

## Monumental Effigies in Somerset.

### PART X.

#### (b) FIFTEENTH CENTURY CIVILIANS.

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THE effigies of three "Ladies" forming the concluding section of our paper on Somerset civilians of the fifteenth century were each sculptured out of as many various materials in as many different places. The figure of a diminutive "Lady" at Ilton (Plate IV, fig. 3) travelled from Derbyshire and was, probably, carved from a block of alabaster quarried from the well known Chellaston Hill deposit about four miles south-east of Derby. Alabaster at first is soft and easily cut, but when it hardens from exposure to the air can be polished as smooth as white marble. For these reasons this material was much sought after in medieval times; but the long journey to Somerset has made alabaster effigies rare in this county and they are few in number. The "Lady" at Chew Magna (Plate IV, fig. 1) was carved at Bath from a block of the Great Oolite, while the table-tomb on which her effigy and that of her husband rest is made from the Inferior Oolite found on Dundry Hill situated some two miles from Chew Magna. The painted effigy of Lady Anne Howard (Plate IV, fig. 2) and the tomb-chest on which it rests beside the effigy of her husband, Sir Edmund Gorges, kt., in Wraxall Church, was sculptured by Bristol craftsmen from Dundry Hill freestone before the close of the fifteenth century.

The alabaster effigy of a "Lady" at Ilton (Plate IV, fig. 3) was, probably, to some member of the Wadham family and

the effigy dates from about the year 1470. It is sadly mutilated and the animal at the feet is lost. The "Lady" is dressed in kirtle, sleeveless cote-hardie falling below the knees having a border at the bottom hem (fur?) and a long mantle with cordons passing through metal fermails of four-leaf flowers. Some sixty years ago the mantle showed vestiges of blue, white and gold; but now all traces of colour and gilding have disappeared.<sup>1</sup> The "Lady's" hair is enclosed in two caul's within a gold net of pearls with small gold roses at the intersections, while a veil falls to the bottom of her neck. The gold necklace and pendant are adorned with roses which were, probably, indicative of the crest and armorial bearings of the Wadham family.<sup>2</sup>

The effigy of Lady St. Loe (Plate IV, fig. 1), wife of Sir John St. Loe, kt., rests on a table-tomb on the left side of her husband in the Church of St. Andrew, Chew Magna. The kirtle is cut square at the neck, the v-shaped chemisette was probably made of silk and possesses a narrow edging of lin. Over the right shoulder is a broad scarf of some 6ins. lined with a red material (cloth or silk) and embroidered with *the three annulets* forming the armorial bearings of the St. Loe family. The lady's head-dress consists of a cap enclosing the hair and possessing a richly embroidered border of roses within a scroll pattern. Two kerchiefs rest on the top of the cap; the inner one was probably of silk or some other rich material and the outer one of cloth. The whole head-dress is elegant in construction and being wide and straight over the forehead gives a triangular appearance to the head and face. Collinson (II, 97) says that "on her gravestone hard by is the following sentence:—*Hic jacet Alicia uxor Joānis Saintelo, arm. que ob. 1443.*"

The effigy of Lady Anne Howard (Plate IV, fig. 2) is in Wraxall Church. She was the daughter of John Howard, created first Duke of Norfolk (1483) and killed on Bosworth Field (1485), sister to Thomas Howard, second Duke of Norfolk,

1. Manuscript book preserved at Ilton Vicarage.

2. *Gu. a chev. betw. three roses arg.* Crest, *A rose arg. betw. two branches* (red deer horns) *prop.*

who gained Flodden Field (1513), and great-aunt of two of the Queens of Henry VIII, viz. :—Catherine Howard and Anne Boleyn. She married Sir Edmund Gorges, kt., and died, probably in the closing years of the fifteenth century.<sup>1</sup> The effigy of Lady Anne portrays her in a red ermine-lined gown cut square at the neck showing the pleated chemisette, tight-fitting bodice with band of ermine (1½ins. wide) down the front, tight-fitting sleeves to elbows and then hanging open and falling some 15ins. below the wrists, a gold girdle fastened with a large gold rose and cords and tassels, a gold chain of circular links with a pendent cross (2¾ins.) hangs round her neck, a pedimental head-dress of black silk possesses a veil falling 6ins. below the shoulders with a frontlet (2⅝ins.) framing the face and reaching to the shoulders is made of a delicate green pattern of lozenges edged with cloth of gold, her feet rest on a *lion sejant guardant* the crest of the Howard family, and the effigy is placed on the right side of her husband on account of her superior rank.

The tomb-chest and effigies were removed in 1851 from the west end of the chancel to a recess built in the north wall of the sanctuary, and the shields of arms in the south side cannot now be seen and studied. The front is divided into three compartments, and the central one has a mantled achievement surmounted by a knight's helmet, and upon a wreath rests the Gorges' crest of a *greyhound's head*—(in this case *affronté*). The shield of arms and the two shields held by kneeling angels on either side and those at the two ends are the armorial bearings of her husband and alliances of his family blazoned with needless repetition. Until the shields of arms on the north side of the tomb-chest can be read it cannot be asserted that the armorial bearings of the Howard family are not depicted. The effigy and table-tomb were sculptured in

1. Our thanks are due to Her Grace, the Duchess of Norfolk, who has endeavoured to discover the date of the death of Lady Anne Howard. The Howard pedigree has been consulted and it records the marriage of Sir Edmund Gorges, kt., to Lady Anne, but it does not give the date of her death. Lady Anne was Sir Edmund's first wife and as he married a second time and died in 1512, it would, therefore, seem probable that Lady Anne died in the closing years of the fifteenth century.

Bristol from Dundry freestone (c. 1495), were repainted in recent years and are in excellent preservation.

PART XI.

FIFTEENTH CENTURY "KNIGHTS."

WE have fifteen knightly effigies to consider in this paper. Two were made of alabaster at Chellaston in Derbyshire and these would be conveyed by road to either Shrewsbury or Worcester and shipped to Porlock and Dunster on the Severn. The Beer stone effigy and tomb-chest for Stogursey would be sent by water from Exeter where it was sculptured, the one for Nunney made from the same rock would travel by boat as far as Bath and from thence by waggon, while the Beer stone "Knight" for Hinton St. George might possibly be shipped to Lyme Regis and from thence by road to its destination. The Ham Hill effigy for Montacute and the two Dundry freestone effigies made in Bristol and the monuments for Backwell and Yatton were all conveyed by road as the distances were comparatively short. The orders for Doulling stone effigies for Dowlish Wake and Henstridge would have to travel by waggon, but the tomb-chest and effigy sculptured from the same material and destined for Spaxton might be carried by a barge on the Brue and through the mouth of the Parret to Bridgwater and from thence conveyed on a waggon or cart. In all cases water-carriage would be made use of, as far as possible, for many of the roads in the fifteenth century were in a deplorable condition.

The alabaster effigy at Porlock to Sir John Harington, 4th Baron de Aldingham of County Lancaster (Plate X, fig. 3, and Plate XII, fig. 1) was not made until c. 1460, although he died 1417-18. The effigy may well be compared to the alabaster effigies of Sir Humphrey Stafford (1450) at Bromsgrove and of Sir William Vernon (1467) at Tong, and all three effigies are in plate armour of a similar general design, being sculptured within a few years of each other. The lions at the feet of the "Knights" at Tong and Porlock are identical, the

orles encircling their basinet are both composed of roses and rose leaves. Each of the three "Knights" has the same large ribbed pauldrons with eccentric scallopings, scalloped flaps instead of tuilles attached by straps, demi-placcates rising to a point under the thumbs of the hands, which are raised in prayer, and richly ornamented baudrics. Lord Harington went with Henry V to the war in France and was, probably, one of the forty-eight knights who were dubbed at the commencement of the campaign, and it has been conjectured that the collar round his neck denotes this particular knighthood conferred at that time. It appears like flutings of ribbon gathered within a band; unfortunately the badge is hidden under the hands.

The second alabaster effigy in this series is in the monk's quire of the Priory Church, Dunster, and was erected to the memory of Sir Hugh Luttrell, kt. (Plate V, figs. 1, 2), who was born in the reign of Henry IV and died six years after Henry VI was proclaimed king. He was a great man in his day being Lord of Dunster and Grand Seneschal of Normandy. There seems little doubt that the mutilated fragment of a fine alabaster figure, now placed in a recess built in the thickness of the wall between the sanctuary and the small chantry chapel of St. Lawrence, was to his memory. The six overlapping taces, tuilles, fluted palettes, demi-placcates, narrow sword-belt placed across the body diagonally and the orle round the basinet indicate that this effigy belonged to the first half of the fifteenth century, and this is corroborated by the collar of SS., the livery of the Lancastrian kings, being in the earlier form of raised letters well separated from each other, fastened on a narrow band and not in a chain of linked SS., such as appears in later examples.

John Leland visited Dunster and noted in his *Itinerary*<sup>1</sup> that "*in the North Part of this (the monk's quire) was buried undre an Arche by the high Altare one of the Lutrelles, or as I rather thynke, of the Moions, for he hath a garland about his Helmet: and so were Lordes of old Tymes usid to be buried.*" Leland was quite mistaken in his belief that this effigy was to some knight

1. Vol. II, 71. Also *Proc. Som. Arch. Soc.*, XXXIII, 97.

of the de Mohun family as the armour will not permit us for one moment to entertain such a conjecture; however "the garland about the Helmet" is an interesting statement and must refer to the orle, a fragment of which remains round the basinet of the alabaster figure which we attribute to the memory of Sir Hugh Luttrell. It is remarkable that there should ever have been any doubt as to this effigy, as we should have expected that the Dunster men and women of each generation would have handed down the story that these alabaster figures on the north side of their conventual church of Dunster were to the memory of Sir Hugh and Lady Catherine Luttrell. It is unfortunate that many modern writers have trusted too implicitly the facts recorded by Leland in his *Itinerary*. There are errors of one kind or another in his remarks on all the Dunster effigies, and it seems probable that he did not make notes at the time of his visit and his memory was at fault when he wrote his account.

The canopied recess on which the effigies are now placed has been largely restored in recent years; the cresting is copied from some fragments found during the restoration of the church, and one carved cusp discovered in the priory garden became the model for the new ones. Sir H. C. Maxwell Lyte, K.C.B., in his valuable work on Dunster suggests that the present resting-place for this pair of alabaster effigies was the Easter Sepulchre and the figures were originally on a tomb-chest in the centre of the chantry chapel.

The fine monumental work turned out by the imagers of Exeter in the Beer stone of South Devon attracted the attention of the wealthy land-owners of Somerset and in this series of fifteen effigies are three well sculptured figures and a highly interesting tomb-chest at Stogursey (Plate IX, figs. 2, 3). The "Knight" at Hinton St. George (c. 1470) is attributed to John, the last of the Denebauds, (Plate IX, fig. 1), whose daughter and heiress Elizabeth married Sir William Paulet. The "Knight" is portrayed in a pointed basinet and as many as a dozen lames extend from his shoulders to his knee-cops, large roundels of 5ins. diameter protect the armpits, the hands are in metacarpal gauntlets and the fingers have gadlings, the baudric is richly ornamented with raised ornaments of four-

leaf flowers and a mace possessing an octagonal-shaped head is suspended from the baudric on the left side in place of a dagger, having a shaft of  $10\frac{1}{2}$  ins., while the head of a roaring lion is the crest on the tilting-helm on which the head of the knight is laid. The tomb-chest is adorned with trefoil-headed niches and large quatrefoils having centres of heater-shaped shields (now plain), while colour still remains on portions of the effigy.

The Beer stone figure of a "Knight" at Nunney (Plate VII, fig. 1) is the only Somerset effigy of the fifteenth century possessing a tabard<sup>1</sup> and on the front and on both sleeves the armorial bearings of the Delamare family are embroidered, viz. :—*Gules, two lions passant guardant*. The armour on the effigy of the "Knight," the shape of the tabard and the SS. on the collar being placed on a band and not in the form of a chain, indicate that the tomb-chest and figure were made during the first half of the fifteenth century. The table-tomb is adorned with heraldic shields<sup>2</sup> and among these coats of arms is one blazoned *Paulet<sup>3</sup> and Delamare quarterly*, showing that it was erected after the marriage of the heiress, Constantia<sup>4</sup> to John Paulet, about the year 1427, and in all probability commemorated her father and mother,<sup>5</sup> the last to bear the name of Delamare of Nunney.

Within the chapel of St. John the Evangelist in the Priory

1. The tabard was a surcoat generally long in the body, reaching to mid-thigh, having sleeves to the elbows in its earlier stage, but shortened at a later date, and at times the tabard only reached to the waist. It was slit on both sides and the back and front portions were fastened by points drawn close together or left wide apart to show the armour beneath; at other times no points were used and the front and back hung loosely from the shoulders. The tabard was a protection from sun and rain and the armorial bearings of the wearer were usually embroidered on the body and twice on the sleeves. It was made of silk or other material and sometimes it was padded so as to hang stiffly, but in most cases it was made of some light fabric and hung in folds.

2. For a full description of the tomb-chest and the shields of arms see *Proc. Som. Arch. Soc.*, LXVIII, ii, 55.

3. *Sa. three swords in pile argent*, Paulet.

4. Constantia died on the Feast of the Epiphany (6th January), 1443.

5. John Delamare and his wife.

Church of St. Andrew, Stogursey, is a table-tomb with a well sculptured effigy of John de Verney of Fairfield<sup>1</sup> (Plate IX, figs. 2, 3) in plate armour of the closing years of Henry VI, and a small shield charged *Argent, three fern leaves vert.* is placed against the "Knight's" tilting-helm. The bevel of the slab of the tomb-chest is decorated with seventeen pieces of conventional fifteenth century foliage and thirteen heater-shaped shields emblazoned with the arms of Verney, Broughton of Sandford,<sup>2</sup> Verney impaling Brent,<sup>3</sup> and Verney impaling Risedon.<sup>4</sup> The chief features of this very beautiful tomb are, however, the statues, 1ft. high, placed on pedestals within niches possessing richly carved canopies. At the west end is a queen with a gold crown, long hair to her shoulder and holding what may be an orb or a sceptre (mutilated) in her hand. This may possibly be intended for Queen Margaret of Anjou, the wife of Henry VI. The east end has a man who is bare-headed, in a long gown thrown over his left shoulder, holding a tablet in his left hand and writing with a quill pen held in his right. It may be that this statue is intended for St. John<sup>5</sup> in whose chapel the Verney family have memorials.

The twelve weepers on the sides of the tomb are remarkably well executed and the imager, who sculptured them in Exeter where the Beer stone was worked, deserves the greatest praise and commendation for his excellent craftsmanship. These small statues of men and women in the costume of the closing years of Henry VI, or the beginning of the reign of Edward IV, are of great value and all are distinctive and sculptured with great refinement in technique and detail. The six weepers on each side of the tomb-chest are interesting studies of medieval costume about the year 1460. Three are "Ladies" and nine

1. Effigy and tomb-chest made at Exeter from Beer stone.
2. *Three stags' heads*, Broughton of Sandford.
3. *Gu. a wyvern disp. arg.*, Brent (or de Brent).
4. *Arg. three arrows (bird-bolts) in fess sa.*, Risedon (or Risdon).
5. The north transept, generally known as the chapel of "Our Lady of Pity," was, the Rev. C. H. Heale informs me, dedicated to St. John the Evangelist. Mr. Heale has come to the conclusion from structural evidence that the chapel of our Lady of Pity was an extension at the west end of the Chapel of St. Erasmus on the north side of the church.

are men. The first on the south side is St. Christopher carrying the Holy Child across the river. All the others appear to be civilians. The figures on the north side are in proximity to the quire seats and are, therefore, well preserved. The details and particularly the faces are sculptured with great care and precision, and No. 6 (the most easterly figure) possesses remarkably characteristic features and protruding eye-brows. The man is dressed in a long cote with twisted cords for a girdle, mantle with falling collar and a long staff in both hands. A "Lady" on this side (No. 1), well delineated in kirtle, a cote-hardie possessing long bell-shaped sleeves and kerchief on her head, is reading from an open book held in both hands. All these figures are worthy of careful study and the details are recorded in the Topographical Index.

There are three effigies to record that were made at or near to Bath from the Great Oolite formation, and those at North Cadbury and Rodney Stoke possess monuments made from the same rock. The table-tomb at Chew Magna, however, was made from the Inferior Oolite of Dundry Hill which was barely two and a half miles away, and it would appear probable that a craftsman from Bristol was sent to the quarries to execute this order.

Leland in his *Itinerary* (VII) described his second visit to Somerset when he appears to have been the guest of Sir John St. Loe for several days at Sutton Court, and he thus mentions the St. Loe effigies<sup>1</sup> in the Church of St. Andrew, Chew Magna:—"Syr John Saincte Lo graundfader lyyth in a goodly Tumbe of Marble on the Northe Syde of the Chyrch." This table-tomb once stood in the middle of the chapel, but is now placed in the north-east corner so that only the west end and south side are visible. These are adorned with panels containing quatrefoils having heater-shaped shields as centres, blazoned with the armorial bearings of Sir John St. Loe, separated by trefoil-headed niches. Sir John is represented in a suit of plate armour and the effigy is over 7 feet in length and 2 feet broad at the shoulders (Plate V, fig. 3). His un-

1. The first visit to the West of England is described in Vols. II and III of the *Itinerary*, and Leland entered Somerset at Farleigh Hungerford and left it at Exmoor on his way to Cornwall.

covered head rests on a head-piece possessing a beaver, movable visor, curtain of mail attached to the inside, lambrequins but no crest, while the neck is protected by a well carved standard of mail. The armour indicates that the effigy was, probably, carved after his wife's death in 1443. This date falls in the Tabard Period, yet the surcoat is a jupon as it is close-fitting and sleeveless with the knight's armorial bearings, *Argent on a bend sable three annulets or*, embroidered on it. Through the openings between the points of the fastenings on the right side can be seen the nine taces which alone indicate that the effigy is removed by more than thirty years from the time when the jupon went out of fashion (c. 1410) as a surcoat for military men. It seems probable that this is one of the latest, if not the latest instance of the use of a jupon on an English effigy. There is an example of a tabard fitting close to the body on the brass of Sir Ralph Shelton, 1424, in Great Snoring Church, Norfolk, but in this case the tabard is depicted with short sleeves and the knight's armorial bearings are blazoned on the body and also once on each sleeve.<sup>1</sup> Two rectangular palettes are affixed to the articulated shoulder-pieces by laces or thongs of leather.

Thomas Gerard of Trent who wrote *The Particular Description of the County of Somerset* in 1633,<sup>2</sup> referring to the Botreaux effigies in the Church of St. Michael and All Angels, North Cadbury, says that "in this church they both lye interred under an auncient tombe adjoining to the High Altar while it stood, where you may see their effigies on the topp, and on the bulke of it amongst other Armes 3 severall Coates borne by this family." It is now nearly three centuries since Gerard wrote the above and the tomb and effigies have been removed to a corner under the tower so that only the north side and east end are now visible and the shields are deprived of all the heraldry emblazoned on them. These shields are held by angels vested in albs, and at the east end is a statue of the

1. This effigy is cited by Haines (I, 190 ; II, 148) as wearing a tabard, but only the head has survived. See Cotman, I, Plate XIX, ed. 1839 ; Druitt, *Costume on Brasses*, 167 ; Ashdown, *British and Foreign Arms and Armour*, 215, fig. 268.

2. *Som. Rec. Soc.*, XV, 190.

Blessed Virgin crowned and holding the Holy Child, while on either side are kneeling figures of Lord and Lady Botreaux in armour and costume as represented on their effigies.<sup>1</sup>

The effigy of William, Baron Botreaux,<sup>2</sup> is in a suit of plate armour, the orle on his pointed basinet is composed of bands of a twisted fabric (silk ?) on a groundwork of pearls, the taces consist of four scalloped lames with tuilles attached, laminated shoulder-pieces and articulated pauldrons consisting of four lames with the ends turned downwards, a baudric ornamented with raised four-leaf flowers, a collar of SS. with the badge hidden under the hands and the head rests on his tilting-helm surmounted by his crest *a griffin passant*.<sup>3</sup> Baron Botreaux died in 1391 and this monument was, probably, not erected until after the decease of his wife in 1433.

Sir Thomas Rodney died in 1478 and his effigy (Plate XII, figs. 2, 3) of Bath freestone in the Church of St. Leonard, Rodney Stoke, lies in a sumptuous and interesting tomb which we shall comment on in one of the later paragraphs of this paper. The "Knight" is clad in a suit of plate armour, his head rests on his tilting-helm with mantling and surmounted with his crest of *an eagle*, the breast-plate is reinforced with a demi-placcate, fluted pauldrons protect the shoulders, the elbow-cops and knee-cops possess large fan-shaped protections, the sword and dagger have only lin. difference in their respective lengths, the top of the scabbard of the former is ornamented with lozenges, while the hilt of the latter indicates that it belongs to the rondel order and the hilt is decorated with parallel bars and pellets, while a collar of suns and roses, with the badge hidden under the hands, encircles the neck.

Three of the effigies and tombs are made of Doulting freestone, but the table-tomb at Dowlish Wake is carved from Ham Hill stone, although the effigies on that tomb-chest, like those at Henstridge and Spaxton, are sculptured from the

1. For detailed description of this table-tomb see *Proc. Som. Arch. Soc.*, LXVIII, ii, 54, Plate XII, fig. 2.

2. See illustration in *Somerset and Dorset Notes and Queries*, vol. VI, and here reproduced with permission as Plate VI.

3. This shows that De Botreaux bore the griffin for his crest as well as his arms, only making their position different, the griffin in the arms being *segreant*.

coarse oolite found at Doultong, near Wells. The north side of the table-tomb facing the chantry chapel at Dowlish Wake is adorned with seven panels containing trefoil-headed niches, while the west end and the south side facing the sanctuary have as many as nine weepers.<sup>1</sup> These figures possess little archæological interest as most of them have been severely restored and those at the west end have been recut. We cannot, therefore, rely on these weepers as accurate examples of costume in medieval times as we are able to do at Stogursey. The centre panel on the south side contains the armorial bearings of the Speke family<sup>2</sup> which has been recut in recent years.

John Speke (Plate VII, fig. 2) is in a suit of plate armour, the breast-plate is reinforced by a demi-placcate reaching to the gorget, a skirt of taces having the bottom plate suspended by straps from no. 4 tace, a baudric ( $2\frac{1}{2}$ ins.) adorned with pellets, the hands are in gauntlets with deep cuffs of nearly 7ins. in length, and pointed-toed sollerets of seven articulations. The right shoulder and, probably, the greater part of the head-piece have been restored, while a palette may still be seen on the left side, but the restoration of the right arm has replaced the palette by a large pauldron. John Speke married Joan, daughter and heiress of John Keynes who was the great-grandson of Isabel Wake, and died in 1462.

William Carent of Toomer died in 1463 and his effigy (Plate X, fig. 1) of Doultong freestone rests on the right side of his wife on a stately tomb placed between the chantry chapel and the sanctuary in the Church of St. Michael and All Angels, Henstridge. The "Knight" is represented in a suit of plate armour, the skirt of five taces has fluted tuilles attached by straps, the elbow- and knee-cops possess protecting plates of large fans, the baudric ( $2\frac{1}{2}$ ins.) is richly adorned with raised ornaments, and a ribbon is worn round the neck in place of a chain collar having three gold rings united together as a fastener, while the pendant is hidden under the folded hands.

1. See Topographical Index, for full details and measurements of the tomb-chest.

2. *Arg. two bars sa. (or az.) over all an eagle disp. with two necks gu. Crest, a porcupine.*

The third knightly effigy made of Doulting stone is in the Church of St. Margaret, Spaxton, and represents one of the de la Hulle (or Hill) family who were in possession of the manor when this effigy was sculptured, and it seems probable that it depicts John Hill, the last of this family. He married Margaret, daughter of Sir Walter Rodney, kt., and dying in 1456 left only a daughter. The effigy (Plate VIII, figs. 1, 2) is a well proportioned figure and is a most creditable piece of work; it was either sculptured at the Doulting quarries or in a workshop at Wells. The "Knight's" basinet has a band or orle of twisted stems of oak leaves, and his head rests on a tilting-helm with mantling and a wreath-crest with a *lamb's head*, the breast-plate possesses a skirt of five taces the lowest one having a depth of 4ins., the large pauldrons are fluted with a scalloped edging, the elbow-cops are also fluted and scalloped, while the fluted knee-cops possess protecting plates which are curled over like a scroll.

The two effigies made in Bristol of blocks of Inferior Oolite from Dundry Hill are at Backwell (Plate X, fig. 2) and Yatton (Plate XI, figs. 1-3). The effigy of Sir Walter Rodney, kt., in the Church of St. Andrew, Backwell, is in a suit of plate armour, the palettes, 9ins. long, are laced to the articulated shoulder-pieces, the narrow sword-belt (1in.) lying diagonally across the taces is adorned at intervals with roses, the guard of the dagger is unusual possessing as many as ten faces, and the gold collar is adorned with suns and estoiles. The face of the "Knight" is clean-shaven, wrinkles on the forehead and the hair combed back and falling to the neck. The head rests on the tilting-helm with mantling, orle and crest a *griffin segreant*.<sup>1</sup> The Rodney crest was *an eagle displayed*, and it has been suggested that in lieu of the Rodney crest the Botreaux crest has been adopted as Margaret, daughter and heiress of William, 3rd Lord Botreaux, married Robert, 2nd Lord Hungerford.<sup>2</sup>

1. *Arg. a griffin segreant gu.*, Botreaux.

2. Robert, 2nd Lord Hungerford (died 1459), mar. Margaret, dau. and heiress of William, 3rd Lord Botreaux, who styled herself "Margareta D'na Botreaux" and their youngest dau. Margaret mar. Sir Walter Rodney, kt. (See "Backwell," *Som. Arch. Soc.*, Northern Branch, 1898, 48, 55)

The tomb-chest is adorned by five trefoil-headed crocketed niches separated by gabled buttresses on the north side and one at the west end. Each niche contain three-quarter angels with upraised wings, vested in albs and holding heater-shaped shields blazoned with the Rodney coat of arms and their alliances.<sup>1</sup> The Peverell coat is not quite correct<sup>2</sup> and the impaled shield at the west end is still a puzzle. On its dexter half are three objects barways and much rubbed, of which the upper one is apparently a culverin or chamberpiece, the others are possibly bars or wings. The absence of quarterings in the Rodney shield may be explained in the words of Sir Edward Rodney in his family memoir:—"They stand like 'mare mortuum,' and neither ebbd nor flowd in their fortunes: they were provident not to lessen, but neither by marriage, which is the ordinary step of augmentation, nor by any other means did they make any addition, inasmuch that to this day (1651) I give the coat single which my first ancestor gave, without quartering any other."<sup>3</sup>

The carving on the tomb is boldly executed, but is somewhat deficient in craftsmanship; for example the figures of angels are disproportionately long and the sculptor did not possess sufficient skill and knowledge of technique to carry out the work in a really satisfactory manner.

One of the most beautiful effigies in this series is the one of Sir John Newton, kt. (Plate XI, figs. 1-3), son of Sir Richard Newton, kt., who was the Lord Chief Justice of England.<sup>4</sup> The figure lies in a magnificent tomb, on the north side of the chantry chapel of St. John the Evangelist, in the Church of St. Mary the Virgin, Yatton. There is no record of the exact date when Sir John built this chantry chapel or the erection of his tomb and the effigy of himself and his wife, Isabel de Cheddre; but the windows are so similar to those in the Chain Gate of Wells that the year 1465 may be assigned to

1. See Topographical Index, for details of these shields of arms.

2. The Peverell coat is given on the tomb-chest as *Az. three garbs 1 and 2 and a chief or*, while the garbs should be 2 and 1 and not 1 and 2.

3. See "Backwell," *Som. Arch. Soc.*, Northern Branch, 1898.

4. See *Proc. Som. Arch. Soc.*, LXVIII, 34, 61, 62, Plate XIV, figs. 2, 3.

the chapel, and we are, probably, not far wrong if we give 1470 as an approximate date for the effigies and monument.

The Bristol imager who carved the effigy of Sir John Newton was an accomplished sculptor, and the thoughtful care he bestowed on his work and his technique in reproducing all the details of the armour of the "Knight" show that he was a craftsman of consummate skill and wide experience.

The effigy of Sir John Newton represents him bare-headed with the hair combed back from his forehead, worn long to the shoulders, resting on his tilting-helm having ocularium, mantling with heavy tassels, and wreath of twisted dagged rolls surmounted by the Newton crest of a *garb*. The demi-placcates are small, the skirt of five taces have fluted heater-shaped tuilles decorated with raised rectangular ornaments<sup>1</sup> suspended by straps from the bottom of the breast-plate, large pauldrons of two plates showing the laces fastening them to the shoulder-pieces which are not visible. There is no sword, but the dagger has a sheath which is slightly curved, and the straight quillons have one end turned upwards and the other downwards, while round the neck is a collar of SS. with the badge of a *cross botonée* visible except the lower end of the bottom arm of the cross which is hidden beneath the thumbs of the hands raised on the breast in the attitude of prayer.

Sir John lived many years after his effigy was placed in the chantry chapel he had built, and he did not die until 1487. In his will he bequeathed the sum of £6 8s. 8d. for his burial in the church of Yatton and he desired 20 shillings to be paid to his Bristol tailor, and the document concluded thus:—"In witness that this is my effectual and last will, I have put hereto my seale in this Church of our Lady of Yatton."

The oldest pair of Ham Hill stone effigies of a military man and his wife in the Church of St. Catherine, Montacute,<sup>2</sup> were carved at the close of the fifteenth century or a little later. The length of the man's effigy is 6ft. 9ins., and he is represented in a suit of plate armour except the feet which are clad

1. Two on the upper part of each tuille.
2. *Proc. Som. Arch. Soc.*, XXXII, i, 62, 63.

in boots and these are probably a late restoration. The head-piece has the visor raised, around the neck is a fluted gorget, the breast and back plates scalloped at the bottom are fastened at the shoulders with straps, below is what appears to represent a skirt of mail, and there is no sword or dagger depicted. The craftsman who sculptured this strange figure was evidently ignorant of his work which is altogether crude and inartistic in conception. When the Society visited Montacute in 1886, Mr. John Batten, F.S.A., threw doubt on these effigies being the ancestors of the Phelips family of Montacute, as his researches did not show that there ever was such a man as David Phelips of Montacute.

The wonderful architectural glories of the fifteenth century were well represented in those splendid monuments erected in the chantry chapels by the wealthy landowners and the great city merchants. These magnificent memorials of the dead with their overhanging gables, horizontal cornices and richly sculptured tomb-chests, which still remain in some of our Somerset churches are fascinating studies of technical design and inimitable craftsmanship.

Before bringing this paper to a conclusion we must consider five of these canopied tombs with their richly decorated testers. They are not all of equal merit and technique as we have already noted was the case of the table-tombs, for they were made in various workshops. Two of these canopied monuments are carved from Douling freestone and one is in the Church of St. Michael and All Angels, Henstridge, to William Carent of Toomer and his wife (Plate X, fig. 1), and the other in the Church of St. Margaret, Spaxton (Plate VIII, figs. 1,2).

Much of the original colour design is still on the richly ornamented canopy and effigies at Henstridge.<sup>1</sup> The table-tomb possesses an aumbry in the centre of the south face and three weepers (now headless) on each side; the north face is adorned with the twelve apostles which stand in trefoil-headed niches, while the west end is decorated with window-tracery for three lights and large quatrefoils having roses as centres. The soffit is adorned with quatrefoils in lozenges, and the

1. *Proc. Som. Arch. Soc.*, LXVIII, Plate X, fig. 1 (south side).

projecting cornice is embellished with fifteenth century conventional foliage and shields of arms of the Toomer, Carent and Stourton families. An inscription on the verge of the slab which was probably commemorative is now illegible, but another occupying the moulding on the side and across the head of the canopy still retains a sufficient number of words to indicate that the lines are those found on other fifteenth century monuments, *viz.* :—

*Sis testis Este, quod non Tumulus jacet iste  
Corpus ut ornatur sed spiritus ut memoretur.*

Collinson<sup>1</sup> made the error of attributing this tomb to Sir William Carent and Alice, his wife, instead of to his son and daughter-in-law, for the armour and armorial bearings indicate that it was erected to William Carew Esquire of Toomer and Margaret, his wife, daughter of William Stourton and sister of John, first Baron Stourton. The armorial bearings of the Stourton family, *Sable, a bend or between six fountains*, are still displayed in colour on the lady's mantle, and two small shields at the shoulders of her husband depict the arms of Toomer, *viz.* :—*Gules three bars wavy argent*. The archives of the Bishop of Bath and Wells prove that the tomb was erected by William Carent of Toomer, in his lifetime, to the memory of his deceased wife and himself. From the register of Bishop Beckington, it appears that on November 20th, 1463, the Bishop granted forty days' indulgence to all true penitents, who should go to the tomb of that worthy man, William Carent, Esq., erected in the prebendal church of Henstridge,<sup>2</sup> and should devoutly repeat "Pater Noster" and "Ave" for the welfare of the said William Carent, and of the venerable Mr. Nicholas Carent, and John Carent, senior, his brothers, and also of John Carent, junior, his son, during their lives, and for the soul of Margaret, late wife of the said William Carent, and the souls of the other persons aforesaid, after their deaths.<sup>3</sup>

1. Vol. II, 368.

2. "Qui ad turbam probi viri Willielmi Carent, armigeri, in ecclesia prebendali de Hengstrigge, erectam et fabricatam accesserint."

3. *Proc. Som. Arch. Soc.*, XVI, i, 42.

Collinson made another mistake in thinking that the Toomers of Toomer, and the Domers of Pendomer, near Yeovil, were one and the same family. The Domers, or Dummers, were quite a distinct family and their armorial bearings were *a crescent between six billets*, 3, 2 and 1. These arms may be seen on the surcoat of Sir John de Domer, kt., in Pendomer Church.

The Spaxton monument has every vestige of paint and gold removed from it, but when it was first set up it would have presented a very gorgeous appearance.<sup>1</sup> The tomb-chest with its line of shields and statues, the richly carved arch above the recess with its panelled soffit and an archangel on a pillar at either end keeping "watch and ward" over the sleeping "Knight" and his "Lady," the canopy containing eight trefoil-headed niches cusped and crocketed with small shields would then have been resplendent in colour and gilding with the armorial bearings of the "Knight" and his "Lady" and their alliances blazoned on the many shields.

The monument and effigy of Sir Thomas Rodney, kt. (*ob.* 1478) in the Church of St. Leonard, Rodney Stoke, was made at Bath from the Great Oolite formation. This is another tomb having a richly decorated arch with a panel above containing a long scroll (now plain) held by a hand, a canopy of five shields blazoned with the arms of the Rodney family and their alliances and surmounted by an embattled cornice. Sir Thomas Rodney was the son of Sir Walter Rodney who married Margaret, daughter of Lord Walter Hungerford, Lord Treasurer of England, and the Hungerford coat of arms is impaled with Rodney; and Rodney impaling Vowell identifies the son of Margaret Hungerford and the husband of Isabel Vowell.<sup>2</sup>

The interest in this monument, however, centres in the sculpture of the tomb-chest. The south side has five panels and the central one portrays a seated figure in habit and cowl drawn over the head and holding a book, now plain, but

1. *Proc. Som. Arch. Soc.*, LXVIII, Plate XIII, fig. 1 (south side).

2. For the armorial bearings on the monument of Sir Thomas Rodney, kt., see *Proc. Som. Arch. Soc.*, XXXIV, i, 31, and the plate facing that page.

originally the words painted on the two exposed pages would have probably indicated the keynote of the composition, and now that all traces of colour have vanished it is difficult to find the meaning which the imager desired to convey in his sculpture. On one side two kneeling men are depicted in habits without hoods but possessing girdles, while they hold large rosaries in their hands. On the other side of the seated figure are two kneeling women; one is probably intended for a nun with hands clasped; the other is apparently in secular costume of kirtle, wimple and hood, while the remains of a large rosary hang from her girdle, and she retains in her hands a mutilated object which may originally have been a bird.

The Rev. Father Horne, O.S.B., has kindly examined these carvings and he considers that the central seated figure with hood on head and book in hands might possibly be intended for St. Benedict, but the sculptor has not portrayed him with any of his emblems such as a scourge, a rose-bush or a mitre at his side, or holding a broken goblet in his hand. Under these circumstances we are unable to assert positively that this figure represents St. Benedict, although there is a connection between the famous Benedictine abbey of Glastonbury and Rodney Stoke, for a charter in the British Museum records a confirmation of jurisdiction of the Abbot of Glastonbury in 1344. This charter probably indicates the bond existing between the Manor of Rodney Stoke and the Abbey of Glastonbury.<sup>1</sup>

The north side of the table-tomb facing the chantry chapel is decorated by three moulded panels containing heater-shaped shields with these carvings:—

1. St. Erasmus, who suffered martyrdom under Diocletian, is depicted as a bishop in mitre and chasuble holding his pastoral staff. A windlass upon which his bowels are unwound and coiled is portrayed as the symbol of his terrible death by which he is represented in art.<sup>2</sup>

1. The following is found in the British Museum charters:—"Confirmation of Jurisdiction of the Abbot of Glastonbury in Nyland (Adredesia) in 1344. Campb. xiii, 19." (*British Museum Charters*, I, 560).

2. There seems to be no authority for the legend of this very popular saint, and his terrible death by disembowelment is not even given in the

2. St. Anne in kirtle and hood on her head is seated, and the Blessed Virgin who is crowned holds the Holy Child in her arms.

3. St. Leonard, who is the patron of the Church of Rodney Stoke, has shackles on his right arm and holds a book in his left hand. The saint is seated and there are two kneeling figures representing released prisoners. It is said he obtained permission from Clovis to release every prisoner whom he visited. For this reason he is portrayed with chains in his hands, and it is said he was ordained deacon by Eusebius, bishop of Orleans, and for this reason art has vested him frequently in a dalmatic ; but the fetters are his distinguishing attributes.

These sculptures are somewhat crude and poor works of art, but when they were originally painted and gilded they would have been more effective ; however, the chief interest lies in the selection of the subjects and in their method of presentation.

Two of the finest and most original fifteenth century canopied monuments in Somerset are in the churches of St. Dubricius, Porlock (Plate X, fig. 3, and Plate XII, fig. 1) and St. Mary the Virgin, Yatton, (Plate XI, figs. 1-3), and were made in Bristol from Dundry freestone.

The alabaster effigies of Sir John Harington, 4th Baron Harington and Aldingham, Co. Lancaster, and Elizabeth Courtenay, his wife, in Porlock Church, rest on a tomb-chest beneath a sumptuous canopy rising 12ft. 7ins. above the pavement and 9ft. 6ins. above the slab on the table-tomb to the top of the canopy, and with the original cornice, which is now missing, this splendid monument must have been originally some 14ft. in height. Although the alabaster effigies were sculptured about the year 1460, yet the magnificent tomb was not erected until 1475 when the desire of Lord Harington to found a chantry, expressed in his will dated 1417, was carried out by Letters Patent issued 14 Edward IV, being fifty-six years after his death which took place in 1418.

This richly decorated monument originally stood in the apocryphal acts. The cult of St. Erasmus was popular in England, and we know that the north transept of the Church of Stogursey was dedicated to him and at Wrington he was revered.

centre of the chantry chapel, possibly surrounded by a grate like the tombs of Bishop Beckington at Wells and Sir Thomas Hungerford in the chapel of St. Leonard within the Castle of Farleigh Hungerford. The beautiful screens on the north and west sides of the chapel are destroyed and like the tomb they were, most likely, made in Bristol and would be masterpieces of elaborate and artistic craftsmanship. The tomb-chest is adorned with as many as forty trefoil-headed niches which are now tenantless, the mouldings of the arch above the tomb-chest on either side are decorated with thirteen pieces of conventional fifteenth century foliage and the spandrels contain oak leaves, conventional foliage and trefoils in circles, while the soffit is adorned with six rows of panels (trefoil-headed at each end).<sup>1</sup> Vestiges of colour and gilding are still found on this highly artistic monument and we are, therefore, enabled to conceive some idea of the splendid appearance it presented when it was erected about 1475 after the licence for the chantry had been granted in 1474.<sup>2</sup>

One of the finest monuments made in Bristol is the tomb erected by Sir John Newton, kt. (c. 1470) during his lifetime for himself and his wife in his newly constructed chantry chapel dedicated to St. John the Evangelist, in Yatton Church (Plate XI, figs. 1-3). This stately monument is placed on the north side of the chapel and the tomb-chest is adorned with open-work quatrefoils having feathered centres, the arch above the recess is richly foliated and the canopy resembles a rood-loft with a series of niches now tenantless except for

1. For a full description of this fine monument see Mrs. Maria Halliday's *Porlock Monuments*, containing details of the table-tomb, effigies and canopy, with many illustrations and coloured plates; also elaborate genealogical tables of the families of Courtenay, Bonville, Fitz-Roger, Harington and Grey.

2. There seems little doubt that the monument was erected by Cecilia, Marchioness of Dorset, whose influence, probably, obtained the licence for the chantry, as not only the names of the founders (John Harington and his wife) are given, but these names were added in the 1474 licence, viz. William Bonville, late Lord Harington (2nd husband of the founder's wife and great grandfather of Cecilia) and William Bonville, late Lord Harington (Cecilia's father). There was no one living who could desire prayers to be said for all the persons named in the licence—none else could feel the same blended interests in Harington and Bonville than Cecilia, Marchioness of Dorset, and Lady Bonville and Harington.

one fragment of a statue which may have been for St. Stephen, as an alb and dalmatic are sculptured on it. At the back of the recess is a panel (Plate XI, fig. 1) containing a bas-relief of the Annunciation. The Blessed Virgin has turned from her prayer-desk—formed cleverly to revolve, and yet to be well balanced by the weight of the book—and kneels before the Archangel Gabriel who is holding a long scroll which originally had the angelic salutation inscribed upon it. The archangel is vested in an alb and a jewelled fillet surmounted by a cross, and the wings follow the type so frequently met with in the south-west of England where each feather is distinct from its neighbour with quills and featherings faithfully reproduced. The Holy Ghost in the form of a dove is projected from the clouds above on rays of glory and a one-handle jar with a tall lily stands in the foreground.

This sculptured panel in Dundry freestone may, possibly, be the work of some Bristol imager who was either acquainted with the alabaster tables made largely in Nottingham for altarscreens and table-tombs, or connected with a small school of alabaster-men who appear to have done some good work in Bristol for the adornment of tomb-chests with alabaster panels during the last half of the fifteenth century.<sup>1</sup>

Once again we must express our grateful thanks to Mr. L. Richardson for the generous help he has so freely given in classifying the various rocks from which the effigies and monuments enumerated in this paper have been sculptured, and we must also record our thanks to Mr. J. Allen Howe, the Assistant Director of the Geological Survey and Museum, Jermyn Street, London, for his examination of two of the rocks, and to Mr. W. D. Coleridge Smith for the use of his beautiful negative of the south side of the tomb of Sir Thomas Rodney, kt.

1. Prior and Gardner's *Medieval Figure-Sculpture in England*, 497, 499; *Proc. Som. Arch. Soc.*, LXIX, 21-23.

TOPOGRAPHICAL INDEX.

(b) FIFTEENTH CENTURY CIVILIANS.

CHEW MAGNA (St. Andrew).

PERSON REPRESENTED. Lady St. Loe, wife of Sir John St. Loe, knt., died 1443.

EFFIGY (5ft. 8ins.) in kirtle cut square at neck, V-shaped chemisette (silk ?) with lin. edging, long scarf (6ins. wide) over right shoulder lined with red material (cloth ?) falling to knees adorned with annulets (armorial bearing of the St. Loe family), mantle to feet having pentagonal fermails adorned with roses and cordons ending in tassels, hair enclosed in cap with edging ( $\frac{5}{8}$ in.) of roses in a scroll pattern, two veils, inner (silk ?) falling to neck and outer one (cloth ?) being  $4\frac{1}{2}$ ins. below the inner kerchief. This head-dress, probably stretched on wires gives the head and face a triangular appearance. Gold necklace ( $\frac{1}{2}$ in.) with mutilated pendant, hands holding heart raised in prayer, feet in square-toed shoes rest on smooth-skin collared dog, head on two cushions (bottom rectangular and tasselled=1ft. 8ins. by 1ft. 2ins. by 4ins., top set diagonally and laced at sides=1ft. by 1ft. 3ins.). Effigy and slab (6ft. by 1ft. 10ins. by 2ins.) made from block of Bath stone (Great Oolite). (See Plate IV, fig. 1).

REFERENCES. See effigy of Sir John St. Loe, knt.

ILTON (St. Paul).

PERSON REPRESENTED. An unknown lady, probably some member of the Wadham family. The roses figured liberally on necklace, pendant and head-dress may indicate the Wadham shield of arms and crest :—*Gu. a chev. betw. three roses arg.* Crest, *a rose arg. betw. two branches* (red deer horns) *prop.*

EFFIGY (4ft. 11ins.) in kirtle with tight-fitting sleeves possessing cuffs ( $3\frac{1}{2}$ ins.), sleeveless cote-hardie falling well below knees having edging 2ins. at bottom (fur ?), long mantle to feet fastened with tasselled cordons passing through fermails of four-leaf flowers (a MS. written some sixty years ago and preserved at Ilton Vicarage states that at that date the border of the mantle had a Vandyke pattern of blue, white and gold, but all vestiges of colour are now lost), gold necklace ( $\frac{1}{2}$ in.) adorned with roses and pendant (lin. diam.) with rose in centre, hands raised in prayer, three rings on fingers of left hand and one on a finger of right hand. The mitre-shaped head-dress with horns or cauls acutely pointed consists of a net of gold with roses at the intersections of the mesh and pearls

or beads covering the spaces between. A small veil covers the top and falls to bottom of neck, head rests on two tasselled cushions (bottom circular= $2\frac{1}{2}$ ins. by 1ft. diam., top set diagonally= $8$ ins. by  $8$ ins. by  $1\frac{1}{4}$ ins.) having reclining angels (mutilated) smoothing them. The effigy and slab (4ft. 10ins. by 1ft.  $5\frac{1}{2}$ ins. by  $1\frac{1}{2}$ ins.) with bevelled edges is made of alabaster, but it has suffered badly and the animal at feet is lost, while fingers and other portions are damaged. Date *c.* 1470. (*See* Plate IV, fig. 3).

REFERENCES. Collinson, I, 49; sketch (1850) in Braikenridge's illustrated *Collinson*, I, part 3, 49; Adlam's illustrated *Collinson* (Soc. Ant.), II, 49; Jackson's *Wadham College*, 103-105; *Somerset and Dorset Notes and Queries*, IV, 145; Wade's *Somerset*, 161; Hutton's *Highways and Byways in Somerset*, 277.

#### WRAXALL (All Saints).

PERSON REPRESENTED. Lady Anne Howard, dau. of John Howard (created first Duke of Norfolk, K.G., 1483, slain on Bosworth Field 1485), sister to Thomas, second Duke of Norfolk, who gained Flodden Field, 1513, and great-aunt to Catherine Howard and Anne Boleyn, queens of Henry VIII, and first wife of Sir Edmund Gorges, kt. Date *c.* 1495.

EFFIGY (5ft. 11ins.) in ermine-lined red gown cut square at neck showing pleated chemisette, tight-fitting bodice with band of ermine ( $1\frac{1}{2}$ ins. wide) down the front, sleeves tight to elbows then hanging open and falling 1ft. 2ins. below top of wrists, golden girdle fastened with large golden rose ( $2\frac{1}{2}$ ins. diam.) and golden cords and tassels, hands (bare) raised in prayer with ring on fourth finger of right hand, pedimental head-dress of black silk with veil falling behind 6ins. below shoulders and "frontlet" ( $2\frac{3}{4}$ ins.) of delicate green pattern of lozenges edged with cloth of gold, framing face and reaching shoulders, gold chain of circular links (lin. diam.) with pendent cross ( $2\frac{3}{4}$ ins.), feet in black square-toed shoes rest on lion (*sejant guardant*), head on two cushions, bottom red with scroll-pattern (1ft. 8ins. by  $11\frac{1}{2}$ ins. by  $2\frac{1}{2}$ ins.), top green with gold tassels (1ft. 8ins. by 10ins. by  $3\frac{1}{2}$ ins.). The lady is placed on the right side of her husband owing to her superior rank.

The effigies of the lady and her husband rest on slab (7ft. by 4ft. by  $2\frac{3}{4}$ ins.) placed on table-tomb (7ft. 11ins. by 3ft. 4ins. by 3ins.) with slab (8ft. 7ins. by 4ft. 6ins. by  $3\frac{1}{2}$ ins.) and chamfered and moulded plinth (8ft. 7ins. by 4ft. 6ins. by 1ft.). Below the slab is band of four-leaf flowers. The tomb was moved in 1851 from west end of chancel to a new recess in north side of sanctuary. The front is divided into three compartments separated with stepped buttresses. The central panel has heavily mantled achievement surmounted by a knight's helmet with visor nearly closed, and upon

a wreath rests the Gorges' crest of a *greyhound's head* (in this case *affronté proper*). The rectangular shield of arms (8ins. by 9ins. by 2½ins.),—Quarterly : (1) *Lozengy, or and azure, a chevron gules*, Gorges : (2) *Argent, on a chief gules three bezants*, Russell of Dyrham : (3) *Gules, a lion rampant ermine*, Oldhall : (4) *Argent, a chevron sable between three gads erminés*, Englowes. The two side heater-shaped shields, (a) 8½ins. by 11¼ins. by 2½ins., (b) 9ins. by 1ft. by 1½ins., are held by kneeling angels with wings and vested in albs ; northern, Oldhall and Englowes ; southern, Gorges and Russell. Two shields at east end, southern one suspended by a strap from neck of a *lion sejant regardant*,—Quarterly : (1) *Argent, three trivets sable*, Trivet : (2) Gorges : (3) *Argent, a chevron engrailed sable, a martlet for distinction*, Holbeach : (4) Russell. Northern shield suspended from the neck of an *eagle, or falcon rising*,—Quarterly : (1) Gorges : (2) Russell : (3) Oldhall : (4) Englowes. At west end are two more shields ; southern one supported by two lions sejant guardant, *vairée azure and argent*, Beauchamp of Lillesdon ; impaling *argent, two bendlets nebulée sable*, Hankford. Northern shield supported by two wildmen or wodehouses ; Gorges and Russell, one over the other, impaling (1) *Gules, a bend argent between six fleurs de lys or*, Hampton, (2) *Barry indented of six or and azure, impaling or a bend wavy sable*.

The monument was made soon after the death of the lady (c. 1495), yet the armorial bearings of her family do not occur, although those of her husband with the alliances of his family are blazoned with needless repetition. The effigies and monument were made in Bristol from Dundry stone (Inferior Oolite). (See Plate IV, fig. 2).

REFERENCES. *Collinson*, III, 158, 159 ; Braikenridge's illustrated *Collinson*, III, part 2, 158 ; Pigott drawing ; Rutter's *Somerset*, 225 ; *Proc. Som. Arch. Soc.*, XXVII, i, 43 ; Northern Branch of *Som. Arch. Soc.*, "Wraxall," by G. S. Master (1900), 93-95 ; Wade's *Somerset*, 284 ; Robinson's *West Country Churches*, IV, 172-173.

(c) FIFTEENTH CENTURY "KNIGHTS."

BACKWELL (St. Andrew).

PERSON REPRESENTED. Sir Walter Rodney, kt., mar. Margaret dau. of Robert, Lord Hungerford. Died 1466.

EFFIGY (5ft. 1in.) on slab (5ft. 10ins. by 1ft. 9ins. by 3½ins.) in suit of plate armour, breast and back plates, skirt of taces (6 lames) brassarts, vambraces, elbow-cops with large protecting fans (5ins. by 5½ins.), leather thongs fasten the palettes (9ins.) to the breast-

plate, articulated shoulder-pieces (3 lames), thigh-pieces, ridged elbow-cops with long fans and reinforcing plates, knee-cops with fans, grevières, sollerets (toes and upper part broken), hands bare (fingers lost) raised in prayer, head on tilting-helm with mantling, orle and crest a *griffin sejant* (wings broken), feet on lion (couchant), head lost, face clean-shaven, hair combed back falling to ears and forehead wrinkled, sword belt (1in.) ornamented with roses at intervals of  $1\frac{3}{4}$ ins. diagonally on taces, sword (scabbard=2ft. 5ins., hilt with long, straight quillons and upper part lost), dagger on left side (4ins. of sheath remains), gold collar of roses and estoiles.

The effigy rests on table-tomb (5ft. 3ins. by 1ft. 6ins. by 2ft.  $1\frac{1}{2}$ ins.) with chamfered plinth (5ft. 8ins. by 1ft.  $10\frac{1}{2}$ ins. by  $2\frac{1}{2}$ ins.) adorned with five trefoil-headed niches crocketed and separated by gabled pinnacles having bases (2ft. 1in.) containing three-quarter angels (11ins.) with outspread wings, vested in albs and holding heater-shaped shields. From west to east the shields are emblazoned:— I (Az.) a *dolphin hauriant and embowed* (or, with a mullet to denote a younger branch of that family which was of Redlynch in Bruton), Fitz James (see *Proc. Som. Arch. Soc.*, xxiv, ii, 33); II *Per Pale indented* (gules and vert), a *chevron* (or), Hungerford of Heytesbury; III The central shield, (or) 3 *eagles displayed 2 and 1* (gules), Rodney; IV (Az.) *three garbes 1 and 2 and a chief* (or), Peverell; V (Sa.) *two bars* (arg.) and *in chief 3 plates*. The impaled shield at the west end is not easy to read. Upon its dexter half are three objects barways. They may be for culverins, bars wavy or wings. The coat impaled with them is Wykeham, (Arg.) 2 *chevrons* (sa.) *between 3 roses* (gu.), *seeded* (or). If the dexter is Barry-wavy, then it has been suggested by the late Rev. George S. Master, that according to Collinson, II, 312, the shield would be Bayouse impaling Drewe. The Peverell coat of arms is wrongly carved and the garbs which are "1 and 2" ought to be "2 and 1." The carving is boldly executed, but is somewhat deficient in craftsmanship; the figures of the angels are disproportionately long and the sculptor did not possess sufficient skill and knowledge of technique to carry out the work satisfactorily. Effigy and tomb-chest made from Dundry freestone. (See Plate X, fig. 2).

REFERENCES. Collinson, II, 307, 308; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), VI, 307; sketch in Braikenridge's illustrated *Collinson*, II, 307; Rutter's *Somerset*, 21; *Proc. Som. Arch. Soc.*, xxvii, ii, 18, 23, LXVIII, i, 40, 41; *Parochial History of Backwell* by Rev. George S. Master, 48-50, illustrated (*Northern Branch, Som. Arch. Soc.*, 1898); Wade's *Somerset*, 38; *The Architect*, 1/4/1887, has full-page illustration by Roland W. Paul, F.S.A.; Robinson's *West Country Churches*, I, 123; *Somerset and Dorset Notes and Queries*, v, 1, 2,—illustrated as frontispiece, VII, 202; Hutton's *Highways and Byways in Somerset*, 399.

## CHEW MAGNA (St. Andrew).

PERSON REPRESENTED. Sir John St. Loe, founder of north aisle of Chew Magna Church, and grandfather to the Sir John St. Loe with whom Leland stayed at Sutton Court. See Leland's *Itinerary*, VII, 103.

EFFIGY (7ft. 2ins. and toes being lost would make it 7ft. 4ins., the length recorded by Collinson) in suit of plate armour; breast and back plates hidden by jupon indicated by two rectangular palettes (6 $\frac{3}{4}$ ins. by 4ins.) fastened by leather thongs through jupon to shoulder-piece, standard of mail (2 $\frac{3}{4}$ ins.), laminated shoulder-pieces, brassarts, elbow-cops with large fan-like outer-plates, vambraces, skirt of nine taces seen through fastenings of jupon on right side, thigh-pieces, grevières, knee-cops with fan-like protections and upper and lower plates (1ft. 4 $\frac{1}{2}$ ins. in length), sollerets (toes lost), head bare, face clean-shaven, legs straight, bare hands (restoration) raised in prayer holding heart, collar of SS. on band ( $\frac{3}{4}$ in.), lion at feet, head on close-fitting head-piece having movable visor and beaver, lambrequins (no crest), and attached to the inside of the head-piece is a curtain of mail to protect neck, narrow sword-belt (sword lost) diagonally across body, remains of attachment for dagger on right side. The jupon is close-fitting without sleeves, adorned with coat of arms of Sir John St. Loe (*on a bend three annulets, over all a label of three points*), and the garment is so thick that it was probably padded as it hangs stiffly.

The table-tomb (7ft. 8ins. by 4ft. 2ins. by 1ft. 9ins.) originally stood in centre of chapel, but now placed in N.E. corner and only s. side and w. end visible, slab=8ft. by 4ft. 3ins. by 3ins., bevelled plinth=8ft. 2ins. by 2 $\frac{1}{2}$ ins., upper bed or slab=7ft. 11ins. by 4ft. 1 $\frac{1}{2}$ ins. by 4 $\frac{3}{4}$ ins. The s. side and w. end are adorned with panels and trefoil-headed niches between them. The panels contain quatrefoils (1ft. 8ins. by 1ft. 8ins.) having centres of heater-shaped shields (8ins. and 9ins.) adorned with the knight's armorial bearings and conventional foliage in spandrels; the empty niches (11ins. by 3ins. recessed 1 $\frac{3}{4}$ ins.) are richly foliated and contain pedestals. Effigies made from Bath freestone, table-tomb from the Inferior Oolite (Dundry freestone). Date c. 1443. (See Plate V, fig. 3).

REFERENCES. Leland's *Itinerary*, VII, 103; Collinson, II, 97; sketch in Braikenridge's illustrated *Collinson*, II, part 1, 89; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), IV, 89; Rutter's *Somerset*, 204; *Proc. Som. Arch. Soc.*, XIV, ii, 98; Wade's *Somerset*, 91; Hutton's *Highways and Byways in Somerset*, 98.

## DOWLISH WAKE (St. Andrew).

PERSON REPRESENTED. John Speke, mar. Joan, dau. and heiress of John Keynes, who was great-grandson of Isabel Wake; died 1442.

EFFIGY (5ft. 9ins.) in suit of plate armour, basinet (largely a restoration), breast and back plates reinforced with a demi-placcate reaching to gorget, articulated shoulder-pieces, trace of palette on left may be seen, but pauldron on right is a restoration, brassarts, elbow-cops with small fans and one protecting plate, vambraces, skirt of taces (6 lames) with lower tace suspended by straps from no. 4, thigh-pieces, ridged knee-cops with small fans and protecting plates above and below, grevières, sollerets (7 lames) having pointed toes, rowel spurs (shanks= $1\frac{1}{4}$ ins.) and straps ( $\frac{1}{2}$ in.), baudric ( $2\frac{1}{4}$ ins.) adorned with pellets, hands in cuffed gauntlets (cuffs= $6\frac{3}{4}$ ins. in depth) raised in prayer, sword and dagger lost, feet on lion (couchant) with tail curled round back, head on two tasselled cushions (bottom rectangular= $1$ ft. 4ins. by  $8\frac{1}{2}$ ins. by  $3\frac{1}{2}$ ins., top set diagonally= $7$ ins. by  $7$ ins.). The tomb-chest (6ft.  $3\frac{3}{4}$ ins. by 2ft. 4ins. by 2ft. 11ins.) with plinth (6ft.  $7\frac{1}{2}$ ins. by 3ft. 2ins. by 1ft. 2ins.) and slab (6ft. 3ins. by 1ft. 5ins.) coped to effigy has a band of fifteenth century paterae below it, and on the south side the central niche contains a shield bearing: *Barry of eight, over all an eagle with two heads displayed* (Speke); *on an inescutcheon of pretence, a bend ragulée cotised* (Keynes), implying that John Speke married Joan dau. of John Keynes. On either side are three weepers on pedestals in niches (1ft.  $9\frac{3}{4}$ ins. by  $9\frac{1}{2}$ ins.) recessed 3ins.:

1. Lady in kirtle, mantle and kerchief. Right hand holds a long rosary.
2. Man in cote to knees, close-fitting hose and hat with wide brim.
3. Lady in kirtle, mantle, kerchief, and hands clasped in prayer.
4. Man in cote to knees, close-fitting hose, keys suspended from belt, cap with cable-edging and long liripipe held in left hand with short lappet on right side.
5. Lady in kirtle holding an open book.
6. Lady in kirtle, mantle, head-dress with band in front possessing short lappet on one side and a longer one held in left hand.

The north side is decorated with seven panels containing trefoil-headed niches (1ft. 10ins. by 10ins.) recessed 3ins.

The west end is adorned with three panels (restored) containing three figures (restored):—

1. Lady in kirtle, mantle and kerchief.
2. Knight in suit of plate armour with articulation from gorget to bottom tace, holds lance, basinet resting on shoulders and sword on left suspended from baudric.

This tomb-chest, placed between chancel and north chapel is made of Ham Hill stone; but the effigy is carved from a block of Douling freestone. The original mediæval work has been severely restored, while the west end, the shield of arms and several weepers have been recut. (See Plate VII, fig. 2).

REFERENCES. Collinson, III, 120; sketch in Braikenridge's illustrated *Collinson*, III, part I, 120; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), VIII, 120; *Proc. Som. Arch. Soc.*, XLIX, i, 40; *Somerset Record Society*, XVI, 146; Wade's *Somerset*, 120; Hutton's *Highways and Byways in Somerset*, 275, 276.

#### DUNSTER (Priory Church of St. George).

PERSON REPRESENTED. Sir Hugh Luttrell, kt., son of Sir Andrew and Lady Elizabeth Luttrell, came into possession of Manor and Castle of Dunster (1404) some thirty years after his mother had bought it from Lady Joan Mohun. He was a man of considerable wealth and honourably employed under three successive kings of England, being Steward of Household to Queen Joan, Constable of Bristol Castle, Lieutenant of Calais (1401-2), member of Privy Council, Ambassador to Duke of Burgundy (1403), Mayor of Bordeaux, assisted in the French wars and made Governor of Harfleur and Great Seneschal of Normandy, Member of Parliament for Somerset and later for Devon. Died 24/3/1428.

EFFIGY (3ft. 11ins. present length) in suit of plate armour, breast and back plates, demi-placcates, laminated shoulder-pieces, fluted palettes, basinet richly adorned with a band of convolvulus leaves having a rope border with cresting above, while the Holy Name on a band of beads or pearls occupies the centre, orle (fragment), gorget of plate, collar of SS. on narrow band, skirt of taces (7 lames), tuilles, sword-belt ( $\frac{7}{8}$ in.), baudric ( $1\frac{3}{4}$ ins.) with clasp is adorned with raised rectangular ornaments, head on tilting-helm (fragment) with mantling (crest lost), and slab ( $2\frac{1}{2}$ ins. coped to 5ins.). Effigy made of alabaster. (See Plate V, figs. 1, 2). Monument (7ft. 8ins. by 8ft. 2ins. by 4ft. 3ins.), erected on north side of high altar in thickness of wall between sanctuary and Chapel of St. Lawrence, consists of table-tomb adorned with quatrefoils having heater-shaped shields as centres with trefoil-headed panels between with band of fifteenth century paterae under slab. The trefoil-cusped arch (8ft. 4ins. by 3ft. 11ins. by 4ft. 3ins.) possesses intermediate cuspings. The primary ones are angels holding shields and the intermediate ones consist of four-leaf flowers. One cusp was found in the priory garden; the others are modern. The spandrels are filled with conventional foliage and the soffit is decorated with rows of large panels, while the beautiful cresting is a copy of fragments found during the restoration of the church. It is probable that this is

not the original tomb and that the structure, except the two alabaster figures, was an Easter Sepulchre of the time of Henry VII.

REFERENCES. Leland's *Itinerary*, II, 71; Collinson, II, 18; two sketches in Braikenridge's illustrated *Collinson*, II, part 1, 18; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), IV, 18; illustrated in *Gentleman's Magazine*, October 1808; Savage's *Hundred of Carhampton* (1830); Rogers' *Sepulchral Effigies of Devon*, 349, Plate XI, division iii; Barrett's *Somersetshire*, 329; Wade's *Somerset*, 126; Lyte's *History of Dunster*, I, 103-105 (illustrated); Lyte's *Dunster and its Lords*, 55 (illustrated); Hancock's *Dunster Church and Priory*, 90 (illustrated); Larter's *Minehead, Porlock and Dunster*, 54.

#### HENSTRIDGE (St. Michael and All Angels).

PERSON REPRESENTED. William Carent of Toomer, esquire, high sheriff of Somerset and Dorset, member of Parliament for former county, mar. Margaret, dau. of William Stourton, sister of John, first Baron Stourton. Died 8/4/1476.

EFFIGY (5ft. 9ins.) in suit of plate armour, breast and back plates, gorget, pauldrons, brassarts, elbow-cops with large fans, vambraces, skirt of taces (5 lames), fluted tuilles attached by straps, thigh-pieces, ridged knee-cops with large fans and protecting plates below, grevières, laminated sollerets, baudric (2½ins.) adorned with raised ornaments, sword belt (1¼ins.) with buckle and pendent strap (6ins.), sword on left (fragment of 20ins. showing hilt with straight quillons), dagger attached to baudric by cords on right and gauntlets, hair cut short round mutilated face, hands raised in prayer, ribbon round neck with trefoil fastener and pendant hidden beneath hands, head bare rests on two cushions (bottom rectangular=1ft. 6ins. by 13ins. by 3ins., top set diagonally=11ins. by 11ins. by 2ins.) supported on each side by an angel with folded wings vested in alb, feet on smooth-skin collared dog (*couchant regardant*). There is a small shield on each shoulder blazoned with arms of Toomer. The effigy and slab (6ft. 1in. by 1ft. 5½ins. by 2½ins.) made of Doulting freestone. The metal plate for inscription lost; but twenty-four nails remain.

The monument (6ft. 8½ins. by 3ft. 10ins. by 3ft. 2ins.) stands on south side between chancel and chantry-chapel. The side of table-tomb facing chancel possesses an aumbry (2ft. 1in. by 13ins. by 1ft. 4ins.), and beneath are two panels containing quatrefoils with roses as centres and a panel (2ft. 1in. by 2ft. 4ins.) on each side with three trefoil-headed niches flanked by buttresses (2ft.) holding statues (1ft.) of weepers in long gowns with heads lost, standing on tall pedestals (5ins.). The north side has one row of twelve trefoil-headed niches containing mutilated statues of the Apostles. (See *Proc. Som. Arch. Soc.*, LXVIII, Plate X, fig. 1).

The spandrels of the arch over the tomb-chest possess sculptured angels blowing trumpets in low relief while the projecting cornice (8ft. 2ins. by 6ins.) is decorated with fifteenth century conventional foliage and shields emblazoned with armorial bearings, (a) *gules, three bars wavy argent*, Toomer; (b) *sable, a bend or, between six fountains*, Stourton; (c) *argent, three torteaux having on each two chevrons*, Carent. The soffit (6ft. 6½ins. by 3ft. 2ins. by 4ft. 2ins.) is richly decorated with quatrefoils in lozenges having roses as centres, while the west end is adorned with tracery for two windows of three lights, and beneath each are three panels containing quatrefoils with roses as centres. There is still some colour on the tomb and effigies and an inscription on the verge of the slab which was probably commemorative is now illegible. Another inscription occupied the moulding which runs up the side and across the head of the canopy—only a few words are now legible, but these indicate that they are the lines frequently met with on fifteenth century monuments:—

Sis testis Xste, quod non tumulus jacet iste  
Corpus ut ornetur sed spiritus ut memoretur.

Tomb and effigies made after the death of Alice, wife of William Carent of Toomer, in 1463, of Douling freestone. (See Plate X, fig. 1).

REFERENCES. Collinson, II, 368; sketch in Braikenridge's illustrated *Collinson*, II, part 3, 368; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), VI, 368; *Proc. Som. Arch. Soc.*, XVI, i, 42-43; Hutton's *Highways and Byways in Somerset*, 225; Wade's *Somerset*, 152.

#### HINTON ST. GEORGE.

PERSON REPRESENTED. Probably the last of the Denebauds, lords of Hinton since time of Henry III, whose daughter married Sir William Paulet about 1464.

EFFIGY (6ft. 3ins.) in suit of plate armour, pointed basinet, gorget of plate, breast and back plates, skirt of taces (7 lames) and 12 lames from shoulders to elbows, elbow-cops and large roundels (5ins. diameter) over gussets, vambraces, thigh-pieces, knee-cops with protecting plates above and below, grevières, sollerets (8 articulations), hands in cuffed gauntlets with gadlings and metacarpal plates raised in prayer, baudric (1½ins.) adorned with four-leaf flowers, sword-belt (1¼ins.), sword on left side (16ins. of scabbard remains and hilt, 8ins., has straight quillons and pear-shaped pommel), on right side attachment to mace is broken, mace has octagonal knob (each face=1¾ins. by 1¾ins. adorned with two bands of ornament) and shaft of 10½ins., rowel spurs (straps=1in., shanks=2ins.), head on tilting-helm with crest *a roaring lion*, feet on large lion (couchant).

Effigy on tomb-chest on north side of nave. Date 1470-1480. Effigy and slab (6ft. 10ins. by 2ft. 3ins.) adorned with fifteenth century paterae made of Beer stone.

The table-tomb (6ft. 10ins. by 1ft. 11ins. by 1ft. 11ins.) with bevelled slab (7ft. by 2ft. 4ins. by 5ins.) has the sides adorned with panels containing trefoil-headed niches (1ft. 6ins. by 1ft. and recessed 3ins.), and quatrefoils (1ft. 6ins. by 1ft. 6ins.) having centres of heater-shaped shields (9ins. by 7ins.). (See Plate IX, fig. 1).

REFERENCES. Collinson, II, 168; Braikenridge's illustrated *Collinson*, II, part 2, 168; Adlam's illustrated *Collinson* (Soc. Ant.), V, 168; *Proc. Som. Arch. Soc.*, XXXVII, i, 38, 39; Wade's *Somerset*, 155.

#### MONTACUTE (St. Catherine).

PERSON REPRESENTED. Unknown "Knight." Collinson (III, 314) gives the date as 1484 and calls him David Phelps, Esq. When the Society visited Montacute in 1886, Mr. John Batten, F.S.A., threw doubt on these effigies of the "Knight" and his lady being the ancestors of the Phelps family of Montacute, as his researches did not show that there ever was such a man as David Phelps of Montacute. (*Proc. Som. Arch. Soc.*, XXXII, i, 62, 63).

EFFIGY (6ft. 9ins.) in suit of plate armour, head in helmet with visor raised, fluted gorget, breast and back plates joined together at shoulders with straps (1in.) having scalloped edging at bottom, below appears to be a short skirt of mail, pauldrons, brassarts, elbow-cops, vambraces, thigh-pieces, knee-cops, grevières, sword-belt (1½ins.) but no sword or dagger, hands raised in prayer, feet in boots (probably a restoration), rest on a block of stone (1ft. 4ins. by 7ins. by 6½ins.), no spurs, head on two cushions (bottom rectangular=1ft. 4½ins. by 1ft. by 2ins., top a half moon=11ins. by 13ins. by 4½ins.). Effigy of husband and wife on table-tomb (7ft. 8ins. by 3ft. 10ins. by 1ft. 11½ins.) made of Ham Hill stone. The sculptor who executed this figure was a very poor imager, and his work is exceedingly crude and shows little artistic conception. Possible date near close of fifteenth century or even a little later.

REFERENCES. Collinson, III, 314; sketch in Braikenridge's illustrated *Collinson*, III, part 2, 314; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), XI, 314; *Proc. Som. Arch. Soc.*, XXXII, i, 62, 63; LXVIII, xlviii; Wade's *Somerset*, 190.

#### NORTH CADBURY (St. Michael and All Angels).

PERSON REPRESENTED. William, Baron Botreaux; in expedition to Saxony, Portugal and Spain, summoned to Parliament as a Baron 1377, mar. (1369-70) Elizabeth, dau. of Sir Ralph Daubeney, of South Petherton, kt. Died 1391.

EFFIGY (4ft. 7ins.) in suit of plate armour, basinet with orle of three twisted bands of silk on groundwork of pearls, gorget fastened to basinet by rivet, with rose in centre, breast and back plates with straps and buckles, laminated shoulder-pieces with articulated pauldrons (4 lames having curved ends turned downward), brassarts with straps and buckles, elbow-cops, vambraces, taces (4 scallop-shaped lames), two tuilles fastened with straps to lowest tace, thigh-pieces, knee-cops with large fans and protecting plates, grevières with straps and buckles, pointed articulated sollerets, spurs and straps (rowels lost), horizontal baudric adorned with raised four-leaf flowers having 5ins. of pendent strap beyond buckle, sword on left side (hilt lost, scabbard=2ft.), collar of SS., hands raised in prayer, head on tilting-helm surmounted by the Botreaux crest of a *griffin segreant*, feet on lion well undercut with tail coiled round back.

For details of sculpture on tomb-chest see *Proc. Som. Arch. Soc.*, LXVIII, 54, Plate XII, fig. 2. The tomb, effigy and slab (4ft. 10ins. by 1ft. 5ins. by 3ins.) made at Bath from Great Oolite rock and probably erected by their son (Sir William Botreaux) sometime after his mother's death in 1433. (Plate VI).

REFERENCES. Collinson, II, 220; sketch in Braikenridge's illustrated *Collinson*, II, part 2, 220 (signed W.W.W. 1844); sketch in Adlam's illustrated *Collinson* (Soc. Ant.), v, 220; Pigott drawing; *Proc. Som. Arch. Soc.*, XXII, ii, 101-103; XXXIX, i, 35-36; LVII, i, 51; Tite's Somerset prints; Wade's *Somerset*, 197; Hutton's *Highways and Byways in Somerset*, 208; Barrett's *Somersetshire*, 84; *Somerset and Dorset Notes and Queries*, VI (illustrated).

#### NUNNEY (All Saints).

PERSON REPRESENTED. Probably to John Delamare and wife erected by their dau. Constantia who married John Paulet (c. 1427). Among the coats of arms on the tomb-chest is one of Paulet and Delamare quarterly, showing that it must have been erected after the marriage of the heiress, Constantia.

EFFIGY (5ft. 9ins.) in suit of plate armour, gorget, breast and back plates covered by tabard with the armorial bearings of the Delamare family embroidered on it and both sleeves, viz. *Gu. two lions pass. gard. or.*, shoulder-pieces visible above tabard, brassarts, elbow-cops with fans and upper and lower protecting plates, vambraces, thigh-pieces, knee-cops, grevières, sollerets (6 lames), rowel spurs with straps, baudric (2ins.) decoration somewhat defaced, sword-belt diagonally across body, sword on left side (scabbard lost, but hilt with slightly drooping quillons remains), rondel dagger (hilt lost, sheath=1ft. 5ins.) on right side, hands in gauntlets possessing small cuffs raised in prayer, collar of SS., face clean-shaven, head on tilting-helm with wreath-crest of twisted cords,

mantling of oak-leaves and tassels, feet on lion. Effigy and slab (6ft. by 1ft. 6ins. by 2½ins.) made from block of Beer stone. Date c. 1450. (See Plate VII, fig. 1). For details of tomb-chest and shields of arms see *Proc. Som. Arch. Soc.*, LXVII, ii, 35.

REFERENCES. Collinson, II, 220; sketch in Braikenridge's illustrated *Collinson*, II, part 2, 220 (signed W.W.W. 1844); sketch in Adlam's illustrated *Collinson* (Soc. Ant.), v, 220; Pigott drawing; *Proc. Som. Arch. Soc.*, XXII, ii, 101-103; XXXIX, i, 35-36; LVII, i, 51; Tite's Somerset prints; Wade's *Somerset*, 197; Hutton's *Highways and Byways in Somerset*, 208; Barrett's *Somersetshire*, 84.

PORLOCK (St. Dubricius).

PERSON REPRESENTED. Sir John Harington, 4th Baron de Aldingham, co. Lancs., was twenty-two years of age at his father's death and was, therefore, born c. 1384, and would be twenty-eight years old when he married his second wife Elizabeth Courtenay. Served in French wars and knighted probably, among forty-eight men who were dubbed by Henry V, 1/8/1417. Died 11/2/1417-18. Lady Harington received a grant in settlement at marriage from her husband of the manor of Porlock.

EFFIGY (6ft. 2½ins.) in suit of plate armour, head in basinet adorned with a raised band (1½ins.) with scroll of leaves and cresting above, the orle richly decorated with twisted jewelled band and a scroll of conventional roses and leaves (damage has been made by a deep groove from mouth to neck on left side), breast and back plates and demi-placcates, pauldrons with wide scallopings, skirt of taces (8 lames) and scalloped flaps in place of tuilles fastened by straps to lowest tace, brassarts, fan-shaped elbow-cops, vambraces, hands in metacarpal gauntlets raised in prayer, thigh-pieces, knee-cops with lower protecting plates, grevières, laminated sollerets with pointed toes rest on lion, spurs (rowels lost) and straps adorned with four-leaf flowers, and the collar is unusual being composed of links of three bars or flutings fastened by a band in the centre and the trefoil fastening for badge is in place, but the hands of the knight hide the badge, the baudric ornamented with raised rectangular ornaments and the clasp contains a small heater-shaped shield, dagger lost, sword on left side (scabbard with metal end and I.H.C. near the top) and supported beneath with two sculptured grotesques, crossed openwork covers the hilt and the long pommel is pear-shaped, sword-belt adorned with four-leaf flowers at intervals of 2ins. worn diagonally, head on tilting-helm with mantling, wreath of twisted materials and the crest or badge of the Haringtons a lion's head erased, two reclining angels (damaged) hold the helmet. The effigy and slab (6ft. 2½ins. by 2ft. 2ins. by 3ins. coped) are made of alabaster. Date c. 1460. (See Plate XII, fig. 1; also Halliday's *Porlock Monuments*, Plates iii, iv and vi).

Although the alabaster effigies were sculptured about 1460, yet this stately monument of Dundry freestone made in Bristol was not erected until about 1475, when the desire of Sir John Harington, 4th Baron, to found a chantry, expressed in his will dated 1417, was carried out by letters patent issued 14 Edward IV, being a period of fifty-six years after his death in 1418!

This magnificent monument originally stood in the centre of the chantry chapel and was probably enclosed in a grate such as still surrounds the tomb of Bishop Beckington in Wells Cathedral, while the screen round the chapel now destroyed was, probably, a masterpiece of artistic craftsmanship. The tomb-chest (8ft. 3ins. by 4ft. 6ins. by 3ft. 1½ins.) is adorned with fourteen trefoil-headed niches (now tenantless) on each side and six at each end with moulded slab (5ins.) and moulded base (13ins.). The height of the monument is 12ft. 7ins., and before the cornice was removed it must have been some 14ft. from ground-level. The height of the top of the canopy from the slab of the table-tomb is 9ft. 6ins., and the mouldings round each side of the arch consists of thirteen pieces of conventional foliage, while the spandrels are decorated with oak leaves, conventional foliage and trefoils in circles. The soffit is richly decorated with six rows of panels (trefoil-headed at both ends), and vestiges of colour on these and other portions of the tomb are still visible. (See Plate X, fig. 3; also Halliday's *Porlock Monuments*, Plates i, vii, viii, ix).

REFERENCES. Collinson, II, 38; sketch in Braikenridge's illustrated *Collinson*, II, part 1, 38; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), VI, 38; *Proc. Som. Arch. Soc.*, XXXV, i, 26, 27; Larter's *Minehead, Porlock and Dunster*, 45; Hook's *Ancient Church of Porlock*, 36, 37 (illustrated); Chadwyck-Healey's *History of Part of West Somerset*, 360; Pigott drawing; Hutton's *Highways and Byways in Somerset*, 358 (illustrated); Halliday's *Porlock Monuments*, 51-54, Plates i, iii, iv, vi, vii, viii and ix; Wade's *Somerset*, 208; Savage's *Hundred of Carhampton*, 102.

#### RODNEY STOKE (St. Leonard).

PERSON REPRESENTED. Sir Thomas Rodney, kt., son of Sir Walter Rodney who married Margaret dau. of Robert, Lord Hungerford, and died 1471 (according to Collinson, III, 604) or 1478-9 (*Proc. Som. Arch. Soc.*, XXXIV, i, 28).

EFFIGY (5ft. 6ins.) in suit of plate armour, breast and back plates reinforced by demi-placcates, skirt of taces (5 lames), small fluted tuilles each suspended by two straps from bottom tace, large fluted pauldrons, brassarts, large fan elbow-cope with protecting plates, vambraces, thigh-pieces, large fan-shaped knee-cops with a protecting plate above and below, pointed articulated sollerets, rowel (shanks=4ins., straps=¾in.), collar of suns and roses and pendant

hidden under hands in cuffed gauntlets raised in prayer, face clean-shaven, sword on left side (scabbard ornamented with lozenges=1ft. 6ins., hilt with drooping quillons and pommel lost=5ins.), rondel dagger on right side (fluted sheath=1ft. 7ins., hilt decorated with parallel bars and pellets possesses circular pommel), feet rest on dog with long ears, and head on tilting-helm having mantling and crest *an eagle*.

The south face of tomb-chest is adorned with paterae of four-leaf flowers beneath the slab and five panels (11ins. by 9ins.). The central panel contains a seated figure in habit and cowl on head holding open book, now plain, as all colour, letters and words on the two exposed pages have vanished. No emblem exists whereby the seated figure can be positively identified and it is only a conjecture that the image is intended to represent St. Benedict. The western panels contain two kneeling figures of men depicted in habits without hoods but possessing girdles, while they hold large rosaries in their hands. In the western panels are two kneeling women—one is probably intended for a nun with hands clasped; the other is in secular costume of kirtle, wimple and hood, while the remains of a large rosary hang from her girdle and she retains in her hands a mutilated object which may originally have been a bird.

The arch on the south side over the table-tomb rises 12ft. from ground-level and is 8ft. in length giving a recess (6ft. 3ins. by 3ft. by 4ft.) having demi-angels holding shields for the primary and roses for the secondary cusps, with conventional foliage on the spandrels and a long scroll (now plain) held by a hand in the panel above the arch. Under the projecting embattled cornice are five panels containing shields of arms:—

1. *Sa. three bars arg. in chief three plates* : Hungerford.
2. Hungerford impaling Rodney.
3. *Or. three eagles displayed gu.* : Rodney.
4. Rodney impaling *gu. three escutcheons arg. charged with as many cinquefoils sa.* : Vowell.
5. Vowell.

The tomb is flanked by buttressed pinnacles having embattled tops.

The north side rises 9ft. from ground level and the table-tomb is adorned with three panels (1ft. 10ins. by 1ft. 5ins.), containing shields on which are sculptured:—

1. A bishop in mitre, alb and chasuble holds pastoral staff representing St. Erasmus who is conventionally depicted in the act of suffering disembowelment, the entrails being wound round a windlass.
2. St. Anne in hood seated, and the Blessed Virgin crowned holds the Holy Child.



Fig. 1. CHEW MAGNA.  
Wife of Sir John St. Loe, circa 1450.

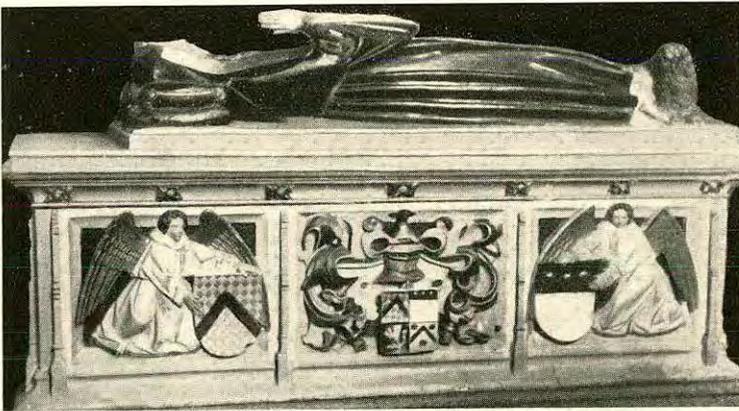
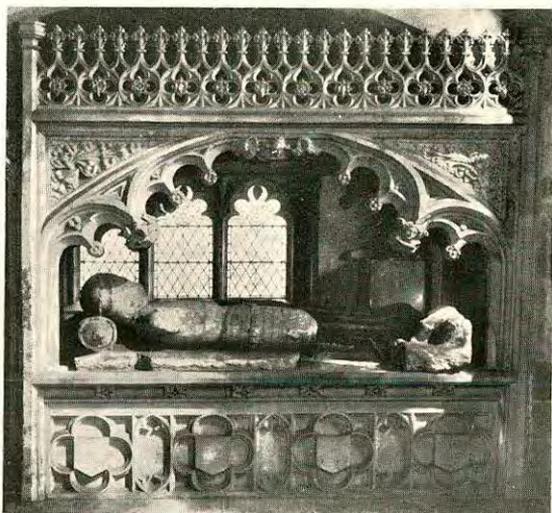


Fig. 2. WRAXALL. Lady Anne Howard, circa 1495.



Fig. 3. ILTON. "Lady" (unknown), circa 1470.  
EFFIGIES OF CIVILIANS IN SOMERSET CHURCHES.  
XV CENTURY.



Figs. 1, 2. DUNSTER. Sir Hugh Luttrell, Kt., ob. 1428.



Fig. 3. CHEW MAGNA. Sir John St. Loe, Kt., circa 1443.  
EFFIGIES OF KNIGHTS IN SOMERSET CHURCHES.  
XV CENTURY.



NORTH CADBURY.  $\frac{3}{4}$ William Lord Botreaux and Elizabeth  
Beaumont his wife.

EFFIGIES OF KNIGHTS IN SOMERSET CHURCHES,  
XV CENTURY.



Fig. 1. NUNNEY. Probably to John Delamare, circa 1450.



Fig. 2. DOWLISH WAKE. John Speke, ob. 1442.

EFFIGIES OF KNIGHTS IN SOMERSET CHURCHES.  
XV CENTURY.

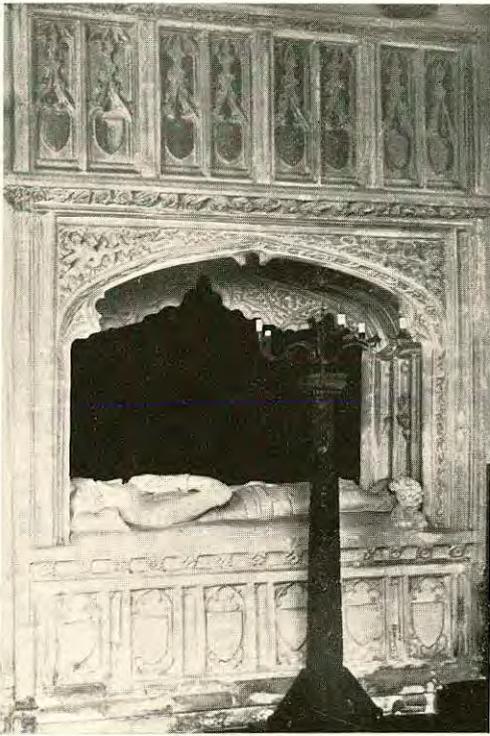


Fig. 1 SPAXTON. (As below)



Fig. 2. SPAXTON, "Knight," circa 1455.

EFFIGIES OF KNIGHTS IN SOMERSET CHURCHES.  
XV CENTURY.



Fig. 1. HINTON ST. GEORGE. "Knight," 1470-1480.

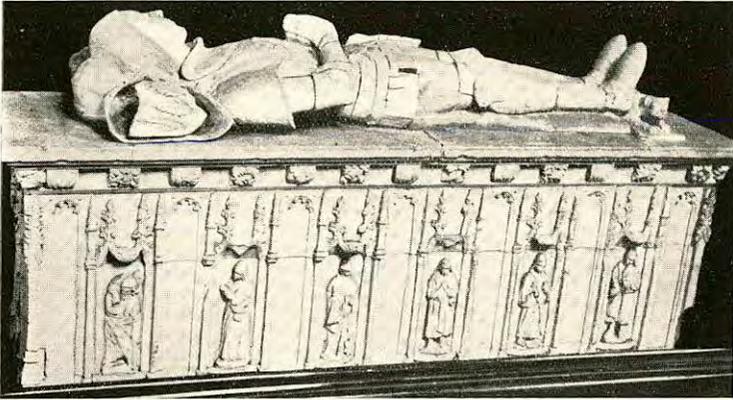


Fig. 2. STOGURSEY. John de Verney, ob. 1461.

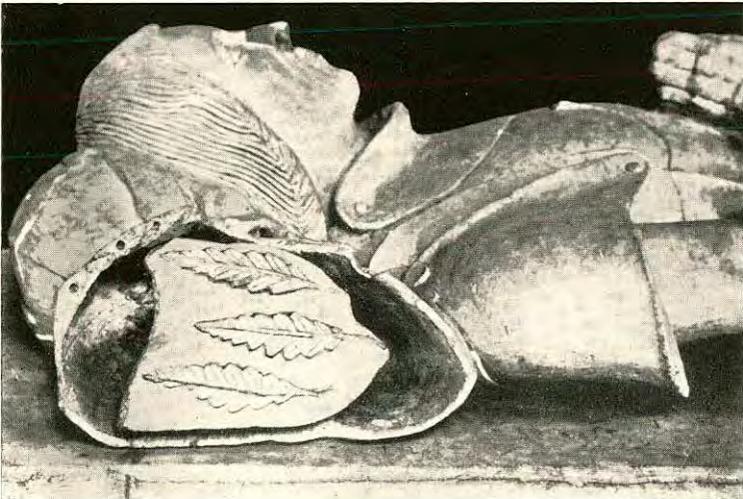


Fig. 3. Enlargement of Effigy, Fig. 2.

EFFIGIES OF KNIGHTS IN SOMERSET CHURCHES.  
XV CENTURY.

Fig. 1.



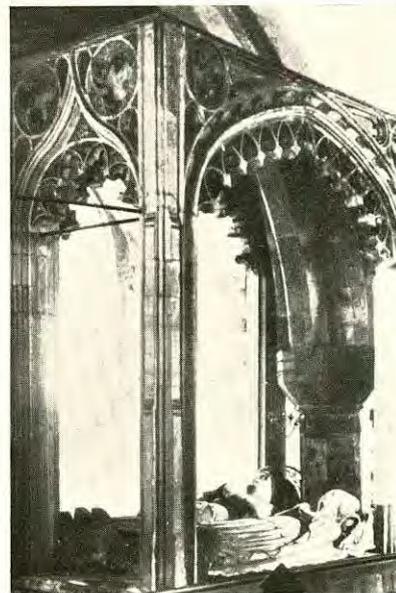
HENSTRIDGE. William Carent of  
Toomer, circa 1463.

Fig. 2.



BACKWELL. Sir Walter Rodney, Kt.,  
ob. 1466.

Fig. 3.



PORLOCK. John Harington,  
4th Baron de Aldingham.  
Tomb, circa 1475.

Fig. 1.



Fig. 2.

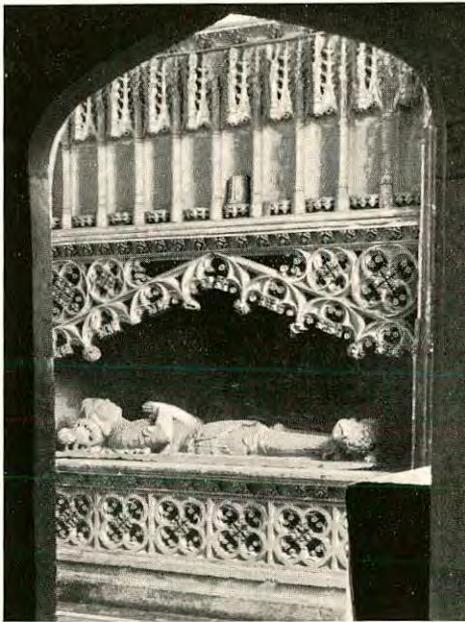


Fig. 3.



YATTON. Sir John Newton, Kt., circa 1470. (Figs. 1, 2 and 3).  
EFFIGIES OF KNIGHTS IN SOMERSET CHURCHES.  
XV CENTURY.



PORLOCK. John Harington, 4th Baron de Aldingham. Effigy, c. 1460.

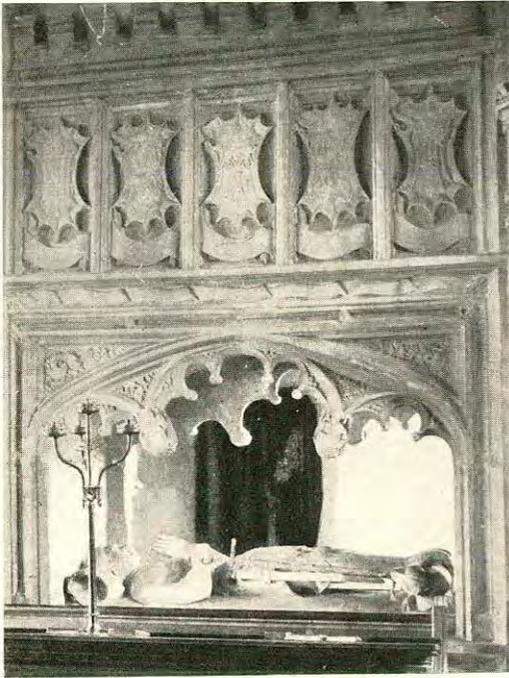


Fig. 2. RODNEY STOKE. Sir Thomas Rodney, Kt. ob. circa 1478.



Fig. 3. The Effigy represented in Fig. 2.

EFFIGIES OF KNIGHTS IN SOMERSET CHURCHES.  
XV CENTURY.

3. St. Leonard (patron of the church) seated with shackles on right arm holding book in left hand. Two liberated prisoners kneel before him.

In the two spandrels of the arch over the tomb-chest is a dragon and a flying horse. The monument and effigy were sculptured at Bath from the Great Oolite rock. The tomb is a fine conception, and the coarseness of the sculpture would not be so noticeable when the stonework was all painted and gilded. Date *c.* 1480. (See Plate XII, figs. 2, 3).

REFERENCES. Collinson, III, 606; Braikenridge's illustrated *Collinson*, III, 606; *Proc. Som. Arch. Soc.*, XXXIV, i, 28-31; Wade's *Somerset*, 232; Hutton's *Highways and Byways in Somerset*, 116, 117.

SPAXTON (St. Mary the Virgin).

PERSON REPRESENTED. An unknown knight, probably one of the de la Hulle (or Hill) family who were in possession of the manor when the effigy was sculptured; possibly John Hill who married Margaret, dau. of Sir Walter Rodney, kt., and died 1456.

EFFIGY (5ft. 9ins.) in suit of plate armour, breast and back plates reinforced by demi-placcates, skirt of taces (5 lames, the bottom plate being 4ins. deep), head in basinet with wreath of twisted oak leaves for orle, chin-piece and gorget, deep pauldrons, brassarts, fluted elbow-cops with scalloped edges, vambraces, hands in gauntlets raised in prayer, thigh-pieces, fluted knee-cops having ends turned over like a scroll and small upper and lower protecting plates, grevières, laminated and pointed sollerets, rowel spurs and straps, head on tilting-helm showing *ocularium*, mantling, wreath and crest a *lamb's head*. Effigy, slab (6ft. by 1ft. 8ins. by 1½ins.) and monument made of Doulting freestone. Date *c.* 1455. (See Plate VIII, figs. 1, 2).

The tomb-chest (7ft. 6½ins. by 3ft. 6ins. by 3ft. 8ins.) is adorned on both sides with fifteenth century pateræ below the slab, and six heater-shaped shields in panels separated by narrow trefoil-headed niches with pedestals (6ins.) with statues (missing). The six-centred arch over table-tomb gives a recess of 5ft. 9½ins. by 4ft. 10ins. by 3ft. 8ins., having spandrels of conventional foliage with band of ornament above. The soffit is decorated with panels and the sides of the recess with trefoil-headed niches, and in each centre is a demi-archangel in alb and cross on fillet holding a heater-shaped shield (3½ins. by 3½ins.) placed on a pillar (1ft.) having base and capital. The south side of the canopy is raised above the recess and possesses eight panels each containing a heater-shaped shield in a trefoil-headed niche richly crocketed with band of foliage above. This monument is placed between the chancel and the

north chapel. (See *Proc. Som. Arch. Soc.*, LXVIII, Plate XIII, figs. 1, 2).

STOGURSEY (Priory Church of St. Andrew).

PERSON REPRESENTED. John de Verney of Fairfield, mar. (1) Isabel, dau. of Sir John Touchet, Lord Audley, by whom he had no children; (2) Eleanor, dau. of John Brent, of Cossington, Esq., mother of William de Verney, his successor; (3) Margaret, dau. of Richard Archer, Esq., by whom he had issue Alexander Verney of Wolmerton. Died 1461.

EFFIGY (5ft. 4ins.) in suit of plate armour, breast and back plates having demi-placcates with point on breast ending in rectangular ornament, gorget with two studs, deep pauldrons attached by laces to shoulder-pieces, brassarts, fluted elbow-cops with small rosettes, vambraces, hands in gauntlets raised in prayer, skirt of taces (5 lames), fluted tuilles (7¼ins. by 5½ins.) fastened by straps to the third tace, thigh-pieces, ridged knee-cops with fans and protecting upper and lower plates, grevières, sollerets (7 articulations) rest on smooth-skinned dog (couchant), rowel spurs and straps (lin.), head uncovered with long hair to neck rests on tilting-helm with *ocularium* in form of two Maltese crosses, mantling wreath and crest of *fern leaves vert.* Before the helm stands a small heater-shaped shield (7¾ins. by 6¼ins.), charged *Arg. three fern leaves vert.* Verney. Coped slab only extends from feet to middle of body (2ft. 8ins. by 11ins. by 2¾ins.). The table-tomb (6ft. 11ins. by 2ft. 1in. by 1ft. 8ins.) stands in chapel of St. John the Evangelist on chamfered and bevelled plinth, and the slab (7ft. 3½ins. by 2ft. 1in. by 6ins.) is decorated on the bevel with seventeen pieces of conventional fifteenth century foliage and thirteen armorial bearings on heater-shaped shields (3ins. by 3ins.), viz. :—

- |            |   |
|------------|---|
| 5 shields. | <i>Arg. three fern leaves vert.</i> : Verney.   |
| 3    ,,    | <i>Three stags' heads</i> : Broughton of Sandford.  |
| 2    ,,    | Verney impaling <i>Gu. a wyvern disp. arg.</i> : Brent.                                   |
| 2    ,,    | Verney impaling <i>Arg. three arrows (bird-bolts) in fesse sa.</i> : Risedon (or Risdon). |

At each corner of the slab is a mask.

This tomb-chest is adorned with seven cinquefoiled-headed panels (1ft. 11ins. by 4½ins.) and two at each end. Between these panels are richly crocketed canopies above niches flanked by gabled pinnacles containing statues (1ft.) on pedestals :—

*West End.*

A queen crowned with long hair to shoulders holding orb (?) in left hand; right hand defaced. Possibly Queen Margaret of Anjou (?).

*East End.*

A man bare-headed in long gown and mantle thrown over left shoulder holding a tablet in left hand and writing with quill pen held in right hand. Probably intended to represent St. John the Evangelist in whose chapel the memorials of the de Verney family are placed. The burial-place of the earlier members of this family was in the chantry chapel founded by William de Verney (c. 1330) within the Church of Hillfarrance.

*South Side.* (West to East).

1. St. Christopher. The bearded giant in attitude of wading holds long staff in hand and carries Holy Child (upper part mutilated) on shoulder.
2. Woman in kirtle, kerchief on head has circular purse suspended from girdle and reads an open book held by both hands.
3. Bearded man in long gown, hood on shoulders, holds closed book in right and long staff in left hand. At feet a collared dog.
4. Man in long gown and hood holds musical instrument (?).
5. Man in long gown with wide hanging sleeves, collar with deep border (fur ?), long hair, tall hat, holds closed book in right and long staff in left hand.
6. Man with hood on head and gown with deep border (fur ?) at neck.

All the men-weepers, except St. Christopher and no. 3, are clean-shaven.

*North Side* (West to East).

1. Lady with long hair, bare-headed, kirtle with girdle, cote-hardie having V-shaped chemisette with deep border (fur ?) and loose sleeves. Right hand mutilated; left (lost) on breast.
2. Lady in kirtle, cote-hardie with long bell-shaped sleeves and kerchief on head reads from open book held in both hands.
3. Lady in kirtle, mantle and kerchief on head has clasped hands (mutilated).
4. Man with long locks and beard in long cote secured by belt has left hand laid on breast and right extended.
5. Man with beard and hair long, in long cote, sleeveless mantle with deep collar, turban hat with twisted edging, holds right hand on breast; left hand lost.
6. A bearded man with well sculptured face and protruding eye-brows, long cote having twisted cords for girdle and mantle with falling collar, holds long staff with both hands.

These figures have been well carved and their execution does great credit to the imager. Those on the south side are well pre-

served by their proximity to the choir-seats. (See Plate IX, figs. 2, 3).

REFERENCES. Collinson, I, 257; Braikenridge's illustrated *Collinson*, I, part 4, 257; illustrated *Collinson* (Soc. Ant.), III, 257; *Proc. Som. Arch. Soc.*, XXIII, i, 66; Greswell's *Land of Quantock*, 162; Wade's *Somerset*, 228; Hutton's *Highways and Byways in Somerset*, 281.

#### YATTON (St. Mary the Virgin).

PERSON REPRESENTED. Sir John Newton, kt., son of Sir Richard Newton, kt., Lord Chief Justice of the Court of Common Pleas, and Emma, his wife, dau. of Sir Thomas Perret of Islington, kt., mar. Isabel de Cheddre, built the chapel of St. John the Evangelist in Yatton Church and a stately tomb for himself and wife (1465-1470). Died 1487.

EFFIGY (6ft. 1in.) in suit of plate armour, breast and back plates reinforced by small demi-placcates, gorget, pauldrons of two plates, top one secured by laces and fastened to bottom one with rivets, brassarts, large fluted elbow-cops with one protecting plate above and two below, vambraces, hands (bare) raised in prayer, skirt of taces (5 lames), fluted tuilles (10½ins. by 7¾ins.) with two raised rectangular ornaments on each are fastened by straps to top tace, thigh-pieces, fluted knee-cops with one protecting plate above and two below, grevières, feet in pointed-toed sollerets (4 articulations), rest on lion (couchant) rowel spurs and straps, collar of SS. having a cross botonée for badge with end of lower arm hidden by hands, no sword, waist belt (¾in.) with dagger attached by cords (sheath=2ft. 3¾ins.) having a bastardeau in case 8¾ins. secured to it, hilt=6ins. possessing straight quillons with ends turned at right angles one upwards and the other downwards, face clean-shaven, hair worn long and brushed back from forehead, head laid on tilting-helm (13ins.) having *ocularia*, wreath of dagged rolls twisted, mantling with tassels and crest (1ft.) a *garb*.

The table-tomb (8ft. 8ins. by 2ft. 10½ins. by 3ft. 10ins.) is adorned with open quatrefoils having feathered centres and the slab with a band of four-leaf flowers. The vaulted recess (4ft. 5ins. high) above the tomb-chest has the arch richly decorated with seven cusped trefoils and spandrels above containing open quatrefoils with feathered centres. The horizontal canopy (8ft. 8ins. by 4ft. 5ins.) is decorated with ten richly carved trefoil-headed niches (now tenantless except one fragment of a statue showing alb and dalmatic, possibly St. Stephen) possessing pedestals of conventional foliage, while a band of twelve four-leaf flowers are under the cornice with cresting (fragments) above, and a similar band of twenty four-leaf flowers are set under the canopy. The back of the recess (9ft. 2ins. by 3ft. 10ins. by 3ft. 10ins.) above the tomb-

chest has a sculptured panel (2ft. 6ins. by 3ft. 4ins.) projecting 3ins. above a band of moulding.

This sculpture represents the Annunciation. The Blessed Virgin (2ft.) in long kirtle with belt, mantle, fastened with circular clasp, long hair and gold crown, while still kneeling has turned away from her prayer-desk, which is formed cleverly to revolve and yet to be well balanced by the weight of the book, to receive the Archangel Gabriel. The Archangel vested in alb and jewelled fillet with cross on forehead possesses beautiful wings such as were carved in Bristol during the XV Century, and holds a long scroll which probably contained the words of the Angelic Salutation. The Holy Ghost descends as the Dove from the clouds projected on rays towards our Lady. A tall lily in a one-handled jar stands between the Archangel and the Blessed Virgin.

The monument is raised on a moulded plinth (13ins.) and is flanked on either side by tall pinnacles with crocketed gables possessing canopied niches (now empty) and tall pedestals adorned at the top with bands of lozenges. This splendid tomb rises to the height of 11ft. 6ins. and has a length of 14ft. 4ins. and both monument and effigy were made from Dundry freestone between 1465 and 1470. (*See Plate XI, figs. 1, 2, 3*).

REFERENCES. *Proc. Som. Arch. Soc.*, LXVIII, 63.