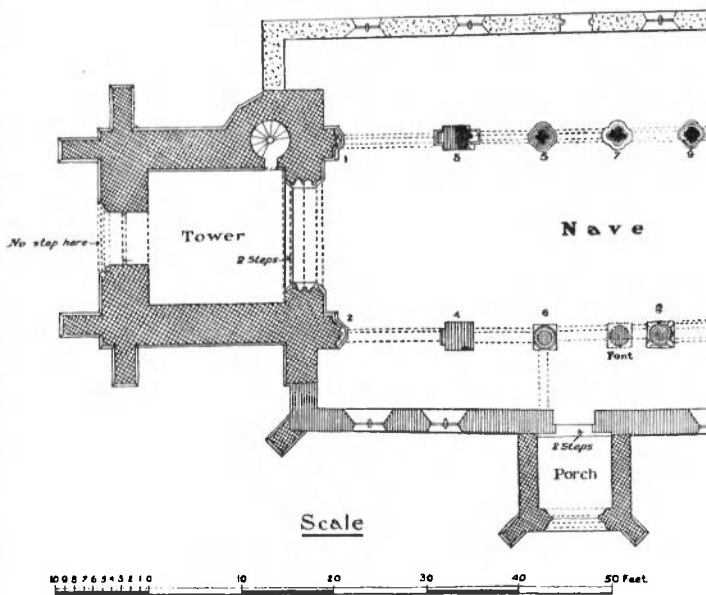
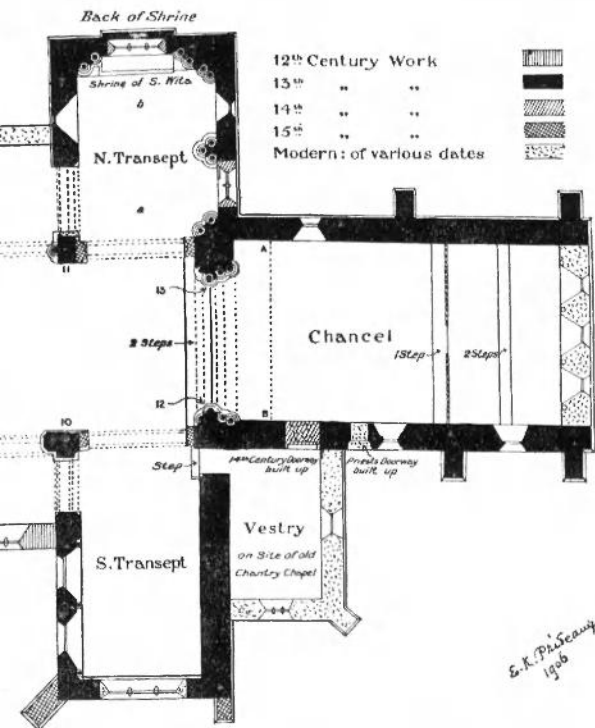


WILTECHURCH CANONICORUM, DORSET.

Ground Plan





ILLUSTRATED NOTES ON THE CHURCH OF ST.
CANDIDA AND HOLY CROSS AT WHITECHURCH
CANONICORUM, DORSET.¹

By Miss E. K. PRIDEAUX.

PART I.

THE SAXON AND NORMAN CHURCHES.

It would be difficult to find a more emphatic example of the combination of fertile and refined artistic instinct with careless and unconscientious building than is to be seen in the fine church of St. Candida and Holy Cross at Whitechurch Canonicorum, Dorset. Its archaeological life-history has been well epitomised in a paper by the late Revd. Charles Druitt,² from which quotation will here be freely made in explanation of many points that it is my purpose to illustrate.

From the plan (Plate I) it will be seen at a glance how numerous and curious are the irregularities, not of the general design, but of the arrangement and size of the internal supports of the fabric. This is partly due to the various periods during which its construction was taking place, and also to the many extensive repairs and rebuildings necessary at intervals on account of the faulty manner in which the building had been erected without foundations in all the earlier parts. The ground on which the church is built is such that unless good foundations and footings had been made originally, violent settlements to the south-west were inevitable. The church stands on a small spur at some little distance from the foot of high hills, and towards the south-west extremity the ground dips more and more rapidly to the bottom of the valley; neither does the soil seem of a nature suited to the resistance of weights, to judge from the angles at which many of the grave-stones stand.

¹ Read before the Institute, 1st May, 1937.

² See *Dorset Nat. Hist. and Antiq. Field Club Proceedings*: xix, 145 (1898).

In going carefully and systematically over the measurements, not only of spaces but also of solids, one finds that, even where evidently the intention was to make two piers or columns alike, this was so roughly or carelessly carried out that there are scarcely any two corresponding parts that accurately measure the same.¹

The various hatchings on the plan serve to indicate the periods of the building of the different parts, though in some cases it is quite probable that the portion represented as of one period may be on the foundations of, or adapted from, earlier work no longer ascertainable, and in this paper I shall endeavour to follow the chronology of the plan, and proceed from step to step through the architectural life-history of the church.

That a church of stone was built here as early as the years between 890 and 900 by King Alfred is well authenticated by his will, dated 901, in which he bequeathed to his youngest son, Ethelward,

"that land at Eardingtune and at Dene, and at Meone [Hants], and at Sturminster [Dorset], and at Gifle [Devon], and at Cruerne [Crewkerne], and at Hwitancirican [Whitechurch], and at Axanmouth [Axmouth], and at Branscome, and at Columptune, and at Exanminster [Axminster]."²

The proximity of many of these places, as Crewkerne, Axminster, and Stourminster, have led antiquaries to conclude that the Whitechurch here mentioned is that in Dorset, the kings of Wessex having had large estates in all this district.

Mr. Druitt mentions as one theory respecting the name of the place and parish, that it was the existence of this early church of stone (not at that time so usual a building material as it became later) that gave the name of *Whitechurch* to the parish, and that its dedication to St. Candida, or Wita, was an appropriate later addition of the Norman monks who began to rebuild the church, and, in all probability, brought thither the relics of this saint.

¹ The following note from Prosper Merimee's *Essai sur l'architecture religieuse du moyen age* (1837), shows that this is no uncommon feature in a mediaeval building. "Nulle mesure exacte, nulle symetrie dans les edifices du moyen age. Tout se faisait de sentiment. Dans les arcades, meme en

ligne droite, les largeurs sont rarement egales; aussi voit-on l'ogive employee souvent pour corriger cette irregularite et pour conserver l'egalite de hauteur dans les arcades."

² From *Life and Times of King Alfred*, by J. A. Giles, D.D. App., p. 10.

Be that as it may, of Alfred's "White Church" there are now no visible remains; and the oldest parts of the present church date from the period of the late Transitional Norman,—i.e., the last stage of the Romanesque of England and Normandy.

The following translation of the Latin charter of William the Conqueror, by which he gave the Rectory of Whitechurch to the abbey of St. Wandragesil in Normandy, is of interest here :—

"Be it known unto all men, both future and present, that I, William, by the Grace of God, King of the English and Duke of the Normans, for the Redemption of my soul and for the salvation of my wife and children Have Granted unto the Monastery of Fontenelle, built in honour of S. Wandragesil, out of love to Guntard my Chaplain who has become a monk there, Four Churches situate in England with their tithes and all their dues as Guntard's Predecessor held them in the time of my Predecessor King Edward of Blessed Memory; whereof two, Whitechurch and Brideton, are in the county of Dorset; the third, Sherston, is in the county of Wiltshire; and the fourth, Towcester, is in the county of Northamptonshire. And that this donation," etc.¹

This Benedictine abbey of Fontenelle, now called St. Wandrille, is situated twelve miles from Rouen, near Caudebec; it must not be confused with the abbey of Fontanelles, in the Loire district. It is also recorded by Hutchins that

"a moiety of the *manor* of *Wpetcepce* in the territory of Wells, called anciently Tiddington, and Buckland Rectory and advowson of the vicarage, is mentioned in a charter granted to the *Church of Wells* by Edward the Confessor, 1065,"²

for which Hutchins refers to Dugdale's *Monasticon*, Vol. ii, No. ii, 286, ed. 1819. Possibly this early connection with Wells may have to do with the subsequent grant of the half of the great tithes to that church, and also with some striking architectural relationships to be noted later. In *Domesday Book* [Tit. 18] only the church of "Witcerce" was held by the abbey of St. Wandragesil.

¹ From *Ecclesiastical Documents*, printed for the Camden Society 1840, the names of the places being modernised. The date of the original document is between 1066 and 1086; it was seen and copied (between 1806 and 1840) by the Rev. Joseph Hunter, F.S.A., a

member of the Camden Society. (See *Whitechurch Parish Mag.*, Nov., 1898.)

² *History of Dorset*, 3rd Ed., ii, 252. Wells was then held by Giso, the Lothringian chaplain and favourite of King Edward the Confessor.

From these historical facts we arrive at the conclusion that it was under the Benedictine monks of St. Wandrille's abbey that the Romanesque work still surviving in the present church was executed.

It appears that, at first, their church was without aisles, and ended to the west at the rectangular piers Nos. 3 and 4 on the plan, for these, it will be observed, are of a form suggestive of having been originally part of a terminal wall; see Plate II, No. 1. Mr. Ponting, the Diocesan surveyor, in his report in July, 1900, says:¹

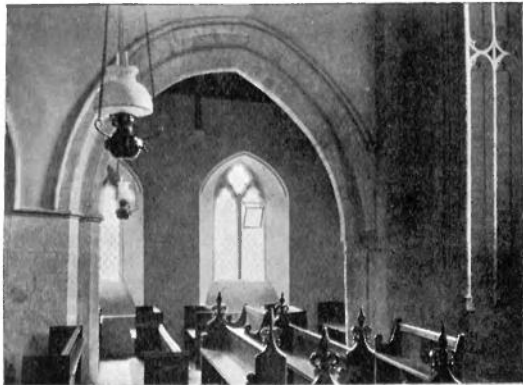
"The first pier of the south arcade is a square one formed by cutting the archway through on either side, and not built up as a pier; it is therefore composed of rubble masonry instead of solid stone, and is weaker in consequence."

There is no indication of how far the church originally extended eastward, but as a scheme of three squares was then a very common plan on which to set out such a church, the eastern wall of its short chancel may very probably have been somewhere near the dotted line A B shown on the plan. The two rectangular western piers mentioned above (Nos. 3 and 4 on plan) are the only remains of this early Norman church.

The addition of the aisles during the late Transitional period was the next step, and the date usually assigned to the south aisle arcade is c. 1180, though it may be somewhat earlier; but the exact date is a matter of less importance than the fact that we have in its existing remains a variety of interesting characteristics of the architecture of this period (Plate II, No. 2). Besides this south arcade, it appears probable that the Norman builders began, if they did not complete, their north arcade, although none of it remains now beyond the westernmost arch. And obviously the westward lengthening by one bay must have been a part of these late Transitional alterations, for the additional bay, both north and south, is still of Romanesque design, with the same hood-mould continued as that over the other south arcade arches, although the westernmost arches themselves were rebuilt in 1738.²

¹ See *Whitechurch Parish Mag.*, July, 1900.

² This rebuilding is recorded on a tablet let into the internal face of the



NO. 1.—SOUTH ARCADE, WESTERN BAY.



NO. 3.—EAST VIEW OF TWO TRANSITIONAL
PIERS OF SOUTH ARCADE.



NO. 2.—SOUTH ARCADE, CENTRAL BAY.



NO. 4.—WEST VIEW OF TWO TRANSITIONAL
PIERS OF SOUTH ARCADE.

Of these late Transitional alterations and additions, the two cylindrical piers forming the centre of the south nave-arcade, and the arches they carry are the earliest portions; and they present sufficient difference in style to merit separate description. The easternmost (that on the left in Plate II, No. 2) is, with the exception of the abacus, of a distinctly earlier type than the more western pier, and it is worthy of note that throughout this church, uniformity appears to have been the one thing avoided, giving one the interesting impression that it was worked upon, in no hurry, by men who individually enjoyed their work, and put into it whatever taste and skill they each possessed, often of very unequal degrees.

Those responsible for the early piers in question would seem to have had given to them as working measurements: diameter, 1 foot 9 inches, height from floor to springing of arch, 7 feet 9 inches; but how these directions were carried out seems to have been left to the discretion, or ability, of the several workers.¹ Possibly the reason for the $10\frac{1}{2}$ inches difference in height between them was that the ground on which the walls and piers were being built not only falls naturally to a lower level to the south-west, but also sank rapidly in the same direction under the weight of the rising structure, so that by the time the more western pier was erected and its necking arrived at, it was found necessary to add the $10\frac{1}{2}$ inches to its height, in the form of a deep capital, to bring the top of its abacus to the level required for the

north aisle wall (itself a rebuilding)

"These Arches
Were Rebuilt
By Henry
Pitfield
Mason
1738."

opposite this westernmost bay, and their present peculiar coarseness and want of finish quite corroborates this statement, although evidently Henry Pitfield, mason, endeavoured to retain faithfully the original arrangement of the orders with their broad chamfers, as well as the roll hood-mould, probably re-using, in fact, the identical stones. But where the mason re-builder of 1738 had to deal with the capitals we find that his skill was unequal to the task, and he only succeeded in roughly blocking out the

form of a bell and square abacus, above the Perpendicular mouldings and shafts which had been substituted, to the west, for the earlier responds, when the tower was built in the fifteenth century. The curves of these arches are now vague and uncertain to the last degree.

¹ The nearest approach to exact similarity is in the shaft, its height being in the easternmost 6 feet $1\frac{1}{4}$ inches and in the other 6 feet 2 inches, and their diameters respectively 1 foot 8 inches and 1 foot 9 inches. But their total heights, from top of base to spring of arch, differ by $10\frac{1}{4}$ inches, the less height belonging to the eastern pier and the difference being made up in the depth of the abacus and capital.

spring of the arch; and this would also account for the absolute dissimilarity of *design* in the capitals of these two piers. We shall find the same difficulty of heights met in the northern arcade, by later workers, by a variation in the length of the *shafts*, while capitals and bases are kept of uniform depth.¹

The capital of the eastern pier (Plate II, No. 3) is a very rough specimen of the coniferous capital, which was a complex and late version of the scalloped capital so common in Norman work when it was desired to lighten the original clumsy cushion.

In this instance none of the form of the old convex cushion is retained, the cones and intermediate beadings being cut upon merely a broad under-chamfer at a very acute angle to the vertical face of the capital, the latter being of such slight depth as to form only a narrow band below the abacus. The abacus is moulded, having a boldly convex profile but with an undercut hollow below it; and would therefore seem to be of later date than the rest of the pier and capital.² In plan it is octagonal, but of irregular faces, these being more or less adapted to the width of the portion of arch which each carries. In fact there is, in the plan of this capital and abacus, a distinct foreshadowing of the principle so strongly developed in all departments of Gothic architecture, that of the co-ordination of the parts, and especially of the support and its load; for just as we find in many cases the early Romanesque pier subdivided into several rectangular portions, or even shafts, and its capital following the same subdivisions, to agree with the subdivisions into orders of the arch above, so here we have the broad chamfers of the massive arch represented and responded to below by the canted faces of the capital and abacus, which are no more than the chopped-off angles of the original square plan. In the base we see³ the form which prevailed previous to the introduction of any "water-holding" hollows in the mouldings, namely, the double roll, circular in plan, over a square plinth, the lower roll being flattened into an elliptical section. At the angles

¹ Cf. measurements of north arcade; together with necking, only measures page 131. 9 inches.

² The whole capital and abacus,

³ See base of font, Plate IV, No. 2.

are very rude massive spurs, the design of which is no longer distinguishable.

This pier inclines a good deal to the westward, but it has not sunk as much as its fellow, and its base and plinth are still well above the floor level; but with the more western pier (Plate II, No. 4) we find so bad a settlement that the upper surface of its base is only just above the floor-level, and its slant to the south-west is so acute that the abacus overhangs the base by 13 inches at the south-west angle but only by 5 inches at the north-east angle. The base is without spurs, or any trace of them; but in diameter its upper surface (the only part visible) differs but little from its fellow. The abacus, square in plan, projects well beyond the capital, and its profile, like that of the eastern one, is very convex; but it has no undercut hollow below.¹ The capital is ornamented with the well-known Transitional waterleaf, which in England belongs almost exclusively to the period between 1165 and 1190; here it is very much flattened out, as the bell possesses considerable concavity; it is roughly but vigorously cut, its midrib at the angles being specially salient, which gives a desirable effect of strength to the part most needing support both artistically and constructionally. But one less common feature worth noting in this specimen of the waterleaf capital, is the introduction of an ornament on each face between the starting points of the leaves, in which there are distinct reminiscences of classic motives. Uniformity being forbidden here as elsewhere in this church, we find this ornament is only alike on the north, south, and west faces, where it takes the form of a folded leaf-bud or crocket, plainly derived from the volute of classic antecedents (see Plate II, No. 4); while that on the eastern face (Plate II, No. 3) follows, as far as the rough mason knew how, the idea of the *palmette*, or the *anthemion*, abundant in Greek and Roman design, only he has failed to cut a curled-over tip, and has had to content himself with a flattened top-edge.² Through-

¹ The depth of the whole abacus and capital, including necking, is 1 foot 7 inches, of which 5½ inches is given to the abacus, 2 inches to the necking and the rest to the capital, pure and simple.

² The shaft of the western pier has had to be repaired in the latest repairs of the church (1900), when one of the joints opened owing to the unequal distribution of the weight of the arch

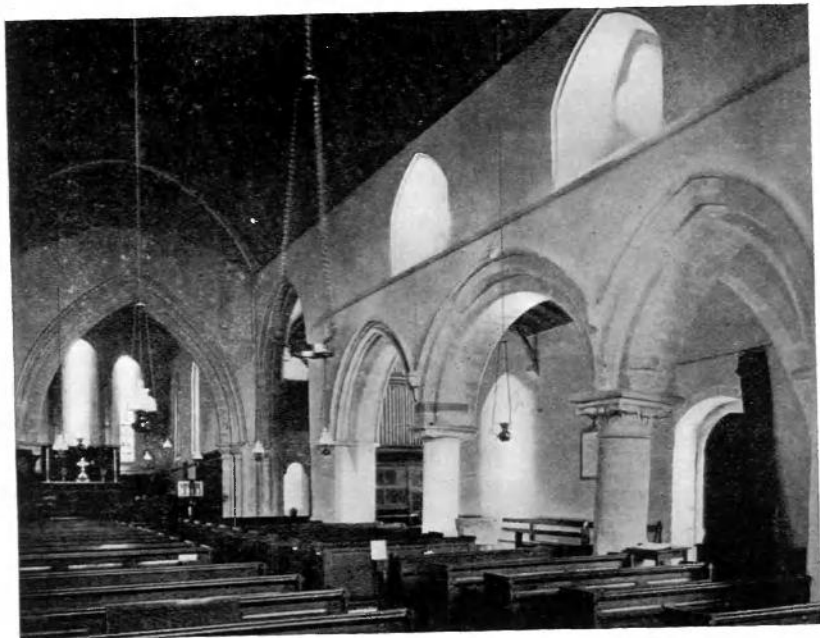
out the church there seems to have been a feeling for giving special richness, or rather distinction, to the eastern face of various details, for, as we shall notice later, in several other capitals the design is changed towards the east.

Turning to the arches of this south arcade, the chief points to note are the irregularity of their spacing and consequent forms, and the great massiveness and plainness of their unmoulded orders. The central does not bear centrally upon either of the cylindrical piers carrying it, having slipped and shifted westward with the same settlement, but not at the same rate as the piers. The orders are two in number, and are of advanced style as compared with the bare square-edged type of St. Albans (c. 1089), Great Malvern (c. 1084), etc., to the extent of having their edges broadly chamfered; but a bold roll as hood-mould is added, and finished at its ends by most expressive face-corbels, executed less roughly than might have been expected from the work on the capitals. The central arch, the only one which is semi-circular, has also a beast's head mask clasping the hood-mould at the apex. As regards the irregular spacing in this aisle, it seems probable that this central arch is the only one of the original design for the whole pier-arcade, but that its extravagant proportions, and the settlement of the pier-foundations occurring so early in the work, as we have good reason to believe was the case, resulted in such obvious instability that the builders perforce altered their scheme, and placed a very narrow and pointed arch (the structural value of which they were fully acquainted with) on the weakest, or the western side, as a check upon the prodigious thrust of the central arch, and therewith intended to end their arcade. (Plate III, No. 1.) This narrow arch rested at its western extremity on a massive corbel set in the terminal wall.

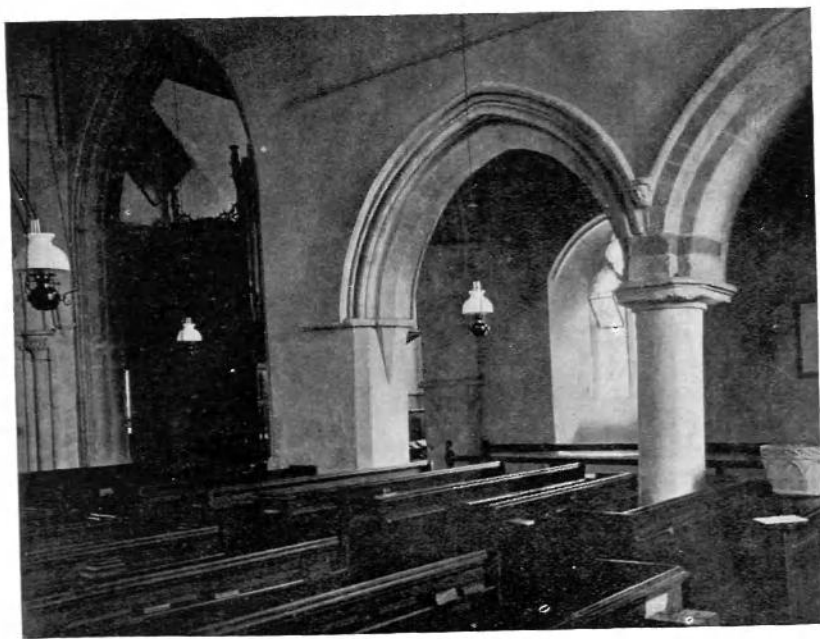
To the east also, although the arch next the central one (Plate III, No. 2) is not so narrow as the western one, it is evident from its mouldings that it was built, or at least completed, at a later date than the central arch,

upon it, mentioned above; the pier was underpinned, and a deep concrete foundation inserted—see Report of Mr.

Ponting, Diocesan Surveyor; *Whitechurch Parish Mag.*, July, 1900.



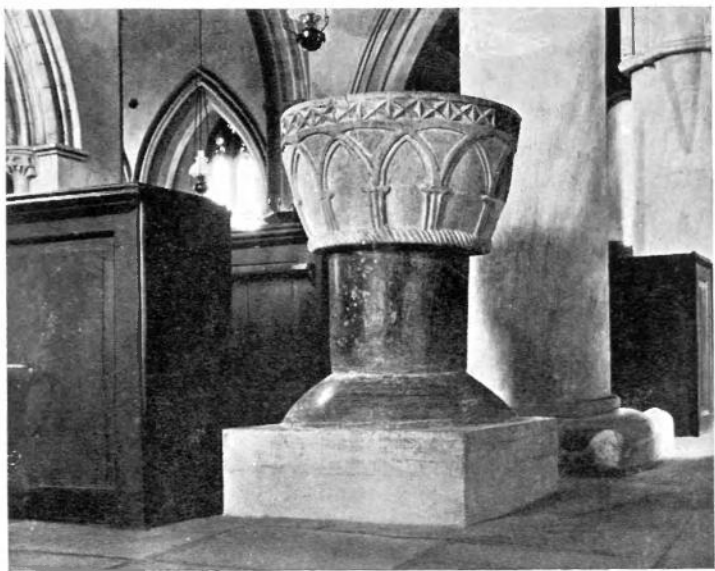
NO. 1.—INTERIOR, SOUTH SIDE, LOOKING EAST.



NO. 2.—SOUTH ARCADE, EASTERNMOST BAY AND TRANSEPT ARCH.



NO. 1.—SOUTH DOORWAY, NAVE.



NO. 2.—THE FONT.

and not according to the original design. But some of its present peculiarities may be due to the former existence and demolition of a central crossing-tower, to which I shall presently refer.

Next in order, chronologically, we must look at the south doorway, inside the south porch (Plate IV, No. 1), which belongs to a further advanced stage of the transition than the central piers and arches of the nave. As to the wall of the south aisle, in which it is set, it is hardly clear how far it belongs to the same period or to a later one; its thickness (2 feet 6 inches) is suggestive of the original Romanesque plan, but the masonry looks more like a rebuilding of the fifteenth century, when undoubtedly the parapet was added; and the insertion in its external face of one of the carved stones only found otherwise in the fifteenth century tower, would also lead to the conclusion that it belonged to that period.¹ But in the doorway itself we have an excellent specimen of late Transitional work. It is but slightly recessed, in two orders only, but the mouldings of the outer order round the semi-circular head are bold and effective, one being enriched with an early version of the dog-tooth, somewhat flat and without the undercutting of later specimens; the hood-mould, composed of a double roll, the outer one of which is filleted, is clasped at the apex by a beast's head mask, and similar ornaments are given to it as terminations. A deep, rectangular, moulded abacus forms the impost of the arch, and the single shafts below, at the inner angle of this order, are keel-shaped and have capitals of a much more advanced type of design than those of the Transitional piers within, deep, slender, concave bells, with foliated crockets at the angles. The inner order is perfectly plain and continuous throughout. The jambs on the right-hand side still show the deeply cut consecration crosses.

We should next look at the font (Plate IV, No. 2), the bowl of which belongs to the same period as the early work we have been considering.² The border at the upper

¹ Its deflection from the straight line, observable on plan, may have had something to do with the peculiarly bad character of foundation the hill afforded at the south-west angle of the church; or it may have been merely accidental,

and belong to the lengthening of the nave when the extra bay was added westward. The windows in this wall are evidently later work.

² It was found buried in a field belonging to Berne Farm, within a mile

edge is the sunk-star design, common in both early and late Norman work; the lower edge has the very common Norman cable moulding, and the intervening space is filled with an arcade of interlacing, semi-circular, arches; there is no attempt at undercutting in any of this carving.

The church seems to have been still in the hands of the Norman builders when the westward lengthening was carried out, though probably their northern nave arcade was in progress before that was begun. The evidence for the existence of this arcade lies in the fact that the original north aisle, only superseded by the present one in 1849, is reported to have been extremely narrow,¹ which indicates Norman planning, and other evidence is found in the measurements of the existing northern arcade, which will be dealt with later. There seems reason to think that, to the east, even the south arcade was not finished at this time, as its easternmost arch (Plate III, No. 2) strikes one as a sort of link, chronologically, between the earlier Romanesque work and the fully developed early English Gothic of the later building, the inner order of the arch retaining the broad, plain chamfer of the former, while the outer order is well moulded in a later style, and the hood-mould differs from that above the earliest arches in having a fillet on its face. Another hood-mould is given to this arch on the south face (Plate II, No. 3), which has a rather elaborately carved little foliated termination at its western point. It is possible that the curiously adapted mouldings noticeable in this arch² have been the result of the later builders having found it incomplete, with its inner order only finished, and the outer order merely started by two courses, whereupon they continued and completed it in their more advanced style. It is, however, also quite possible that this arch had to be more or less rebuilt at a comparatively late period, in consequence of the fall or removal of a central tower (see page 130), and that therefore the awkward adaptation of

from the church, and placed in its present position, on a new Devonshire marble pedestal and stone base, by Sir Wm. Palmer, vicar, in 1849. That it originally belonged to Whitechurch is pretty clear from the fact that, at the time when such fonts were made, the other churches now in the neighbour-

hood, as Charmouth, etc., were not in existence. Whitechurch was the mother church for an enormous district.

¹ Only 4 or 5 feet, I was told by an old resident who remembered it.

² "The Norman work has been notched out to permit of the insertion of the outer rings." Mr. Druitt's paper (*supra*).

its mouldings, and their difference from those of the rest of the south arcade, is entirely owing to such a rebuilding.

By the records it is shown that

“the Norman convent held the rectory for more than a century till, in the time of Richard I., or John, it was surrendered to the bishop and chapter of Old Sarum, between 1193 and 1216.”¹

The reason of this surrender is not given in any records, but it is open to conjecture that the Wandrille authorities were justly dissatisfied with the state of the building, in which dangerous settlement (if not actual collapse) was already taking place; and that this inevitable result of the want of conscientious foundations so discouraged them as to lead to their abandoning the building, and relinquishing the property.

PART II.

THE THIRTEENTH CENTURY CHURCH, AND SHRINE.

The church of Old Sarum, on receiving from the Norman abbey (*c.* 1200) the property of Whitechurch with its revenues and unfinished building, seems shortly after to have given the advowson to Sir Robert Mandivel, a resident knight, apparently on condition that he should complete the church¹; and there is seen a very signal difference in the style of the portion built after this change of owners.

As in all transitions there are found very great differences in the work of contemporary craftsmen, one locality being far ahead of another in style, so, here, it is not at all necessary to provide in imagination any considerable space of time between the work of one set of builders and that of the next, to account for the immense advance in style. It simply means that the old workmen had gone on in their traditional style, while the new workmen came from parts in which the characteristics of early Gothic architecture were already well developed, and brought with them drawings, or rather the templates, of the mouldings, etc., that had, before 1200, come into vogue. It seems probable that the new builders began their work

¹ Mr. Druitt's article, *Salisbury Diocesan Gazette*, Sept., 1900.

at Whitechurch with the east end of the chancel (Plate V, No. 1), which shows, in its external keel-shaped angle-shafts, indications of the transition being still incomplete.¹

The next two illustrations (Plate V, Nos. 2 and 3) show the exterior and interior of the single northern window of the chancel, and in Plate IV, No. 4, is seen one of the two southern ones;² and beneath it the priest's doorway, built up during Sir Wm. Palmer's alterations of 1848-9.³

The inclination of the chancel to the south is very marked,⁴ especially as seen when looking down on the roof lines from the tower. Thence also is well seen the Sanctus bell-cote placed over the eastern gable of the nave, and the chimney-like aperture down which the bell-rope passed into the interior of the church. (Plate V, No. 4.)

The chancel has no external strings, nor any original one internally. It seems as if great frugality in decoration had been exercised on this part of the church, for although the chancel is very large, it contains little, east of the chancel arch, of the richness which characterizes the nave and transepts.

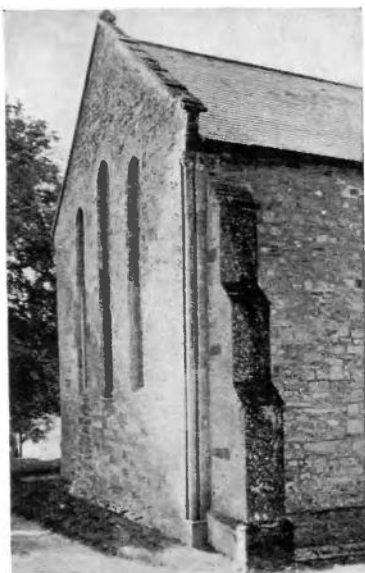
A noteworthy peculiarity in this church, as it now stands, is the absence of a crossing-tower, so usual a feature in cruciform churches. In all probability the design for the extended church of this period included such a tower (as well as the north and south transepts), though it is not certain that it was ever erected. The size of the present western piers of the crossing is so moderate that they would be quite inadequate for the support of a tower, but, as they have obviously been *cut back* into their present very peculiar and irregular shapes, it seems quite probable that originally they were of a size and shape corresponding to those of the chancel-arch, forming with these the four supports for a crossing-tower. However, it should be noted, on the other hand, that, had these two western tower-piers originally matched those to the east,

¹ They occur in just the same position in the earliest parts of Pershore abbey, classed by Mr. F. Bond as West-of-England Gothic

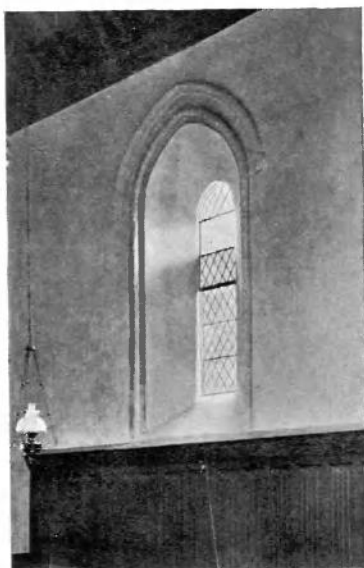
² The eastern wall and windows were greatly rebuilt in 1848-9.

³ In order, as I was told by an old resident who remembered the occasion, to prevent the common use that was made of it by lay persons entering the church from that quarter.

⁴ See plan, Plate I.



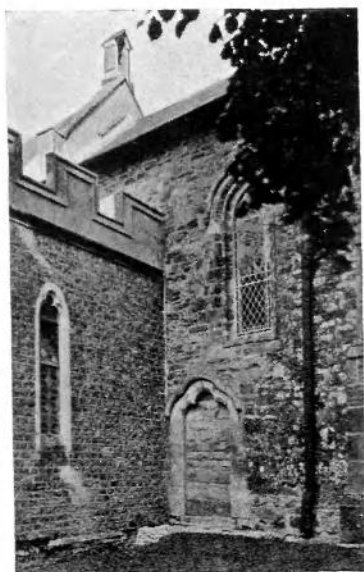
NO. 1.—EAST END.



NO. 2.—INTERIOR OF N.
WINDOW, CHANCEL.



NO. 3.—N. CHANCEL WINDOW AND
WINDOWS OF N. TRANSEPT.



NO. 4.—S. SIDE OF CHANCEL AND
SANCTUS BELL-COTE.

they must have occupied 4 feet 6 inches floor-space, from west to east, starting on the west from that point of the nave-arcade at which the string-course now terminates abruptly (for this string-course shows that the tower could not have started further west than this), and therefore that their reduction to their present dimensions would have involved an enormous amount of cutting back. And, placing the imaginary western crossing-piers where they must have stood to carry a central tower, we find that the space left for the tower would have been very oblong (about 13 feet by 9 feet), but this is not unparalleled, as seen at Devizes, Bath abbey, Dorchester abbey¹ and Great Malvern priory.²

The north pier-arcade (Plate VIII, No. 3) was doubtless an early part of the new builder's task; and here they had not an entirely free hand, for it seems probable that this was a rebuilding where an early Romanesque arcade had previously stood and fallen, or threatened to do so. This may be argued from the fact that the new builders suited the length of their shafts to pre-existing sinking of the ground towards the west, such as might have been caused by the weight of an arcade built without foundations. There is a graduated increase in the length of the *shafts* of 4 inches in three bays, proceeding westwards, and considerably more in the fourth bay, evidently intentionally arranged to meet an already-existing settlement, for the bases of these piers are uniform in depth (1 foot 9 inches).³ The ground here is fairly level and does not slope to the westward as on the south side. But apart from any

¹ The latter, like Whitechurch, has no crossing-tower now, but its supports remain.

² There are, it should be observed, many other instances of cruciform parish churches without central towers, *e.g.*, that at Clee, near Grimsby, which had none till recently, having had a western tower of early date; St. Michael's, Penkivel; Shevock, Tywardreath, St. Columb Major, etc., in Cornwall (see paper by G. E. Street in *Transactions Exeter Diocesan Architectural Soc.*, Vol. iv, pt. i), all of which were planned with transepts and no crossing-tower; and Westdown, and Braunton in Devon; besides these, St. Mary's, Redcliff, and Terrington, St. Clement's,

in both of which the central tower was definitely planned but never erected.

³ Thus we find in the easternmost pier of this arcade all four shafts measure 4 feet 10 inches from base to necking; in the next pier, the east, north, and south shafts measure 4 feet 11½ inches, while the west shaft is increased to 5 feet. In the next westward pier, the east, north and south shafts are 5 feet 1½ inches, and the west one full 5 feet 2 inches. The single shaft of what was originally the western respond of this arcade is 5 feet 11½ inches in height, but the sudden 9½ inches increase here is partly due to its base being of less depth than the others.

such considerations the new builders were free to design their work independently of that of their predecessors, and this they proceeded to do by first spacing their north arcade quite differently from that on the south, so that it comprises five bays instead of four.

It is, however, in the mouldings and carvings that the fresh ideas and handiwork are most manifest; and here an interesting point arises. When we look at the wonderful series of capitals that these new workmen executed in this arcade, and further east, we naturally ask whence did they bring this class of work in which their hands were already well skilled? These capitals show the strongest relationship to the work so highly developed in Wells, St. Davids, Dore abbey, Llandaff, St. Mary's, Shrewsbury, Llanidloes, and other churches of the West of England, which is classed as a distinct Western school of carving, or rather, as one distinctive feature in a Western school of architecture, by modern authors who have had the opportunity of comparing specimens all over the country.¹ Of this Western school of sculpture, to which most of the northern capitals in Whitechurch belong, this church is, I believe, the most Eastern distinct example in the country; but the connection of this parish with Wells² suggests the possibility of a direct architectural influence thence, especially when we compare the form and mouldings of the pier arcade arches with those of the nave of Wells,³ and observe how remarkably similar they are. (See Plate VIII, No. 3.)

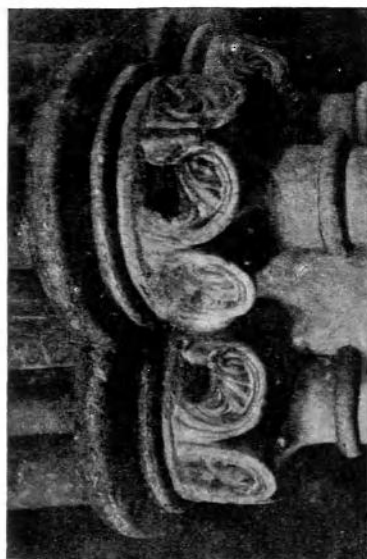
We will now look at these northern arcade capitals in detail to note their special characteristics, beginning with that of the respond on the east face of the rectangular pier, which had originally been the terminal west wall of the church. They all measure the same in depth and projection of abacus, the mouldings of which are the same in all until the chancel arch is reached. Figs. 1 and 2 show the profiles of some of the capitals. In the two first capitals (Plate VI, Nos. 1 and 2) there is less of the distinguishing western character than in others; the foliage designs are very early, quite Romanesque, being a

¹ See Mr. F. Bond's *Gothic Architecture in England*, where the West-of-England capitals are illustrated at pages 412, and 422-424. Also in Mr. E.

Prior's *Gothic Art in England*.

² See p. 121 and p. 144.

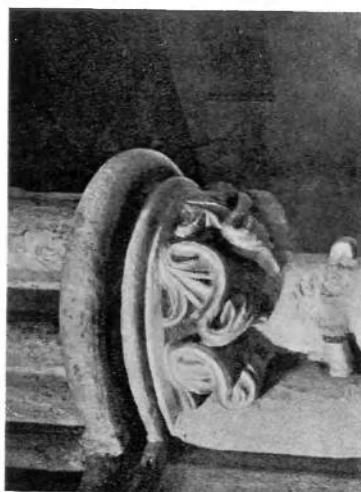
³ The nave of Wells was finished just about this time.



NO. 2.



NO. 4.



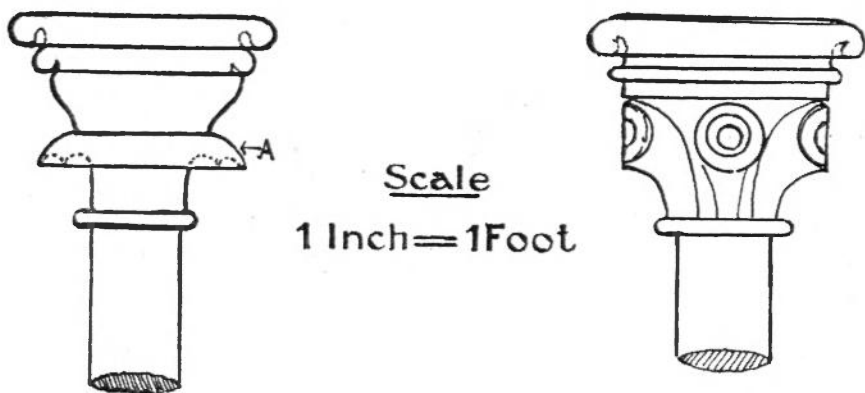
NO. 1.



NO. 3.

CAPITALS IN NORTH PIER-ARCADE; NAVE.

rather free rendering of the tri-lobed leaf-scroll which was in favour before the truly Gothic type of foliage had developed; it is usually carved with a uniform projection and more or less flat face, on one plane, and seems to be derived from the leaf-scroll of the classic Corinthian capital. It is not at all confined to one district, and good examples of its use may be seen in New Shoreham, Sussex (1175), and Tilney All Saints, Rutland (1150).¹ In these Whitechurch examples there are no distinct stalks. But when we come to the third pier (Plate VI, Nos. 3 and 4), we have a different class of design, or designs, for there are three varieties used in this cluster. This pier is intentionally richer than any others of the arcade, as



FIGS. 1 AND 2.—PROFILES OF CAPITALS IN N. PIER ARCADE; NAVE.

also the arch, of which it carries one foot, without any apparent reason for such distinction; but very probably the shrine of St. Candida, now placed in the north transept, was originally lodged beneath this arch, opposite the south entrance; and it was not until the pilgrimages to this sacred spot had brought in considerable funds that the north transept with its rich decorations was prepared as its final resting-place. The capital of the western shaft of this pier (Plate VI, No. 3) has its foliage wind blown, and not only the leaves themselves turn sideways and have their tips curled over backwards as if by a gust

¹ For illustrations see Mr. Bond's 430; as also the classic prototype, *Gothic Architecture*, at pp. 429 and p. 425.

of wind, but the stems also are not vertical, but rise from nearly half-way above the necking with a graceful sweep from the opposite direction. This running slant of the stems is not common in early work, but it appears again in this church in the north transept, and seems to foreshadow the naturalistic arrangement of later days, when the stems or branches took free and irregular directions, and were quite independent of the necking.¹ The south and east capitals of this same pier are of a design seen in various stages of development in several early and contemporary churches; we shall see a stiffer variant of it in this church, in the south-west capital of the south pier of the chancel-arch (Plate X, No. 2), although there adapted to a longer and more slender bell.² Apparently all take their idea from the classic leaf-scroll before referred to, but its use in the elongated form seen in Whitechurch and in St. Nicholas, Gloucester, is a Western characteristic, and a step towards the distinctively Gothic stiff-leaf foliage, a stage further advanced than that shown in the two first capitals. It may be observed that throughout Whitechurch the stalks are very flat, more like bands than stems; this is also the case in much early West-Country carving.

The fourth capital of this pier is distinctly a "freak." Its outline is barely visible in the illustration, but the measured profile of it (Fig. 1) shows its peculiarities, the portion between the kind of moulded shelf (*a*) and the abacus being left uncarved. Probably it was originally roughly shaped and put up to be carved *in situ*, and then, some breakage taking place which interfered with any foliage design being executed upon it, it was cut to its present shape.

In the capitals of the next pier (Plate VII, No. 1), we have a most interesting illustration of how one form develops from another in the process of practical work. In the first place, the design of the capital of the western shaft (on the left in Plate VII, No. 1), which we may call a decidedly *floral* design, originated probably from the old Romanesque coniferous capital, the cone, originally

¹ Cf. Southwell Chapterhouse.

² Another, later, specimen is in S. Nicholas, Gloucester (1229); and in the early work of Oxford Cathedral

transept (illustrated in Mr. Bond's *Gothic Architecture*, p. 423), we find beneath a still square abacus, a design obviously suggested by the same motif.



NO. 1.

CAPITALS IN NORTH PIER ARCADE; NAVE.



NO. 2.



NO. 3.

CORBEL SHAFTS TO NORTH AISLE ARCH.



NO. 4.

convex in that style, having here had its lower part incurved, like the bell of a trumpet-shaped flower, and its upper edge cut off flat and then hollowed out till it formed this distinctly floral ornament, much resembling the large bindweed.¹ And then, passing on to the leaf design of the other three companion capitals, any draughtsman will easily realise how these large, rather crude, blossoms (which do not seem to have pleased their designers, as they are never repeated) were transformed into the far more graceful and complex double tier of leaves we see on the capitals north, south, and east of this pier.

The next capital (Plate VII, No. 2), that of the single shaft of the crossing-pier, is one of those in which a resemblance to some capitals in the arcading of St. Hugh's work in Lincoln is noticeable,² although the workmanship is much rougher; and here we also have a peculiarity found in the West Country of the omission of the necking,³ which was probably another experiment of this school, and not widely adopted, even by them, on account of its unsatisfactory effect. We find another instance of it here in the next capital (Plate VII, No. 3), that of the corbelled shaft of the arch leading from the north aisle into the transept. This arch is modern, but evidently this original shaft was preserved and built in again, its undercutting and work generally being very good and characteristic of the period.⁴

The companion corbel shaft (Plate VII, No. 4) facing it, is a modern would-be variation of the same type; the scrolls are cut as if by machinery, and the little terminal foliage-group is almost devoid of undercutting or any fine work. It serves as an instructive contrast between thirteenth century work and that of mid-nineteenth century.

With these corbel-shafts ends the earliest series of Gothic capitals in the church, though those of the north transept and the chancel arch are only as much later as is implied in the fact that the transepts and chancel-arch were next built, *i.e.*, about 1220, and that by that time

¹ See examples of a somewhat similar development in Wells and St. Davids, given at p. 412 of Mr. Bond's *Gothic Architecture in England*.

² The Lincoln examples referred to are illustrated in Mr. Bond's *Gothic*

Architecture, pp. 422 and 423.

³ *Ibid.* p. 434.

⁴ Its design shows an interesting combination of the tri-lobed leaf-scroll motif, with the developed cone form seen in west capital of pier 9 on plan.

the designs of the carving had naturally developed into a more free and distinctively Gothic style.

It is unnecessary to comment on each one separately; we have already noticed the unusual running slant of the stems in the next capital (Plate VIII, No. 1), the foliage of which is supposed to represent that of the water-aven, or, as others like to imagine, water-lilies, in allusion to St. Candida,¹ as these capitals crown the shafts on the west of the shrine of this saint; those on the east of the shrine are of a more conventional type (Plate VIII, No. 2). Originally they bore one arch of a wall-arcade, which must have fallen and never been replaced, though the two arches of it that fill the eastern wall are still perfect. (Plate IX, No. 4.)

The next three illustrations, Plate IX, Nos. 1, 2 and 3, are the capitals of this eastern wall-arcade; the work on them shows a great advance in skill, the undercutting is deep and good, and the foliage free and vigorous, especially in No. 2, which is that of the central cluster of shafts in the arcade.

In these and the four figures of Plate X we see the Western type very definitely represented. Their designs are very closely related to those in the retrochoir of Dore abbey church, with this difference, however, that the bell and stalks in the Whitechurch examples are of normal proportions, while in Dore abbey church they are abnormally long.²

The capitals of the chancel arch (Plate X) change their designs towards the east; in the southern group the change takes place actually in the middle of the capital carrying the inner order of the arch.³ It should also be noticed that here the upper member of the abacus is enriched with a fillet, this being the only part of the church in which this additional refinement appears. The neckings, too, are of an entirely different section to those of all the other shafts, and they are here continued round the intermediate shafts of the pier, which have no capitals, and this only occurs besides on the groups of shafts either

¹ Mr. Druitt's paper (1898) *supra*.

² This great length of bell and stalk is also seen in Wells, nave and transept, and Llandaff, nave. Illustrated in Mr.

Bond's *Gothic Architecture*, p. 424.

³ The right-hand capital in Plate X, No. 1 is the same as the left hand capital in Plate X, No. 2.



NO. 1.



NO. 2.

CAPITALS ON EITHER SIDE OF SHRINE.



NO. 3.—INTERIOR, NORTH SIDE, LOOKING EAST.



NO. 1.

CAPITALS OF EAST WALL ARCADE; N. TRANSEPT.



NO. 2.



NO. 3.—CAPITAL IN E. WALL ARCADE;
N. TRANSEPT.



NO. 4.—S. BAY OF E. WALL ARCADE;
N. TRANSEPT.



NO. 1.—S. PIER, EASTERN FACE.



NO. 3.—N. PIER, EASTERN FACE.



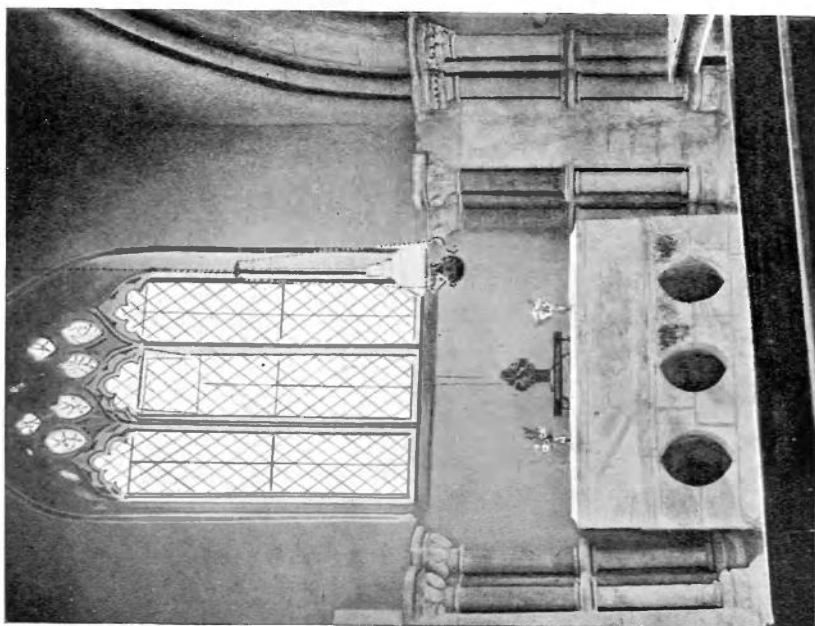
NO. 2.—S. PIER, WESTERN FACE.



NO. 4.—N. PIER, WESTERN FACE.



NO. 2.
INTERIOR AND EXTERIOR VIEWS OF THE SHRINE OF ST. CANDIDA; N. TRANSEPT.



NO. 1.

side of the shrine, showing that it was considered an extra adornment.

The shafts of these chancel-arch piers, as of all those of the north nave-arcade, are attached to their central columns, but in the north transept the shafts are well detached, standing free by a full inch and a quarter; and there alone they are also banded (Plate IX, No. 4) with rather heavy, deep, and much-projecting bands.

And now we should turn to the object of all this additional richness and prodigality of decoration in the north transept, namely, the honouring of the burial-place of the relics of a saint and martyr, the blessed St. Wite, or Candida. Little of certainty is really known of her personality; she is not mentioned even in the great *Acta Sanctorum*; but out of six saints of the name of Candida enumerated in the Roman Martyrology of Gregory XIII. some authorities have felt justified in selecting the one who was a virgin martyr as the saint here honoured. It is true that it was in Carthage that this St. Candida was scourged to death, under Maximian, and a good deal of imagination is required to account for the appearance here in Dorsetshire of her remains; but stranger things than that have happened to saints.¹

At the same time, other authorities find many reasons for believing that the relics here enshrined are those of a local, or at least a "home-grown," St. Candida.

What is, however, now beyond conjecture, and was revealed during Mr. Druitt's vicariate, is, that the actual remains of a small body (presumably a woman's) are still resting in the little leaden casket which is enclosed in the upper part of the stone-work of this curious monument,

¹ The transportation of relics from the East, however, at this period, was not uncommon. In Mr. J. Park Harrison's paper on "The Influence of Eastern Art on Western Architecture in the first half of the eleventh century" (*Archaeological Journal*, lvi. 1899), he tells us that "The chronicles of Fontenelle (St. Wandrille's abbey), and Verdun monastery when recording this intercourse" (i.e. the frequent visits of bishops and abbots from the Holy Land and Syria to the Court of Duke Richard II. of Normandy 1004) "make special mention of Simeon, abbot of St.

Catherine's on Mount Sinai, who stayed two years at Rouen, and superintended the erection of a church dedicated to St. Catherine on a hill in the suburbs of that town, in which he deposited the relics of the saint which he had brought with him from the East. It is quite open to conjecture, therefore, that the relics of St. Candida may have been similarly brought over and deposited in some Norman abbey, if not Fontenelle itself, whence the St. Wandrille monks procured them for the glorification of their Dorsetshire property.

and that on this leaden casket are inscribed the following words :—

✠ HIC-REQUESCT-RLIQUE-SCE-WITE

now copied on to a piece of oak and placed above the tomb.¹ The next two illustrations (Plate XI, Nos. 1 and 2) show the shrine as it now appears internally, and its external projection. It was in April, 1900, that "owing to a settlement in the foundations of the transept, the shrine became so dislocated that, as a condition of repair, it had to be opened. This was done with the greatest care and reverence under the personal superintendence of the Rev. C. Druitt, the vicar at that time."² It is unnecessary here to give a full account of the opening of the shrine and the state of the contents, as this has been done in a paper by Mr. Druitt.³ Suffice it to say, that Mr. W. H. St. John Hope classifies it as a "shrine of the twelfth and thirteenth century type, such as the tomb of St. Osmund at Sarum" (recently identified by him), "the shrine of St. Edward at Westminster, shown in the well-known Cambridge MS., and the 'Tumba Sci. Thome' at Canterbury." And it was also stated by the late Mr. Mickleton on the same occasion, that the only other shrine or reliquary remaining *in situ* in England is that of St. Edward at Westminster.

The oval openings in the pedestal beneath the coffin were, as in those of St. Davids and St. Albans, for the insertion of diseased limbs for cure, or handkerchiefs or other small articles to be carried thence, bearing with them healing virtue from the relics of the saint. Neither coffin nor pedestal now bears any external inscription, but it is not very long since the remains of one was still visible

¹ See Mr. Druitt's account in the *Salisbury Diocesan Gazette*, September, 1900; also pamphlet, *Points of Interest which a Visitor should Observe*, by the Rev. W. H. Stent, supplied in the church.

² This was not the first opening, for Hutchins (i. 331, ed. 1774) mentions the shrine as "a very ancient tomb without inscription; in it a leaden box full of bones." And there is also a tradition in the parish, among the family of masons living there, that one of them (now dead) when working at the north wall of the church for Sir Wm. Palmer,

vicar, in 1848, came upon "a box of bones," but was afraid of being found out and blamed for having moved it. This would account for what Mrs. Druitt (an eye-witness of the opening in 1900) told me as to the tipped-up position of the reliquary in the coffin. She said, "It seemed to have been thrust in hastily from the outside of the church."

³ *Salisbury Diocesan Gazette*, September, 1900, and also on record in the *Proc. Soc. of Antiq.*, May, 1900.

on the front. In 1849, when the church was re-opened, after restoration, a contemporary account mentions the monument as a "raised tomb of great antiquity, retaining traces of fresco paintings"; and in the 1863 edition of Hutchins, in speaking of the tomb, it is recorded that

"on the front are some remains of painting, c. 1400, on the west a shield bearing a cross fleury and surrounded by a wreath is depicted and a similar cross was discovered on the opposite side. Between the two is a remnant of a scroll which bore two lines of Latin inscription; the only words that can be distinguished are:—

"Candida"
 "Candidiorque."

As in the original 1774 edition of Hutchins, it is specially mentioned as being "without inscription," either this painting was more modern than that date, or else the first edition of Hutchins was inaccurate. By the time of Mr. Druitt's incumbency (1897) this inscription had entirely disappeared.

That the "Scte Wite" of the reliquary inscription, and the "Candida" of the later, and vanished, external one, are the same person, is proved by the use of both these names for the church indifferently, in wills from 1220 to 1531.¹

That the north transept was specially rich in style from the time of its building (c. 1220) seems to point to the fact that its consecration as the burial place and chapel of St. Wite was a part of its original scheme. The wall-arcading is a feature not repeated in any other part of the church, and doubtless in each of the two bays of the eastern wall an altar was placed, though the plaster now covering the walls internally, forbids any indications of them being visible. By tapping the walls, sundry hollows are found in positions suggestive of piscinas.

Returning to the chronological tour of the interior, from which the detailed examination of the capitals in complete sequence has allured us, we must first look at the piers and arches of the north nave-arcade again. The plans

¹ The origin and date of the other dedication of the church, Holy Cross, is not known; but in the will of Roger Beris (or Beaufiz, or Bovis), 13th vicar, A.D. 1452, he leaves £3 6s. 8d. and his body

to be buried "in ecclesia *Ste. Crucis*, de Whitechurch." In the opinion of some, however, the description refers only to the cruciform plan of the building.

and bases¹ of the piers are shown in Fig. 3, the arches they bear are seen on Plate VIII, No. 3, and although these arches (except the westernmost, already described) are all of similar shape and proportions, yet even in them the love of variety characterising the church was allowed scope. They are rather acutely pointed, of two orders, and their bold and well-contrasted mouldings are devoid of fillets, but those of the central bay (Plate XII, No. 1) are enriched with an uncommon use of the chevron, another "freak" in the work of this church, or, probably, an

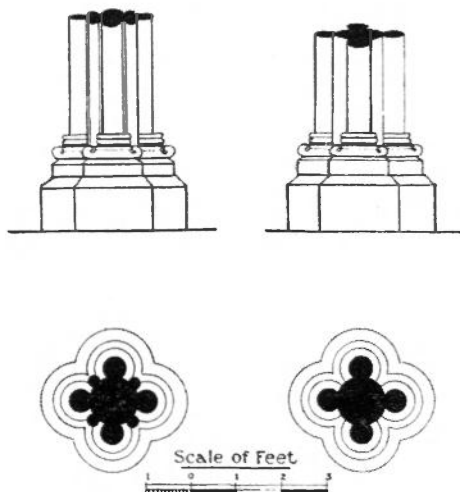


FIG. 3.—PIERS OF N. NAVE ARCADE.

experiment tried here by these free-handed members of the Western school of carving, and not repeated elsewhere,² as being of rather doubtful artistic effect.

It is, however, an interesting link between the Norman and Early English mouldings, and gives us a peep behind the scenes into the experimental work that must occasionally have been carried on in the course of the evolution of one style from another. The easternmost arch of the arcade (Plate XII, No. 2), with the wall above it, is very irregular in outline, having a decided list to the eastward,

¹ These bases have been sawn flat on their south faces, to allow, apparently, of fitting the pews.

² I believe, however, something similar

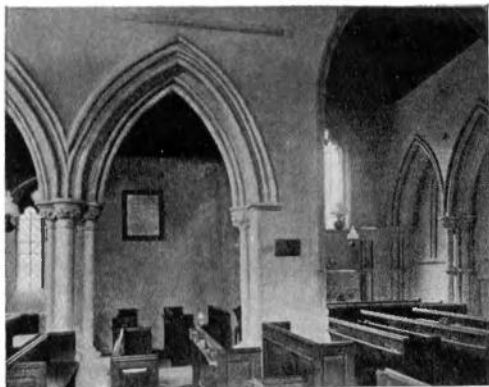
does appear in Wimborne Minster; and a more distant instance of it is found at Hargreave, Northamptonshire (1200), illustrated in Parker's *Glossary*, 120.



NO. 1.—N. ARCADE ; CENTRAL BAY.



NO. 3.—S. TRANSEPT ; EXTERIOR.



NO. 2.—N. ARCADE ; EASTERN BAY.



NO. 4.—S. TRANSEPT; INTERIOR.

and also bowing slightly forward. This may be the result of the fall or removal of a central tower, or it may be due merely to the two subsequent alterations that took place at that point, first, early in the fifteenth century, the heightening and rebuilding of the adjoining transept arch; and second, in 1848, the widening and rebuilding of the north aisle, when the corbelled arch across its eastern end was entirely new. The abrupt termination of the string below the clerestory on both this and the opposite nave-wall is doubtless also owing to one of the above alternatives.

In the north transept (1220), the chief details of which have already been described in connection with the shrine, there remains to note of this period two of the windows, which are of interest.

The single lancet in the western wall is without moulding or ornament inside and out; the plan and elevation in Fig. 4 show its tremendous splay, and it is noteworthy that this window has the glass now set against a rebate in the jamb, only two inches from the outer face of the wall; and this points to the probability of its having originally been unglazed, and closed only with a wooden shutter, as was common at that period.

The other remaining lancet (Fig. 5) is in the eastern wall, originally above one of the altars, and is therefore a more careful piece of work, having roll-mouldings all round it both inside and out, and a string beneath it. The second early lancet, in the south bay of this east wall, and also those which probably existed originally in the north wall, have given place to larger windows of later date. Externally, the north transept retains the corbelled eaves-course which has elsewhere disappeared; most of the corbels now are plain restorations, but two ancient ones remain on the western side.

The south transept is of nearly the same period as the north, but without its distinctive richness. Its chief decorative features now are the two beautifully proportioned, single-light, lancet windows on the western side (Plate XII, No. 3). These are much splayed, and their interior roll-moulding rises from banded shafts resting on square plinths on the sill. A filleted hood-mould runs over them without break, but following their head lines.

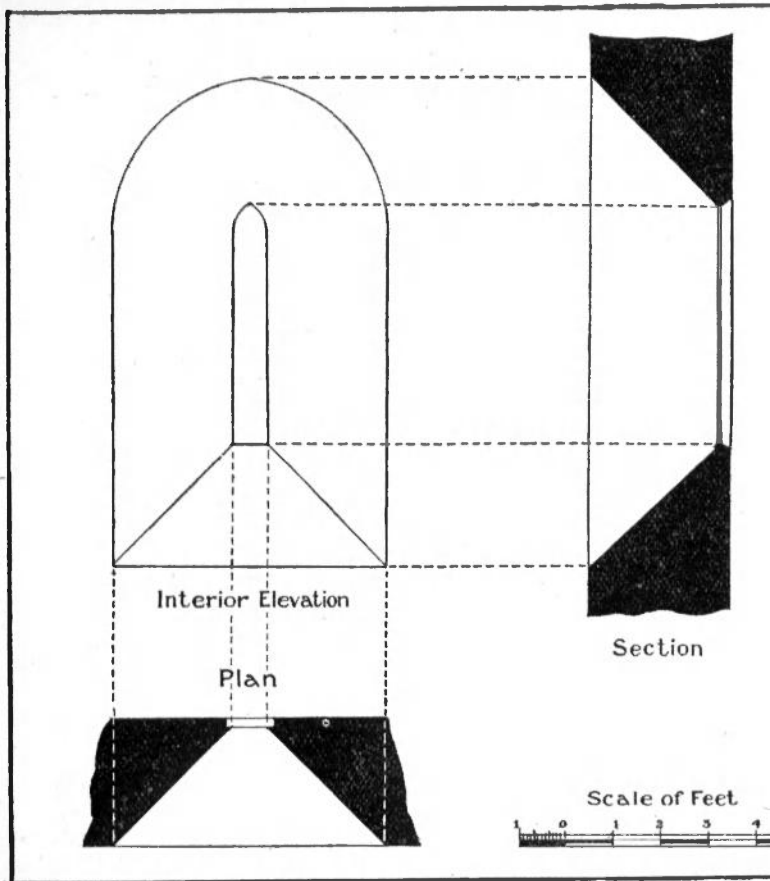


FIG. 4.—LANCET IN WESTERN WALL.

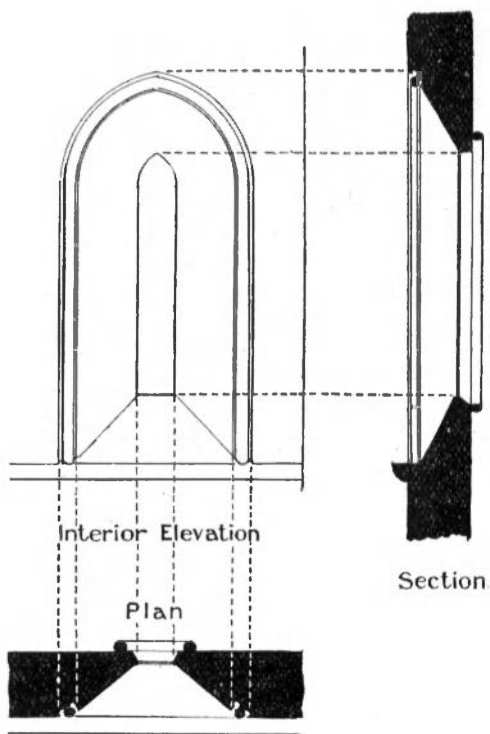


FIG. 5.—LANCET IN EASTERN WALL.

Externally they also have a bold roll-moulding running continuously round their outer faces, but not shafted; and the unbroken hood-mould is repeated here also. A characteristic string runs immediately beneath these windows internally (Plate XII, No. 4), and a similar one rises from it round the handsome well-moulded arch of two orders with which the south nave aisle opens into the transept: on the eastern wall this string starts at a higher level to clear the top of the vestry doorway.

The probable former existence of eastern windows and altars in this transept cannot now be confirmed, as the wall is plastered internally, and the organ occupies the chief part of it; but a small early doorway leads from it into the vestry now, though originally it was probably an entrance from without; for although the vestry stands on the site of an old chantry chapel, these were not usually founded so early as the date of this transept and doorway in question.¹

The chancel-arch, belonging to this period, is of rather unusual proportions, the piers being very short relatively to the height and breadth of the arch from the springing.²

It is of three orders, the inner being in accordance with those of the arcade in the north transept, merely deeply chamfered, while the outer has bold roll-mouldings, adorned with fillets on the eastern side, but without them on the western.

PART III.

ADDITIONS AND ALTERATIONS SINCE THE THIRTEENTH CENTURY.

Having now noted the detail of all the existing parts of the church which belong to its early complete form, it remains to consider those portions in which the work of succeeding generations is seen.

¹ One at Lincoln (1235) is the earliest known, and very few are as early as that. See Mr. Bond's *Gothic Architecture*, p. 205.

² Height of piers from floor to top of

abacus, 8 feet 3 inches. The arch they carry is in width at spring 12 feet 10 inches, and in height, from spring, about 11 feet 6 inches or 12 feet.

We find that shortly after the completion of the church

"Sir Robert Mandivel gave the advowson, in 1224, to Bishop Jocelyn of Wells; and sixteen years later, on Xmas Day, 1240, a fresh arrangement was made, by which the great tithes were to be divided between the canons of the new church at Salisbury and the canons of Wells, but the patronage of the vicarage which was thus ordained, was to remain with the bishop of Wells. It is to this appropriation of the great tithes to the canons of Wells and Salisbury, that the place owes its distinguishing name of *Whitechurch canonicorum*."¹

There is no evidence of any work having been required in the church after this, for a hundred years; but before 1350 evidently repairs became necessary in the north transept, when the upper part of the north wall either actually fell, or threatened to do so, carrying with it the arcade arch over the shrine (Plate XI, No. 1), the columns bearing it having also narrowly escaped destruction, to judge from the amount of spread which has taken place in those on the eastern side of the shrine. Either enthusiasm or funds for the church had shrunk at this time to a very limiting extent, for the arch was not replaced, and the three-light window inserted in the renewed north wall is meagre as regards mouldings, though the tracery is of characteristic transitional, curvilinear design. This north wall of the transept is now considerably out of the perpendicular. (Plate XV, No. 1.) Also, in the same period, probably during the same repairs, the southern lancet window in the east wall of this same transept was replaced by a two-light one, of an early and common type of geometric design.³ The relieving arch over the adjoining lancet, visible externally in Plate V, No. 3, may have been inserted also at this time to assist in preserving that part of the transept from further disruption.

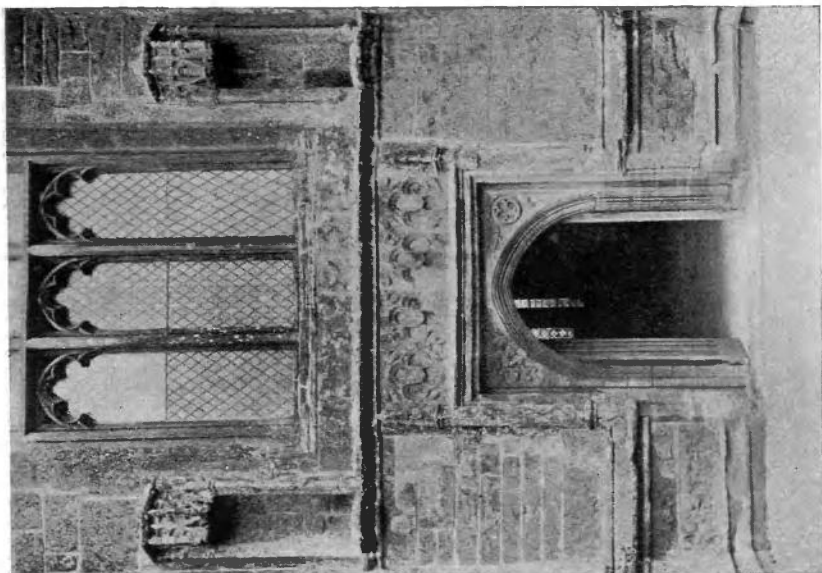
Internally, the enlargement and alteration of the southern window obliged the string-course to be lowered in the south bay, but it regains its original level when once past this later window. These repairs and alterations represent

¹ See Mr. C. Druitt's paper (1898) *supra*.

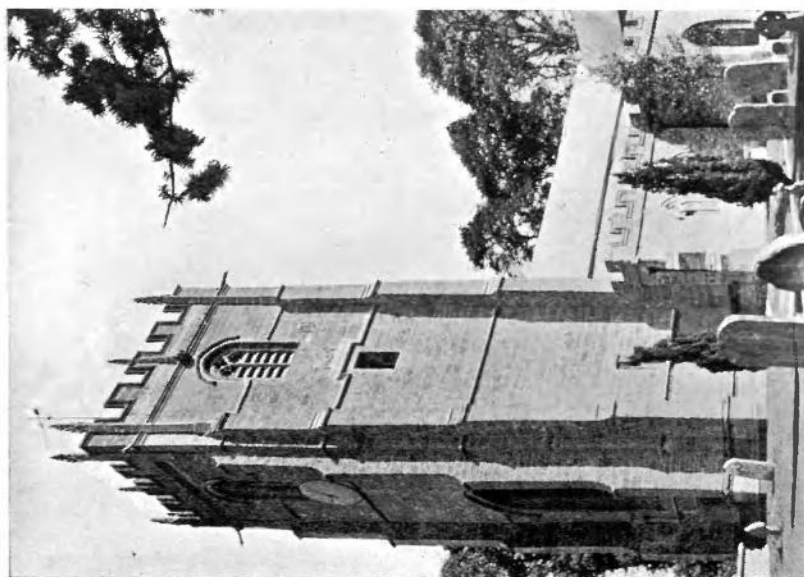
² The southern arch of this wall-arcade on the east wall of the transept was evidently in danger of sharing the same fate, as a rupture in both the inner and outer orders of it near the top is

now very observable. (See Plate IX, No. 4.)

³ See p. 31. *Cf.* North Creak, Chesham Bois, Bucks, north chancel window. St. Albans, south nave-aisle windows (c. 1340). North windows of Weaver's Chapel. Temple Church, Bristol.



NO. 2,—WEST DOORWAY.



NO. 1.—TOWER; FROM THE SOUTH-WEST.

all the work now to be seen in the church of the fourteenth century ; but it is most probable that it was within that period that the chantry, adjoining the south side of the chancel and east of the south transept, was built. This may be inferred from a built-up doorway (now a cupboard in the vestry) which opened from it into the chancel, and which seems to belong to the fourteenth century.¹

The entrance of the fifteenth century, as in many other instances, brought with it fresh requirements and ideas. Whether or no a crossing-tower had formed part of the church before this, and had become unsafe or actually fallen, it was evidently considered desirable now to add a western one, after the fashion of the day, and the present fine specimen (Plate XIII, No. 1) is the work of the very first years of the fifteenth century.²

It is 75 feet high, inclusive of the embattled parapet, which is 5 feet in depth ; and including its buttresses, it covers 32 feet square. Plate XIII, No. 2, gives a view of its handsome west doorway with the fine base-course. The large transomed west window as it now stands is not the original one.

The curious carved stones embodied in the tower have given rise to much conjecture, and are commonly believed to have belonged to some earlier structure ; but of this there is no conclusive evidence. In many respects they resemble external carved stones, or panels, of ascertained date in other buildings, and might be contemporary with the tower itself, though one inserted in the south aisle wall suggests an earlier date by its subject. The position of some of these stones is seen in Plate XIII, No. 1. That immediately over the small square window has a ship, and axe or pick, carved on it ; the ship is very archaic in form, much resembling those by which the Church was symbolically represented in early Christian times ; but this is not such a proof of antiquity as might be supposed,

¹ In the third edition of Hutchins it is stated, "The continuator of Hutchins adds, 'The family of Floyers had a kind of aisle, or rather square tower adjoining to the south side of the chancel, which was used as their burying place. It was pulled down about sixteen years since, and three large flat stones are laid upon the spot with the name of Floyer upon

them.' " This was probably the same building as the destroyed chantry.

² When, in 1899, it was found necessary to underpin the tower at the south-west angle, it was discovered that though not without very massive foundations their stones had been bedded in clay instead of mortar !

for we find, on the exterior of Lane's Aisle in Cullompton Church (1520), among the many types of ships there carved, one of exactly the same type as this at Whitechurch. The other carved panel on the south face of the tower also bears two figures on it, a long-handled bill or reaping-hook, and an axe, though the latter is rather suggestive (in some lights) of an anchor stem, the lower part having been much fretted away; the long-handled pick occurs again on the north face of the tower. The carved stone placed between two windows of the south aisle (Plate XIV, No. 1) shows a two-handled covered vessel, which is generally believed to represent the Holy Grail; it is of the form commonly in use as a chalice up to the twelfth or thirteenth century.¹

At the same time as the building of the tower, the south porch was added (Plate XIV, No. 2) with its enormous and fearsome angle gargoyles, and its top-heavy battlements. This battlement, suitable enough to the massive tower, was also bestowed upon the south aisle,² which probably had its roof flattened during the same operations, and was strengthened by an angle-buttress. The porch is not vaulted; neither has it ever had a parvise. There is evidence also (as Mr. Druitt points out) of the rebuilding of part of the south transept wall at this period, probably merely to avoid a collapse, to which is due the irregular positions of its angle buttresses. In the western diagonal buttress is incorporated an old sun-dial, not very distinct now. Besides these additions and repairs, the transept arches were also rebuilt and enlarged and decorated with the fashionable panelling, in the same manner as the archway leading from the nave into the tower-chamber. The rood-loft also must have been added about this time, and though it has quite disappeared, yet the blocked-up doorway leading into it above is visible to the south of the chancel arch. The lower doorway and stair are now securely concealed behind much plaster, but would doubt-

¹ This last carving is executed on a block of deep yellow stone (perhaps Ham stone) much in use in Dorset, as in Sherborne, and Wimborne, but it is not the stone of which the main fabric of this church is built, that being of a grey tone. Other blocks of the yellow

stone are found in various portions of the walls, and one conspicuous specimen is seen internally, at the springing of one of the Norman nave-arches, where it is probably a repair.

² See page 127 respecting the wall of this aisle.



NO. 1.—S. AISLE, NAVE, WITH SCULPTURED STONE.



NO. 2.—SOUTH PORCH.

less be found within the wall between the south pier of the chancel-arch and the closed-up doorway in the vestry.

The main central roof of the nave has not been lowered from its original pitch, but that of the chancel seems to have been so, very slightly, judging by the weatherings to be seen on the eastern gable of the nave. Internally the nave, chancel, and transepts have a finely arched barrel or coved oak roof, closely ribbed transversely, but not decorated with any carved wall-plates, corbels, or bosses. It dates from about 1400.¹ The aisles have similarly ribbed lean-to wooden roofs, leaded externally, and of a very flat pitch, in neither case the original ones. Externally the nave roof has followed the rest of the building in its downward course to the west, and its consequent curvature and line of descent are strongly observable on the north side. The transept roofs are on a lower level than those of the nave.

With regard to the windows, excepting those already described in the north and south transepts, and north and south of the chancel, there are none that remain now as they left the hands of the mediaeval builders. Those of the south nave aisle may have been rebuilt during this period, but their present tracery is all modern work; they are rere-arched, with a slight internal drop; and those of the north aisle are of the same design, with the hood-mould omitted. The clerestory windows were only pierced in recent times (1849).

No stained glass of any interest exists in the church.

There is a great paucity of strings about the early work of the church. Internally, that in the nave above the pier-arcade, and those in the north and south transepts, are all that exist; and externally there are none at all remaining of the original building date. In the later period of building and repairing (early fifteenth century) one was inserted along the south aisle to match that of the new porch, when the battlemented parapet was added to it; and this was more or less badly copied, in the modern restoration of 1849, under the south transept south window, and below the plainly coped parapet of the new north aisle.

¹ For a long time it was covered with plaster and whitewash · this was removed in 1848.

Some internal features added from time to time still remain to be noticed: the linen panelling behind the choir stalls, finished with a handsomely carved cornice, and a few old carved bench ends, also on the choir-stalls, not remarkable in any way; also a carved Jacobean oak pulpit of a very ordinary design, which was for long concealed under many coats of yellow paint, until in 1848 these were carefully removed; it has since suffered varnishing, but has now been for some time relieved of this also.

The church plate includes one silver chalice of 1575, a second of 1678, and two old patens, of which one is curiously ornamented and is figured in a book on the church plate of the diocese.¹

The six bells are of various dates, three being of the seventeenth century, and the latest as recent as 1904. One bears the motto

✠	lebs	ois	plaudit	ut me	tam	sepius	audit
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Another (2) Give — Thanks — To — God (1641).

Another (4) Drawe — Neare — To — God (1603).

Another (5) Harke — When — I — Call — Come — to — Corch
— All — Come — To — Sarve — God — Or — Come —
Not — At — All (1669).

The modern bell bears as its motto

“Ring in the Christ that is to be” (1904).²

All brasses have disappeared, but the stone matrices of some are left in the flooring, one at the east end of the south aisle being particularly fine.

Mr. Stent, in his pamphlet, observes that

“One of the most striking features of the interior of the chancel is the highly decorated tomb of Sir John Jeffery of Catherstone, with the recumbent effigy of the knight, and overhead his casque. Close to it also is the smaller and less sumptuous but very effective tomb of John Wadham, also of Catherstone.”²

The famous Admiral, Sir George Sommers, who discovered the Bermudas, was buried here, but there is no tomb or memorial to him now existing.

¹ See *Whitechurch Parish Mag.*, June, 1888.

which a Visitor should Observe, by Rev. W. H. Stent, supplied in the church.

² See pamphlet, *Points of Interest*



NO. 1.—EXTERIOR, VIEW OF EAST END.



NO. 2.—THE SHRINE OF ST. CANDIDA.

SUMMARY OF REPAIRS AND RESTORATIONS SUBSEQUENT
TO THE FIFTEENTH CENTURY.

The numerous repairs, rebuildings and restorations which this church has undergone subsequently to the fifteenth century, to save its life, have been alluded to by the way, but may now be briefly summarised.

1738.—Rebuilding of westernmost arches of nave arcade.

Not improbably the now-vanished wooden galleries were put up at this time, and also the pews for which the bases of the north aisle piers were sawn away flat.

1847-9.—Sir William Palmer, vicar, rebuilt the chancel east wall and inserted the present window, copied from one in Oxfordshire; inserted a string-course in chancel; walled up the two chancel doors before mentioned; inserted the south window of the south transept; renewed nearly all the stone mullions of the windows; enlarged and renewed the tracery of the big west window; gave the church the present range of clerestory windows of geometric design, and pulled down the wall of the very narrow north aisle and replaced it by an aisle of between 9 and 10 feet in width; in rebuilding it he also made a north entrance which exhibits a timid and meaningless ogee point to its arched head. He also threw an internal flying buttress across the south aisle where some weakness was showing itself; and it was he who recovered the ancient font, and had the heavy wooden galleries and the plaster and white-wash from the oak roof removed.¹ Although not always with the best taste possible, he saved the church from impending ruin, for another fifty years at any rate, by the repairs he carried out.

1887-8.—The old lead of the central nave roof was removed and the present slating substituted. New flooring and seating were provided within the church, and the warming apparatus supplied; also the walls were cleaned.

1899.—In this year, bad cracks having appeared in the north transept west wall, and in the tower, and serious

¹ For these particulars I am indebted to Mr. Druitt's paper. Unfortunately, all the financial accounts and records of this restoration were burnt.

movement in the south pier of the chancel-arch, from want of foundations, it was reported by the inspectors that "underpinning with cement concrete down to a solid bottom" was necessary for these portions. Work was begun in December, 1899, and continued until the end of 1901, or later. The same underpinning was found to be necessary for the whole of the chancel walls, the south and west sides of the tower, and the two south-west piers, and was carried out by the firm of Merrick of Glastonbury, under Messrs. Christian Caroe and Purday, in conjunction with Mr. Ponting, the diocesan surveyor.

The settlement of the tower had then gone so far that, in Mr. Ponting's report of July, 1900, it was advised to cease all ringing of the bells. Twenty-six great bonding-stones and two steel girders were also introduced into its fabric. It was during these repairs that the old rood-loft doorway was uncovered, and so left.