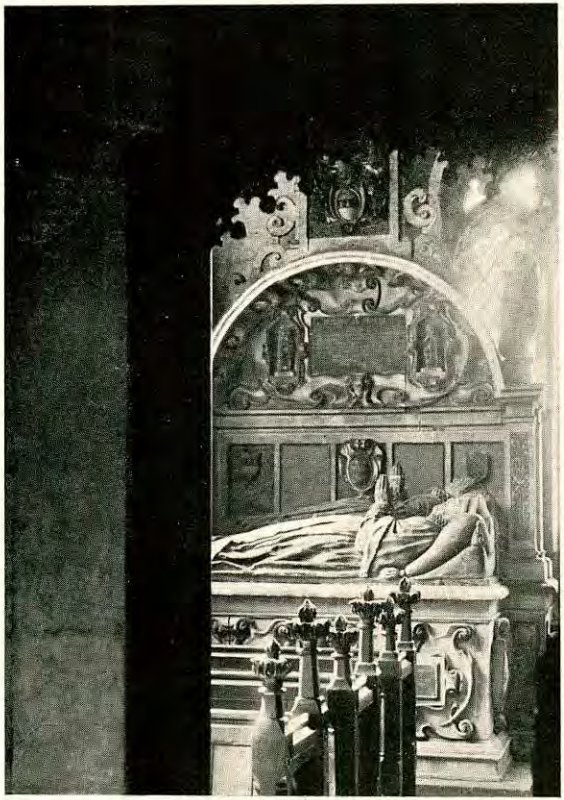
[2] The term ' architect ' as used in later times was not applicable to this period, and the word ' surveyor ' is possibly better, indicating the chief craftsman or master-mason. In the next century the King's master-mason was a most distinguished English sculptor, although he built and repaired the royal palaces.

The Elizabethan worthies lived in great style ; they were buried as they lived, and their executors erected their elaborate tombs displaying their heraldry of arms, crest and motto so frequently that it became merely decorative by its repetition. In the earlier years of this period the effigies lie in repose on their table-tombs, but later on these stiff figures assume a reclining posture or leaning on one arm are dying of the tooth-ache, as John Webster says in his *Duchess of Malfi*.[1]

The abbey of Bruton went down with the wreck of the religious houses at the Reformation, and after its dissolution in 1539 Sir Maurice Berkeley, being Constable of the Tower and standard-bearer to Henry VIII, and having friends at court, came in for the spoil, as the King granted him the abbey-house, the manor of Bruton and other lands belonging to the abbey, as well as the patronage of the church. His tomb stood in the old chancel of the church, but in 1743 this was rebuilt in a pseudo-classical style, and the crypt was converted into a mausoleum for the Berkeley family. This monument now stands against the N. wall of this incongruous addition to a fine and beautiful nave, and was sculptured some twenty years or more after the accession of Queen Elizabeth. The monument is a good example of English Renaissance work, and the canopy is supported by five small Corinthian columns. The table-tomb is richly decorated with strap-work, the two arches with roses, marguerites and other ornaments, while the spandrils contain nude figures of women reclining in shells. On the wall above the effigies of Sir Maurice Berkeley and his two wives are the armorial bearings of the knight and those of the families of his wives, as well as the coat-of-arms of Bruton Abbey, *or, a saltire engrailed sable*, which were the ancient arms of the de Mohuns, who were great benefactors to this religious house.

The effigies of Sir Maurice Berkeley and his wives are well sculptured, and the face of the knight may possibly be intended for a portrait. His head is in a closed helmet with the visor raised, resting on a lion couchant. He is portrayed in the

[1] John Webster (1580 ? 1625 ?) wrote *The Duchess of Malfi*, which was one of his best productions, and was first played at the Blackfriar's Theatre about 1616.





Figs. 1 and 2. CHEW MAGNA CHURCH. Edward Baber and his wife. Ob. 1579

EFFIGIES IN SOMERSET CHURCHES, XVII CENTURY

armour of the period, and his trunk hose are of modest dimensions compared with those of a few years later. The ladies are interesting studies of mid-Elizabethan date ; their divided and pleated gowns have embroidered collars, while their bodices are richly adorned with needlework and pearls.

Bishop Barlow was a sad vandal and a very poor guardian of the temporalities of the Church, and while he was bishop of Bath and Wells he sold the Palace at Wells, and through this disgraceful action the lead was stripped off the roof of the great hall and it became a ruin. The manor of Chew Magna was held by the Bishop of Wells at the time of the Domesday Inquest, and it remained in their possession until this same Bishop Barlow administered the see, when he surrendered it to Protector Somerset, and on his attainder it passed into the possession of the Crown. Queen Elizabeth granted one part of it to Edward Baber and the other to Sir Francis Popham.

It is this Edward Baber whose effigy and that of his wife rest on a table-tomb beneath a canopy (Plate VI, figs. 1, 2) in S. or manor chapel, in the church of St. Andrew, Chew Magna. Edward Baber is portrayed in the costume of a sergeant-at-law, with a fur-lined gown and a white silk or lawn coif on his head, which is the special badge of his order. The lady is depicted in the costume worn in the middle of the reign of Queen Elizabeth. Her Paris head-dress has the lappet or tail-pieces five inches in width and falling eight inches on her back, with an ornamented gold fillet in front concealing her ears, and she wears a heavy gold necklace with four rows of links, which is somewhat too ponderous. In spite of the coloured statues of Justice with sword and balance, *quies* with inverted torch thrust downwards on a skull, *labor* with a golden spade and an emblematic figure holding a broken column, this monument is not an example of what the master-masons of the time of good Queen Bess would consider as a suitable memorial for the dead. The effigies are fairly satisfactory, but the monument is somewhat heavy and cumbrous in construction.

The mural monument on the N. wall of the chancel in the church of St. John Baptist, Heathfield, containing two kneeling figures at a fald-stool, is somewhat a puzzle. The figures are

in the costume of the later years of the sixteenth century, and the lady's Paris head-dress has the long veil over it which is a characteristic feature of the closing years of the reign of Queen Elizabeth. Above the effigies is a latin inscription and the letters are not incised in the stone, unfortunately, but painted on the panel. These are now sadly faded and very difficult to decipher. However, the Rector, the Rev. Owen L. Williams, with the aid of a ladder, a damp sponge and an electric torch has been able to read sufficient to show that the whole is an expostulation with death, but there remains no written clue to the figures, and they are still anonymous. A sketch of this monument in Braikenridge's illustrated *Collinson* (Taunton Castle Library) was made about 1842, and endorses the fact that at that date the inscription was not decipherable. We may surmise, however, that the lady's effigy may be to Margaret Hadley, the heiress of the manors of Heathfield and Withycombe, daughter of Christopher Hadley and sister to Arthur Hadley, who died in 1558 : her marriage with Thomas Luttrell of Dunster brought the manors of Heathfield and Withycombe to the Luttrells. The man who kneels with her at the faldstool might be one of her three husbands. It is not likely to be Thomas Luttrell, as he was buried in the Priory church of Dunster. It is not probable that it was erected to the memory of her second husband, John Strode of Parnham, nor to her third husband, Richard Hill, as neither of them had any connection with Heathfield. It seems more plausible, however, to conjecture that it may be to her brother, Arthur Hadley, who was the last of his name to own the manors of Heathfield and Withycombe. It is true that he died in 1558, and the costume of the effigies are those of the closing years of Queen Elizabeth's long reign, yet, nevertheless, the sister may have wished to raise a monument as a memorial to her brother and herself in the church where they had worshipped together in early years. The age for heart-interments had long passed away, and therefore it was not usual to erect two effigies in different places to the same person. At any rate we know that the effigy her son, George Luttrell, erected to her memory in the Priory church of Dunster was not sculptured until 1621, some fourteen years after her demise, and probably she knew



Fig. 1. HINTON ST. GEORGE CHURCH. Sir Hugh Poulett and first wife. Ob. 1572



Fig. 2. HINTON ST. GEORGE CHURCH. Sir Amyas Poulett and second wife. Ob. 1537

nothing of his intention to commemorate her and his father as well as his wife and himself in effigial sculpture on the great tomb he put up in the chancel of Dunster.

The monument against the N. wall of the Poulett chapel, Hinton St. George, is of considerable interest (Plate VII, figs. 1, 2), being a blend of medieval Gothic and early Renaissance detail, such as was made in England during the latter part of the reign of Henry VIII and the reign of Edward VI. These monuments were the work of local men who had seen the art of continental craftsmen, and imitated it in their somewhat crude manner. This particular monument, except the lower portion of the table-tombs, was made from Beer stone in an Exeter workshop about the time of the death of Queen Mary, and was executed during the lifetime of Sir Hugh Poulett as a memorial to his father and mother, and a monument for himself and his first wife. Each pair of effigies rest on a table-tomb the lower part of which is Ham Hill stone, having quatrefoils with shields as centres and other Gothic devices. The sons and daughters of the two knights form the weepers, kneeling on a ledge below the effigies at faldstools on which lie large open books. The canopies of the two arches above the effigies are richly decorated with conventional foliage, rosettes, masks, cherubs, and with shields of arms in the four spandrels. The soffits possess an adornment of numerous quatrefoils with roses as centres, while the back of each tomb has the Poulett armorial bearings with supporters, helmet, mantling, wreath, crest and motto.[1] Above the easterly monument is the inscription *Hic jacet Amisius Poulet, miles, qui obiit decimo die Aprilis* 1537, while over the westerly tomb, *Hic jacet Hugo Poulet, miles, qui obiit* 6 *die Decembris Anno Dñi.* . . . It will be noticed that in this second inscription the date of the year of death is not inserted, although the day of the month is given.

Sir Hugh Poulett and his father, Sir Amyas Poulett, are depicted in suits of plate armour, and the one is a replica of the other save that the breastplate and the vambraces of

[1] Arms *Sa. three swords in pile arg. Pommels and hilts or* Supporters, *dexter* a savage man, *sinister* a savage woman both proper, wreathed about the loins and temples with leaves vert. crest on wreath, a hand holding a sword all proper.

Sir Hugh's harness are engraved with a pattern, while the armour of Sir Amyas is quite plain. The costume of the two ladies is identical, and each is portrayed in a divided gown, bodice cut low in the neck with a deep border at the shoulders, tight-fitting sleeves, ruff round the neck, sash tied in front in a bow and veil falling to the neck.

Sir Amyas Poulett was the son of Sir William Poulett whose marriage with Elizabeth, daughter and heiress of Sir John Deneband, brought the property of Hinton St. George to the Poulett family. Sir Amyas was knighted for gallantry after the battle of Newark-on-Trent, 1485 ; but he is better known for an incident recorded in the life of Cardinal Wolsey,[1] who was presented to the rectory of Limington, Somerset, in 1500. Here he gave some offence to Sir Amyas Poulett, who set him in the stocks. This indignity was, however, never forgotten or forgiven, and when Wolsey was Chancellor he took his revenge by ordering Poulett not to leave London without leave, and he was thus forced to reside in the Middle Temple for some six years. Sir Amyas' second wife was Laura, daughter of William Kellaway of Rockbourne, Hampshire, and the arms of her family[2] are impaled with Poulett on a shield in one of the ornately decorated spandrels of the canopy.

Sir Hugh Poulett was the eldest son of Sir Amyas Poulett and was born about 1500. He was the military commander and governor of Jersey, and was connected with several military expeditions. At the siege of Boulogne he held the office of treasurer of the English army, and distinguished himself at the capture of the Brey in the presence of Henry VIII. He was a known supporter of the protestant cause, and his rule in Jersey was somewhat severe, although his younger brother John was the last Roman Catholic Dean of that island. Le Quesne, however, refers less to his rigour than to that of his grandson, Sir Anthony Poulett, whose protestant bias and use of autocratic power he condemns. He married Philippa, daughter and heiress of Sir Lewis Pollard of King's Nympton, Devonshire, for his first wife, and the armorial bearings of her

[1] Cavendish, *Wolsey*, ed. Singer, i, 6.

[2] *Ar. two glazier's nippers in saltire sa. betw. four pears or.* Kellaway.

family[1] are impaled with Poulett on a shield on their table-tomb.

The monument in the church of St. John Baptist, Kenn, to the memory of Sir Christopher Kenn, who died in 1593, was erected by Dame Florence, his wife, and her own reclining figure reposes in a recess beneath those of her husband and their two daughters. Sir Christopher kneels on a large cushion and is arrayed in the armour of the later years of Queen Elizabeth's reign, having the peascod breastplate and six tassets suspended from taces and buckled with straps over his bombasted breeches. The three ladies are dressed in the costume of the close of the sixteenth century with skirts spread wide over farthingales and wheel-shaped flounces, while Dame Florence wears a long veil over her Paris head-dress.

The monument was originally erected against the wall of the chancel of the church, but at the time of rebuilding the nave in 1861 and other alterations it was removed to an elevated position in the interior wall of the tower over the doorway. Collinson in his *History of Somerset*[2] says: 'In the east wall of the chancel is an old monument, containing within a recess the effigies of a man in armour, and a woman kneeling, and opposite him are his two daughters kneeling, one behind the other, in the dress of Queen Elizabeth's time. On the base of the monument is a lady leaning on her left arm, and holding in one hand an infant, and in the other a book. Above is an inscription to Christopher Kenn, Esq., who died Jan. 21, 1593; and to Dame Florence his widow, who erected the monument.' Collinson made serious mistakes in his description of the effigies in Dunster Priory church, and in other ways he is not found to be always trustworthy in some of his details, probably depending on his memory, and not always writing his history from notes taken at the time of his visits to the churches. At Kenn he says there are three kneeling ladies, as well as the effigy to Sir Christopher Kenn, contained in a recess which could not hold more than three figures. The name of the reclining lady on the base is not mentioned, and we can only

[1] *Arg. a chev. sa. betw. three mullets gu.*

[2] iii, 593.

conjecture she is the donor of the monument. The effigy of the knight is now described as having his two daughters kneeling behind him, instead of their being in front as the Somerset historian asserts. In Braikenridge's illustrated copy of Collinson's *History of Somerset*, in the library of our Society at Taunton Castle, is a sketch of this monument made in 1831, and at that date there are only four effigies, namely three kneeling and one reclining, instead of four kneeling and one reposing alone on the base, as described by Collinson in 1791.

The effigy of Sir Henry Bridges who died in 1587 is well sculptured, and is on the N. side of the chancel of the church of St. John Baptist, Keynsham (Plate VIII). The uncovered head, short curly locks, rounded beard and moustache, rests on a large bolster decorated with a broad band of needlework. The suit of armour, engraved with bands of scroll patterns and wild roses and leaves, has every detail carefully executed. The feet of the knight are placed against a spotted leopard, and the sculptor evidently took the idea from the coat-of-arms of the Bridges, *Argent on a cross sable a leopard's head or*. Collinson in his *History of Somerset* (ii, 405) mistook the animal, and says that Sir Henry Bridges' 'feet are supported by a dragon couchant.' The effigy is placed on a slab covered with ferns and fruit, and the whole monument is a pleasing work of English Renaissance made out of the Great Oolite about the time of the destruction of the Spanish Armada. The cornice of the table-tomb is supported by three caryatides holding on their heads decorated capitals having a dentilled band beneath each abacus. The canopy of two round-headed arches is flanked by rectangular pillars and a richly-carved central wall-bracket, while on the apex of each arch are pedestals decorated with animal masks holding small statues of nude men, painted red and carrying shields. Two elaborately-sculptured escutcheons adorn the back of the tomb, and the inscription is cut in the stone immediately below them : HIC JACET SUB HOC TUMULO CORPUS HENRICI BRIDGES, ARMIGERI, QUI MORTEM OBIIT DECIMO—QUARTO DIE MENSIS APRILIS ANNO DOMINI 1587.

The tomb and effigies of Sir Maurice Berkeley and his two wives at Bruton were made of Great Oolite and carved probably in a workshop at Bath. As the distance from Bath to



KEYNSHAM CHURCH. Sir Henry Bridges, Kt., ob. 1587

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Bruton is some twenty miles as the crow flies it is probable that the completed order was sent by water and conveyed by barge from the mouth of the river Brue to Bruton or somewhere near it. Another stately sixteenth-century monument and effigy to Sir Henry Bridges was also made of Great Oolite (Plate VIII), and would be easily conveyed on the river Avon to Keynsham. Less satisfactory in design and execution than these monuments at Bruton and Keynsham is the one to Edward Baber and his wife at Chew Magna. This was made in a Bristol atelier of Dundry Hill freestone (Inferior Oolite). An interesting monument to Sir Amyas Poulett and his second wife and that of Sir Hugh Poulett and his first wife in the Poulett chapel, Hinton St. George, have table-tombs adorned with quatrefoils and other devices of Ham Hill stone, while the canopies, effigies and weepers were all carved in an Exeter workshop out of the Beer stone of south Devon. It seems probable that as the distance from Exeter to Hinton St. George was considerable the whole order was conveyed by water from Exeter to Christchurch, Hampshire, and then carried by barge as far as practicable on the river Stour to some point where wagons could take it to Hinton St. George.

We are again indebted to Mr. Richardson for his examination of the rocks from which these sixteenth-century monuments and effigies were made, and it is interesting to note that this class of work was still being carried on in the workshops of Bath, Bristol, and Exeter.

TOPOGRAPHICAL INDEX

BRUTON (St. Mary the Virgin)

No. 1 Person Represented. Sir Maurice Berkeley of Bruton, Knight of the Bath, son of Sir Richard Berkeley and Elizabeth, dau. of Sir Humphrey Conisby and younger brother of Sir John Berkeley of Stoke, was constable of the Tower, standard-bearer to Henry VIII, Edward VI and Queen Elizabeth, and ancestor of Viscount Fitzharding, Earl of Falmouth, and Baron Berkeley of Stratton. On the dissolution of the monastery of Bruton (1539) Henry VIII

granted him the site of the abbey-house, the manor of Bruton, and other lands belonging to the abbey, as well as the patronage of the church. Died 1581. (*See* Smyth's *Lives of the Berkeleys*, i, 265–266.)

EFFIGY. The monument consists of two arches with canopy over table-tomb, having the effigy (6 ft. 2 in.) of Sir Maurice Berkeley between those of his two wives. The canopy is supported on five small Corinthian columns (4 ft. 7½ in.) and three wall brackets. The monument (7 ft. 10 in. x 4 ft. 10 in. x 5 ft.) is richly decorated with strap-work and other ornamentation, while the spandrels of the arches contain nude figures of women reclining in shells. The table-tomb is 2 ft. 3 in. above floor-level, the two arches, decorated with roses, marguerites and strap-work, rise 4 ft. 2 in. above the slab, and the cornice is adorned with dentils and other ornamentation. On the wall above the effigies are two similar shields of arms, viz. Quarterly, 1. *gu. a chevron betw. ten crosses patty* 4, 2, 1, 2, 1, *arg.* Berkeley; 2. *or a saltire engr. sa.* Bruton Abbey; 3. *or two lions passant az.*; 4. *gu. ten bezants, in chief a label of three points.*

The effigy is in a peascod breastplate with scalloped edging and back-plate, laminated pauldrons, brassarts, vambraces, but no elbow-cops, laminated gorget, tassets (five lames), trunk hose of modest dimensions, demi thigh-pieces fastened by two straps, knee-cops having two outer fans and protecting plates, demi jambarts fastened by two straps, laminated sabbatons (seven articulations), head in closed helmet with visor raised rests on lion couchant, face well sculptured, hands raised in prayer, sword-belt (1 in.) fastened with buckle, sword (scabbard=3 ft. 4 in., hilt having straight quillons=5 in.). Monument now placed against N. wall of the pseudo-classical chancel (1743). Effigies and monument made from Great Oolite, probably in Bath, *circ.* 1580.

REFERENCES. *Collinson*, i, 217; sketch in Braikenridge's illustrated *Collinson*, i, pt. iv, 217, signed W. W. W. 1843 (Taunton Castle Library); Smyth's *Lives of the Berkeleys*, i, 265–266; *Proc. Som. Arch. Soc.* vii, i, 10–11; xiv, i, 33; Murray's *Somerset*, 406; Wade's *Somerset*, 68; Hutton's *Highways and Byways of Somerset*, 214.

NO. 2 PERSON REPRESENTED. Catherine, dau. of William Blount Lord Mountjoy, first wife of Sir Maurice Berkeley of Bruton, and mother of Sir Henry Berkeley of Bruton, Sir Edward Berkeley and Sir Francis Berkeley of Ireland, 'all remarkable gentlemen of their times and martially inclined' (*see* Smyth's *Lives of the Berkeleys*, i, 265–266, and *The Visitation of the County of Somerset*, 1623; Harleian Society, xi, 7), and three daughters, Gertrude, Elizabeth and Anne.

EFFIGY (5 ft. 8 in.) in petticoat, divided and pleated gown with embroidered collar and raised edging, embroidered bodice adorned with pearls, partlet, large ruff, sleeves with lace cuffs, the heart-

shaped Paris head-dress with the *bonnes grâces* or tail-pieces brought over the head, feet and shoes, and head resting on large cushion.

REFERENCES. *See* No. 1 Effigy.

NO. 3 PERSON REPRESENTED. Sister of Sir Thomas Sandes of Kent and second wife of Sir Maurice Berkeley of Bruton (see *The Visitation of the County of Somerset*, 1623 ; Harleian Society, xi, 7).

EFFIGY (5 ft. 8 in.) in similar costume to No. 2 Effigy.

REFERENCES. *See* No. 1 Effigy.

CHEW MAGNA (St. Andrew)

NO. 1 PERSON REPRESENTED. Edward Baber of Sutton Court, serjeant-at-law, died 1579, aged 47 years.

EFFIGY (5 ft. 9 in.) in robes of a serjeant-at-law, gown and cape lined with white fur, sleeves with wrist-bands of fur, double ruff at neck and white silk or lawn coif with flaps over the ears and a flat diamond-shaped cap upon it, round beard and moustache, feet in black shoes, hands raised in prayer, and head laid on two large red-and-green tasselled cushions.

This somewhat heavy and cumbrous monument is placed against the S. wall of the S. or manor chapel. The table-tomb (5 ft. 8½ in. long and 3 ft. 9 in. high) with effigies under a round-headed arched canopy (1 ft. 4½ in. deep) possessing soffit adorned with nine cherubs in panels, flanked by statues standing on rectangular pedestals decorated with strap-work, (*a*) emblem of Death in white gown, blue vest, and holding broken column in right hand, (*b*) Justice in blue robe and red mantle, with sword erect in right hand. Above the canopy is a rectangular panel (2 ft. 5 in. x 6 in. x 6 in.) containing an escutcheon of the Baber coat-of-arms, *arg. on a fess gu. three hawks heads erased of the first*, surmounted by a figure of Justice with golden hair, red robe, one hand holding a sword and the other a balance. At the back of the tomb are three small shields blazoned (a centre) vert, *fretty or* Whitmore, (*b*) Baber, (*c*) *gu. a cross engrailed arg.* Leigh of Stoneleigh. Above the shields is an inscription and two small nude figures on either side, (*a*) *Labour* holding a golden spade (*b*) *quies* with inverted torch on top of a skull. Besides the inscriptions to Edward Baber and his wife there are tablets to other members of the family, viz. Sir Francis Baber, *ob.* 1693, and Anne, daughter of William Whitmore and wife of Francis Baber. The monument is some eight feet high, and is made from Inferior Oolite found in Dundry Hill. (*See* Plate VI, figs. 1, 2.)

REFERENCES. *Collinson*, ii, 97 ; sketch in Braikenridge's illustrated *Collinson*, ii, pt. i (Taunton Castle Library) ; Adlam's illustrated *Collinson*, iv, 97 (Soc. Ant.) ; *Proc. Som. Arch. Soc.* xiv, ii, 99 ; xlvii, i, 52 ; Wade's *Somerset*, 90 ; Murray's *Somerset*, 423 ; Hutton's *Highways and Byways in Somerset*, 98 ; Robinson's *West Country Churches*, i, 193.

No. 2 Person Represented. Catherine, dau. of Thomas Leigh of Stoneleigh, Warwickshire, and wife of Edward Baber of Chew Magna.

Effigy (5 ft. 6 in.) in petticoat, divided black gown, close-fitting sleeves with cuffs, stomacher, Paris head-dress with ornamented gold fillet in front concealing the ears, while the tail or lappet (5 in. broad) falls 8 in. behind, red sash round waist tied in front, black mantle, feet in black shoes, double ruff round neck, long gold necklace of four links wide, hands raised in prayer. (*See* Plate VI, figs. 1, 2.)

References. *See* No. 1 Effigy.

HEATHFIELD (St. John Baptist)

No. 1 Person Represented. Probably Arthur Hadley, the last of his name to own the manor of Heathfield and Withycombe. He died in 1558, and his sister Margaret may have erected the monument for herself and her brother in the closing years of the sixteenth century ; or it may be to herself and her third husband, Richard Hill.

Effigy (2 ft. 3 in.) kneels on cushion in long black doublet with tight-fitting sleeves and cuffs, cloak slit at elbows to permit the hands (raised in prayer) to pass through, and head bare. This mural monument (6 ft. 2 in. x 5 ft. 2½ in), on N. wall of chancel, contains two figures facing each other, and kneeling on cushions at a faldstool covered with a green cloth on which rests a large cushion ornamented with scroll pattern, having two books laid on it. The arch over the figures is supported by two Corinthian columns (2 ft. 8 in. high and 10½ in. circumference). The soffit and inner sides of the arch are adorned with panels containing stars and roses. On each side of the arch is a pedestal supporting a statue (one, a man robed or draped in black, and one a woman in red). Above the effigies is a latin inscription ; the lettering, however, is not incised, but painted on the panel and is now faded and difficult to decipher. The rector has succeeded in reading a sufficient number of words to show that it is an expostulation with Death but yields now no clue to the anonymous kneeling figures. The sketch of this monument in Braikenridge's illustrated *Collinson* was made about 1842, and endorses the fact that at that date the inscription was not decipherable. The slab on which the effigies kneel is supported by three brackets with scrolls. Date 1595—1600.

References. *Collinson*, iii, 254 ; sketch in Braikenridge's illustrated *Collinson*, iii, pt. ii, 254 (Taunton Castle Library) ; sketch in Adlam's illustrated *Collinson*, iii, pt. xi, 254 (Soc. Ant.) ; Wade's *Somerset*, 151.

No. 2 Person Represented. Probably Margaret Hadley, dau. of Christopher Hadley and wife of (1) Thomas Luttrell of Dunster,

(ii) John Strode of Parnham, (iii) Richard Hill. Her son, George Luttrell, erected an effigy to her memory and that of his father in the Priory Church, Dunster, in 1621. She died at Luxborough, near Dunster, Sept. 30, 1607.

EFFIGY (2 ft. 3 in.) in pleated petticoat, tight-fitting bodice with rosettes on either side and ruffles at wrists, Paris head-dress with long veil, and hands raised in prayer.

REFERENCES. *See* No. 1 Effigy.

HINTON ST. GEORGE

NO. 1 PERSON REPRESENTED. Sir Amyas Poulett, knight, son of Sir William Poulett of Hinton St. George by Elizabeth, dau. of Sir John Deneband of Hinton St. George, brought up Lancastrian, attainted after Buckingham's Rebellion 1483, restored in 1485, sheriff of Somerset and Dorset 1485 and knighted for gallantry after battle of Newark-on-Trent, 1487. It is recorded that when Wolsey came to Limington to be instituted to that living in 1500, Sir Amyas Poulett, who appears to have been an active and somewhat officious country gentleman, clapped him in the stocks, and that this indignity was ' neither forgotten nor forgiven '. However, when Wolsey was Chancellor he took his revenge by ordering Poulett not to leave London without leave, and he was thus obliged to live in the Middle Temple for five or six years (Cavendish, *Wolsey*, ed. Singer, i, 6). Sir Amyas was made Knight of the Bath at the marriage of Arthur, Prince of Wales, in 1501, was twice married, and died in 1538. (See *D. N. B.* xliv, 80–81.)

EFFIGY. Against N. wall of Poulett Chapel in the parish church of Hinton St. George are two table-tombs with canopies (*circ.* 1558), being a blend between medieval Gothic and early English Renaissance (Plate VII, fig. 2). These two tombs fill the N. wall (15 ft. 6 in.) of the chapel. The soffit of each pointed arch is 4 ft. 7 in. above the table-tombs, and is adorned with twenty panels containing quatrefoils having roses as centres. The canopies are elaborately decorated with conventional foliage, rosettes, masks and cherubs, while each spandrel is also richly adorned with foliage and shields of arms. The armorial bearings of the Poulett family, *sa. three swords in pile arg. pommels and hilts or*, form the centres of two large quatrefoils on the easterly and one on the westerly tomb. They are also displayed on the centre of the back of each arch with supporters, *dexter* a savage man, *sinister* a savage woman both proper, wreathed about loins and temples with leaves vert, *crest* an arm embowed in armour holding in the hand a sword all proper and *motto* Gardes la Foy. The arms of Poulett are blazoned on a shield in a spandrel of each arch, and in the centre of a quatrefoil of the westerly table-tomb. Poulett impaling Kellaway is found on a shield in the spandrel of the monument to Sir Amyas Poulett and

his second wife, and Poulett impaling Pollard on a similar spandrel in the canopy of the adjoining monument to Sir Hugh Poulett and his first wife. Above the westerly monument is the inscription HIC JACET AMISIUS POULET, MILES, QUI OBIIT DECIMO DIE APRILIS 1537. The lower part of the table-tomb in each monument is made of Ham Hill stone, and is adorned with quatrefoils with shields of arms and other devices. The canopies of both tombs, the effigies and the narrow ledges on which are the small figures representing the sons and daughters of the two knights, are made of Beer stone and sculptured in an Exeter workshop. These small effigies with hands folded in prayer, all kneel at faldstools on which rest open books. The children of Sir Amyas Poulett represent three sons and one daughter, now headless. The sons are in long gowns with girdles and long cloaks having sleeves with slits near the elbow through which the hands can be thrust. The daughter is in a divided gown, bodice, cut low in the neck, tight-fitting sleeves of rich material puffed at the shoulders, and long cloak with sleeves having slits near elbows for the hands. These tombs and effigies were made by Sir Hugh Poulett during his lifetime for his father and mother and for himself and his second wife.

THE EFFIGY (6 ft. 1 in.) of Sir Amyas Poulett has the head in a closed helmet with visor raised laid on bolster, breast and back-plates, laminated pauldrons, protecting gussets, laminated gorget, brassarts, elbow-cops, vambraces, tessets fastened to lowest tace extend to upper protecting plates of knee-cops, round-toed laminated sabbatons, rowel spurs and straps, sword on left side, and hands in gauntlets raised in prayer.

REFERENCES. *Collinson*, ii, 167 ; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), v, 167 ; Braikenridge's illustrated *Collinson*, ii, pt. ii, 167 ; Murray's *Somerset*, 431 ; Tite's *Illustrated Prints of Somerset* ; Hutton's *Highways and Byways in Somerset*, 265–266 ; *Proc. Som. Arch. Soc.* lxvii, i, 26 ; Wade's *Somerset*, 155 ; *The Visitation of the County of Somerset*, 1623 (Harleian Society, xi, 7).

NO. 2 PERSON REPRESENTED. Laura, dau. of William Kellaway of Roeborne, Hants, and second wife of Sir Amyas Poulett, by whom he had three sons and one daughter. Poulett with the arms of Kellaway (*az. two glaziers' nippers in saltire sa. betw. four pears or*) are impaled on one of the shields in the spandrel of the arch of the canopy.

EFFIGY (5 ft. 10 in.) in divided gown, bodice cut low in neck with close-fitting sleeves, small ruffs at wrists, deep border at shoulders, sash tied in front in a bow, feet in shoes, hands raised in prayer, veil on head falling to neck, and head laid on cushion.

REFERENCES. *See* No. 1 Effigy.

NO. 3 PERSON REPRESENTED. Sir Hugh Poulett, knight, son of Sir Amyas Poulett, born about 1500, military commander and governor of Jersey, sheriff of Somerset and Dorset 1536, 1542 and

1547 ; knighted 1537, treasurer of English army at siege of Boulogne, knight-marshal of an army to put down the rising against Reformation changes in west of England, which defeated the malcontents at King's Weston, near Bristol, 1549, a commissioner to inquire into the liturgy used in Jersey 1550, captain of Jersey and Governor of Mont Orgueil Castle (acting in 1550, but patent dated 1551), vice-president of Welsh Marches 1559, connected with military expedition to France 1562—1563, M.P. for Somerset 1572, and died probably in December of that year. (See *D. N. B.* xliv, 89–90.)

Above his tomb is this inscription, but the date of the year of death is not inserted, although the day of the month is recorded : HIC JACET HUGO POULET, MILES, QUI OBIIT 6 DIE DECEMBRIS ANNO DN̄I . . . . . .

EFFIGY (6 ft. 1 in.) in armour exactly similar to No. 1 Effigy in detail, except the breastplate and brassarts, which are engraved with a pattern. (*See* Plate VII, fig. 1.)

REFERENCES. *See* No. 1 Effigy.

No. 4 PERSON REPRESENTED. Philippa, dau. and heiress of Sir Lewis Pollard, knight, of King's Nympton, Devon ; and first wife of Sir Hugh Poulett, by whom he had three sons, Sir Amyas, Nicholas and George, and two daughters, Anne and Jane. Their kneeling figures are represented below the slab. The sons are in gowns with girdles, long cloaks having slits near the elbow for the hands to pass through. No. 1 dau. in petticoat, divided gown, bodice cut low in neck, sleeves of rich material puffed at shoulders. No. 2 dau. in petticoat, divided gown, a sash round waist, bodice with tight-fitting sleeves and a short cloak with slits in the sleeves for the hands to pass through near the elbows. All five figures have been deprived of their heads.

EFFIGY (5 ft. 10 in.) is a replica in all details of No. 2 Effigy.

REFERENCES. *See* No. 1 Effigy.

KENN (St. John Baptist)

No. 1 PERSON REPRESENTED. Sir Christopher Kenn, a wealthy landowner and the last of his name to own the manor of Kenn, and having no son his possessions were divided on his death in 1593 between his two daughters Elizabeth and Margaret.

EFFIGY. Alterations and a rebuilding of the nave took place in 1861 and the monument was at that date removed from the chancel to its present position on the inner wall of the tower above the w. doorway. The moulded rectangular recess (about 8 in. deep), with rosettes adorning the soffit, contains kneeling effigies of Sir Christopher Kenn and his two daughters with an inscription on touch above them. Beneath is a recess supported by two brackets (scrolls) and a plain apron. This recess contains a reclining effigy of a lady. The monument is about 6 ft. square. Sir Christopher

Kenn's kneeling effigy (1 ft. 9 in.) has head uncovered, hands (broken) raised in prayer, peascod breastplate with back-plate, ruff round neck, gorget, brassarts, elbow-cops, vambraces, and six tassets suspended from taces which are buckled with straps over his bombasted breeches, knee-cops, jambarts, sabbatons, rowel spurs and straps.

REFERENCES. *Collinson*, iii, 593 ; sketch (1831) in Braikenridge's illustrated *Collinson*, iii, pt. iv, 593 ; Murray's *Somerset*, 370 ; Wade's *Somerset*, 162 ; *Visitation of the County of Somerset*, 1623 (Harleian Soc. xi, 64) ; Robinson's *West Country Churches*, ii, 182.

No. 2 PERSON REPRESENTED. Dame Florence, wife of Sir Christopher Kenn, who erected the monument in the chancel of Kenn Church soon after the death of her husband in 1593.

EFFIGY (1 ft. 6 in.) reclining in a recess on her left side holds in right hand an infant and closed book in her left, in pleated gown, tight-fitting sleeves, stomacher, skirt with wheel-shaped flounces spread over farthingale, Paris head-dress having a long veil over it falling to shoulders, cart-wheel ruff, hands raised in prayer.

REFERENCES. *See* No. 1 Effigy.

No. 3 PERSON REPRESENTED. Margaret, eldest dau. of Sir Christopher and Dame Florence Kenn, mar. William Guise of Elmore, Gloucestershire.

EFFIGY (1 ft. 6 in.) kneeling on cushion behind her father, and dressed like No. 2 Effigy except long veil over Paris head-dress.

REFERENCES. *See* No. 1 Effigy.

No. 4 PERSON REPRESENTED. Elizabeth, youngest dau. of Sir Christopher and Dame Florence Kenn, mar. Lord John Poulett, Baron of Hinton St. George. The said daughter Elizabeth was buried in Kenn Church, 1628.

EFFIGY (1 ft 3 in.) kneeling on cushion behind her sister Margaret and dressed like her.

REFERENCES. *See* No. 1 Effigy.

KEYNSHAM (St. John Baptist)

PERSON REPRESENTED. Sir Henry Bridges, knight, died 1587

EFFIGY (5 ft. 7 in.) in peascod breastplate, back-plate, engraved in vertical bands of scroll pattern, also reproduced on single tace and the lowest of the four tassets. The brassarts have each a band of running pattern of leaves and wild roses, and a similar pattern is reproduced in vertical bands on the thigh-pieces, large raised roses are found in the laminated pauldrons, the knee-cops and round the bottom of the vambraces. The gorget, knee-cops and jambarts are plain, the head rests on a large bolster adorned with a wide band of needlework, the curly hair is cut short, the beard is rounded and there is a moustache, feet in boots armed with rowel-spurs and straps, rest on a leopard which Collinson erroneously describes as

a ' dragon couchant ', narrow waist-belt (1¼ in.) with clasp in front, sword (damaged) on left side having hilt (damaged) and quillons, with scroll ends and scabbard (2 ft. 9 in.). The effigy lies on a large slab covered with fern leaves, fruit, etc.

The monument stands against N. wall of chancel, and is some 14 feet high. The front of the table-tomb is adorned with two moulded plain rectangular panels (2 ft. 8½ in. x 2 ft. 3 in.). Three caryatides holding on their heads decorated capitals with dentils beneath each abacus, one between, and one at each end, support the cornice. The canopy consists of two round-headed arches, supported by two rectangular panelled pillars, with dentilled bands under capitals, and lozenges in the pedestals, and one central richly decorated wall-bracket. Ornamented pedestals with animal masks in front are placed on the apex of each arch, holding two nude male statues, painted red and bearing shields. Two shields of arms adorn the wall-space beneath each arch, and these are carved in stone. (1) *On a cross a leopard's face :* Bridges. (2) A pile : Chandos. (3) *A fesse between three martlets.* (4) Bridges. The inscription cut in stone is placed in the wall immediately over the effigy. This is a well-sculptured effigy, and the whole monument is a pleasing example of English Renaissance of the middle of the last quarter of the sixteenth century. Effigy and monument made from the Great Oolite, probably in a workshop at Bath. (*See* Plate VIII.)

REFERENCES. *Collinson*, ii, 405, 406 ; Braikenridge's illustrated *Collinson*, ii, pt. iv, 405 ; Wade's *Somerset*, 164 ; Robinson's *West Country Churches*, ii, 192.