

Monumental Effigies in Somerset

PART XII.

INCISED EFFIGIES.

BY ALFRED C. FRYER, PH.D., F.S.A.

THE monumental slabs having incised effigies are far more numerous in France and other continental countries than in England, where they are comparatively rare. In the Midlands, however, many of these slabs have been made of alabaster from the Chellaston quarries in Derbyshire, and for that reason there are as many as sixty in that county still existing, and these were sculptured between 1359 and 1691. In the neighbouring county of Staffordshire there are forty-four of these incised effigies still in churches which extend from 1360 to 1673.¹ In Somerset, however, there are only eight that are now to be seen, and these range from the middle of the thirteenth century to the reign of James I. Records exist fortunately of three that have been lost or destroyed, and these will also be dealt with in this paper.

An incised slab with an effigy to a military man of thirteenth-century date is preserved in Chelvey Church (Plate VII, fig. 1), and was probably made between the years 1250 and 1270. This monument may have been laid in the chancel pavement originally, but a later age consigned it to the crypt. It is now, however, once again in the church, being placed north and south beneath the east window of the chapel. This chain mail

1. "Notes on the Incised Effigies of Derbyshire and Staffordshire by Andrew Oliver." *Arch. Journ.*, LXXVIII, 1-30 (illustrated).

knight grasps a spear in his right hand, while his left holds the scabbard of his sword.¹ This is an unusual effigy and was made evidently under French influence, and like most French effigies of this period the head is uncovered and the folds of the coif of mail fall on the shoulders. It is true that a few English effigies in stone and brass have this peculiarity, but by far the greater number have the coif of mail drawn up over the head. The straight-legged attitude is adopted at a date when the larger proportion of military effigies in England are cross-legged. The surcoat in this Chelvey knight reaches to the ankles and is not open in front, as we usually find it on English effigies, permitting the hauberk, gambeson and hosen of mail to be visible. In a previous paper² we have drawn attention to an effigy in Paulton Church which we feel sure came also under foreign influence. In that case we noted the fact that the parish of Chewton Mendip, in which Paulton was a chapel, was intimately connected with the Abbey of Jumièges on the River Seine, as Jocelin, bishop of Bath, appropriated the rectory of Chewton Mendip on the resignation of the Rector (17th February, 1241) to the famous Benedictine Abbey of St. Peter of Jumièges. It is more difficult, however, to trace the reason why this military effigy at Chelvey should show French characteristics than it was in the case of the Paulton knight. The Paulton effigy was made from local rock found in that neighbourhood, and the French imager who carved it must, therefore, have made it *in situ*; while the Chelvey knight was, probably, sculptured at Corfe in the Isle of Purbeck from the shell-marble quarried there. There was much communication between England and France during the rule of our Plantagenet monarchs, who were also dukes of Normandy, and some French mason, or an English craftsman who had learnt his art in Rouen or Caen, who was working at Corfe,

1. There is an incised effigy of an ecclesiastic in Mass vestments at Carisbrooke, Isle of Wight, which Mr. Roland Paul reminds me has a "family resemblance to the Chelvey knight in the square treatment of the fingers." The left hand holds a closed book and the right grasps the shaft of a simple form of pastoral staff, while the date is not far removed from the Chelvey knight.

2. *Proc. Som. Arch. Soc.*, LXII, 56-57, 80.

in Dorset, may have carved the Chelvey knight. These shop-artists who were engaged in the Purbeck-marble trade and sculptured recumbent effigies in that material were at work as early as the year 1200 both in London and in the Isle of Purbeck, simultaneously.¹

The slab has suffered much from ill-treatment and the ends and sides are somewhat damaged, but there does not appear to be any trace of a shield on the left arm, and the edges of the slab can fairly well be made out. The mail is now worn smooth, yet this interesting effigy is fairly well preserved, considering all the vicissitudes it has passed through.

In the second bay of the south choir aisle of Wells Cathedral is the Purbeck marble memorial (Plate VII, fig. 2, and Plate VIII) to Bishop William Bytton II (1267-1274). This is one of the earliest incised slabs made of the shell-marble at Corfe, in Dorset, and commemorates a man who was greatly beloved and highly revered in his day. The year before he died (1273) Robert of Kilwardy, provincial of the Dominicans, selected Bishop Bytton to consecrate him as archbishop of Canterbury on account of the saintliness of his character, and his holy life made such a wonderful impression on the diocese of Bath and Wells that after his death he received popular canonisation. Miracles were said to have been worked at his tomb, and multitudes flocked to it with offerings for the completion of the church, particularly those suffering from toothache. The tomb originally stood in direct line between the second and third piers of the south choir arcade. At the restoration of the Cathedral in 1848 the tomb was discovered, and Mr. J. R. Clayton, who was an eye-witness, says that "on the coffin being opened in the presence of Dean Jenkyns, it contained a skeleton laid out in perfect order, every bone in its right place: an iron ring, and a small wooden pastoral staff in two fragments, a leaden tablet, 10ins. by 3½ins., with inscription most beautifully rendered in Lombardic characters:

Hic jacet Willelmus de Button secundus Bathoniensis et Wellensis episcopus sepultus XII. die Decembris anno domini MCCLXXIII.

1. See Prior and Gardner's *Medieval Figure-Sculpture in England*, 103.

It is also on record that "the teeth were absolutely perfect in number, shape and order, and without a trace of decay, and hardly any discoloration." It has, therefore, been conjectured that this saintly bishop was famous during his lifetime for a set of fine and regular teeth, and that for this reason his aid was invoked after his demise by those afflicted with toothache, who believed that touching his tomb was an infallible cure for their pain. It may be noted, however, that when the tombs of the Saxon bishops were opened a few years ago, that there also the teeth were found to be preserved completely, without signs of decay. This incised Purbeck marble monument represents the good bishop as bearded and fully vested, with his right hand raised in benediction and his left holding his pastoral staff, while the head rests under a crocketed trefoil-headed canopy. The feet are not visible, and the imager may have intended to show that the alb hid them. The base of the slab is deeply moulded and tapers towards the feet like the early coffin lids. It is not unlikely that the memorial as we now see it was originally raised to a higher level.

An alabaster slab possessing an incised effigy of a knight (Plate IX) in a complete suit of early plate armour is in the old church of St. Andrew, Clevedon. It has suffered much since it was carved more than five centuries ago, and the slab has been bevelled and adorned with a dozen four-leaf flowers and two lion's masks indicating that it was originally placed on a table-tomb, probably adorned with alabaster tables depicting angels holding shields of arms, or weepers standing in canopied niches. For many years after the destruction of this table-tomb the slab was laid in the pavement of the south transept, where it was trodden under foot, and the incised lines are therefore much worn; but it is now clamped to the wall of the chancel. The knight is portrayed in an interesting example of early plate armour (c. 1415) with visored bascinet, articulated gorget and shoulder-pieces, elbow and knee cops with roundels, rowel spurs and laminated sollorets with pointed toes. The head rests on a tilting helmet with crest a *talbot*¹

1. The crest of the Lovell family was a *talbot passant argent*. Fairbairn's *Book of Crests*, 351.

and flowing lambrequins, the feet upon a similar animal, and the long sword with its hilt of narrow, straight quillons and diamond-shaped pommel is suspended on the left side by a narrow sword-belt hung diagonally across the taces. The right leg is turned round side ways, resembling in this respect the lost incised effigy of a knight at Long Ashton illustrated in Collinson's *History of Somerset* (vol. III) and reproduced in Plate XIII of this paper. The four small heater-shaped shields are placed between the legs and the marginal inscription; all are now plain except the lower one on the left-hand side, which contains a *bordure*. Many of the letters which once formed the inscription are still perfect, but the only portion that can be deciphered are the first few words at the commencement:

HIC JACET THO(MAS) DOM : DE : CLYVDEN

Some authorities have believed that this memorial was to some member of the de Clyvden family, and the late Mr. Emanuel Green has suggested in our *Proceedings*¹ that it was to Sir Thomas Hogshaw, who married the daughter of Edmund de Clyvden, the last of that ancient family to own the manor. However, the effigy could neither be to a member of the de Clyvden family nor to that of the Hogshaw family, as Edmund de Clyvden died in 1373 and Edmund Hogshaw in 1389, and the manor passed to his younger sister Margaret, and as she died without children a jury decided in 1409 that her nephew, Thomas Lovell—the grandson of Sir Thomas Hogshaw and the great grandson of Edmund de Clyvden, was the heir. The date of the armour depicted on the effigy gives us the right to conjecture that it was to this owner of the manor of Clevedon that this costly memorial was erected.

The incised alabaster effigy to Lady Elizabeth Luttrell (*obit* 1493) in Dunster Priory Church (Plate XI) represents her in kirtle, sleeveless cote-hardie edged with ermine, long mantle lined with ermine and fastened with tasselled cordons, a small sleeping dog at her feet and her head resting on a rectangular cushion laced at the sides and supported by two angels vested in albs. The inscription round the verge of the slab runs: ORATE QUESO PRO AĪĀ DÑE ELIZABETH

1. *Proc. Som. Arch. Soc.*, XXVII, i, 20.

LUTTERELL QUE OBIIT PRIMO DIE MENSIS SEPTEMBRIS ANNO DÑI MILLIŌ CCCC NONAGESIŌ TERCIO. NUNC XPE TE PETIMUS MISERĒR QŠ QUI VEĪSTI REDIMĒ PĒDITOS NOLI DAMPNARE REDEMPTOS.¹ The first portion is obvious; but the latter part is abbreviated and appears to make two hexameter lines, although there are several false quantities. Similar lines are met with in Oxford on an alabaster tomb of some thirty years later in date.² This last clause may be read: NUNC, CHRISTE, TE PETIMUS, MISERERE: QUÆSUMUS QUI VENISTI REDIMERE PERDITOS, NOLI DAMPNARE REDEMPTOS.

In an age when reverence for the past was not esteemed a great virtue, young men and boys made a design on the lower part of this slab of three parallel lines of three holes in each row for the old English game of Nine Holes, and the late Prebendary Hancock pertinently remarks in his volume on *Dunster Church and Priory* that "on this great lady's tombstone during the generations in whose times the Priory Church was uncared for the youth of Dunster were accustomed thus to amuse themselves. *Sic transit gloria mundi.*"

In the Castle Chapel of Farleigh Hungerford is an incised slab made from a block of Great Oolite as a memorial to an ecclesiastic (1450-1460) which is inserted in the pavement between the entrance steps at the west end and the font.³ The slab is much worn, and only the outline of the figure and a few details can now be traced. There is a sketch in Canon Jackson's *Guide to Farleigh Hungerford* made many years before he illustrated it in his volume.⁴ This illustration (Plate XII) depicts the effigy at a time when much of the detail remained uninjured. With the aid of this drawing and the vestiges still remaining on the slab we are able to point out that the priest

1. The translation may be rendered: "Pray, I beseech you, for the soul of Dame Elizabeth Lutterell, who died on the first day of the month of September in the year of our Lord 1493. Now, O Christ, we pray Thee have mercy, and do not condemn the redeemed whom Thou camest to redeem when lost."

2. Maclean's *History of Pembroke College*, 25.

3. There is a plan of the interior of the Castle Chapel given in *Proc. Som. Arch. Soc.*, III, 120, and this incised slab is No. 2.

4. Probably made about 1852 or at some earlier date.

was vested in amice, alb, maniple, stole and chasuble, the hair was curly, the head had a tonsure, and the hands were raised in prayer. The Lombardic inscription round the margin of the slab is now illegible, but Canon Jackson records that the inscription was copied "with some difficulty" a few years before he published his book on Farleigh Hungerford. The words that were then visible were :¹ CANTARIE PPTUE
AD ALTARE M WALTERUM HUNGERFORD
DOM. HUNGERFORD AD V OBIT VTO CUJUS
ANIME PROPITIETUR DEUS. AMEN.²

It will be seen that the name of the priest and the date of his death are missing ; but it is conjectured that he may possibly have been the first chantry-priest for one of the chantries endowed by Walter, Lord Hungerford (*ob.* 1449), son of Sir Thomas Hungerford who purchased the manor, and in that case he was John Gody. The stone was raised by the Rector, the Rev. Benjamin Richardson, who died in 1832, and the skeleton of a young man possessing a set of perfect teeth was discovered.

On the lid of a tapering coffin of Ham Hill stone made about the year 1300, at St. Michael's, East Coker, is the incised effigy of an unknown lady in kirtle, wimple, long kerchief on head, mantle falling to her feet, and hands raised in prayer. The lower part of the lid is lost, and as it was found in the churchyard and has stood in the God's acre near the north porch for many years it is, therefore, seriously weathered and cracked down the centre.

Semi-effigial memorials of the dead in which only a portion of the human figure is shown were made from the desire to unite a memorial effigy with a monumental cross, either upon a coffin lid or a sepulchral slab. They appeared first in the thirteenth century, but they do not seem to have been largely used in England either in that century or the fourteenth,

1. *Proc. Som. Arch. Soc.*, III, 120, 121.

2. The translation is : " Here lies . . . Priest of the Perpetual Chantry founded at the Altar of the Blessed Virgin Mary, by Walter Hungerford, Lord Hungerford . . . who died the 5th . . . on whose soul may God have mercy. Amen."

although they were carved as memorials in France in considerable numbers.¹

In the church of St. Andrew, Curry Rivel, are two fragments of an incised slab (Plate X). The lower part had for many years found a resting-place in the north chapel, but the top was missing. The late Canon Holmes paid a visit to Curry Rivel vicarage in 1906, and bemoaning the loss of the upper stone searched for it, and his labours were successful, as he discovered the missing portion of the slab laid down as a paving-stone in the stable-yard of the vicarage. The two portions fitted exactly, and give us the tonsured head of an ecclesiastic surmounting a cross fleury. The shaft of the cross is missing, but traces of a cusped canopy in double lines are above the head of the priest.

Canon Holmes considered the stone might be dated somewhere about 1275, and surmised that it was the memorial to Walter de Albinaco, who was appointed to the living of Curry Rivel in 1265. The two fragments of this thirteenth-century incised slab are made from a block of Lower Lias limestone. There is another fragment of an incised slab at Curry Rivel, but it only contains the hilt of a sword,² and was probably associated with a cross, being a memorial to a military man.

It is quite possible that there were several incised effigies in the large monastic churches of Somerset, but, alas! few of the medieval effigies which once found a place in these great abbey churches have been preserved, and not one slab with an incised figure upon it. However, we possess records of three that were originally memorials in parish churches.

1. See Boutell's *Christian Monuments in England and Wales*, Section 11, "Semi-effigial Monuments," 119-156.

2. Incised crosses with swords and sometimes accompanied with inscriptions, shields of arms, and various devices are found in many places in England and Wales. In Boutell's *Christian Monuments in England and Wales*, Section 1, as many as 23 are figured. The fragment of such an incised slab is found at Curry Rivel (1ft. 10ins. by 1ft. 6¾ins., by 10½ins. and 3½ins. thick) containing only the hilt of the sword, possessing straight quillons and a wheel pommel having a Greek cross in the centre. Wheel pommels first came into evidence towards the close of the eleventh century and later on were frequently decorated. Both these incised slabs were made from blocks of Lower Lias limestone.

The inscribed effigy of a knight at Ashington disappeared at the restoration of the church in 1878; fortunately, however, there is a plate in *The Gentleman's Magazine* for 1820, and another which is made from a different drawing reproduced in the Bristol volume (1851), issued by the Royal Archæological Institute (Plate VI, fig. 1). These illustrations give us a military effigy of the early part of the fourteenth century.¹ The knight is represented in a suit of mail—hawberk, sleeveless surcoat, elbow cops, and laced to his coif of mail is a helmet on which rests a chapelle de fer possessing a pointed apex. The right hand holds the shaft of a spear or lance and the left grasps the hilt of his sword, which has narrow, straight quillons and a circular pommel. The lower part of the effigy was destroyed before the drawings were made, but the shield is charged with the armorial bearings of the Raleigh family, (*gules*) a bend fusilée (*argent*). The Furneaux and Raleigh families became allied when Sir Matthew Furneaux (*ob.* 1318) of Ashington married Maud, daughter of Sir Warine de Raleigh of Nettlecombe, Somerset. It is very painful to record that this most interesting effigy which existed in Ashington Church for five and a half centuries should have been lost within the last fifty years.

The eight incised slabs still existing in Somerset are carved out of as many as six different rocks, namely, Dundry Hill freestone (inferior oolite), Bath freestone (great oolite), Ham Hill stone (a coarse yellow oolite), Lower Lias limestone and Purbeck marble.

The two alabaster effigies were probably sculptured at Chellaston, in Derbyshire, and were most likely conveyed by road to some suitable place on the River Severn such as Shrewsbury or Worcester, and brought by boat to Dunster and Clevedon, the two effigies made of Purbeck marble came from Corfe in Dorset, and would be shipped to ports on the Somerset coast sufficiently near to Wells and Chelvey so that they might be conveyed by barge or wagon to their respective destina-

1. The illustration in *The Gentleman's Magazine* (1820) differs in some small details from the one in the Bristol volume (1851) issued by the Arch. Inst., for the spear has no head and the apex of the chapelle de fer is fluted and not plain.

tions. The effigy at East Coker made of Ham Hill stone would be taken by road either from the quarry or from Ilchester where, it has been conjectured, a workshop may have existed, as the distance is not more than ten or twelve miles from either place. The incised slab in St. Mary Redcliffe (Plate XIII, fig. 3) would be carved from a block of Dundry freestone in a Bristol atelier, the effigy of a priest at Farleigh Hungerford from Great Oolite either at Bath or at Farleigh Hungerford, where there is an outcrop of this rock, while the Curry Rivel slab of Lower Lias limestone was probably carved in that neighbourhood from a local deposit. Again we desire to offer our thanks to Mr. L. Richardson for his help in the geological work connected with this study of the incised effigies of Somerset.

The incised effigy to Sir Thomas de Lyons, who was the last of his family to own the Manor of Ashton, once stood on a table-tomb in the church of All Saints, Long Ashton. Collinson, who was Vicar of Long Ashton and wrote his *History of Somerset* in 1791, gives a detailed account of the slab and effigy in his book. The illustration in Collinson is reproduced in this paper on Plate XIII, fig. 1, through the kindness of Mr. Roland W. Paul, F.S.A., lending us a block.¹ The historian of Somerset informs us that "the raised tomb" had been removed "within the memory of people now living." The reason of this destruction was "for the purpose of levelling the floor;" but this slab with others had been placed in "the middle passage, between the chancel and the belfry." He adds that "on turning it up some time since, the arms of Lyons were found carved on a separate stone underneath." This was probably a portion of the decoration on the "raised tombs." Rutter published his volume on *Somerset* in 1829, and as he describes the effigy in the words of Collinson we conjecture, therefore, that the slab disappeared between 1791 and 1829. It might have been taken away at some restoration, being much worn, as we can see from Collinson's illustration; it may have

1. This block was a copy of an illustration in Collinson's *History of Somerset* for Plate VIII of Mr. Roland W. Paul's work on *The Incised and Sepulchral Slabs of N.W. Somerset* (1882).

been discarded and considered unworthy of preservation; or it may be that it was merely sunk beneath the new tiled pavement. According to Collinson the lines of the incised effigy and the inscription in the margin were inlaid with either alabaster or with black or coloured marble. Incised slabs, either crosses or effigies, so treated were much more numerous on the Continent than in England.¹ There are still remains of slabs of blue lias in the church of St. Mary Redcliffe, having crosses and marginal inscriptions inlaid with alabaster,² while in Barrow Gurney Church there is a cross-slab, 5ft. 9ins. in length, of early fourteenth-century date. Here the incised lines are coloured blue, and the same colour is found on a fifteenth-century stoup standing against the wall near it.³

The inscription round the margin as it existed in 1791 appears to have been HIC JACET THOMAS LYONS MILES, Xtus BENEDICTUS DEUS. AMEN.

The date of the death of Sir Thomas de Lyons (*c.* 1400) and the portion of armour still visible on the effigy in Collinson's sketch shows that the knight died during the jupon and camail period of military fashion (1360–1410). The outline of his pointed bascinet, his long sword with straight quillons on his left side, and his dagger suspended from his baldrick on his right are visible in outline, while his right leg turned slightly round (similar in this respect to the incised effigy to Thomas Lovell) still shows the thigh-pieces, knee-cops with protecting plates and jambs, while the sollerets rest on a large lion and the knight's head on a tilting-helm with lambrequin and crest a *saracen's head* (Lyons). Collinson mistook the crest for the head of Sir Thomas de Lyons, "attired in his

1. Near the front of Henry V's chantry in Westminster Abbey there are two gravestones, one of which, by cutting away the step, has been found to be ornamented with mosaic and a brass cross. This slab is believed to cover the tomb of John, son of William of Valence. He was buried in Westminster Abbey in 1277, and as Peter, the mosaic worker, was engaged on his work for the Confessor's shrine we may ascribe this work to him. Lethaby's *Westminster Abbey: the King's Craftsman*, 317–319, illustrated on p. 318.

2. The frontispiece to Mr. Paul's volume gives a fine illustration in colour of a large cross-slab, inlaid with alabaster, which is in two parts.

3. Paul's *Incised and Sepulchral Slabs of N.W. Somerset*, 9, plate XIII.

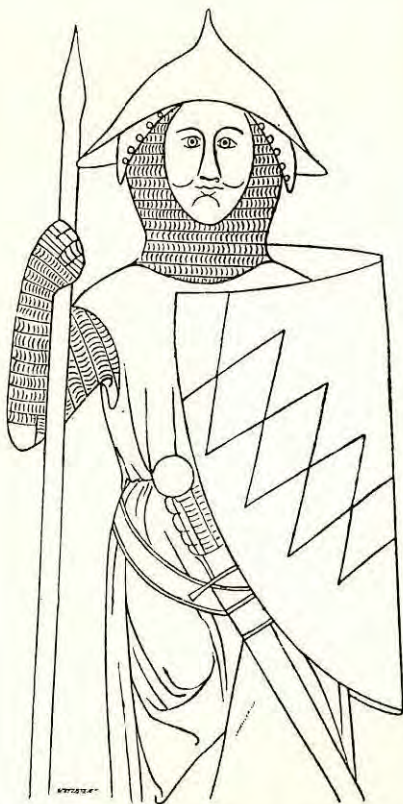
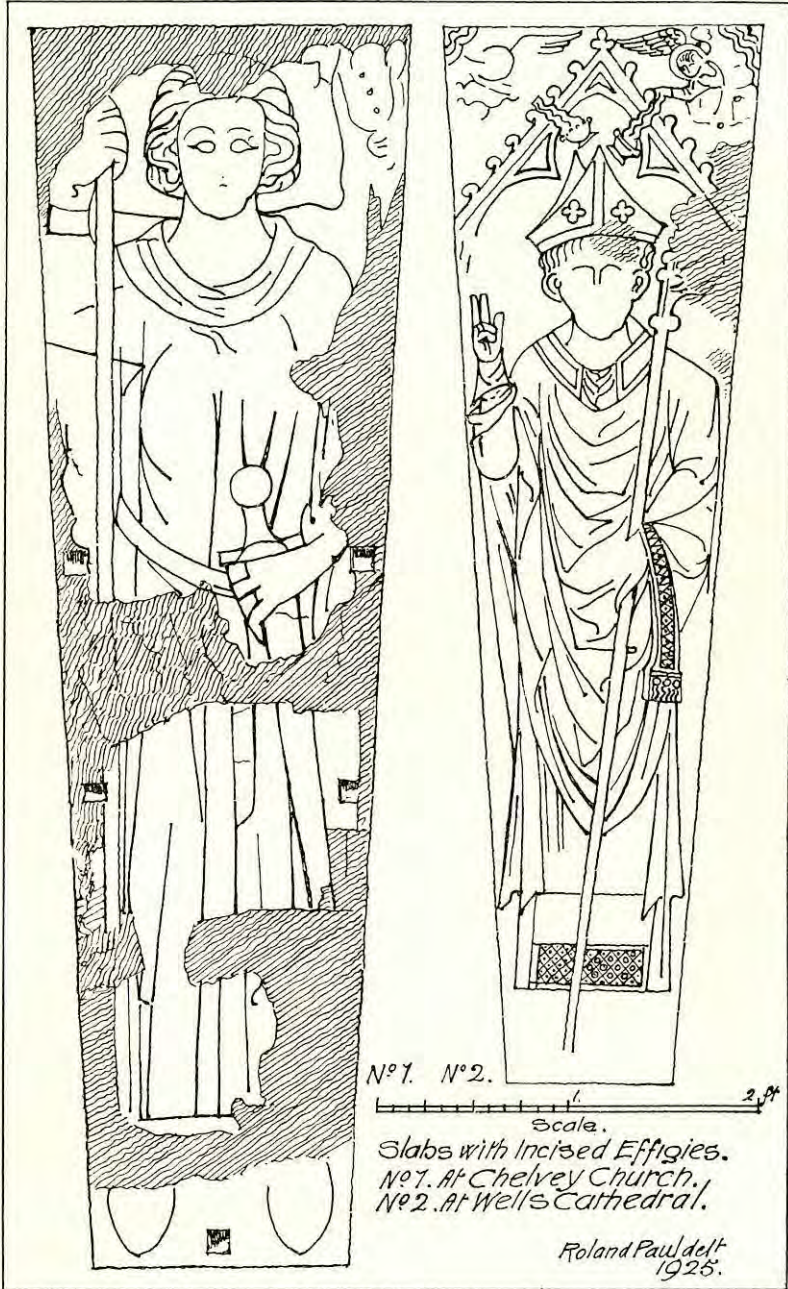


Fig. 1. ASHINGTON. Sir Matthew Furneaux.
Early XIV Century



Fig. 2. NETHER STOWEY. "Lady" (unknown).
First half, XVII Century

INCISED EFFIGIES IN SOMERSET CHURCHES



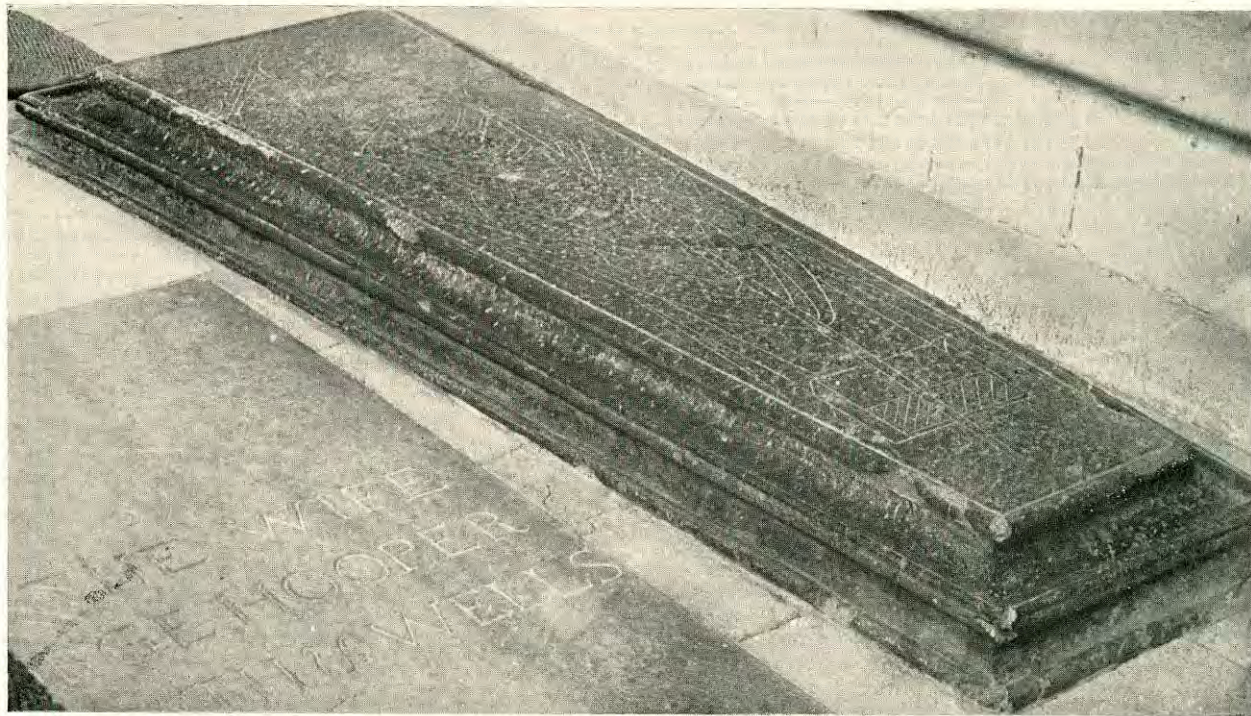
N^o 1. N^o 2.

Scale.

Slabs with Incised Effigies.
N^o 1. At Chelvey Church.
N^o 2. At Wells Cathedral.

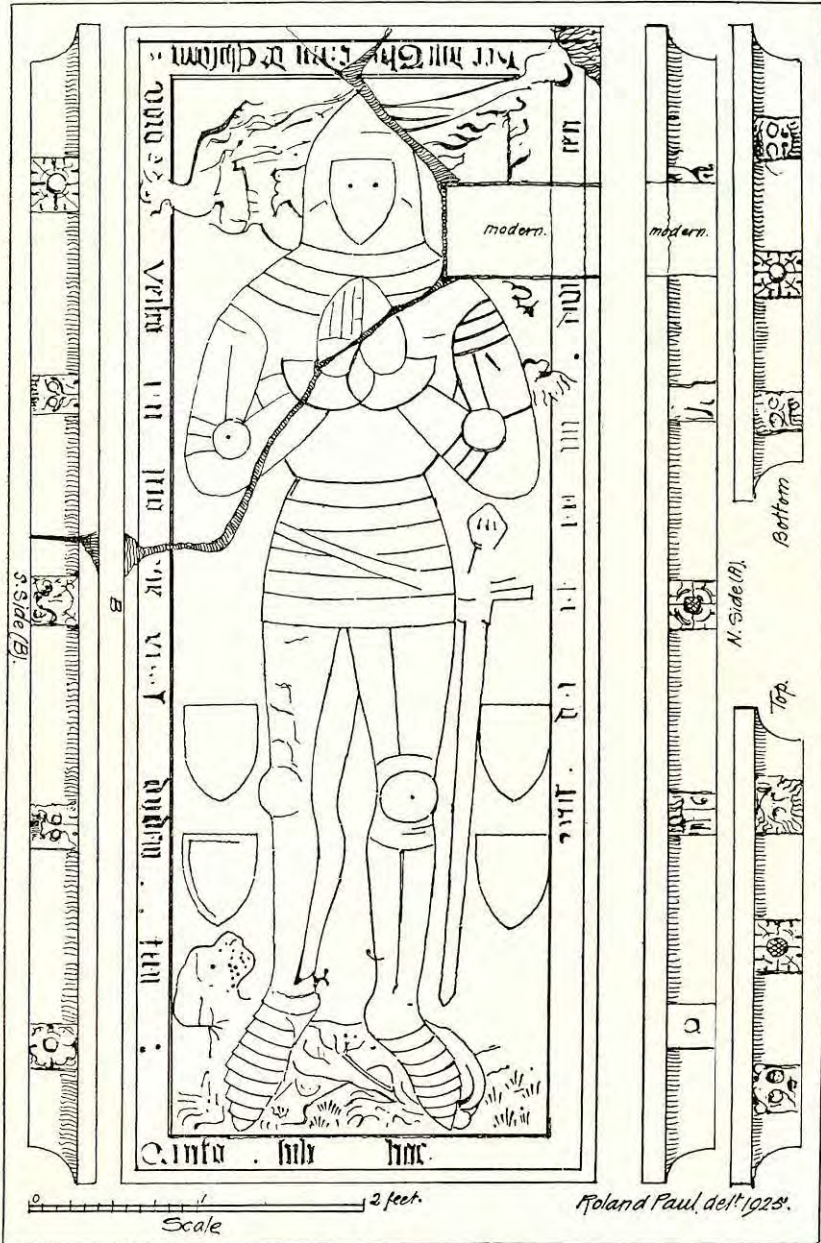
Roland Paul del.
1925.

INCISED EFFIGIES IN SOMERSET CHURCHES



WELLS CATHEDRAL. Bishop William de Bytton II. A.D. 1274

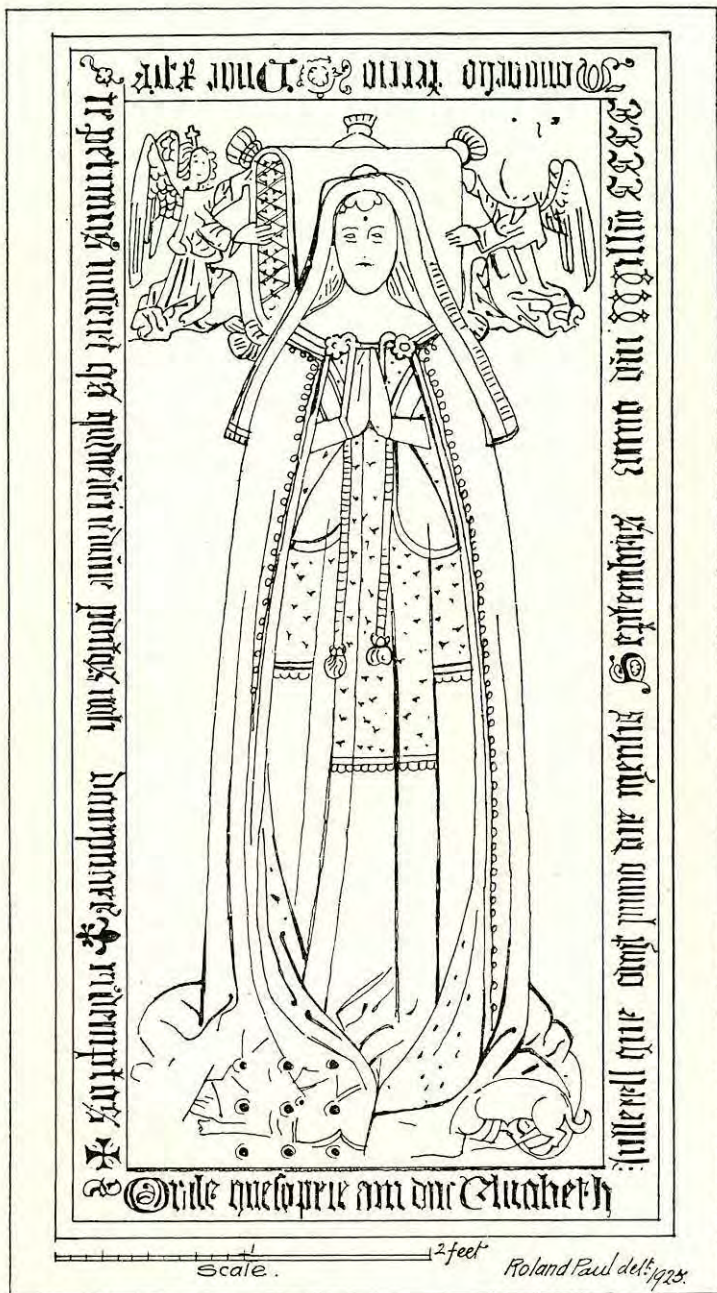
INCISED EFFIGIES IN SOMERSET CHURCHES



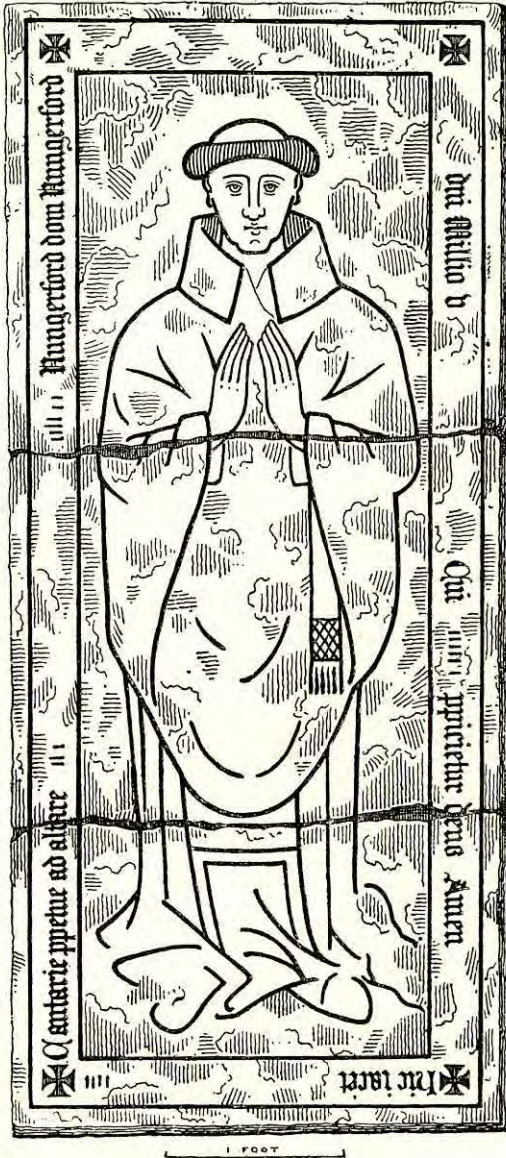
CLEVEDON, Thomas Lovell (?), circa 1415
 INCISED EFFIGIES IN SOMERSET CHURCHES



CURRY RIVEL, Walter de Albinico (?), circa 1270
INCISED EFFIGIES IN SOMERSET CHURCHES



DUNSTER. Lady Elizabeth Luttrell, A.D. 1493
 INCISED EFFIGIES IN SOMERSET CHURCHES



FARLEIGH HUNGERFORD (Castle Chapel). A chaplain, perhaps John Gody, A.D. 1450-60

INCISED EFFIGIES IN SOMERSET CHURCHES

PLATE XIII

Fig. 1



Fig. 2

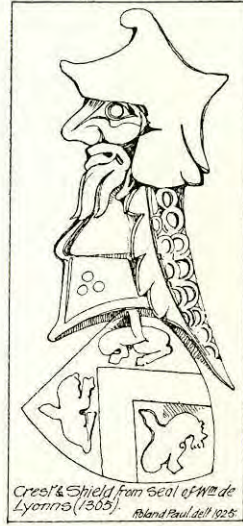


Fig. 3

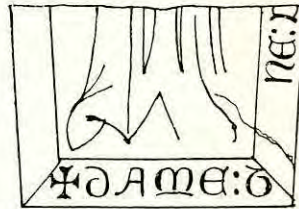


Fig. 1. LONG ASHTON. Sir Thomas Lyons, circa 1400

Fig. 2. Crest and shield, Lyons family, A.D. 1365

Fig. 3. ST. MARY REDCLIFFE, BRISTOL. A.D. 1280-1290

INCISED EFFIGIES IN SOMERSET CHURCHES

Janisary's cap." It is, however, a turban with a conical top, and Mr. Roland W. Paul has made a special study of the arms and crest of the Lyons family,¹ having been permitted to examine the seals on various documents preserved at Ashton Court. He found on one well-preserved circular impression in green wax the arms and crest of the Lyons attached to a deed dated 1365, in which William de Lyons (elder brother of Thomas de Lyons and the previous owner of the Manor of Ashton) granted land in Ashton to a certain Nicholas Saundry (Plate XIII, fig. 2). "The hair on the Saracen's head is worn long," Mr. Paul remarks, "and below it, lying on the mantling, is what appears at first glance to be chain or ring mail, but really a plaited pigtail. A similar head, with long flowing hair and a narrow peaked cap, occurs on the Bourghier brass in Westminster Abbey, and on a Bourghier stall-plate at Windsor the head has a fine braided pigtail worked in exactly the same style as on the seal."²

The incised effigy of a lady in Nether Stowey Church appears to have been lost or destroyed during the restoration of 1850. Five years before that date a sketch was made which has been preserved fortunately in Braikenridge's illustrated copy of Collinson's *History of Somerset* (Taunton Castle Library), at the back of which is written that it represents "a graved stone in Nether Stowey church" and adds that the effigy was placed "near the Communion table" (Plate VI, fig. 2). The sketch depicts the lady standing between two fluted pilasters wearing a long gown having the waist tapering to the bodice, close-fitting sleeves with cuffs at the wrists, hands raised in prayer, no covering on the head, and the smooth hair falls on either side of the face. This effigy was probably sculptured towards the end of the reign of James I (c. 1620).

Our grateful thanks must be given to Mr. Roland W. Paul for his drawings of the effigies of the Chelvey and Clevedon knights, Bishop William Bytton at Wells, and Lady Elizabeth

1. "The Arms of Lyons, of Long Ashton, Somerset," by Roland W. Paul, F.S.A. *Proc. Clift. Ant. Club*, VI, 213.

2. The crest and shield from the seal of William de Lyons (1365) are illustrated in *Proc. Clift. Ant. Club*, VI, plate XXVI, fig. 4.

Luttrell at Dunster. Several of these effigies are already illustrated in his volume on *The Incised and Sepulchral Slabs of North-West Somerset* (1882), but Mr. Paul has most generously spent much time and labour in giving us new and original drawings for our *Proceedings*.

TOPOGRAPHICAL INDEX.

ASHINGTON (St. Vincent).

PERSON REPRESENTED. The armorial bearings (gules) *a bend fusilée* (argent) of the Raleigh family were emblazoned on the shield of the knight, and the family of Furneaux who held the Manor of Ashington were allied to that of Raleigh through the marriage of Sir Matthew Furneaux to Maud, dau. of Sir Warine de Raleigh of Nettlecombe, Somerset. Sir Matthew died in 1318, and this incised effigy was probably made during the early part of the fourteenth century. It is illustrated in *The Gentleman's Magazine* for 1820 and in the Bristol volume, 1851, issued by the Arch. Inst. These two plates show some difference in detail, and were not copied from the same drawing. This interesting slab appears to have been lost during the restoration of Ashington Church in 1878. The effigy evidently represented some member of the Raleigh family.

EFFIGY in suit of mail, hauberk, sleeveless surcoat, cingulum, knee-cops, helmet apparently laced to coif of mail as holes for laces are visible, and over this is a conical chapelle de fer which has a fluted apex in the 1820 illustration and a plain one in the 1851 plate. Right hand holds the shaft of a spear or lance (head lost); left grasps sword-hilt having narrow, straight quillons and circular pommel, while scabbard is adorned with a series of bars. A convex heater-shaped shield charged with the cognizance of the Raleigh family hangs on the left arm. The slab is said to have measured 7ft. by 3ft. with an inscription round the margin, which in 1820 is recorded to have been almost illegible. It is not stated in the *Gentleman's Magazine* whether the slab was made from a block of alabaster or from one of the Somerset oolites. The lower part of the effigy was not existing in 1820. (See Plate VI, fig. 1, copied from *Arch. Inst.*).

REFERENCES. *Gentleman's Magazine* (1820), xi, part 2, 209, illustrated; *Arch. Inst.* (Bristol vol.), 1851, illustration facing p. lxxxv; Kelly's *Somerset*, 1906 (Ashington), 27.

CHELVEY (St. Bridget).

PERSON REPRESENTED. Unknown knight, possibly a lord of the manor in the latter half of the reign of Henry III.

EFFIGY (6ft. 5ins.) in suit of mail now worn smooth, coif of mail lies in folds on shoulders, head bare, legs straight, surcoat to ankles and closed in front, cingulum (1½ins.) falls 15½ins. below buckle, sword (2ft. 2ins.) present length with hilt (6ins.) having circular pommel (2½ins. diam.) head with curly locks on rectangular cushion (1ft. 4ins. by 11ins.), feet in mail stockings worn smooth but no support, right hand grasps a spear at top of shaft (metal head lost), present length=5ft. 5ins. by 1½ins. diam., left hand placed on scabbard, no shield on left arm, but the slab is somewhat damaged at the sides and ends (present length=6ft. 7ins. by 1ft. 10ins. to 1ft. 5ins.) and is cracked across in two places. Slab is now laid in pavement north and south at east end of south chapel and is made from block of Purbeck marble. Date *c.* 1260. (See Plate VII, fig. 1).

REFERENCES. *Proc. Som. Arch. Soc.*, x, i, 27; LXVIII, xlv; Paul's *Incised and Sepulchral Slabs of N.W. Somerset*, 13, Plate XVI; Robinson's *West Country Churches*, I, 142-143.

CLEVEDON (St. Andrew).

PERSON REPRESENTED. Probably Thomas Lovell. His grandfather was Sir Thomas Hogshaw, owner of the Manor of Clevedon, who left a son Edmund Hogshaw and two daughters. Edmund Hogshaw died childless in 1389 and his property passed in equal shares to his two sisters, Johanna who was married to Thomas Lovell, and Margaret who was married to John Bluett (*Inq. P.M.*, 12 Richard II, No. 25). In 1389 there was a partition effected between Johanna and Margaret of the lands of their brother Edmund Hogshaw and the Manor of Clevedon was allotted to Margaret and her husband John Bluett (*Close Rolls*, 13 Richard II, part 1). Johanna Lovell died in 1409 leaving a son, Thomas; and as Margaret died childless in 1400 her nephew Thomas, a minor, was declared by a jury to be heir of the Manor of Clevedon (*Inq. P.M.*, 11 Henry IV, No. 24). There is no record of his death; but the effigy may be to him, as the date of the armour appears to be about 1415. (See *Proc. Som. Arch. Soc.*, xxvii, i, 20).

EFFIGY (6ft. 4ins.) in suit of plate armour, breast and back plates, articulated gorget and shoulder-pieces, visored bascinet rests on tilting-helm surmounted by crest *a talbot* with lambrequins. The arms are protected by rerebraces, brassarts, elbow-cops with roundels, hands in cuffed gauntlets raised in prayer, skirt of five taces, thigh-pieces, greaves, knee-cops with roundels and protecting

plates, right leg turned round sideways, sollarers with seven articulations rest on a talbot, with head turned upwards and lying on grass, narrow sword-belt diagonally crossing faces with long sword in scabbard hung on left side with narrow, straight quillons and diamond-shaped pommel, fragments of rowel-spur exist on right foot. In the spaces between the legs and marginal inscription are four heater-shaped shields (5ins. by 6½ins. to 7ins.) and lower one on left-hand side retains a *bordure*. The only perfect words of the inscription round the border (2ins. to 2½ins.) of the alabaster slab is the commencement: HIC JACET (?) THO(MAS) DOM: DE: CLYVDEN. Date c. 1415. (See Plate IX).

REFERENCES. *Collinson*, III, 168; Braikenridge's illustrated *Collinson*, III, part 2, 168; *Proc. Som. Arch. Soc.*, XXVII, i, 17; Paul's *Inscribed and Sepulchral Slabs in N.W. Somerset*, 19, Plate XXII; Wade's *Somerset*, 102; Robinson's *West Country Churches*, I, 178.

CURRY RIVEL (St. Andrew).

PERSON REPRESENTED. It has been suggested by the late Canon Holmes that this memorial to an ecclesiastic may have been to Walter de Albiniaco, a priest who was appointed Vicar of Curry Rivel in 1265.

EFFIGY. This fragment of an incised slab is in two parts; the lower portion found a resting-place in the north chapel for many years, but the top was missing until 1906, when Canon Holmes found it laid down as a paving-stone in the stable-yard of the Vicarage. This upper part of the slab contains the tonsured head of an ecclesiastic (11¾ins. from top of head to chin and 9ins. from ear to ear) surmounting a cross fleury, while a cusped canopy of double lines is placed above the head of the priest. The two portions of the slab (2ft. 2½ins. by 1ft. 11¼ins. by 4½ins.) fit exactly and are made of Lower Lias limestone. Date c. 1270. (See Plate X).

REFERENCES. *S. & D. N. & Q.*, XIV, 268-269 (illustrated).

DUNSTER (Priory Church, St. George).

PERSON REPRESENTED. Lady Elizabeth Luttrell, dau. and heiress of Sir Philip Courtenay, the brother of Sir Edward Courtenay of Haccombe who was created Earl of Devonshire (1485), and aunt of William Courtenay, Earl of Devonshire, who married a dau. of King Edward IV. Her first husband was Sir James Luttrell, kt., who fought for the House of Lancaster in the battle of Wakefield, and was mortally wounded in the second battle of St. Albans. He was attainted by Parliament, but his surviving son, Sir Hugh Luttrell, kt., petitioned King Henry VII in Parliament that his

ancestor's lands might be restored to him and the attainder was reversed. Lady Elizabeth Luttrell married Thomas Mallet of Enmore for her second husband, and she died in 1493.

EFFIGY (5ft. 2ins.) incised in an alabaster slab (6ft. 6½ins. by 3ft. 3½ins. by 3ins.) in kirtle, sleeveless cote-hardie edged with ermine, kerchief falling 13ins. below chin, long mantle, lined with ermine and fastened with tasselled cordons, head on rectangular cushion (11ins. by 10ins.) laced at the sides and supported by two angels vested in albs, small sleeping dogs at feet. Round edge of slab is inscribed : ORATE QUESO PRO AIA DNE ELIZABETH LUTTERELL QUE OBIT PRIMO DIE MENSIS SEPTEMBRIS ANNO DNI MILLIO CCC NONAGESIO TERCIO. NUNC XPE TE PETIMUS MISERER QS QUI VEISTI REDIME PDITOS NOLI DAMPNARE REDEMPOTOS.

At a time when the church was uncared for the youth of Dunster, it may be observed, made at the bottom of the slab nine holes arranged in a design, and these were for the old English game of "Nine holes." (See Plate XI.)

REFERENCES. Leland's *Itinerary, Proc. Som. Arch. Soc.*, xxxiii, ii, 97; Hancock's *Dunster Church and Priory*, 86, 87 (illustrated); Lyte's *History of Dunster*, 130 (illustrated); Lyte's *Dunster and its Lords*, 64 (illustrated); Barrett's *Somersetshire*, 329; Wade's *Somerset*, 126.

EAST COKER (St. Michael).

PERSON REPRESENTED. An unknown lady.

EFFIGY (5ft. 1in.) incised on flat surface of a bevelled coffin lid (lower portion lost and present length=5ft. 9ins. by 1ft. 9ins. tapering to 1ft. 4ins. and 8ins. thick) in kirtle, wimple, long kerchief on head, mantle to feet, hands raised in prayer. The stone coffin (6ft. 4½ins. by 3ft. tapering to 1ft. 10ins. with exterior depth of 1ft. 5ins.) was found in churchyard and is now placed east of the north porch. The slab is seriously weathered, cracked down the centre, and both coffin and slab are made from Ham Hill stone about the year 1300.

REFERENCES. Batten's *South Somerset*, 153; Wade's *Somerset*, 105.

FARLEIGH HUNGERFORD CASTLE CHAPEL (St. Leonard).

PERSON REPRESENTED. One of the first chaplains of a chantry endowed by Walter, Lord Hungerford (*ob.* 1449), son of Sir Thomas Hungerford the purchaser of the manor. Some consider he may have been the first chantry-priest, and in that case this effigy was to John Gody.

EFFIGY (5ft. 2ins.). This effigy is much worn, and only the out-

line of the figure and a few details can now be traced. Fortunately a sketch was made many years ago and published in the late Canon Jackson's *Guide to Farleigh Hungerford*, and our description of the effigy is based on this illustration. The priest is vested in amice, alb, maniple, stole, chasuble, hair curly, tonsure, and the hands are raised in prayer. The inscription is now illegible, but Canon Jackson has printed in his volume the following, which it is stated "could be deciphered with difficulty": CANTARIE PPTUE AD ALTARE M WALTERUM HUNGERFORD DOM. HUNGERFORD AD V OBIT Vto CUJUS ANIME PROPITIETUR DEUS. AMEN. The slab (6ft. 2½ins. by 2ft. 8ins.) has the inscription round the margin (4½ins.) in Lombardic lettering, and it was raised by the Rector, the Rev. Benjamin Richardson, who died in 1832, and the skeleton of a young man possessing a set of perfect teeth was discovered. The slab was made from a block of Great Oolite. Date 1450—1460. (See Plate XII, copied from Jackson.)

REFERENCES. Braikenridge's illustrated *Collinson*, III, part 3, 359 (signed W.W.W.); Adlam's illustrated *Collinson* (Soc. Ant.), XI, 359; *Proc. Som. Arch. Soc.*, III, 120, 121, with plan of chapel showing position of this incised slab; *The Youth's Instruction and Guardian*, No. 167, vol. XIV, 365; Jackson's *Guide to Farleigh Hungerford*, 3rd edit. (1879), 37, Plate XXII; Hutton's *Highways and Byways in Somerset*, 74; Wade's *Somerset*, 134.

LONG ASHTON (All Saints).

PERSON REPRESENTED. Sir Thomas Lyons, the last of his name to own the Manor of Ashton. He obtained in 1391 a charter of free warren and liberty to enclose and make a park in his Manor of Long Ashton, and he probably died towards the close of the reign of Richard II or in the early years of Henry IV, and his Manor of Ashton passed to his cousin Elianore Hubbe, who was a great heiress.

EFFIGY. This effigy is either lost or destroyed, and our knowledge of its rests on a detailed account given by Collinson (II, 301–302) and an illustration inserted in his *History of Somerset*, which we are enabled to reproduce through the kindness of Mr. Roland Paul, F.S.A., from his block in *The Incised and Sepulchral Slabs in N.W. Somerset*. From this record we learn that the effigy and the inscription round the margin were incised, and the lines inlaid with some other stone such as alabaster or black or coloured marbles. Collinson gives the inscription round the verge of the slab as: HIC JACET THOMAS LYONS MILES, XTUS BENEDICTUS DEUS, AMEN. Collinson published his work in 1791, and at that date the raised table-tomb had been removed for the purpose of levelling the floor, and the incised figure of Sir Thomas Lyons was inserted with others as "a paving stone"

in the church, and he adds: "it still remains in the middle passage between the chancel and the belfry." Collinson states that "turning up the stone some time since, the arms of Lyons were found carved on a separate stone underneath." The armour, as far as we can trace it in Collinson's illustration, is an instance of the jupon and camail period of armour, and the figure would be represented in pointed bascinet attached to the camail, hauberk, jupon, richly ornamented baldric, shoulder-pieces (laminated?), brassards, elbow-cops, vambraces, thigh-pieces, knee-cops with protecting plates, hands in leather gauntlets with gadlings raised in prayer, head on tilting-helm, lambrequins and crest a *Saracen's head* (Lyons), feet in articulated sollerets on large lion, the outline of a long sword having hilt with straight quillons on left-hand side and dagger on right are plainly visible. The right leg is turned slightly round like the incised effigy of Thomas de Clyvedon (Plate IX). Rutter, in his volume on *Somerset*, copies Collinson's description of this effigy so closely that it is inferred the effigy was lost between 1791 when Collinson wrote his *History* and 1829 when Rutter published his book. It is possible the effigy was turned out of the church at some restoration, when it may have been discarded as not worth possessing, or it may be that it is sunk beneath the new tile pavement. Date c. 1400. (See Plate XIII, fig. 1.) The crest and shield from the seal of Wm. de Lyons (1365) are illustrated in the same plate, fig. 2.

REFERENCES. *Collinson*, II, 301-2 (illustrated); Rutter's *Somerset*, 15; Paul's *Incised and Sepulchral Slabs of N.W. Somerset*, 5, Plate viii, reproducing an illustration from Collinson.

NETHER STOWEY (St. Mary the Virgin).

PERSON REPRESENTED. An unknown lady.

EFFIGY. This effigy was lost or destroyed probably during the restoration of the church in 1850, and no one now living at Nether Stowey remembers it. A sketch in Braikenridge's illustrated *Collinson* (III, part 4, 553), Taunton Castle Library, depicts this figure between two fluted pilasters. At the back of the sketch it is stated that it was made in 1845 and represents "a gravestone in Nether Stowey church," and adds the effigy was placed "near the Communion Table."

The lady wears a long gown having waist tapering to the bodice, close sleeves, cuffs at wrists, hair smooth falling on either side of face, no covering to head, hands raised in prayer. Lower part of slab apparently lost. Date, first half of seventeenth century. (See Plate VI, fig. 2, from Braikenridge.)

REFERENCES. Sketch in Braikenridge's illustrated *Collinson*, II, part 4, 553.

ST. MARY REDCLIFFE (Bristol).

PERSON REPRESENTED. Unknown lady, the wife of a knight.

EFFIGY. The slab is the lower part of an incised effigy. It has been a tapering coffin lid and on the margin may be read: " + DAME T NE D." The bottom of the kirtle is the only portion of the effigy now remaining. The slab is made of Dundry freestone. Date 1280—1290. (See Plate XIII, fig. 3.)

REFERENCES. Paul's *Incised and Sepulchral Slabs of N.W. Somerset*, 2, Plate ii, fig. 3.

WELLS CATHEDRAL.

Slab in south choir aisle, formerly between the second and third piers of that arcade.

PERSON REPRESENTED. William de Bytton II (the Saint), son of Sir John de Bytton, Archdeacon of Wells and nephew of a former bishop of Bath and Wells who died 1264, consecrated Bishop of Bath and Wells in 1267, published wholesome statutes for the church, gave manor of Bicknoller and church of Stogumber to the Cathedral Chapter, popularly canonised and his aid invoked by those suffering from toothache, died 12/12/1274.

EFFIGY (4ft. 10ins.) in Eucharistic vestments, amice, apparelled alb with a lozenge pattern, stole not visible, fringed maniple on left arm with a lozenge pattern, tunicle, dalmatic, chasuble, mitre (5ins. to top of horns), right hand raised in blessing, left hand holds pastoral staff (4ft. 6ins.), crook much damaged above knob, face mutilated, chin bearded, tufts of hair under mitre, feet not visible apparently hidden under alb, head within a trefoil-headed crocheted canopy supported by two angels with censers. Slab (5ft. 10ins. by 1ft. 10ins. tapering to 12¼ins.) on deeply moulded base (6ft. 6½ins. by 2ft. 7ins. tapering to 1ft. 7ins. by 4½ins.) and effigy made of Purbeck marble. Date 1274. (Plate VII, fig. 2, and Plate VIII.)

REFERENCES. *Collinson*, III, 382, 399 (wrongly named Bishop William I); *R. Arch. Inst.* (Bristol vol.), 1851, 256 (illustrated); *Dearmer's Wells Cathedral* (1st ed.), 124, 125; *Wade's Somerset*, 261; *Jewers's Wells Cathedral*, 38.