EDINGTON CHURCH, WILTS.[1]

By C. E. PONTING.

In his admirable and exhaustive paper on the History of Edington Monastery, published in the Wiltshire Archæological Magazine about four years ago, Canon Jackson modestly states that "he only pretends to make a little contribution of some details relating principally to the Monastic Establishment;" and also that "the grand old church deserves—what it has not yet obtained—a volume to itself, and one that should be rich in illustration."

When I had the honour of being invited to read a paper on Edington Church, it occurred to me that—whilst leaving the writing of a volume on the subject in more able hands—it might not be without interest to some who are not well acquainted with the building, if I ventured to supplement what Canon Jackson has said, with a few details of the Church itself which have come before my notice in my long acquaintance with it, and in particular during my recent closer study of this and other works of Bishop Edington.

In illustration of my remarks I venture to make use of the Plans which I have prepared for the Restoration of the Church—I use the word Restoration in its most conservative sense—and of other drawings which I produce for this special purpose. I am also able to submit three drawings which have been kindly lent to me by Mr. Arnold, of Croydon, and one of the West Front of Winchester Cathedral, which Mr. Colson, the Cathedral Surveyor, has kindly placed at my disposal.[2]

To make my remarks the more intelligible I will first

[1] Read in the Architectural Section at the Salisbury Meeting, August 5th, 1887.

[2] The two illustrations which accompany this paper, form part of the series of admirable drawings to which the Author alludes.—ED.

state shortly the history of the Monastery and its Founder, culled from Canon Jackson's more elaborate details —the main authority for which is the Register of Edington, forming No. 442 of the Lansdowne MSS. in the British Museum, and I here wish to express my obligation to the worthy Canon for so readily placing these results of his researches at my disposal.

The Rectory of Edington belonged to the Abbey of Romsey, of which the Rector was a Resident Prebendary, and the parochial duties, with the services in the Church (the predecessor of the building under notice) were discharged by a Vicar. About the year 1300 William of Edington (whose surname is unknown) was born in the village whose name he adopted; after education at Oxford, and having held two previous livings, he, in 1322, became Rector of Middleton Cheney, in Oxfordshire. In 1345 he was, by Royal favour, appointed to the See of Winchester, and shortly afterwards made Lord High Chancellor of England. In the last year of his life, 1366, Bishop Edington was nominated Archbishop of Canterbury, which, however, he declined, probably on account of infirmity.

Soon after his consecration to Winchester he appears to have set about improving the state of the Church in his native parish of Edington. He first (in 1351) arranged with the Abbess of Romsey for the establishment at Edington of a Collegiate Body of Secular Priests under a Warden. But a short time after this, at the special request of the Black Prince, he converted his College into a Monastery of the Augustine Order of "Bonhommes," and built the present Church.

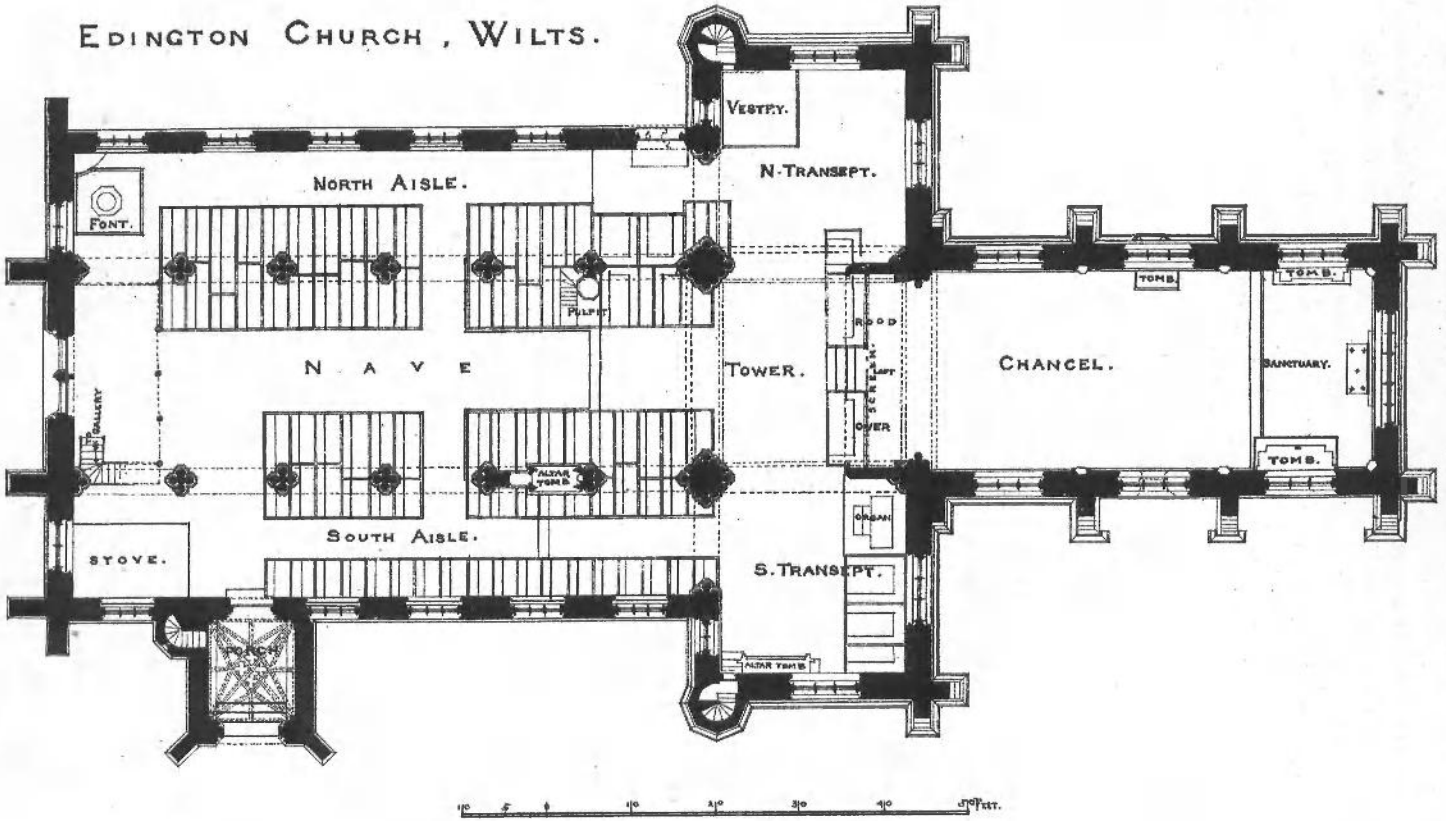
Leland gives the following extracts from a certain Latin book of Edington Monastery :—

"3rd July A.D. 1352. was laid the first stone of the Monastery of Edindon."

"A.D. 1361. The Conventual Church of Edindon was dedicated by Robert Wyville Bishop of Sarum to the honour of St. James the Apostle,[1] S. Katharine and All Saints."

[1] Canon Jackson states : "St. James the Apostle, as one of the Saints to whom the Church was dedicated, may have been an error of Leland's copying. In the foundation charter, printed in the New Monasticon (vi, 536) the dedication is to the *Blessed Virgin Mary*, St. Katharine, and All Saints."

EDINGTON CHURCH, WILTS.



Measured and Drawn by C.E. Ponting, Arch.t

We are thus able to fix the exact date of the commencement and completion of the Church, the whole of which was carried out during the Bishop's lifetime.

It is by such authenticated examples that we are best able to fix the periods at which the various styles of Gothic Architecture prevailed, and this is an especially valuable example as it marks the change from one of the great divisions to another—from the "Decorated" (which Mr. Parker sets down as ending about 1360, and Rickman as 1377) to the "Perpendicular" (which both of these authorities consider as commencing about 1400).

The value of this example is enhanced by the fact that (with the exception, perhaps, of the porch, which appears to have been *added to* the aisle wall, rather than *built up with it*, and is somewhat later in detail) the building is all of one date, and it remains practically unaltered, so that it presents to us a complete specimen of the Monastic Church of the 14th century.

The plan of the Church, Plate I, is cruciform, with central tower, and the various parts are set out with great precision. It consists of a nave of six bays with lofty clerestory, north and south aisles, north and south transepts, and large chancel. Against the second bay of the south aisle from the west is a porch of three stories, the lowest of which is vaulted in stone. The middle one has a fire-place, and is approached by a turret staircase on the west side—the steps going on up to the aisle roof, from which again by a step about 3 ft. high the doorway of the upper room is reached. There are other stair turrets at the western angles of the transepts, each of which leads to its respective side of the nave, transept, and aisle roofs, the parapets being ingeniously corbelled out and the angles of the tower canted off to admit of passage, and that on the south gives access to the tower by means of another turret starting from the transept roof, and carried up the south-west angle.

It will thus be seen that, with the exception of that of the north aisle, all the roofs are approached by staircases, and before the destruction of the Domestic buildings of the Monastery, this roof also had its stair turret which projected beyond the west face and was entered from the Cloister. The west window of this aisle is placed closer

to the nave than that of the south aisle to admit of this; and the point at which the string-course and plinth stop, probably indicates its exact position. As showing the thoroughness with which the work was done, I may here mention that the stone roofs of these turrets are groined on the underside, the ribs springing from the central newel.

The principal dimensions of the church are as follows (inside measurement) :—Nave, 73 ft. 4 in. long and 22 ft. 6 in. wide; north aisle, 73 ft. 6 in. long and 12 ft. 2 in. wide; south aisle, 73 ft. 2 in. long and 12 ft. 3 in. wide; north transept, 21 ft. 6 in. long and 22 ft. 2 in. wide; south transept, 20 ft. 9 in. long and 21 ft. 1 in. wide; chancel, 52 ft. 3 in. long and 24 ft. wide, in addition to the projection of the screen into the crossing. The total internal length is 154 ft., and the width across the transepts is 71 ft. 8 in. The spacing of the bays of the nave is exact, the columns being 12 ft. 3 in. from centre to centre.

The tower is 27 ft. 6 in. from north to south, and the same from east to west outside, and 67 ft. high from nave floor to top of parapet. It was formerly vaulted in stone at its lower stage, but the corbels and wall ribs only remain. I would remark in passing, that the belfry windows were originally filled with coloured glass, portions of which remain in the tracery, and for the same reason, probably, the jambs and arches are, contrary to the usual order, deeply moulded on the inside, whilst on the outside the tracery is flush with the wall. It seems difficult to assign any use for this upper chamber, approached as it is from the outside over the transept roof.

The domestic buildings of the monastery were on the north side of the church and the north aisle formed one side of the cloister garth, the windows of the aisle being shorter than on the south side, and the lower part of the side window of the transept built solid to admit of the cloister roof coming below them. The weather mould over the roof still exists. I have traced the foundation of the west wall of the cloister for some distance northward in a line with the west front of the church, but with this exception no part of the original monas-

tery remains. The entrance to the church from the monastery was by the doorway into the north aisle at the south-east angle of the cloister, and the arch of this doorway is, unlike any other throughout the building, enriched with carving.

The large dimensions of the chancel would point to the conclusion that the founder of the monastery contemplated a goodly number of brethren, but Leland gives the number of priests in the College as twelve, and the highest recorded number of inmates of the Monastery is that given in a petition to the diocesan to select a new rector on the death of the first rector, John Ailesbury in 1382, the words "Co-rector and convent, eighteen in number," here occur; but as this was sixteen years after the death of William of Edington, it is possible that this number was at one time exceeded. At the surrender of the monastery by Paul Bush in 1539, the number had become reduced again to twelve.

The chancel being the Church of the monastery, the parish altar was placed under the Tower—the way to the chancel from the cloister being behind it. The floor of the crossing and transepts; also of the eastern bay of the nave and aisles is thirteen inches above the general floor of the nave; and the fact of this raised level being carried so far westward, indicates that the altar was in this position. There are remains of a niche and piscina, coeval with the building in the east wall of the north transept. The niche has a shelf and is groined—the front part of the canopy has been cut away, but traces of it and of its flanking pinnacles remain; it is covered with the original rich colouring and gilding; and the lily painted on the splayed sides, with the predominance of blue in this decoration, indicates that the altar which stood here was dedicated to the Blessed Virgin Mary.

Although the entire floor of the transepts is now on one level, the rough wall surface above it on the east side, and the higher position of the bases of the tower piers here, afford ample evidence that the spaces on each side of the projecting rood screen were raised to the extent of a further thirteen inches or so; this would point to there having been another altar in the south transept.

The chancel is of three bays in length, and the side windows here are, in design and dimensions, like those in the transepts ; and the Perpendicularized form of reticulated tracery is very characteristic. The original chancel roof (which must have been of wood and not stone, as so often stated) has disappeared, and a modern roof and plaster ceiling of about a century old have taken its place. But the corbels, which supported the roof trusses, remain—two on each side—and are supported by the beautiful niches, of one of which I exhibit a sketch. These four niches probably contained figures of the Evangelists and these and the headless remains of two which still exist, and their graceful drapery indicate a high order of art. The emblems at the feet of these (the Lion and the Eagle) symbolize St. Mark and St. John. The truss against the east wall was supported by similar corbels set diagonally across the angles, whilst on the west, against the tower, where the arch precluded this, the corbels are carried by an octagonal shaft standing on grotesques. On the east wall flanking the window are two niches of very elaborate design and delicate construction, the slender proportions of their tabernacle work (the smaller shafts of which are only $\frac{7}{8}$ in. square) being suggestive of wood rather than stone. The one on the south side (with the angle cable-niche before referred to) is shewn in the second sketch, though with the missing parts reinstated. Both bear evidence of rich gilding and colouring beneath the whitewash, and the spirit shewn in their handicraft by the respective workmen is very instructive ; for whilst Bishop Edington's artist gilded every part, even where hidden from view behind the canopies ; the churchwardens' whitewasher only smeared over the parts which can be seen from below—or perhaps the latter was more sparing of his whitewash than the former of his gold. The niche on the north is richer in some minor points of detail than that on the south ; and as the Church is dedicated to the Blessed Virgin Mary and S. Katherine (with all Saints), I would suggest the probability that figures of the two principal Saints occupied these niches and that of Our Lady, the richer one on the north.

Before I leave the chancel I must allude to a singular

combination of features, which, so far as I know, has not hitherto attracted notice. In the centre of the south side is a doorway (which, doubtless, from its plain external appearance, has been considered "modern," and is described as such by Canon Jackson, who informs me that this was the opinion of the Rev. E. Wilton, who had lived nearly all his life in or near Edington, and was much interested in the Church. This doorway is richly moulded on the inside, and the label is carried up as an ogee canopy, with flanking pinnacles and crockets and dies into the string course, as shewn in my longitudinal section. But the rebate for the door is on the *outside*, where the western jamb and arch have a small plain chamfer, whilst the eastern jamb is deeply splayed off. This was evidently not originally an outside entrance to the chancel as at present, but opened into a long narrow chamber against the two eastern bays. I have shewn this part on a separate drawing to larger scale. Referring to the elevation, it appears that the outer sills of the windows of these two bays are on this side, kept higher—the splays being flatter to admit of it, and that the string course which is carried all round the chancel and transepts elsewhere (see Plate II), becomes here a mere weather-mould over the roof of this adjunct, as well as being at a higher level. The westernmost window is also some four or five inches higher altogether, a break being made in the upper string forming the label. Then the plinth which elsewhere was carried round the chancel and transepts, never existed here at all, and only occurs on the face of the intervening buttress and for some six inches on the return. There is a built-up window in the buttress at the west-end of the chamber, and an archway for passage through the intervening one also blocked up. The three buttresses have had their south faces rebuilt, and probably set back, so that their present projection does not represent the width of the chamber, but it was evidently not much in excess of this—hence apparently the splaying off of this door jamb.

When I got thus far in my investigations, I looked for some indication of other openings in the chancel wall, and on critically examining the jointing, I found that there are two built-up squints or windows (with a mullion between)

which once looked into the sanctuary. The monument of Sir W. Lewys effectually prevents an examination of these features on the inside, but from the fact that the string-course under the windows, stops (at about two feet from the last window) against what is apparently the remains of a pinnacle, similar in section to those flanking the niches, I conjecture that there was a group of features under this window (which probably included sedilia and piscina) and of which these openings formed part, as at Dorchester, Oxon. There are also two larger openings divided by a mullion, but these were probably only recesses, or aumbries, as there is no sign of them on the inside. The object of this passage-like chamber opens the field for much conjecture. It must have been too narrow for a sacristy, and whether it was the kind of anchor-hold described by Mr. Mackenzie Walcott, and the openings to enable the recluse to see the mysteries, or whether it was to shelter the *Leper* (who is so useful an element in these conjectures), to be communicated through the openings, I will not venture even to guess. The fact of there being a doorway between the chamber and the chancel, and that the outside wall of the latter, under the window, bears marks of fire, might be of assistance in forming an opinion. Certain it is, however, that all these features, including the doorway, are coeval with the chancel, and that their original use was abandoned at a very early period; for the filling up of the small openings, has *oystershells* in the joints, and I have never yet seen nor heard of these having been employed in Post-Reformation work.

In the westernmost bay of the chancel, on the north side, is what Canon Jackson refers to, on the same authority, as a "blocked up door, which once led into the cloister," and at first sight it would appear to be a door (though it is evident that the cloister never extended so far eastward). Although only 2 ft. 0½ in. wide, it is identical in its jamb and arch mouldings with the doorway last referred to on the south side, and there are mutilated remains of a similar canopy over it. But a closer examination shews it never to have been opened through, and that it is in fact, a recess or niche opening down to the floor. Outside there is no trace of it, nor has the masonry here ever been disturbed.

I may here mention that on the outside of the north wall of the chancel, and in the next bay to the last named is another curious niche, which is shewn on the north elevation. It is built up from the projecting plinth, and on rising above it the sides are canted off to the wall face. The opening in front has tracery of a very "Geometrical" type, the ceiling is groined, and the whole is surmounted by an embattled cornice. The masonry here has been much scraped away, but I can discern three holes in the back of the niche (one of which has a metal rivet left in it) in such a position as would seem to indicate that a crucifix was fixed to it. That this, and also the features on the south side are coeval with the original structure is proved, not only by the unmistakeable manner in which the masonry of the first is jointed, but also by the fact that in both cases the consecration crosses, which everywhere else are placed against the centre of the part of the building to which each refers, are cut here on one side.

Behind the altar is a piece of Jacobean oak work, which it is generally supposed was the chimney-piece of a secular building, but I see no reason to suppose that it was not made for its present position.

The rood-screen has been described as "a large Rood-loft, with an incongruous wooden screen beneath it;" but in my judgement it deserves a much better character. It stands on a plinth of stone, which indicates the original floor level 1 ft. 2 in. below the present pavement of the chancel. The screen itself is filled with plain panels below the middle horizontal rail, and the grooves in the mullions of the upper part indicate that there were solid panels here also, behind the existing traceried heads; thus, with the exception of the open framing of the upper half of the doors, the screen entirely shut out a view of the chancel from the nave. The doorway has a 4-centred arch, supported by shafts with carved capitals. on the jambs; above this framing is a panelled cove of slight projection, with moulded ribs, and bosses planted on at the intersections; these are again framed into a moulded front beam supported by carved brackets at the ends. The loft over this is 7 ft. wide; the eastern face of it is supported on a carved beam, on the underside of

which are mortices for the ribs of a second cove, and also "housings" at the ends for similar brackets to those under the west beam. It becomes clear on looking into it that under the loft there was a double row of stalls facing east, and that the eastern cove was framed at its lower edge into an inner beam, and probably a second screen forming the back of the front row of stalls. They appear to have been removed since the modern painting was done, and their height is clearly traceable.

The framing of the loft consists of moulded mullions carried up from the front beams to upper beams, which are also moulded and had carving inserted; between these are solid panels, on which are painted in black letters of Edward VI. character, on a white ground, some sentences from the book of Proverbs. This framing is now returned at the ends, and there is no means of access to it; but the return pieces, although coeval with the rest, bear the appearance of having been fitted here in more recent times, and as the ends of the front beam have been roughly cut off, as well as the string-courses of the transepts against which it would come, I conjecture that the loft was originally carried through the transepts and crossing, and this would account for its projecting so far into the latter. The space under the existing part of the loft is divided from the transepts by stone walls, and in that on the north side is a small window which would come at the end of the passage between the two rows of stalls, and afford a view of the altar in the lady chapel.

The entire erection is a very late addition to the Church, probably about the end of Hen. VII., and the carving in the spandrels and hollows is all planted on, but it is exceedingly rich and free in treatment. The Tudor rose is conspicuous in it, but there is no trace of original painting. Some Elizabethan enrichment of the screen and doors has been added, and the latter have subsequently been cut off to admit of the raising of the chancel floor. On the west front of the loft the woodwork is cut away in the centre, and again at equal distances on each side, which might have been for fixing the usual rood and attendant figures.

The roofs of the nave, aisles, and transepts are pro-

bably Jacobean, and although rude in workmanship and plain in detail, there are many reasons for believing them to be in general form copies of the originals. They are of the king-post and tie-beam type, the nave and aisles having wall pieces and braces carried far down and supported by corbels. The ceilings are formed by plastering secured to the underside of the rafters, and the surfaces are enriched by plaster ribs in geometrical arabesque, with cusping; under the tower this takes the form of vaulting in plaster, following the lines of the original stone wall ribs. This work adds a special interest to the roofs, and it is unfortunate that the rotten state of the timbers renders it impossible to retain the whole of it.

Against the south wall of the south transept is a monument of great beauty. It consists of an altar tomb supporting the recumbent effigy of an Augustine canon, with his head resting on a cushion and his feet on a barrel. Over this rises a canopy with richly groined vaulting, at the front of which is a traceried arch, and at each end a niche. At the back is a blank space which was once apparently filled with a panel of stone or marble about $2\frac{1}{2}$ in. thick. The central part being raised, suggests the probability that the subject of this panel was the crucifixion. At the front angles of the tomb are niches containing figures of SS. Peter and Paul, with their emblems, the keys and the sword (which, by the way, are the arms of the See of Winchester). The cornice is richly carved with the vine pattern; in the centre above is an angel holding the supposed design or rebus, a branch or sprig growing out of a barrel or *tun*. On each side of this figure can be traced the section of a destroyed parapet, which was probably pierced or carved. The moulded mensa is enriched by carving—the subjects being the rebus referred to five times repeated, the monogram, IB, twice repeated, a lamb with the same sprig crossed above its head, and a Tudor rose. The front of the tomb below this is divided into four panels of cusped quatrefoils, in two of which the rebus runs, and in the other two the Tudor flower. Notwithstanding all this symbolism, the name of the departed ecclesiastic has never yet been satisfactorily identified, though

many guesses have been made; he was doubtless a benefactor of the monastery. The original rich colouring of red, blue, black, and gold remains on the upper part of the monument, though a good deal of modern ruddle has been added.

Under the second arch from the east of the south nave arcade (which, I may mention, is the exact position of Bishop Edington's chantry in Winchester Cathedral) is another monument, perhaps a little later in date, and supposed to be that of Sir Ralph Cheney, who died in 1401, having married a daughter of Sir John Paveley. This consists of a Purbeck slab, from which two brasses have been removed, resting on a panelled altar tomb, with a canopy, and there are indications of similar tracery, in the two-side openings, to that referred to in the last. At the east end there is a niche, and at the west end a canopied oratory, in which the priest might stand in saying mass, the same canopy and cornice being continued over it. The cornice has the vine pattern carved in it, and a portion of the crested parapet still remains. There are various shields bearing arms, which Canon Jackson considers hardly bear out the union of Sir R. Cheney with Sir J. Paveley's heiress—though the rudder (the Paveley badge) is many times repeated on the shields and in the carving.

This tomb extends the full width between the two pillars, which have been cut away to receive it. Both tomb and pillars bear traces of original painting, in spite of the scraping which the former has received.

Against this, on the nave side (and immediately at the foot of the steps leading to the raised part of the floor), exists the moulded stone curb of an ancient *carol* or closed chantry, and the position of a similar one can be traced on the north side of the nave.

The font, which stands at the west end of the north aisle, has been much mutilated; it has a bowl of Purbeck marble on a stone base and an oak Jacobean cover. The pulpit is a good one of Jacobean date, with sounding-board.

There are many valuable bits of stained glass in the Church in the style of the fourteenth century. The three-light east window of the north transept (or lady chapel)

contains almost intact the subject of the crucifixion, Our Lady and S. John flanking the main figure.

The clerestory windows contain figures of the Bishops, with mutilated inscriptions beneath them, but the names of S. Cuthbert, S. William of York, S. Christo-phanus, S. Owen, and S. Ledger may be fairly conjectured. Besides these there are almost perfect lights in the north aisle, containing heraldic emblems, but no figure subjects. There are in the south aisle several original oak benches, as well as parts of others (including many good linen pattern panels) in the nave.

The exterior of the Church is remarkable for the regularity of its design—thus, the cornices—(although those of the nave, transepts, and clerestory are of different sections) are carried all round at the same level. The side windows of the chancel and the four windows in transepts are alike in dimensions and design. Then the clerestory windows and those of the aisles are similar in design; those of the north and south aisles only differ in height, owing to a local circumstance. Parapets are carried round the whole of the roofs, and are repeated on the tower, those, however, on the north aisle and transept are plain, the rest being embattled. Diagonal buttresses only occur in the porch, and may be taken as one of the indications of its being a somewhat later addition. All the rest of the buttresses stand square with the walls, and (excepting the low ones at the west angles of aisles) are carried up above the parapets, panelled, and surmounted by crocketed pinnacles. It is noticeable that the side walls of aisles and clerestory are not buttressed. The gables of the transepts are carried up within the parapets, the latter running round horizontally, and the gutter coming between. The graceful lines of the coping where it is formed into a base for the cross are an instance of the exceeding beauty of the curves in the design in this Church.

The west front is notable for its unique window and doorway, to which I shall have occasion to refer again. The doorway appears to have been intended more as an architectural feature than for use, as the splayed plinth of soft stone (which stands above the floor) is carried through as a sill, and indicates little signs of wear.

The low and broad proportion of the tower by their very dignity cause one the more to regret the absence of bolder outside mouldings to the belfry windows, by which a somewhat meagre appearance is given them. The original doors remain at the south and west entrances, they have plain square inside framing, and vertical boards on the outside ; the hinges are quite plain.

A noticeable feature in the design of the Church is that effect is produced by good proportions, solid construction and rich mouldings, rather than by carving. There is no carving on the outside, beyond the pateræ in the arch of the doorway into the cloister, the label terminations of the east and west windows, and the gargoyles to chancel and transept only ; whilst on the inside it is only employed in the niches and corbels of chancel, and two string terminations in transepts. The capitals throughout are plainly moulded.

The consecration crosses were cut in the wall and inlaid with brass, each secured by four rivets. The brasses, however, are all missing. There are twenty-two crosses (eleven inside and eleven out), and they occur at the following places: *Inside*—one at the west end of the nave and each of the two aisles, one in the centre of the side wall of each aisle, one in the end wall of each transept, one in the centre of each side wall of chancel, three on east wall of chancel. On the *outside* they are as nearly as they can be opposite to those on the inside.

The four niches against the wall of the north transept, with their scalloped heads and moulded seats, are doubtless additions made after the monastery was bought in 1549, by Sir W. Paulett. The domestic buildings were then pulled down, and a mansion erected with the materials, these niches would seem to indicate that the gardens extended up to this wall of the Church.

A beautiful monument in marble and alabaster, to the memory of Sir Thomas Lewys, lessee of the house, from the Pauletts in 1636, occupies the south side of the Sacrarium, and has its railing still around it.

I have hitherto only dealt with the general design and features of the Church, but it is in the composition of these that its principal teaching value consists, as illustrating the course of the Transition ; and in briefly treating of this, I

hope to advance some further evidence that it was the founder of this Church, William of Edington, as I was glad to hear our President acknowledge in his opening address (and not William of Wykeham, who has generally been given the credit of it), who introduced the leading principles of the Perpendicular style.

I would incidentally remark that Professor Willis says it is known that Wykeham was in Bishop Edington's service in 1352, and he is supposed to have assisted as Clerk of Works in the building of Edington Church. I think I ought to mention that on the occasion of my visit to Winchester for the purposes of this paper, I alluded to this circumstance in conversation with the Dean as a proof of the schooling which Wykeham received from his master, and subsequently developed at Winchester; but the Dean replied that his view of this particular connexion was that the Clerk of Works came to Edington to shew the Bishop how to build Edington Church!

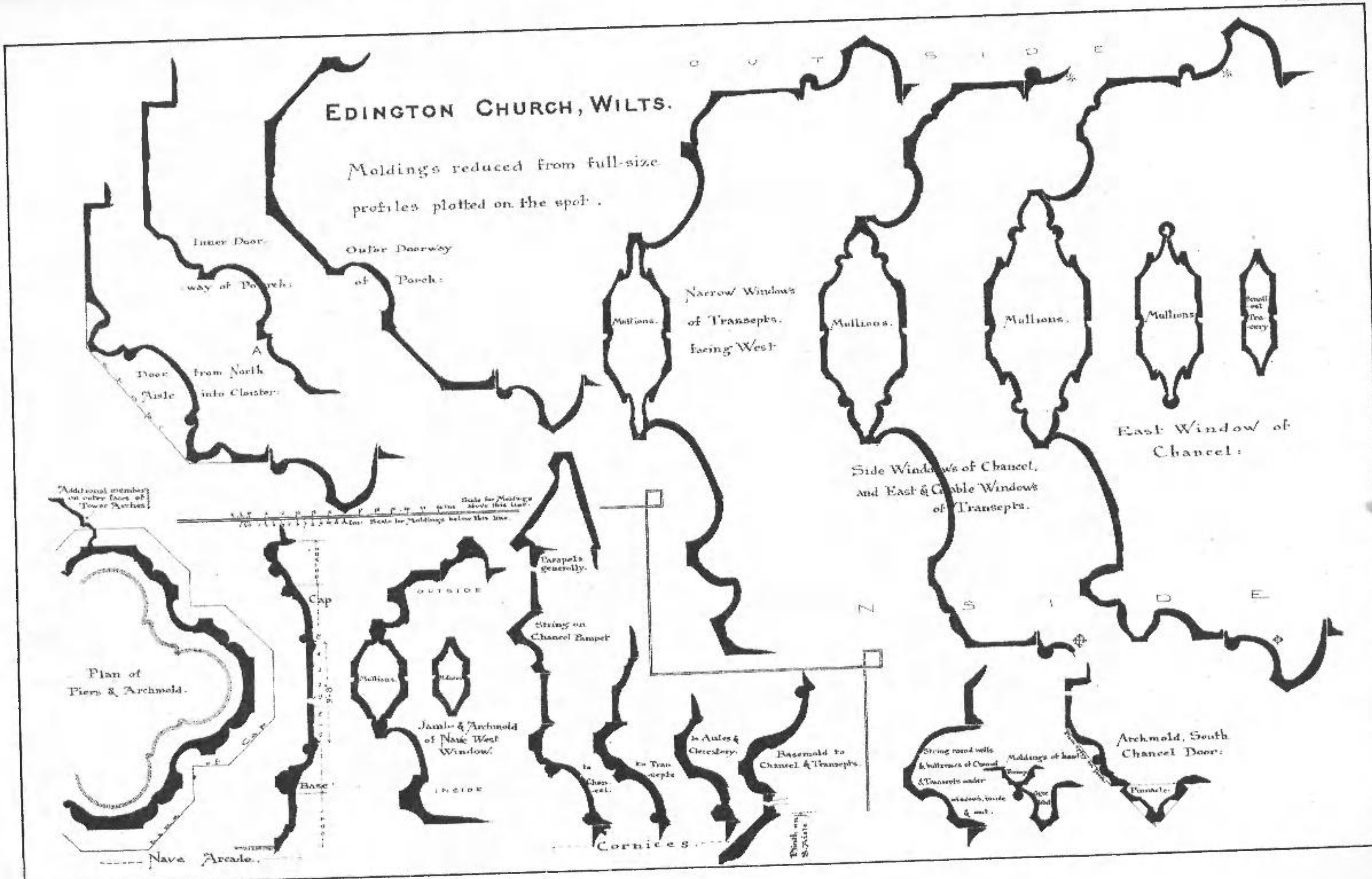
I will first quote the late Mr. J. H. Parker on the subject of its characteristics. He says, "It is a fine cruciform Church, all of uniform character, and that character is neither Decorated nor Perpendicular, but a very remarkable mixture of the two styles throughout. The tracery of the windows looks at first sight like Decorated, but on looking more closely, the introduction of Perpendicular features is evident. The west doorway has the segmental arch, common in Decorated work, over this is the usual square label of the Perpendicular, and under the arch is Perpendicular panelling over the heads of the two doors. The same curious mixture is observable in the mouldings and in all the details. . . . Bishop Edington's work at Winchester was executed at a later period than that at Edington, and, as might be expected, the new idea is more fully developed, but on a comparison between the west window of Winchester and the east window of Edington, it will at once be seen that the principle of construction is the same. There is a central division carried up to the head of the window, and sub-arches springing from it on each side."

There are, however, many peculiarities in the tracery which Mr. Parker does not mention. For instance, in the centre light of the east window is (if we except the small

window in the transept) the only bit of transom to be found in the Church, and it indicates the change of style in a pronounced manner ; in other respects, the tracery of this window is quite "flowing" in character, and the cusps of the middle light are terminated by carved bosses. Then in the west window we have the central mullion springing off into sub-arches, and none of the mullions carried through to the outer arch, although this occurs in the east window, which is on the whole an earlier type. But the principle of Perpendicularity is shewn in the vertical lines of the tracery, carried up from the points of the four main lights. This window affords a striking instance, I think, of the precedence which I claim for William of Edington ; for it will be seen, on reference to the drawing which I produce of a window at New College, Oxford, erected by William of Wykeham in 1386, that the share of the latter in the design consists of taking Bishop's Edington's window, erected twenty-five years before, omitting the sub-mullions and tracery of these four main lights (in short, regarding it as a *four-light* instead of an *eight-light* window), extending its height to fit the place for which he required it, and adding a transom to support the lengthened mullions !

The three-light window in the chancel and transepts are interesting and unique specimens of the Transitional treatment of the familiar Decorated type, known as "reticulated" tracery. On the drawing last referred to, I have shewn this, together with a window from the vestry of Merton College, Oxford, erected in 1325. By simply substituting a two-centred for the ogee arch of each compartment of the tracery, an elongation of the vertical dividing line is obtained producing the mullion-tracery which constitutes the distinctive character of the later examples. The narrow side windows in the transepts, shewn on the same drawing, are quite unique in design ; that in the north transept has a decidedly Perpendicular feeling, and exhibits the wall panelling idea in its lower compartments.

Much has been said of the tracery of the tower windows as exhibiting the "cross fleury" in supposed allusion to the arms of the Paveley family, but as the west windows of aisle have the cross turned the other way this intention


EDINGTON CHURCH, WILTS.
Moldings reduced from full-size profiles plotted on the spot.
OUTSIDE
Inner Doorway of Porch.
Outer Doorway of Porch.
A
Door from North Aisle into Cloister.
Narrow Windows of Transepts, facing West
Mullions.
Mullions.
Mullions.
Mullions.
Side Windows of Chancel, and East & Gable Windows of Transepts.
East Window of Chancel.
Parapets generally.
String on Chancel Parapet
Cap
Base
OUTSIDE
Mullions.
Jamb & Archmold of Nave West Window.
INSIDE
Plan of Piers & Archmold.
Nave Arcade.
Cornices
to Aisles & Clerestory.
Basemold to Chancel & Transepts.
INSIDE
Archmold, South Chancel Door.
Pinnacle.

hardly holds good. I regard the tracery of these windows as a natural development of geometrical forms, and a similar device to those in the aisle is to be seen in a four-light window in Shere Church, in Surrey, given in "Brandon's Analysis."

It will be observed that the early segmental form of arch occurs over all the windows of the aisles and clerestory, and that the outer doorway of the porch has the pointed segmental arch which is so conspicuous a feature in Bishop Edington's work at Winchester. All the other arches at Edington are of the obtusely pointed form known as the drop arch. A marked feature of the Perpendicular style which prevails here, in almost all cases, is the return of the label either as a string-course, as in the windows of the chancel and transepts, or as a knee as in those of the tower. The mouldings even more than the tracery indicate a leaning towards the change of style, whilst retaining many of the characteristics of the Decorated, and it might be worth while to trace their development from what was probably his earliest to the latest work of William of Edington—this Church being the connecting link. On comparing the interesting porch of Middleton Cheney (of which Church he was Rector from 1332 to 1335) with Edington, I have no doubt it was, as generally supposed, erected during the time of his incumbency. The form of the arch and the knee of the label, as well as the mouldings of the doorway, are corresponding features.

Taking, then, this doorway as a specimen of Edington's early work—we have two orders of the wave-mould divided by a small but deep hollow or "casement." Then in the inner doorway at Edington, we have the same features advanced a stage. The inner sinking of the wave-mould is quirked as at A on the sheet of mouldings (Plate II) whilst the outer sinking remains as before and the casement slightly flattened Taking next the doorway into the cloister, the early form of the filletted-roll, with the deep outside sinking, and the small rolls which soften the outline of the casement, are here combined with a wide flat casement, which indicates a much later feeling.

The reticulated windows of chancel and transepts have

the double ogee (or brace-mould) with a very flat casement, and an attenuated form of filletted roll forming a group of mouldings of decidedly Perpendicular character. The east window has the same members, with the addition of the quirk and sunk chamfer, to throw into relief the fillets of the inner order of the tracery which are features of Bishop Edington's work, both here and at Winchester. It also has the somewhat unusual arrangement of two filletted rolls set at right angles, forming the inside edge of the jamb. The label and string-course are of the same late type, which prevails throughout the building. A similar kind of quirk occurs in the outside splay of the two narrow window in the transepts, forming (with the line of the splay and that of the outside face) the peculiar angular outer member of the mullions, which occurs also in the great west window at Winchester. The casement here is flat, and the outer member of the jamb is the quirked wave-mould which exists on the inner doorway of the porch. The window mouldings of the aisles and clerestory, the nave arcade, and the various copings and cornices all shew the same mixture of early and late forms, the latter predominating, but all are rich and beautifully designed.

The leading principle in the construction of the groups of mouldings at Edington is that which is a special characteristic of Perpendicular work— that all lie on the *splay* or *chamfer plane*, and the projection of the various members all *touch* the line of that plane. The splays, whether sunk or not, are also parallel to this line, so that the mouldings are, as it were, *sunk from* the surface represented by it. This applies not only to jamb and arch mouldings, but also to the undersides of cornices and string-courses.

I have only time to make a brief allusion to the work of Bishop Edington at Winchester Cathedral, executed between the years 1345 and 1366 ; this consists of the entire west front, one bay of the north aisle and two of the south aisle. As regards the mouldings, Professor Willis states that "those of Bishop Edington and Bishop Wykeham afford a very useful test of the different powers of the artists who designed them," and he arrives at a conclusion unfavourable to our founder. But I do not hesitate to

affirm that had the learned Professor studied Bishop Edington's mouldings in this Church, he would not have accused him of any lack of power of design.

His mouldings at Winchester shew a great advance in the change of style; they are much flatter, and of what Mr. Paley terms the "save-trouble" type. Moreover, the corresponding members are of the same size, both in the great west window of the nave, and in the smaller ones of the aisles, which has a very coarse and dwarfing effect upon the latter. The same chamfer-plane treatment with parallel sunk splays is noticeable in them as in those at Edington. The singular quirk breaking the splay or hollow (to which I have referred) occurs in the head of the western doors of the aisles, in the outer doorways of the porch, and in the pannelling of the turrets. The two filletted rolls set at right angles occur both in the east window at Edington and in the west porch at Winchester, and the last two peculiarities are strong evidence that this porch was erected by Bishop Edington. His work at Winchester, completed before 1366, has the leading characteristics of the fully developed Perpendicular style, and, besides the indications of it in the mouldings, the mullions of the windows are carried rigidly right though the head; transoms are freely introduced between them; the whole surface of the west front, both inside and out, as well as that of the turrets, is panelled; whilst on the inside the main mullions of the west window of nave and aisles are carried up from the *floor* to the *window arch*, and the doorways and windows themselves only, as it were, form part of a general scheme of panelling.

It is, to me, a most remarkable thing that the same man should have designed work, so widely distant, as regards the periods at which the two styles prevailed, as the porch of Middleton Cheney and the west front of Winchester, and it must, I think, be clear to anyone who studies and compares the three works of Bishop Edington, to which I have referred, that the designer of them has a prior claim to William of Wykeham, to be considered the originator of the Perpendicular style, and that he was, moreover, a man of very extraordinary ability, and an honour to his native county of Wiltshire.