

Monumental Effigies in Somerset

PART XIV

(b) SIXTEENTH CENTURY

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IN our previous paper¹ on the monumental effigies made in Somerset during the sixteenth century attention was drawn especially to the fashions of the dress of both men and women from the later years of the reign of Henry VII to the death of Queen Elizabeth, and now we must briefly refer to the changes we find in the armour worn in this period.

During the first half of the sixteenth century the protection of armour showed a simplification of many of the more elaborate devices used in the previous period. There was a revival of chain mail in the form of skirts, closed helmets were largely in vogue, and as a general rule the armour was less beautiful and less interesting, although there were still made many splendid suits of Maximilian armour (1525-1600) which were so named as it saw its origin in the reign of the Emperor Maximilian. This, however, was chiefly designed for tilting, pageant purposes and for display. The new conditions following the introduction and development of fire-arms was the chief reason for the decadence of armour in the reign of Elizabeth, and thus it came about that armour became a matter of pageantry. For the student of arms and armour the illustrated album of twenty-nine suits of plate (1560 to 1590) by the celebrated English armourer Jacobi, now preserved in the

¹ *Proc. Som. Arch. Soc.* lxxii, 25-29.

South Kensington Museum, is of great value and of extreme interest.¹

The devices for covering the bombasted breeches, so fashionable during the later years of this period, destroy much of the beauty of outline seen in earlier armour. Some suits possessing laminated plates, like exaggerated tassets (Pl. V, fig. 2), are a distinct feature of Elizabethan armour and pass under the name of 'lamboys' or 'lobster tails'. They are suspended from the bottom of the cuirass and fall over each thigh to the knee-cop, to which they are frequently laced or chained in order to prevent them flapping when the wearer had occasion to walk or run. Other suits (Pl. VI, fig. 1) have long tassets of at least six or seven lames showing the scalloped edge of the material beneath, and are suspended from the cuirass over the laminated thigh-pieces,² indicating that they were needful as an additional protection of plate against the deadly leaden bullets of the arquebusier. The jambarts were splinted and laminated at the ankles (Pl. VI, fig. 1, Pl. IX, fig. 2), but the latest effigy we illustrate in the reign of Elizabeth is Sir John Stawell (Pl. IV), and here we find these defences are abandoned and high-top boots replace them—a prelude to the heavy jack-boots of the Jacobean period. In this paper, however, we have nothing to do with the half-armour worn in the seventeenth century, which is made to protect the vital parts of the body with efficiency without gracefulness of outline or beauty of surface, and 'it exhibits a brutal strength and crudity which forcibly suggests boiler-plate work'.³

The reign of Elizabeth was indeed a remarkable epoch. Literature emerged gloriously during the Renaissance in England, and Shakespeare, Spenser and other great writers form an extraordinary constellation, while there were galaxies

¹ The suit made for Sir Henry Lee is in the Armourer's Hall, and the one made for Sir Thomas Sackville, created Baron of Buckhurst (1567) and subsequently Earl of Dorset, is in the Wallace Collection and is dated 1575.

² See Ashdown's *British and Foreign Arms and Armour*, fig. 403, Humphrey Brewster, 1593; Suffling's *English Church Brasses*, 97, fig. 60, Thomas Stoughton, 1591, fig. 62, George Hodges, c. 1640. *List of Brasses* (Victoria and Albert Museum), Pl. 32, E. Bulstrode, 1599.

³ Ashdown's *British and Foreign Arms and Armour*, 313. See fig. 425, three-quarter suit, 1630 (Wallace Collection).

of minor shining lights.¹ Painting in a lesser degree had its votaries²; but few names³ of contemporary sculptors have been handed down to us until after the death of the Queen. However, there were some statuaries whose names are unknown, who were able to sculpture some remarkably fine effigies like those of Sir John and Lady Stawell in the church of St. Thomas of Canterbury, Cothelstone (Pl. IV).

Walter Gorges died during the life-time of his father, Sir Theobald Gorges, and Edmund, the son of Walter, was ward to John Howard, first Duke of Norfolk. He received knighthood at the creation of Arthur, Prince of Wales, as knight of the Bath in 1489, and on the death of his grandfather he came into his estates. He married Lady Ann Howard,⁴ eldest daughter of his guardian, and she died towards the end of the fifteenth century and he outlived her several years, dying in 1512. The table-tomb and effigy of Sir Edmund Gorges in the church of All Saints, Wraxall, must occupy our attention, as they not only possess some special points of interest, but are early examples of sixteenth-century craftsmanship and are well preserved. The knight is in a suit of armour with his head resting on his tilting-helm, large fluted tuilles and a dagger on his right side of some interest. The late Sir Guy Laking in his splendid work on *European Armour and Arms* indicated how daggers may be classified and placed in six different sections according to well-known types found on the hilts.⁵ The one on this effigy falls into No. 3 section, that is, the so-called 'kidney' dagger, having double swellings above the blade-socket. The earliest known is the dagger on the brass of

¹ Dekker, Ford, Webster and many others.

² The Bettes, Nicholas Hilliard and Isaac Oliver.

³ There is great doubt as to the actual work of John Thorpe (1570-1670), as the list is meagre and unsatisfactory (*D.N.B.* lvi, 318-20); Richard Stevens was a Dutchman, and it is doubtful what work he actually executed, and Tyrrel was probably only a carver in wood.

⁴ See *Proc. Som. Arch. Soc.* lxx, 68-9, Pl. IV, fig. 2, where a description of the effigy, the tomb, and the heraldry on the monument may be found.

⁵ (I) The 'Quillon' dagger. (II) The 'Rondel' dagger. (III) The so-called 'Kidney' dagger. (IV) The so-called 'Ear' pommel dagger. (V) The transitional fifteenth to sixteenth-century types. (VI) The so-called 'Cinquedea'.

William Alderburgh, *c.* 1360,¹ and they were in use all through the next two centuries,² and one actually belonged to the famous Colonel Blood, who attempted to steal the crown jewels from the Tower in 1670.

The monument in Wraxall Church with the effigies of Sir Edmund Gorges and Lady Ann Howard was made when the beauty and restraint of Gothic art was about to undergo a great change. This tomb-chest of Dundry freestone carved in a Bristol atelier possesses effigies of a medieval character, yet the decoration on the table-tomb shows that the fine conception of the Gothic period was being loosened, and a new style of art was shaping its advent. This tomb, like a few English monuments of that date, possesses no foreign influence, yet, nevertheless, it is a herald of the Renaissance. The two tombs against the N. wall of the Poulett chapel, Hinton St. George,³ have already been referred to as object lessons in which the four effigies remain medieval, while the flat surface of the structurally Gothic monuments are adorned with Renaissance ornamentation. These and similar tombs in the east and west of England are, however, half a century later than the one at Wraxall, where the first signs of the great change in art may be detected on an English monument.

On the N. side of the sanctuary in the church of St. Leonard, Rodney Stoke, is the canopied⁴ tomb of Sir John Rodney (*ob.* 1527), flanked with octagonal turrets and possessing an arch with demi-angels vested in albs at the primary and roses at the secondary cusps, with a dragon spouting out flames from its mouth in one spandrel and conventional foliage in the other.

In 1885 Lord Rodney restored the tombs of his ancestors,⁵ and the flat stone decorated with five moulded panels on the wall behind the much battered effigy of Sir John Rodney was removed and placed in front of the table-tomb, while the original front was set up on the top in lieu of the effigy, which was screened and since that date hidden from view. This

¹ See Laking's *European Armour and Arms*, iii, 30, 31, fig. 792.

² *Ibid.* iii, chap. xix, 1-80.

³ *Proc. Som. Arch. Soc.* lxxii, 33, Pl. VII, figs. 1 and 2.

⁴ 9 ft. 6 in. by 8 ft. 8 in.

⁵ *Proc. Som. Arch. Soc.* xxxiv, i, 29, n. 2.

sixteenth-century slab is adorned with three moulded panels containing shields with armorial bearings :

- (a) *Or. three eagles displayed gules.* Rodney.
- (b) *Rodney impaling. Quarterly per fesse indented azure and argent in the chief dexter quarter a lion passant gules.* Croft.
- (c) *Rodney impaling* (according to *Collinson*, iii, 606) *a rose.* Modyford.

It would appear that Collinson had not carefully examined his so-called *rose*, for, in truth, it is no 'rose' at all, but a rebus or picture representation of a 'croft', as that was the surname of the family of Sir John Rodney's wife. It is much worn, and as no trace of colour now remains on the stone it is, therefore, difficult to make out. However, Mr. Roland Paul suggests that the artist endeavoured to represent a small circular park or *croft* enclosed with wooden palings and a well-formed gate in front. Within this enclosure are three objects which may be animals or birds. They possess slender legs and have oval bodies and heads. These are carved, while all other details would have been painted on the stone. If they were animals the slender legs would suggest stags, and the antlers would have been painted; if eagles however were intended they would have been introduced, as *three eagles* formed the Rodney coat of arms, and the 'displayed' wings would have been represented in colour on the flat surface of the stone.

The Rodney estates remained undivided until the time of Sir John Rodney, and the following incident respecting his three sons is given in Collinson's *History of Somerset*.¹ 'The eldest (Walter) and one of his younger brothers shooting at butts, differed about the shot, which was left to the other brother to decide, who adjudicated in favour of the younger. This caused the eldest to threaten them both that they should repent it when he came to his land. Sir John, the father, overhearing, called them to him, and told his eldest son that he would make his younger brothers independent of him, and thereby he settled

¹ iii, 604. MS. 'Carew'. This is a manuscript memoir of the Rodneys by Sir Edward Rodney (*ob.* 1601) in the possession of Lord Rodney, and Collinson made use of it under the name of the 'Carew MS.'

his manors of Over-Badgworth and Congresbury on his two younger sons and their heirs.'

Sir John Newton, knight, of East Harptree, was a very wealthy landowner, and he built his mansion of Eastwood from the old stone of that 'noble Richmond Castle at Harptree now in ruins', the ancient stronghold of the Harptrees, and in which the Gournays had also resided. He died in 1568, and his stately monument was seen by Collinson, who recorded in his *History of Somerset*¹ that it stood in the upper part of the chancel of the church of St. Lawrence, East Harptree. However, it was removed in 1883 to the E. wall of the roomy S. porch, and during this period of ninety-two years the effigy of Sir John's wife, which Collinson says was on the monument, has disappeared and is no longer existing.

This fine Renaissance monument is made of lower lias stone found near East Harptree, and was probably carved in the village by craftsmen sent from some atelier in Bristol or Bath. The richly ornamented entablature with its frieze of geometrical patterns, bands of dentils and other classical ornament, is supported on fluted Ionic columns surmounted by an achievement of arms with twenty quarterings² illustrating the descent of Newton and the alliance with Pointz. Above the shield of

¹ Collinson, iii, 589-90.

² Collinson, as Mr. Roland Paul points out, has given the quarterings in his list as if it was one shield. It is of course really Newton impaling Pointz and should be read: 1 to 12 Newton and then 1 to 8 Pointz. Collinson omits giving the names for some of the quarterings in his list and some others are not correct, while 'Perrot' is not given at all. The shield should read:

NEWTON. 1. *Argent, on a chevron azure three garbs or.* Newton; 2. *Erm. three fusils in fesse sa.* Sherborne; 3. *Or four fusils in fesse az. over all a bend gu.* Pennington; 4. *Gu. three pears arg.* Perrot; 5. *Sa a lion ramp. billety or.* Norris; 6. *Sa. a chev. erm. betw. three escallops arg.* Cheddar; 7. *Az. a bend betw. six fleurs-de-lis or.* Hampton; 8. *Erm. a fesse gu.* Bitton or Button; 9. *On a bend betw. six cross crosslets or.* Furneaux; 10. *Sa. on a chev. betw. three leaves or. a mullet of the field.* Cadicot; 11. *Paly of six or and gu.* Gournay; 12. *Arg. a cross flory gu.* Harptree.

POINTZ. 1. *Barry of eight gu. and or.* Pointz; 2. *Az. three roses two and one or.* Bardolf; 3. *Gu. three escallops arg.* Dacre; 4. *Quarterly per fesse indented arg. and az.* Acton; 5. *Paly of six or and az. on a fesse gu. three mullets with six points of the first.* Clambow; 6. *Gu. a chev. betw. ten crosses patée or formée arg. from (1189).* Berkeley; 7. *Quarterly. Or and gu. over all a bend arg.* Fitz-Nicholas; 8. *Arg. a fesse and canton gu.* Woodville.

arms is the crest of Newton, *a king of the Moors clad in mail and crowned or, kneeling and delivering up his sword*, in allusion to an exploit of their maternal ancestor, Sir Anselm Gournay, at the 'winning of Accom', in the days of Richard Cœur de Lion. The inscription reads: 'Here lieth the body of Sir John Newton, knight, who married Margaret daughter of Sir Anthony Pointz, knight, by whom he had issue eight sons and twelve daughters, and departed this life the 10th of April 1568, in assured hope of a joyful resurrection.' The effigy of Sir John in trunk-hose and armour of the time of Queen Elizabeth now rests alone on the table-tomb without the effigy of his wife, while in front on two panels are sculptured kneeling figures of their eight sons and twelve daughters. On the s. end of the tomb is this inscription: *Katharina Newton, Nuper Vxor Henrici Newton Extruit Hoc Tumulum An' Do'*. 1605. It seems probable that this inscription refers to the architectural features of the monument, as the effigies of Sir John and Dame Margaret Newton would be sculptured soon after the death of Sir John in 1568. The lady who spent so large a sum of money on this costly monument was Katharine Paston, daughter of Sir Thomas Paston of Norfolk and the wife of Sir Henry Newton, the eldest son and heir of Sir John Newton, who died in 1599, and his kneeling effigy before the faldstool is the first of the eight sons portrayed as weepers with their twelve sisters in front of the table-tomb.

In the previous paper¹ we considered the monuments of Sir Maurice Berkeley, constable of the Tower and standard-bearer to Henry VIII, who granted him the rich spoil of Bruton Abbey, and now we have to record the effigy of Humphrey Colles. He, too, added to his possessions the site and land of several of the Somerset religious houses such as the Priory of Taunton,² the ancient Hospital of St. John Baptist,³ on the E. side of

¹ *Proc. Som. Arch. Soc.* lxxii, 30-1.

² The manor of Blagdon, the grange of Barton, the rectory and advowson of Pitminster, Corfe and Trull; the manor of Middlecot, and land in the parishes of Orchard, Trull, Pitminster and Corfe, and tenements in Cathanger and in the parish of Stogursey.

³ In 1543 Henry VIII granted him the site of the Hospital, with land called Smalleroft.

Bridgwater, which Leland says was 'a thing notable',¹ and the site of the Priory of Bath, together with the adjoining land and with Prior Park.² He selected the Grange of Barton as his residence, and dying in 1570 was buried in the church of St. Mary the Virgin and St. Andrew, Pitminster. His tomb stood on the s. side of the chancel,³ but was removed to the w. end at some later date, while the Renaissance monuments to his son and his grandson, their wives and their children, still occupy conspicuous positions on either side of the chancel.

The effigy of Humphrey Colles depicts him in a doublet buttoned in front showing the collar of the shirt worn close about the neck and fastened in front. At an earlier period the hem of the shirt was drawn together with laces which caused the ruckling of the material into closer gathers, and thus it came about that the hem frilled out round the neck and became a visible collar. The frilled cuffs of the shirt can be seen at the wrists. This rich landowner who received the spoil of several religious houses is dressed like the men of his time in tight-fitting hose and small breeches, bagged and puffed, which at a later date developed into the enormous trunk-hose so fashionable in the later years of the reign of Queen Elizabeth. Over all he wears a sleeveless cloak which was probably dark coloured and lined with satin or silk, or even cloth of gold. This cloak being open in front permits us to catch a glimpse of the girdle round the waist with the *bragetto*, or jewelled pouch, attached to it. The deathlike posture of the body and the hands raised in prayer are indicative of the medieval ideal, although the effigy is made in the Renaissance period and the costume is that of the last quarter of the sixteenth century.

In the same church a large monument of alabaster and coloured and veined marbles stands against the n. side of the chancel, while under the remodelled arched canopy (1869) is

¹ *Itinerary*, ii, 96.

² King Henry VIII by letters patent bearing date 16 March 1543 granted him the site and buildings of the Priory, which he sold soon afterwards to Matthew Colthurst, whose son Edmund in 1560 made the city of Bath a present of the church with the ground upon the e., w. and n. sides of it.

³ Collinson (iii, 287) indicates this fact: 'On the same side of the chancel (south) is another tomb, with the effigy of a man lying thereon.'

the effigy of John Colles, son of Humphrey Colles, and at his side is that of his wife Anne, daughter of Sir John Thynne. On the front of the table-tomb, on either side of the inscription, is a bas-relief of their six children kneeling on cushions—three sons on one side and their three sisters on the other. The father is represented in plate armour with head bare and hands raised in prayer, and each son is a small replica of him save that their swords are missing or, possibly, were never carved. The daughters are dressed in the same costume as their mother: the eldest however holds a skull, indicating that she had died before her parents. The monument was erected soon after the death of Anne Colles, which took place in 1588.

The tight-fitting bodice of Mistress Anne Colles, daughter of a wealthy Somerset landowner, may have been made of bombazine, or a silk and cotton stuff manufactured at Norwich, while the series of lappets or small flaps round the bottom spread outwards on the farthingale. Her hair is drawn up over a pad some four and a half inches above her forehead, while English bone-lace made at Honiton in Devonshire adorns her upstanding collar, and her stiffly embroidered petticoat is hidden beneath her rich coloured over-gown. Surely our Mistress Anne Colles, who 'departed this life' some three months before the destruction of the Invincible Armada, was indeed bravely attired when she called in state on her fashionable neighbours, or took her seat on a Sunday morning in the pew then assigned in Pitminster parish to the inappropriate rector who lived at Barton Grange. Three sons and three daughters are depicted kneeling as weepers on the front of the tomb. At the feet and head of Anne Colles are placed effigies of two young babies. No skulls are laid near them, and they therefore represent infants alive at the time of her death, and as they are exactly alike we conjecture that they may have been twins. The hands of both infants are broken at the wrists, and the feet cut off with the bottom of their gowns.

On the wall above the effigies is a shield of arms which was repainted at the drastic 'restoration' this monument underwent in 1869. The six quarterings appear to have been reproduced with some degree of accuracy, but Mr. Roland Paul, F.S.A., points out that in *The Visitation of Somerset, 1531*,

the Colles arms are given as *Gules on a chevron between 3 leopards heads argent, an ermine spot*, while the artist of 1869 has depicted *five ermine spots*. The shield of arms was evidently adopted by John Colles, father of Humphrey Colles, and therefore the grandfather of John Colles whose monument in Pitminster Church we are now considering. John Colles, senior, married Alice, daughter of William Monke¹ and the additional five quarterings were added to the shield after their marriage, representing the families of Monke, Pollard, Valletort, Ashe and Tilly of Devon with whom the Monke family were connected. Above the shield of arms is the crest of the Colles, *on a mount vert an Eagle displayed argent, ducally gorged and membered or*.

Sir Amyas Poulett died in London in 1588 and was buried in St. Martin-in-the-Fields, but on the rebuilding of that church the parishioners, for some unknown reason, refused to re-erect the monument in their new church, and thus it came about that the first Earl Poulett removed the body, effigy and monument in 1728 to Hinton St. George, and it is placed against the w. wall of the Poulett chapel. The French inscription is probably the latest in that language on an English monument, and the one with the initials E.R. has been attributed to Queen Elizabeth. The elaborate shield of arms with its supporters, mantling and crest on wreath, has been carefully studied by our member, Mr. Roland Paul, F.S.A., and his investigation shows that the shield, quarterly of eight, represents the arms of Poulett, Reyney, Credy, Poynings, Bosco, Denebaud, Gifford, Powtrel or Pyntrell. These quarterings and Mr. Paul's valuable notes are printed in a footnote.²

¹ *Visitation of Somerset*, 1531, p. 16.

² Supporters, *dexter* a savage man, *sinister* a savage woman both proper, wreathed about the loins and temples with leaves vert, crest on wreath, a hand holding a sword all proper.

1. *Sa.* 3 swords in pile arg. hilts and pommels or. Poulett.

2. *Gu.* 2 wings conjoined in lure arg. Reyney.

Sir John Poulett of Rowde, Wilts. = Eliz. dau. of Thos. Reyney of Sherston in N. Petherton. See *Visitation of Somerset*, 1531, p. 59.

3. *Az.* 6 mascles 3 + 3 arg. Credy.

The mascles are or on monument. Sir John Poulett of Goathurst, Som. = Eliz. dau. of Wm. Credy [of Credy (Crediton ?) Co. Devon]. See *Vis. of Somerset*, 1531, p. 59.

Sir Amyas Poulett was Lieutenant-Governor of Jersey and on the death of his father, Sir Hugh Poulett, he succeeded to the post of Governor, but being a convinced Puritan he distinguished his rule of the island by repressing the Roman Catholic religion and offering an ostentatious protection to Huguenots from France. He gained, however, the confidence of Sir Francis Walsingham, and in 1585 he was nominated to the responsible office of keeper of Mary Queen of Scots and was made a privy councillor. Mary protested against the selection of Poulett, as she feared his puritanical fervour, and Queen

4. *Barry of ten or and vert over all a bend gu.* Poynings.
The monument gives *barry of ten*, but Poynings is Barry of six (see *Papworth*, p. 187). Sir John Poulett=Constance Poynings, dau. and h. of Sir Hugh Poynings by his 2nd wife Eleanor, dau. of John Welles. This Sir John Poulett was the grandson of Sir John Poulett who mar. Eliz. Credeney.
5. *Arg. a chevron gu. betw. 3 garbes vert.* de Bosco.
Sir John Denebaud, Ld. of 'Porscuet' (Portskewett) in Wales=Alice dau. and h. of Thos. Gifford of Henton. See *Vis. of Somerset*, 1531, p. 20. Thos. Poulett (son of Sir John Poulett of Goathurst)=Alice dau. of Bosco (as his 2nd wife) of Alberton (Halberton?), Devon. See *Vis. of Somerset*, 1531, p. 60; *Collinson*, ii, 73. Alice dau. and h. of John de Bosco appears however to have been the wife of Hen. Burton, and Alice their dau. and h. of Margaret=Thos. Poulett. See *Vis. of Somerset*, 1531, p. 59.
6. *Az. on a chief arg. a demi lion rampant gu.* Denebaud.
Sir Wm. Poulett=Eliz. dau. and h. of T. Denebaud of Hinton St. George. See *Vis. of Somerset*, 1531, p. 60.
7. *Gu. 5 lions passant in pale arg. armed and langued az. a label of three az.* Gifford.
The label is painted *gu.* on monument, should be *az.* See *Papworth*, pp. 162-3. See note for No. 3.
8. *Arg. a fesse between 3 cinquefoils gu.* Powtrel or Pynntrel.
The family of Powtrel were ancient owners of Hinton St. George. See *Collinson*, ii, 166.

Richard Symonds' *Diary of the Civil War* (Camden Soc. 1859; original MS. 17062 B.M.) records the heraldry at Hinton St. George both in glass and on monuments (pp. 110-114). East window, *Az. on a chief arg. a demi-lion rampant gu.* Denebaud. (p. 110). South window, Poulett quartering Reyney. (p. 110). The wings are represented as *ermine*. North window of n. chapel, Poulett impaling *az. six mascles 3 + 3 arg.* Credeney. Poulett impaling Bosco.

In a paper on 'The Heraldic Stained Glass at Hassop Hall, co. Derby', in *Journ. Derbyshire Arch. Soc.* xxxi, pp. 216-217, is a shield of Charles Poulett, 1st Duke of Bolton, of 16 quarterings, including Poulett, Credeney and Poynings.

Elizabeth replied to her prisoner in an autographic letter that Poulett was a man who had done his duty. It was about this date Poulett told Walsingham that if an attempted rescue of Mary seemed likely to prove successful, he was prepared to kill his prisoner rather than yield her alive. His bitterness to this unfortunate lady was extraordinary, and yet after the trial, and before Elizabeth had signed the death-warrant, in a letter written by Secretary Davidson it was hinted that he might relieve the Queen of England from a most distasteful task by murdering Mary secretly. To this he replied that he could not perform 'an act which God and the law forbiddeth'. Elizabeth stigmatised Poulett as a 'dainty and precise fellow, who would promise much but perform nothing'. Neither could Mary's agents bribe Poulett by specious promises to assist Mary to gain her liberty, and he declined to neglect his duty through 'hope of gain, fear of loss, or any private respect whatsoever'. After the execution of Mary had taken place, Elizabeth expressed her full satisfaction with his performance of a difficult task, and he was appointed Chancellor of the Order of the Garter. Sir Amyas Poulett died in 1588 and was buried in the church of St. Martin-in-the-Fields, London; but when that church was rebuilt in 1728 the parishioners refused to permit the re-erection of the monument in their new church, and the first Earl Poulett removed the body, effigy and monument to the Poulett chapel in the parish church of Hinton St. George.

The effigy rests on a bass-matting rolled up beneath the head and feet, the head uncovered, the hands raised in prayer, plate-armour is worn, and this gives a good example of that distinctive protection of the thighs to those who wore armour in this period, showing that long tassets consisting of several lames placed over the laminated thigh-pieces were actually required as an additional protection against the penetrating power of leaden bullets. The scalloped edge of the material beneath these tassets can be seen on this effigy. The arrangement for the effigy to repose on a roll of bass matting¹ and other

¹ Effigies represented as laid on bass-matting usually follow a fashion of the early years of the seventeenth century. There is a wooden effigy to Sir William Oglander at Brading, Isle of Wight, where a method is adopted which

details indicate that it was not sculptured immediately after the demise of Sir Amyas Poulett, and some short time appears to have elapsed before it was placed on the table-tomb in the church of St. Martin-in-the-Fields.

The effigies of Sir Anthony Powlett and his wife Catherine, the parents of the first Lord Poulett, are placed on a table-tomb surmounted by a canopy with an arched soffit adorned with forty-eight small shields in panels. This sumptuous tomb is a good example of English Renaissance work, but the classical details are somewhat imperfect in the manner of introduction, yet the effect produced is not unpleasing and is certainly picturesque.¹ Sir Anthony is represented in plate-armour and his head rests on his helmet, but the care bestowed on producing a beard of six inches in length seems to indicate that this was a feature familiar to the sculptor, who was probably a Somerset man, as the monument and effigies are made from a block of very fine-grained Bath freestone.² Sir Anthony's wife, Catherine, lies on his right on account of her superior rank, being the daughter of Sir Henry Norris, baron Norris of Rycote, and an escutcheon on which the coat-of-arms of her family are blazoned surmounts the monument. She died in 1600, and is portrayed in all the picturesque costume of the later years of the reign of Queen Elizabeth, in petticoat, divided gown with a raised edging, stomacher adorned with lace, double ruff at the neck, and a Paris head-dress richly decorated with pearls and jewels, while the lappet is turned up and laid on the top of the head. The sides of the table-tomb show small kneeling figures of their ten children—the five sons on the N. side and the five daughters on the S. side—and each is a replica of the father or mother.

is very similar to the arrangement the sculptor made for the effigy of Sir Amyas Poulett. See Fryer's *Wooden Monumental Effigies in England and Wales*, pp. 65, 84-5, Pl. xxix.

¹ Richard Symonds' *Diary of the Civil War*, p. 113, gives the Poulett achievement of arms 'carved on the N. side over the statue of him', i.e. Sir Anthony Poulett. The quarterings are in all respects similar to those given on the shield of arms on the monument to Sir Amyas Poulett, brought from St. Martin-in-the-Fields in 1728, except that it is not in colour, and the *six* *mascles* in the coat-of-arms for Credeney are given as of *six fusils*.

² The Great Oolite.

Sir Anthony Poulett succeeded his father as Governor of Jersey and his rule was distinguished by extreme severity, and his uncle George Powlett, bailiff of Jersey, encouraged his nephew in his autocratic policy. This however was brought to a head in 1589, when he imprisoned three jurats of Jersey for daring to question his authority. A commission from London in the following year inquired into the grievances of the islanders, but both Sir Anthony and his uncle were exonerated from blame. Ten years later Sir Anthony died at Hinton St. George, and this splendid monument was erected probably in the following year, when his wife also passed away.

All the effigies in the church of St. Catherine, Montacute, are very puzzling to those who have made any study of them. In one of our earlier papers¹ we have drawn attention to the fact that Collinson has made a serious mistake in attributing the two oldest as representing ancestors of the Phelips family of Montacute, ascribing to them the names of 'David Phelips and Anne his wife who died in 1482'.² The name of 'David' does not, however, occur in their pedigree. In this paper we have three more effigies to consider, and these again present certain difficulties. Against the N. wall of the N. chapel is a canopied tomb which has undergone some structural alterations since it was erected, while the shield of arms surmounting the monument, as well as the panels with inscriptions at the back, above the effigies, are comparatively modern. The weight of evidence leads us to believe that these two effigies were to the memory of Thomas Phelips and his wife, daughter of John Smythe of Long Ashton, and were erected in the closing years of the reign of Queen Elizabeth by their youngest son, Sir Edward Phelips, Speaker of the House of Commons, Master of the Rolls, and builder of Montacute House, between 1588 and 1601.

On the soffit of this monument three armorial bearings are used as decorations: 1, *an eagle's head erased*; 2, *a rose*, 3, *a lion rampant, gorged and chained*. The two first are charges on the Phelips quarterly coat. No. 1 *the eagles' heads* were first introduced by a marriage of a daughter of Phelips of Herefordshire,³ not long before 1591, for in that year there was a coat

¹ *Proc. Som. Arch. Soc.* lxx, 59-60, 76.

² *Collinson*, iii, 314.

³ *Three eagles' heads on a chevron*.

in ' Mr. Phillip's house in Montagu ' of *argent a chevron between three roses gules seeded and barbed vert* Phelips of Montacute, impaling *three eagles on a chevron* Phelips of Herefordshire. Mr. John Batten, F.S.A.,¹ has pointed out that if these *eagles' heads* indicated the Herefordshire match, the tomb could not refer to Thomas Phelips who died in 1588, as his wife was a Smythe of Ashton Court, and there is no suggestion that he was married twice. The *lion rampant* may refer to some alliance with the Phelips of Pembroke, as their coat-of-arms is: *Argent a lion rampant, gules, ducally gorged and chained or.*

We have still one more problem to face, and it appears that Richard ' Philipps ' of Winterbourne Whitchurch, Dorset, died in 1606, and he requested his executors to remove his wife's body from Langport, as she had predeceased him, and to expend £20 on a monument for himself and his wife in the church at Montacute. The difficulty arises as to whether this tomb was to Richard ' Philipps ' and his wife, or to Thomas Phelips and his wife. However, the wife of Richard ' Philipps ' belonged to the family of Skerne or Skrine, and their arms were *three castles, quartering a lion rampant, with a castle for the crest.* On the soffit of this monument we have *a lion rampant*, but no castle, which in this case would have had precedence over *the lion*, so we consider this tomb was not erected to Richard ' Philipps ' and his wife.

Thomas Phelips is represented in plate-armour and trunk-hose, ruffs round neck and wrists, while his wife Elizabeth wears an embroidered petticoat, divided gown, full sleeves, cart-wheel ruff, pleated partlet at neck and a Paris head-dress (Pl. VIII, fig. 1).

There is another effigy of a lady in the N. chapel of Montacute Church which Collinson says is ' of Bridget Phelips 1508 ' ² (Pl. VIII, fig. 2). This is a most remarkable statement, and the historian of Somerset has indeed made a stupendous mistake in both name and date of death of this lady. There was however such a lady as Bridget Phelips, but she died in 1634 or 1635, that is, over one and a quarter centuries after the date Collinson says she passed away. The costume of the lady

¹ *Proc. Som. Arch. Soc.* xxxii, i, 63-4.

² iii, 314.

under the canopied monument, and the lady on the low table-tomb, informs us that they were both made within a few years of the death of Queen Elizabeth, while the similarity of the patterns on the cushions under the heads, the head-dresses and other details indicate that they were not only turned out of the same workshop, but were probably made by the same craftsman. It seems likely that this effigy was erected by Sir Edward Phelips to the memory of his first wife, Margaret, daughter of Robert Newdegate of Newdegate, Surrey, who died in 1590.¹ All five effigies, the canopied monument, and table-tombs are made from Ham Hill stone.

The mutilated effigy of Henry Clarke and fragments of his monument are preserved in the chapel on the N. side of the chancel in the church of St. Cuthbert, Wells. A sketch of this tomb under the initials W.W.W. and the date 1841 may be seen in Braikenridge's illustrated *Collinson* in the Society's library at Taunton Castle, with a pencil note of 1848 stating that the monument was to be removed. This did not take place however until 1856, and now only the mutilated effigy and fragments of this fine sixteenth-century monument remain. One of these fragments, now built into the E. wall of the N. chapel, shows the shield of arms, Quarterly, first and fourth, *Or two bars azure in chief three escallops gules.* Clarke, second and third, *Argent three arrows (Bird bolts) in fess sable* Risedon (or Risdon). Above is helmet, mantling and crest, *a demi eagle, wings addorsed*, below this inscription :

C L A R A ❀ C H A R
 A ❀ C L Æ R C K O
 A^o DNI ❀ 1587.

Collinson gives this 'singular' inscription in his *History of Somerset*, and Jewers and other writers merely transcribe it without comment. The editor of our *Proceedings* reminds us that in putting *carus* into either the English or French language, an 'h' has been inserted, and although the classical word is *carus*, yet an 'h' was inserted in late church Latin, very frequently, and the Dean of Wells considers that the *Clara* may

¹ *D.N.B.* xlv, 144.

have been the name of his wife or daughter,¹ and so we have 'Clara, dear to Clarke' in the weird humour of Somerset.

The effigy is portrayed in a suit of plate-armour of the later period of the reign of Queen Elizabeth, showing trunk-hose, lamboys and a stiff cart-wheel ruff round the neck.

On the wall of the s. aisle in the church of All Saints, Poyntington,² is a pleasing mural monument of alabaster, erected to the memory of George and Mary Tilly by their son-in-law, Sir Edward Parham, knight. They are represented as kneeling on large tasselled cushions, facing each other, on either side of a faldstool covered with blue drapery edged with gold fringe, having a large open book resting on each side of the desk. Behind the lady kneels a somewhat smaller effigy to their daughter Elizabeth, who was the wife of Sir Edward Parham. George Tilly is depicted in half armour and bombasted hose; his head is bare and he wears a rounded beard. His wife is portrayed in gown, bodice with tight-fitting sleeves and cuffs, mantle, ruff round the neck and a Paris head-dress having the lappet falling behind, while her daughter is shown in a precisely similar costume. Sir Edward Parham was a Roman Catholic gentleman and was a great friend of his neighbour, Sir Walter Raleigh, who lived at Sherborne Castle,³ and he appears to have been involved in plots in the early part of the reign of James I, and was accused of participating in the 'Bye' conspiracy, being arraigned in the Castle of Winchester. Sir Edward Parham was alone acquitted, pleading that a design to rescue the King from the hands of those who might detain him in captivity could not in justice be considered treason.⁴

¹ In Henry Clarke's will he directs that his body should be buried near that of his daughter in the church of St. Cuthbert's, Wells.

[² Poyntington is now in Dorset for civil purposes, being transferred to that county in March 1896.—Ed.]

³ Queen Elizabeth sublet the Castle of Sherborne to Raleigh in 1592, and it was here that the celebrated indenture was drawn up by which Raleigh received the income to himself for life and which conveyed all his estates to his eldest son, and one of the witnesses to this document is Edward Parham. The indenture was signed on the 12 April 1603 and is known as the 'Imperfect Deed', because the clerk who copied it from the rough draft missed out the words 'that ye said Walter Raleigh should stand and be seized'.

⁴ Howell's *State Trials*, ii, 61; and a letter from Francis Anniger in the Loseley MSS. 374.

He left the country in 1603 and appears to have died abroad ; Dame Elizabeth Parham continued to reside at Poyntington Manor, and her son John in 1618 appointed the Rector who succeeded Thomas Blobole who died in 1617.

Sir Francis Hastings was the fifth son of Francis, earl of Huntingdon, and was Member of Parliament several times for Leicestershire and Somerset and once for Bridgwater. He was knighted by Queen Elizabeth and was a champion of the Puritan party, but a petition he presented to King James I was in the eyes of the Privy Council ' a factious and seditious ' document, and they ordered him to retire to his country house and to refrain from meddling in public affairs. Having no children he sold his possessions in North and South Cadbury, and dying in 1610 was buried in the tomb he had erected in North Cadbury Church for his wife, who had predeceased him some fourteen years.

The effigies of Sir Francis and Lady Magdalen Hastings were existing in 1791 when Collinson saw their monument on the N. side of the chancel of the church of St. Michael the Archangel, North Cadbury. At that date it appeared to require some repairs, as he remarks that ' the Gothick ornaments, carvings, and cherubs holding the arms are now defaced '. Since then the tomb and effigies have disappeared completely.¹ Collinson says that there was no inscription to the memory of Sir Francis Hastings, but the long rhyming epitaph to his wife of ninety-six lines was engraved on brass and secured to the wall above the effigies.

On the E. wall of the s. transept (the chapel of Our Lady) in the church of S^t. S^t. Peter and Paul, South Petherton, is the mural monument of Henry Compton (*ob.* 1603) and his wife, which was injured in Puritan times, and was still more seriously mutilated during the restoration of the church in 1861. The arch and shallow canopy of this painted monument has been

¹ The writer of the monograph on ' Sir Francis Hastings ' in the *D.N.B.* xxv, 117, appears to be unaware that the monument and effigies no longer exist, and refers to them as still in the church at North Cadbury.

The rhyming epitaph to Lady Hastings written by her husband is given in *Collinson*, ii, 68-70. It is also printed in Nichols's *Leicestershire*, iii, 588-589, and Bell's *Huntingdon Peerage*, 58-59.

cut away on the s. side, as it overhung the e. window of the chapel. There is, however, a sketch dated 1850 and initialled W.W.W. in Braikenridge's illustrated *Collinson* (iii, pt. 1, 112) in Taunton Castle, showing this monument as it existed at that date. Here we find the effigies of Henry Compton and his wife kneeling at a faldstool as we see them now. The lady is dressed in a black gown, bodice with tight-fitting sleeves, large ruff round the neck and a close-fitting black cap on her head; while her husband wears a doublet with a sword-belt, long breeches or pantaloons and high boots. Both figures are somewhat long and emaciated. Above the canopy are the armorial bearings of the Compton family, *sable, three close helmets, argent*, surmounted by helmet and mantling. The sketch of 1850 shows that this monument originally stood on the pavement flanked by rectangular pedestals, and in compartments below were kneeling figures of four of the daughters, while the youngest kneels against the s. pedestal. At that date only two (an elder daughter and the youngest), dressed like their mother, were existing. The others are only portrayed as fragments.

Below the monument is a small memorial brass which was discovered about 1880, during repairs at a farmhouse on the 'Moor' estate. It was affixed to a beam, and as it had belonged evidently to the Compton monument it was returned to the church. (See Topographical Index, p. 53.)

The last reigning monarch of the House of Tudor possessed many of the faults of her family, yet even her bitterest enemies admit her vigour, her penetration and her vigilance, and in the critical year of 1588, when Spain threatened to invade our island shores, Queen Elizabeth inspired many a valiant Englishman to assist in the preparation for the defence of Queen and country.

The effigy of Sir John Stawell (Pl. IV) in the church of St. Thomas of Canterbury, Cothelstone, is to one of those typical West of England country gentlemen of the sixteenth century. Few Somerset men were, in this respect, more zealous than Sir John Stawell, and in the pages of *A Quantock Family*¹ we become acquainted with his many activities, and

¹ p. 69.

the expenditure of strength and wealth¹ in the defence of the land he loved so well. He was appointed a colonel of one thousand men, assisted by five captains with lieutenants and other officers, and he also advanced a sum of money.

The beautiful memorials to this fine old English gentleman and his wife are the work of an unknown artist. The features of both knight and lady are so well portrayed that we fain conjecture the statuary had before him some paintings, sketches or even death-marks which were a guide to him in the skilful execution of his work. The trunk-hose, tall boots fitting well up the legs, the half-armor of the knight, the costume of the lady with her Paris head-dress, over-gown with sleeves slashed open from shoulders to wrists and ruff round the neck, indicate the close of the spacious reign of Queen Elizabeth. Until 1863 the monument possessed a canopy, and at that date stood in a corner of the nave covering the door to the rood-loft. Collinson (iii, 252), however, says it stood in 1791 under the nave arcade, but as it originally possessed a canopy this is unlikely, and the Somerset historian is evidently confusing it with some other effigy in another church. At times Collinson makes grievous errors, as we have seen in his mention of the effigies at Dunster, Montacute and other places, probably the unfortunate result of trusting to his memory and not taking rough notes at the time of his visits. The monument is now placed in the s. chapel and is, alas! somewhat damaged, and the lady's left arm, the hem of her gown and both her feet have been cut away, as well as one side and the lower end of the table-tomb. The shield of arms (Gu. *a cross lozengy argent*, Stawell; impaling *Or, a chief indented gules, a crescent for difference*, Dyer)² and the inscriptions are lost, unfortunately; yet in spite of these misfortunes the monument and effigies remain one of the most dignified we find in Somerset churches of this period, and with a canopy it must have been a fine work of art.

¹ He contributed £100 to the defence of his country which, at that date, was a considerable sum of money.

² Sir John Stawell married Frances, daughter of Sir Thomas Dyer of Sharpam, Somerset, for his second wife and she died in 1600. It is probable that Sir John had the tomb and both effigies made between her death and his own demise in 1603.

Mr. L. Richardson, F.R.S. EDIN., F.G.S., has given such generous consideration to the various geological questions arising in connection with this series of papers that we have been able not only to assign the material from which the medieval monumental effigies of Somerset were sculptured, but also to indicate the places where the craftsmen had their workshops.

There are seven varieties of rock from which the larger number of the effigies were made. Many early effigies in England were fashioned out of Purbeck marble—a freshwater shell-stone. Only five, however, are found in this county, as freestone was plentiful and the carriage from Corfe, South Dorset, was difficult and costly. Two are mutilated effigies (*c.* 1290) in Charlton Mackerell churchyard,¹ one is a ‘lady’ (1290–1300) at East Coker,² and two are incised effigies—a ‘knight’ at Chelvey (*c.* 1260) showing French influence,³ and one (1274) of Bishop Button (2nd) (the saint) in Wells Cathedral.⁴

The Somerset oolites used for medieval monuments and effigies are (*a*) Bath freestone (the great oolite); (*b*) Doulling stone (a coarse oolite); certain beds worked in medieval times were so similar to (*c*) Dundry stone that only an expert geologist can detect the difference; (*d*) Ham Hill stone (a coarse yellow oolite).

No medieval effigies remain in Bath Abbey, and consequently we are deprived of a large amount of splendid work which the clever imagers of Bath executed. We may well believe that this Abbey was once a great storehouse of art, when we see the sumptuous memorials sculptured out of the great oolite to Sir Matthew de Stawell (died 1379) and his lady, in Cothelstone Church,⁵ and the noble effigies of Sir Thomas and Lady Hungerford (1412) in the Castle chapel, Farleigh Hungerford,⁶ surrounded by a medieval grille. Surely

¹ *Proc. Som. Arch. Soc.* lxiv, 34 *n.* 1, 35 *n.* 1, 38–39.

² *Ibid.* lxiv, 31, 34, 36, 37, 38, 41.

³ *Ibid.* lxxi, 38–40, 51, Pl. VII, fig. 1.

⁴ *Ibid.* lxxi, 40–41, 56, Pl. VII, fig. 2; Pl. VIII.

⁵ *Ibid.* lxxv, 29, 43–44, 111, figs. 1, 2; lxxvii, 28, 33, Pl. II.

⁶ *Ibid.* lxxvii, 28, 33–34; lxxviii, 49.

such magnificent monuments were indeed masterpieces from the Bath ateliers.

Not one of the original effigies of the seven Saxon bishops now exist in Wells Cathedral, and their present memorials were sculptured from Doulting freestone (a coarse oolite) for new coffin lids to be placed in Bishop Reginald's quire. Two¹ date from about 1200, three were carved in the first decade of the thirteenth century, while those of Bishops Dudoc and Gisa² were sculptured about 1230. Ten years later we know that three effigies were fashioned by the Doulting craftsmen. One straight-legged 'knight' was despatched to Salisbury Cathedral to be placed on a richly painted wooden table-tomb as a memorial to the great Earl of Salisbury (Longespée).³ Two other 'knights' made about this date of Doulting stone, and formed on the motif of the Purbeck marble models, are found at Shepton Mallet.⁴ Through future years good work was undertaken by the Doulting imagers; but their great achievement in the thirteenth century was the wonderful and inspiring sculpture adorning the w. front of Wells Cathedral.

The stone quarried on Dundry Hill (inferior oolite) was worked up in the ateliers of Bristol, and as the w. front of Wells Cathedral approached completion some of the imagers were absorbed into Bristol workshops. One such craftsman about the year 1240 evidently carved the calm reposeful effigy of the elder of the two 'knights' at Tickenham from a block of Dundry stone.⁵ Water-carriage conveyed the splendid work of Bristol craftsmen far and wide,⁶ and many found their homes in Somerset churches. Few of these fine monuments and effigies were more magnificent and richly executed in every detail than the one of Sir John and Lady Newton in their

¹ Bishops Levericus and Sigar (c. 1200), *Proc. Som. Arch. Soc.* lxi, 18-30, Pl. I, figs. 1, 2.

² Bishop Burwold, an unknown bishop, and Bishop Eilwin (1200-1210) *Proc. Som. Arch. Soc.* lxi, 18-30, Pl. II, figs. 1, 2, 3; Bishops Dudoc and Gisa (c. 1230) *Proc. Som. Arch. Soc.* lxi, 18-30, Pl. II, figs. 4, 5.

³ *Proc. Som. Arch. Soc.* lxxii, 47.

⁴ *Ibid.* lxxii, 47-48, 83-84, Pl. II, figs. 1, 2, 3.

⁵ *Ibid.* lxxii, 49, 84-85, Pl. III, figs. 2, 3.

⁶ *Archæologia*, lxxiv, 1-72, Pl. I-XXIV. *Monumental Effigies made in Bristol (1240-1550)*, by Alfred C. Fryer.

Chantry chapel, Yatton Church,¹ or of Sir Richard and Lady Choke in their chantry, Long Ashton.² In the features of the wealthy landowner of Yatton, and the learned judge of Long Ashton, we believe the Bristol craftsmen endeavoured to give us portraits of men well known to them; while those charming and dainty angels with wings uplifted, and quills and featherings so faithfully reproduced in the canopy of the Long Ashton monument, are the unique product of Bristol imagers.

From the days of the Roman occupation the Ham Hill stone (a coarse yellow oolite) has been quarried, and during the Middle Ages this source of material was largely used in Somerset for monumental effigies. Some beautiful and delicate work was produced from this rock in medieval times, and the workshops were situated, probably, at Ilchester. One of the most remarkable and interesting monumental works by these Ham Hill imagers is the effigy of Sir John Domer (1320–1325) in the nave of Pendomer Church.³ The technique of this figure is of a high order, and is placed under a unique canopy possessing a battle-mounted cornice supported by two fourteenth-century peasants standing on brackets, and surmounted by iron spikes or prickets for candles, which were lighted on the obit of the dead knight.

Beer stone (a hard chalky limestone), quarried at Beer on the coast of Devon, was worked up in Exeter ateliers. It is interesting to note that several effigies made from this rock are found in Somerset churches, showing that as a commercial undertaking this stone was able to compete with Somerset oolites. The most interesting monuments and effigies made from this rock are two pairs of effigies and their canopies⁴ in the Poulett chapel, Hinton St. George. These effigies of Sir Amyas (died 1537) and Sir Hugh Poulett (died 1572) with their wives, and the canopies, were sculptured during the lifetime

¹ *Proc. Som. Arch. Soc.* lxx, 65–66, 84–85, Pl. XI, figs. 1, 2, 3; lxxvii, 62–63, Pl. XV, fig. 1.

² *Ibid.* lxxviii, 35, 51–52, Pl. XI, figs. 1, 2.

³ *Ibid.* lxxii, 53–54, 80–81, Pl. VIII, figs. 1, 2. Five iron prickets out of the original fourteen are still remaining.

⁴ The table-tombs are made of Ham Hill stone.

of Sir Hugh,¹ and are an interesting blend of medieval Gothic and early Renaissance detail.

The distance from the Chellaston alabaster quarries in Derbyshire was such that the freestone imagers of the West of England were able to compete successfully with the alabastermen during the fifteenth century, and it was only the wealthy families or distinguished ecclesiastics who could afford to order tombs and effigies from the Midlands. There are consequently only a few effigies made of alabaster in Somerset. In Wells Cathedral there are four. One is to an unknown precentor in the chapel of St. Calixtus, with the mutilated remains at his feet of four clerks singing at a desk,² and three are to bishops of Wells. The one of Bishop Ralph of Shrewsbury (died 1363)³ is a comparatively early alabaster effigy, and is excellent in modelling, pose and detail. The effigy of Bishop Harewell (died 1386),⁴ with feet placed against two hares, has all the vestments carefully depicted, while the one of Bishop Thomas Beckington⁵ in the chantry he consecrated in 1452, some thirteen years before he died, is surrounded by an exquisite grille of fifteenth-century metal-work.

In this small group of alabaster work attention must be drawn to the fine tomb-chest and effigies of Lord Chief Justice Newton and his wife in the Wyke chapel in Yatton Church.⁶ The Lord Chief Justice is represented in a serjeant's coif of white silk, his official robes and a collar of S.S., while suspended from his belt is a long dagger of the cinquedeua type, having drooping quillons, and an ornamental scabbard with two small knives (*bastardeau*) in sheaths fastened on its face, and a circular *gypcière* which may have held his official seal.

It seems not unlikely that some alabaster man who may have learnt his craft in Nottingham was attached to a Bristol workshop about the middle of the fifteenth century.⁷ He made

¹ *Proc. Som. Arch. Soc.* lxxii, 33-35, 41-43, Pl. VII, figs. 1, 2.

² *Ibid.* lxix, 18, 19 n. 1, 28-29, Pl. V, fig. 1.

³ *Ibid.* lxiv, 38 n. 1, 2, 53-54, Pl. IX, figs. 1, 2, 3.

⁴ *Ibid.* lxiv, 38, 54, Pl. X, figs. 2, 3.

⁵ *Ibid.* lxix, 16, 28-27, Pl. VII, VIII, figs. 1, 2.

⁶ *Ibid.* lxviii, 34 n. 1-3, 61-62, Pl. XIV, figs. 1, 2, 3.

⁷ *Ibid.* lxix, 22 n. 2-7, 23, Pl. VI, figs. 1, 2, 3.

no effigies as far as we know ; but he executed some very beautiful work, and examples of his craft may be seen on the alabaster tomb-chest and table for the monument of an unknown ecclesiastic in the chapel of St. Calixtus, Wells Cathedral.¹ The tables portraying these medieval canons in their quire habit, as well as the group of the Holy Trinity, and a charming Annunciation, are very lovely works of art, and as naive and truly beautiful in conception as any sculptured during the fifteenth century in Nottingham workshops.

A few effigies in the county are made from other local rocks than those already mentioned. The only effigy which escaped destruction in Glastonbury Abbey was dug up in 1780 and placed in the wall of the abbot's kitchen. This figure of Abbot Vigor² (1223) was sculptured from a block of local shaly limestone from the basal lower lias limestone. At Paulton may be found the effigy of a chain-mail 'knight' (1290-1300), now kept in the clock-room in the tower of Paulton Church,³ and was carved from a block of local lias limestone probably hewn out of one of the Paulton quarries. The technique of this figure is unlike an English effigy of this date as the head is uncovered, the hands elevated in prayer, the legs straight, the surcoat falls to the ankles and the shield is heater-shaped, so that it was probably made by a French imager who was not highly skilled in his craft. An effigy of a civilian (Thomas de Morton) lies in the church of Compton Martin,⁴ and was sculptured from a similar block of stone about the same date (c. 1290) as the 'knight' at Paulton and, probably, by the same imager.

In the floor of the chantry founded by Sir John Dinham (1322) in the church of St. Michael, Buckland Dinham, are two gravestones⁵ made of blue lias limestone obtained from the local outcrop of this stone at Mells. The head of a civilian is carved in relief on one and a lady on the other, and these are probably intended to represent the founder and his wife. An effigy of a priest (c. 1340) has been sculptured by some itinerant

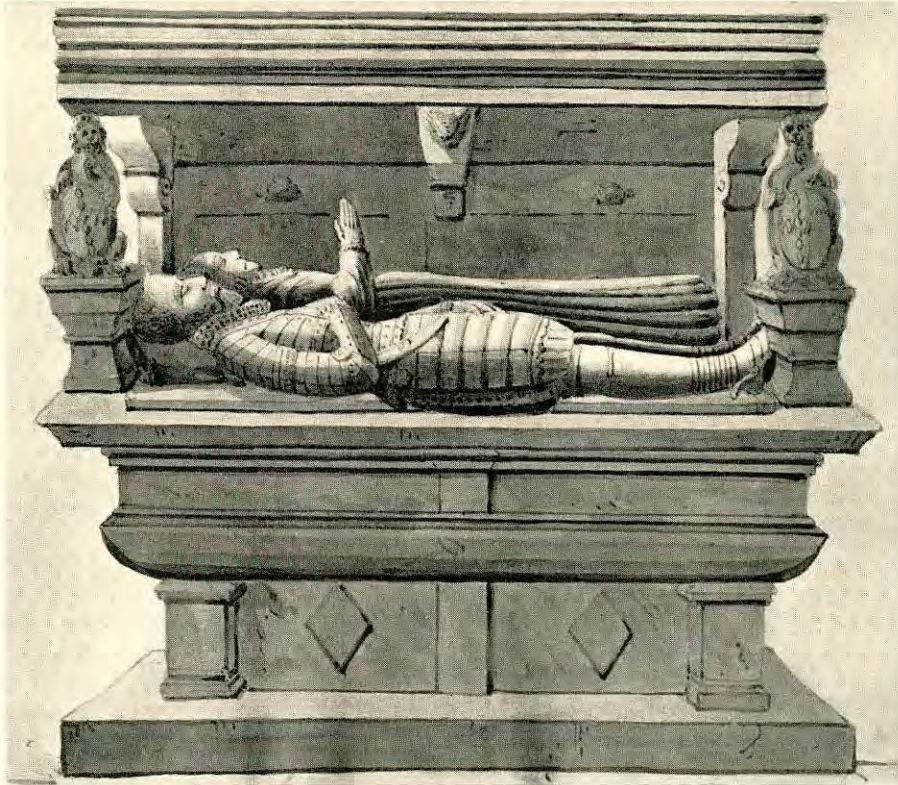
¹ *Proc. Som. Arch. Soc.* lxiix, 19 n. 2, 20 n. 1-3, 21 n. 1-5, Pl. VI, figs. 1, 2, 3.

² *Ibid.* lxvi, 35-36, 47-48, Pl. I.

³ *Ibid.* lxii, 56, 57 n. 1-6, 80, Pl. IV, figs. 1, 2.

⁴ *Ibid.* lxiv, 32 n. 3, 4, 33 n. 1, 40, Pl. III.

⁵ *Ibid.* lxx, 31, 32 n. 1, 2, 42, Pl. V, fig. 1.



COTHELSTONE. Sir John Stawell (ob. 1603) and wife, Frances (ob. 1600)
EFFIGIES IN SOMERSET CHURCHES



Fig. 1. POYNTINGTON. George Tilly (ob. 1590),
Mary his wife, and daughter



Fig. 2. WELLS (St. Cuthbert's). Henry Clarke, ob. 1587
EFFIGIES IN SOMERSET CHURCHES



Figs. 1 and 2
HINTON ST. GEORGE. Sir Amyas Poulett, Knt.
Ob. 1588



EFFIGIES IN SOMERSET CHURCHES



Fig. 1. HINTON ST. GEORGE. Sir Anthony Poulett, Knt., (ob. 1600), and wife

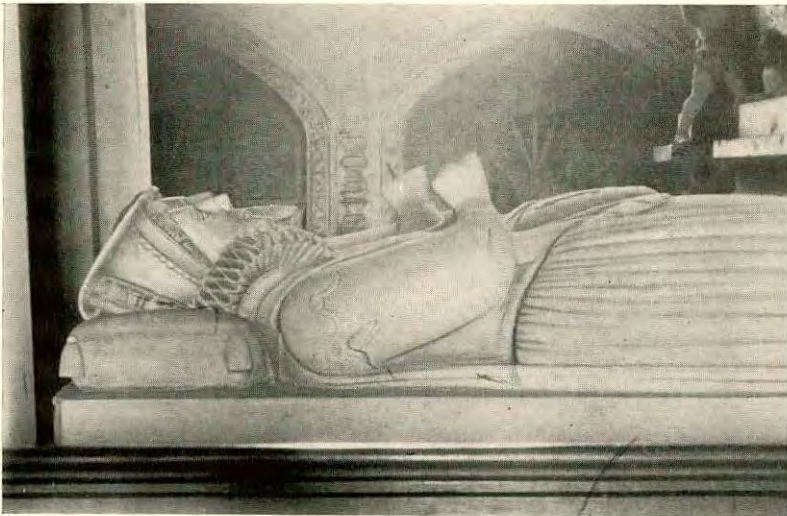


Fig. 2. HINTON ST. GEORGE. Lady Catherine Poulett, wife of above, ob. 1601

craftsman or local mason from a block of 'Downside stone' belonging to the lower portion of the lower lias. This effigy at Wrington¹ was probably carved about the year 1340. At Norton Malreward are two heads² of a civilian and, probably, his wife, sculptured on the lid of a large coffin from a block of coarse local oolite.

Two unknown civilian effigies,³ one of about 1350 and the other made some ten years later, may be seen in the church of S.S. Peter and Paul, Bleadon. They are both carved from blocks of carboniferous limestone of local origin and possess architectural canopies, while the earlier effigy wears a low-crowned hat with narrow brim turned downwards (1 in.). The 'Lady' at Cossington (c. 1370)⁴ was sculptured from a block of top limestone of the inferior oolite series of the neighbourhood of Crewkerne. The effigy was conveyed, doubtless, on the river Parret to Bridgwater and thence by road to Cossington. At East Harptree a local outcrop of 'Downside stone' forms the material from which the great monument of Sir John Newton with his twenty children represented as weepers, has been sculptured.

There are only two wooden effigies in Somerset, and yet there were probably many more in medieval times; but alas! nearly all the effigies in the large monastic churches have been destroyed, and only those in Wells Cathedral and in some parish churches now remain. The wooden effigy of a chain-mail 'knight'⁵ has been banished to the tower of Midsomer Norton, and is in a sadly mutilated condition, while the wooden figure of a 'knight' at Chew Magna⁶ (1340-50) belongs to a class sculptured in romantic attitude during the first half of the fourteenth century. In this over-restored 'knight' at Chew Magna we can discern the brilliant idealism of the medieval imager of the Abingdon school of art in his stone effigy of a 'knight' at Aldworth. The authors of *Medieval*

¹ *Proc. Som. Arch. Soc.* lxiv, 36, 55, Pl. VIII, fig. 1.

² *Ibid.* lxx, 33, 45.

³ *Ibid.* lxx, 31 n. 1, 2, 41-42.

⁴ *Ibid.* lxx, 29-30, 44.

⁵ *Ibid.* lxii, 57 n. 1-3, 59, 79.

⁶ *Ibid.* lxxvii, 22 n. 4, 23 n. 1, 2, 24 n. 1-5, 25, 31-32, Pl. IV.

*Figure Sculpture in England*¹ consider that the gifted craftsman who made this effigy appears to have 'almost modelled a dying Gaul in the type of Pergamene sculpture'. This cruelly mutilated stone 'knight' at Aldworth was sculptured some twenty years earlier than the wooden effigy at Chew Magna, yet it is nearly certain that the clever craftsman carved both.

When Professor Edward Prior of Cambridge University heard that a systematic study of the whole of the medieval effigies in Somerset was to be undertaken, he told the author of these papers that it might be the means of discovering some unlooked-for treasures. He was correct in his surmise, and we have had the privilege of recording the following three interesting and valuable finds: (a) On careful examination of the recumbent effigy on the coffin lid of the Saxon bishop Sigar,² made for Bishop Reginald's new quire in Wells Cathedral about the year 1200, an unusual ornament was noticed. This ornament was intended originally to represent a band of embroidery or metal-work round the neck-opening of his chasuble. It is now quite plain, as all colour has been scraped away, but the lower portion is symmetrically extended into three scallops. This form of band upon English effigies of this date is probably unique. The *super humerale episcoporum* was a Christian ephod which is seen on statues at Chartres and Rheims (c. 1220), on a picture in the *Metz Pontifical*, where it consists of two circular disks on each shoulder and connected across the breast with a richly decorated band. It is also found on certain figures of St. Adelp and St. Arnulph, early bishops of Metz, and on effigies of the bishops of Eichstadt, where one has a *super humerale* which is not dissimilar to the ornament worn over the chasuble of Bishop Sigar.

When new coffins were made a few years ago for the bones of seven Saxon bishops, the sculptured lids were placed erect against a wall and photographed. These photographs are reproduced in the 65th volume of *Archæologia* and the *super humerale* over the chasuble of Bishop Sigar (Pl. X) can be seen.

(b) In Combe Flory Church is a Dundry Hill stone 'knight' carved by a Bristol imager, having a rectangular-shaped ailette

¹ Fig. 727, p. 649.

² *Proc. Som. Arch. Soc.* lxi, 18 n. 2-3, 19 n. 1-5, 26-27, Pl. I, fig. 1.

on each shoulder¹ charged with the knight's cognisance, *or and sable of six pieces over all a bend ermine for difference*. This effigy was probably to Sir John de Merriet, knight, of Hestercombe, who died in 1327. Ailettes were small shields fastened at right angles across the shoulders to lessen the effect of a blow from a battle-axe or sword. An early instance is found of their use in the Roll of Purchases for the Windsor Tournament in 1278, when the ailettes were made of leather, covered with a kind of cloth called carda. They are frequently illustrated in fourteenth-century manuscripts, and are also met with in painted glass, on seals, and in ivory carvings. At present it appears that this is the fourth recorded instance of ailettes on stone effigies in England.

(c) In the church of Norton St. Philip is a recumbent stone effigy which is generally described as that of a woman. It is, however, a most rare and valuable effigy to a fifteenth-century barrister,² and until our visit had escaped identification. Effigies in brass or stone showing the forensic costume of this order are so few that the figure at Norton St. Philip is of very great interest. This member of the *Apprenticci ad Barros* has long tight hosen, a tunic reaching to the calves, having sleeves with cuffs of fur and a straight collar at the neck with a narrow edging, possibly of fur. The tunic is slit up at the neck a few inches, and fastened in front by three small buttons. The shoes have a vandyked edging at the tops and the pointed toes curl over the back of the dog against which the feet of the lawyer rest. On the head is a circular high cap which was possibly made of velvet or some other soft material possessing a band of fur. The effigy is sculptured from a block of Bath freestone and the date is about 1460. A brass in St. Peter's Church, Chester,³ and another in Rodmarton Church,⁴ Gloucestershire, are both

¹ *Proc. Som. Arch. Soc.* lxii, 69, 70 n. 1-8, 71 n. 1-6, 72, 76, Pl. IX, figs. 1, 2.

² *Ibid.* lxviii, 35 n. 1-6, 36 n. 1-2, 53-4, Pl. IX, fig. 1.

³ Thorneley's *Monumental Brasses of Lancashire and Cheshire* (illustrated, p. 49), 47-51; Stephenson's *Monumental Brasses in the British Isles* (1926), p. 69, in civil dress, inscription illegible, date c. 1460.

⁴ See Haine's *Monumental Brasses*, pt. 1, xc; Davis' *Monumental Brasses of Gloucestershire* (1899), p. 61 (illustrated); Stephenson's *Monumental Brasses in the British Isles* (1926), p. 155. This brass is to John Edward, lord of the manor and patron of the church, *ffamosus apprenticius in lege peritus*, in civil dress, date 1461.

to barristers and, like the stone effigy at Norton St. Philip, all these effigies possess similar caps and were made about the same date. The figure at Norton St. Philip is the only sculptured stone effigy known to be existing in England of a fifteenth-century barrister, and his costume with his forensic¹ headgear is of great interest.

The long gap of three and a half centuries between the chain-mail 'knights' in coif showing the flattened outlines of the steel caps beneath, hauberks fashioned with mail in parallel lines from shoulders to wrists, and surcoats with ripple folds of drapery made in workshops (c. 1240) in Wells,² Bristol³ and Ilchester,⁴ and the invasion of gunpowder has been examined and tabulated. This gap includes the examination of effigies falling in these periods. *A.* The reinforcement of chain-mail (1250–1325) with cuir-bouilli and plate,⁵ the development of the crest, the invention of the conical heaume borne by the shoulders,⁶ the use of banded mail and ailettes.⁷ *B.* The cyclas period (1321–1346)⁸ which was one of the most picturesque appearances for ten years of defensive armour, and heralded the introduction of multitudinous coverings whereby arrow, sword and lance were opposed by various padded garments as well as plate and mail. *C.* The studded and splinted armour (1335–1360) was an era of transition, and was in fact a contest between the advocates of the three styles then

¹ These forensic caps are very similar in shape to those worn at the present day by French lawyers.

² e.g. Shepton Mallet (Doulting stone) *Proc. Som. Arch. Soc.* lxii, 83, Pl. II, fig. 3.

³ e.g. Tickenham (Dundry stone) *Proc. Som. Arch. Soc.* lxii, 84, Pl. III, fig. 3.

⁴ e.g. Pendomer (Ham Hill stone) *Proc. Som. Arch. Soc.* lxii, 80–81, Pl. VIII, fig. 2. This stone was, probably, worked up at Ilchester, and the earliest 'knight' effigies may be dated 1250. These do not, however, show the ripple folds of the drapery of the surcoat or the flat-topped coif, but many of them exhibit the parallel lines from shoulder to wrists on the arms of the hauberk.

⁵ e.g. Limington (Ham Hill stone) *Proc. Som. Arch. Soc.* lxii, 78, Pl. VII, fig. 1.

⁶ e.g. Tickenham (Dundry stone) *Proc. Som. Arch. Soc.* lxii, 85, Pl. III, fig. 1.

⁷ e.g. Combe Flory (Dundry stone) *Proc. Som. Arch. Soc.* lxii, 69–70 n. 1–3, 71 n. 1–6, 72, 76, Pl. IX, figs. 1, 2.

⁸ e.g. Bathampton (Bath freestone) *Proc. Som. Arch. Soc.* lxvii, 29, 30, Pl. I, fig. 1.

prevailing, viz. chain-mail, cuir-bouilli and plate¹; the advocates of the first believed in its efficiency, the partisans of the second made garments of cuir-bouilli reinforced by a foundation of banded or chain-mail, while the adherents of plate made many experiments which were discarded owing either to their weight or their crudity. However, many believed in a wise mixture of all three materials of defence. *D.* The outstanding feature of the *Jupon Period* (1360–1410) was the gradual covering of the limbs in plate defence which followed the curves and bends of the body.² The ‘jupon’ gives its name to the style,³ while the carmail, basinet and the richly ornamented baldrick or hip-belt,⁴ are associated pre-eminently with this period, and at this date, the misericorde, or dagger of mercy, was introduced. *E.* The surcoatless period (1410–1430) gives us a complete suit of plate-armour with no textile covering worn upon it.⁵ The camail had vanished and a gorget of plate is found in its place, and for the first time in English history the breast-plate is visible. *F.* The seventy years from 1430 to 1500 is called ‘The Tabard’ period⁶ as that garment was the only distinguishing feature which did not change. The tabard was a surcoat, usually long in the body with sleeves to the elbows which were shortened at a later date, while the armorial bearings of the ‘knight’ were blazoned both on the body and the sleeves. In 1450 the salade was introduced, which was not only much cooler than the bascinet, as it allowed the head to move in all directions, and ten years later the narrow sword-belt was so arranged that the sword was suspended in front of the body, with the point hanging perpendicularly, but inclined to the left frequently. *G.* In the Transition period (1500–1525) we find the closed helmet was generally used, the mail-shirt adopted, while the sabbatons gave place to sollerets. *H.* From 1525 to 1600 the style of

¹ e.g. Nettlecombe (Beer stone) *Proc. Som. Arch. Soc.* lxxvii, 18, 35.

² e.g. Cothelstone (Bath freestone) *Proc. Som. Arch. Soc.* lxxvii, 33, Pl. II.

³ e.g. Trent (Ham Hill stone) *Proc. Som. Arch. Soc.* lxxvii, 37, Pl. III, fig. 1.

⁴ e.g. Chewton Mendip (Bath freestone) *Proc. Som. Arch. Soc.* lxxvii, 32–33, Pl. V, fig. 3.

⁵ e.g. Dunster (alabaster) *Proc. Som. Arch. Soc.* lxx, 73–74, Pl. V, figs. 2, 3.

⁶ e.g. Nunney (Beer stone) *Proc. Som. Arch. Soc.* lxx, 77–78, Pl. VII, fig. 1.

armour saw its origin in the reign of the Emperor Maximilian, from whom it was named. It was decorated with fluting and reinforced with extra pieces designed for the tilting yard. The plain armour of the Transition period¹ was used on the battlefield, and the Maximilian was reserved for ceremonial purposes, for tilting and for display. This ends our brief survey of English armour from the time the third Henry had ruled England for a quarter of a century to the demise of Queen Elizabeth (1603).

In the reign of Henry III men and women of quality were well dressed, and the extravagance lay more in the stuffs than in the cut of the garments. These wealthy landowners, whose scraped and in many cases mutilated effigies still rest in our churches, wore rich cloth from Flanders dyed with madder, as well as good English cloth, and fur circular-hats, with brims,² fur linings and furred edges to their garments.

These civilian effigies represent thirteenth-century men³ in hosen, probably of silk cut out of pieces and shaped to the leg, long cotes of cloth slit in front and having tight sleeves, frequently belted at the waist and sometimes ornamented with metal studs, pointed shoes fastened by straps in front, laced at the sides, or made to pull up over the ankles, and hair worn in tufts on either side of the face. Their 'ladies' are depicted in kirtle gathered up at the waist by a girdle or a belt, the tongue of which hung down in front, rich cote-hardies oblong in shape and ample in front, over all a mantel with cords to hold it together, a wimple of linen or silk with a kerchief over the head or hair worn long, and feet encased in embroidered shoes which were somewhat pointed. We have recorded in these fourteen papers on Somerset monumental effigies the ever-changing costumes with the thousand-and-one conceits and vagaries of fashion, from the men and women of the

¹ *e.g.* Keynsham (Bath freestone) *Proc. Som. Arch. Soc.* lxxii, 44-45, Pl. VIII.

² *Proc. Som. Arch. Soc.* lxxiii, 6, 20. This hat was probably made of fur, and the brim was 3 in. wide.

³ *e.g.* Curry Rivel (Ham Hill stone) *Proc. Som. Arch. Soc.* lxxiii, 3, 15, Pl. II, figs. 2, 3. These thirteenth-century effigies have no belts, and the folds of the cote hang from the neck. Belts made of leather were not universally worn in this century, although a large number of effigies portray them.

thirteenth century, during the reigns of the three Edwards, Richard II and the sovereigns of the Houses of Lancaster and York, to the death of the last monarch of the House of Tudor. We completed our work in Elizabethan days when men were attired in Venetian breeches, full at the top, narrowed to the knee, slashed and puffed with coloured cloth and gold lace, or French breeches, tight with puffs about the thighs, stuffed or bombasted doublets fashioned in the Italian style, having attached sleeves tied on with ribbons or tags of metal, stockings of wool or silk of various colours and patterns, *surtops*, that is boots, or shoes of leather or stuff, adorned frequently with a rose of ribbon and great ruffs encircling their necks, and smaller ones round the wrists. Their 'ladies' are arrayed in farthingales over which extend the stiffly embroidered petticoats, seen beneath the overgowns slit open in front and showing the the richly jewelled stomachers, cart-wheel ruffs encircle their necks, and smaller ones round the wrists, while the heads are covered with the Paris head-dress with the *bonne grâce* to shield the face from sunburn. Thus with feather fans and perfume pomanders, these Elizabethan dames in their ridiculous garments strut forth as bravely as any gay 'lady' at the court of Henry VI, where the head-dresses towered above their fair wearers and the gallants accompanying them, great erections, wired into place, made of snow-white linen and gold tissue, and shaped like hearts, mitres, turbans and lofty minarets, spires and steeples.

We have brought our study of Somerset monumental effigies to a conclusion with the death of Queen Elizabeth, and as it were in a pageant we have seen the long procession of stately bishops, deans, canons and priests; noblemen and their ladies, in rich apparel, brave knights and their dames, honest squires and their wives pass before us through three and a half centuries arrayed in their costly vestments, chain and plate-armor and gorgeous costumes. We have studied the Norman monuments and those of the Early English and Perpendicular periods; and although medieval effigies are rarely intended for likenesses, yet we have pointed out that there existed in Bristol a school of imagers who, apparently studied portraiture and reproduced it in certain effigies they executed of those well

known to them.¹ The medieval period has passed and our work is ended. Some statuaries executed fine work in the seventeenth century, but several of them were foreigners.² Some, however, were Englishmen³ and in Nicholas Stone,⁴ master mason to James I and Charles I, we find an English sculptor who could execute effigies of great beauty and excellence, and although his sons⁵ carried on his labours in the Long Acre workshops, his school did not long survive. Although other English statuaries made many sepulchral effigies in this century, their taste in monumental work was unsatisfactory. Some sculptors however endeavoured to revive art after the Restoration, yet the work they executed was frequently pagan in conception. Although Nicholas Stone's effigies are found in seventeen counties, and the work of his sons may be seen in three, yet we do not know of any order for a monument that was sent to him from Somerset. There are a few monumental effigies in this county made during the seventeenth and eighteenth centuries by unknown sculptors worth consideration, but their number is so small that it is useless to attempt a systematic examination of the whole county when so many are worthless. However, we hope that a few may receive some critical examination in later issues of our *Proceedings*.

¹ *Monumental Effigies made by British Craftsmen (1240-1550)*, Alfred C. Fryer; *Archæologia*, lxxiv, 21-22; e.g. *Proc. Som. Arch. Soc.*, St. Mary Redcliffe (Dundry freestone), lxii, Pl. IV, figs. 1, 2; Pl. XI, figs. 1, 2.

² Caius Gabriel Cibber (1630-1700) foreman to Nicholas Stone; Maximilian Colt or Coult (fl. 1600-1618) and John de Critz, associated in monument to Mary Queen of Scots, Westminster Abbey; Bernard Jansen (ob. 1630) and others.

³ Francis Bird (1667-1731); Thomas Burman (ob. 1674); John Bushnell (ob. 1701); Gerard Christmas (ob. 1634) and sons John and Mathias; Edward Pierce or Pearce (ob. 1698) and others.

⁴ *Monumental Effigies sculptured by Nicholas Stone*, Alfred C. Fryer. Part I. *Arch. Journ.* lxxix (1912), 229-275, Pl. I-XXIII; Part II. Vol. lxxvii (1920), 177-189, Pl. I-V.

⁵ *Nicholas Stone's School of Effigy-Makers*, Alfred C. Fryer. *Arch. Journ.* lxxi (1914), 75-85, Pl. I-IV.

TOPOGRAPHICAL INDEX

COTHELSTONE (St. Thomas of Canterbury)

NO. 1 PERSON REPRESENTED. Sir John Stawell, knight (1536–1603). At age of six years he succeeded his grandfather as heir in 1541, knighted 1574, sheriff 1574 and 1596, went to Ireland with Sir Walter Raleigh and Sir John Clifton, and the undertakers of Devon and Somerset, under the Articles of the Protection of Munster, 1586, but being disappointed with land assigned, returned to England. He was one of the most active men in Somerset in opposing Spanish Armada, gave £100 to defence of country and appointed Colonel of 1000 men with five captains, lieutenants and other officers to assist him. Married, first Mary, dau. of Sir William Portman, knt., who was divorced, and dying 1606 was buried at Orchard Portman; second Frances, dau. of Sir Thomas Dyer, Sharpham, Somerset, knt. Died 1600.

EFFIGY (6 ft.) with well-sculptured face, curly hair, moustache and beard, ruff at neck, gorget of plate, cuirass, laminated shoulder-pieces, laminated brassarts with rope pattern at top and bottom, vambraces, cuffs at wrists, trunk-hose, large laminated thigh-pieces showing scalloped edging of material beneath, tall boots fitting well up legs, straps but spurs lost, hands bare (right laid on breast, left holds book bound in leather having clasps), head laid on large tasselled cushion. Slab (5 ft. 8 in. by 1 ft. 7¼ in. by 2 in., present size) and effigy made of alabaster. This fine table-tomb originally stood under one of the nave arcades (see *Collinson*, iii, 252), but with a canopy this was impossible, and is now in s. chapel. The lower end and side and feet of lady are cut away, while the overhanging slab of veined marble (7 ft. 2 in. by 3 ft. 3½ in. by 4½ in.) has also been damaged. The table-tomb is 2 ft. 1 in. high without modern plinth, is composed of touch and alabaster having corner pillars. The shield of arms (*gu. a cross lozengy arg.*, Stawell, impaling *Or, a chief indented gu. a crescent for difference*, Dyer) with the inscription are no longer existing. (See Plate IV.)

REFERENCES. *Collinson*, iii, 252; sketch in Braikenridge's *Collinson*, iii, pt. 2, 252 (Taunton Castle); Adlam's illustrated *Collinson* (Soc. Ant.), xi, 252; Stawell's *A Quantock Family* (illustrated); Wade's *Somerset*, 110; Hutton's *Highways and Byways in Somerset*, 335.

NO. 2 PERSON REPRESENTED. Frances, dau. of Sir Thomas Dyer, of Sharpham, Somerset, knight, second wife of Sir John Stawell. Died 1600.

EFFIGY (5 ft. 9 in.) in under-gown with tight-fitting sleeves, over-gown having sleeves slashed open from shoulders to wrists, ruffs round neck and wrists, Paris head-dress with lapet turned up on the head, hands raised in prayer, head laid on large tasselled cushion. Side of left arm, hem of gown and feet cut away. Slab, 5 ft. 9 in. present length, 1 ft. 6 in. by 1 in. (See Plate IV.)

REFERENCES. See No. 1 Effigy.

EAST HARPTREE (St. Laurence)

NO. 1 PERSON REPRESENTED. Sir John Newton, knight, son of Thomas Newton and Margery, his wife (dau. of Sir Edmund Gorges, of Wraxall) mar. Margaret, dau. of Sir Anthony Pointz of Iron Acton, Glouc., by whom he had eight sons and twelve daughters. He built the mansion of Eastwood out of ruins of Richmond Castle. Died 1568.

EFFIGY (5 ft. 10 in.) in plate-armour and trunk-hose, peascod breast-plate engraved with scroll pattern and back plate, pauldrons edged with small scallops, brassarts with cord pattern, elbow-cops with circular protecting plates, vambraces and bands (1 in.) at wrists, tassets (five lames) showing material beneath having a scalloped edging attached to one tace, articulated thigh-pieces, knee-cops with side plates and one protecting plate, jambarts, articulated sabbatons, rowel spurs (no straps, possibly painted) narrow waist and sword-belt (1 in.) but no sword, head uncovered resting on large tasselled cushion, hands raised in prayer, ruff round neck. The effigy rests on slab (6 ft. 1 in. by 1 ft. 11 in., coped 6 in.) on table-tomb (6 ft. 10½ in. by 2 ft. 0½ in. by 2 ft.) having front adorned with two panels. Eight sons kneel on cushions with hands raised in prayer on one side, and twelve daughters on the other. Eldest son (Sir Henry Newton) in armour like his father, six in peascod breast and back plates, trunk-hose, belts, swords, and ruffs at neck, whilst the youngest is in a gown. The daughters are in gowns, bodices with tight-fitting sleeves, ruffs, Paris head-dresses having lapets falling behind. The canopy is supported by fluted Ionic columns (H=5 ft. 10 in. C top=1 ft. 7¾ in., bottom=2 ft. 2 in. with capitals and bases) and the entablature possesses a frieze ornamented with geometrical patterns and a fascia decorated with dentils, while the soffit is panelled and has decorated pendants. Above the monument is an achievement of arms (*see* p. 15, note 2). The effigy and monument are made from Lower Lias (Downside stone) found near East Harptree, and the whole structure stood in the chancel until 1883 when it was removed to the spacious s. porch. At the s. end is a panel (2 ft. 2 in. by 1 ft. 6 in.) inscribed :

KATHARINA NEWTON NUPER UXOR HENRICI NEWTON.

EXTRUIT HOC TUMULUM ANNO 1605.

(*See* Plate IX, figs. 1, 2, and Plate X.)

REFERENCES. *Collinson*, iii, 588-90; sketch in Braikenridge's illustrated *Collinson*, iii, pt. 4, 588, dated 1844; *Proc. Som. Arch. Soc.* xix, i, 31; xlv, ii, 61-2, monument illustrated, 61; shield of arms, 62; Murray's *Somerset*, 426; Wade's *Somerset*, 149; Robinson's *West Country Churches*, ii, 85-6.

NO. 2 PERSON REPRESENTED. Margaret dau. of Sir Anthony Pointz of Iron Acton, Glouc., and wife of above.

EFFIGY. Lost. *Collinson* (iii, 589) in 1791 says that the effigy of the lady was on this tomb beside that of Sir John Newton. At some period between that date and 1883 when the monument was removed to the s. porch it vanished. Like her daughters she would be dressed, probably in gown, bodice with tight-fitting sleeves and Paris head-dress.

REFERENCES. See No. 1 Effigy.

HINTON ST. GEORGE

NO. 1 PERSON REPRESENTED. Sir Amyas Poulett, knight, son of Sir Hugh Poulett of Hinton St. George, by Philippa, dau. and heiress of Sir Lewis Pollard, born c. 1536, acted as his father's lieutenant in the Government of Jersey (1559) and on his father's death (1571) he succeeded to the full post of governor, knighted 1576 and ambassador to France same year, made privy councillor 1585 and that year became the responsible keeper of Queen Mary of Scots, and being a convinced Puritan she protested against his selection, but when Queen Mary's execution in 1587 brought Poulett's duties to an end, Queen Elizabeth expressed her satisfaction, and he was appointed chancellor of the Order of the Garter and died in London (1588) and was buried in the church of St. Martin-in-the-Fields. By his first wife Margaret dau. and heiress of Anthony Hervey of St. John's Columb, Devon, Amyas Poulett had three sons and three daughters, Hugh, the eldest died young, Sir Anthony was his father's heir, and the youngest was George of Goathurst. See *D.N.B.* xlv, 81-83.

EFFIGY (5 ft. 6 in.) with body, carved escutcheon of arms with supporters and crest, and other portions of the monument with slabs, bearing inscription in French and English, and the motto *Gard la Foy* were removed by the first Earl Poulett to Hinton St. George in 1728 on the rebuilding of St. Martin-in-the-Fields, as the parishioners refused to place the monument in the new church. The tomb now stands against the w. wall of the Poulett chapel on the n. side of the parish church. The table-tomb (6 ft. 2 in. by 3 ft. 3 in. by 3 ft. 1 in.) placed beneath a stone canopy has an entablature (8 ft. 10 in. by 1 ft. 8 in. by 1 ft.) resting on two plain-veined-marble circular columns (H=2 ft. 4 in. C=2 ft.) possessing bases and ornamented capitals adorned with volutes. An inscription on the entablature records the removal from London and

re-erection at Hinton St. George. The effigy rests on bass-matting rolled up beneath the head and feet, head uncovered, hands bare and raised in prayer, small ruff round neck and trunk-hose of small dimensions, breastplate somewhat pointed and slightly peascod with back-plate, laminated gorget and pauldrons, articulated brassarts, plain elbow-cops and articulated vambraces, lamboys (six lames) suspended from bottom of breastplate showing the scalloped edging of material beneath, jambarts, laminated round-toes sabbotons (ten articulations), rowel spurs and straps. The French inscription is probably one of the latest in that language on an English monument, and one bearing the initials E. R. is said to have been written by Queen Elizabeth. (See Plate VI, figs. 1, 2.)

REFERENCES. Adlam's illustrated *Collinson* (Soc. Ant.), v, 168; Braikenridge's illustrated *Collinson*, ii, pt. 2, 168 (Taunton Castle); Murray's *Somerset*, 431; Tite's *Illustrated Prints of Somerset*; Hutton's *Highways and Byways in Somerset*, 265-266; *Proc. Som. Arch. Soc.* lxxvii, i, 29; Wade's *Somerset*, 155.

NO. 2 PERSON REPRESENTED. Sir Anthony Poulett, knight, son of Sir Amyas Poulett by Margaret, dau. and heiress of Anthony Hervey of St. John's Columb, Devon, born 1562, acted as his father's lieutenant in the government of Jersey, became full governor on death of Sir Amyas in 1588. His rule was severe and his uncle George Poulett, bailiff of Jersey, encouraged him in autocratic policy, guardian of Philip de Cateret, seigneur of St. Ouen (a minor) and endeavoured to injure fortunes of that family, 1589 imprisoned three jurats of Jersey who called in question his authority, and next year commissioners sent from England heard complaints of islanders and exonerated Sir Anthony and his uncle from all blame. Sir Anthony was captain of the guard to Queen Elizabeth and died 1600. Married Catherine only dau. of Sir Henry Norris, baron of Rycote. (See *D.N.B.* xlv, 82-3.)

EFFIGY (5 ft. 10 in.) in plate-armor, peascod-shaped breastplate and back-plate, shoulder-pieces (five articulations), brassarts, elbow-cops, vambraces, trunk-hose, thighs protected by five tassets, knee-cops with lames above and below, boots, rowel-spurs and straps, narrow waist-belt and narrow sword-belt, sword (scabbard=3 ft. 1 in., hilt=7 in.), straight quillons, pear-shaped pommel with several facets, long beard rounded at bottom, moustache, and curly locks, helmet under head and lion couchant at feet.

The Renaissance monument is placed between the chancel and the Poulett chapel under the nave arcade and the canopy is supported by four circular columns (H=5 ft. 6 in. C=1 ft. 9 in.) having capitals decorated with acanthus leaves, circular moulded bases, rectangular plinths and pedestals. The arched soffit is adorned with forty-eight small shields, the freize carved with fruit and flowers, and on the s. side, the tomb is surmounted with an achievement of arms having two small obelisks on either side and

a larger one at each corner. This side of the table-tomb has the effigies of the five daughters kneeling on cushions, and each is depicted in a Paris head-dress, petticoat, divided gown, stomacher, mantle, ruff at neck, hands raised in prayer while between each figure is a heater-shaped shield with the Poulett arms, *Sa three swords in pile arg. pommels and hilts or.* The names of the daughters are cut in the stone: Elizabeth, Anne, Margery (mar. John Sydenham), Susanna, Margaret. The five sons kneel on tasselled cushions on the N. side, and between the figures are similar shields to those on the S. side. Each is bare-headed with hair brushed upward from the forehead and falling below the ears, and each is portrayed in a peascod breast and back-plate, pauldrons, vambraces, elbow-cops and brassarts, trunk-hose, ribbons tied in bows at knees, shoes, hands (broken) raised in prayer, narrow waist-belt, hanger for sword (broken) having hilt with drooping quillons, and falling collar. The names of the sons are: John (succeeded his father in 1600, created baron in 1627 with the title of lord Poulett of Hinton St. George, sheriff 1643, mar. Elizabeth Ken), Amyas, Henry, Thomas and Philip. The inscription reads: *Hic jacet Antonius Poulett, miles et dux insulae Jersey, qui obiit 22 die Julii Anno Dni. 1600.* The monument and effigies are made from very fine-grained Bath freestone. (See Plate VII, fig. 1.)

REFERENCES. *Proc. Som. Arch. Soc.* lxxvii, i, 29; Braikenridge's illustrated *Collinson*, ii, pt. 2, 168 (Taunton Castle); Adlam's illustrated *Collinson* (Soc. Ant.), v, 168; Hutton's *Highways and Byways in Somerset*, 266; Murray's *Somerset*, 431; Wade's *Somerset*, 154; R. Symonds' *Diary of the Civil War*, 113.

NO. 3 PERSON REPRESENTED. Dame Catherine Norris only dau. of Sir Henry Norris, baron of Rycote, and wife of Sir Anthony Poulett, knight. Died 1601.

EFFIGY (5 ft. 5 in.) in petticoat, waistcoat cut low at neck, edged with lace at top, and pointed stomacher with band of lace down front, divided gown with raised edging and shoulder-pieces having scalloped edging, cuffs at wrists and ruff at neck, Paris head-dress adorned with pearls and jewels, with lappet turned up on top of head, shoes, hands raised in prayer, head on large tasselled cushion with V-shaped edging. Lady lies on right of husband on account of her superior rank. (See Plate VII, fig. 2.)

REFERENCES. (See No. 2 Effigy.)

MONTACUTE (St. Catherine)

PERSON REPRESENTED. Probably Thomas Phelips (1500-1588) mar. Elizabeth dau. of John Smythe of Long Ashton, godfather in 1577 to Thomas Coryate, author of *Coryate's Crudities*. The effigies and monuments were probably erected by his youngest son Sir Edward Phelips, speaker of the House of Commons, master of the

Rolls and the builder of Montacute House, between 1588 and 1601.

EFFIGY (5 ft. 10 in.) in plate-armour and trunk-hose, peascod breast and back-plates, gorget of plate (three lames), shoulder-pieces, brassarts (articulated), elbow-cops, vambraces (plain), thigh-pieces, tassets (four articulations), ridged knee-cops with fan-shaped guards and three upper and three lower protecting plates, jambarts, boots with rowel-spurs and straps, narrow sword-belt with hanger, sword (portion of scabbard remaining), head uncovered resting on tilting helm with wreath and crest (lost), hands uncovered raised in prayer, feet against lion couchant (head and hind portion lost), beard, moustache, nose damaged, small ruff round neck.

The canopied monument (7 ft. 8 in. by 7 ft. 4 in. by 3 ft. 7 in.) with the two effigies on table-tomb (H=1 ft. 10 in.) is placed against n. wall of n. chapel. The frieze richly adorned with Renaissance ornament projects 7 in. and is 14 in. deep. The canopy is supported on pillars and the soffit decorated with three armorial bearings: 1, *an eagle's head erased*; 2, *a rose*; 3, *a lion rampant, gorged and chained*. The first two charges are in the Phelips quarterly coat, and Mr. John Batten, F.S.A., who was president at the Yeovil meeting of the Society in 1886, says: 'The third might refer to a supposed alliance with Phelips of Wales, who bore a lion rampant. There was, however, a little difficulty in this interpretation according to this theory, *the eagles' heads* were first introduced by a marriage with a daughter of Phillips of Herefordshire (who bore *three eagles' heads on a chevron*), not long before 1591, in which year there was a coat' in Mr. Phillip's house in Montagu, 'of a *chevron between three roses, impaling, on a chevron three eagles' heads erased*. Consequently, if *the eagles' heads* indicated the Herefordshire match, the monument could not refer to Thomas Phelips who died in 1588, as his wife was a Smythe of Long Ashton, and there is no suggestion that he was married more than once' (*Proc. Som. Arch. Soc.* xxxii, i, 63-4). Mr. John Batten considers the question as to whether it is possible that this monument could be to Richard Philipp's who is said to have married Mary Skerne. The arms of Skerne or Skrine, were—*three castles, quartering a lion rampant*; with a *castle* for a crest, and he adds: 'You have a *lion*, but how can you account for the absence of the *castle* which would naturally have the precedence over the lion.' This monument has been altered considerably, since it was made in the closing years of the reign of Queen Elizabeth, and the shield of arms at the top and the panels at the back with inscriptions painted on them, are comparatively modern additions. Effigy and monument made of Ham Hill stone. (*See Plate VIII, fig. 1.*)

REFERENCES. *Collinson*, iii, 314; sketch in Braikenridge's illustrated *Collinson*, iii, pt. 2, 314 (Taunton Castle); sketch in Adam's *Collinson* (Soc. Ant.), xi, 314; *Proc. Som. Arch. Soc.* xxxii, i, 63-4; Wade's *Somerset*, 190; Murray's *Somerset*, 413.

NO. 2 PERSON REPRESENTED. Probably Elizabeth dau. of John Smythe of Long Ashton and wife of Thomas Phelips of Montacute. Died 1598.

EFFIGY (5 ft. 6 in.) on left of husband in petticoat, divided gown fairly full sleeves, bodice, pleated partlet at neck, cart-wheel ruff round neck and small ruffs at wrists. Paris head-dress, hands raised in prayer, feet in boots on cushion having pattern of leaves, head rests on flowered cushion with tassels, nose damaged. Effigy made of Ham Hill stone.

REFERENCES. See No. 1 Effigy.

NO. 3 PERSON REPRESENTED. Probably dau. of Robert Newdegate of Newdegate, Surrey, and first wife of Sir Edward Phelips, youngest son of Thomas and Elizabeth Phelips. Died 1590.

EFFIGY (5 ft. 3 in.) in embroidered petticoat, divided gown having embroidered edging and fairly full sleeves, bodice, pleated partlet at neck, cart-wheel ruff (damaged) round neck, narrow cuffs (2 in.) edged with lace at wrists, Paris head-dress, gold necklace (1¾ in. wide) having three sets of links, head laid on large flowered cushion and feet in shoes on cushion. Effigy on original slab (5 ft. 8 in. by 1 ft. 11 in. by 1¾ in.) on modern table-tomb (6 ft. 6 in. by 3 ft. 1 in. by 2 ft.) of Ham Hill stone. (See Plate VIII, fig. 2.)

REFERENCES. See No. 1 Effigy.

NORTH CADBURY (St. Michael the Archangel)

NO. 1 PERSON REPRESENTED. Sir Francis Hastings, knight, fifth son of Francis Hastings, Earl of Huntingdon, by Catherine eldest dau. and co-heiress of Henry Pole, lord Montacute, politician, author and a champion of the Puritan party. He married Magdalen, dau. of Sir Ralph Longford and widow of Sir George Vernon. Several times M.P. for Leicestershire and Somerset and once for Bridgwater, and dying in 1610 was buried at North Cadbury beneath the monument he erected to his wife who pre-deceased him in 1596. (See *D.N.B.* xxv, 116–117.)

EFFIGY. The effigy and monument are no longer existing. Collinson (ii, 68) in 1791 says that the tomb is on the n. side of the chancel and 'is covered with Gothick ornament, carving, and cherubs holding the arms, which are now defaced' and he adds that 'the effigy of Sir Francis Hastings is in armour and his Lady lying by his side'.

REFERENCES. *Collinson*, ii, 68–9; *D.N.B.* xxv, 116–117.

NO. 2 PERSON REPRESENTED. Lady Magdalen Hastings, wife of the above. Collinson (ii, 68) states that 'on the wall over the tomb is a brass plate with the inscription to Lady Hastings and ninety-six lines of verse written by her husband. These verses are printed

in Nichol's *Leicestershire*, iii, 588-89; Bell's *Huntingdon Peerage*, 58-61, and *Collinson*, ii, 68-70.

EFFIGY. Lost.

REFERENCES. See No. 1 Effigy.

PITMINSTER (St. Mary the Virgin and St. Andrew)

NO. 1 PERSON REPRESENTED. Humphrey Colles who after the Dissolution of the Priory of Taunton received the Manor of Blagdon, the Grange of Barton where he resided, the rectory and advowsons of Pitminster and other churches with lands and tenements in several parishes belonging to this priory. He was also granted the site of the endowed hospital of St. John Baptist, Bridgwater, by Henry VIII as well as the site and buildings of the Priory of Bath together with certain monastic land including Prior Park; sheriff 1557-8; died in 1570 and buried at Pitminster on the 19 December of that year.

EFFIGY (5 ft. 10 in.), head uncovered, curly locks, nose broken, rounded beard, frilled collar at neck, doublet buttoned in front with tight-fitting sleeves having small frilled cuffs at wrists, narrow girdle round waist with small bragetto, or jewelled pouch having circular flap attached, tight-fitting hose, small breeches, bagged and puffed, boots (broken at toes), and a sleeveless cloak open in front. Hands raised in prayer, appearing to have held something between them at one time, and head on low tasselled cushion. The table-tomb of Renaissance design (6 ft. 2 in. by 2 ft. 5 in. by 3 ft.), slab (5 ft. 1 in. by 2 ft. 5 in. by 4 in.) and effigy now placed in baptistry at w. end of church. *Collinson* indicates it was on the s. side of chancel in 1791.

REFERENCES. *Collinson*, iii, 287; sketch in Braikenridge's illustrated *Collinson*, iii, pt. 2, 287 (Taunton Castle); *Jeboult's History of Somerset*, 137; *Tite's Illustrated Prints of Somerset*; *Wade's Somerset*, 206.

NO. 2 PERSON REPRESENTED. John Colles, son of Humphrey Colles, resided at Barton Grange, died in 1607, and was buried in Pitminster Church on the 22 February of that year.

EFFIGY (5 ft. 6 in.) in pigeon-shaped breastplate with back-plate, gorget, articulated shoulder-pieces, brassarts, elbow-cops ornamented with wild roses, vambraces, six tassets, knee-cops with fan-shaped protecting plates having articulations above and below, trunk-hose, thigh-pieces, jambarts, articulated sabbatons (damaged), narrow sword-belt (1 in.), hanger with sword suspended on left side, head bare and nose damaged, hands (broken) raised in prayer with cuffs at the wrists and head on large ornamented cushion. The large monument of coloured and veined marbles and alabaster (8 ft. 3 in. by 4 ft. by 3 ft.) standing in a recess on the n. wall of the chancel possesses an arched canopy (remodelled in 1869) with a



Fig. 1. MONTACUTE. Thomas Phelips (ob. 1588), and Elizabeth his wife (ob. 1598)

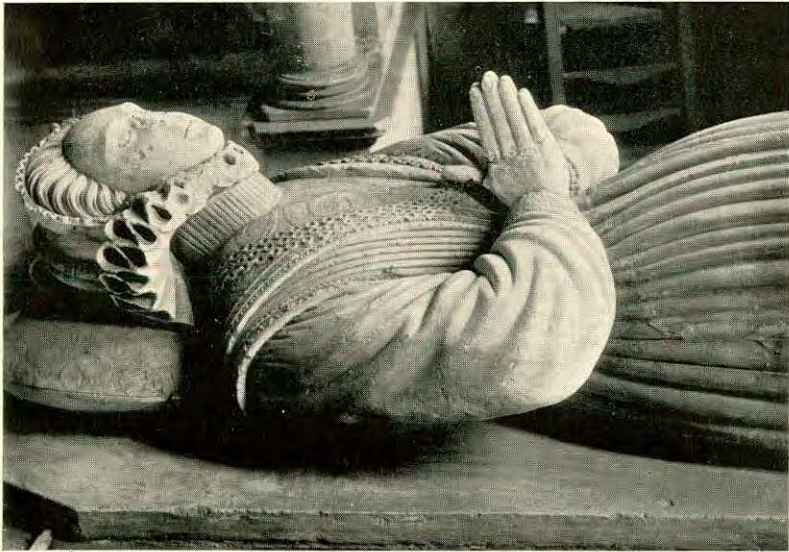
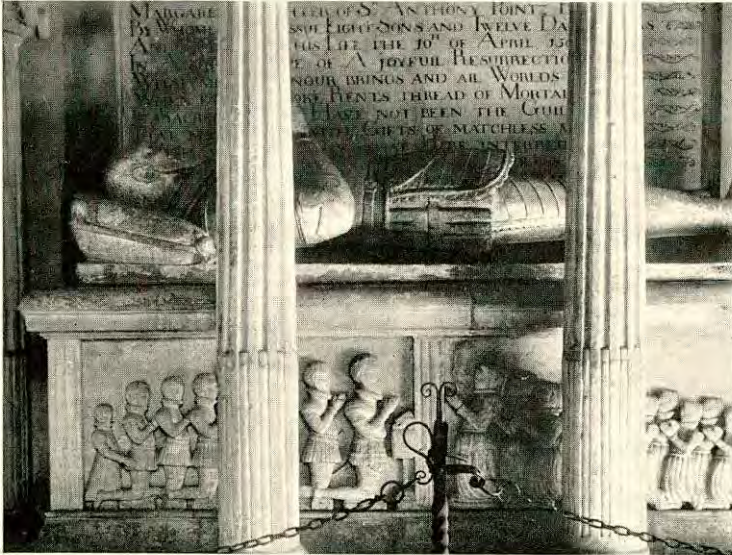


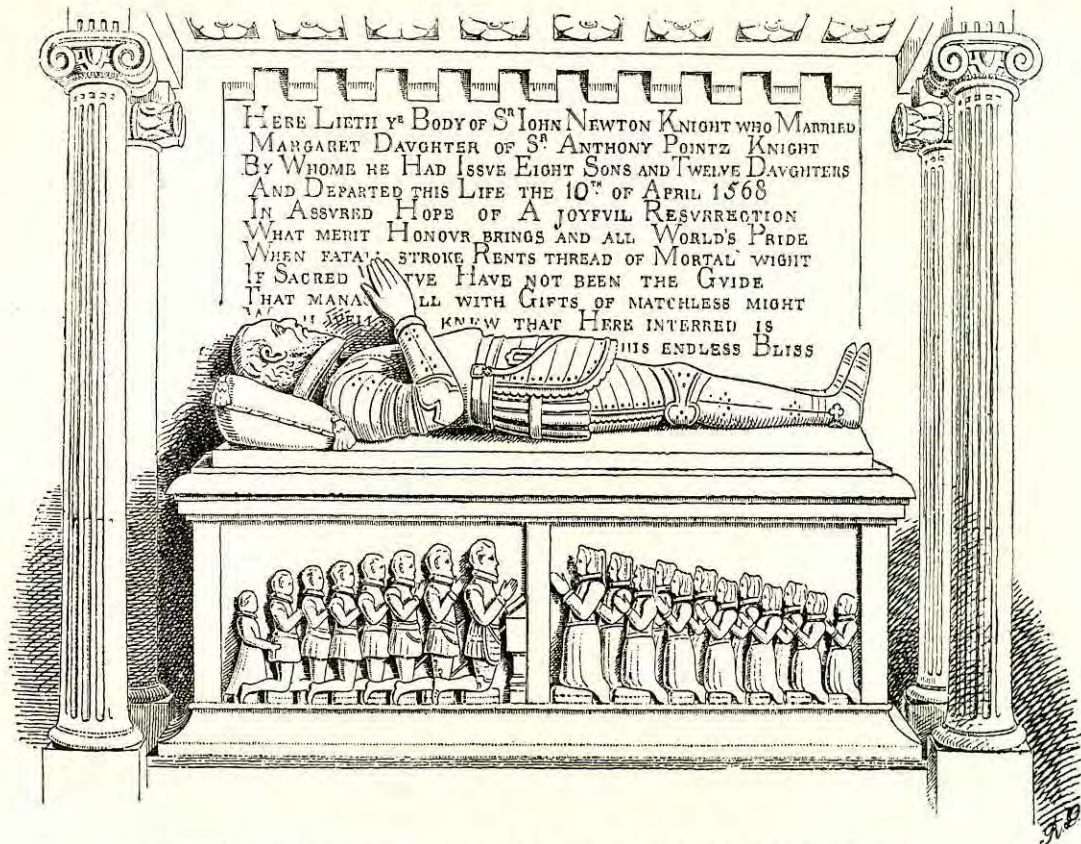
Fig. 2. MONTACUTE. First wife of Sir Edward Phelips (ob. 1590) (?)



Figs. 1 and 2. EAST HARTREE



Sir John Newton, Knt., ob. 1568
EFFIGIES IN SOMERSET CHURCHES



MONUMENT OF SIR JOHN NEWTON. EAST HARPTREE CHURCH.

shield of arms blazoned with six quarterings on wall above effigies : 1. *Gu. a chev. erm. betw. 3 leopards' heads, arg.*, Colles. 2. *Arg. a chev. az. betw. 3 mullets sa.*, Pollard. 3. *Gu. a chev. betw. 3 lions' heads erased arg.*, Monks. 4. *Arg. a wevern sa.*, Tilly of Devon. 5. *Arg. 2 chevrons sa.*, Ashe. 6. *Arg. a fess and in chief 2 mullets sa.*, Colles: *On a mount vert an eagle displayed.* This shield of arms was repainted in 1869 and a *chevron ermine* is inserted in error, as we find in the *Visitation of Somerset*, 1537, p. 16, the arms of Colles is given as *Gu. on a chev. between 3 leopards' heads arg. and ermine spot.* The front of the table-tomb on which the effigies are placed has a rectangular pilaster at each corner, an inscription in the centre and a bas-relief on each side,—three sons on one side and the same number of daughters on the other. The boys face their sisters and all six kneel on cushions. The sons are portrayed in pigeon-shaped breastplates, articulated shoulder-pieces, brassarts, elbow-cops, vambraces, trunk-hose, five tassets, narrow sword-belts (swords lost), large hangers, trunk-hose, collars and gorgets. The daughters wear embroidered petticoats, tight-fitting bodices with overlapping flaps at the waist, upstanding collars with small ruffs, and hair raised on pads above the forehead. The eldest daughter holds a skull indicative that she died before her mother and the others have their hands folded in prayer. The monument was probably made by order of John Colles soon after the death of his wife in 1588.

REFERENCES. See No. 1 Effigy.

NO. 3 PERSON REPRESENTED. Anne, dau. of Sir John Thynne, knight, and wife of John Colles of Barton. Died in 1588 and buried in Pitminster Church on 6 April of that year.

EFFIGY (5 ft. 7½ in.). Embroidered petticoat, tight-fitting bodice of rich material buttoned towards the waist with flaps at the bottom overlapping and resting on the farthingale, over-gown made probably of coloured silk or rich satin, hair drawn up over a pad above forehead 4½ in. over which is worn a cap adorned with a jewelled band, four rows of pearls encircle the neck, collar with lace edging and ruff. The feet are lost, the hands (broken) are raised in prayer and the head rests on two tasselled cushions, the top one is red, the lower is ornamented with a scroll pattern—an infant is placed at the head and at the feet. They are exactly alike and it is conjectured they represent twins. The hands are broken from the wrists and the feet and gown of each babe cut off.

REFERENCES. See No. 1 Effigy.

POYNTINGTON (All Saints)

NO. 1 PERSON REPRESENTED. George Tilly, resided at Poyntington Manor House, mar. in 1564 Mrs. Mary Joyce of Compton Pauncefoot and by her had two daughters (*a*) Anne mar. William

Warton of Shapwick, (b) Elizabeth, a co-heiress. George Tilly died 1590.

EFFIGY (1 ft. 8 in.) kneeling on large tasselled cushion at faldstool covered with blue cloth edged with gold fringe before open book facing wife and daughter. He is bare-headed, curly locks, rounded beard, peascod breast and back-plates, gorget, pauldrons (four lames), brassarts, elbow-cops, vambraces, bombasted trunk-hose, tassets (five lames), knee-cops, jambarts, articulated sabbatons, cuffs at wrists and ruff round neck, hands raised in prayer. (See Plate V, fig. 1.)

REFERENCES. *Collinson*, ii, 376-7; Braikenridge's illustrated *Collinson*, ii, pt. 3, 376 (Taunton Castle); Adlam's illustrated *Collinson* (Soc. Ant.), vi, 376; Heath's *Dorset*, 226.

NO. 2 PERSON REPRESENTED. Mary Joyce of Pounceford, wife of George Tilly. Died 1600.

EFFIGY (1 ft. 6 $\frac{3}{4}$ in.) in gown, bodice with tight-sleeves, mantle, Paris head-dress with lappet falling behind, hands in prayer, cuffs at wrists and single ruff at neck, kneels on large cushion at faldstool before open book facing husband. (See Plate V, fig. 1.)

REFERENCES. See No. 1 Effigy.

NO. 3 PERSON REPRESENTED. Elizabeth, 2nd dau. of George and Mary Tilly, mar. Sir Edward Parham, knight, a Roman Catholic gentleman, who participating in the Bye Plot was the only one acquitted. That same year (1603) he left the country and died apparently abroad. He erected the monument to his wife's father and mother, and the effigy of Dame Elizabeth Parham is represented as kneeling behind her mother. This alabaster mural monument was probably sculptured at the quarry at Chellaston, Derbyshire, or in one of the alabaster workshops in Nottingham. It is a charming and pleasing design. The inscription has no date affixed to it and reads: 'Here George Tilly, esquier, lieth, and Mary his wife; this being erected by Sir Edward Parham, knt., who married the daughter and heire Elizabeth.' Above the monument are two shields of arms, (a) *Arg. on a chevron betw. three mullets gu. as many lions' paws erased or.* Crest, *A lion's paw erased or holding a mallet erect gu.*, Parham. (b) *Arg. a wivern sa.* (Tilly of Devon), impaling Parham. Dame Elizabeth Parham continued to reside at Poyntington Manor House after her husband went abroad. (See Plate V, fig. 1.)

RODNEY STOKE (St. Leonard)

PERSON REPRESENTED. Sir John Rodney, son of Sir Thomas Rodney by his wife Margaret, dau. of Robert, Lord Hungerford. His father died when he was ten years old and his wardship was committed to Richard Croft, mar. dau. of Sir James Croft, built large additions to manor house at Rodney Stoke and died 1527.

EFFIGY. In 1885 Lord Rodney repaired the tombs of his ancestors and the effigy of Sir John Rodney was screened, and tomb standing against N. wall of sanctuary rearranged. The flat stone against the wall behind the effigy was then placed on ground-level instead of the front of the table-tomb and the original slab laid upon it and behind this was, probably, deposited the battered effigy. On this slab was erected a second table-tomb with the original sixteenth-century front, adorned with three moulded panels containing shields of arms (a) *Or, three eagles displayed gu.*, Rodney. (b) Rodney impaling, *Quarterly per fesse indented az. and arg. in the chief dexter quarter a lion passant gu.*¹ (c) Rodney impaling some charge or device. Collinson (iii, 604) says this shield is Rodney impaling a rose, Modyford. He is mistaken, however, and although it is worn and difficult to make out, yet it appears to be a rebus or play on the word *Croft*, the surname of Sir John Rodney's wife. The device shows a croft or small park enclosed by wooden palings and a gate. Within are three objects which may have been animals or birds. If they were stags the antlers would have been painted on the stone; if birds then possibly eagles as the Rodney armorial bearings were *three eagles displayed*. The wings in that case would have been painted on the flat surface of the stone.

REFERENCES. *Collinson*, iii, 606; *Proc. Som. Arch. Soc.* xxxiv, 1, 29 n. 2, 31; Hutton's *Highways and Byways in Somerset*, 117.

SOUTH PETHERTON (SS. Peter and Paul)

No. 1 PERSON REPRESENTED. Henry Compton, son of Henry Compton, Esq., of Wigborough. Died 1603.

EFFIGY. In black doublet with sword-belt (no sword), long black breeches or pantaloons, high boots, beard, moustache, head bare, hands raised in prayer, kneels on large cushion at faldstool covered with cloth on which rests open book, in front of wife.

This mural monument on E. wall of S. transept (Chapel of our Lady) was injured in Puritan times and still further mutilated when church was restored in 1861. Its present appearance shows only a portion of the original arch and shallow canopy, as it has been cut away on the S. side. The coloured monument is decorated with various ornaments, and at the N. side is the top of a rectangular pedestal with a bas-relief of an inverted torch. On the top of the canopy is a shield of arms, *Sable, three close helmets, argent*, Compton, surmounted by a closed helmet with mantling. Below the monument is a small brass-plate found on a beam in a farmhouse in 1880 and now restored to the church. The inscription reads: HIC JACET

¹ Croft of Croft Castle, Hereford is slightly differenced. The arms displayed on this shield were used by Herbert Croft, Bishop of Hereford, 1662-91.

CORPUS HENRICI FILII HENRICI COMPTON ARMIGERI DE WIGGVRROW.
QUI OBIT TERCIO DIE NOVEMBRIS, 1603.

EPITAPHIVM HENRICI COMPTON.

INVENI PORTUM SPES ET FORTUNA VALETE NIL MIHI VOBISCVM
LVDITE NVNC ALIOS.

In Braikenridge's illustrated *Collinson*, iii, pt. 1, 112 (Taunton Castle), is a sketch of this monument, dated 1850 with the initials W.W.W. shewing it standing on ground-level some 12 or 14 ft. high and flanked with two rectangular pedestals. Beneath the effigies of Henry Compton and his wife were two kneeling daughters facing each other, and a similar pair in a compartment beneath, while the youngest is represented as a smaller figure placed against the s. pedestal. The effigy of one of the elder daughters, and that of the youngest, dressed like their mother, were perfect in 1850. The whole of the tomb, except the upper part, was swept away at the restoration in 1861 and a fragment of the s. side was also cut away.

REFERENCES. *Collinson*, iii, 112 ; sketch in Braikenridge's illustrated *Collinson*, ii, pt. 1, 112, signed W.W.W. 1850 ; Norris' *South Petherton in the Olden Time*, 70 and appendix, Note D.

NO. 2 PERSON REPRESENTED. Wife of above.

EFFIGY. In black gown, bodice with tight-fitting sleeves, black mantle, large ruff round neck, kneels at faldstool facing husband.

Nos. 3-7 EFFIGIES of five kneeling daughters now destroyed—three in Puritan times and two probably in 1861.

WELLS (St. Cuthbert)

PERSON REPRESENTED. Henry Clarke, nephew of Thomas Clarke of Wookey is recorded several times in municipal records of Wells, and left in his will 20s. to St. Cuthbert's Church, Wells, 6s. 8d. to the church of St. Matthew, Wookey, and other charities. Died 1587.

EFFIGY (5 ft. 3 in. present length) in plate-armour, peascod breast and back-plates, laminated pauldrons (four lames), tassets (four lames), lamboys, trunk-hose, knee-cops, jambarts, hands raised in prayer, narrow sword-belt, hanger (hilt lost), scabbard (2 ft. 11 in.), head uncovered, face damaged, ruff at neck, feet and ankles destroyed, arms cut away from elbows to wrists, head on large tasselled cushion. Monument and effigy made from Doulting freestone. (See Plate V, fig. 2.)

The monument stood under canopy of n. arcade of chancel and was supported on Ionic columns, and effigy rested on slab (2 ft. 4 in. by 5 ft. 5 in. by 3½ in. present length) on a table-tomb. A sepia drawing of the tomb as it existed is in Braikenridge's illustrated *Collinson*, iii, pt. 3, 406, signed W.W.W. 1841, with a pencil note, 'It is proposed to remove this monument, 1848'. Four fragments of this sixteenth-century monument are existing, viz. (a) a shield of

arms (1 ft. 3 in. by 1 ft. 1 in.). Quarterly, first and fourth, *Or two bars az. in chief three escallops gu.*, Clarke, second and third, *arg. three arrows (bird bolts) in fesse sa*, Risedon (or Risdon). Above is helmet, mantling and crest (mutilated) *a demi eagle, wings addorsed* and below this inscription :

CLARA	✦	CHAR
A	✦	CLÆRCKO
A ^o	DNI	✦ 1587

which possibly means 'Clara dear to Clarke'. See text, p. 25. (b) Armorial bearings of the Clarke family, (c) Clarke impaling Risedon (or Risdon). These same arms are on the tomb of Thomas and Antonia Clarke in the church of St. Matthew, Wookey. The canopy and effigy of Henry Clarke were removed about 1856.

REFERENCES. *Collinson*, iii, 406; sketch in Braikenridge's illustrated *Collinson*, iii, pt. 3, 406, signed W.W.W. 1841, with pencil note, dated 1848; Serel's *History of St. Cuthbert's Church, Wells*, 144; *Jewers's Wells Cathedral*; *Wade's Somerset*, 267.

WRAXALL (All Saints)

PERSON REPRESENTED. Sir Edmund Gorges, K.B., son of Walter Gorges by Mary dau. of William Owdhall. Walter Gorges died during the lifetime of his father, Sir Theobald Gorges, knight-banneret, and Edmund Gorges was in ward to John Howard, 1st Duke of Norfolk, and was dubbed knight of the Bath (1489) at the creation of Arthur Prince of Wales, mar. Lady Ann Howard, his guardians' eldest dau. by whom he had five sons and three daughters. Died 1512, and buried at Wraxall.

EFFIGY (6 ft. 1 in.) in plate-armour, breast and back-plates, large fluted tuilles suspended by straps, brassarts, elbow-cops, vambraces, thigh-pieces, knee-cops with fleurs-de-lis guards, round-toed sabatons, no spurs or straps, sword-belt placed diagonally across body, sword (scabbard=2 ft. 7 in., hilt=7 in.) with drooping quillons on left side, dagger of the kidney class with pear-shaped hilt (sheath=2 ft. 7 in., hilt=6 in.) on right side, heavy gold chain round neck with circular links (diam.=1½ in.) uncovered head on tilting-helm with wreath and crest (lost), feet in sabatons on collared greyhound. Crest, *A greyhound's head, couped proper, collared or*, Gorges. Effigy painted and placed on left side of wife because of her superior rank. Monument and effigies made in Bristol workshop of Hundry free-stone (Inferior Oolite). For description of tomb and heraldry see *Proc. Som. Arch. Soc.* lxx, 68-9; Pl. IV, fig. 2.

REFERENCES. See *Proc. Som. Arch. Soc.* lxx, 69.

CORRIGENDA

VOL. LXII.

Page 79, line 40, for *Ham Hill* read *Dundry*.

VOL. LXVI.

Page 28, line 27, and page 52, line 24, for *shield* read *chief*.

VOL. LXVII.

Page 31, line 30, for *Great Oolite freestone* read *Beer stone*.

” 35, ” 23, ” ” ” ” ” ”

” 38, ” 17, ” ” ” ” ” ” ”

VOL. LXVIII.

Page 61, line 3, for 1430 read 1455.

VOL. LXX.

Page 77, lines 21 to 27, are the Nunney References repeated in error. The North Cadbury References should have been: *Collinson*, ii, 68; sketch in Braikenridge's illustrated *Collinson*, ii, pt. 4, 68 (1846); Adlam's illustrated *Collinson* (Soc. Ant.), ii, pt. 1, 68 (signed W.W.W.); *Proc. Som. Arch. Soc.* xxxvi, ii, 152-153; Wade's *Somerset*, 74; Hutton's *Highways and Byways in Somerset*, 228-229.

VOL. LXXII.

Page 30, lines 29-32, for *Bruton Abbey* read *Botetourt* and delete remainder of the paragraph.

Page 38, line 15, after *chevron* insert *ermine*.

” 38, ” 16, for *Bruton Abbey* read *Botetourt*.

” 38, ” 17, after *az.* insert *Somery*, and after *points* add *Zouche*.