one of the original founders of the Somerset Record Society, and he remained a member of the Council until his death. Dr. Robinson was a very active and useful member of the Council. To the Society's publications he, from time to time, made learned contributions.

New subscribers enrolled during the year include the Bath Branch of the Somerset Archæological Society, the Wells Museum, and the Vatican Library.

The volume for the year 1933 was prepared by Mr. T. B. Dilks. It gives the result of his many years of study of the documents owned by the Mayor and Corporation of Bridgwater. The Society is greatly indebted to him. The production of the volume has been made possible by a grant from the Bridgwater Corporation.

The editorship of Bishop Bekynton's Register (vols. 49 and 50 for the years 1934 and 1935) has been undertaken by Sir H. Maxwell Lyte: the abstract in English is being made by Mr. C. B. Dawes, whose careful work upon vol. iv of *Quarter Sessions Records* appeared for the year 1919. In connection with these an offer of 'temporary membership' has been made to members of the Canterbury and York Society; and, it is hoped that, as a result, pecuniary support will be forthcoming to defray the heavy cost of production.

At a meeting of the Council held last August, Mr. H. S. Howard and Mr. A. Vivian-Neal were co-opted as members.

The Society records its cordial appreciation of the effort which the Somerset County Council Records Committee is making to draw up a complete list of the records, ecclesiastical and civil, which are at present in the keeping of the incumbents of the diocese.

The Presidential Address

The President, Mr. William Wyndham, then delivered his address, entitled 'The Wadhams and Merifield'. It will be found printed as the first paper in Part II.

The President was thanked on the motion of Mr. A. F. Somerville, seconded by the Rev. Preb. D. J. Pring.

Following the annual meeting, a visit was paid to

Wellington Church[1]

The Vicar (the Rev. J. H. D. Grinter) and several parishioners were present.

Mr. F. C. Eeles said they were met in the Church of St. Mary the Virgin, Wellington, the principal church in that part of the county. Some of them probably knew it was commonly called the Church of St. John the Baptist, but that was an extraordinary mistake. They had ample documentary evidence that that Church was really dedicated to the Blessed Virgin Mary. How the mistake arose it was difficult to say, but he thought it was because Ecton in his *Thesaurus Rerum Ecclesiasticarum*, published in 1742, wrongly gave the dedication as St. John the Baptist. Ecton was more concerned with other things, and he made a slip with respect to the dedication.

The mediæval church at Wellington was like Milverton in having a short chancel with a chapel on each side. In the last century the whole church was extended one bay eastward, the east windows being rebuilt further back. The east window of the chancel dates from about 1300, when tracery was just beginning to develop. Of the same date was part of the arch of the piscina. At the east end of the north aisle was an interesting figure under an arch of the fourteenth century. It was moved to that position from the side of the aisle. The figure was a beautiful example of medieval carving, with the badly worn lettering in English—very rare at the beginning of the fourteenth century. The person commemorated was Richard, parson of St. Mary, Wellington. That monument was one of the most noteworthy things in the Church (*Proc.* lxvi, ii, 50).

Most of the building of which that Richard was Vicar was swept away in the fifteenth century, when the present lofty nave was built. It was noteworthy for its height and its clerestory: there were very few clerestories west of that in

[1] The Church has been well described in former volumes of *Proceedings*. In vol. xxxviii (1892) there is an admirable summary of the records relating to Wellington by the late Mr. F. T. Elworthy and a good description of the building by the late Mr. Edmund Buckle (pt. i, pp. 14–21). In vol. lviii (1912) there is a further description by Mr. Bligh Bond.

England. With its slender columns and small capitals, the nave arcades were of the type characteristic of the middle of the fifteenth century, whilst the wagon roof and clerestory were probably later. Generally churches with clerestories had roofs of quite a different style with tie-beams and a lower pitch. He did not know how much of the woodwork was old, but he thought the framework and some of the wood they could see was ancient.

The Church used to possess a glorious rood-screen, and some of the carved panels had been worked up in the fronts of the two galleries, whilst beneath the pulpit were little pieces from the screen vaulting. The pulpit was a curious mixture of Classical and Gothic (Gothic panels in Classical framing) and was interesting as a re-use of Gothic work at a time when people generally despised everything that was Gothic. In the south aisle was the very splendid Jacobean monument to Lord Chief Justice Popham ; and behind the organ, at the top of the central mullion of the east window of the aisle, was a beautiful ' lily crucifix ', which doubtless was originally associated with scenes depicted in the glass of the window (*S. & D.N. & Q.*, xx, 217). That lily crucifix was peculiarly English : there were other examples in England, but none was known on the Continent. Formerly behind the high altar was a magnificent reredos of stone, portions of which were now to be seen in the entrance hall of Taunton Castle (*Proc.* i, ii, 30–36).

The tower was one of the most remarkable in Somerset, with its gargoyles and pinnacles and double buttresses, built of Ham Hill stone. It was the last tower at all like that as one went west. All the lower part between the buttresses was very plain. The staircase turret, instead of being at a corner, was carried out in the middle of the south side. At West Buckland they would see a much plainer tower with the same feature, as well as at Bradford and Hillfarrance. In South Devon was a group of towers with staircases in the same position, with severe plainness of detail and with double buttresses. That idea was partly followed at Wellington, but it was decided to combine with it a fine top more like those of the towers of Bishops Lydeard, Staple Fitzpaine, and Kingston.

Nynehead Church

At 4.20 p.m. the members left for Nynehead Court where they were entertained to Tea by Major and Mrs. W. E. STOBART, who were afterwards cordially thanked by the Rt. Hon. Sir Matthew Nathan.

All Saints Church (Rev. T. G. M. Macmorran, Vicar) was then visited. Mr. Eeles described the edifice, which has been dealt with on previous occasions (see in particular Mr. Bligh Bond's account in *Proceedings*, lviii, i, 66–68).

Since the meeting Mr. A. W. VIVIAN-NEAL has compiled the following notes on the della Robbia reliefs and the Clarke monument.

(1) *Tabernacle and Reliefs.*

At the west end of the south aisle stands a portrait-bust of John Sanford, sculptured in Florence by Costoli in 1835. John Sanford (*b.* 1777, *d.* 1855) was for many years vicar of Nynehead. During his lifetime he gave to this Church the marble tabernacle and the two della Robbia reliefs, said to have been purchased by him when a Florentine church was being demolished. He spent much time in Florence and made a collection of Italian pictures which was later taken to Corsham by his daughter, wife of the second Lord Methuen.

The tabernacle is let into the wall on the south side of the donor's monument. Cut in the marble is a modern inscription, OPUS MINO DA FIESOLE 1483. The attribution was, no doubt, John Sanford's, and has been generally accepted. By him the painting of Christ supporting the Cross, which is framed by the tabernacle, was attributed to Francesco Granacci (*b.* 1477, *d.* 1544). Let into the same wall is one of the della Robbia reliefs, considered to be a work of Luca della Robbia himself. The subject is a half-length figure of the Madonna, holding the Child against her left side. Figures and drapery are entirely white, but the eyes are painted a dull blue, and the typical della Robbia blue is introduced in the plain background. Although this relief is of great technical interest, it lacks the inspiration generally found in Luca's works, but it is not well seen in its present position. The lighting is dull and diffused,

whereas the evident intention was that a strong side-light should fall, first on the figure of the Child and then on the Madonna.

The other della Robbia relief was given by John Sanford in 1833. It is let into the north wall under the tower and has the essential side-light when the west door is open. The subject is the Madonna kneeling in adoration of the Child. He lies on a fold of her cloak which is brought forward on to a grassy mound. The figures and drapery are entirely white, the grass flecked with green. Against a plain blue background are white lilies. This work, so characteristic of the extraordinary refinement of the Quattrocento, is not now attributed to Luca. Probably it was modelled by his nephew and pupil, Andrea, while Luca's influence was still dominant.

(2) *Monument of Elizabeth Clarke.*

Collinson describes in some detail the figures of Edward and Elizabeth Clarke on this monument, and quotes her epitaph and the following inscription, 'To the memory of Elizabeth wife of Edward Clarke, of Chipley, esq ; eldest daughter and heire of William Lottisham, esq ; and Mary his wife, who was daughter and coheire of Edward Warre, of Chipley, esq. She died the 15 March 1667, aetat. suae 42 '. The opening lines of the epitaph contain an amusing play on words—

> This happy soul exchang'd by her decease
> The lands of *Warre* into the fields of peace.

But Collinson does not mention a further inscription stating that Edward Clarke erected this monument during his lifetime, and that he died 16 September 1679 in the sixty-third year of his age : in the same work is given only an incomplete and, unfortunately, inaccurate account of the heraldry with which the decoration is enriched. On a cartouche close to the figure of Edward Clarke is CLARKE, *Or, two bars azure in chief three escallops gules, in fess a crescent sable for difference*, impaling CUFFE, *Argent, on a bend dancettée sable cotised azure bezantée three fleur-de-lis (argent)*. It is this coat which is inaccurately described by Collinson. The tinctures differ from those of the grant of 1544, quoted in Harl. Soc. *Visitation of Somerset*, 1623.

The parents of Edward Clarke of Chipley were Edward Clarke of Bradford and Ursula his wife, daughter of Robert Cuffe of Creech St. Michael (Brown's *Somerset Wills*, iii, 34). On another cartouche, but by the figure of Elizabeth Clarke, is WARRE, *Gules, crusillée fitchée a lion rampant argent charged with a crescent for difference*, impaling WALROND, *Argent, three bulls' heads caboshed sable attired or*. Elizabeth Clarke's maternal grandparents were Edward Warre of Chipley and Elizabeth his wife, daughter of John Walrond of Bovey, Devon (*Visitation of Somerset*, 1623).

The monument is surmounted by three large shields. On the central shield is the coat of CLARKE. On the dexter shield is CLARKE impaling, Quarterly, 1 and 4 LOTTISHAM, *Sable, a chevron vairée* (*or*) *and gules between three otters passant or*. (The tinctures for Lottisham are not precisely as given in the Visitation of 1623) ; 2 and 3 WARRE. Above this shield is a crest, presumably that of CLARKE, *A dexter arm embowed sable holding in the hand an arrow or*. On the sinister shield is, Quarterly 1 and 4 LOTTISHAM ; 2 and 3 WARRE. Above this shield were two crests but one of these has been broken off : the remaining crest is that of WARRE, *Out of a ducal coronet or, a gryphon's head* (*erased*) *argent*.

It appears from a pamphlet published in 1892, entitled ' Some Points of Interest in Nynehead Parish ', that there was evidence in the possession of the Sanford family that this monument was made at Milverton and cost £25. Though the sculpture is crude and barbaric, the result is an unusually effective specimen of country-work of a period in which so ambitious a piece of statuary was rarely attempted outside the greater towns.

From Nynehead the members drove to

Langford Budville Church

where the Church (the Rev. S. J. Swainson, Vicar) was visited and described by Mr. Eeles. An account of the Church will be found in *Proceedings*, lviii, i, 88–89 ; and a short paper on the manor by the Vicar is printed in the second part of this volume. Wellington was reached at 6.40 p.m.

Evening Meeting

An evening meeting was held at Wellington School when Mr. PHILIP STURDY gave a talk on 'Village History and Records', and a paper was read on the Wellington Monument, compiled by Rev. W. W. PULMAN, Mr. H. ST. GEORGE GRAY, and Mr. B. W. TAYLOR.

Second Day's Proceedings

The motors left Wellington at 10 a.m., and proceeded *via* Greenham and Appley Cross to

Stawley Church

which had not been previously visited by the Society. Its remote and attractive situation, and its having escaped the evils of Victorian 'restoration' make it specially interesting and charming. Mr. EELES has supplied the following notes on it:

The Church of St. Michael consists of chancel, nave, south porch and west tower. Traces of herring-bone masonry in the western part of the north wall of the nave suggest an early date for this part of the building. The chancel seems to have been rebuilt in the thirteenth century: to this period belong the two-light window and the small plain doorway on the south side, and probably the chancel-arch. The south door of the nave is of this period and has good hinges. The doorway itself with thin mouldings, ogee and hollow, and the trefoil-headed single-light window on the west of it, seem to indicate the rebuilding of the south side of the nave after the middle of the fourteenth century. The window on the south side of the nave further east is of a normal early Perpendicular two-light type with cinquefoil-headed lights and two trefoil-headed tracery lights. Next to this window is a small plain one of much later date, for giving light to the pulpit. On the opposite side of the Church the only opening is a large square-headed wooden cross-framed window of a type brought from Holland in the time of William and Mary, and familiar in the domestic work of the end of the seventeenth century. The east window of the chancel is of three uncusped lights, square-headed, with a

label outside, probably belonging to the early part of the sixteenth century, or even later. It is remarkable as one of the very few square-headed east windows that escaped the nineteenth century restorers, who had a peculiar antipathy to this treatment of the east end of a church. Another example remains at Batcombe. The walls have been flush-pointed and lime-washed in the old traditional manner, although the surface coats of the plaster are now worn away in places.

The roofs are of the usual wagon type with three purlins: on the eastmost boss in the centre of the nave is the coat of Poulett.

The tower is of three stages with angle buttresses; the octagonal staircase-turret projects from the north-east corner in both directions. The surface is roughcast; this has recently been mended and whitewashed, thus restoring the ancient effect as far as possible. At the top of each buttress is a small pinnacle standing free of the tower below the battlements, a strange piece of elaboration in a tower of this plain type. The belfry windows are of two uncusped lights under a square head with a label. The tower may be compared with those of Kittisford and Langford Budville.

The west window is of three lights cinquefoiled with two-panel tracery treatment, each tracery-light being trefoiled. The west doorway has a depressed four-centred head and plain spandrels: it is framed by mouldings which connect the plinth with a string beneath a band of quatrefoils under the west window. These are divided in the centre by a scroll bearing an inscription, part of which encloses *three swords in pile*. The first three words of the inscription are carved with the letters reversed so that they would read right in a mirror, apparently to convey the suggestion of the scroll being turned over. The next word is divided so as to read upwards. The last two words on the scroll are incised, the rest being in relief. The date is completed on the second shield in the series of quatrefoils to the south of the centre; the whole may be represented in type thus, though not of course with absolute accuracy:

	of Henry		Anno dn		[*on shield apart*]
le	Howe & a	wyffe	[*three*	i Mºcccc	xxiij
w	gnes his		*swords*		
fo	eht rof yarP		*in pile*]		

The inscription reads :

Pray for the sowle of Henry Howe and agnes his wyffe Anno d[omi]ni M°cccc[c] xxiij

It is clear that the date 1423 is a mistake for 1523.

Presumably the tower was built by these members of the Howe family.

This inscription may well be unique : the writer cannot recall any other case of such lettering being cut in reverse. Henry Howe of Stawley is believed to have been the Henry Howe, grandfather of John Howe who married Jane Grubham of Bishops Lydeard, and founder of the family to which the Lords Chedworth belonged and now represented by Lord Howe. The will of Henry Howe, dated 26 March 1528, is given in *S.R.S.* xix, 270, He mentioned Agnes, his wife, and wished his body to be buried within the tower and Church of Stawley. The arms of HOWE are *Or, a fess between three wolves' heads couped sable*, but the coat, occurring on a boss in the roof of the nave, and which is introduced in the middle of Henry Howe's inscription is that of POULETT, (*Sable*), *three swords in pile their points in base* (*argent*) *pommels and hilts* (*or*). No connection by marriage between the Pouletts and Howes seems to have been recorded, but the Pouletts had been patrons of the living of Stawley since *circa* 1400. Sir Amias Poulett was patron at the time that the tower, and possibly the roof of the nave also, were erected.

The Church is remarkable for possessing an interior practically untouched by the gothic revival or the Oxford Movement. It is completely seated with box-pews and has a pulpit rising out of a double reading-desk, having a large and stately tester with a conical top which has an ogee outline. The altar rails are of the same period, only the altar itself has some incongruous modern ornaments. These interior fittings probably belong to the last quarter of the eighteenth century.

Kittisford Church

From Stawley the conveyances proceeded along narrow roads to the Church of St. Nicholas, where the members were met by the Rev. John Walker, Rector, who is also incumbent of the

livings of Stawley and Bathealton. The Church was described by Mr. Eeles, and a fairly full account will be found in *Proceedings*, lviii, i, 62–64. The armour was figured and described in vol. lxxv, 52.

Soon after 11.30 a.m. the party arrived at

Cothay

which was visited with the permission of the owner, Lt.-Colonel R. Cooper, D.S.O., who was away from home. The former description of this house, used on the Society's previous visit in 1912, was read by the Excursion Secretary.

Since that time the house has been successfully restored by Colonel Cooper. It was the subject of articles in *Country Life* by Mr. Christopher Hussey in 1927 (*Country Life*, lxii, nos. 1605, 1606). After the interesting photographs published with this article were taken the garden was extended, and it now forms a perfect setting to the house,—one of the very few late fifteenth century manor-houses which have remained practically unaltered to the present day. The gate-way and its tower were restored in 1926–27 from working drawings supplied by the late Sir Harold Brakspear. A remarkable set of early frescoes, illustrated in *Country Life*, were discovered during the reconditioning of the interior.

The story of the ownership of Cothay is the same as that of Greenham Barton, detailed in a paper published in the second part of this volume, from the thirteenth till the end of the fifteenth century. Richard Bluett, by whom Cothay seems to have been built, was a younger son, and founded a branch of the Bluett family which remained at Cothay, apparently, until the time of his grandson, Nicholas ; but the pedigree of the descendants of Richard Bluett has not been satisfactorily worked out. The particulars of this branch of the family, published from a Harleian manuscript by Sir Thomas Phillipps in his edition of the *Visitation of Somerset* for 1623, must be accepted with caution. Cothay was owned by the Every family and their descendants from before 1588 until 1877. It was purchased by Colonel Cooper in 1925.

Greenham Barton

With the permission of the agents, Messrs. W. R. J. Greenslade & Co., the members visited Greenham Barton (which is at present untenanted) under the guidance of Mr. A. W. Vivian-Neal, whose remarks, now considerably amplified, are printed as a paper in the second part of this volume (*see* Plate IV).

After this visit the party broke up for luncheon, the majority going to the Beam Bridge Inn. During this interval a few of the members visited

Sampford Arundell Church

at the invitation of the Vicar (Rev. P. C. Shore). This Church has suffered from drastic restoration, but a niche of unusual character has been preserved in the north wall of the north aisle. The arch of the niche is pointed and has a simple moulding of thirteenth-century type ; it might have been supposed to belong to a piscina of that period which had been moved from its original position ; however at the base of the niche, where the drain of the piscina should be, is an oblong cavity, apparently of the same period as the arch. The cavity, although roughly chiselled within, has a smooth, incised lip, perhaps intended to take the flange of a lead lining. A small crocketed canopy of later date has been inserted at the back of the niche : framed in the arch of the canopy is a very remarkable carving of two arms supporting in the hands a truncated sphere, probably meant to represent a heart. It has been suggested that the niche was used for a heart-burial, and that the canopy and carving of the two arms, now enclosed by it, was part of a shrine or reredos.

Burlescombe Church

At 2.20 p.m. the whole party met again at the Church of St. Mary (Rev. R. R. Buchanan, Vicar), under the guidance of Mr. Eeles. A full account of this building and its contents by Mr. Bligh Bond is published in *Proceedings*, lviii, i, 42–47.

Westleigh Quarries

was visited by permission of the directors, Messrs. J. H. and J. A. Bent.

Dr. F. S. Wallis intimated that this was the fourth occasion on which the Society had visited the Westleigh quarries. First of all he stressed the fact that geology, pre-history and history are man-made divisions of a continuous process, and that students of any one part of this record would naturally be interested in the results of research in other portions.

He said that the Culm Measures occupy the central trough of Devon, and that though these strata generally consist of a somewhat monotonous succession of fine-grained sandstones and shales, there were certain lenticular beds which were of great interest to the geologist. The limestone beds at Westleigh although almost unfossiliferous were a peculiarly interesting development.

The speaker graphically visualized the physical conditions under which such beds were deposited, and enlarged the picture by referring to contemporaneous events in the Mendip and Bristol areas.

The intensive effects of the earth movements which had bent and broken the rocks were duly noted ; in some cases the beds had been overfolded and tilted further than the vertical. The effect of these disturbances was also seen in the extensive calcite veining which was a noticeable feature throughout the quarry. The surface staining of the rock was explained as being due to the influence of the surrounding and once covering Triassic rocks (*see* photographic illustrations in *Proceedings*, lviii, i, pp. 49, 51).

Holcombe Church

The Church of All Saints, Holcombe Rogus (Rev. E. J. Barton, Vicar) was reached about 4 o'clock and was described by Mr. Eeles. Mr. Bligh Bond's notes on this Devonshire church are published in *Proceedings*, lviii, i, 55–57.

Holcombe Court

On arrival at Holcombe Court, adjoining the Church, the members were received by the owner, Mr. W. R. RAYER, and were kindly entertained to Tea in the dining-room and hall.

After viewing the Court and its gardens the members assembled outside the front of the house, where Mr. Rayer was cordially thanked for his hospitality. After a photographic group had been taken Mr. H. ST. GEORGE GRAY read the following notes on Holcombe Court and the families who had resided there :[1]

Among the numerous Domesday tenants in Devon of Baldwin of Exeter, the sheriff, was Rogo, Rogus or Rogro, among his manors being Holcombe. In Somerset, Baldwin's manors of Porlock[2] and Appley (a part) were held by Drogo, according to the Exchequer, but Rogo in the Exeter copy, which also adds his father's name Nigel ; and evidence of a later date shows that this is the correct reading.

At a very early date the family began to make benefactions to Montacute Priory. William, son of Rogo, gave lands at Culm and Culenstone, and the grant was confirmed by Richard, son of Baldwin, in a deed *temp.* Henry I. To him succeeded Simon, son of Rogo, who in 1166 held five knight's fees in Devonshire of Robert, son of the king. By an undated deed he gave to Montacute the Church of St. Mary of Holcombe, among the witnesses being Stephen the first prior of Taunton (1159–1189). In another charter done in full court at Exeter in 1206, Simon expresses his contrition for having unjustly detained a moiety of the Church of Holcombe from the monks of Montacute, and, having obtained pardon, he resigns the moiety to them for ever.

In 1280, Simon Roges of Holcombe was fined for sending a party of villeins to Winsford, where in a fray with the men of the place, one of the latter was wounded to death by an arrow.

[1] The historical part was to a large extent compiled by the late Prebendary Bates Harbin, and much of the architectural description is taken from Garner and Stratton's work on *The Domestic Architecture of England during the Tudor Period.* The part relating to the Bluett family has been drawn up by Mr. A. W. Vivian-Neal.—H. ST. G. G.

[2] Chadwyck-Healey, *History of Parts of West Somerset.*

This Simon's immediate successor does not appear to be known ; but in a charter dated 1257, Jordan, son of Rogo, confirmed the gifts made by his ancestors William, son of Rogo, and Simon, son of Rogo, his grandfather.

To him succeeded Sir Simon, son of Rogo, *obit* 1306, Henry Fitzrogus, and finally Jordan Fitzroges, whose daughter, and eventually heir, Margaret, married about 1333, Richard de Chesilden. The Chesildens were landowners in Wilts. and Dorset. John Chesilden, son of John Chesilden and Joan his wife, died in 1420, leaving by his wife Elizabeth, daughter of Richard Warre, several children, all unmarried. Eventually his property was divided between the two surviving daughters, Margaret, wife of William Wadham, and Matilda, wife of John Bluett of Greenham, who succeeded to Holcombe.

The Bluetts' succession to Holcombe was a long one.[1] Until the death of John Bluett in 1634, there was always a son or grandson to inherit, but John Bluett left no son. Most of the family estates were divided between his daughters, but Holcombe passed to his brother Francis who married Joan, daughter of Thomas More[2] and grand-daughter of Francis More of Taunton Priory. Francis Bluett was killed at the siege of Lyme in 1644, and his infant son John succeeded. This John Bluett lived on at Holcombe till 1700 ; he had married Elizabeth, daughter of John Buckland of West Harptree, but died on 30 September of that year without issue : he was apparently the last descendant in the male line of Sir Roger Bluett of Holcombe, who was born about 1503 and died in 1566. Although John Bluett had many nearer relations, not it would seem Bluetts of the male line, he chose to leave Holcombe to a distant cousin, his 'kind kinsman', Robert Bluett of Colan in Cornwall,[3] senior descendant of a younger brother of Sir Roger Bluett named Francis, who had married, in the reign of Henry VIII, Elizabeth, daughter and co-heir of Tristram Colan of Colan, and by whom he had thirteen sons and nine daughters.[4]

[1] J. L. Vivian, *Visitations of Devon*, 92–94.

[2] Thomas More's monument may be seen in St. Mary's Church, Taunton (*Proceedings*, lxxvii, 95, Plate xvii). Brown's *Somerset Wills*, ii, 32.

[3] J. L. Vivian, *Visitations of Cornwall*, 35.

[4] M. I. at Holcombe Rogus of Buckland Nutcombe Bluett.

Robert Bluett sold Colan and came to live at Holcombe early in the eighteenth century. Before his son, Buckland Nutcombe Bluett died in 1786, there appears to have been difficulty in finding an heir male, and he left Holcombe to a certain Peter Bluett of Falmouth, then aged about eighteen, who it is stated in the edition of Burke's *Landed Gentry* published in 1851, was 'supposed to be a descendant of Francis Bluett, half-brother of Colan Bluett who lived in the early part of the seventeenth century'.[1] Peter Bluett (*b.* 1768) married in 1794 Elizabeth, daughter of Edward Phelips of Montacute and widow of John Clarke of Halton, and died before 1860.

After Peter Bluett's death,[2] Holcombe was purchased by the Rev. William Rayer who had married in 1816 Jane, youngest daughter of Sir Thomas Carew of Haccombe. Their son, William Carew Rayer of Holcombe, was uncle of the present squire.

The existing house dates from the latter part of the reign of Henry VIII, when it was built by Sir Roger Bluett (*d.* 1566) who married Jane, daughter of Sir John Rowe, serjeant-at-law, but additions and alterations were made by Richard Bluett, his grandson (*d.* 1615), who married Mary, daughter of Sir John Chichester.

The house is arranged round a small court, with the great hall on the entrance side. In 1845 the N.W. wing was taken down. The principal front has been touched but little. It is a particularly fine example of a stone house, expressive of the beauty and force with which the traditional English work of the sixteenth century was instinct. It is in vain to look for any sign of foreign influence, in the structure itself. The entrance takes the form of a lofty tower with buttresses strengthening the angles and rising almost to the parapet level; beside it, on the south side, is a large turret containing a newel staircase, by means of which the three upper rooms over the porch are reached. A ponderous effect might well have resulted from this piling up of so much masonry above the entrance to a house, but it is not felt, largely on account of the

[1] Colan Bluett was an ancestor of Buckland Nutcombe Bluett.

[2] A further account of the Bluetts will be found in the paper on Greenham Barton in this volume.

oriel over the archway, while the spacing of the four two-light windows in the turret helps to give it lightness. This oriel is carried out for the most part in the local stone, but the dressings, which appear to be restorations, are executed in another limestone, in texture and colour very similar to Bath stone ; in a panel in its base are seen the Bluett arms.

The great hall to the right of the porch is now lighted, on one side only, by two large six-light transomed windows with square heads, and the precaution was taken to turn relieving arches over them between shallow buttresses, giving added interest to the walling. These large windows are clearly an insertion of the late sixteenth or early seventeenth century. The bay-window to the dining-room and the window over it have obviously been rebuilt, and the roof has unfortunately lost its original covering. There were doubtless good lead rain-water heads and pipes at one time, but they have disappeared, and on the roof of the tower is the only piece of old lead gutter still preserved ; this is of delicate workmanship.

Inside the house there is still much good oak panelling and simple plaster work, which is no less the handiwork of native craftsmen than the structure itself. Very notable is the plaster overmantel, showing Flemish influence, in the present drawing-room. It is dated 1591, and has in the centre the quartered coat of Bluett and Chichester, the heraldic achievement of Richard Bluett and Mary his wife, sister of the Lord-Deputy of Ireland.

A carved panel of the Chichester arms occurs in one of the rooms in the tower, and still has traces of its original colouring. In another of the rooms in the tower is interesting panelling, which was inserted in the reign of Charles I, and is decorated with shields of arms : among these are the arms of Bluett impaling Portman, for John Bluett married Elizabeth, daughter of Sir John Portman.

Over the great hall, in a gallery about 65 ft. long by 12 ft. wide, lighted by the windows in the gables over the principal front, is a good coved plaster ceiling, on which a small pattern is formed by shallow ribs ; introduced very effectively into the design are a number of paterae, modelled in low relief, each containing one of the letters of the name of Sir Roger Bluett,

who caused it to be set up. As Sir Roger died in 1566 the ceiling is an unusually early example of its kind. The dining-room ceiling, probably of rather later date than the gallery ceiling, is formed of large oak beams richly moulded with ribs making geometrical patterns in the square plastered panels, all the intersections being enriched with carved bosses.

For further particulars, with three plates, see Mr. Edward Ashworth's article in *Trans. Exeter Dioc. Architect. Society*, vol. vi (pt. 3), pp. 235–249 ; published in 1861.

Third Day's Proceedings

The motor-coaches, leaving Taunton at 9.10 a.m., picked up members en route and left Wellington at 9.50 a.m. for an excursion into eastern Devon.

Kentisbeare Church

At 10.20 a.m. the members were met by the Vicar, the Rev. E. S. CHALK, B.D., who was assisted by Mrs. Chalk in conducting the visitors round the Church of St. Mary and the Priest's House. A very interesting fifty minutes was spent here (see *Kentisbeare*, Parochial Histories of Devon, no. 3, 1934, by the Rev. E. S. Chalk).

Willand Church

On the route to Tiverton a visit was made to the Church of St. Mary the Virgin, Willand (Rev. W. Andrews, Rector), which was described by Mr. F. C. EELES. The most striking feature in Willand Church is the screen, which is of the 'straight-top' variety and is an early example. It retains a good deal of the original colouring, touched up in the church revival at the beginning of the eighteenth century.

Mr. Eeles was cordially thanked by Mr. W. Simms for his services on behalf of the Society during the Wellington meeting. In responding, Mr. Eeles made an appeal for young people to take a greater active interest in matters archæological.

Tiverton

Two-and-a-quarter hours were devoted to Tiverton, and the Church of St. Peter (Rev. A. E. Chapman, Rector) was firstly visited. This spacious building was described by the Rev. E. S. Chalk, who was formerly a curate of this parish. The remains of Tiverton Castle were afterwards visited by permission of Mrs. C. L. Wingfield and Mr. H. G. Allford (of Castle Barton). After lunch a brief call was made at Greenway's Almshouses in Gold Street, on the way to the old buildings of Blundell's School, where Sir L. Goodenough Taylor gave a short address and pointed out the name of R. D. Blackmore cut on one of the buttresses.

The members then proceeded, *via* the Exe Valley and Silverton, to

Bradninch

At the Church of St. Dionysius (Disen), the members were welcomed by Canon Northcote in the absence of the Vicar, Rev. F. R. H. Crews. The building was described by Mr. C. A. Ralegh Radford, and he also gave an account of Bradninch Manor after he had assisted his mother, Mrs. A. L. Radford, and his sister to entertain the members to Tea which was served on one of the lawns in a marquee. Mr. Vivian-Neal cordially thanked their hostess, and the party was loathe to leave when the whistle blew at 5 o'clock. The opportunity of seeing the house and the interesting collection of furniture and stained glass which it contains was greatly appreciated by the members present.

The following is a summary of Mr. Ralegh Radford's notes on Bradninch :

In 1086 Bradninch belonged to William Capra and in the following century the Manor was the head of an extensive Honour. In the thirteenth century this was granted to the king's brother, Richard, Earl of Cornwall, and later King of the Romans. From that time the Honour and Manor have formed part of the Earldom and later of the Duchy of Cornwall. In the Middle Ages the Church, which is dedicated to the Irish missionary, St. Disen, was a rectory, in the gift of the Duchy,

but after the Reformation it was appropriated to the Dean and Canons of Windsor, who still hold the patronage. The College farmed the property, the lease being held by the family of Sainthill, who were responsible for the maintenance of the curate. By this arrangement the Sainthills became possessed of the medieval parsonage on the site of which they built the Tudor mansion now called the Manor House, but long known as the Old Parsonage House. This property has no ancient connection with the Duchy of Cornwall, by which it was bought in 1878.

The Parish Church

The Parish Church in its present form is a building of the fifteenth century. An Indulgence of 1437 proves that the tower, the earliest part of the new building was then in course of erection. The south and north aisles followed in that order before 1500. Of the internal fittings which completed the rebuilding, only the rood-screen, which is said to bear the date 1528 (now concealed), and the parclose have survived. The Church follows the normal Devon type of that date. Among features of interest may be noted the earlier sedile on the south side of the chancel and the finials to the hood-mould of the south window of the chancel. These have demi-angels bearing shields on the left, *A saltire charged with a fleur-de-lis* impaling *six crosslets patée fitchée palewise :* on the right the same coats quartered. These charges are thought to represent the official arms of the Precentor of Exeter Cathedral (*Argent, on a saltire azure a fleur-de-lis or*) with Norton for Richard Norton, Precentor 1512–23, and Rector of Bradninch 1507–23. Among the painted panels at the base of the screens may be mentioned a series representing the Sibyls and two panels showing the stigmata of St. Francis.

The Manor House

The Manor House was completed in 1563 by Peter Sainthill. This date is fixed by a stained glass shield with the arms of the family (*Or, on a fess engrailed azure between three leopards' faces gules as many bezants each charged with a fleur-de-lis of the second : in chief a pile azure semée of fleur-de-lis of the field*)

which is still preserved in one of the windows. The house was planned with a central hall open to the roof, the Parlour and other private rooms occupying the wing at one end and the kitchen at the other. The Parlour, known as the 'Job Room' from the representation of the patriarch carved on the overmantel, still retains the internal porch and the oak panelling with the ornate plaster ceiling, all of Elizabethan date. The other rooms in this wing have Jacobean panelling and the staircase is also original. Early in the eighteenth century the hall was ceiled over, the lower storey being lined with deal panelling in the prevailing Classical style. At the same time a part of the façade was cased in brick and fitted with sash windows.

Cullompton Church

The last item on the programme was the Church of St. Andrew, Cullompton (Rev. H. S. Bunny, Vicar), which was described by the Rev. C. SHERWIN.

The chief feature of this Church is the tower which is of Somerset type. There is a mutilated crucifix on the west side; also statues of Edward VI and St. George. The heavy fretwork of the belfry windows is noteworthy.

An almost unique feature is the cradle-roof, the largest of its type in English churches: it has a great resemblance to the roof of Crosby Hall. The screen, though not so delicately carved as others in Devon, is large and of fine proportions. There is a small parclose screen in the north aisle, interesting for its coats of arms and forming the Walrond family chapel.

The most remarkable part of the interior is the second south aisle, known as the Lane aisle. This has an exceedingly fine vaulted ceiling, and is adorned with many figures and emblems, and with the oft-recurring merchants' mark and woolstaplers' sign of the shears. On the exterior of this aisle also John Lane placed his symbols. As at Tiverton the buttresses are adorned with carved views of ships carrying wool, the series showing the incidents of a voyage from England to Spain. Again as at Tiverton, the external frieze of this chapel is carved with scenes from the life of Christ, but these are much weathered.

At the south-east end of the Church is a priest's vestry of early date. Immediately inside the west door of the tower is placed the base of the Rood which originally rested on the screen. It consists of huge oaken blocks, carved with bones and skulls to represent a Golgotha. Carved on the front of the Jacobean gallery are representations of workmen with tools.

The Church of Cullompton was given by William I to Battle Abbey, and its patronage became vested in the priory of St. Nicholas at Exeter.