THE SEPULCHRAL REMAINS AND EFFIGIES IN THE CATHEDRAL CHURCH OF WORCESTER.[1]

By MATTHEW HOLBECHE BLOXAM, F.A.S.

A BRIEF notice of the Sepulchral Remains discovered lately and heretofore within and near to the Cathedral of Worcester, as introductory to some account of the principal monuments it contains, may perhaps be considered not uninteresting.

Matthew Paris states that King John on his death-bed, in the castle at Newark, being asked by the Abbot of Croxton where he would be buried, exclaimed :—"*Deo et sancto Ulstano corpus et animam meam commendo;*"—I commend my soul to God, my body to Saint Wolstan. The same writer proceeds to tell us of his burial :—"Cujus corpus regio schemate ornatum ad Wigorniam delatum est, et in ecclesia Cathedrali ab Episcopo loci honorifice tumulatum;"—his body, attired in royal apparel, was conveyed to Worcester, and honorably buried in the cathedral church by the bishop of that place. Matthew Paris then informs us how the corruptible corpse was conveyed to such a distance :—"Abbas igitur canonicorum Crokestoniæ peritissimus in medicinis, qui medicus regis tunc temporis extiterat, facta anatomia de corpore regio, ut honestius portaretur, viscera copioso sale conspersa in suâ domo transportata honorifice fecit sepeliri:" —the Abbot of the canons of Croxton being well skilled in medicine, and at that time the physician of the king, anatomically opened the royal body that it might be the more readily conveyed, and, having sprinkled the bowels copiously with salt, caused them to be removed to his own abbey and there honorably buried. A somewhat similar mode of attempting to preserve the body from immediate corruption, by means of salt, is stated by Matthew Paris to have taken place previous to the burial of Henry I., who died in 1135.

[1] Read at the meeting of the Archæological Institute at Worcester, July, 1862.

He relates that the bowels, brains, and eyes of the deceased monarch were taken out and inhumed at Rouen, the body was then cut and gashed, and sprinkled with salt, after which it was inclosed in bulls' hides; in that state it was brought to England, and buried at Reading Abbey. The body of Geoffry de Magnaville, who died at Chester in 1165, is also recorded to have been salted and wrapped in leather for burial.

On July 20, 1797, on the commencement of some repairs in the Cathedral, it was proposed to remove the tomb of King John, which occupied the same position as at the present time; a stone coffin was discovered at the bottom of the tomb, level with the pavement; this coffin was cut out of Higley stone, and only covered with two elm boards. On examining the coffin, it was found to contain the remains of the king; some portions of the royal apparel were firm in texture, but the color was gone; part of the sword and leathern sheath were lying on the left side, but much mouldered. The boots were more perfect. Part of one of the robes appeared to have been embroidered; the head was covered with a close-fitting skull-cap, which appeared to have been buckled under the chin. A quantity of a supstance resembling white paste lay on and below the abdomen, which it was supposed had been poured into the body when the intestines were taken out; this was, I think, the salt of which Matthew Paris speaks, used for preserving the body. It is hardly to be doubted that the corpse of the king had been arrayed in apparel of the same description as that exhibited on his effigy, which originally formed the cover to the stone coffin. This effigy I shall hereafter attempt to describe.[2] The high tomb on which it is now placed was probably erected in the early part of the sixteenth century, after the burial of Prince Arthur; the body must then have been disclosed, and the crown and sceptre, if any existed (probably of base metal as were those found in the tomb of Edward I.), may have been removed.

On May 7, 1856, the workmen engaged on the repairs in the Cathedral, whilst excavating at the foot of the south-west

[2] A detailed account of the examination of the tomb in 1797, was published by Green, the historian of Worcester, in that year, in 4to, with a plate representing the coffin in which the royal corpse had been deposited. Stothard has given two beautiful plates of the effigy.

buttress of the south-east transept, discovered two stone coffins containing skeletons unusually perfect, and apparently in the exact position in which the bodies had been originally deposited. Both coffins contained the remains of men of large stature, the one measuring 6 feet 6 inches in height. The coffin first discovered was 5 feet below the surface, and 2 feet 9 inches from the base of the buttress, the lower end pointing about 4 degrees northward of east. It was roughly hewn out of a block of sandstone similar to that of which the ancient walls of the Cathedral are constructed, and with a recess or cavity, in the shape of a dove-tail, formed for the head. There was no cover to this coffin.[3] It may have contained the remains of one of the bishops, and have been surmounted by one of the recumbent effigies now lying in the Cathedral. The other coffin, and apparently the most ancient, was of much ruder workmanship, being constructed of several small blocks roughly worked, with the cavity for the head formed in three pieces. This coffin had a covering of several rough stone slabs. The lower part was embedded in the masonry of the buttress. It contained a skeleton of larger stature than that previously described.

These coffins, with their contents, were carefully removed, and placed in the north-west corner of the crypt, where there is also another stone coffin, and there they now remain.

The most important discovery, however, remains to be noticed. In December, 1861, the workmen employed in removing a part of the wall on the north side of the choir, near the east end, discovered a stone coffin, a portion of which fell away, disclosing the remains of one of the bishops in his episcopal vestments. In consequence of a communication made to me by my friend Mr. Perkins, the architect of the cathedral, I went down to Worcester on January 1st, 1862, and by the kindness of the Dean I was afforded every facility in examining these remains. It was, however, a task under difficulties, as the coffin had not been removed, and was still to some extent embedded in the wall. Though now broken, this coffin appeared to have been of the shape preva-

[3] This coffin measures 7 ft. long, 2 ft. 4 in. wide at the head, and 2 ft. wide at the lower end. The sides are 5 in. in thickness, and inside it is 11 in. deep; there is an orifice at the bottom, about the middle. There is another coffin in the crypt, hewn out of a single block of stone, 7 ft. 2 in. long, 2 ft. in width at the top, diminishing to 14 in. in width at the foot, 13 in. deep inside, and the sides worked to 3½ in. in thickness, with a square recess for the head.

lent in the thirteenth century, formed with great care out of a single block, more elaborately hollowed and worked with greater finish than we usually find in objects of this kind. This coffin had, I think, been originally covered by one of the recumbent effigies now in the cathedral, and which I shall hereafter notice. The effigy had, however, been long removed, and replaced by three stones.

Like the remains of King John, this was not the first time that the interment had been disclosed. From the removal of the stones covering the upper and lower extremities of the coffin, the remains in those parts had been somewhat disturbed, the lower end being partly filled with rubbish. The skull of the bishop had fallen on the right side, and the vestments covering the upper part of the body appeared reduced to shreds, changed to a chocolate color. The vestments covering the middle of the body, being protected by the central stone, were undisturbed, and the outline and folds of the chasuble could be clearly traced. It was, however, difficult to obtain a correct view without the aid of a light, which was speedily procured for me by Mr. Perkins and placed in the coffin under the middle stone. The lower part of the coffin was to some extent cleared of the rubbish during my examination ; but this had occasioned some disarrangement in the vestments, so that it was difficult to distinguish them with precision. The body had apparently been vested in the alb, tunic, dalmatic, chasuble, and stole, with the amice about the neck, the mitre on the head, and the maniple suspended from the left arm. Of the mitre, the lower portion, constituting a band round the forehead, was still apparent. A small silver-gilt ornament, not unlike a morse, appeared to have been attached to the chasuble in front of the breast : this I consider to have been the *pectorale* or *rationale.* The pastoral staff had doubtless been placed on the left side of the body, but neither crook nor ferule could be discovered. Some fragments, however, of ivory were found, which appeared to have been portions of the crook. The vestments were exceedingly rich, of gold tissue decorated with scrolls and other ornaments, such as figures of kings and birds, in that particular conventional style which prevailed during the middle of the thirteenth century. Neither the episcopal ring nor the chalice, both of which it was customary to bury with the corpse of a bishop, could be found. These

may have been taken away when these remains were previously disturbed and the effigy which covered them removed. But a silver-gilt paten in perfect preservation, measuring about $4\frac{5}{8}$ inches in diameter, was found in the coffin. This paten has a quatrefoiled compartment slightly sunk, the intervening spandrels being filled with minutely-engraved foliage. In the centre is engraved a representation of a hand surrounded by a cross-nimb, and with two fingers upraised in the gesture of benediction. A paten similar to this, of silver-gilt, having engraved in the centre a hand in the act of benediction, was discovered in the stone coffin supposed to be that of Bishop Longespee in Salisbury Cathedral. A paten with a similar representation has been discovered in the grave of one of the prelates in York Cathedral.[4] The remains recently discovered at Worcester may be compared with those of Henry of Worcester, abbot of Evesham, who died in 1263, and whose grave was there found in 1821 on the site of the nave of the abbey church; also with the remains of two bishops discovered in Chichester Cathedral in 1829, the body of each of whom was arrayed in the episcopal vestments. In one of these interments the paten, 6 inches in diameter, had a circular gold plate in the centre, on which was engraved, between a crescent and a star, a hand giving the benediction.

But to what bishop are we to ascribe the remains thus discovered at Worcester? I have no hesitation in stating my belief that they are those of Walter de Cantilupe, who presided over the see from 1236 to 1266. He was one of the great men of his time—one who took an active part in public affairs. A long account of him appears in a chronicle written perhaps within fifty years of his death, and entitled "Chronicon Wigorniense a Christo ad annum 1308."[5] This narration has been published in Wharton's Anglia Sacra, and thence Dr. Thomas derived his account of this prelate. The chronicle informs us that, early in the year 1265-6 (pridie idus Februarii), the venerable Walter de Cantilupe Bishop of Worcester, of pious memory, died at his manor of Blockley and was buried with great pomp—"cum magno honore"—in his cathedral church, near the high altar.[6]

[4] Figured in the Historical Guide to York Cathedral, by the Rev. G. A. Poole and Mr. Hugall, pl. xxvii.

[5] Cott. MS. Calig., A. x.

[6] Annales Ecclesiæ Wigorniensis; Anglia Sacra, vol. i. p. 496.

On comparing the dimensions of the stone coffin containing the remains of this bishop with those of the slab on which is sculptured the recumbent effigy of a bishop, that lying southernmost at the east end of the Lady Chapel, I find them so exactly to correspond that I have no hesitation in concluding that the effigy formed the original cover to the coffin.

The last of the sepulchral remains which I have to notice as brought to light in Worcester Cathedral, is a leaden coffin found about the same time as the remains of Bishop Cantilupe, within the rails at the east end of the choir. This coffin was moulded to the shape of the body, and it exhibited, to a certain degree, marks of the features and limbs, with a mask over the face, and the arms and legs visibly portrayed. The body had evidently been embalmed and wrapped in cere-cloth, and the leaden coffin had been incased in an outer chest of wood which had fallen into decay, but fragments were still apparent. The clamps of iron which appear to have fastened the wooden coffin, and the iron handles, were preserved, but they did not exhibit any distinctive marks of ornamentation. A small javelin head of the seventeenth century was found with or near these remains. The leaden coffin measured 6 feet 4 inches in length. It lay at no great depth, as the crown of the arch of the crypt beneath would prevent the formation of a deep grave. Though without any inscription to denote whose remains these were, there can be no doubt that this coffin contains the embalmed body of William Duke of Hamilton, who was mortally wounded at the battle of Worcester in 1651, and shortly after died in or near Worcester. His body was not allowed to be conveyed to the family burial-place at Hamilton in Scotland, but was here interred. The exact spot of his interment is not laid down in the plan of the Cathedral in Dr. Thomas' Survey in 1734, nor in that given in Britton's History, but, in the plan published in Green's History of Worcester, in 1795, his grave is indicated on the platform at the upper end of the choir, just within the rails. Green says that "In a space included between the distances of ten and thirteen feet from the north side wall of the altar, and one foot within its inclosure, the body of William Duke of Hamilton, slain at the battle of Worcester in 1651, lies interred." Green

gives as his authority a paper in the Chapter archives of Worcester, indorsed—"Where to find the severall Graves of those that lye buried within the Rayles at the altar, before it was paved by Mr. William Thorneburry, the then Treasurer of the Colledg of Worcester."[7]

Bishop Burnet, in his memoir of James and William Dukes of Hamilton, published in 1677, observes of this Duke William: "The wound which occasioned the death of the Duke of Hamilton was received in one of his legs, a little below the knee, by a slug shot, which shattered the bone so fatally as wholly to disable him from keeping the field, and he was forced to retire into the town, where he fell into the enemies' hands in the evening of the day of battle. He was lodged at the Commandery, where his wound was searched by Mr. Kincaid, the king's surgeon, who pronounced amputation as the only means of saving his life. Cromwell sent his own surgeon, Trappam, to wait on the duke, who assured him there was no hazard. Two days after the wound had been received by the duke, Sir Robert Cunningham, the king's physician, being found among the prisoners, was brought to him, who reported to him, at his desire, that from the great loss of blood, nothing but an amputation afforded a probability of his recovery. Trappam's opinion had, however, so encouraged the duke to hope to save so severe an operation, that death alone could extinguish. At length, finding his strength fail, and feeling himself gradually declining, he sent his last thoughts to his lady and nieces, written with his own hand, and dated Worcester, Sept. 8th, 1651; and on the 12th, about noon, expired, in the 35th year of his age. His body was interred before the high altar in the cathedral church of Worcester; notwithstanding he had by his will ordered that it might be buried with his ancestors at Hamilton."

Leaden coffins very similar to that of the Duke of Hamilton, and of the middle of the seventeenth century, are mentioned by Gough in the introduction to his work on sepulchral monuments, in which he says: "In the vault under the chapel of Farleigh Castle, Wilts, were seven lead coffins much resembling Egyptian mummies, having all the

[7] William Thornborough was a prebendary of Worcester from 1660 to 1680. Recent measurement shows that the spot where this coffin was found is situated, as stated by Green, between 10 and 13 ft. from the north wall.

features of a face in strong relief, and the bodies gradually tapering from the shoulders to the feet." Amongst these were coffins containing the remains of Sir Edward and lady Margaret Hungerford, 1648.

In the interment of Prince Arthur in Worcester Cathedral, in 1502, we find from a contemporaneous MS. published by Hearne in his additions to Leland's Collectanea, that "the corpse was coyled, well seered, and conveniently dressed with spices and other sweet stuffe, such as those that bore the chardge thereof could purveye, and that it might be furnisht of. This was so sufficiently done, that it needed not lead, but was chested. The chest was covered with a good blacke cloth, close sewed to the same, with a white crosse and sufficient rings of iron to the same." The body, on being conveyed from Ludlow to Worcester, was placed in the quire under the herse, which" (says the writer, who appears to have been an eye-witness, perhaps one of the heralds or officers of arms who officially attended the funeral) "was the goodlyest and best wrought and garnished that ever I sawe." After the religious ceremonies, which were very long, "gentlemen took up the corpse and bare it to the grave at the south end of the high altar of that cathedral church, where were all the divine services. Then the corpse, with weeping and sore lamentation, was laid in the grave. The orisons were said by the Bishop of Lincolne, also sore weeping. He sett the crosse over the chest and cast holye water and earth thereon. His officer of armes, sore weeping, tooke of his coate of armes and cast it along over the chest right lamentably. Then Sir William Ovedall, comptroller of his houshold, sore weeping and crying, tooke the staffe of his office by both endes, and over his owne head brake it, and cast it into the grave. In likewise did Sir Ric. Croft, steward of his houshold, and cast his staffe broken into the grave. In likewise did the Gentlemen Ushers their roddes. This was a piteous sight to those who beheld it."—(Leland's Collect., vol. v. p. 374.)

Should there be at any future period an examination of the tomb of this noble prince, it ought to be undertaken with such a knowledge of the particulars of his obsequies as I have detailed. But may that time be far distant.

(To be continued.)

THE SEPULCHRAL REMAINS AND EFFIGIES IN THE CATHEDRAL CHURCH OF WORCESTER.[1]

By MATTHEW HOLBECHE BLOXAM, F.S.A.

THE Cathedral Church of Worcester contains a fair proportion of monumental effigies and monuments; it is not so rich perhaps in this respect as some of our cathedrals, whilst it surpasses others. It contains the earliest sepulchral effigy in this country of an English monarch, that of King John, and the monument and sepulchral chapel of Arthur Prince of Wales, eldest son of Henry VII. We have effigies of six of the bishops of Worcester anterior to the Reformation, and of three of the bishops of the Reformed Church, besides the monumental statue of Bishop Hough by the celebrated Roubiliac, also those of a prior and an abbot anterior to the Reformation, and of a dean subsequent to that period. We here find also a few effigies in armour, and several of ladies, some of them designed with great taste. In perusing a long list of bishops, not comprising all (one hundred and eleven in number), but those only who have presided over the see since the commencement of the thirteenth century, between seventy and eighty in number, we find that only twenty-four, of whom ten were previous to the Reformation, were buried at Worcester. This may, however, be accounted for by translations to other sees, or from the deaths of certain bishops at distant places.

With regard to the actual arrangement of the monumental effigies, we find, as is the case in other cathedrals, that the greater part have been removed from their original positions and the places which they occupied in the early part of the last century, when Dr. Thomas published his Survey. Both in that and other works, certain episcopal and other effigies have been wrongly ascribed, and I feel the same difficulty

Continued from p. 280, *ante*.

that I experienced on a former occasion with respect to the effigies in Peterborough Cathedral, in attempting to correct the erroneous conclusions which have hitherto prevailed.

That there should be no monument anterior to the thirteenth century is accounted for by the fire in the early part of that century, in which the total destruction of the cathedral was involved. The earliest effigies of bishops are two of the three now placed in the Lady Chapel, near the east end. The one northward I should ascribe to Bishop William de Blois, who died in 1236; that southward to Bishop Walter de Cantilupe, who died in 1265-6. The fine monument of a bishop on the south side of Prince Arthur's Chapel may, perhaps, be ascribed to Godfrey Giffard, who died in 1301. The two episcopal effigies beneath pedimental canopies, in or adjoining to the south wall of the north-east transept, appear to be of the fourteenth century, and that on the floor at the east end of the Lady Chapel, between two earlier effigies already noticed, may be ascribed to Bishop Cobham, who died in 1327, to Bishop de Bransford, who died in 1349, and to Bishop Brian, who died in 1361. Bishop Hemenhall, who died in 1338, Bishop Lynn, who died in 1373, and Bishop Wakefield, who died in 1395, and was commemorated by a monumental brass in the nave, no longer existing, were the only other bishops of the fourteenth century buried in the cathedral; and it is possible that the three monumental effigies last noticed may not have been correctly ascribed in the foregoing observations.

The earliest episcopal effigy, I think, in the cathedral, and which I have ascribed to Bishop William de Blois, who died A.D. 1236, is the northernmost of the three effigies lying on the floor of the Lady Chapel. This effigy is sculptured in low relief on a coffin-shaped slab, and was probably set originally on the stone coffin which contained the remains of the prelate whom this effigy was intended to represent. The face is worn smooth; on the head is the low mitre; about the neck, which is somewhat bare, is seen the amice. In front of the breast on the chasuble is a lozenge-shaped ornament like a morse—the *pectorale* or *rationale*—in which stones, colored glass, or ornaments of vitreous paste have been inserted, but these have disappeared. The folds of the chasuble, which are numerous, come to a point in front, disclosing beneath it the alb; one of the fringed extremities

of the stole is visible above the alb, but I have been unable to discern either of those episcopal vestments, the tunic or dalmatic. The maniple hangs over the left arm and appear to have been ornamented with imitative jewels. The right hand is upheld with two fingers raised in act of benediction; the left grasps the pastoral staff, which crossed the body from the left shoulder to the right foot. The crook of the staff has been worn away, and the right foot is gone. On each side of the head is sculptured Early English foliage. I am informed that this effigy is worked in Higley stone from quarries near Bridgnorth.

The second, and perhaps most interesting episcopal effigy, and which may be ascribed to Bishop Walter de Cantilupe, who died A.D. 1265-6, is the southernmost of three effigies in the Lady Chapel, lying near the east window. This is sculptured in bold relief on a coffin-shaped slab, namely, wider at the head than at the foot, out of a block of Purbeck or dark-colored marble. It represents the bishop wearing moustaches and a curly beard, with a low pointed mitre, on either side of which is sculptured Early English foliage. The right hand is upheld with the fore-fingers raised in benediction; the left grasps the pastoral staff, the crook of which is gone. The skirt of the alb is seen over the feet, the parure or apparel appears to have been ornamented with imitative precious stones or glass. The extremities of the stole are visible over the alb; over this appears the dalmatic, and over that the chasuble, the folds of which are very numerous. In front of the chasuble on the breast is a quatrefoiled ornament like a morse — the *pectorale* or *rationale*. The neck is bare, but the amice appears like a stiff collar. The maniple is represented hanging over the left arm, and is fringed; it appears from certain cavities to have been ornamented with glass or imitative jewels. The feet rest against a bracket. I believe this effigy to have originally formed the lid of the coffin of Bishop Walter de Cantilupe, and to have been prepared in the lifetime of that prelate. Great care has been taken in the execution, and as a specimen of sculpture of the middle of the thirteenth century, it has considerable merit.

On the south side of Prince Arthur's Chapel, and inclosed within its rich screen, are two tombs with effigies, the one of a lady, the other of a bishop. From the similarity of

these tombs, they appear to have been sculptured by the same hand and at the same period. The south side of each, the only side visible, is divided into six quatrefoiled compartments, each containing sculptures in relief, now mutilated. Amongst these are represented the Resurrection, St. Andrew, and other apostles; these are sculptured in Purbeck marble, and are apparently of the early part of the fourteenth century. The westernmost of these two tombs supports the effigy of a bishop, the head lying within a pedimental canopy with a cinquefoiled arch. The chin is close shaven. The mitre is enriched with quatrefoiled ornaments, and there are numerous cavities, in which imitative precious stones, pieces of glass or vitreous paste have been set to represent jewels. The neck is bare; a square ornament upon the breast appears to have been set with imitative stones, or ornaments formed of glass or some artificial substance, as was also the collar of the amice. The hands are mutilated; the folds of the chasuble are tastefully arranged; beneath the chasuble appear the skirts of the dalmatic with its borders fringed; beneath this is the tunic, and the fringed extremities of the stole appear over the skirt of the alb. The maniple, likewise fringed at the extremities, hangs over the left arm; and the boots appear to have been incrusted with imitative jewels, in the same manner as the mitre, the ornament on the breast, and other portions of the pontifical vestments.[2] This effigy has been ascribed to Bishop Giffard, who died in 1301, and I am inclined to concur in that supposition.[3]

In the north-east transept, against the north wall of the choir, beneath a Decorated Pointed arch of two orders of mouldings, with ball-flowers and escutcheons alternately in hollow mouldings, on a plain tomb with a rude embattled moulding, is the effigy of a bishop. The mitred head reposes on two square cushions, placed one upon the other, and supported by mutilated figures of angels. The vestments, consisting of the chasuble, dalmatic, tunic, and alb, are not well defined; the arms are gone, and the feet rest against two

[2] An elaborate colored representation of this figure may be seen in Hollis's Monumental Effigies, with the jeweled ornaments, orfreys, &c., on a larger scale.

[3] Bishop Giffard's will, dated Sept. 13, 1301, in which mention of his tomb occurs, has been printed by Dr. Thomas, in the Appendix to his Survey, p. 77. The tomb is supposed by that writer to have been near the altar in the Lady Chapel.

animals, apparently dogs. This effigy appears to be of the fourteenth century, and may be ascribed to Bishop Cobham, who died in 1327.

Westward of the last, on a high tomb of the seventeenth century, with details of that period, and under a Pointed arch of the fourteenth century, enriched with roll and hollow mouldings, surmounted by a pedimental canopy with a band of oak-leaves not well sculptured, serving as a crest in lieu of crockets, lies the effigy of a bishop, apparently of the fourteenth century. The face is close shaven, on the head is the *mitra pretiosa*, the neck is bare, with the amice about it. The chasuble is enriched with the orfrey or *superhumerale*, an ornament not unlike the archiepiscopal pall, hanging down in front and fringed at the extremity. Beneath the chasuble appears the dalmatic, fringed round the skirts and up the sides as far as the sides are open ; the tunic is not represented, this was sometimes the case ; the alb appears beneath the dalmatic ; the boots are pointed, and the feet rest against a lion ; the hands and arms are defaced. The fringed maniple hangs over the left arm ; the head reposes on a square tasseled cushion supported by two angels, of which that on the left is much mutilated. This effigy may, I think, be ascribed to Bishop Walter de Bransford, who died in 1349.

Between the two early effigies in the Lady Chapel is placed a third, of much later date, probably representing Bishop Brian, who died in 1361, or Bishop Lynn, who died in 1373. This effigy is much mutilated, especially the head, and the hands are lost. The mitre is much higher than those of the two effigies between which it is placed ; the chasuble, dalmatic, tunic, and alb are discernible, but little more ; the feet rest against a lion. Two angels appear to have supported the pillows on which the head reposes, but their heads have been struck off. This effigy is sculptured out of a slab of Higley stone, as wide at the lower part as at the upper, a fact indicative of somewhat late date.

My description of the three last effigies may be wrong as regards the particular bishops to whom I have assigned them, but there are only five bishops amongst whom they can be ascribed.

Besides the six effigies of some of the ancient bishops of this see already noticed, there are two of other ecclesiastics,

who may be considered the heads of conventual establishments. The first, removed from the upper south transept or Dean's Chapel, is under an arch in the south aisle of the nave. This has been attributed in Abingdon's Survey to a friar named Baskerville, but the person commemorated is neither represented in the garb of a Dominican nor of a Franciscan. I imagine it to be the effigy of one of the priors of Worcester, who is represented as vested for the eucharistic office; the head, which is tonsured and bare, reposes on two oblong cushions placed one upon the other and tasseled. He is vested in the alb and chasuble, on the latter appears the orfrey or *superhumerale*, having some resemblance to the archiepiscopal pall; about the neck is the amice, the collar of which is enriched with quatrefoiled ornaments, and over the left arm is the maniple; the hands are broken off. The fringed extremities of the stole are seen ornamented with four-petaled flowers. The feet rest against a lion. This effigy I consider to be either of a period late in the fourteenth or early in the fifteenth century.[4]

The other effigy is said, with some probability, to be that of the last Abbot of Evesham, Philip Hawford, *alias* Ballard, who was collated Dean of Worcester in 1553, and died A.D. 1557. This effigy and tomb are at the back of the east screen of the choir, the head being to the south, the feet north, and it has been removed thither within the last century. The only side of the tomb visible is ornamented with quatrefoiled circles. The effigy, of oolitic stone, is in good preservation. On the head, which reposes on two cushions with tassels at the corners, supported by angels, appears the *mitra pretiosa*, a costly specimen; the amice is disposed about the neck with numerous folds in front; the right hand, the glove of which is jeweled at the back, is upheld in the gesture of benediction; the left, which is also gloved and jeweled, holds a peculiar staff which is covered with the veil. The staff, possibly the *bordonus* borne by a *cantor* or a prior, is placed on the left side; it has the head elaborately and architecturally sculptured, but without a crook. Over the body is worn the chasuble, with numerous folds falling to a point in front; beneath this appears the dalmatic, fringed at the skirts, the sleeves are also fringed. Under-

[4] This curious figure has been given in Hollis' Monumental Effigies.

neath the dalmatic is the tunic, below which appear the extremities of the stole, and then the skirts of the alb in loose folds; the boots appear to have been broad-toed but the feet are somewhat mutilated. This effigy is elaborately sculptured, and the vestments are well defined, but the face is mutilated. It is figured in Dr. Thomas' Survey, p. 68.

The monument, or as Leland would call it, "high tomb," of King John in the midst of the choir is especially worthy of notice. The effigy was originally the cover of the stone coffin in which the remains of that monarch were deposited in the Chapel of the Virgin, at the east end of the cathedral. The altar tomb is of a much later period, probably constructed early in the sixteenth century, when the tomb of Prince Arthur was erected. Leland, in treating of the cathedral in his Itinerary, vol. viii. f. 113, a., thus notices it:—"In Presbyterio —Johannes Rex, cujus sepulchrum Alchirch sacrista nuper renovavit." When Alchirch was sacristan I have not been able to ascertain. The sides of this tomb are divided into three square compartments by paneled buttresses; each compartment contains a shield bearing the royal arms within a quatrefoil richly cusped; the spandrels are also foliated and cusped. Though of no unusual design it has a rich effect, and the base-mouldings are numerous. It is, however, the effigy of the king, sculptured in the early part of the thirteenth century, and probably the earliest sepulchral effigy in the cathedral, to which our chief attention should be drawn. This effigy represents him in the regal habiliments; first, the tunic, yellow or of cloth of gold, reaching nearly to the ankles, with close-fitting sleeves of which little is apparent. Over the tunic is seen the dalmatic, of a crimson color, with wide sleeves edged with a gold and jeweled border, and girt about the waist by a girdle buckled in front, the pendant end of the girdle, which is jeweled, falling down as low as the skirt of the dalmatic. Of the yellow mantle lined with green little is visible. On the feet are black shoes, to the heels of which are affixed spurs. On the hands are gloves, jeweled at the back; the right hand held a sceptre, the lower portion of which only is left; the left grasps the hilt of the sword. On the head is the crown; there are moustaches and beard, and the light brown hair is long. On either side of the head is the figure of a bishop holding a censer, perhaps intended to represent St. Oswald

and St. Wulstan, between whose tombs the king was interred in the Chapel of the Virgin. Roger Hoveden, treating of the coronation of Richard I., enumerates the regal vestments, and relates how they were worn, and his description may be applied to this effigy. In the crown, in the mitres of the bishops, and on different portions of the robes, appear cavities for stones, pieces of vitreous paste or glass imitative of jewels. The feet of the effigy rest against a lion, in whose jaws the point of the sword is inserted. This monumental statue is a remarkable example of art; Walpole was of opinion that it might have been sculptured by Cavallini.

The most ancient of the effigies in armour is that lying in the north aisle of the Lady Chapel, not however in its original position.[5] It has been supposed to represent Sir James de Beauchamp. The head, covered with a *coif de mailles* of rings set edgewise, reposes on two cushions placed one upon the other. The armour consists of a hauberk and chausses of the same kind of mail, over which is a long sleeveless surcoat, somewhat gracefully disposed; the hands are covered with gloves of mail, the right grasps the hilt of a long sword, and the left rests upon the scabbard. The legs are crossed, the feet rest against a lion, and affixed to the heels, each fastened by a single leather, are pryck-spurs. A long heater-shaped shield, suspended by a guige crossing diagonally from the right shoulder, is affixed to the left arm. The belt, to which the sword is attached, crosses the body from the right hip to the left thigh. From the absence of any plate armour, from the length of the shield (3 feet), and from the long surcoat, this effigy may be assigned to the reign of Henry III., and to about the middle of the thirteenth century. This effigy, like many others, is of large stature, being 6 feet 3 inches in length. It is placed on a tomb somewhat raised, apparently a stone coffin.

In the south-east transept and against the south wall, on a tomb erected, about 1805, by the Earl Harcourt, and replacing a low unsightly tomb of brick, is the cross-legged effigy of a knight, lying somewhat on the left side, the head being

[5] It was formerly in the N. aisle of the choir. See Dr. Thomas' Survey, p. 43, and his Ichnography of the Cathedral. In the window above were these arms, *gu.* a fess between six cross crosslets *or*, on the fess a crescent *sa.* Leland, Itin., vol. viii. f. 112, b., mentions the tomb of Sir John Beauchamp, of Holt, in the nave; and that of Sir John Beauchamp of Powike and his wife Elizabeth as then placed in the north aisle of the nave.

inclined northward.[6] The head is covered with a *coif de mailles* of rings set edgewise, with a band round the temples; the body armour consists of a hauberk and chausses of the same kind of mail, with poleyns of plate over the knee-caps. The feet rest against a lion, and the spurs are fastened by a single leather. Over the hauberk is a sleeveless surcoat, and a shield, only 1 foot 8 inches in length, emblazoned with the arms of Harcourt, *gules* two bars *or*, is affixed to the left arm. The right hand grasps the hilt, whilst the left is represented holding the scabbard of the sword, the guige of which crosses the body from the right hip to the left thigh. The head reposes on two cushions, square and lozenge-shaped. This effigy displays considerable remains of painting. The proportions are clumsy, especially the *coif de mailles* worn over the head and about the neck. On the raised tomb, on which it is placed, is a brass plate bearing an inscription supplied, at Lord Harcourt's request, by Gough, according to which the effigy is ascribed to Sir William de Harcourt, who died 1209; he was son of Sir Robert de Harcourt and Isabel de Camville.

These are the only effigies in armour of the thirteenth and fourteenth centuries existing in this cathedral.

There are several effigies of ladies. The earliest is in the north aisle of the Lady Chapel, evidently of the thirteenth century, and said to have been removed from the *Carnaria* or Charnel Chapel built by Bishop William de Blois early in that century, adjacent to the north entrance of the nave, and demolished about 1677, with the exception only of the crypt, which I believe still exists although no traces are visible above ground. This effigy, which is apparently of Purbeck marble, is placed on a raised tomb, and perhaps formed the lid of a coffin; the verge of the slab, upon which the effigy is sculptured, is decorated with deeply undercut Early English foliage, of about the middle of the thirteenth century. The slab does not appear to be coffin-shaped; the sides are parallel, a form unusual anterior to the fifteenth century. The head reposes on a square cushion; the hair is gathered up behind in a net, and a kind of circlet is worn round the

[6] See Dr. Thomas' Survey, p. 71. In Nichols' Lit. Hist., vol. iv. p. 385, a letter is given from the Earl Harcourt to Gough, in 1805, regarding the restoration of the tomb, and the inscription for which he requested Gough's advice and directions.

temples; on the neck, chin, and on each side of the face appears the wimple; the sleeves of the gown are close-fitting, but the hands are mutilated. The right arm reclines on the breast; the left below the elbow crosses the body horizontally, and in the hand is a glove. The robe is sculptured in numerous stiff parallel folds without taste or breadth, and the feet rest against a bracket. A mantle appears at the back of the effigy, but hangs down tastelessly; holes for affixing the fermails are apparent, but no traces exist of the cordon or lace which fastened the mantle in front. This effigy is not of much merit as a work of art; if the lady is here represented of her natural stature, she must have been 6 feet 3 inches in height; I think, however, from the examination of several other examples, that many early sepulchral effigies were exaggerated in their proportions.

In the south aisle of the Lady Chapel, evidently removed from its original position, is an effigy of a lady designed and sculptured with exquisite taste. This is of the fourteenth century. The head, which reposes on a single square cushion, is covered with a veil flowing gracefully on each side to the shoulders; the wimple passes under her chin, and appears on each side of the face; the folds of the robe are disposed with great breadth, taste and skill; the sleeves fit close to the wrists. The mantle is fastened across the breast by a band, which is held in front and drawn down by the left hand; the right arm and hand are disposed on the right side; the feet rest against a dog. This effigy is sculptured in high relief out of a slab somewhat coffin-shaped, and is one of the most beautiful of the mediæval monumental relics in the cathedral.

Near to this lies the much mutilated effigy of a lady, also of the fourteenth century, found recently at the foot of the steps of the transept, near Prince Arthur's Chapel. It exhibits the flat head-dress and wimple of the period.

But the most remarkable of the sepulchral effigies of ladies is that on the south side of Prince Arthur's Chapel, inclosed within the screen, and lying on a tomb with sculptures on each side within quatrefoiled compartments, exactly like the tomb of a bishop placed westward of it, both monuments having evidently been designed by the same artist, either late in the thirteenth century, or early in the fourteenth century. The effigy, which is beautifully exe-

cuted, represents a lady in the veiled head-dress and the wimple or gorget, which covers the sides of the face, neck and chin, the latter, perhaps, a sign of widowhood, leaving but a small portion of the face visible ; the veil is tastefully disposed ; the gown flows in ample folds, and the close-fitting sleeves of the inner garment are apparent. Over the gown is a mantle fastened by an elegant lozenge-shaped fermail, in somewhat unusual fashion ; the left arm is gone, the right reclines on the breast, and in the hand is held a string of beads, or, as anciently called, a pair of paternosters, with larger beads at intervals ; the beads gracefully disposed, and not hanging formally. The feet rest against a dog. The admirable manner in which this example of art is treated is worthy of all praise. The mantle and gown, according to the description in Watson's Memoirs of the Earls of Warren, bore painted escutcheons of the arms of Warren, checky *argent* and *sable*, on the former, and Blanchminster, *argent* fretty *gules*, on the robe ; or, as given by Dr. Thomas, probably following Abingdon's Survey, checky *or* and *azure*, and *or* a fret *gules*. The figure has been supposed to represent Audela, daughter and heiress of Griffin de Albo Monasterio, who married John de Warren, son of Griffin de Warren by Isabel de Pulford his wife ; Griffin was natural son of William, sixth earl of Warren and Surrey, who died A.D. 1239. The bearing on the escutcheons upon the mantle proves on accurate examination to be checky *or* and *azure*, with a fess upon which no color is now to be seen but supposed to have been *gules*, the coat of Clifford. Of the bearing upon the robe no trace is to be found.[7] Mr. Planché, in a memoir read at the meeting of the Archæological Association at Worcester, and published in their Journal, vol. vi. p. 5, has suggested that this graceful effigy may be the memorial of Matilda, daughter and heir of Walter de Clifford ; she married, first, William Longespée, and secondly, Lord Giffard of Brimsfield, a kinsman of Bishop Giffard's. The interment of the "domina de Clifford, dicta comitissa," is entered in the Annals of Worcester under the year 1301, but she had died before 1283.

[7] This tomb and effigy are figured in Dr. Thomas' Survey, p. 39, and in the Notes appended to Upton de Stud. Milit., p. 94; the arms on the robe are there described as the bearing of Verdon. This engraving by Lombart was copied for Watson's Mem. of the Earls of Warren, vol. i. p. 216, where it is stated that the

On the north side of the nave, between two of the piers, is a high tomb, the sides of which are paneled in five compartments; the arch of each panel is trefoiled, and each incloses a shield with armorial bearings;[8] at each end are three similar paneled compartments, each containing a shield. On this tomb are effigies of a knight and his lady. The former is represented with a helm under his head surmounted by a coronet with a swan as a crest. On the head of the effigy is a pointed basinet, attached to a camail covering the neck; over the body-armour is worn a close-fitting sleeveless jupon, escalloped at the skirts, and with an horizontal baldric about the loins. Epaulières or shoulder-plates and rerebraces protect the upper arms, coudes the elbows, and vambraces the arms from the elbows to the wrists; gauntlets of plain work protect the hands; cuisses, genouilleres, jambs, and sollerets of plate, the latter of overlapping laminæ, protect the lower limbs, and the feet rest against some animal. The hands are conjoined on the breast; the sword is worn on the left side, the dagger on the right. This is supposed to be the effigy of John Beauchamp, son of Sir John Beauchamp of Holt, and is probably of the early part of the fifteenth century.[9] The effigy of the lady lying on his left side represents her attired in an ornamental net-work head-dress, with a kerchief flowing down behind. Her dress consists of a corset close-fitting to the waist and open at the sides, with a row of square ornaments of goldsmith's work in front, and flowing skirts. On each hip there is an ornament of the same fashion, affixed lozengewise. The tight-fitting sleeves are buttoned with closely-set diminutive buttons down to the wrists. The mantle is attached by a cord in front of the breast, fastened on each side to a lozenge-shaped fermail. The head reposes on a swan, and the feet rest against a dog.[1]

arms of Griffin differed from his paternal coat in color only, being checky *arg.* and *sa.* Wild suggests that the effigy may represent Maude de Evereus, sister of Bishop Giffard; she was buried in the Cathedral near the spot chosen by that prelate for his own tomb. The effigy is also figured in Hollis' Monumental Effigies, and it is described as the memorial of a lady of the Clifford family. The bearing on the escutcheons upon the mantle are there shown as checky *or* and *az.* a fess *or.*

[8] Thus given by Gough. 1 and 5, *gu.* a fess between 3 martlets *or* impaling *or* a fess *sa.* between three crescents *gu.*; Pateshall; 2 and 4, *gu.* a fess between 6 martlets *or*; Beauchamp of Powick; 3, *gu.* a fess between 6 cross crosslets *or*; Beauchamp. On the surcoat of the effigy *gu.* a fess *or.*

[9] See a full account of this tomb in Gough's Sep. Mon. vol. ii. p. 191. It is figured by Dr. Thomas, p. 93.

[1] Two views of this effigy, full face and profile, are given in Hollis' Monu-

These are all the effigies in the cathedral of a period anterior to the Reformation. The tomb and brass of Bishop de Winchcomb, who died in 1401, no longer exist. The monument, a high tomb with architectural details, of Sir Thomas Littleton, of Frankley, the celebrated judge and commentator, who died in 1481, is still to be seen against the south wall of the south aisle of the nave; but this was despoiled, in the civil wars, of the brass effigy, described by Abingdon in his Survey, representing him in his robes as a judge. The tomb in the south transept, of Sir Griffyth Ryce, who died in 1523, exhibits architectural features on the sides and ends;[2] but this also has been bereaved of his portraiture in brass, together with that of his lady. This and the altar tomb of Prince Arthur, without any effigy, but the sides covered with architectural details, may be considered amongst the latest examples anterior to the introduction of the semi-classic school of art. The prince died at Ludlow in 1502; the sepulchral chapel, wherein his tomb is placed, is a rich specimen of the late Gothic work of the early part of the sixteenth century. It consists of screens of open and closed panel-work enriched with heraldic atchievements and devices—the rose, pomegranate, ostrich plume, fleur-de-lys, the fetter-lock, and portcullis—and imagery, but coarsely executed, and by no means to be compared with earlier sculptured accessories in the cathedral.[3]

Of the post-Reformation bishops we find no cenotaph or memorial either of Latimer or Hooper. Bishop Bullingham, who died in 1576, was the first of the bishops of the Reformed Church buried in this cathedral. His monument is placed within the north wall of the choir, near the east end.[4] The upper and lower portions only of the body appear, the intervening wall and inscription dividing them; this was probably the original design, as we find similar monuments at Lichfield and elsewhere. He is represented as attired in a close-fitting skull-cap, with moustaches and long flowing beard; a ruff about his neck, and a bible in his hands; he wears a cassock with close-fitting sleeves, and

mental Effigies. It is there described as the memorial of the wife of John Lord Beauchamp of Holt, beheaded 1388.

[2] Figured in Dr. Thomas's Survey, p. 71.

[3] See representations of this elaborate memorial in Sandford's Geneal. History, Green's Hist. Worc., Britton's Worc. Cath., &c.

[4] Figured in Dr. Thomas' Survey, p. 41.

apparently a doctor's gown over it. The dress is not clearly developed, but it does not appear to have consisted of the episcopal robes. Perhaps Bishop Bullingham was interested in the vestiarian controversy of 1564.

Under an arch in the south wall of the south aisle of the nave, but removed from its original position, which was under a coved monument with horizontal entablature against the north wall of the north-east transept, and which appears to have been destroyed, though it existed in 1730 and is figured in Dr. Thomas' Survey, p. 63, is the effigy of Bishop Parrie, who died in 1616. He is represented with moustaches and a square-cut beard ; a skull-cap closely fits his head, and he is vested in the episcopal habit of the Reformed Church—the rochet and chimere, the latter reaching to a little below the knees, with full sleeves. The hands are upraised vertically, and conjoined as in prayer. The shoes are broad-toed. This effigy is rudely and unartistically sculptured.

On the north side of the nave towards the west end, is a monument consisting of an horizontal entablature supported by Corinthian columns, with a coved or circular arch beneath it. Above the entablature is an escutcheon with armorial bearings and ensigned with a mitre. Under this, on a nearly plain high tomb, is the somewhat mutilated effigy of Bishop Thornborough, who died in 1641.[5] He is represented with moustaches and beard ; his head covered with a close-fitting skull-cap ; round his neck is a ruff. The rochet is plaited in front, and over it is the chimere with full sleeves ; the scarf falls down on either side from the shoulders. This monument has been removed of late years from the position it formerly occupied near the east end of the Lady Chapel on the north side. This is the latest recumbent effigy of a bishop in Worcester Cathedral.

The monument of Bishop Gauden, who died in 1662, is mural.[6] Within an oval recess is a full-faced bust, representing him with long hair, moustaches and beard ; he wears a falling collar and episcopal robes, the rochet and chimere, and holds a book in his right hand. The monuments of Bishop Fleetwood, who died 1683, of Bishop Thomas, who died 1689, and of Bishop Stillingfleet, who died in 1699, are of common-place design, unadorned with

[5] Dr. Thomas' Survey, p. 46. [6] *Ibid.* p. 52.

sculpture. That of Bishop Hough, the venerable President of Magdalen College, Oxford, in the reign of James II., and who died in 1743, was executed by Roubiliac, and, as the work of one of the most celebrated sculptors of the last century, it is well deserving of attention.[7] Of more modern monuments I do not treat.

As there is only one effigy of a prior in this cathedral, so it contains only one of a dean, Richard Eedes, who died in 1604.[8] This is within a canopied monument, now placed on the south side of the nave, towards the west end. It was formerly between the piers on the south side of the Lady Chapel, near the east end. An obtuse two-centred arch, supporting an entablature, architrave, frieze, and cornice, surmounted by scrollwork without any heraldry, and flanked by Corinthian pillars, forms the canopy. On a sarcophagus-shaped tomb lies the effigy of the dean, represented with moustaches and beard ; there is a scull-cap on the head, the neck is surrounded by a ruff, the gown is open in front and has hanging sleeves with cuffs ; the hands are joined in prayer. The shoulders repose on a large cushion, on which a book is placed, and upon this the head lies.

There is one singular mural monument affixed to the north wall of the choir, near the east end. It is of a very common seventeenth-century design, with Corinthian columns supporting a divided semicircular pediment. In the division of the pediment is an escutcheon surrounded with scroll-work. This monument exhibits a small nude emaciated effigy in a reclining position, partly enveloped in a shroud. This effigy is well executed.

On the south side of the nave is a high tomb of the seventeenth century ; the sides are divided into three compartments by sun-flowers rising from vases. Each compartment contains a shield, of which the central one only is surrounded with scroll-work. These shields are emblazoned in relief and painted. At the lower end of the tomb is a shield surrounded with scroll-work. On the one side of this is represented a bow and arrow and a drum ; on the

[7] This monument is mentioned amongst the best productions of Roubiliac, of which a list is given in the notes to Walpole's Anecdotes, Dallaway's edit., vol. iv. p. 195. It has been engraved in Mr. Wilmot's Life of Bishop Hough, p. 110, and in Green's Hist. Worc., vol. i. p. 157.

[8] Dr. Thomas' Survey, p. 48.

other side appears a drum, a spear, a spade, and a bill-hook. On this tomb are recumbent effigies of a civilian and his lady, representing Robert Wilde, Esquire, and Margaret his wife; she died June 1, 1606, aged 82; and he died January 27, 1607, aged 72. He is represented as bare-headed, with moustaches on his upper lip and a pointed beard, with a ruff; he is attired in a doublet buttoned down in front, over which is a long gown reaching to the feet, with demi-cannon sleeves hanging down; beneath the gown appear the sleeves of the doublet. His hands are conjoined on the breast as in prayer, and his feet rest against a lion. His lady appears in a cap and tippet on her head, a ruff, close-fitting gown and petticoat, and a robe over them open in front with a sash round the waist. The cuffs are vandyked, and the hands are conjoined on the breast. Against the pier, at the head of this monument, is the epitaph.

In conclusion, I must remark the absence and, I fear, the destruction of a sepulchral slab, formerly on the floor near the monument of Judge Littleton, commemorative of Sir Thomas Littleton, of Frankley, in the county of Worcester, who died February 22, 1649, and Dame Catherine his wife, who died June 24, 1666, full of years and good works. This worthy knight appointed the following impressive words to be inscribed on that stone:—

LET NO MAN SLIGHT HIS MORTALITIE.

A mitred effigy at the back of the altar screen (p. 344), attributed to an abbot of Evesham, doubtless represents one of the later priors of Worcester. Clement VI. granted to Prior John of Evesham, in 1351, and to his successors, the privilege of using the mitre, *baculus*, ring, and other pontifical ornaments; this was limited by Urban V., in 1363, to obviate any apparent rivalry with the prelates of the see. It was then ordained that the prior should wear the precious mitre and full pontificals only in the bishop's absence, and with "*bordono* argenteo botonum argenteum habente in capite absque alio ornatu;"—expressly requiring that such *bordonus* "ad modum pastoralis baculi non sit factus." Wilkins, Conc., t. iii., p. 201.—A. W.