Monumental Effigies in Somerset.

Part VIII.

Fourteenth and Fifteenth Century Civilians.

By Alfred C. Fryer, Ph.D., F.S.A.

(*d*) Fourteenth Century.

There is one more effigy of a fourteenth century civilian to be added to the sixty we have already examined of thirteenth and fourteenth century date.[1] This is to a franklin in the church of SS. Peter and Paul at North Curry. Few of these early effigies possess inscriptions and when they occur they are generally a prayer in old French ; but on a fold of the cote of this effigy are the words *Toma atte Sloo*. Slough House is now an Elizabethan building, near Stoke St. Gregory ; but in the fourteenth century an old manor-house probably occupied this site and here the family of " de la Slo " or " at Sloo " resided until the reign of Richard II when the Montagues of Sutton Montis and Weston Bampfylde in this county came into possession of the manor.[2] The effigy is made from a block of Ham Hill stone and could be conveyed easily by the rivers Yeo and Isle to within three miles of North Curry. The figure represents, probably, a franklin of about the year 1360 dressed in a long cote with fairly loose sleeves reaching to just below the elbows allowing the tight-fitting sleeves of the tunic to be seen. On the neck and breast is a combined cape and hood

1. *Proc. Som. Arch. Soc.*, LXIII, ii, 1–20 ; LXIV, ii, 29–45 ; LXV, ii, 28–47.
2. *Proc. Som. Arch. Soc.*, XLIV, i, 39.

(caperon), the hands are raised in prayer, the hair is long falling to the neck, the chin is covered by a beard and a moustache is worn over the upper lip.[1] (Plate VIII, fig. 1).

(*a*) FIFTEENTH CENTURY.

The erection of chantry-chapels with their painted screens of stone, metal or wood and magnificent canopied tombs were the glory of the churches of the fifteenth century; but the outstanding architectural features of the monuments of this period were, undoubtedly, the transom and the general method of breaking up the varied designs into parallel compartments covered with rich adornment and the whole surmounted by a decorated horizontal cornice or tabernacle work. As the period advanced the tracery-heads became four-centred and the panel-decoration and mouldings retained their excellence both in proportion and detail.

The overhanging gables of some of the Somerset tombs of this period are of high artistic merit, and at Long Ashton the monument to Sir Richard and Lady Choke and in St. Mary Redcliffe to Sir Thomas and Lady Mede were both made of Dundry freestone by Bristol craftsmen. On these two canopies we find a series of demi-angels with upraised wings holding shields. On the tomb in St. Mary Redcliffe the shields are now plain, but those at Long Ashton possess emblems of the Passion (Plate XI, fig. 2). These angels follow the type so frequently met with in the south-west of England and are vested in albs, heads encircled with jewelled fillets or wearing a cross, wings raised above the head, each feather distinct from its neighbour with quills and featherings faithfully reproduced and the whole work presenting a charming and dainty appearance.[2]

1. Collinson (Vol. II, 179) mentions two stone effigies in North Curry church. One refers, probably, to this effigy, and the other is, doubtless, a *cadaver* placed on an earlier table-tomb adorned with heater-shaped shields and a series of " weepers " standing in canopied niches.

2. The earliest examples of these beautiful bird-like angels are two on the monument to William Canynges II and Joan, his wife, in St. Mary Redcliffe, *c.* 1460–65.

Some of the Devon monuments are too ornate and overcrowded with detail.[1] This is not the fault, however, of the well executed tomb to Sir John and Lady Newton in their chantry-chapel at Yatton, Somerset, which was made in a Bristol atelier about the year 1470. The table-tomb and the spandrels of the arch over it are adorned with openwork quatrefoils having feathered centres, while the canopy resembles a roodloft with a series of niches[2] and possessing a horizontal cornice decorated with four-leaf flowers.

The effigies to William Canynges II and Joan, his wife, were placed originally on a fifteenth century tomb in their chantry in the south transept of the church of St. Mary Redcliffe, and here they remained until 1877 when they were removed to two fourteenth century wall-recesses in the south aisle of the nave. We trust the vicar and churchwardens may see their way again to replace these valuable effigies on their original tomb in the south transept. This canopied monument is adorned in front with three shallow trefoil-headed niches and the arms of Canynges are emblazoned on a shield in the central panel,[3] cresting surmounts the cornice and the tomb is flanked by four octagonal pillars having moulded and castellated heads. On the cornice is a scroll bearing the inscription :— "*Orate pro Aniabus Gulielmi Canngnae quondam hujus Villae et Johannæ Uxoris ejus.*"[4] The cusped and foliated arch has

1. Such tombs may be seen at Berry Pomeroy, Henaton Punchardon, Monkleigh and Portlemouth.

2. The niches are now tenantless except for a fragment of one statue in the round. An alb and dalmatic are sculptured and the figure was intended, probably, for St. Stephen.

3. *Argent three moors heads couped, 2 and 1, sable wreathed or and azure.*

4. The obit of William Canynges II was yearly celebrated for which in the year 1475 there is charged in the annual account :—

	£	*s.*	*d.*
For our Master William Canynges' obiit at Lammasday as the composition specyfyeth	2	17	0
Paid for our Master William Canynges' years mynde . . .	2	11	8
On his days requiem	0	17	0
For the holy cake for 52 Sundays, wax 5*d.* per Sunday . .	2	7	8
To Sir Thomas Hawkysche for his year's wages	6	13	4
To Sir Perse Welles for his year's wages	6	13	4

two demi-angels in albs with jewelled crosses on the fillets encircling their foreheads and wings upraised. These beautiful angels bearing shields[1] are the precursors of those delightful bird-like creatures found in West-country art of the fifteenth century.

Four of these monuments are constructed from Bath freestone. The table-tomb to John Delamare and his wife at Nunney has the south side adorned with shields of arms. One shield shows the Paulet and Delamare coat displayed quarterly indicating that Constantia, daughter of John Delamare erected this memorial to her father and mother after her marriage to John Paulet which took place in 1427. On a border on the tomb is found the key and cord which is the badge, probably, of the Delamare family.

At North Cadbury is another table-tomb (Plate XII, figs. 1, 2) of Bath freestone adorned with angels in albs holding heater-shaped shields and a beautiful border of trailing roses, gilded and deeply undercut. This is a memorial to Lord William Botreaux and Elizabeth, his wife, whose effigies lie on the tomb, while on the east end their diminutive figures kneel before a statue of the Blessed Virgin and the Holy Child.

The third tomb made from the Great Oolite is the one for an alabaster effigy to a lay chapman or bursar of Glastonbury Abbey (Plate IX, figs. 2, 3). The tomb dates from about 1470 and is adorned with camels being a play or rebus on the bursar's surname, and demi-angels vested in albs and resting on clouds. The angels hold heater-shaped shields with the arms of the Abbey blazoned on them.[2] The east end of the tomb shows two kneeling figures, probably, intended for the bursar and his wife.

The table-tomb and effigy to Sir Thomas and Lady Hungerford in the Castle Chapel at Farleigh Hungerford dates from

1. On one is Canynges' merchant mark ; the other cannot now be read.

2. The coat of arms is now only faintly visible and may have been :— *Vert a cross botonée arg. on a canton of the last the Virgin and Child.* Or on the dexter chief quarter the Virgin Mary holding the Holy Child in her dexter arm and in the sinister a sceptre *or*, in each of the other quarters a ducal crown of the last.

1412, and is a fine example of medieval art which the Bath craftsmen might well be proud of. It is decorated with shields of arms blazoned in colour and housings for weepers.[1] Several of these charming little figures of knights, in jupon, camail and basinet and a lady in kirtle and veil occupy their original positions, while much of the colour decoration is still on the tomb and effigies. The original elaborate grate is *in situ*; the uprights are placed near together, the standards possess delicate foliated patterns,[2] and the crossbars have battlemented edges and are adorned with an openwork design.

The central panel on the table-tomb placed between the chantry and chancel of Dowlish Wake contains a shield emblazoned with the arms of Speke[3] and Keynes.[4] This shield would imply that the effigies represent John Speke and his wife Joan, daughter and heiress of John Keynes who was the great-grandson of Isabel Wake. The effigies are made from blocks of oolite from the Doulting quarries, but the tomb is Ham Hill stone.

The tombs at Henstridge and Spaxton are canopied monuments adorned with many small shields of arms and each is erected between the chancel and chantry chapel. In the case of the monument at Henstridge (Plate X, fig. 1) the original decoration in colour on effigies, tomb and canopy is still in fairly good preservation. The artistic monument to John, 4th Baron Harington and Elizabeth Courtenay, his wife[5] (Plate XV, fig. 3), in the ancient church of St. Dubricius at Porlock, is a splendid work of art. The figures are alabaster, but all the architectural work was made of Dundry stone in an atelier at Bristol about the year 1474. This monument

1. The weeper motive appears in France in 1260 on the tomb of St. Louis at St. Denis, and we find it in England some fifteen years later on the tomb of Lady Fitz-Alan in Chichester Cathedral, and before the end of the century on the tombs of Aveline, Countess of Lancaster, and her husband in Westminster Abbey and Archbishop Peckham in Canterbury Cathedral.

2. These are made of sawn metal.

3. *Barry of eight, over all an eagle with two heads displayed.*

4. On an inescutcheon of pretence, *a bend ragulée cotised.*

5. After Baron Harington's death his widow married William, Lord Bonville of Chewton.

once stood detached in the centre of the chantry chapel and even now rises to a height of over 12½ feet, and had the lost cornice of this splendid structure been preserved it must have been at least 14 feet above the pavement, while, probably, this costly monument was surrounded by an ornamented grate. Sufficient colour still remains on the monument to enable the painstaking antiquary to reconstruct the elaborate scheme of colour decoration which was so lavishly employed on this truly magnificent tomb.[1]

Although this paper on civilian effigies of the fifteenth century contains several figures in alabaster, yet there is only one tomb made of that material, and it is to Sir Richard and Lady Newton (Plate XIV, figs. 1, 2, 3) in Yatton Church. The format of this monument is that of the Chellaston district of alabaster craftsmen, and the sides and ends of the monument are divided into housings with tabernacle-work above and separated by staged and gabled buttresses. Each panel contains an angel with outspread wings possessing serrations cut within the outer edge which is, probably, a method adopted by some distinctive workshop at Chellaston.[2] Each angel holds a shield ; these are now plain, but in 1790 Collinson[3] was able to read the armorial bearings.[4]

These wonderful fifteenth century monuments have had a vast amount of care and thought bestowed upon their varied designs. Each minute detail has been well considered while the decoration has been carried out with true ingenuity and wealth of imagination. Mr. F. H. Crossley, F.S.A.,[5] remarks

1. See *Monuments and Effigies in Porlock Church* by Maria Halliday. Plate I shows the monument as now existing, Plate VII the east face of the canopy, Plate VIII remains of the soffit, and Plate IX north side of the canopy, heads of panels round the tomb and part of the soffit, restored from traces of their original colouring still visible.

2. This type may be seen in alabaster at Bottesford (1414), Dodford (1444), Tong (1451), and in stone on the Warwick chantry in Tewkesbury Abbey (1422).

3. *History of Somerset*, III, 619. Collinson saw " the arms of Newton and Sherborne impaled with *three pears* of " Perrot. Emma dau. of Sir Thomas Perrot was Sir Richard Newton's second wife.

4. Vestiges of red, blue, yellow, green, black and some gilding may be seen on the tomb, although no trace now remains on the shields.

5. *English Church Monuments*, 79.

that " these tombs are the most fascinating studies of a marvellous age, which not only flourished with great vigour, but was truly part of the life and soul of the people, whose inimitable craftsmanship was the great glory of the fifteenth century." The great wool staplers and merchant princes of the West of England freely expended their wealth not only in rebuilding and enlarging their parish churches,[1] but also in their splendid canopied tombs and effigies of themselves and their families. The technical designs of many of these are superb, and although the fifteenth century effigies lack the wonderful grace of the mason-craft of an earlier age, yet, many of them are stately memorials of the dead.

There are twenty-five civilian effigies to be considered in this paper ; eight are made of Dundry freestone[2] in Bristol workshops, five of alabaster at Chellaston, Derbyshire,[3] four of Great Oolite at or near to Bath,[4] three of Doulting freestone probably sculptured in Wells,[5] three of the coarse yellow oolite known as Ham Hill stone,[6] and two of hard chalky limestone found at Beer in Devon[7] and worked up, probably, in an atelier at Exeter.[8]

Again we record our thanks to Mr. L. Richardson for the generous help he has given in classifying the various rocks from which the effigies enumerated in this paper have been sculptured.

1. St. Mary Redcliffe (Bristol), and the Churches at Cirencester, Cullompton, Fairford, Northleach, Tiverton and many others.

2. Long Ashton (2), St. Mary Redcliffe (5) and Yatton (1).

3. Dunster (1), Glastonbury (1), Porlock (1) and Yatton (2).

4. Farleigh Hungerford (1), Norton St. Philip (1), North Cadbury (1) and Spaxton (1).

5. Dowlish Wake (1), East Brent (1) and Henstridge (1).

6. Brympton d'Evercy (1), Montacute (1) and North Curry (1).

7. Nunney (1) and Old Cleeve (1).

8. Water carriage would be used in the distribution of these effigies from the centres where they were sculptured. Those made in Bristol had no greater distance to travel than Long Ashton and Yatton. The alabaster effigies would be conveyed probably to the Severn and shipped to ports in Somerset. The Bath freestone effigies would travel on the Avon and those made of Doulting and Ham Hill stone on the rivers of Somerset, while the effigies carved in Beer stone would be sent by sea round the Land's End.

Three effigies belong to members of the legal profession. The first is the alabaster figure of Sir Richard Newton (Plate XIV, figs. 2, 3) at Yatton, who was Lord Chief Justice of the Court of Common Pleas and is vested in a long cassock-like robe, cape and cloak[1] fastened on the right shoulder of red cloth, lined and trimmed with budge.[2] On his head is the serjeant's coif of white silk or lawn having lappets covering the ears and fastened with strings under the chin, while suspended from his belt is a long dagger of the cinquedea type having drooping quillons and an ornamented scabbard with two small knives (bastardeau) in sheaths fastened on its face, and a circular gypcière which may have held his official seal. He wears the SS. collar,[3] the livery of the Lancastrian kings, and it seems probable that this is one of the earliest legal effigies exhibiting this well-known badge.

The fine effigy of Sir Richard Choke (Plate XI, figs. 1, 2) in his chantry chapel at Long Ashton was made of Dundry freestone about the year 1470. Sir Richard is portrayed in his forensic costume as a judge of the Court of Common Pleas[4]

1. An early instance of a mantle fastened on the right shoulder is illustrated in a MS. of Titus Livius in the Ambrosian Library, Milan, and dates from the latter half of the fourteenth century.

2. Lamb's skin with fur outside.

3. This collar first made its appearance during the latter half of the fourteenth century. *Seneschallus*, *Sanctus*, *Societas*, *Silentium*, *Signum*, have been suggested as possible interpretations of its origin, but it seems probable that it may have been *Souverayne* as this word is repeated on the wooden canopy above the effigy of Henry IV in Canterbury Cathedral. In any case it has a decorative effect, and this may have had something to do with its frequent use. See *Notes on Collars of SS.*, by Albert Hartshorne, *Arch. Journ.*, XXXIX, 376 ; *On the SS. collar and others*, by H. K. St. J. Sanderson, *Trans. Camb. Univ. Assoc. of Brass Collectors*, I, no. 7, 6 ; *Medals and Decorations of the British Army and Navy*, by J. H. Mayo, I, XLIV, LIII.

4. The tomb and effigy were repainted in 1872 and the Judge's forensic costume does not appear to have been coloured correctly. MS. illustrations of the four courts at Westminster in the time of Henry VI are existing, and the originals are reproduced in colour in *Archaeologia*, XXXIX, 357–72. In the picture of the Court of Common Pleas, the severe scarlet-robed judges are seated on the bench, while the prothonotaries and other officers of the court, vested in parti-coloured robes of blue, green, and yellowish-buff rayed with diagonal stripes of blue are seated below or stand near the table. The

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consisting of a scarlet robe, cloak and cape lined and trimmed with white fur and a tight-fitting coif of white silk or lawn on his head. From his waist-belt is suspended a short dagger and a rosary consisting of ten beads with a larger one at either end and a tassel at the bottom.

Somerset is fortunate in possessing an effigy to a fifteenth century Lord Chief Justice of the Court of Common Pleas and to a learned judge of the same court; but a still greater treasure exists in the church at Norton St. Philip where the effigy of a fifteenth century barrister[1] may be seen (Plate IX, fig. 1). The number of effigies in brass or stone showing the forensic costume of this order is so few that the figure at Norton St. Philip is of very great value and interest. This member of the *Apprenticii ad Barros*[2] has long tight hosen, tunic reaching to the calves[3] having sleeves with cuffs of fur[4] and a straight collar at the neck with a narrow edging, possibly of fur. The tunic is slit open at the neck a few inches,[5] 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 high cap[6] which was possibly made of velvet or some other soft material possessing a band of fur. The effigy is made from a block of Bath freestone and the date is about 1460.

serjeants in their coifs of linen or silk are also vested in parti-coloured gowns consisting of green, green rayed with white and red, blue, and blue rayed with pale green and white.

1. *Attornati et apprenticii ad legem* came to form two classes, viz. (*a*) the *apprenticii ad legem* who gradually not only embraced the learners but the learned (*apprenticii ad Barros*) who with the order of the serjeants constituted the *Bar*; (*b*) *Attornati* became subordinate to the Bar. The serjeants-at-law were chosen from the ranks of the *apprenticii ad Barros* and the judges of the King's Bench and Common Pleas from the King's serjeants (*Sevientes Regis ad legem*). *See* Pulling's *The Order of the Coif*, 112.

2. The terms *in lege peritus*, and *apprenticii ad legem* or *ad leges* are occasionally found and probably refer to this degree. *See* Druitt's *Monumental Brasses*, 232.

3. 8ins.

4. 1¼ins.

5. 7¼ins.

6. 6ins. by 9ins. diam.

A brass of a lawyer of about the same date is in St. Peter's Church, Chester.[1] He has a long tunic with full sleeves and a fringe of fur round the skirt ; his head is covered with a tall cap having an edging of fur or some other material, similar in shape to the one at Norton St. Philip. At Rodmarton,[2] Gloucestershire, is the brass of a lawyer possessing a very similar cap, but not quite so full in the crown. This brass was a memorial to John Edward, described as *ffamosus apprenticus in lege peritus* who died 7th January, 1461. The stone effigy at Norton St. Philip and the brasses at Chester and Rodmarton are about the same date and the forensic headgear exhibited on each lawyer is very similar in appearance.

At East Brent may be seen a civilian effigy[3] made of Doulting freestone (*c.* 1425) and probably carved in a workshop at Wells. It is now in the churchyard and is, unfortunately, sadly weathered. The figure represents a man in tight-fitting hosen, long tunic with deep folds, full sleeves made tight at the wrists and a narrow collar[4] at the neck. The head is bare and the wavy hair falls to the top of the ears. Another civilian effigy of the same period is found in the Church at Old Cleeve (Plate X, figs. 2, 3) and was carved at Exeter from a block of Beer stone. In this case the bottom of the tunic is slit open in front about a foot from the hem, the sleeves are wide, and there is a high collar[5] fastened by six buttons.[6] The hair is long and wavy and the head is encircled with a fillet ornamented at intervals with dog-roses, while a necklace composed of large and small stones[7] may possibly denote an official connected with some guild. From the ornamented waist-belt

1. Thornely's *Monumental Brasses of Lancashire and Cheshire* (illustrated, p. 49), 47–51.

2. *See* Haines, *Monumental Brasses*, part I, xc ; Davis, *Monumental Brasses of Gloucestershire* (1899), 61 (illustrated).

3. It is unknown to whom this effigy is a memorial, but tradition assigns it to some member of the St. Barbe family who owned property in the hamlet of Rooksbridge, a part of the parish of East Brent.

4. 1in.

5. 3½ins.

6. ¾in. in diam.

7. Alternately one large stone and six smaller ones.

a long dagger with straight quillons is suspended and the pointed shoes rest against a plump cat holding a mouse under the right fore paw. It is unknown to whom this effigy is a memorial, but it is possible that the cat may be a play or rebus on the surname, or indicate some badge or armorial bearing like the effigy of Sir Thomas Cresacre[1] (*c.* 1345) at Barnborough, Yorkshire, where the cat at the knight's feet is the crest of his family.

The effigies to Sir Thomas Mede (Plate XVI) and William Canynges II (Plate XVII, fig. 2) in St. Mary Redcliffe are in long gowns and sleeveless mantles while the turban cap with its long liripipe rests on the left shoulder of the latter. Both effigies are sculptured from blocks of Dundry freestone ; the one to Sir Thomas Mede was carved about 1475, but the memorial of the wealthy Bristol merchant, who was afterwards dean of the college at Westbury-on-Trym, was probably executed in a Bristol atelier soon after the death of his wife in 1460. This effigy of William Canynges, who was four times mayor of Bristol, is a most reposeful and highly artistic figure made a few years after the middle of the fifteenth century.

The alabaster effigy of a lay chapman or bursar of Glastonbury Abbey[2] (Plate IX, figs. 2, 3) was sculptured about the same date as the stone memorial to a Bristol merchant (Plate XV, fig. 2), 1470–1480, in the south transept of St. Mary Redcliffe. The two effigies, however, are very dissimilar in artistic conception for the alabaster bursar is executed with the utmost care as to detail and technique which the craftsmen of Chellaston could produce, while the Bristol merchant is far from satisfactory and must have been the product of some prentice imager. It is a poor work of art, and the angel supporting the right side of the tasselled cushion for the head of the effigy to rest on has a sprawling and ungainly attitude. Each figure possesses a cap of circular or turban shape placed on the shoulder with a liripipe consisting of a broad band of

1. Fryer's *Wooden Monumental Effigies in England and Wales*, 21 (illustrated).

2. The effigy is in St. John's Church, Glastonbury, and the tomb is known as the " Camel " monument on account of camels carved upon it, being a play or rebus on the bursar's surname.

folded material falling to the hem of the gown which at this period was somewhat cassock-like in form. This small round cap with its rolled brim could be held by the broad liripipe in the left hand, but on the two stone effigies to the Bristol merchant and William Canynges II in St. Mary Redcliffe and on the alabaster bursar at Glastonbury, the hat rests on the left shoulder and the liripipe hangs down in front.

It was Margaret Paston who used the expression, "liefer than a gown though it be of scarlet" in the letter she wrote on the 28th September, 1443, to her husband who was staying in London.[1] It may be conjectured that her thoughts ran on some new gown, high-waisted, collar turned back, and the bodice open to a point at her bosom, while beneath it would be seen the kirtle, possibly made of diapered silk, clinging round her feet and trailing behind. The kirtle was still in use and at the commencement of the century the sleeves partly covered the hands, but later on the portion beyond the wrists was turned back and formed cuffs. The sleeves were buttoned beneath the fore-arm, but after 1420 they finished at the wrists and the buttons were discontinued. Over the kirtle we still find the sideless cote-hardie[2] which we first met with in the preceding century,[3] with its sides cut away all round the arm and a rich ornamental edging producing an invected appearance. The length of this garment varied during this century from the hip to the feet. The "Lady" at Porlock wears her cote-hardie as low as the hip while Lady Richard Newton, at Yatton (Plate XIV, fig. 2) has it made as low as her knees. At Brympton d'Evercy we find the "Lady" has this garment cut square at the neck. Lady Luttrell at Dunster has the vertical band down the front adorned with four-leaf flowers and the "Lady" at Henstridge has her cote-hardie covered with a yellow pattern on a black ground.

1. "I would ye were at home, if it were your ease, and your sore might be well looked to here as it were ye be now, liefer than a gown though it be of scarlet." *Paston Letters.*

2. An early instance of the sideless cote-hardie is the brass to Lady Crecke, Westley Waterless Church, Cambridgeshire, 1325, and a richly-painted one may be seen on the stone effigy to Lady Montacute, Christ Church, Oxford, 1354.

3. *Proc. Som. Arch. Soc.*, LXV, ii, 37, 38.

Above the kirtle may be occasionally seen a short-waisted, tight-sleeved gown,[1] buttoned up in front, fitting close to the chin and possessing a turn-over collar. This is most likely the garment referred to by Margaret Paston in the letter to her husband.

The bodice on the alabaster effigy to Lady Richard Newton (Plate XIV, fig. 2), Yatton, shows indications of lacing at the front as well as on the sleeves. The effigy (Plate XVII, fig. 1) of Joan Canynges (St. Mary Redcliffe) has her bodice cut open V-shape, edged with fur,[2] showing a chemisette (probably silk) cut square at the neck and laced in front, while Lady Mede's effigy in the same church possesses a somewhat similar costume.

Many of these fifteenth century ladies have narrow waist-belts ornamented with rectangular patterns or conventional foliage like the two ladies at Yatton, while the belts of Lady Choke, Long Ashton, and Joan Canynges, St. Mary Redcliffe, are adorned with roses. Rings were worn on the knuckle joints both by ladies[3] as well as civilians,[4] and about the year 1415 the necks of the ladies began to be encircled with gold chains and collars.

The " Lady " at Porlock (Plate XV, fig. 3) possesses a double chain of long gold links,[5] the Brympton d'Evercy " Lady " (Plate VIII, fig. 3) wears a gold necklace with a circular ornament,[6] and the " Lady " at Nunney has a slender chain of

1. In the National Library at Paris is a manuscript drawing (No. 6857) of the fifteenth century representing a lady who is being assisted by her maid in dressing, and whose gown lies at her feet. This garment is of blue cloth possessing white cuffs, collar and border. The head-dresses of the lady and her maid are similar to those worn in the reign of Henry VI.

2. 2¼ins.

3. Joan Canynges (St. Mary Redcliffe) has six rings and the alabaster " Lady " at Porlock possesses three rings.

4. Sir Richard Choke (Long Ashton) has four rings and Sir Richard Newton (Yatton) has as many as eight.

5. The depth of some of these necklaces and chains are :—Brympton d'Evercy, 1¼ins. ; Long Ashton, 1¼ins. ; Lady Richard Newton (Yatton) (*a*) 1in., (*b*) 1½ins. ; Lady John Newton (Yatton), 3ins.

6. 1⅞ins. diameter.

gold round her neck with a jewel as pendant (Plate XII, fig. 3). We find the Dowlish Wake " Lady " (Plate VIII, fig. 2) prefers a string of pearls and a small gold cross,[1] while two strings of pearls are round the neck of the Lady Botreaux (Plate XII, figs. 1, 2) at North Cadbury. Lady Richard Newton at Yatton (Plate XIV, fig. 1) possesses a necklace in the form of an elegant band of scroll-work with leaves and roses, as well as a fine gold chain of curved interlaced links, while her daughter-in-law's effigy[2] in the same church (Plate XV, fig. 1) has a deep necklace of some 3ins. in the form of a fret, and, probably, the original was the work of some highly skilled goldsmith of Bristol. Lady Choke, at Long Ashton, has her neck encircled with a chain of suns and roses which was the livery of the House of York.

Rich mantles of velvet, gorgeous embroidery, cloth of gold or silver, were now worn only on occasions of great ceremony, and we find them on several effigies fastened with tasselled cordons and fermailes adorned with jewels, four-leaf flowers,[3] foliage,[4] and other devices.[5] The mantle on the " Lady " at Henstridge has the armorial bearings of her family emblazoned on it,[6] and the turned-back collar is ornamented in black and gold. The mantle of Lady Choke (Long Ashton) is of a red material and the one on Joan Canynges (St. Mary Redcliffe) is trimmed with fur.

There is no doubt that the most conspicuous feature in the costume of the ladies of this century is the head-dress, yet, among the fifteen " Ladies " we are now considering we find the coiffure of six is as simple as any of those of the previous period. Joan Canynges (St. Mary Redcliffe) (Plate XVII, fig. 1) and the " Ladies " at Dowlish Wake (Plate VIII, fig. 2),

1. The cross is, probably, a restoration.

2. Lady John Newton.

3. Brympton d'Evercy and Dowlish Wake. The mantle of Lady Mede (St. Mary Redcliffe) has no cords or fermailes.

4. Lady John Newton (Yatton).

5. Lady Luttrell (Dunster), Henstridge, Long Ashton, North Cadbury, Nunney, Porlock, Lady Richard Newton (Yatton).

6. *Sa, bend or, betw. six fountains prop.* Stourton.

Nunney (Plate XII, fig. 3), and Spaxton (Plate XIII, figs. 1, 2) wear long veils, while the last three have in addition elaborate fillets of gold. The circlet round the head of the "Lady" at Dowlish Wake is edged with small cut stones and adorned with four-leaf flowers and larger stones, at Nunney the band is so richly ornamented that we conjecture the original from which it was copied was a *chef d'oeuvre* of some Exeter goldsmith as the figure was, probably, sculptured in that city,[1] while at Spaxton the fillet[2] is decorated with raised rectangular ornaments. It may be noted, however, that the roughly-carved effigy of a "Lady" at Montacute possesses no fillet of gold and her short veil falls not lower than the bottom of her chin. Lady Hungerford's beautiful effigy (*c.* 1412) in the Castle Chapel at Farleigh Hungerford gives us an example of a widow in her weeds wearing a barbe and two veils.

Lady Luttrell (Dunster) has her hair bunched up on either side of her head in cauls made, possibly, of a network of gold or silver-covered threads which may have been jewelled at the intersections and possessing an edging of pearls.[3]

The fashion of cauls on either side of the face appears to have been very popular in the reign of Henry VI judging from the number to be still seen on stone and brass effigies in English churches. Several years before the middle of the century the caul was bent in such a way that it became horned, or was made in a wire frame in the form of a heart, a lunate or a mitre. The "Lady" at Brympton d'Evercy[4] (*c.* 1440) has

1. The effigy was made from a block of Beer stone and carved by an Exeter imager.

2. 3ins.

3. Each caul is 6ins. by 5½ins. All colour has vanished from the painted net and the intersections cannot now be seen. A head-dress of a similar form showing the elaborately ornamented net may be seen on the effigy of the wife of Ralph Green (1418), Lowick, Northants. Illustrated in Crossley's *English Church Monuments*, 34.

4. The brass of Joan, wife of Sir William Echyngham, 1444, Etchingham, Sussex, and the wife of Sir Thomas Brook (1437), Thorncombe, Devon, have very similar coiffures. *See* illustrations in Druitt's *Costume on Brasses*, facing pp. 259 and 206. The same shape of head-dress is depicted on the brass of Philippa, Lady Halsham, West Grinstead, Sussex, *c.* 1440, illustrated in Boutell's *Monumental Brasses and Slabs*.

a high coiffure with the cauls rising above the head and a veil thrown over them falls in the hollow between and rests on the shoulders at the back of the neck (Plate VIII, fig. 3).

The effigies of the " Ladies " at Henstridge, North Cadbury (Plate XII, fig. 1) and Porlock (Plate XV, fig. 3) have cauls on either side of the face with their terminations curved upwards above the head and falling to the back of the neck. The paint still remaining on the " Lady " at Henstridge shows that her cauls are adorned with a gold pattern on a black ground, at Porlock the cauls possess an ornamented edging and are enriched with an elaborate net of lozenges containing raised ornaments of gold, while a chaste coronet of fleurs-de-lis encircles the coiffure.[1]

During the closing years of the third quarter of the fifteenth century we find three coiffures of a similar fashion on the effigies of the two " Ladies " at Yatton, and Lady Choke at Long Ashton. The figures of Lady John Newton (Plate XV, fig. 1) and Lady Choke were both sculptured in Bristol and probably in the same workshop ; but the one to Lady Richard Newton (Plate XIV, fig. 1) is of alabaster and was carved at Chellaston, Derbyshire. This form of head-dress shows a cap enclosing the hair with a veil hanging behind to the shoulders. On either side of the face rise two vertical cauls or horns above the head, set near together at the apex and acutely pointed. Above the forehead is a broad stiff band falling in lappets on either side of the face.[2]

Although no trace of colour remains on the head-dress of Lady Mede (*c.* 1475), St. Mary Redcliffe, yet it is an interesting study. It is a simple and most effective head-gear consisting of a veil placed over the head and falling behind to the neck, and confined over the forehead by a broad band with lappets on either side of the face covering the ears. We can well

1. This caul is raised 6ins. above the head and has a total length of 13ins. Somewhat similar cauls may be seen on the effigies to Lady Benedicta Vernon, Tong, Salop (1451) and Lady Jane Cokayne, Ashbourne, Derbyshire (1447), illustrated in Crossley's *English Church Monuments*, 196.

2. The three head-dresses are very similar in dimensions with the exception that the band over the forehead on the effigy of Lady Choke is 5ins. instead of 4½ins. on the other two.

imagine how elegant this arrangement would be if for example, the stiff band and flowing lappets were made of yellow velvet, cloth of gold, or some other rich material and the veil were a beautiful green. It has been suggested that this form of coiffure may have been the cap under one of the towering head-dresses of this period,[1] yet, if that were not the case, it would certainly be an elegant coiffure.

What a dream of marvellous head-dresses is presented to us during the fifteenth century with turbans, horns, spires and towers covered with gold tissue, rich materials, or plain white silk or linen, resplendent in all the colours of the rainbow, adorned with glittering jewels and strings of costly pearls. Though Lydgate in his ditty might inveigh against forked head-dresses and remind his fair readers that—

> " Beauty will show though horns were away,"[2]

and satirical writers might compare many a coiffure to the horns of bull and cow, yet, in the spirit of contradiction they retained these lofty head-gears from the reign of Henry V until Henry VII ascended the throne.

There is a great difference respecting the length and massiveness of some of these effigies. The " Lady " at Brympton d'Evercy, for example, is 6ft. 8ins. in length, while the " Lady " at North Cadbury is only 4ft. 6ins. ; the slab on which the " Lady " at Brympton d'Evercy rests is 5ins. in thickness, while the one under the effigy of the " Lady " at Nunney is only 1½ins. All the slabs are now devoid of colour except the one at Henstridge where it is painted yellow, and fragments of the black letter inscription may still be read on the border.

The cushions under the heads of the effigies are usually two in number and one or both are frequently tasselled. Those at Henstridge are painted red and green, and the lower one at Porlock has a diaper of red with green spots—one red spot surrounded by six green spots, the latter on a white ground. The feet of the effigy at Old Cleeve rest against a cat and those of the " Lady " at Porlock are placed against a boar which,

1. *Trans. Bristol and Glos. Arch. Soc.*, XXVII, 64.
2. MS. in the Harleian Collection (No. 2255, fol. 6).

in this case, is very appropriate as she was a member of the Courtenay family and this animal was their badge. In most cases, however, the feet rest against one or in several cases two small collared dogs. The shoes of the lawyer at Norton St. Philip are so long and pointed that they curl over the back of the dog ; at Brympton d'Evercy the two small dogs have long ears—one is awake and the other is asleep in the folds of the mantle, while on the right side of the mantle of Lady Richard Newton at Yatton, we find a well sculptured but quite a diminutive dog.

Bristol was sufficiently far removed from the alabaster centres to allow her craftsmen to exhibit some individuality in their effigies at a time when other freestone imagers were largely copying the alabaster format, and this may be well exemplified in the reposeful figure to Joan, wife of William Canynges II, in St. Mary Redcliffe, and many other effigies in Bristol, Yatton, Long Ashton and other places. We have already referred to the charming bird-like angels holding shields on the canopies of the stately monuments to Sir Richard Choke at Long Ashton and William Canynge II and Sir Thomas Mede in St. Mary Redcliffe as a feature of this West-country School of Art, and the angels smoothing the cushions under the heads of the effigies made of Dundry freestone at this period have a distinct character of their own with heads well thrown back and possessing no resemblance to the puppet-like alabaster angels which were being sculptured in the latter part of the fifteenth century at Chellaston, Nottingham and London. The type of angel made probably at Wells, of Doulting freestone, is found at Henstridge. The two angels smoothing the cushion of the " Lady " are seated and the original colour shows them robed in long white vestments upon which are displayed patterns in black, yellow and red.

If it could be claimed that the monumental effigies which give so human an interest to our ancient cathedrals and churches were intended for likenesses we should, indeed, possess a National Portrait Gallery of unsurpassing value. Yet, alas ! we know that by far the greater proportion of the effigies in stone, wood and metal were made to order from distant ateliers and only in a very few cases is it possible to

argue that portraiture was arrived at by those who sculptured them. Even the effigies of kings and queens, great statesmen and ecclesiastics, were not in all cases portraits,[1] and all we feel justified in saying is that portraiture was only attempted when circumstances were favourable for its production.

The intelligent features of Sir Richard Newton (Plate XIV, fig. 3), Lord Chief Justice of the Court of Common Pleas, most likely would be a portrait, and we feel sure that his son would stipulate that the features of his parents should be likenesses when he gave the order to a Chellaston firm for their alabaster effigies to be placed in the Wick chapel of Yatton Church.

There is no reason to doubt that the effigies of Sir Richard (Plate XI, figs. 1, 2) and Lady Choke in their chantry chapel, Long Ashton, and that to Lady John Newton (Plate XV, fig. 1) in the Newton chapel at Yatton, were portraits for they were sculptured in a Bristol workshop some years before they died, and the features of the owners of Ashton Court and the face of the lady who resided in the Court de Wick House would be well known to the imagers of Bristol.

We believe that the well executed and reposeful effigies to William Canynges II (Plate XVII, fig. 2) and Joan, his wife (Plate XVII, fig. 1) in St. Mary Redcliffe, are portraits. The lady died in 1460 and both effigies were probably made soon after that date and, certainly, before William Canynges took Holy Orders as he is represented in his civilian costume. The imager who carved his figure did so during his lifetime and would, certainly, desire to make a portrait of this distinguished citizen who had given so largely of his wealth to the rebuilding of his parish church ; and we feel sure that the husband would not be satisfied until the craftsman who carved the effigy of his wife produced a satisfactory likeness.

The late Mr. Albert Hartshorne considered that the battered

1. The effigy of Queen Eleanor (1290) in Westminster Abbey, is purely a conventional figure, for Torel's masterpiece shows quite a young woman well under thirty years of age instead of an elderly lady ; the effigy of Edward II, at Gloucester, was, probably, a resemblance of that unfortunate monarch and cannot be considered a portrait. The effigies of ecclesiastics sculptured, however, during life or from sketches made after death by cultured members of their monasteries were probably likenesses to a certain extent.

effigy at Nunney (Plate XII, fig. 3) probably to the wife of John Delamare with her long hair flowing down her back from beneath her richly jewelled circlet, was intended for a portrait.[1] The face, even in its woefully mutilated condition, indicates a vigorous personality and portrays a lady of considerable strength of will. Similarly, too, the fine figure of Joan, the widow of Sir Thomas Hungerford, in the castle chapel of Farleigh Hungerford, and the effigy of Lady Harington (Plate XV, fig. 3) at Porlock, may have been portraits, as well as those to Sir Thomas Mede (Plate XVI) and his wife in St. Mary Redcliffe, sculptured by Bristol imagers who must have seen them frequently passing to and fro during their lifetime. The finely-cut alabaster figure to Camel—the bursar of Glastonbury Abbey (Plate IX, figs. 2, 3), in St. John's Church, Glastonbury, is more than likely to be a portrait. In this case we may conjecture that some highly cultured member of the Glastonbury community would send a sketch of their bursar as a guide to the Chellaston craftsman who had the effigy in hand. Among these civilian effigies of the fifteenth century we conjecture that some forty or fifty per cent. were, probably, intended for portraits or, at any rate, were resemblances of the men and women they represented.

My warm thanks are due to my friend, Mr. William Moline, of Clifton, for his generous permission to make use of his beautiful photographs of the tomb of Sir Richard Choke, in Long Ashton Church, and the monument to Sir Thomas Mede, and the effigies to William Canynges II and his wife Joan, in St. Mary Redcliffe.

TOPOGRAPHICAL INDEX.

NORTH CURRY (SS. Peter and Paul).

PERSON REPRESENTED. Thomas of Sloo—" de la Slo " or " at Sloo "—a member of an ancient family who were owners of the manor of Slough, near Stoke St. Gregory. Their manor-house was probably built on the site of the present Elizabethan building known

1. Hartshorne's *Portraiture in Recumbent Effigies*, 17.

as " Slough House." See *Proc. Som. Arch. Soc.*, XLIV, i, 39. Upon a fold on the left side of the effigy is this inscription :—" Toma atte Sloo."

EFFIGY (5ft. 10ins.) in tight-fitting hosen, long cote with folds from neck and fairly loose sleeves reaching just below elbows showing tight-fitting sleeves of tunic, combined cape and hood (caperon) covering neck and part of breast, pointed shoes resting on moulded bracket (1ft. 5½ins. by 8½ins. by 6½ins.), hands (damaged) raised in prayer, long hair to neck, beard and moustaches, high forehead and nose damaged, head on one large tasselled cushion (6ins. deep) with angels (now damaged and nothing remaining except a hand on each side of cushion and one on each shoulder). Effigy and slab (6ft. 4ins. by 1ft. 7ins. by 3½ins.) made from block of Ham Hill stone, now placed under north window of sanctuary on plain modern table-tomb (7ft. 4ins. by 2ft. 3ins. by 1ft. 7ins.). Date *c.* 1360. (*See* Plate VIII, fig. 1).

REFERENCES. Collinson, II, 179 ; sketch in Braikenridge's illustrated *Collinson*, II, part 2, 179 ; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), V, 179 ; *Proc. Som. Arch. Soc.*, XLIV, i, 35–36 ; Olivey's *Notes on North Curry*, 34 ; Wade's *Somerset*, 116 ; Hutton's *Highways and Byways in Somerset*, 312.

BRYMPTON D'EVERCY (St. Andrew).

PERSON REPRESENTED. A Lady. This effigy may represent a member of the Sydenham family who held the manor at this date.

EFFIGY (6ft. 8ins.) in kirtle with tight-fitting sleeves and narrow band (1in. at wrists, fur ?), mantle to feet, necklace (1¼ins.) having pendent circular ornament (1⅞ins. diam.), horned head-dress with veil falling behind on shoulders, head on two tasselled cushions (lower=2ft. 1in. by 1ft. 2ins. by 2½ins., upper set diagonally=1ft. 3ins. by 1ft. 3ins. by 3ins.), feet on two small dogs with long ears wrapped in folds of mantle—one awake and one asleep. The face and some other parts of effigy have been restored. Table-tomb modern and placed against north wall of chapel. This massive effigy and slab (7ft. 11½ins. by 2ft. 6½ins. by 5ins.) made from block of Ham Hill stone. Date *c.* 1440. (Plate VIII, fig. 3).

REFERENCES. Collinson, III, 216 ; sketch in Braikenridge's illustrated *Collinson*, III, part 2, 216 (signed W. W. W. 1847) ; Barrett's *Somersetshire*, 141 ; *Proc. Som. Arch. Soc.*, LVI, i, 70 ; Wade's *Somerset*, 69 ; Hutton's *Highways and Byways in Somerset*, 245.

DOWLISH WAKE (St. Andrew).

PERSON REPRESENTED. Probably Joan, daughter and heiress of John Keynes, who was great-grandson of Isabel Wake, married

(1) John Speke, died 1442, (2) Hugh Champernouns of Modbury, in 1462.

EFFIGY (5ft. 1in.) on table-tomb beside first husband between chantry and chancel, dressed in kirtle with tight-fitting sleeves, sleeveless cote-hardie cut square at neck with vertical band (2½ins.) of embroidery down front, mantle in graceful folds fastened by cords and fermailes of four-leaf flowers, long veil on head with fillet (2½ins.) edged with small stones and adorned with four-leaf flowers and larger stones. Head on two tasselled cushions (lower rectangular=1ft. 4ins. by 9ins. by 3ins. ; upper set diagonally=8ins. by 8ins. by ½in.), feet on two small dogs having smooth skins and long ears. Effigy and slab (6ft. 3½ins. by 1ft. 5ins. by 2½ins.) made of Doulting freestone, but table-tomb is Ham Hill stone. Tomb and effigies have been severely restored. (*See* Plate VIII, fig. 2).

REFERENCES. Collinson, III, 120 ; sketch in Braikenridge's illustrated *Collinson*, III, part 1, 120 ; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), VIII, 120 ; *Proc. Som. Arch. Soc.*, XLIX, 40 ; Wade's *Somerset*, 120.

DUNSTER (Priory Church—St. George).

PERSON REPRESENTED. Catherine, daughter of Sir John Beaumont, kt., Shirwell, Devon, widow of John Stracche, wife of Sir Hugh Luttrell, kt., and mother of Sir John Luttrell and three daughters. Died 28/8/1435.

EFFIGY (6ft. 1in.) in kirtle with narrow ornamented waist-band, sideless cote-hardie cut low in neck and adorned in front with vertical band (1⅛ins.) of four-leaf flowers, mantle fastened in front by cords attached to rectangular fermailes, hair bunched up on either side of head in cauls (6ins. by 5½ins.) having ornamental edging (1in.) of pearls, and long veil falling behind to shoulders, head well raised (8ins.) on two tasselled cushions and upper one smoothed by two angels (mutilated), feet on dog couchant (head lost). Effigy and slab (6ft. 5ins. by 2ft. by 2½ins. coped 3½ins.) made of alabaster, now placed beside husband's effigy on Easter sepulchre, formerly on table-tomb in centre of chantry of St. Lawrence. Date *c.* 1428.

REFERENCES. Leland's *Itinerary*, II, 71 ; Collinson, II, 18 ; two sketches in Braikenridge's *Collinson*, II, part 1, 18 ; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), IV, 18 ; illustrated in *Gentleman's Magazine*, Oct. 1808 ; Savage's *Hundred of Carhampton* (1830), 405 ; Rogers' *Sepulchral Effigies of Devon*, 349, plate XI, division iii ; Barrett's *Somersetshire*, 329 ; Wade's *Somerset*, 126 ; Lyte's *History of Dunster*, I, 103–105 (illustrated) ; Lyte's *Dunster and its Lords*, 55 (illustrated) ; Hancock's *Dunster Church and Priory*, 90 (illustrated) ; Larter's *Minehead, Porlock and Dunster*, 54.



Fig. 1. NORTH CURRY. Thomas of Sloo, circa 1360.



Fig. 2. DOWLISH WAKE. Lady, circa 1470.



Fig. 3. BRYMPTON D'EVERCY. Lady, circa 1440.

EFFIGIES OF CIVILIANS IN SOMERSET CHURCHES.
XIV AND XV CENTURIES.



Fig. 1. NORTON ST. PHILIP. A Lawyer (Barrister), circa 1460.

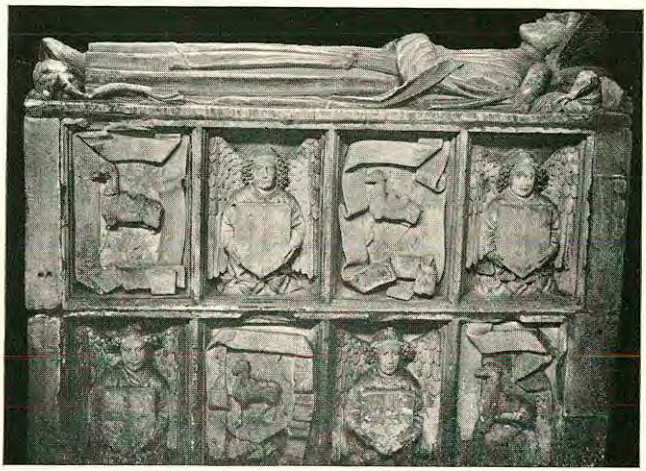


Fig. 2. GLASTONBURY. "Camel" Monument, circa 1470



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

EFFIGIES OF CIVILIANS IN SOMERSET CHURCHES.
XV CENTURY.



Fig. 2. OLD CLEEVE.
Civilian, circa 1425.

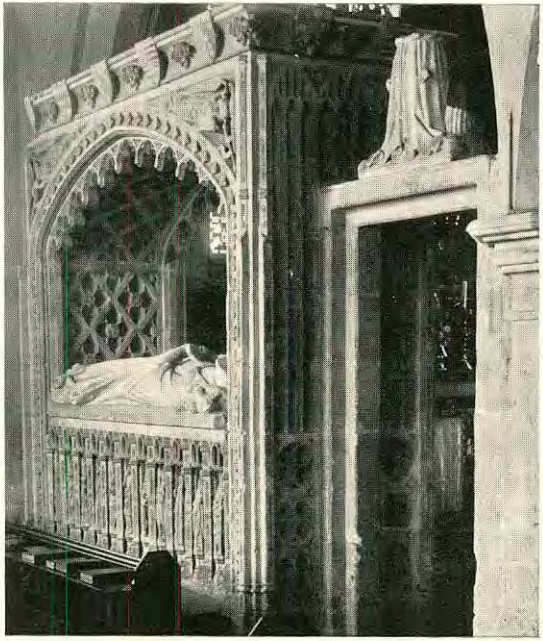


Fig. 1. HENSTRIDGE. Margaret, wife of William Carent, died 1463.



Fig. 3. Cat with Rat or Mouse at foot of Old Cleeve Effigy.

EFFIGIES OF CIVILIANS IN SOMERSET CHURCHES. XV CENTURY.



Fig. 1. Enlargement of Effigy shown below.

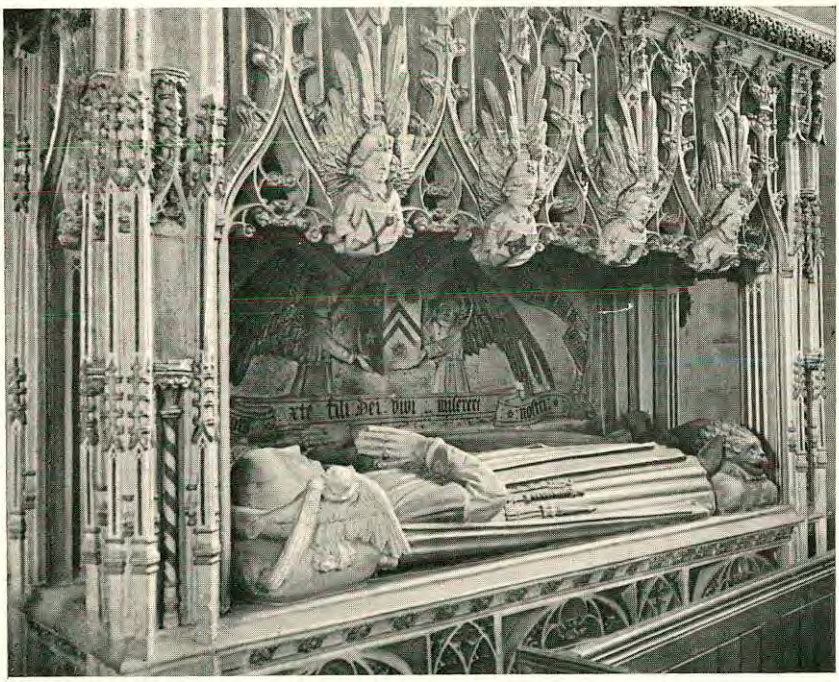


Fig. 2. **LONG ASHTON.** Sir Richard Choke, circa 1470.

EFFIGIES OF CIVILIANS IN SOMERSET CHURCHES. XV CENTURY.



Fig. 1. NORTH CADBURY. Lady Botreaux, died 1432.

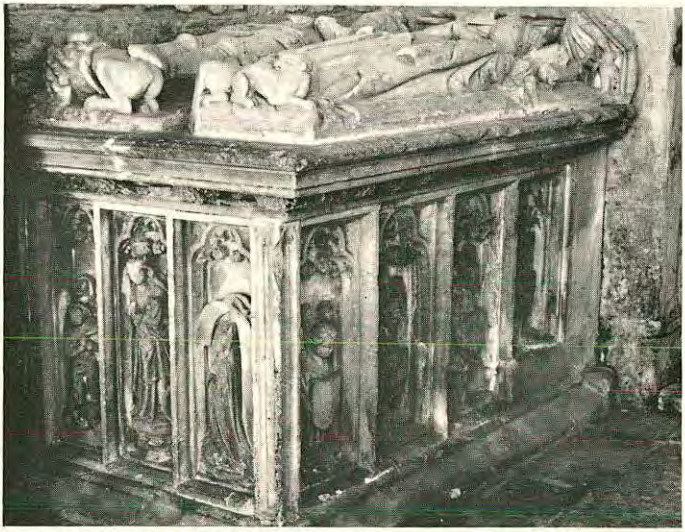


Fig. 2. Table-Tomb of the above.



Fig. 3. NUNNEY. Lady, circa 1465.

EFFIGIES OF CIVILIANS IN SOMERSET CHURCHES.
XV CENTURY.

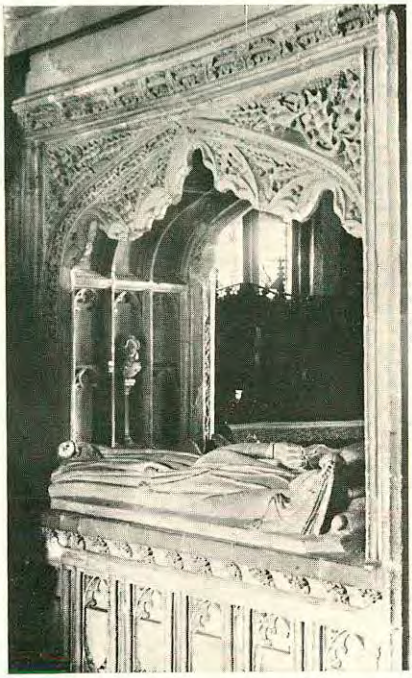


Fig. 1. SPAXTON. Lady, circa 1430.



Fig. 2. Head of Effigy of Lady above.

EFFIGIES OF CIVILIANS IN SOMERSET CHURCHES.
XV CENTURY.



Fig. 1. Head of Effigy of Lady Newton.



Fig. 2. **YATTON.** Sir Richard and Lady Newton, c. 1470.



Fig. 3. Head of Effigy of Sir Richard Newton.

EFFIGIES OF CIVILIANS IN SOMERSET CHURCHES.
XV CENTURY.



Fig. 1. YATTON. Lady John Newton, circa 1470.

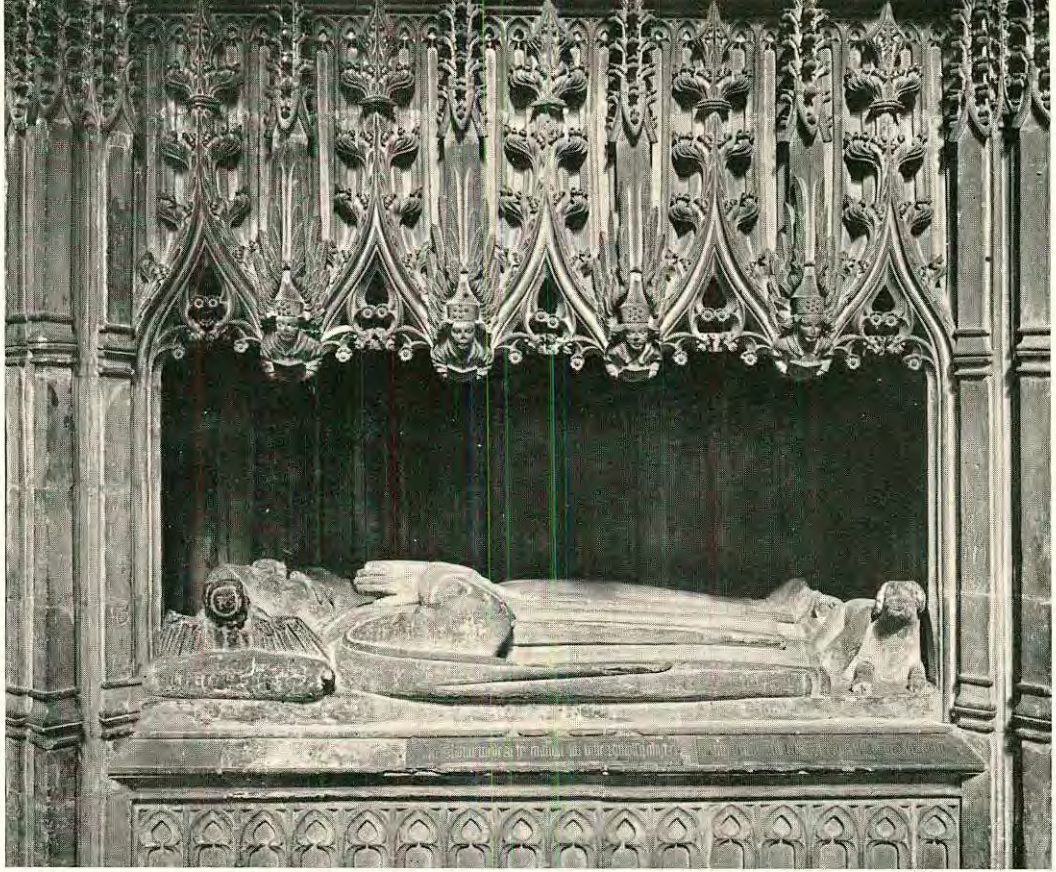


Fig. 2. ST. MARY REDCLIFFE (Bristol). Civilian, 1470-1480.



Fig. 3. PORLOCK. Lady Harington, circa 1460.

EFFIGIES OF CIVILIANS IN SOMERSET CHURCHES.
XV CENTURY.



ST. MARY REDCLIFFE (Bristol). Sir Thomas and Lady Mede, circa 1475.
EFFIGIES OF CIVILIANS IN SOMERSET CHURCHES. XV CENTURY.



Fig. 1. ST. MARY REDCLIFFE (Bristol). Joan, wife of Wm. Canynges II, died 1460.

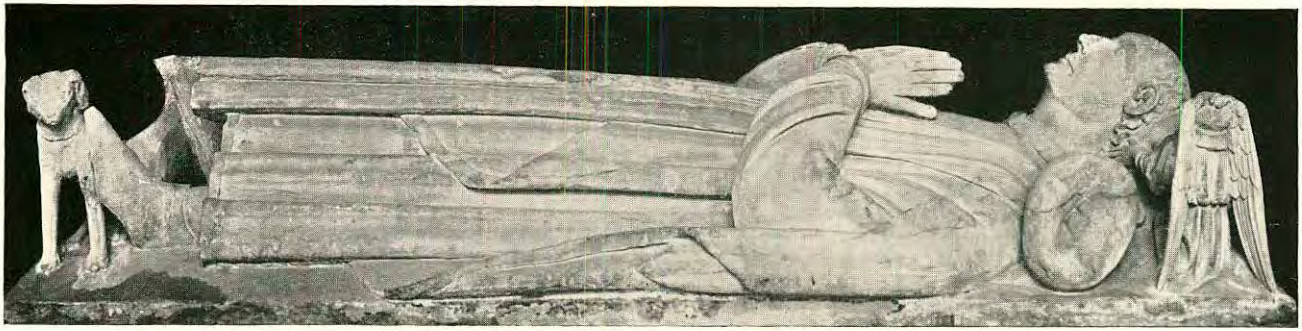


Fig. 2. ST. MARY REDCLIFFE (Bristol). William Canynges II, circa 1460.

EFFIGIES OF CIVILIANS IN SOMERSET CHURCHES XV CENTURY.

EAST BRENT (St. Mary the Virgin).

PERSON REPRESENTED. An unknown franklin. Tradition assigns the effigy to some member of the St. Barbe or de Barbara family who owned property in the hamlet of Rooksbridge, a part of the parish of East Brent. For a long period of years this family held the manor of South Brent of the abbots of Glastonbury.

EFFIGY (5ft. 9ins.) in tight-fitting hosen, long tunic with deep folds, full sleeves falling 13ins. below top of arms, tight at wrists, and narrow collar (1in.) at neck, head-gear and long wavy hair falling to top of ears, hands raised in prayer, feet on mutilated animal (dog ?), head on two large cushions (lower rectangular=2ft. by 1ft. 1in. by 3ins., upper set diagonally=1ft. 3ins. by 1ft. 3ins. by 2ins.). The effigy has been turned out of the church for many years and is now in the churchyard sadly weather-worn. Effigy and slab (only fragments of slab remain) made from block of Doulting stone. Date *c.* 1425.

FARLEIGH HUNGERFORD CASTLE CHAPEL (St. Leonard).

PERSON REPRESENTED. Joan, heiress of Sir Edmund Hussey, kt., of Holbrook, widow of John Whyton, second wife of Sir Thomas Hungerford, kt., and mother of Walter, Lord Hungerford. Died 1st April, 1412.

EFFIGY (6ft.) in kirtle with tight-fitting sleeves, cote-hardie, mantle fastened with cords and tassels, two veils on head—the outer one folded back having goffered edge, and dressed as widow with barbe at neck. The face and features well executed and probably a portrait, head on two tasselled cushions (lower rectangular=9ins. by 9ins. by 2ins., upper set diagonally=8ins. by 8ins. by 1½ins.) supported by two reclining angels in albs, feet on two small dogs (heads lost). For details of decoration and shields of arms on table-tomb see *Proc. Som. Arch. Soc.*, LXVII, ii, 33–34. Effigy made from block of Bath freestone (Great Oolite). Date *c.* 1412.

REFERENCES. See *Proc. Som. Arch. Soc.*, LXVII, ii, 33–34.

GLASTONBURY (St. John the Baptist).

PERSON REPRESENTED. A lay chapman or bursar of Glastonbury Abbey, whose name was Camel, probably related to John Camel, rector of Ditcheat (1435–1458). The name *Camel* is not unknown in the diocese of Bath and Wells, and in 1350 W. Camel was sub-dean of Wells (*Proc. Som. Arch. Soc.*, I, ii, 83).

EFFIGY (5ft. 6ins.) in long tunic showing under-tunic with straight collar (¾ins.) and tight-fitting sleeves at neck and arms, cape, long mantle open at sides and fastened on right shoulder, turban hat on left shoulder with liripipe falling 9ins. above lower hem of gown,

narrow waist-belt (¾ins.) adorned at intervals with rectangular raised ornaments having pendent strap, suspended from belt (*a*) on left side a gypcière with three tassels, (*b*) on right side a rosary and a dagger (damaged) with rondel hilt in sheath (8ins.), head rests on circular cushion (1ft. 2ins. diam. by 2½ins.) smoothed by two reclining angels (mutilated) vested in albs, feet on an animal (lion ?), head lost. The effigy and slab (5ft. 8½ins. by 1ft. 9ins. by 1½ins.) made of alabaster at Chellaston, Derbyshire. Date *c.* 1470. (*See* Plate IX, figs. 2, 3).

The table-tomb (5ft. 8ins. by 1ft. 5ins. by 1ft. 9ins.) made of Great Oolite probably in or near Bath is adorned on south side with two rows of panels (1ft. 9ins. by 1ft. 3ins.), the lower row being 2ins. less in breadth. These panels contain alternately (*a*) a camel being a rebus on the surname of the deceased with a scroll which Collinson in 1791 (II, 264) said possessed "Latin verses now not wholly intelligible," (*b*) a demi-angel vested in alb having outspread wings resting on clouds and holding heater-shaped shields (upper=9ins. by 6½ins., lower=8ins. by 6¼ins.) charged with the arms of Glastonbury Abbey, *Vert a cross botonée arg. on a canton of the last The Virgin and Child.* Or on the dexter chief quarter the Virgin Mary holding the Holy Child in her dexter arm and in the sinister a sceptre *or*; in each of the other quarters a ducal crown of the last). The coat of arms is now only faintly visible. The east end appears to be a reconstruction and contains panels with camels and scrolls and two kneeling figures, (*a*) a man with curly hair in long gown, fur-edged and slit up either side, (*b*) a woman (damaged) in gown and veil. These figures probably represent the deceased official of the abbey and his wife, while the camels are a rebus on his surname. This monument stood formerly in the south transept, but now occupies the western corner of the south aisle of nave.

References. Leland's *Itinerary*, II, 72 (*Proc. Som. Arch. Soc.*, XXXIII, ii, 75); Collinson, II, 264; Barrett's *Somersetshire*, 60–61 (illustrated); Marson's *Glastonbury*, 88; Tite's *Collection of Somerset Prints*; Hutton's *Highways and Byways in Somerset*, 172; Wade's *Somerset*, 145.

HENSTRIDGE (St. Michael and All Angels).

Person Represented. Margaret, daughter of William Stourton, sister of John, first Baron Stourton, and wife of William Carent of Toomer. Died 1463.

Effigy (5ft. 7ins.) in yellow kirtle covered with flowing patterns of black quatrefoils, red sleeveless cote-hardie having devices in yellow and black, mantle (collar folded back) richly embroidered with ornamental work in black and gold and the armorial bearings of the Stourton family (*Sa. a bend or. betw. six fountains prop.*) fastened with cords and rectangular gold fermailes, horned head-

dress with cauls having terminations upwards adorned with patterns of gold on a black ground and veil falling to back of neck (face and head-dress seriously damaged), head rests on two tasselled cushions (red and green) supported by two angels (seated) in white vestments decorated with patterns of red, yellow and black, lower cushion rectangular (1ft. 8ins. by 1ft. 10ins. by 2ins.), upper set diagonally (11ins. by 11ins. by 1½ins.), feet on two small collared dogs (damaged), slab (6ft. 0½in. by 1ft. 6ins. by 3ins. coped) painted yellow with fragments of inscription still visible on edge. Effigy and slab made from block of Doulting freestone. Date *c.* 1463. (*See* Plate X, fig. 1).

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

LONG ASHTON (All Saints).

No. 1 Person Represented. Sir Richard Choke, kt., first mentioned as advocate 1440, serjeant-at-law 1453, created justice of Common Pleas 1461, bought manor of Ashton 1454, and also held manors of Stanton Drew and Temple Cloud (Som.) and Randolveston (Dorset), died 1483. See *Dict. Nat. Biog.*, X, 267–268.

Effigy (5ft. 8ins.) in robe to ankles, cape (furred with minever) and cloak fastened on right shoulder. The cassock-like robe would be scarlet lined and trimmed with budge (lamb's skin) and appears to have been repainted green in 1872 erroneously, close-fitting coif of white silk or lawn on head having lappets covering ears and fastened with strings beneath chin, undertunic seen at wrists, narrow waist-belt adorned with roses having buckle with long pendent strap and metal end ornamented with a four-leaf flower and two roses, attached to belt on right side is short dagger (8¼ins.) and rosary of ten small beads and a larger one at each end with tassel at bottom, hands (four rings on fingers) raised in prayer, head on two tasselled cushions (lower rectangular=1ft. 7ins. by 1ft. 2ins. by 6ins.; upper set diagonally=10ins. by 10ins. by 3ins.), feet in pointed shoes rest against a lion placed on a mound.

Effigy and tomb of Dundry freestone repainted in 1872 (8ft. 6ins. by 8ft. 4ins. by 2ft. 8ins.). On each side of vaulted recess (6ft. 8ins. by 2ft. 8ins. by 5ft.) is an ogee-headed opening crocketed and possessing a finial. The front and sides of the table-tomb are adorned with panels (1ft. 9ins. by 1ft. 9ins.) containing quatrefoils having feathered ends and centres of heater-shaped shields (10½ins. by 8ins.) charged with (1) Choke (*Arg. three cinquefoils per pale az. and gu.*) impaling Pavy (*Erm. on a fesse gu. three martlets or*), (2) Choke impaling Drew (*Arg. two chevrons sa. betw. three roses gu.*,

seeded or). A Drew in 1420 bore *gu. on a chev. arg. three roses on the field seeded and barbed proper*, (3) Choke impaling Lyons (*Arg. a chev. sa betw. three lions dorm. coward gu.*) In wall of recess above effigies was originally a panel of the Crucifixion. It was defaced, and in its place is now a shield charged with Choke impaling Drew. The two archangels in albs and with fillets adorned with crosses on foreheads and golden wings remain. The scrolls above bear the inscription (*a*) *Ihu for the grete pety of our syunes have mercy ; and for the love of thi passion bryng de soules to salvatiō*, (*b*) *Misericors Xte fili dei vivi miserere nostri.* On either side is a small heater-shaped shield (10ins. by 7½ins.) charged (dexter) *Or, a saltire gu*, (sinister) *Or, a cross gu.* Above is a rose. The horizontal canopy consists of five arches crocketed and possessing finials springing from demi-angels in albs, jewelled fillets on foreheads and wings supporting gabled pinnacles richly crocketed. Each angel holds a heater-shaped shield (6ins. by 3¼ins.) with emblems of the Passion, (*a*) spear and sponge, (*b*) cross and crown of thorns, (*c*) pillar and cord, (*d*) three nails. The cornice is enriched with a border of grapes and vine leaves, and the monument is flanked on both sides with richly carved pinnacles containing niches with tall pedestals and corner buttresses. Date *c.* 1470. (*See* Plate XI, figs. 1, 2).

References. Collinson, II, 300 ; sketch in Braikenridge's *Collinson*, II, part 3, 300 ; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), VI, 300 ; *Proc. Som. Arch. Soc.*, XXVII, i, 46 ; Wade's *Somerset*, 35 ; Crossley's *English Church Monuments* (illustrated), 94 ; Rutter's *North-West Somerset*, 15 ; Robinson's *West Country Churches*, II, 211.

No. 2 Person Represented. Margaret Morris, married (1) William Gifford, (2) Sir Richard Choke, kt.

Effigy (5ft. 7ins.) in green kirtle cut low in neck, tight-fitting sleeves with cuffs (probably fur), narrow waist-belt adorned with roses having pendent strap (11ins.) red, mantle with richly ornamented gold fermailes, cords and tassels, head-dress similar to that worn by Lady Richard Newton, Yatton (see description in this Index on page 62), gold necklace (1½ins.) of suns and roses with gold pendant, hands raised in prayer and two rings on left-hand, head on one large cushion (1ft. 3ins. by 1ft. 1in. by 6ins.) supported by two angels in albs, heads thrown back, fillets on foreheads and wide-spread wings, feet rest on smooth-skinned dog with collar placed on high mound. Effigy made from block of Dundry free-stone. Date *c.* 1470.

References. *See* above, No. 1 Effigy.

MONTACUTE (St. Catherine).

Person Represented. Unknown lady. Collinson (III, 314) gives the date as 1484 and calls her Ann, the wife of David Phelips,

Esq. When the Society visited Montacute in 1886, Mr. John Batten, F.S.A., threw doubt on these effigies being the ancestors of the Phelips family of Montacute, as his researches did not show that there ever was such a man as David Phelips of Montacute. (*Proc. Som. Arch. Soc.*, XXXII, i, 62, 63).

EFFIGY (6ft.) in long pleated gown to feet (pleats falling from neck) gathered in towards bottom, high collar (2½ins.), tight-fitting sleeves with narrow wrist-bands (1in.), slightly open at neck showing kirtle. Veil on head falling to chin, feet (probably a restoration) in shoes (6ins. long) resting against blocks of stone (1ft. 1in. by 7ins. by 5½ins.), hands raised in prayer (damaged), head on two cushions (bottom=1ft. 4ins. by 1ft. 1in. by 2½ins., top=1ft. 1½ins. by 10½ins. by 2½ins.). Effigy of lady and husband on table-tomb (7ft. 8ins. by 3ft. 10ins. by 1ft. 11½ins.) made from Ham Hill stone. The imager who carved this effigy was a very ignorant craftsman and his work is crude showing little artistic conception. Possible date near close of fifteenth century or even a little later.

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

NORTON ST. PHILIP (SS. Philip and James).

PERSON REPRESENTED. An unknown lawyer (*in lege peritus*), probably a barrister, i.e. *apprenticii ad Barros*.

EFFIGY (6ft. 1in.) in tight-fitting hosen, tunic reaching 8ins. above ankles, sleeves with cuffs (1¼ins.) of fur at wrists, straight collar at neck with narrow edging, slit open from neck (7¼ins.) in front and fastened with three small buttons, shoes with vandyked edging at tops and pointed toes curled over back of dog, hands raised in prayer (fingers broken), nose destroyed, high cap (6ins. by 9ins. diam.) probably velvet or some other soft material with edging of fur, strap (1¼ins. with rectangular ornaments every 2½ins.) over right shoulder with dagger (fluted sheath now 8½ins., originally 11½ins., hilt, 5ins. having circular pommel) suspended on left side, head on two tasselled cushions (lower rectangular=1ft. 6ins. by 1ft. 1in. by 3ins., upper set diagonally=10ins. by 10ins. by 2ins.). Effigy in wall recess (6ft. 5ins. by 1ft. 2ins. by 6ft. 11ins.) of south aisle of nave under cinquefoiled arch supported by two attached pillars having circular capitals and bases, and placed on table-tomb (6ft. 4ins. by 2ft. 1in. by 2ft. 9ins.) adorned with quatrefoils in panels. Effigy and slab (6ft. 4ins. by 2ft. 1in. by 4ins.) made from block of Bath freestone. Date *c.* 1460. (*See* Plate IX, fig. 1).

REFERENCES. Collinson, III, 371; sketch in Braikenridge's illustrated *Collinson*, III, part 3, 371 (signed W. W. W. 1843); sketch in Adlam's illustrated *Collinson* (Soc. Ant.), XII, 371;

Barrett's *Somersetshire*, 93 ; *Proc. Som. Arch. Soc.*, XLVII, i, 82 ; Wade's *Somerset*, 195 ; Davis' *Monumental Brasses of Gloucestershire*, 61.

NORTH CADBURY (St. Michael and All Angels).

PERSON REPRESENTED. Probably to Elizabeth, daughter of Sir Ralph Daubeney, kt., wife of William, Baron Botreaux, foundress of College of Priests at North Cadbury and rebuilder of that church. Died, May, 1432.

EFFIGY (4ft. 6ins.) in kirtle cut low at neck with tight-fitting sleeves, mantle fastened with cords ending in tassels, horned head-dress and the two cauls forming the horns adorned with five rows of pearls, hands raised in prayer, face damaged (nose lost), head on two tasselled cushions (lower rectangular=1ft. 3ins. by 11ins. by 2½ins., upper set diagonally=9ins. by 9ins. by 2ins.) supported by two angels (damaged), feet on two small collared dogs (damaged). (*See* Plate XII, figs. 1, 2).

The table-tomb (5ft. 8ins. by 2ft. 5ins. by 2ft. 10ins.) with effigies of Great Oolite made probably in or near Bath, stood most likely in chancel, but now placed under tower. The canopy above the figures forms no part of original monument and may have been portion of reredos. The tomb has moulded top (5ft. 11ins. by 3ft. 4ins. by 8ins.) with a beautiful band of roses (3ins.) undercut 3ins. and gilded. The north side is adorned with four panels containing angels vested in albs holding heater-shaped shields. Three of these panels are 2ft. 4ins. by 1ft., the angels being 1ft. 5ins. high, and the shields (now plain) are 5½ins. by 4½ins. The fourth panel, however, is shorter, and the shield is 5ins. by 3¾ins., while the angel is 2ins. less in height than the other angels. The east end is decorated with three panels containing trefoil-headed niches (2ft. 3ins. by 9ins.) cusped and foliated. In the centre is statue (1ft. 6ins.) of the Blessed Virgin, crowned and holding Holy Child (heads mutilated), placed on pedestal. On either side are kneeling figures of Lord and Lady Botreaux in armour and costume as represented on effigies on tomb.

REFERENCES. Collinson, II, 68 ; *Proc. Som. Arch. Soc.*, XVI, i, 18 ; XXXVI, i, 57 ; LIX, i, 43 ; Hutton's *Highways and Byways in Somerset*, 228–229 ; Wade's *Somerset*, 74 ; *Somerset and Dorset Notes and Queries*, VI, 289 (illustrated).

NUNNEY (All Saints).

PERSON REPRESENTED. Probably a memorial to the wife of John Delamare erected by her daughter sometime after her marriage (*c.* 1427) into the Paulet family, as there is a quarterly shield of Paulet and Delamare on the tomb. The name of the lady is not

known, but the daughter's name is given in various pedigrees as Elianor or Constance Delamare. The date of the effigy makes it more probable that Elianor or Constance Delamare was the daughter and not the grand-daughter of Philip Delamare. (*See* Collinson, II, 218 ; *Proc. Som. Arch. Soc.*, XXII, ii, 71, 72, 84 ; XXXIX, i, 36 ; Edmonson's *Pedigree*).

EFFIGY (5ft. 9ins.) in kirtle cut square at neck, a mantle fastened by cords attached to rectangular ornamented fermailes, long veil, falling behind and over the mantle, surmounted by a richly ornamented fillet, rests on the head. Around the neck is a slender gold chain from which hangs a jewel. The face is long, nose lost, hands raised in prayer, head on tasselled cushion (10ins. by 7ins. by 1½ins.) supported by angels (figures lost), one hand of each angel still remains on the edge of the veil, feet rest on two small dogs (heads lost). Slab (6ft. 2ins. by 1ft. 9ins. by 1½ins.) made of Bere stone. Date *c.* 1465. (*See* Plate XII, fig. 3). The table-tomb (7ft. 3ins. by 4ft. 8ins. by 3ft. 3ins.) on which rest the effigies of a " Knight " and " Lady " stood clear of the other monuments in 1644, but at present fills the north-east corner of the chapel. Only the south side is now visible and it is decorated with five panels (1ft. 3¼ins. by 1ft. 3ins.) containing quatrefoils with cusps ending in roses and centres of heater-shaped shields with armorial bearings.

(1) *Two lions passant guardant in pale* (*gules two lions pass. guard. in pale argent, collared azure,* Delamare).

(2) Quarterly, 1 and 4 *three swords in pile* (*sable, three swords in pile argent, hilted or,* Paulet) ; 2 and 3 Delamare.

(3) A lion rampant (*? argent a lion rampant sable,* Mompesson) impaling three water bougets (*? sable, three water bougets argent,* Wilton, Somerset).

(4) *Two lions rampant.* (Borne by many families differing only in colour).

(5) This shield is difficult to decipher. In 1876 it was thought to be (see *Proc. Som. Arch. Soc.*, XXII, ii, 102) quarterly, 1 and 4 *barry of ten* ; 2 and 3 *argent, over all on a bend two annulets* ; impaling *two lions in pale statant.* There are, or were on the opposite side, but not now visible, quarterly, 1 and 4 Delamare, 2 and 3 *on a chief two mullets* (*argent on a chief gules, two mullets or,* St. John). Quarterly, 1 and 4 *on a bend an annulet* (*? argent, on a bend sable, an annulet or,* St. Lo) ; 2 and 3 *on a chief* 2 *mullets* (*argent on a chief gules,* 2 *mullets,* St. John) impaling *a lion rampant,* ? Mompesson. The border (3ins.) has four pieces of conventional foliage, an animal mutilated (doe or pig) and a key and cord repeated which may possibly be the Delamare badge. On the tower is a stone with a similar device, and it is conjectured that it once formed a panel of the tomb and was let into the exterior wall of tower when the monument was shifted to present position.

REFERENCES. Collinson, II, 220 ; sketch in Braikenridge's illus

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

OLD CLEEVE (St. Andrew).

PERSON REPRESENTED. Unknown civilian.

EFFIGY (5ft. 10ins.) in hosen, under-tunic, seen beneath sleeves of tunic which is pleated and falls within 4ins. of feet, slit open in front (12¾ins.) with high collar (3½ins.) to chin fastened by six buttons (¾in. diam.) and possessing wide sleeves (1ft. 7ins.), waist-belt (1¼ins.) adorned with rectangular ornaments having centres of four-leaf flowers with pendent strap hanging in front, long dagger suspended on right side, hilt (6ins.) with straight quillons and scabbard (1ft. 9ins.), necklace of stones alternately one large and six smaller ones, long wavy hair to neck, head encircled with a fillet (1¼ins.) ornamented at intervals of 2ins. with dog roses, face and hands (raised in prayer) mutilated, feet in pointed shoes rest on a plump cat (1ft. 3ins. with tail of 10ins.) h)lding a mouse (5ins.) or rat with long tail under the right fore paw, head on two rectangular tasselled cushions (lower=1ft. 9ins. by 1ft. by 3ins., upper=1ft. 4ins. by 11ins. by 3½ins.). Effigy in recess (4ft. 2ins. by 2ft. by 6ft. 5ins.) in north wall of nave under ogee-moulded arch with human head (10ins. by 5ins.) at top of hood-moulding and another head (10ins. by 6ins.) at western end. Effigy made from block of Beer stone. Date *c.* 1425. (*See* Plate X, figs. 2, 3).

REFERENCES. Sketch in Braikenridge's illustrated *Collinson*, III, part 4, 512; *Proc. Som. Arch. Soc.*, LII, i, 42, 45; Pigott drawing; Wade's *Somerset*, 100; Hutton's *Highways and Byways in Somerset*, 376; *Notes and Queries* (1917), 109; Larter's *Minehead, Porlock and Dunster*, 80.

PORLOCK (St. Dubricius).

PERSON REPRESENTED. Elizabeth Courtenay, married (1) John, 4th Baron Harington of Aldingham, co. Lancs.; (2) William, 1st Baron Bonville of Chewton whose connubial happiness was cut short by decapitation in 1460. She received a grant in settlement at marriage with Lord Harington (1411) of the manor of Porlock. Died 28/10/1472.

EFFIGY (5ft. 7½ins.) in kirtle with tight-fitting sleeves and narrow waist-band adorned with four-leaf flowers, sideless cote-hardie, mantle fastened over breast with tasselled cordons attached to jewelled fermailes, a double chain of long links encircles neck having pendant of four-leaf flower, hands raised in prayer (damaged) with

three rings on remaining fingers, horned head-dress, each horn or caul (13ins. in length and 6ins. above head) is composed of an elaborate net of lozenges containing raised gold ornaments possessing ornamental edging ($\frac{3}{4}$in.) with veil at back falling to neck, head rests on two tasselled cushions (lower rectangular=1ft. 10ins. by 1ft. 3ins. by 2$\frac{1}{2}$ins., having diaper of red with green spots—one red spot surrounded by six green ones, the latter on a white ground ; upper cushion set diagonally=1ft. by 1ft. by 5ins.), supported by two reclining angels with folded wings in albs and copes fastened with rectangular jewelled morses, feet rest on a white boar being badge of Courtenay family. Effigy and slab made from alabaster, probably at Chellaston, Derbyshire. Date *c.* 1460. (*See* Plate XV, fig. 3).

References. Collinson, II, 38 ; sketch in Braikenridge's illustrated *Collinson*, II, part 1, 38 ; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), VI, 38 ; *Proc Som. Arch. Soc.*, XXXV, i, 26, 27 ; Larter's *Minehead, Porlock and Dunster*, 45 ; Hook's *Ancient Church of Porlock*, 36, 37 (illustrated) ; Healey's *History of Part of West Somerset*, 360 ; Pigott drawing ; Halliday's *Porlock Monuments*, 52, 53, Plates III, V, VI ; Hutton's *Highways and Byways in Somerset*, 358 (illustrated) ; Wade's *Somerset*, 208 ; Savage's *Hundred of Carhampton*, 102.

ST. MARY REDCLIFFE (Bristol).

No. 1 Person Represented. William Canynges II, shipowner and wealthy merchant, five times mayor of Bristol and twice member of Parliament, took considerable share in rebuilding Redcliffe Church, endowed two chantries and certain charities, gradually gave up business after death of wife (1460), priested in 1467, appointed Dean of Westbury-on-Trym College, died 1474 and buried alongside his wife under south transept in Redcliffe Church.

Effigy (6ft.) in wall recess (6ft. 6ins. by 5ft. 7ins. by 1ft. 7ins.) of south aisle of nave having moulded soffit, arch decorated with invected arcs joined with finials, enriched by foliage and ending in heads (*a*) bald-headed and bearded man, (*b*) a negro. This effigy and the one to wife were removed in 1877 from their XV Century monument under central window of south transept. The table-tomb (7ft. 10ins. by 3ft. 5ins. by 3ft. 6$\frac{1}{2}$ins.) with deeply-moulded base (1ft.) is adorned in front with three panels each containing a shallow niche with shield of arm in central one, *Arg. three moors heads couped, 2 and 1, sa. wreathed or and az.*, Canynges. The canopy rises 5ft. 3ins. above the table-tomb and the centre of soffit is 4ft. 6ins. above slab. The front of the arch is adorned with foliated cusps and two demi-angels with wings upraised and vested in albs with crosses (five stones) on fillets encircling foreheads. Each holds a heater-shaped shield (4ins. by 3$\frac{3}{4}$ins.) and on one is

Canynges' merchant-mark. The cornice possesses plain panel containing scroll inscribed : *Orate pro Aniabus Gulielmi Canngnae quandam hujus Villae et Johannae Uxoris ejus*, with cresting above. The canopy is flanked by four octagonal pillars having moulded and embattled heads rising several inches above cornice. The effigy is clad in long gown to ankles high in neck with long full sleeves edged with fur at bottom hem and wrists, fur-trimmed mantle open at sides, falling to feet in graceful folds, turban hat on shoulder with long liripipe falling 2½ins. above the bottom hem of gown, under-tunic visible at neck and wrists, clean shaven, features well delineated and face probably a portrait, bald-headed with short curly hair at sides, hands raised in prayer. Head rests on two tasselled cushions (lower rectangular=10ins. by 10ins. by 3½ins., upper set diagonally=6ins. by 6ins. by 4ins.) smoothed by two small kneeling angels in albs and jewelled fillets on foreheads, feet in half boots cut open in front showing the tongue and buckled across with straps rest one on small collared dog (head mutilated) and the other on block of stone sculptured with a large conventional leaf. Effigy and slab (6ft. 6ins. by 1ft. 11ins. by 2¼ins.) made of Dundry stone rest on moulded base (3ins.). Date *c.* 1460. (*See* Plate XVII, fig. 2).

References. Barrett's *History of Bristol* (1789), 580 ; Skelton's *Antiquities of Bristol*, Plate VI ; Britton's *Redcliffe Church* (1813), 18–21 ; *Trans. Bristol and Glos. Arch. Soc.*, XXV, 146 ; XXVII, 55-60 : *Archaeological Institute, Bristol vol.*, 1851, 167 ; Vol. VIII, 174 ; Pryce's *History of Bristol*, 346 ; *Report on Sepulchral Monuments* (Soc. Ant.), 1872, p. 37, no. 453 ; Prior and Gardner's *Medieval Figure-Sculpture in England*, 715, fig. 813 ; Cox's *Gloucestershire*, 73 ; Crossley's *English Church Monuments* (illustrated), 200, and wife 198.

No. 2 Person Represented. Joan, wife of William Canynges II, died 1460.

Effigy (5ft. 7ins.) in long gown to feet, bodice cut open V-shaped in front and edged with fur (2¼ins.) showing a chemisette (probably silk) square at neck, laced in front, full sleeves, waist-belt ornamented with roses having buckle and pendent strap (8½ins.) possessing ring attached to metal end, fur-trimmed mantle, hands raised in prayer with rings on the second, third and fourth fingers of each hand above second joints, features well delineated and refined, face probably a portrait, veil on head falls to shoulders, feet in pointed shoes rest against two small dogs (head of one is lost) with bodies hidden in folds of gown, head on two tasselled cushions (lower rectangular=1ft. by 9ins. by 2ins., upper circular=1ft. diam. by 3ins.) smoothed by two angels in albs and jewelled fillets on foreheads. The wall recess is similar to the one for effigy to William Canynges II except that the arch has a border of oak leaves and ends in two heads of angels with finials (*a*) oak leaves and acorns,

(*b*) ivy leaves and berries, (*c*) vine leaves and grapes. Effigy with the one to her husband originally lay on their XV Century monument in the south transept. Effigy and slab (6ft. 5½ins. by 1ft. 7ins. by 2¾ins.) made of Dundry stone rest on moulded plinth (3ins.). Date *c.* 1460. (*See* Plate XVII, fig. 1).

REFERENCES. *See* above, No. 1 Effigy.

No. 3 PERSON REPRESENTED. Sir Thomas Mede, kt., a wealthy merchant, bailiff of Bristol 1439, sheriff 1453, died 1475.

EFFIGY (6ft. 6ins.) in long gown with lower hem edged with fur (1in.) reaching to ankles, high in neck, large full sleeves with fur cuffs, showing tight-fitting sleeves of under-tunic, fastened with waist-belt (1¼ins.) from which a long tasselled gypcière (6ins.) is suspended on the left side by a strap, fur-trimmed (¾in.) mantle open at sides, long broad liripipe or scarf over left shoulder falling nearly to bottom of gown, head bare, hair closely cropped, features worn, ears large, and face clean shaven, hands raised in prayer, feet in pointed shoes rest on large smooth-skinned dog, head on large rectangular cushion (1ft. 9ins. by 1ft. 5ins. by 4ins.) smoothed by two angels with extended wings, heads thrown back, vested in albs and jewelled fillets on foreheads.

This splendid monument stands against the north wall of north choir aisle and is 10ft. 6ins. high, consisting of table-tomb with front adorned with sixteen trefoil-headed panels. The vaulted recess (6ft. 6ins. by 3ft. 6ins. by 3ft. 6ins.) is slightly arched and decorated in panels (1ft. 5ins. by 1ft. 5ins.) containing quatrefoils having feathered cusps of roses, while a small trefoil-headed window is inserted in west side and a shield is carved on north wall emblazoned. (*Gules*) *a chevron* (*ermine*) *between three trefoils slipt* (*argent*), Mede. The front of the horizontal canopy (6ft. by 3ft.) over the recess is ornamented with panelling and five trefoil-headed arches, foliated and crocketed, possessing finials springing from demi-angels in albs and large jewelled fillets on foreheads holding shields with folded wings placed against pinnacles gabled and crocketed. The richly-sculptured cornice consists of a band of grapes and vine leaves surmounted by cresting, and the tomb is flanked by panelled pinnacles (8ft. by 2½ins. by 2⅝ins.) possessing corner buttresses (three stages) with crocketed gables. On margin of front of table-tomb is the inscription on a narrow strip of brass, but only latter portion remains :—"*Pdict Thome mede Ac ter maioris isti*^{9} *ville Bristoll q*^{i} *obijt xx . . . . . die mēs decēbr a*^{o} *dm̄ m̄ ccccl*^{x}*xxv q*^{y} *aīabs ppiciet*^{r} *de*^{q} *amen.*" The Mede coat of arms is incised at the end. Tomb and effigies made of Dundry freestone. Date *c.* 1475. (*See* Plate XVI).

REFERENCES. Barrett's *History of Bristol*, 583 ; Skelton's *Antiquities of Bristol*, Plate XXXIII ; Britton's *Redcliffe Church*, 23 ; Pryce's *History of Bristol*, 358 ; *Trans. Bristol and Glos. Arch. Soc.*, XXVII, 64–66 ; Prior and Gardner's *Medieval Figure-Sculpture in England*, 715.

No. 4 Person Represented. Wife of Sir Thomas Mede, kt.

Effigy (5ft. 4ins.) on left side of husband, in long gown to feet, tight-fitting bodice cut open V-shape at neck and edged with fur (2ins.) showing the chemisette (probably silk) beneath, tight-fitting sleeves with cuffs of fur, mantle falling from shoulders to feet but possessing no cords across breast, head-dress of veil falling at back of head and confined over forehead with a broad band ending in lappets hiding ears, head on square tasselled cushion (10ins. by 10ins. by 2½ins.) smoothed by two angels with outspread wings and heads thrown back and vested in albs and jewelled fillets on foreheads, feet rest on two small dogs lying back to back. Effigy and slab (5ft. 4ins. by 1ft. 6ins. by 2½ins.) made from block of Dundry stone. Date *c.* 1475. (Plate XVI).

References. *See* above, No. 3 Effigy.

No. 5 Person Represented. A Bristol merchant of the latter half of the XV Century.

Effigy (4ft. 10ins.) in gown to ankles with gypcière suspended on left side from a narrow waist-belt, sleeveless mantle open at sides, turban hat on left shoulder with long broad liripipe same length as gown, hands raised in prayer, face clean shaven, hair cut short across forehead and clubbed, feet on large dog holding bone with fore paws, head on circular tasselled cushion (1ft. 3ins. diam. by 4ins.) with a large sprawling coarsely carved angel on right side placing right hand on merchant's shoulder and left on cushion. The effigy and slab (5ft. 6½ins. by 1ft. 9ins., by 5 to 6ins.) made of Dundry stone is a poor work of art and possibly the product of some prentice hand. Date, 1470–1480. (*See* Plate XV, fig. 2).

Barrett states in his *History of Bristol* (1789) that a civilian effigy lay on a plain table-tomb near the middle of the cross aisles. The name and date he gives are more than a hundred years too early for this figure ; but Mr. Harold Brakspear, F.S.A., considers it is not unlikely that this effigy which is now on a plain table-tomb in the south transept, is the one Barrett refers to when he wrote his history.

References. Britton's *Redcliffe Church*, 18 ; Tite's *Somerset Prints ; Trans. Bristol and Glos. Arch. Soc.*, XVIII, 261 ; XXVII, 62–64.

SPAXTON (St. Margaret).

Person Represented. An unknown lady, probably the wife of one of the de la Hulle (or Hill) family who were in possession of the manor when the effigy was sculptured.

Effigy (5ft. 10ins.) in kirtle with tight-fitting sleeves, mantle fastened with cords ending in tassels, long veil on head surmounted with a broad ornamental fillet of gold, hands raised in prayer, head on cushion smoothed by two angels with folded wings and vested

in albs, and feet on two small dogs. Effigy and slab (5ft. 10ins. by 1ft. 11ins. by 3ins.) made from block of Doulting freestone. Date *c.* 1430. (*See* Plate XIII, figs. 1, 2).

REFERENCES. Collinson, I, 246 ; sketch in Braikenridge's illustrated *Collinson*, I, part 4, 246 ; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), III, 246 ; *Proc. Som. Arch. Soc.*, VIII, i, 6 ; Pigott drawing ; Wade's *Somerset*, 223 ; Hutton's *Highways and Byways in Somerset*, 303.

YATTON (St. Mary the Virgin).

NO. 1 PERSON REPRESENTED. Sir Richard Newton, kt., the first of the family of Cradock to assume the name of Newton from his lordship in Wales, born 1370 (?), serjeant-at-law 1424, justice itinerant in Pembrokeshire 1426–7, King's serjeant 1429, recorder of Bristol 1430, justice of Common Pleas 1438 and Lord Chief Justice of the Court of Common Pleas from 1439 until he died in 1448 (?). An able lawyer with bias in favour of the royal prerogative. See *Dict. Nat. Biog.*, XL, 398.

EFFIGY (6ft. 2ins.) in cassock-like robe to ankles, cape (furred with minever) and cloak of red cloth lined and trimmed with budge (lamb's skin with fur outwards) and fastened on right shoulder. Serjeant's coif (white silk or lawn) on head having lappets covering ears and fastened with strings under chin, black hair visible on forehead under coif and fairly long at neck, waist-belt (1½ins.) adorned with metal devices having buckle with end of strap twisted round belt falling pendent (11ins.) with ornamental metal end (2½ins.). Suspended from belt by two cords are (*a*) long dagger of cinquedea type (1ft. 8ins.) with drooping quillons and sheath adorned at top with two sprays of trefoil leaves and possessing an ornamental end at bottom, and on face are two sheaths for small knives (bastardeau) with ornamental tops (11½ins. and 9ins. long and ⅝in. broad), (*b*) circular gypcière which probably held his official seal. Beneath cloak is SS. collar and under robe is tunic with narrow neck-band fastened with stud (¾in.) and having tight-fitting laced sleeves, while hem of pleated under-tunic or shirt is visible at neck. Feet in shoes (toes broken) rest on smooth-skinned dog, head on tilting-helm with mantling having garb for crest, face depicts a clean shaven elderly man with highly intellectual features, hands raised in prayer and fingers adorned with eight rings.

Effigies and table-tomb of alabaster (7ft. 4ins. by 3ft. 10ins. by 3ft. 1in.) made at Chellaston, Derbyshire, is placed in centre of de Wyke Chapel on stone plinth (7ft. 7ins. by 4ft. 0½in. by 3ins.). Each side has five similar panels and two at each end. The upper part of each is panelled and the lower portion is adorned with a shallow cinquefoil-headed arch crocketed and possessing a finial. An angel (1ft. 6ins.) with outspread wings vested in alb and fillet

over forehead stands on bracket (3½ins. by 3ins. by 2½ins.) in each housing holding in both hands a heater-shaped shield (8ins. by 6ins.). Collinson (III, 619) says in 1790 that he could then see " the arms of Newton and Sherborne, impaled with *three pears* of Perret." These have now vanished and all the shields are plain. The angels' heads are mutilated except those on the south side, and the space between the arch and the gable is decorated with three trefoils, roses, wheels and conventional foliage, while the second panel on each side from the west has 3½ins. cut off it. Vestiges of red, blue, yellow, green, black and gilding still remain. Each panel is flanked by a staged and gabled buttress. Date *c.* 1470. (*See* Plate XIV, figs. 2, 3).

REFERENCES. Collinson, III, 619; two water-colour sketches in Braikenridge's illustrated *Collinson*, III, part 4, 619; Pigott drawing; *Arch. Journ.*, VIII, 241; *Proc. Som. Arch. Soc.*, XXVII, i, 14, and ii, 13; XLV, i, 25; Rutter's *Somerset*, 70; *Report on Sepulchral Monuments* (Soc. Ant.), 1872, no. 189, p. 19; Wade's *Somerset*, 287; Hutton's *Highways and Byways in Somerset*, 391; Robinson's *West Country Churches*, IV, 182.

No. 2 PERSON REPRESENTED. Emma, daughter of John Harvey of London, and second wife of Sir Richard Newton, kt., died 1475.

EFFIGY (5ft. 3ins.) in long gown with tight-fitting bodice showing indication of lacing in front and tight-fitting laced sleeves, narrow waist-belt (¾in.) ornamented with metal devices, buckle and pendent strap having metal end (2¾ins.) with some object suspended by cords on right side (rosary ?) hidden under the sideless cote-hardie which reaches to knees having broad band of fur at lower hem and edging of same round sides, mantle to feet with ornamental fermailes for tasselled cordons. Two necklaces, (*a*) a rich band (1in.) round neck with scroll of roses and leaves having circular pendant (1½ins. diam), (*b*) curved interlaced gold links with pendant (mutilated). The hair is enclosed in cap with veil hanging behind to the shoulders. On either side of face rises a vertical caul or horn above the head, set near together at the apex (7½ins. above band) and acutely pointed. Above the forehead is a broad stiff band (4½ins.) falling in flowing lappets on either side of the face. Feet in shoes, hands (mutilated) raised in prayer, diminutive dog with collar and bells lies in the folds of the right side of mantle, head on two tasselled cushions (lower rectangular=1ft. 1in. by 1ft. 1in. by 2ins., upper set diagonally=1ft. 3ins. by 1ft. 3ins. by 2ins.). Two angels (mutilated) in albs smooth upper cushion. Effigy and slab (7ft. 2ins. by 2ft. by 1½ins.) made of alabaster at Chellaston, Derbyshire. Date *c.* 1470. (*See* Plate XIV, figs. 1, 2).

REFERENCES. *See* Effigy No. 1.

No. 3 PERSON REPRESENTED. Isabel de Cheddre, second daughter of Thomas de Cheddre and Isable Scobahull, wife of Sir John Newton,

kt., built south porch of Yatton Church (1487), churchwarden of Yatton one year, and died 1498.

EFFIGY (6ft. 1in.) in kirtle cut square at neck, tight-fitting sleeves with cuffs (3ins.) and waist-belt (1in.) with buckle and pendent strap (1ft. 4½ins.) possessing metal end (3½ins.), gold necklace (3ins.), long mantle having fermailes adorned with conventional foliage and cordons ending in tassels, head-dress similar to that worn by Lady Richard Newton in same church. (*See* description in this Index on page 62). Head on two tasselled cushions (lower rectangular= 11ins. by 11ins. by 3ins., upper set diagonally=11ins. by 11ins. by 3ins.). Effigy and slab (6ft. 4ins. by 1ft. 6ins. by 2½ins.) made of Dundry freestone is placed on left side of her husband's effigy on tomb built in chantry endowed during Sir John Newton's lifetime. Date *c.* 1470. (*See* Plate XV, fig. 1).

REFERENCES. Collinson, III, 620; two sketches in Braikenridge's illustrated *Collinson*, III, part 4, 620; Pigott drawing; *Proc. Som. Arch. Soc.*, XXVII, i, 15, and ii, 13–14; XLV, i, 25; Rutter's *Somerset*, 70; Wade's *Somerset*, 287; Hutton's *Highways and Byways in Somerset*, 391 (illustrated); Robinson's *West Country Churches*, IV, 182.