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Effigies of Bristol

by I. M. Roper
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EFFIGIES OF BRISTOL.

By I. M. ROPER.

* * * *The Latin epitaphs are reproduced as they stand.*

(Continued from p. 287, Vol. xxvi Part II.)

ST. MARY REDCLIFFE CHURCH.—Dedicated to the Blessed Virgin Mary.

1. Military. Knight in armour cross-legged above the knee.

2. Recumbent effigy.

3. Freestone.

4. More than life-size, 7 ft. 6 in. long.

5. The knight is enveloped from head to foot in a complete suit of chain mail. A hauberk with long sleeves and mittens reaches nearly to the knees, and is cut up in front, the coif or hood being of the same piece. Over the mail is worn a long, loose flowing surcoat, sleeveless, and girdled with a narrow belt or cingulum, and open below it. The legs are covered with chausses of mail extending over the feet, with straps for the prick spurs.

The very broad sword belt is loosely buckled over the hips, and to it is fastened a long, straight-hilted sword, held by the left hand obliquely and in the act of being drawn by the right. This is one of the earliest examples of the sword being handled by the wearer. Borne upright on the left arm is a large heater-shaped shield, the guige or strap passing round the right shoulder.

The eyes are closed, and there is a small moustache.

Similar armour is shown on the effigy of Sir David de Esseby before 1268, Castle Ashby Church, Northampton-

shire, and the peculiarity of closed eyes occurs on the effigy of Sir Gerald de l'Isle about 1287, Stowe-nine-churches, in the same county.

6. The head rests on two square pillows, the upper one smaller and set diagonally.

7. The feet rest on a dog lying down.

8. A plain stone altar-tomb.

9. There is no inscription.

(a) Supposed to be ROBERT II., 3rd Lord Berkeley, died 1220, aged 55.¹

(b) Supposed to be ROBERT DE WERE, died 1229.²

(c) Tradition assigns the effigy to William Burton.³

10. There is no sign of painting.

11. The features are very much worn. The right elbow and half of the shield have been cut away. The legs and the bottom of the surcoat have been repaired.

12. Placed on the floor in the north transept; now at the north-east corner; but in Britton's time at the south-west side. The mutilations prove that these were not its original positions. The armour shows that the figure belongs to the first half of the thirteenth century, which is a time previous to the building of the present church of St. Mary Redcliffe.

Pryce (*History of Bristol*, p. 345) suggests that the effigy was erected in the Hospital of St. Catherine's, Bedminster, Bristol (which was founded by Lord Robert in 1220, and where the anniversary of his death was yearly celebrated), whence it was removed to St. Mary Redcliffe Church for preservation when St. Catherine's was dissolved in 1549, and became a secular building.

Smyth (*Lives of the Berkeleys*, p. 98) states that Lord Robert de Berkeley was buried in the north aisle of St. Augustine's Monastery, Bristol, "over against the high altar"; but it was customary for the effigy of a founder to be placed in such hospitals, notwithstanding the body being buried elsewhere.

¹ Barrett, *History of Bristol*, p. 583.

² *Trans. B. and G. Arch. Soc.*, vol. xv., part i., p. 91, note.

³ Britton, *Essay on Redcliffe Church*, p. 17.

13. Poorly illustrated in *Bristol: Past and Present*, vol. ii., p. 197.

14. The effigy is in a very worn condition.

15. (a) Robert, 3rd Lord Berkeley, was born in 1165, and as a youth is described as pious and good under the tutelage of the Abbot of St. Augustine's, Bristol. After a training in arms at the Court of Henry II., he took up his position as head of the family, on succeeding his father in 1189, and assumed the name of "Berkeley" instead of "Harding."

In the political struggles with King John he forfeited all his estates in 1212, and, on having them restored, he again lost them in 1216. He quickly made his peace, and recovered most of them in the next year, on the accession of Henry III.

After being twice married, he died without issue in 1220. His second wife, Luci, survived him, and afterwards married Hugh de Gourney, younger brother of Robert de Gourney, joint founder of St. Mark's Hospital, Bristol.¹

(b) Robert de Were was third son of Robert Fitzharding and father of Robert de Gaunt. From his father he received the manor and lordship of Were, co. Somerset, together with divers other manors and lands, the three Hundreds of Portbury, Bedminster, and Hareclive in Somerset, which Hundreds his son Maurice, being without issue, reconveyed to his cousin Thomas, Lord Berkeley. This would be the branch of the family of Gaunts that held the lordship of Stowe, Northamptonshire, from the Conquest to the end of the thirteenth century. Robert de Were died 14 Henry III. (1229), but the place of his burial is not recorded.²

(c) The identity of William Burton is not known.

1. Ecclesiastical. Priest in plain clerical dress.

2. Recumbent effigy in relief.

3. Stone.

4. Life-size, 5 ft. 6 in. long.

¹ Smyth, *Lives of the Berkeleys*, vol. i., pp. 91, 96 and 98.

² *Trans. B. and G. Arch. Soc.*, vol. xv., part i., p. 91, note by Sir John Maclean.

5. The figure is dressed in a very full cassock or "tunica talaris," reaching nearly to the feet, fastened at the throat with three buttons and girdled with a narrow belt buckled in front. The sleeves are rather short, and show the tight sleeves of an under-garment closely buttoned to the wrist.


On the feet are low shoes, broad-toed and strapped across the instep. The hair is thick and curly, the tonsure small, and the face clean shaven. The hands are clasped in prayer.

6. The head rests on a square, tasselled pillow, set diagonally.

7. The feet, far apart, rest on the slab only.

8. The slab with effigy in relief appears to have been a tombstone of rectangular shape, but Pryce (*History of Bristol*, p. 340) calls it the lid of a coffin, the opening of which he describes.

9. Inscription at the feet of effigy in ancient characters:

Johes  lavyngton.

JOHN LAVYNGTON, died about 1411.

10. There is no sign of painting.

11. The nose is defaced and the slab broken in places.

12. Placed on the floor of the tower, westward of the north porch.

The tombstone is stated by Dingley (*History from Marble*, Cambrian Society, p. 62, written 1660-85) to be seen "near this church in an office belonging to the School-house." This building, with chantries, was erected about 1250, in the churchyard of St. Mary Redcliffe, as a Chapel of the Holy Ghost, and was afterwards given by Queen Elizabeth to trustees for use as a free grammar school, being taken down in 1762. The tombstone was rediscovered in 1776, being dug up under the west window of this chapel.¹ After that the tombstone was placed at the south-west end of the church, and is shown in that position in Britton's ground plan. About 1877 it was removed to its present position.

13. Described and illustrated by Mrs. Bagnall-Oakeley in

¹ Archdeacon Norris, *Redcliffe Church*, 1888, pp. 37 and 63.

Trans. B. and G. Arch. Soc., vol. ix., part i., p. 70; illustrated in *Bristol: Past and Present*, vol. ii., p. 206; sketched in Dingley, *History from Marble*, Cambrian Society, p. 62.

14. The figure is in good condition.

15. Nothing is known of the history of John Lavyngton, except that he was probably chaplain of the Chapel of the Holy Ghost, situated in the churchyard; because this stone was dug up under the west window of the Chapel of the Holy Ghost in the churchyard in 1776.

1. Civilian. Mayor in gown of office.

2. Recumbent effigy.

3. Freestone.

4. Life-size, 6 ft. long.

5. The figure wears a long supertunic reaching in plain folds nearly to the feet, high in the neck, and with long, full sleeves, showing the sleeves of an under-garment. Over this is worn a mayor's gown, which is closed from right to left across the chest, but open down to the feet below the waist. The collar is small and turned down, and the pendent sleeves are very long, hanging nearly to the bottom of the gown. Both garments are edged with fur round the bottom and the sleeves. The supertunic is girdled by a narrow belt, to which is attached on the right side a plain analace. On the left shoulder rests a peculiar-shaped cap, in high favour in the middle of the fifteenth century—it is circular in shape, like a turban—to which is fastened a straight-folded scarf, hanging down two inches below the tunic. On the feet are half-boots, cut open in front to show the tongue, and buckled across with a strap. The features are well carved and show refinement. As they resemble somewhat those on his effigy as dean, this is probably an attempted portrait. The face is clean shaven and the head bald, with short curly hair at the sides. The eyes are open, and the hands are clasped in prayer.

Similar cap is shown on the brass of notary *c.* 1475,

St. Mary Tower Church, Ipswich; on brass of Walter Colney, 1479, Lynn; on the brass of Benet, Cirencester Church; and on effigy of so-called "purse bearer," Redcliffe Church, Bristol.

6. Two small angels support the head, which rests on two small, square, tasselled pillows, the top one set diagonally.

7. The left foot rests on a small hound (mutilated), sitting up, a collar round the neck. The right foot is against a block of sculptured stone.

8. A slab with effigy is placed on the floor in a recessed arch. The pointed arch springs from the head of a negro on one side and from that of a bearded man on the other, its outer edge being curved into three beautiful finials of fig-leaves, with a border of the same. The inner edge is of plain cusps, and the spandrels pierced with open work.

9. There is no inscription.

Known to be WILLIAM CANYNGES, junior, died 1474.

On an altar-tomb beneath an arched testoon, known to be connected with this effigy and that of his wife, now in the south transept, there is an inscription on a scroll across the cornice:

"Orate pro Aniabus Gulielmi Canngnæ quondam
hujus Villæ et Johannæ Uxoris ejus."

On a loose board at the back of the same tomb is the following Latin inscription:—

"Hic inferius tumulatur corpus nobilis, circumspecti magnæque industriæ vll, Willi. Canyngs, dudum mercatoris et quinquies majoris istius villæ et postea in ordine sacerdotali per septennium instituti, ac Decani de Westbury; qui in ista ecclesia duas Cantarias perpetuas Duorum Capellanorum; viz. Unam in Honorem St. Georgii et alteram in Honorem St. Catharinæ ac etiam unum clericum stabiliri fecit, et Mariæ Virgini Sacravit cum sua Johanna Quorum animabus propitietur Deus. Amen."

TRANSLATION.

“Beneath this stone lies entombed the body of William Canynges, formerly a famous upright and industrious merchant, and five times mayor of this town; afterwards he was in holy orders for the space of seven years, and Dean of Westbury. In this church he founded two perpetual chantries, with two chaplains—one in honour of St. George, the other in honour of St. Catharine. He also, together with his wife, Johanna, appointed one priest, and consecrated him to the service of the Virgin Mary. On whose souls may God have mercy. Amen.”¹

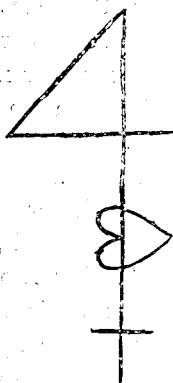
In the centre panel on the front of the tomb is painted a shield bearing the arms: “Argent three boars’ heads coupé, 2 and 1, sable, wreathed or and azure,” CANYNGES.

On a small shield held by a demi-angel on the canopy is the merchant’s mark.

10. There is no sign of painting.

11. The hound is mutilated and the garments are chipped. The nose and tops of the fingers have been restored.

12. Now fixed in a restored recess in the south aisle, towards the west. There is but little doubt that this was the original position of the effigy, erected at or before Canynges’ death. It must have been removed hence and placed, together with the effigy of the wife, on a sculptured tomb in the south transept, built at some time in the place previously



MERCHANT MARK OF WILLIAM CANYNGES.
St. Mary Redcliffe Church, Bristol.

¹ Pryce, *History of Bristol*, p. 349.

occupied by the altar of St. Catherine's Chapel. When this tomb was built is unknown, or for what purpose, but the figures were lying on it before 1684, as shown by a contemporary sketch. The effigies rested on it, on separate slabs, till 1877, when they were again put back, each in its original recess.¹

13. Illustrated and described by Mrs. Bagnall-Oakeley, *Trans. B. and G. Arch. Soc.*, vol. xviii., part ii., plate iv.

The cap illustrated in Hollis, *Monumental Effigies of Great Britain*, and in Fairholt, *Book of Costume*, p. 188.

The tomb illustrated in Skelton, *Antiquities of Bristol*, plate vi. (with effigies), and drawn by J. Hine (without effigies).

14. The effigy is in good condition, but not quite so well preserved as that of the wife in adjoining recess.

15. William Canynges was a very great merchant and shipowner at Redcliffe Street, Bristol, being also five times mayor and twice member of Parliament. After the Wars of the Roses he had to pay in 1461 the heavy fine mentioned in another epitaph, either for the city or for himself, having been on the Lancastrian side.

Like his grandfather and others, he took part in rebuilding Redcliffe Church, completing the clerestory and roof, besides endowing two chantries and certain charities.

After the death of his wife he gradually gave up business, and became a priest in 1467, being appointed shortly afterwards Dean of Westbury-on-Trym College, where he rebuilt part of the church and offices. His wife, Joanna, died in 1460, and before his own death he also lost both his sons and three of his grandchildren, the fourth living at Wells. He died the end of 1474, and was buried alongside his wife in the vault under the south transept of Redcliffe Church, Bristol.²

¹ *Ibid.*, p. 348; Dingley, *History from Marble* (Cambrian Society, 1867), p. 61.

² Archdeacon Norris, *St. Mary Redcliffe Church*, 1888.

1. Lady.
2. Recumbent effigy.
3. Freestone.
4. Life-size, 5 ft. 8 in. long.

5. The figure is represented in the costume of a lady of the fifteenth century. She wears a straight flowing gown to the feet, with long, full sleeves turned back with a narrow, straight cuff, to show the sleeves of an under-garment. The bodice opens in front over a plain square-cut stomacher laced down the centre, and has a plain turned-back collar reaching to the waist. The gown is girdled by a rather broad belt, fastened in front with an ornamental buckle. Passed through the belt on the left side is a strap hanging straight down, decorated with a metal end and two raised Tudor roses; attached is a ring, but no sign of a purse or pomander.

The head is covered with the veil head-dress in full folds to the shoulders. On the feet are pointed shoes, just visible below the gown. The hands are in the attitude of prayer, and have rings on the second, third, and fourth fingers of each hand, placed above the second joints. The eyes are open and the features are very refined and peaceful.

6. The head rests on an oblong and a small, round, tasselled pillow, supported by two small angels with their hands on the top one.

7. The feet rest against two standing lap-dogs *vis-à-vis* (one mutilated), with collars.

8. A slab with an effigy is placed on the floor in a recess with canopied arch. The pointed arch springs from two cherubs, its outer edge being curved into three beautiful finials of oak leaves and acorns, with a border of the same. The inner edge is of plain cusps and the spandrels pierced with open work.

9. There is no inscription.

Known to be JOANNA, wife of William Canynges, junr., died 1460. The effigy at one time rested with that of the husband on an altar-tomb with inscriptions.

10. There is no sign of painting.

11. The garments are a little chipped and the head of the outer dog is broken.

12. Now fixed in a restored recess in the south aisle towards the east. See also p. 57.

13. No illustration is known.

14. In a good state of preservation.

15. For her life see p. 58.

1. Ecclesiastical. Member of a collegiate foundation attired in choir dress.

2. Recumbent effigy.

3. Derbyshire marble.

4. More than life-size, 6 ft. 6 in. long.

5. The figure is dressed in a long, full cassock, reaching to the feet, high in the neck, and with wide sleeves, showing the loosely-laced sleeves of an under-garment. Over this is a loose, flowing surplice with long, ample sleeves, and above it, round the shoulders, an almuce or fur cape; the two long ends, rounded at the bottom, hang straight down the front, and the hood lies loosely round the neck. As the choir habit of a collegiate was similar to a canon's, all the almuce is made of ermine, and the tails are sewn round the edge and hang over the surplice.

The feet are covered with pointed shoes, and the hands are clasped in prayer. The head is bald, with a ring of short hair above the ears, and no tonsure is shown. The features are very marked: a long, aquiline nose; narrow, projecting chin, and high cheek bones; and since the effigy was carved during the lifetime, it is probably a portrait of the dean.

Similar almuce is shown on the brass of Thomas Butler, 1494, Great Haseley Church, Oxfordshire.

6. The head rests on two pillows, the top one square and tasselled, and underneath them is a clasped book of the Gospels. It is supported by two angels sitting down with their heads thrown back and holding the tassels.

7. The feet rest on the body of a bearded man, appar-

ently in great bodily pain. He is clothed in a jerkin, with jewelled girdle, tight hose, and twisted scarf round his luxuriant hair.

8. A plain raised stone tomb.

9. Inscription on a wooden board nailed against the wall over the effigy. Britton (*Essay on Redcliffe Church*, p. 30) thinks the first part was most likely translated from William Wycestre's *Itinerary*, and is of much later date than the death of Canynges.

The large tonnage given for some of the ships must be inaccurate.¹

The inscription is as follows:—

Mr. William Cannings ye Richest
 Marchant of ye towne of Bristow;
 Afterwards chosen 5 times Mayor of
 ye said towne: for ye good of ye Comon
 Wealth of ye same: Hee was in order
 of Priesthood 7 yeares and afterwards
 Deane of Westbury and died ye 7th of
 Novem 1474, which saide towne of
 Westbury, a Colledge (which his Canons)
 and ye said William did main-
 tain by space of 8 yeares 800
 handy crafts men, besides carpen-
 ters and masons, every day 100 men
 Besides King Edward ye 4th day of ye
 said William 3000 marks for his peace.
 To be had in 2470 tonnes of shiping.

these are ye names of his shiping with their burthens:—

	tonnes		tonnes
Ye Mary Canynges	400	Ye Mary Batt	220
Ye Mary Redclift	500	Ye Little Nicholas	140
Ye Mary & John	900	Ye Margarett	200
Ye Galllott	050	Ye Katherine of Boston	022
Ye Kathrine	140	A Ship in Ireland	100

¹ Latimer, *Hist. of Soc. Murch. Vent. of Bristol*, p. 58.

No age nor time can wear out well-woon fame,
 the stones themselves a statly worke doth shew
 from senceles graue we ground may men's good name
 And noble minds by ventrous deeds we know.
 A Lanterne cleere settes forth a candell light
 A worthy act declares a worthy wight.
 the Buildings rare that here you may behold,
 to shrine his Bones deserve a tombe of gold.
 The famous Fabricke that he here hath donne
 Shines in its sphere as glorious as the Sonne.
 What needs more words, ye future World he sought,
 And set ye pompe and pride of this at nought :
 heaven was his aime, let heaven be still his station,
 that leaves such work for others imitation.

WILLIAM CANYNGES, jun., died 1475, aged 74.

10. There is no sign of painting.
11. The left arm of the old man under the feet is broken off. The nose and hands of the effigy have been restored.
12. Placed against the wall in the eastern corner of the south transept.
13. Illustrated and described by Mrs. Bagnall-Oakeley in *Trans. B. and G. Arch. Soc.*, vol. ix., part i., p. 69; photograph in *The Little Red Book* of Bristol, 1900.
14. The effigy is very well preserved.
15. William Canynges was Dean of the Secular College of the Holy Trinity, established at Westbury-on-Trym, near Bristol, from 1468 to 1475.

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1. Civilian.
 2. Recumbent effigy.
 3. Stone.
 4. Diminutive, 4 ft. 10 in. long.
 5. The figure wears a long supertunic falling in folds to the feet, and confined at the waist by a narrow belt; it is high in the neck and has long, full sleeves. Over it is worn a rather long cloak, falling over the shoulders and open at

the sides. Attached to the waist belt on the left side is a large purse or gypciere. On the left shoulder rests the peculiar-shaped cap or turban of the period, with its straight folded scarf hanging down as long as the tunic.

The feet are covered with pointed shoes, and the hands are clasped in prayer. The hair is cut short across the forehead and clubbed in the fashion of the end of the fifteenth century. The face is clean shaven and the eyes are open.

A similar cap is shown on the effigy of William Canynges, 1474, in the same church.

6. The head rests on a square, tasselled pillow, and is supported on the right by a large sprawling angel with its hands on the pillow and the man's arm.

7. The feet rest on a dog lying down with its front paws on a big bone.

8. A plain altar-tomb.

9. There is no inscription.

Probably a MERCHANT of Bristol, died about 1480.

The costume and cap are such as were commonly worn by civilians at the end of the fifteenth century. From its size and its rough carving the effigy seems to have been made by a local stone-worker, and would have been an attempt at a portrait.

It has been supposed to represent a purse-bearer or dependant of William Canynges, junr., but the reasons suggested seem inadequate. The single angel at the head is found elsewhere, and, like the dog with the bone at the feet, has no special significance.

10. The effigy shows no sign of paint.

11. The features are defaced, and the fingers and shoe-tops are worn away.

12. Placed against the wall in the west corner of the south transept.

13. Described by Mrs. Bagnall-Oakeley in *Trans. B. and G. Arch. Soc.*, vol. xviii., part ii., p. 261.

14. The effigy is very coarsely executed and the angel badly carved. The whole is in a very worn condition.

15. The fact that an effigy was erected to this merchant shows a man distinguished by some virtue, but nothing positive is known.

1. Civilian.

Lady.

2. Recumbent effigies.

3. Freestone.

4. Life-size. Male 5 ft. 6 in. long; female 5 ft. 5 in. long.

5. The man is dressed as a merchant or burghess of the latter part of the fifteenth century. He wears a long, full supertunic edged with fur, high at the throat, reaching nearly to the ankles, and confined at the waist by a plain narrow belt. It has very full, large sleeves, turned back at the wrists to show the tight-fitting sleeves of an undergarment. Over this he wears a sleeveless mantle, also edged with fur, open at the sides, and falling in full plain folds, back and front, to the bottom of the gown. On the left side a strap is passed through the waist belt, and to it is attached a tasselled gypciere or bag.

The feet are covered with pointed shoes, and the hands are clasped in prayer. The hair is closely cropped, the eyes are open, and the face is clean shaven.

The lady is very simply dressed in the prevailing fashion of her day. She wears a long-waisted gown, which falls in graceful folds over the feet. Above the waist it is tight-fitting, and cut low to show a small straight stomacher. It has a wide, turned-back collar, the ends of which are concealed by the clasped hands. The gown is girdled by a narrow belt, buckled in front, with the short end hanging down straight. The sleeves are tight-fitting, extending to the wrists, with rather wide cuffs. Over the shoulders is a plain mantle, reaching to the feet. The head-dress consists of a veil, falling at the back of the head and confined over the forehead by a stiff band, with sides or lappets hiding the ears, and is probably the kind of cap worn under the steeple headdress. The shoes are hidden by the gown, but they

appear to be pointed. The hands are clasped in prayer, and the eyes are open.

Similar costume is shown on the effigy of Lady Katherine Berkeley, of Uley, 1387, St. Mark's Chapel, Bristol.

6. The male head rests on two plain pillows—the under one large and tasselled, the upper one small and set diagonally. Two angels, *vis-à-vis* and heads thrown back, rest their hands on the upper pillow.

Under the female head are two square, tasselled pillows, also supported by two small angels.

7. The male feet rest on a large dog, lying down, and those of the female on two "small hounds," lying back to back.

8. A double altar-tomb under a richly-sculptured Gothic canopy. Both tombs are of the same style, with only a thin stone partition dividing them. Beneath the canopy of the first division are two recumbent effigies, and affixed to the back of the second is an engraved brass, described by Mr. Cecil Davis in *Gloucestershire Brasses*, p. 69.

The tombs are flanked by clustered buttresses, the fronts being each divided into sixteen narrow trefoil-headed panels. The horizontal testoon has similar panels, decorated with five foliated arches and finials springing from winged angels bearing shields. It is surmounted by a richly-sculptured frieze of vine-leaves and fruit, with an open parapet of trefoil flowers. The vaulting is slightly arched, having square panels with double cusps, ending in five-leaved flowers. The back and sides are also panelled, and on the former is a shield charged with devices, but without tinctures.

The arms are: "(Sable) a chevron (ermine) between three trefoils slipt (argent)," MEDE.

9. Inscription on a narrow strip of brass, which formerly extended the whole length of the tomb, along the front edge of the table-stone, but only a small portion remains:—

" . . . pdict Thome Mede ac ter maioyl isti ville
Bristoll q. obiit xx diemes Decebris A. Dm
MCCCCLXXV qm anabs pper de' Amen."

The Mede arms are very roughly scratched at the end.

SIR THOMAS MEDE, died 1475, and his wife.

10. There are no signs of painting.
11. The garments are chipped, and the hands and features much worn.
12. Erected at the east end of the north aisle of the chancel.
13. Tomb illustrated in Skelton, *Antiquities of Bristol*, pl. 33.
14. The effigies are in a good state of preservation.
15. Sir Thomas Mede was a wealthy Bristol merchant, and held the office of bailiff in 1439 and of sheriff in 1453, at which time also he possessed "Mead Place," the family country residence in the parish of Wraxall, Somerset. Britton states that he was twice mayor of the city, but this is a mistake; it was his brother Philip who attained to that dignity.¹

ALL SAINTS' CHURCH, CITY.—Dedicated to
All Saints.

1. Civilian.
2. Effigy, reclining on the right elbow.
3. White marble.
4. Life-size.
5. The figure is dressed as a country gentleman of the early part of the eighteenth century. He wears a cloth coat reaching to the thighs, cut square, and without a collar. It has buttons to the waist, but the lowest only is fastened, it being open from the throat to show within it a loose linen shirt and cravat with ends falling in front. The sleeves of the coat are long, with a wide open cuff, beyond which the shirt shows with a tight-buttoned band.

Over all is worn a mantle, falling loosely from the shoulders in ample folds over the arms and to the knees. Stockings reach above the knees, and are fastened below with a plain garter, and the high, square shoes are buckled across the instep. He wears a full, curled peruke falling on the shoulders.

The countenance, with open eyes, is full of expression

¹ Pryce, *History of Bristol*, p. 357; "Two Bristol Calendars," *Trans. B. and G. Arch. Soc.*, vol. xix., p. 105.

and benign; it is a copy from a painting. The right hand is on the breast and the left rests over the left knee.

6. The right elbow leans on a very full, square cushion, adorned round the sides with fancy braid and large tassels.

7. There is nothing at the feet.

8. The slab with effigy rests on a high tomb of grey granite with an inlaid marble slab in front with an inscription. Above is a very lofty shallow canopy of white and black marble, with Ionic pillars supporting the decorated and pointed architrave, on the top of which recline two cherubs with the coat of arms and crest in the centre. The effigy was modelled and executed by Rysbrach from an original picture by Richardson. On the side of the tomb is scratched "Sidnell Bristol fecit 1729."

A long list of charities is inscribed on the centre panels of the canopy. The total amount is £40,745.

The arms are: "Argent, two dolphins hauriant respecting each other sable, conjoined by their necks with a chain pendent or," COLSTON.

Crest on wreath: "A dolphin embowed sable."

9. Inscription on front of tomb:—

"Edward The Son of William Colston Esq"
 And Sarah His Wife Was Born In This City
 Nov 2nd 1636 Dy'd At Mortlake In Surrey
 Oct 11th 1721 And Lyes Buried Near This Monument."

Inscription on panels of canopy:—

THE PUBLIC CHARITIES AND BENEFACCTIONS
 GIVEN AND FOUNDED BY EDWARD COLSTON, ESQ.:

IN BRISTOL.

On St. Michael's Hill.

- 1691 An Almshouse for 12 men & 12 women,
 the chief brother to receive 6 sh.
 ye others 3 sh. per Week, besides Coal etc.
 to a Chaplain £10 per an: The whole
 to be paid by Fee Farm Rents on Estates
 in Northumberland, Cumberland and
 Durham and by some Houses & Lands
 near the House. The charge about

In King Street.

Six Saylor's to be maintain'd in the
Merchants Alms House by a Farm in
Congersbury, Somerset. The Charge 600

In Temple Street.

1696 A School for 40 Boys to be cloath'd
and taught, endow'd with an Annuity
out of the Mannor of Tomarhear, Somt :
an House & Garden for ye Master. Ye Charge 3000

In College Green.

1702 To the Rebuilding of Ye Boy's Hospital: 500
and for 6 Boys to be cloath'd, maintain'd,
instructed & apprentic'd, a Farm of
70£ per an. in Congersbury: The Charge 1500

In St. Peter's Parish.

To the Mint Work House 200
and for placing out poor Children 200

On St. Augustine's Back.

1708 An Hospital for a Master, two Ushers
and a Catechist and for one hundred Boys
to be instructed, cloath'd, maintain'd
and apprentic'd. The Charge about 10,000¹
100£ per an. to be given for 12 years
after his Death, either to those
who have been apprentic'd from the
Hospital on St. Augustine's Back
or for the apprenticing of Boys
from Temple School by 10£ each 1200
To the several Charity schools
each 10£ per an. given for many years
whilst He Liv'd & to be Continued
for 12 years after His Death

¹ Books give this as £40,000

To Ye repair & beautifying of Churches

All Saints	250	St. Michael	50
Cathedral	260	St. Stephen	50
Clifton	50	Temple	160
St. James	100	St. Thomas	50
St. Mary Redcliff	100	St. Werburgh	160—1230
For Reading Prayers at All Sts. every Monday & Tuesday morning 7£ per an.			140
For 12 Sermons at Newgate 6£ per an.			120
For 14 Sermons in Lent 20£ per an.			400

IN LONDON.

To St. Barthelomew's	2500
To Christ Church	2000
To St. Thomas Hospital	500
To Bethlem	500
to the New Work-house without Bishop's Gate	200
To the Society for propagating the Gospel	300
To the Company of Mercers	100—6100

IN SURREY.

At Sheen.

An Almshouse for six poor Men
built & endow'd.

At Mortlake.

For the Education & Cloathing of 12 Boys & 12 Girls 45£ per an.	900
To 85 poor People at his Death 20 sh: each	85

IN DEVONSHIRE.

Towards building a Church at Tiverton	50
--	----

IN LANCASHIRE.

Towards building a Church
at Manchester 20

To eighteen Charity Schools
in several parts of England
for many years of his Life
and to be continued for 12 Years
after his Death 90*l* per annum
To the Augmentation
of sixty small Livings 6000

This great and pious Benefactor
was known to have done many
other excellent Charities and
what He did in Secret is believed
to be, not inferior, to what
He did in Publick.

EDWARD COLSTON, died 1721, aged 84.

10. There are no signs of painting.

11. The first finger and thumb of the left hand have
been restored.

12. Placed against the east wall of the south aisle.

13. Tomb illustrated in Barrett, *History of Bristol*, p. 444,
and in *Bristol: Past and Present*, vol. ii., p. 103.

14. The monument is in excellent condition and well
looked after.¹

15. Edward Colston was the celebrated Bristol philanthropist. He was the eldest son of a merchant in Bristol, who traded largely with the Levant and Spain. At the age of 18 years he was apprenticed in London in 1654 to a mercer, taking up his freedom in 1673, and continuing to live there. He, however, succeeded to his father's business in Bristol and to his brother's, and retained them as a freeman of Bristol till about 1689, when he closed his trade there, after a dispute with the Corporation, and removed from

¹ A legacy of *£*100 was left by Robert Langley, Esq., of Waterhouse Wilts, to keep the monument in good repair.

London to Mortlake to spend the rest of his life. After that he devoted his attention to establishing in a suitable form his many charities. He was, however, Member of Parliament for Bristol from 1710 to 1713.¹

ST. JAMES' CHURCH.—Dedicated to St. James the Great.

1. Civilian.
2. Recumbent effigy.
3. Doulling stone.
4. Life-size, 5 ft. 10 in. long.

5. The figure is of a slight and somewhat effeminate character, and is clothed in the dress of a civilian of the early part of the thirteenth century. He wears a long, plain garment, cut low at the neck and reaching to the ankles. It hangs in plain folds from a little above the waist, but there is no sign of fastening. Rather full sleeves reach to the elbows, whilst the sleeves of an under-garment continue to the wrist. The gown is confined at the waist by a plain, narrow belt, buckled in front, with a loose end hanging down perpendicularly to within two inches of the feet. Over the shoulders and arms, reaching behind nearly to the feet, is worn a long, straight mantle, secured by a narrow band passing obliquely over the breast. The right hand obscures the actual mode of fastening. On the top edge of the gown is a large, ornamented brooch or fermail. The feet are covered with tight-fitting stockings; the hair is long and wavy over the ears and forehead; the eyes are open, and there are slight traces of a beard and moustache. The right hand is placed on the breast, and the left gathers up the folds of the mantle. On the third finger of the left hand is a plain ring.

6. The head rests on a small, flat pillow.

7. The feet rest against two small blocks of stone. It is not clear if they are parts of a mutilated animal.

8. The effigy is placed on a slab on a low, plain altar-

¹ Latimer, *Annals of Bristol, Seventeenth Century*, p. 409.

tomb within a plain arched recess. Against the back of the recess is a modern brass tablet with an inscription, and above a separate wooden shield, emblazoned, "Gules three clarions 2 and 1 or."

That the charges were really clarions or Pan-pipes seems proved by the arms on a tablet on the north wall of Clapton Church, Somerset, where the pipe mouthpiece is distinctly sculptured. This coat is similar to the above, with the difference of a chevron, and is stated by Mr. F. Were to have belonged to the Arthurs of Clapton, who held under the Honour of Gloucester, and are thus shown to be connected with some of the family of Lord de Grenville.

The clarions have been at times called, in error, Lance-rests.

9. Inscription on brass plate at back of recess:—

" Within this tomb was interred
Robert, son of King Henry I.,
Earl or Consul of Gloucester,
Lord of Bristow,
And Builder of its Castle,
The pious & munificent
Founder of this Church
And also the Priory of St. James.
He died XXXI Oct: A.D. MCXLVII
Ætatis suæ LVII or LVIII."

Supposed to be RICHARD DE GRENVILLE, died 1240.

It seems certain that the above inscription, ascribing the figure to Robert, Consul of Gloucester, was placed above the tomb under a misapprehension, and there is little doubt the effigy represents Richard de Grenville, who is known to have been buried in the church. After full investigation, Mr. Albert Hartshorne states he has no doubt whatever that this is correct, and that the date of the effigy is about 1230-40. He bases his conclusion on the costume, and more particularly upon the character of the figure, there being no mistaking it to be of the time named. He further points out

there is a marked resemblance between this figure and those fixed on the north-west corner of the west façade of Wells Cathedral, placed there at the same period; also, that the effigy covering the heart of Cœur de Lion (died 1199) in Rouen Cathedral is much such another effigy as the present one.

It is interesting to note that the figure is of Doulting stone, from the same quarries in Somerset whence were taken the materials for the west front of Wells Cathedral, so that it may be conjectured the effigy was carved—perhaps during Richard de Grenville's lifetime—by some of the artists who made the city of Wells so renowned about that time for their splendid figure work. If it should be found that Richard de Grenville was in some way connected with Wells this conjecture would become even more assured.

The effigy was probably covered up by the new pews when the south aisle was built,¹ which would have been about 1700.² It was rediscovered in 1818, when the pews were removed, and was then placed in its present position.

With regard to the coat of arms mentioned above, *Bristol: Past and Present*, vol. iii., p. 42, states they were probably cut on the wooden shield about 1700. Arms with clarions are on the seal of Neath Abbey, founded in 1129 by Richard de Grenville, and they are in use in later centuries and down to the present time in the Grenville family.

The source of the error which led to the effigy being ascribed to Robert of Gloucester on the modern brass tablet can only be a matter of conjecture. When the effigy was rediscovered in 1818 the authorities of the church undoubtedly ascribed it to Robert of Gloucester, and probably did so on the authority of an eighteenth-century manuscript quoted by Barrett, which is the earliest record known, and supposes the tomb to belong to the earl.

Further weight may have been given in later years to this erroneous idea from similar arms with clarions being

¹ Sealy, *Archæological Magazine*, p. 18.

² Pryce, *History of Bristol*, p. 179.

emblazoned on the surcoat of a portrait of the earl in a north-east window of Tewkesbury Abbey of the fourteenth century; but it has been suggested they were assigned to him there at a later date, as the earliest arms of the family known are those on the seal of his son William, being a lion statant guardant and not clarions.

Leland, in *Itinerary*, vol. vii., p. 91, states that Robert, Consul of Gloucester, was "buried in the quiere in the middle of it in a sepulchre of grey marble set upon six pillars of small hethé," of which it may be observed the "quiere" would be outside the present church, and that the description of the tomb is entirely inapplicable to one bearing an effigy.

Remarks on the effigy will be found in *Journal of Brit. Arch. Assoc.*, vol. xxv. (1869), pp. 37, 38, and *Trans. B. and G. Arch. Soc.*, vol. iii., p. 388.

10. There is no sign of painting.

11. The figure and features are very much worn, but only slightly mutilated. It is stated underneath the inscription:

This tomb was repaired	William Watson	
A.D. MDCCCXIX.	Peter Fry	Churchwardens.

12. Placed under an arched recess in the east end of the south aisle. The effigy was discovered in 1818 hidden behind high pews near the belfry door, and was removed to its present position.

13. Illustrated in Hollis, *Monumental Effigies of Great Britain*.

14. The figure is well preserved.

15. Richard de Grenville was a descendant of an earlier Richard de Grenville, who was an uncle of Mabel, the daughter of Robert FitzHamon and wife of Robert the Earl.

He gave largely of his lands to the mother church of Tewkesbury, and was buried in 1240 in St. James' Church, Bristol.¹

¹ *Annales de Theokesberia*, pp. 107, 108, 118 and 138.

1. Military. Knight in armour.

Wife and daughter.

2. Three kneeling effigies.

3. Stone.

4. Diminutive, about two-thirds life-size.

5. The male figure wears a complete suit of plate armour without engraving. The body is encased in a doublet of plate having a projecting ridge or tapul, with short tassets or jointed tuilles strapped across padded trunk hose. The pauldrons are small, the coudes pointed, and the hinged vambraces are covered at the wrists by small cuffs. The thighs are protected by cuisses with markings imitating joints, strapped over plain hose, the knees by blunt genouillères, and the legs by hinged jambs, which meet broad-toed solerets and rowel spurs. About the throat is a gorget resembling a ruff. Round the waist is a narrow belt, buckled in front; hooked to it on the right side is a band, also buckled in front and fitted straight across the tassets, carrying a sword.

All parts of the armour have scalloped edges, with ornamentation formed by the rivets. The hair is closely cropped, with a pointed beard and long moustache. The hands are clasped in prayer, the eyes are open, and the face is full of expression.

The costume of the wife is that worn at the end of the sixteenth century. She has a moderate farthingale under a full, padded gown, which reaches to the feet and is thrown open to show a richly-embroidered kirtle. The bodice is tight-fitting, with numerous pleats over the whalebone stays, with a long-pointed stomacher closely buttoned down the front, and round the waist is a narrow girdle, tied in a bow-and-end at the extremity of the stomacher. The long, plain sleeves are padded, and have small, turn-back cuffs.

Over the shoulders, falling in full folds, is a small cloak with a square yoke, partly concealed by a close ruff round the neck. The hair is brushed in a roll from the forehead, and dressed with the Paris hood, a coronal of beads, and

straight veil reaching nearly to the waist. The hands are clasped in prayer, the eyes are open, and the face is expressive and marked with wrinkles.

Similar costume is shown on the brass of Aphia Hawkins, 1605, Fordwich Church, Kent.

The costume of the daughter is like the mother's; the farthingale, however, is more pronounced, the kirtle plain, and the stomacher without buttons. The veil is turned up over the hood and coronal, small curls are on the forehead, and the face has a very youthful appearance.

6.

7. The figures are kneeling on full, square cushions, ornamented with an embossed pattern and tassels at the corners. A double reading-desk, covered with a fringed cloth, separates the male and female figures. Two open books are on it.

8. A mural tomb, with three kneeling effigies, placed in a narrow, straight recess raised on a stylobate or basement beneath a Corinthian canopy. On the back is a narrow, oblong tablet in an ornamented frame, with an inscription. The lower part of the tomb is plain, but in the panels to right and left are shields with coats of arms, and the whole canopy is surmounted by an escutcheon and crest on an esquire's helmet with mantling and wreath.

Arms on the escutcheon:—

Quarterly 1st and 4th: "Or, in fess France and England quarterly within bordure compony argent and azure," SOMERSET.

2nd: "Party per pale azure and gules three lions rampant 2.1. or," HERBERT.

3rd: "Argent a fess and canton gules," WOODVILLE.

Dexter shield:—

Quarterly 1st and 4th: SOMERSET.

2nd: HERBERT.

3rd: WOODVILLE [impaling] "Azure, on a fess between three bugle-horns sinisterways stringed argent, a hemp-hackle gules," BRAYNE.

Sinister shield: Arms of Brayne, BRAYNE.

Crest: "A panther passant gardant." (Should be argent spotted and incensed proper.)

9. Inscription on the tablet at the back:—

"Sir Charles Somerset, Knight, the fifth sone of the Right Honourable Henry, Earl of Worcester and Standard Bearer unto Her Majties Honourable Band of Gentlemen Pensioners, who married Eme, widow to Giles Morgan, of Newport Esq: daughter and co-heyre to Henry Brayne, Esq: by whom he had one sole daughter, first married to Ratsclyf Gerrard Esq: and afterward to Edward Fox Esq: He deceased the 11th day of March, Anno Dom 1598, being of the age of 64 years, who lieth here entombed, with his wife Eme, who departed Anno Dom 1590."

Latin inscription on a slab beneath the male figure:—

"Memorie et pietati sacrum
 Carolus hoc parvo, tegitur sub marmore magnus
 Corpore procero, et prelustri stemmate Magnus
 Sed eama virtute, fide (ut fas credere) Maior
 Per zelum cælum scandens, fit Maximus Adde
 Principis ut vivens fuerat vexillifer iste
 Principis ut moriens Christi vexillifer iste."

TRANSLATION.

"Sacred to the memory and piety of a great man, Charles, who lies interred beneath this small monument. He was great both on account of his fine form and illustrious family. But he was greater still (we may believe) for his fame, virtue and honour. And greatest did he become when he climbed with ardent desire to Heaven. In addition to this, while he lived he was a Standard Bearer to the King, and when he died a standard bearer to Christ his King."¹

¹ Pryce, *History of Bristol*, p. 180.

English inscription on a slab beneath the female figure :—

“ My body earth, my breath was borrowed ayre,
 My dated lease expired yeares of strife,
 My soule, with stampe of God, temple of praier,
 Dissolv'd by death mounteth to glorious life;
 Life was but lent conditionall to dye,
 Death made the period of mortalitye,
 And gave me entrance to æternitye.”

SIR CHARLES SOMERSET, died 1598, aged 64.

EME, his wife, died 1590.

ELIZABETH, their only daughter, died about 1609.

10. The effigies are painted black, with all ornamentations of the armour and gowns gilded; the features flesh-coloured, and the cushions red with gilt scrollwork.

The tomb is painted in imitation of marble, the Corinthian capitals being gilded.

11. The sword is broken off; the hands, spurs, and edges of the armour are mutilated, and the head-dress of the daughter is chipped. The hands have been restored.

12. Placed at the east end of the north aisle.

13. Described in *Bristol: Past and Present*, vol. ii., p. 44.

14. The effigies are in fair preservation, but neglected.

15. Little is known of the history of Sir Charles Somerset beyond what is related of him in his epitaph, which shows that he was a younger son of Henry, Earl of Worcester, having been born in 1534. He was knighted by Queen Elizabeth between 1570 and 1585. His wife, Lady Eme, was the daughter of Henry Brayne, of St. James', Bristol, from whom, through the death of her brother Robert, in 1570 she inherited the property at Staunton, in the Forest of Dean, and Tewkesbury Abbey. They had one daughter, Elizabeth, who succeeded to the above property. She was twice married, her second husband, Edward Fox, being knighted in 1603.¹

¹ *Trans. B. and G. Arch. Soc.*, vol. vii., pp. 237 and 243.

ST. JOHN BAPTIST CHURCH.—Dedicated to St. John the Baptist.

1. Civilian. Mayor, but not in gown of office.
2. Recumbent effigy.
3. Stone.
4. Life size, 6 ft. long.

5. He wears the costume of a franklen or country gentleman at the end of the fourteenth century. A long, full tunic closely buttoned in front reaches to the feet, the sleeves being long and padded, having ribbed under-sleeves, close fitting and fastened with numerous buttons, so as to form a kind of mitten over each hand. A thrown-back hood is buttoned round the neck, and an inscribed baldrick hangs over both shoulders, with an analace in a scabbard ornamented with bands suspended from the centre.

Part of the English inscription on baldrick, as deciphered by Mr. Mill Stephenson, F.S.A., is: "Hys sowle and save."

The feet are apparently covered with plain shoes, but only the toes are visible. The hair is parted in front, and arranged in luxuriant curls round the ears; and he has a small moustache and short, forked beard of the period. The eyes are open, and the expression is placid. The hands are folded in prayer and raised from the body.

Similar costume is shown on the effigy of Walter Tydstille, 1385, St. Stephen's Church, Bristol.

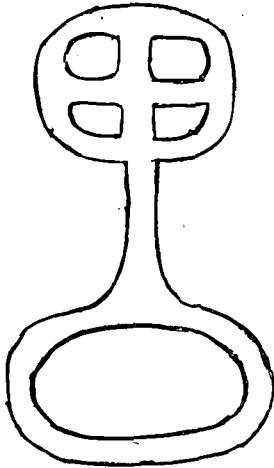
6. The head rests on pillows, the top one set diagonally and the corner tasselled. It is supported on either side by a large angel, looking upwards, with hands resting on the top pillow.

7. The feet rest on a dog with a long tail and collar.

8. A high tomb with recumbent effigy placed within a depressed and shallow recess, with spandrels bearing the monogram "W. F."

The front, below the soffit of leaves, has seven square panals without cusps, each containing a shield charged with devices, except one, which is only painted.

A small shield above the figure carries a merchant's mark,



MERCHANT MARK (UNIDENTIFIED),
St. John's Church, Bristol.

which did not belong to the Frampton family, as proved by Mr. A. E. Hudd's examination of seals in the possession of the church.

The arms are:—

On 1st, 3rd, 5th and 7th shield: "Argent a chevron between three lion's gambes erect erased within bordure, engrailed gules," FRAMPTON.

On 2nd shield: "Gules a chevron between nine crosses botony (or may be foils), 4.2.1.2., or," (?).

On 4th shield: "Sable, three fusils in fess conjoined or," (?).

On 6th shield: "Sable, a dolphin hauriant or," (?).

The last three have not been identified in spite of the good condition of the charges, chiefly owing to the poor pedigree known.

9. The inscription on edge of slab is:

"Hic Jacet Gualterus Frampton Hujus Ecclesie
Fundator qui Obiit Ano Dni MCCCLXXXVIII."

WALTER FRAMPTON, died 1388.

10. The effigy and tomb are now painted buff, the recess pale green, and the spandrels claret with gold letters.

11. The right hand of outer angel and left arm of inner one are broken off. The tomb has been covered with many coats of paint.

12. Placed in a recess in the north wall of the chancel. It was originally in the centre of the building.¹

13. Described and illustrated by Mrs. Bagnall-Oakeley

¹ *William Wyrcestre*, p. 208.

in *Trans. B. and G. Arch. Soc.*, vol. xviii., part ii., p. 259. Described in Pryce, *History of Bristol*, p. 246.

14. The effigy is in a good state of preservation.

15. Walter Frampton was a "noble merchant" and the second of four men bearing this family name. He was Mayor of Bristol in 1357, the year of his father's death, and in 1365 and 1374, and was a "Parliament man" for the city in 1362 and 1379. His father was buried in an older church of St. John's, and this may have led the son to become the founder and rebuildier of the present edifice, in which he also endowed a chantry. An incised tomb in the crypt, by some ascribed to Frampton's parents, must be of a later period, because such tombs were erected only after the fifteenth century.¹

ST. JOHN BAPTIST CHURCH—in the Crypt dedicated to the Holy Cross.

1. Civilian, in gown of office.

Lady.

2. Recumbent effigies.

3. Derbyshire alabaster.

4. Diminutive. Male, 5 ft. long; female, 4 ft. 10 in. long.

5. The male costume is that worn by a merchant in the middle of the sixteenth century. It consists of a tunic with full sleeves ending at the wrists in little ruffles. It has a small, upright collar, open and turned back in front, showing the edge of a vest beneath. A supertunic reaching to the feet is over this, cut low round the neck and unfastened at the bottom. It has large sleeves closed to the elbows and hanging open thence down each side as far as the knees. Covering most of the dress is the alderman's gown nearly to the feet, plain and sleeveless, open down the sides and fastened on the right shoulder by three buttons in the form

¹ *Bristol: Past and Present*, vol. ii., p. 148; Barrett, *History of Bristol*, p. 63.

of roses. The feet (broken) are covered with square-toed shoes, low and without heels. The head is bare, with thick hair cut across the forehead and hanging long behind. The face is clean shaven and the eyes open. The hands are in the attitude of prayer.

The female costume is of the same period, and consists of a tight-bodied gown or surcote, loose below the waist and caught up in front to display a full kirtle to the feet. It is cut square at the neck to show a pleated partlet, fastened with four small buttons and having an ornamented band. The sleeves are tucked lengthways and cut open with slashes on the outside to show through them the puffs of an undersleeve and its ruffles. Round the waist is a folded scarf, tied on the left hip in a bow-and-end; through it are looped by cords on the right side a penner and a small square inkhorn. Over the shoulders is thrown a long mantle, falling in folds to the feet. It is held together across the breast by cords passing through eyelet holes and meeting in a lozenge-shaped fermail in the centre, the holes being surrounded with decorative work.

On the head is worn a pedimental head-dress with plain lappets pinned up at the sides. It is edged with a row of small pearls and shows the hair beneath. The hands are folded in prayer.

Similar dress is shown on the effigy of Margaret Talbot, 1550, Bromsgrove Church, Worcestershire; and of Mary Lady Parr, 1546, Horton, Northamptonshire. Similar penner and inkhorn are shown on statue of Queen of Sheba, west front of Wells Cathedral.

6. Both heads rest on tasselled pillows, the under ones square, the upper oblong. They are supported by two small angels, lying somewhat under the top pillows with their hands resting on them.

7. The feet of both figures rest on animals too mutilated to be identified. Pryce (*History of Bristol*, p. 248) thinks they represent dolphins, but they appear to be boars.

8. An altar-tomb with recumbent effigies. In the middle

of the front is a plain square slab, dividing a row of five boys in very full tunics and mantles and kneeling on cushions before a lectern from a similar row of six girls, all too mutilated to be described. The sides of the tomb are divided in early Renaissance style into two panels, each containing the figure of an angel with outstretched wings, holding a shield without heraldic device.

9. There is no inscription.

A MERCHANT and his wife.

The figures are suggested to be members of the Rowley family, because of Chatterton's forgeries, or they may be relatives of Walter Frampton (died 1388), who is buried in this church; but there are no signs by which they can be identified.¹

10. The effigies, except the faces, are covered with several coats of paint, as customary with alabaster figures, the uppermost colour being dull Indian red. The tomb is not painted.

11. The monument generally is much mutilated, and there are no traces of restoration.

On the male figure the hands are missing, whilst the feet and animals, with the heads of the angels, are broken.

On the female the tips of the fingers, the feet, with the heads and shoulders of the angels, are missing, and the animal at the feet broken.

12. Placed against the south-east wall of the crypt.

13. Tomb illustrated in *Churches of Bristol* (1843), p. 132.

14. The tomb is very neglected, and the slab on which the effigies rest is worn away in the centre. The details of the costumes are well executed.

15. They appear to be effigies of a Bristol merchant, who probably held the office of sheriff, and of his wife.

1. Civilian.

Two ladies.

2. Incised recumbent figures.

¹ Pryce, *History of Bristol*, p. 248.

3. Derbyshire alabaster slab on a stone tomb.

4. Diminutive, 4 ft. 3 in. long.

5. The male figure is dressed as a merchant, in a full tunic reaching to the feet, with loose sleeves, and edged with a narrow border of fur. It is open at the throat, showing an under-garment, and has a turned-down collar of fur. The waist is confined by a girdle, from which hangs in front a large, square pouch or gypciere. The feet are covered with rather pointed shoes, and the hands are clasped in prayer on the breast. The hair falls luxuriantly on the shoulders, and is cut low on the forehead; there is a small moustache.

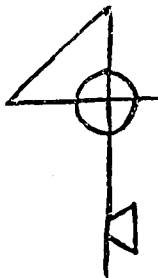
The female figures are dressed alike. They wear a tight-fitting gown, spreading into ample folds below the waist and completely covering the feet. A jewel-studded girdle is buckled across the hips on the left side, and the end hangs down straight to the feet. The head-dress is the pedimental, with long lappets reaching below the shoulders. The hands are clasped in prayer.

Similar female costume is shown on the effigy of Dorothea Peckham, 1512, Wrotham, Kent.

At their feet are the incised figures of six children, about ten inches high, now nearly obliterated.

6.

7. The male feet rest on a hound, lying down open-mouthed, and a collar round its neck.



MERCHANT MARK (UNIDENTIFIED).
St. John's Crypt, Bristol.

The feet of the left-hand female are alone visible, and they seemingly rest on a dog with a long tail.

8. A low altar-tomb, within a square recess, with incised figures of a man between two women on the slab. The front is divided into eight arched and bi-cusped panels, each

containing a shield without heraldic devices. The canopy consists of a highly-wrought Tudor arch, the spandrels being adorned with foliage and a shield charged with a merchant's mark. The same mark is incised on either side of the male head.

A MERCHANT, his two wives and children.

9. Inscription at the feet of the figures has become illegible through damp and injury, so that identity is unknown.

It must be a family of the early sixteenth century, from the costumes, and because incised monuments were first introduced about that date.

10. The slab has been covered with black paint.

11. The slab and tomb are very much chipped. The figures are becoming erased, especially the female ones. The lower part of the outside figure is obliterated.

12. Placed in a recess on the south-west side of the crypt.

13. No illustration known.

14. The canopy is in very fair condition, but neglected. The figures are very roughly incised.

15. Figures not identified.

ST. NICHOLAS CHURCH.—Dedicated to St. Nicholas.

1. Civilian. Mayor in robe of office.

2. Half-recumbent effigy, right arm resting on a cushion.

3. Stone.

4. Life-size, 5 ft. 10 in. long.

5. The figure wears a doublet closely buttoned to the waist with full, padded sleeves, ending in small ruffles, and is girded with a narrow ribbon tied in a bow-and-end in front. The breeches are also padded, and gathered into a band above the knees. The tight hose, kept in position by garters, are hardly visible, because most of the body is covered by a mayor's cloak, open in front and edged with a broad band of fur. The sleeves are short, reaching to the elbows, puffed

high on the shoulders and edged with fur, and from them fall long, pendent ones.

At the neck is a full, turned-down ruff, and the feet are covered with thick-soled boots. The hair is short and curly, with a square beard and long moustache. On the cheek is a deep cut. The eyes are open and the expression is benign.

The right hand holds his book, the first finger being within it, and the left lightly clasps a pair of alderman's gloves.

Similar costume on effigy of John Barker, 1606, St. Werburgh's Church, Bristol.

6. The right arm rests on a large, tasselled cushion.

7. The feet rest on the slab only.

8. A high altar-tomb with effigy under a lofty, arched canopy, with plain stone background and pinnacles at the sides. The front is divided into two panels, the inscription being erased. The arch of the canopy is panelled and contains foliated rosettes, and beneath the pinnacles are decorated pilasters. The whole is surmounted by a coat of arms and crest on a wreath: "Azure, in base a sea proper, on the last a ship of three masts in full sail or, sails and rigging argent, in the dexter chief a sun in splendour, in the sinister an estoile of the third, on a chief of the fourth a cross gules charged with a lion of England," COMPANY OF SPANISH MERCHANTS.

Crest on wreath, argent and gules: "Two arms embowed proper, holding in the hands a globe or charged with cross bands."

Mr. F. Were kindly points out that Papworth gives this coat somewhat differently. He adds a dolphin's head appearing in the sea and a cross gules on each sail. Mr. Were also points out that to the crest Burke's *Armory* adds clouds and omits the charges of cross bands on the globe, and he suggests that if they are correctly placed there, they may represent the equator and the lines of latitude and longitude. The importance of the above Spanish Company is further shown by R. Symonds (*Diary*, Cambrian Society,

p. 72), where he records that in 1644 he saw the monument of another member, Rashleigh by name, of the same Spanish Company at Fowey, Cornwall.

The monument was erected in 1741 in the crypt over the place of burial. The arms then inscribed on the shield were thought to be those of Whitson,¹ but later investigation shows them to be those of the Wynter family, with whom it is possible that he was connected by marriage.

These arms remained till the end of 1901, when they were replaced by those given above.

Meanwhile, in 1821, through the energy of Alderman Daniel, a copy of the effigy with the arms, under a very elegant canopy in the Perpendicular English style, was designed by Mr. T. Clark and placed in the porch under the tower of St. Nicholas Church. This monument was renovated in 1901 at the expense of the Bristol Charity Trustees, and the arms of the Spanish Company were inserted on it and on the monument in the crypt.

9. Inscription on the front of tomb, now erased but reproduced upon the modern monument:—

“ 1741.

In memorie of that greate benefactour
of this Citie, John Whitson, Merchant
Twice Mayor & Alderman and four times
Member of Parliament of this Citie.
Who died in the 72 yeare of his Age

A.D. 1629.

A worthie pattern to all that come after him.”

JOHN WHITSON, died 1629, aged 72.

10. The gown shows traces of being at one time painted red.

11. The dress is a little chipped. The monument was renovated in 1893 at the time of the restoration of the crypt.

12. Placed against the west wall of the north aisle of

¹ See *Bristol: Past and Present*, vol. i., p. 286.

the crypt, which was at one time used as a chapel of the Fraternity of the Holy Ghost.

13. There is no illustration known.

14. The effigy is in very good preservation.

15. Alderman John Whitson was born about 1554 at Clearwell in the Forest of Dean, and was apprenticed in Bristol to Nicholas Cutt, a wine merchant. Later, he married the wealthy young widow of his master, which led to his becoming the greatest merchant in the city. He was twice mayor and four times member of Parliament, living in costly style, and trading largely abroad. He was likewise sheriff and twice master of the Merchant Venturers. Dying in 1629 without living issue, he left to the Corporation much property for charity, chief of which was a hospital to bring up poor girls, now called the "Red Maids School." The year before his death an attempt was made to murder him by stabbing him in the cheek by a man named Callowhill. The alderman had given him offence in consequence of an award he had decided against him in some dispute. This event is commemorated by the scar shown on the effigy. The book he holds represents *The Aged Christian's Farewell to the World*, of which he was the author. Amidst much pageantry he was buried in the crypt of St. Nicholas Church, where he lies with his three wives and one daughter.¹

ST. PETER'S CHURCH.—Dedicated to St. Peter.

1. Lady.
2. Recumbent effigy.
3. Freestone.
4. Life-size, 6 ft. long.
5. The lady is attired in the costume of the time of James I. (1603-25). She wears a very full skirt, reaching to the feet, over a moderate farthingale, and thrown open to show a kilted kirtle, both being edged with fur. The bodice,

¹ Latimer, *Annals of Bristol, Seventeenth Century*, p. 103; *Trans. B. and G. Arch. Soc.*, vol. iii., p. 181.

reaching only to the waist, is tight fitting and open in front with a turnback collar, to show a plain stomacher buttoned down the centre. The waist is girdled by a folded band, knotted in front, the ends hanging down straight and rounded off with metal ornaments. The long plain sleeves are very full, ending in small ruffles; and, in addition, long, pendent sleeves reach below the knees, cut up on the shoulders with fur trimming, and ornamented below with rosettes and strappings of ribbons. At the neck is a round, full ruff, and beneath it a double chain necklace and large pendant set with jewels.

On the head she wears the Paris hood with a coronal of raised ornaments across it on top, with a straight veil to the shoulders. The hair is padded, and rolled high off the forehead, having upon it above the ears on either side a round jewel.

The feet are covered with pointed shoes, and the hands are clasped in prayer.

6. The head rests on two very full, oblong cushions, with narrow cord and tassels.

7. The feet rest against a prostate lion, with heavy mane and twisted tail.

8. The tomb is a handsome specimen of the monumental art of the seventeenth century. The effigy lies on a richly-carved sarcophagus within a spacious Gothic arched canopy, which is supported by six fluted pillars from the ground. The figures, foliage and tracery upon the spandrels and frieze are elaborately finished, as well as the sculptured work within the square panel above, bearing the escutcheon and crest.

Higher is a semi-circular arch with a man's bust in relief, and on top is a draped figure about 18 in. high, with four similar ones standing at intervals on the frieze. The vault is plain, but in its centre is placed a large escutcheon; and against the back an inscribed tablet in a handsome sculptured frame. Thirteen small shields are arranged on the spandrels, frieze and capitals, and a lozenge on the left side.

The rounded base of the sarcophagus is ornamented with a pattern of scallop shells, and above are richly-carved borders of leaves of oak and vine with the fruits.

At the restoration of the monument in 1901 the charges on the escutcheons and shields were found to be engraved, and the architect states the tinctures were renewed in exact accord with those found beneath the whitewash, which were probably placed there at the previous restoring of the tomb in 1750.

The tinctures do not agree with those belonging to the families supposed to be quartered, but the following are the ones now on the monument:—

Centre escutcheon. Seventeen quarterings in four rows, of which the first two are five each and the others four and three respectively. 1: "Argent, on a chevron azure three garbs or," CRADOCK NEWTON. 2: "Azure, a chevron between three roses, seeded and barbed or," ? RHODRI MAWR. 3: "Or, a lion rampant sable," ? WELSH COAT. 4: "Azure, a lion rampant or," ? WELSH COAT. 5: "Argent, a lion rampant gules," ? WELSH COAT. 6: "Azure, two lions passant guardant or," ? DE LA MARE. 7: "Ermine, three fusils in fess sable," SHERBORNE. 8: "Or, an eagle displayed azure," ? quartering of SHERBORNE. 9: "Or, four fusils in fess sable, over all a bend gules," ? PENNINGTON. 10: "Gules, a lion rampant or," (?). 11: "Azure, a chevron ermine between three escallops argent," ? CHEDDER. 12: "Gules, a bend between six fleurs-de-lys or," ? HAMPTON. 13: "Ermine, a fess gules," BITTON. 14: "Gules, a bend between six crosses croslet or," FURNEAUX. 15: "Azure, on a chevron between three holly trees or, an eagle displayed of the first," ? CANDECOT. 16: "Paly of six or and gules," ? GOURNEY. 17: "Gules, a saltire humetty fleury at the ends or," (?).

Escutcheon on vault. Seventeen quarterings, as above. Impaling, quarterly 1st and 4th: "Gules, two bars or, in chief three escallops azure," ? CLARKE. 2nd and 3rd: "Gules, three arrows palewise, points downwards or," ? CLARKE.

Eleven small shields. 1: Rhodri Mawr (?). 2: Gourney (?). 3: Furneaux. 4: Harptree (?). 5: Sherborne. 6: Pennington (?). 7: Chedder (?). 8: De la Mere (?). 9: Quartering of Sherborne. 10: Cradock Newton. 11: Furneaux.

Two shields on spandrels. Quarterly, 1st and 4th: "Gules, two bars or between six escallops, 3 and 3 azure." ? Variation of CLARKE. 2nd and 3rd: "Gules, three arrows palewise points downwards or."

Lozenge: ? CLARKE.

Crest: On an esquire's helmet with wreath and mantling. "Moorish king proper crowned or, kneeling and delivering up his sword of the first, hilted of the second."

Motto on one escutcheon: "Virtus qua cuque re emetur parvo emetur."

9. Modern inscription on back of canopy:—

"This monument was erected to the Memory of a Maiden Lady, an ancestor of the Family of the Newtons of Barrs Court in the County of Gloucester about 250 years since."

Supposed to be ANTHOLIN NEWTON, died after 1600.

The arms show she was the widow of a Newton connected with the Barr's Court family, and belonged herself to the Clarkes of Wells, Somerset. The only widow known to correspond to these conditions is Antholin, daughter and heir of Henry Clarke of Wells, married to John Newton of Harptree, Soms., younger brother of Sir Henry Newton of Barr's Court (died 1599).¹

10. The entire monument has been in 1901 thoroughly cleaned and redecorated. On the effigy the fur edging and some ribbons have been gilded, as well as some ornaments on the canopy. Both the escutcheons and the separate shields (except two) have been painted in doubtful heraldry, as mentioned above. The rest of the stone surface is quite clean. Formerly there were traces of gilding beneath numerous coats of whitewash.

¹ *Arch. Inst. of Great Britain*, 1851, p. 239.

11. The nose, garments and ruff are slightly chipped. Below the inscription it is stated:—

“Repaired by Mrs. Archer, sister of the late Sir Michael Newton, 1750, and again renovated by the Vestry of St. Peter’s, 1901.”

12. Placed on the floor and against the wall at the east end of the south aisle.

13. No illustration is known.

14. In excellent condition.

15. No details of the life of Antholin Newton are known beyond what is stated about her in No. 9.

1. Civilian. Alderman in robe of office.
Lady.

2. Kneeling effigies.

3. Stone.

4. Life-size.

5. The male figure wears his civic cloak over a doublet, the sleeves of which only are visible. They are fastened with buttons and end in small ruffles. The cloak is long, and falls in very full folds from a square-cut collar on the shoulders. Two broad lappets of fur extend down the whole length, back and front, and two plain, narrow lappets rest on them from the shoulders to the waist. The sleeves are very full, reaching to the elbow, and edged with fur, and, in addition, outside these, narrow pendent ones, also edged with fur, hang to the feet. He wears a very full, round ruff. The hair is straight and closely cropped, with a long beard and heavy moustache. The hands are clasped in prayer.

The wife wears a very full skirt over a modified farthingale. Her tight-fitting bodice, having small epaulets, is encircled at the waist by a narrow, folded belt, knotted at the bottom of a plain and pointed stomacher. The sleeves are small, but full, with deep cuffs. From a square-cut collar on the shoulders hangs a full mantle to the feet, surmounted by a very large, upstanding ruff, fastened in front with bow-

and-end. The head-dress is the Paris hood without a veil, showing the hair rolled high off the forehead and little curls on the temples. The cap is edged with a jewelled band. The hands are clasped in prayer.

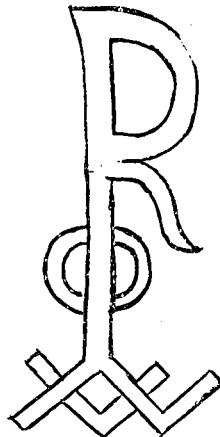
6.

7. Both figures are kneeling *vis-à-vis* on large, square cushions, corded and tasselled, and between them is placed a substantial double reading-desk with open books and a vase on the centre.

8. A costly monument, 14 ft. high and 12 ft. long, with two kneeling effigies occupying two-thirds of the space under a canopy, supported by four Corinthian columns. The high basement is 5 ft. broad, and divided by pilasters into two rows of three panels each. The upper panels bear inscriptions, and the lower ones merchant's mark and guild badges. Above the canopy and heavy entablature are the arms and crest of the Bristol Merchant Venturers' Guild; also three figures, 2 ft. high, emblematic of Faith and Charity (two alike). Much of the surface is ornamented with rosettes, cherub's heads, &c. The third space beneath the canopy, behind the male figure, is filled in with masonry, and on its front and side surfaces are inscriptions concerning descendants of the family buried between 1637 and 1743.

The Merchant Venturers' arms are:—"Barry wavy of eight, argent and azure, on a bend or, a dragon passant wings

addorsed and tail extended vert, on a chief gules a lion passant guardant of the third between two bezants. Sup-



MERCHANT MARK OF ROBERT
ALDWORTH,

St. Peter's Church, Bristol.

porters: Dexter—Mermaid in the sea all proper crined or, the fins in the middle of the body, supporting with her dexter hand an anchor of the second, cabled proper, and in her sinister hand a mirror of the first. Sinister—A winged satyr proper standing on a mount, vert, winged and legged or, holding in his sinister hand a scythe, blade in base proper."

Crest: "On an esquire's helmet with mantling out of ducal coronet, a mainmast or, with pennon flying argent charged with a cross gules; on round top a man in armour proper, in his dexter arm a truncheon, his sinister supporting a curved shield of the second; issuing from the round top six pikes, three on each side of the man, bendways of the first, the rigging downwards sable."

Merchant mark: "Initials entwined, forming the whole name Aldworth."

Guild badges: "Three tuns, for trader in rum; five sugar loaves, for sugar boiler."

9. Latin inscription on central panel of basement:—

"Cum sileat illa statua venerandi senis
Spectator esto Lector et quis sit, cape
Mercator euge nobilis varij maris
Fœlix viator, gloriam patriæ suæ
Et sublevamen pauperum quærens magis,
Quam census auctos aggeres sitiens sui,
Eoque factus ditior nutu Dei,
Prætor Præitor urbis eximius fide
Et honore plenus; serviens Christo et Deo
Ecclesia Anglum (tota quæ cordi fuit)
Ut docuit. Ejus pace finivit diem
Æterna in astris pace nunc gaudens Dei.

ÆGEL."

TRANSLATION.

"Although this statue of the venerable man is silent
Learn, O Reader and Beholder who he was,
A famous merchant, a successful voyager through

Many seas, seeking rather the glory of his country
 And the relief of the poor than thirsting for
 The accumulation of hoards of wealth.
 And, therefore, by the will of God
 He became richer, an exemplary chief-Magistrate of the city
 Full of honour and fidelity, serving Christ and God
 According to the teaching of the Church of England
 (Which was dear to his heart), he closed his life in peace
 And now enjoys eternal peace beyond the stars.”¹

In panel under the female, in English :—

“ What riches, grace and nature coulede bestowe
 In her (that’s here interred) as streames did flowe
 A second Martha one whose faith did even
 Wing’d with hope and love mount up to heaven,
 Heere sweetelie sleepes her dust, her soule dievine
 Is fledd from hence and now above doth shine ;
 As loathing earth shoulde longer kept intrall,
 From Christ, to be with whome is best of all,
 Where now shee lives in blisse and lefte us heere
 To mourne her losse yet joy to meete her there.”

On back of canopy above the male effigy, in Latin :—

“ Robert Aldworth
 Mercatoris et senatoris
 Bristol M. N. H. M. A.

Renatus } November { 8 } 1561.
 Denatus } { 6 } 1634.

Sonabit tuba et mortuus vivam.”

Above the female, in English :—

D. O. M. S.

“ Martha Aldworth the lovinge & belov’d wife
 Of Robert Aldworth Merchant Adventurer &
 Alderman of this citie of Bristol lyeth heere
 Under interred, to whose pious and everlivinge
 Memory, and as a perpetual testimonie of his

¹ Pryce, *History of Bristol*, p. 218.

Dear love and her matchless virtues, her
Sorrowful surviving husband aforesaide
Hath dedicated this monument.

Obiit 2nd die, Maij Ano Dni 1619
Ætat suæ 58.'

On entablature:—

“Deu laudate fidem servati
vigilate orate bene erit.”

ROBERT ALDWORTH, died 1634, aged 73.

MARTHA, his wife, died 1619, aged 58.

10. The entire monument has been in 1901 thoroughly cleaned and decorated. The figures are not painted, but the kneeling cushions are red and all ornamentation on the tomb is in red and gold. Formerly the whole of the monument was richly embellished with gilt and colour.

11. There are no mutilations. Inscription on the side states:—

“This monument was beautified at the charge of Mr. Thomas Moore, Merchant, 1706, And again renovated by St. Peter’s Vestry 1901.”

12. Placed against the east wall of the south aisle.

13. No illustration is known.

14. In excellent preservation.

15. Robert Aldworth was born in 1561, and became a great oversea merchant and sugar-boiler at St. Peter’s House, Bristol, which he rebuilt about 1612 for a dwelling-house and refinery. As early as 1582 he obtained a grant for fitting out a ship to trade to North America and try to find the North-west passage, and later he fitted out another colonising expedition, even building in Bristol, docks for his ships. He was sheriff in 1596, mayor in 1609, three times Master of the Merchant Venturers, and alderman from 1614 till his death. He died without issue, and was buried in “his own ile” in St. Peter’s Church, having left largely for charities in the city.¹

¹ *Bristol: Past and Present*, vol. i., p. 274, and vol. iii., pp. 298-301; Latimer, *Annals of Bristol, Seventeenth Century*, p. 44, 88, 500.

1. Civilian. Mayor in robe of office.
Lady.
2. Kneeling effigies.
3. Stone.
4. Diminutive.
5. The male figure wears a large cloak edged with fur, the sleeves reaching to the elbows, and a full ruff round the neck.

The female figure is dressed in the costume of the period : a full skirt over a modified farthingale, tight bodice with full, padded sleeves, and a ruff round the neck. The hands of both figures are raised in prayer.

6.

7. Both kneel on square cushions before a double reading-desk.

8. A mural monument with figures, under a narrow, arched canopy supported by marble pillars. Beneath is a plain tablet with inscription. Pryce (*History of Bristol*, p. 219) states that the arms are above the canopy, but they are at present hidden from view by the organ.

9. Inscription, nearly illegible :—

“To the Memory of the Worshipfull Mr. George Harrington, sometime Mayor and Alderman of the Citie, who departed this life the second of Januarie, 1639.”

GEORGE HARRINGTON, died 1639, and his wife.

10. The figures are painted in black.
11. There are no mutilations visible.
12. Placed against the east wall of the north aisle, but almost entirely hidden from view by the wooden case of the organ, which was built into the adjoining wall in 1871.
13. No illustration is known.
14. The monument is very much neglected.
15. Little is known of the history of George Harrington beyond that he was a brewer in Bristol, and held the offices of sheriff in 1604, of mayor in 1617, and was alderman from that time till his death. He was a great benefactor of the

churches of St. Werburgh and St. Stephen, Bristol. There is a portrait of him in the Council Chamber.¹

1. Male cadaver.

2. Recumbent.

3. Stone.

4. Life-size, 5 ft. 4 in. long.

5. The cadaver represents a very starved body, and is wrapped in grave-clothes, tied at the head and feet with cord and thrown open in front. The right arm rests by the side, whilst the left hand holds a portion of the wrap over the loins.

6. There is no pillow beneath the head.

7. The feet rest on the slab only.

8. There is no tomb. The slab with effigy rests on the floor.

9. There is no inscription, and it is not known for whom the figure was intended. Tradition has it that the original was a parish priest, who took a vow to fast forty days, but succumbed on the thirty-ninth. This is the common fiction where any such memorial remains.

10. There is no sign of painting.

11. The figure is worn, but not mutilated.

12. Placed on the floor at the east end of the south aisle. The figure formerly stood in an upright position against the south wall.

13. No illustration is known.

14. In good preservation and carefully executed.

15.

ST. PHILIP'S CHURCH.—Dedicated to SS. Philip and Jacob.

1. Military. Knight in armour.

2. Head of an effigy.

3. Stone.

¹ Pryce, *History of Bristol*, p. 220; Beaven, *Bristol Lists*, p. 293.

4. Life-size.

5. The head represents a Norman knight clad in chain mail. The hauberk is drawn up beneath the ears and there fastened on each side by a cord to the flaps of the coif de mailles, which completely covers the head. Beneath the coif would be a small skull-cap of iron, which is shown to be held in place by a cord entwined amongst the rings above the forehead. The strongly-marked features are those of a man in the prime of life, and may be a portrait. The eyes are open, and a drooping moustache is clearly shown.

6.

7.

8. The head is half built into the wall and rests on a plain bracket. It is all that remains of what appears to have been a splendid effigy of the early part of the thirteenth century.

9. There is no inscription and nothing to assist in the identification.

10. The head is coated with whitewash.

11. The nose is chipped.

12. Placed against the south wall of the north or "Kemy's" aisle.

13. There is no illustration known.

14. The head is in an excellent state of preservation.

15. It is not known to whose effigy the head belonged.

1. Military. Knight in armour.

2. Portion of recumbent effigy.

3. Stone.

4. More than life-size.

5. The figure is represented in a suit of plate armour without any chain, of a style introduced at the beginning of the fifteenth century. The body is encased in a metal cuirass, with a light skirt of taces strapped together at the sides, to which are buckled tuilles, the lower parts now broken off. The throat is protected by a gorget, and the

head by a pointed helmet or salade with raised visor and mentonnière, and adorned with a row of conical-shaped ornaments. There are small pauldrons meeting the epaulières, with hinged brassarts and very large and heavy coudes, as well as gauntlets of plate undivided at the fingers with pointed cuffs. The legs of the figure have been broken and are missing. A narrow belt passes round the waist, and is crossed in front in such a way that the ends extend downwards obliquely across the taces to meet another belt coming from the back, to which they are fastened by buckles. There are no signs of any weapons being attached. Over the gorget is a collar of square, open links. The hands are in the attitude of prayer.

Similar armour is shown on the effigy of Sir Thomas Berkeley of Uley, 1361, St. Mark's Chapel, Bristol.

6. The head rests on a small but full, square pillow adorned with large tassels. Belonging to the effigy and originally placed at the head is a detached stone having upon it a coronet carved with strawberry leaves.

7. Destroyed.

8. No tomb pertaining to the effigy is known, and the broken slab and figure are at present placed on an altar-tomb belonging to another family.

9. There is no inscription, and the effigy has not been identified. Barrett (*History of Bristol*, p. 208) suggests that it was Robert, the eldest son of William the Conqueror, because he had seen some words to that effect scribbled across the drawing of a similar figure. The strawberry leaves for the coronet were, however, not used before Edward II., 1307-27, and the armour shows the effigy must belong to nearly a century later, the jupon having disappeared, and the skirt of taces come in during the reign of Henry V.

10. There is no sign of painting.

11. The lower half of the body is gone, and the features are defaced.

12. Placed temporarily on a tomb in the east end of the

north aisle. Previously it was "fixed" in the wall at the upper end of the north aisle,¹ and afterwards against the wall at the west end.²

13. No illustration or description known.

14. The effigy is in a worn condition.

15. It is not known to whom this monumental effigy belongs.

1. Civilian. Sheriff in robe of office.

2. Upright effigy, three-quarter length.

3. Stone.

4. Life-size.

5. The figure is dressed in a coat closely buttoned down the front, the ample sleeves of which reach a little below the elbow, with cuffs, cut up, pointed and fastened back by two buttons. Underneath are visible the very full linen sleeves of a shirt, buttoned tight at a narrow wristband, with full cuffs.

Much of the figure is covered by a civic gown without sleeves, falling straight in front with wide bands of fur. At the neck is a linen Geneva band with ends, and on the head a very large peruke.

The right hand is lightly laid on the breast, and the left rests on a half-open book, standing up endways.

6.

7.

8. A mural monument, with a canopy of the Renaissance style, supported by twisted Ionic pillars, standing on corbels of acanthus leaves.

In the centre, the effigy stands in a deeply-recessed oval, wreathed with laurel leaves and berries; in the upper corners are cherubs, and in the lower cross-bones and Death's-heads crowned with laurel.

Above the canopy is a shield without charges, and beneath the figure are an oblong and an oval tablet, the former of which alone contains an inscription.

¹ Barrett, *History of Bristol*, p. 208. ² Pryce, *History of Bristol*, p. 204.

9. Inscription on oblong tablet beneath the figure:—

“Here lyeth ye Body of Henry Merrett, Esq., sometime Sheriff of this City, an Inhabitant of the out Parish, to ye Poor of which He was a Benefactor, who Departed this life the 11th Day of September Ano Dom. 1692. In the 71st Yeare of his Age.”

HENRY MERRETT, died 1692, aged 70.

10. The features are painted flesh colour, the coat and gown a dark blue, and the shirt sleeves white.

11. The canopy is chipped in places.

12. Placed against the north wall of the north or “Kenys” aisle.

13. There is no illustration or description known.

14. The hands and face are very well sculptured, and the whole is in good condition, though neglected.

15. Nothing is known about Henry Merrett except that he was a member of the Bristol Corporation from 1671-84, and again from 1688-90; and that he held office as sheriff in 1676 with Henry Gleson, and during the mayoralty of William Crabb.¹

ST. STEPHEN'S CHURCH.—Dedicated to St. Stephen the Martyr.

1. Civilian.

Lady.

2. Recumbent effigies.

3. Stone.

4. Life-size, the female being the longer.

5. The male figure is clothed in the prevailing dress of the higher classes at the end of the fourteenth century. He wears a cote-hardie with large buttons, tight from the throat to the waist, and fuller about the thighs. The sleeves reach to the elbows only, and beyond to the wrists are the tight-buttoned sleeves of an under-tunic. Over the shoulders he wears a “caputium,” or small, falling cape, fastened in front

¹ Beaven, *Bristol Lists*, pp. 224 and 302.

by one button, with its hood standing up like a loose collar. The legs are covered with close-fitting hose, and the feet with sandals, high at the heels and strapped across the ankles, the markings of the toes being shown. Straight across the hips, buckled on the left side, is a broad belt, handsomely studded with jewels, the end hanging downwards to the knee. To it, on the right side, is attached an analace (mutilated). The hair is long and parted in the centre, with curls on each side. Only a short moustache is shown, but the face is not that of a young man. The hands are raised from the body in the attitude of prayer.

The female costume is of rather earlier date than the male, probably of about 1350. It consists of a long, tight-bodied gown, or surcote, which falls in numerous ample folds below the waist, covering the feet. On the hips, in front, are two long indentations, intended to represent pockets. Over the shoulders and arms is a long cloak, fastened across the breast with a cordon. The head is covered with the square, reticulated head-dress, beneath which the hair appears braided on each side of the cheeks; a wimple encloses the chin, and a veil falls at the back. The eyes are open, and the hands are clasped in prayer.

6. The male head rests on two pillows, the under one oblong and the top one square, set diagonally and tasselled. The female head rests on one oblong, tasselled pillow.

7. The male feet are closely bent over a lion (mutilated), with its tail thrown over its back. Those of the female rest against a dog (mutilated), which is almost concealed beneath the gown.

8. A recessed tomb underneath a pure Decorated English canopy (restored). The front (original) is divided by buttresses into six shallow niches, which contain three male and three female "weepers," about 18 in. high, attired in ordinary costume of the same period as the female effigy. The niches have trefoiled ogee heads, with crockets and finials, and between them are shields without devices. The tomb is surmounted by a large ogee-headed canopy, with large

crockets and finials. It is tri-cusped in the middle, with two smaller hanging cusps on each side. The moulding of the buttresses and canopy is simple fillet and hollow, with square flowers at intervals, the whole being a modern restoration. The vault is formed into two compartments by a single rib, having a large boss in the centre and terminating in floriated corbels.

9. There is no inscription.

Supposed to be EDWARD BLANKET and WIFE, died after 1362.

It is not known to whom these effigies should be ascribed, but these facts must be considered :—

(a) The recess seems to show that the figures were originally on separate tombs.

(b) The man must represent a wealthy burgess, because of the sumptuary laws of Edward III., and could have had no military rank, or would at that period have been represented in armour.

(c) A silver Spanish coin of 1454 was found beneath the man's head in 1844.

Edward Blanket was a Bristol merchant, to whom the last two conditions apply. He showed his interest in the church by founding a chantry there, and the effigy may be reasonably ascribed to him.¹

10. Both effigies show signs of being at one time covered with dull red paint. The figures on the front of the tomb retain portions of their original colours.

11. The head of the lion and edge of the cushion have been sawn away, and the analace defaced. When the recess was closed up (see No. 12) the projection of the arch, the edge of the slab and part of the male's shoulder were likewise sawn off, but have been restored, before 1861.

12. Placed in a recess in the north aisle. The effigies were probably in the old church, first mentioned in 1304, and on its rebuilding in 1450-90 were removed into the

¹ *The Antiquarian and Architectural Year Book*, 1844, p. 114; Pryce, *History of Bristol*, p. 258.

present church. It is probable that originally only the female effigy was in this recess, which was made deeper at a later period, as shown by the masonry and inner arch, so that the figure could be pushed further in to make room outside for the male effigy on its separate slab and for the loose front of a tomb. At such time the ground of the recess must have been nearly two feet below the modern floor of the church. The recess and its contents were concealed by oak wainscoting in 1630, when all the projecting canopy outside was cut away. It was only exposed again when the church was restored in 1844.

13. Tomb and effigies described in *The Antiquarian and Architectural Year Book*, 1844, pp. 114—120. Male effigy described by Mrs. Bagnall-Oakeley in *Trans. B. and G. Arch. Soc.*, vol. xviii., part ii., p. 257. Tomb illustrated and described in *Archæological Journal*, vol. iii., p. 82. Water-colour drawing of tomb painted in 1844, now in the possession of Mr. A. E. Hudd, Bristol.

14. The effigies are in very good preservation.

15. Edward Blanket, the eldest of three brothers, was largely engaged in the woollen trade in Bristol. The family probably derived its name from the white cloth called "blankete," known to have been worn in England some 200 years before this man's death. He founded one of the chantries at this church, and was elected a Member of Parliament for Bristol in 1362.²

1. Civilian.

2. Recumbent effigy.

3. Stone.

4. Life-size, 6 ft. long.

5. He wears a long, full tunic falling in straight folds to the feet without an opening in front, and with long, loose sleeves and wide cuffs. Below these are visible the ribbed sleeves of an under-garment, which extend to the knuckles

² Pryce, *History of Bristol*, pp. 257, 258; Latimer, *Hist. of Soc. of Merch. Vent. of Bristol*, p. 10.

and are closely buttoned on the underside. A hood stands up round the neck, and a baldrick marked with bands falls from both shoulders, buckled on the left side, and carrying in the centre, below the waist, a short, upright analace. The feet are covered with pointed shoes, and the hands are raised from the body in the attitude of prayer. There is a jewelled ring on the third finger of the right hand. The hair is curly and luxuriant, the eyes half closed, and the expression peaceful and devotional. He has a small moustache and a short, forked beard of the period.

Similar costume is shown on the effigy of Walter Frampton, 1388, St. John Baptist Church, Bristol.

6. The head rests on two square, tasselled pillows, the top one set diagonally.

7. The feet rest on a dog lying down (headless).

8. The effigy, on its slab, rests on the ground in a recess having a plain, ogee-shaped arch.

9. An illegible inscription is said to be on the edges of the slab, but as they are next to the wall it is invisible.

Ascribed to WALTER TYDDESTILLE, or TYDDELEY, died 1385. He was buried in the church, and the dress of his period corresponds to that of the effigy.¹

10. There is no sign of painting.

11. The left foot is broken off and the head of the dog. The analace and beard are mutilated.

12. Now placed in a recess, second from the east, in the wall of the north aisle. It was discovered in 1844, when the church was repewed, embedded in the wall of the south aisle, which was plainly not its original position; it had been hidden behind some old wainscot, erected about 1630. It was transferred and fixed in its present recess in the wall of the north aisle, thus bringing its left arm outwards and concealing the inscription on the slab.

13. Described in *The Antiquarian and Architectural Year Book*, 1844, p. 116; illustrated in *The Archaeological Journal*, vol. iii., p. 83.

¹ *Archæol. Journal*, vol. iii., p. 83; Pryce, *History of Bristol*, p. 259.

14. The features and details are well carved and remain in good condition, but the figure is neglected and only seen with difficulty, through being placed on the ground and wedged in by pews.

15. Walter Tyddestille was one of the bailiffs of Bristol in 1377, and by his will desired to be buried in St. Stephen's Church, to which he left various charities.¹

1. Civilian. Mayor in gown of office.

Lady, with three sons and three daughters.

2. Incised kneeling figures.

3. Stone.

4. Diminutive. Male 1 ft. 3 in.; female 1 ft. 2 in.

5. The male figure wears a long, sleeveless mayor's cloak, trimmed with wide bands of ermine down the front. It reaches to the ground over a supertunic, the large, full sleeves of which are alone visible, ending in vandycked cuffs. Round the neck is a small ruff, and on the head a full, close-fitting cap, concealing the ears. He has a small moustache and short, round beard. The feet are covered with pointed shoes with high heels, and the hands are folded on the breast.

The three sons are dressed in similar costume, including the cloak and fur.

The lady is very simply dressed in a long, flowing gown, with exceedingly large pendent sleeves falling from the elbow, the forearm being bare. Round the neck she wears a small upturned ruff, and on the head a close-fitting cap, covering the ears and edged with a frill. The feet and hands are like those of the male figure.

The three daughters are dressed in similar gowns, but with falling ruffs and caps with stand-up frills.

6.

7. A substantial and ornamented pedestal, with a double

¹ Pryce, *History of Bristol*, p. 258.

reading-desk, separates the male and female figures, which kneel behind each other on large, square, tasselled cushions.



MERCHANT MARK OF ROBERT
KITCHIN,
St. Stephen's Church, Bristol.

8. The figures are incised on a square stone slab, which is framed in stone, painted black to imitate marble, with raised gilded fleurs-de-lys at the corners and in the centre of the two sides. Above the figures are three incised shields, the centre one having the merchant's mark of the initials "R. K." and the

side ones bearing arms charged in sable.

"(Argent) on a chevron (gules) between three birds (bustards or cormorants) sable as many fleurs-de-lys (or)," Variation of KITCHIN.

"(Argent) three crossbows bent, each loaded with a three-headed birdbolt sable (a chief vert)," SEARCHFIELD.

9. Deeply incised inscription at the feet of the figures:—

"Deceased the 5th of September An. Doni 1594
Robert Kitchin, Alderman & his wiefe,
Lieth neere this place closed in Earth & Clay;
Their Charities alike in Death and Life,
Who to the Poore gave all their goodes away;
Leaving in trust such men to act the same,
As might with truth perfor(m) their good entent,
So that the poore indeed and eke in name,
To lasting Ages in this Citie meant
And other places of this Kingdom faire
As Kendall towne & Stuckland field both have;
With Bathe the native place of her first ayre,
The Bountie of their gvyftes they to them gave."

ROBERT KITCHIN, died 1594, his wife and children.

10. The stone slab is gilded and the incised figures are painted black.

11. There are no mutilations.

12. Fixed on the south wall near the east end.

Pryce (*History of Bristol*, p. 259) states it is "over the vestry door, at the eastern extremity of the south aisle."

13. No illustration known.

14. The tablet is in good condition.

15. Little is known of the history of Robert Kitchin, except that he was a merchant of great wealth and unbounded liberality. He was Sheriff of Bristol in 1572 and Mayor in 1588. His residence was in Small Street, where he entertained the Earls of Leicester and Warwick in 1587. By his will he bequeathed the house to be sold and the money to be spent amongst the poor of Bristol and Kendal in Westmoreland. A portrait of him hangs in the Bristol Council Chamber, and amongst the civic plate are two pieces presented by him when alderman in 1573.¹

From the arms on the slab the wife must have belonged to the Searchfield family, to which also belonged the Bishop of Bristol, 1619-22.

1. Judicial.

2. Effigy, lying on the right side.

3. Stone.

4. Life-size, 5 ft. 8 in. long.

5. The figure is dressed in the legal robes of office (in colours). A long, full, red gown falls to the feet in ample folds, and is confined at the waist by a folded linen girdle with fringed ends; its long, wide sleeves have fur cuffs, and show the small ruffies of an under-garment. Over this is an ample cloak falling from the right shoulder, and handsomely bordered with fur.

Round the neck is a ruff, and on the head a close-fitting coif and black, flat, diamond-shaped cap. The feet have

¹ Pryce, *History of Bristol*, p. 259.

thick-soled boots or shoes, the toes alone being visible. The head rests on the right hand, and in the left is held a scroll. The eyes are open, and the face wrinkled and full of expression.

6. The right elbow rests on a large oblong cushion with ornamental border.

7. The feet rest against a clasped book, standing on its end.

8. A large and costly altar-tomb, being a gorgeous example of early seventeenth-century work, and carved with a variety of devices typical of Death. The effigy reclines on it, beneath a canopy supported by two Corinthian pillars. At the back are two small niches with figures representing Youth and Old Age, and in the centre a slab containing an inscription, its framework being adorned with bosses and an escutcheon. Above the entablature is another shield with the crest.

On escutcheon: "Sable (should be azure), three leopards' faces in pale or," SNYGGE.

Impaling: "Per fess gules and vert a fess or between three birds' (? griffins) heads erased of the last."

On shield: Arms of Snygge.

Crest: On esquire's helmet and wreath, "Hawk rising gorged gules." This is not known to be the Snygge crest.

9. Latin inscription at back of canopy. The original inscribed letters have recently been painted over, and now appear as follows:—

"Hic jacet corpus Dni Georgi Snygge equitts ayrati
Seryietis ad legeml Gazaphylash Regii Baronibus
Secundi, in dicis prudentissimi huice gregia civitate
Quondam amemoria qui dum in vivis fuit, pietatem
Erga Deum devote colvitiostitiam sincere adminis
Travit bonorum sedulus propugnator vitiorum severs
Opugnator pauperum et egenorum misericors reiqciemior
Extitit oblit non sine civitatis huiuis honorata
Patriæ qui suæ adamatæ cui prodesse cupiit deside Rio
Et dolore die undecimo Novembris Anno Saiunis Hostra

Millesimo sexcentesimo decimo Septimo et atatis sua
 Septuagesimo tertio secundom Christi adventum et cororis .
 Sup beatam gloriosamove, resurrectionlm expectans.

In sempiternum piæ gratudinis
 Testimonium et obsequii char
 Issimo patri debiti monumenim
 Posuit et dicavit tilta Snygge.”

The amended Latin words of this inscription are probably
 as follows :—

“ Hic jacet Corpus Dni Georgi Snygge equitis aurati
 Servietis ad legem, e Gazaphylakii Regii Baronibus
 Secundi, judicis prudentissimi huic egregiæ civitati
 Quondam a memoria qui dum in vivis fuit, pietatem
 Erga Deum devote coluit, justitiam sincere adminis-
 Travit, bonorum sedulus propugnator, vitiorum severus
 Oppugnator, pauperum et egenorum misericors recuperator
 Exstitit obiit non sine civitatis hujus honoratæ
 Patriæque suæ animatæ cui prodesse cupiit desiderio
 Et dolore die undecimo Novembris Anno salutis nostra
 Millesimo sexcentesimo decimo Septimo et ætatis suæ
 Septuagesimo tertio secundum Christi adventum et corporis
 Sui beatam gloriosamque resurrectionem expectans.

In sempiternum piæ gratudinis
 Testimonium et obsequii char-
 Issimo patri debiti monumentum
 Posuit et dicavit Anna¹ Snygge.”

TRANSLATION.

“ Here lies the body of George Snygge, Knt., Sergeant-
 at-law, one of the Barons of the Exchequer, a most
 skilful judge, formerly Recorder of this famous City,
 who in his life time zealously applied himself to the
 worship of God ; he impartially administered justice,
 was a diligent promoter of virtue, and a severe
 opposer of vice ; he was always a charitable reliever

¹ May be “ Johne.”

of the poor and needy. He died, to the great loss and grief of this his honoured City and much loved country (whose interests he had always at heart), the 11th day of November, 1617, in the 73rd year of his age. His loving daughter, Anne Snygge, hath erected and dedicated this monument in perpetual testimony of her pious gratitude and duty to her most dear father."¹

Latin inscription on front of tomb on panels is illegible, but in Barrett, *History of Bristol*, p. 515, it is given as follows:—

“Conditur hoc tumulo juris lequamque peritus,
 Jus aliis vitæ dixerat atque necis;
 Jus rigidum sævæ mortis vitare nequivit,
 Omnia sub leges quæ vocat atra suas.
 At vero spolium mors atra reportat opimum
 Exultans victrix, Io triumphe, canat.
 Eripuit, fateor, miseram mors improba vitam,
 Morbis, ærunnis, auxietate gravem.
 Ast invita refert etiam mors improba vitam,
 Plenam cælesti lumine luce Dei.
 Eripuit veros quos præbet mundus honores,
 Cælestique dedit semper honore frui.”

TRANSLATION.

“In this tomb lies one who was skilled in the laws and ordinances. He administered to others the law of life and death, but was himself unable to escape the stern decree of the Relentless. Death has indeed carried off a rich booty, and, exulting in his victory, let him sing, ‘Io triumphe!’ The tyrant has, I will confess, cut short a miserable life oppressed with disease, with trouble and anxiety, but, unwillingly, he has also brought another life full of celestial light in the presence of God. He has snatched away the high honours which this world affords, but given in

¹ Pryce, *History of Bristol*, p. 260.

exchange celestial honours which shall endure for evermore."¹

English inscription on front of tomb on pilasters:—

“To the Memory of
Sir Geo. Snigge, Knt.
Sergeant at law
one of the Barons
of the Exchequer
Recorder of
Bristol 1592-1604
M.P. for Bristol
1597-1601-1604
He proclaimed
King James I.
at the Civic
High Cross in
1603 Top of High St.
Died 1617 aged 73
and buried in the
Chancel.”

“The remains of his
Father Alderman
Snigge and his
Mother are
also interred
near this place.”

“His ancestors
were connected
with this city
for nearly two
centuries
previous to
his decease.”

SIR GEORGE SNYGGE, died 1617, aged 73.

10. The tomb and canopy are painted to represent coloured marbles, and the effigy is in natural colours.

11. There are no mutilations. On the canopy is inscribed:—

“This monument was repair'd att the cost of Thomas
Hodges Esq: the grandsonn of the afore said
George Snygge.”

On the front of the tomb:—

“This monument was again restored January, 1889.

“M. C. Crofton Rector C. H. Tucker
R. B. Sayce Churchwardens.”

12. Placed at the east end of the south aisle. The monument formerly stood at the eastern end of the chancel,

¹ Pryce, *History of Bristol*, p. 260.

where the altar now stands, but was removed to its present position at the time the church was repewed in 1733.¹

13. No description or illustration is known.

14. In very good condition.

15. Sir George Snygge was Member of Parliament for Cricklade in 1588, and besides what is stated on the monument, he is referred to in the Records of Bristol. He was paid 6s. 8d. per day as a Member of Parliament for the city, and after he resigned that position in 1605 to become Baron of the Exchequer, the Corporation used to send him presents of wine, and he helped them in 1609 in a lawsuit against the Crown. He was knighted in 1604.²

ST. WERBURGH'S CHURCH.—Dedicated to
St. Werburga.

1. Civilian. Mayor in robe of office.

2. Half-recumbent effigy, right hand supporting the head.

3. Stone.

4. Life-size.

5. The figure wears a doublet, closely buttoned to the waist, with padded sleeves ending in wide cuffs, and is girdled with an ornamental belt hooked in front. The breeches are also padded, and gathered in a band below the knees and tied with a folded garter. The legs are probably in hose, but they are covered, as well as most of the body, with a mayor's cloak, open in front and edged with a broad band of fur. The sleeves are short, reaching to the elbows, puffed high on the shoulders, and edged with fur. There is also a narrow band of fur round the bottom. At the neck is a very full, turn-down ruff, and the feet are covered with thick, pointed boots. The hair is closely cropped, with a peaked beard and rather heavy

¹ Barrett, *History of Bristol*, p. 514.

² *Annals of Bristol, Seventeenth Century*, pp. 20, 36; Beaven, *Bristol Lists*, p. 308.

moustache. The right hand supports the head, and the left clasps a pair of alderman's gloves.

Similar costume on the effigy of Thomas Machen, 1614, Gloucester Cathedral.

6. The right elbow rests on a large, square, tasseled cushion.

7. The feet rest on the slab only.

8. A low altar-tomb in a recess under a plain, flat testoon, supported by two pillars with Corinthian capitals. The front is divided into panels by plain pilasters, and at the back is an inscription with a massive stone framework. Pryce (*History of Bristol*, p. 254) gives the arms on the original tomb, but there are none shown now.

9. Inscription at back of canopy:—

“To The Pious Memory
of John Barker Esquire
late Mayor & Alderman of this City.

If Virtue, Learning, Piety and Wit
Could free from Death, thou hadst not died yet :
If Zeal or Wisdom could a Man reprieve,
Thou hadst been spar'd and hadst been yet alive.
Thou Pious, Prudent, upright wast and Just,
Thy Virtues live tho' thou art turn'd to dust
Thy Soul's Immortaliz'd and tow'rs above
The Reach of envy, nothing's there but love.
Where with Ye Saints and Angells thou dost sing
Sweet Hallelujahs to Thy Glorious King.”

JOHN BARKER, died 1606.

10. The costume of the effigy before removal was painted black and red, but now the whole figure is of a buff colour.

11. The nose is mutilated, and the buttons of the doublet nearly worn away. The buff paint is peeling off. The tomb and testoon are modern copies.

12. Placed in a recess at the east end of the north aisle. It formerly stood at the west side of the south entrance

of the old church erected in Small Street, Bristol, but was removed in 1877, when the church was taken down and rebuilt in its present locality.

13. No illustration or description is known.

14. The effigy is fairly well preserved.

15. John Barker was sheriff in 1593 and mayor in 1606, dying suddenly at the close of his year of office. In consequence of a terrible flood in that year, a census of the city was taken to ascertain how many persons had to be fed. He also took the lead in a dispute with the Bristol Cathedral authorities.¹

¹ *Bristol: Past and Present*, vol. i., p. 273.