

## PART V

### SALISBURY CATHEDRAL ; CHURCHES AND RELIGIOUS BUILDINGS, MONUMENTS AND SCULPTURE

#### I. SALISBURY CATHEDRAL

By SIR ALFRED CLAPHAM,

with notes by F. J. E. RABY, CANON ROBERT QUIRK, and MRS. A. G. ROBERTSON

In his Introduction to the history of Salisbury, printed at the beginning of this volume above, Mr. Frank Stevens has briefly described the circumstances in which Bishop Richard Poore (1217-28) removed his See from Old to New Sarum. Old Sarum Castle, since the death of Bishop Roger in disgrace in 1139, had been held by the king; and the ensuing friction between the king's garrison and the Cathedral clergy and dependents culminated in 1217, when the Canons and other clergy of Bishop Poore, returning from their Rogation Procession, had the gates of the city shut against them by the soldiers. The inconveniences of Old Sarum as a Cathedral site were in any case apparent; and the Bishop immediately set about the removal of the See to what thus became New Sarum, where the foundation stones of Salisbury Cathedral were laid in 1220.

Plate XIII gives the plan of the whole building in its present form. By 1225, the E. end had proceeded sufficiently far for the three eastern altars to be consecrated: the Trinity and All Saints in the Lady Chapel, St. Peter at the end of the N. aisle, and St. Stephen at the end of the S. aisle. The general consecration took place in 1258, under Bishop Giles of Bridport (1259-62), who covered the roof throughout with lead. The building was not finally completed till 1266. About this time also the great campanile, NW. of the Cathedral, was built; it stood until its wanton destruction by Wyatt in 1789. The Chapter House and Cloister were begun under Bishop Walter de la Wyle (1263-71), and took perhaps ten years to build. The heightening of the tower and the addition of the spire are not closely dated, but may be assigned to the end of the thirteenth and beginning of the fourteenth century. The only later alterations to the Cathedral were minor ones: they include the strainer-arches beneath the tower, inserted under Bishop Richard Beauchamp (1450-81), and the addition of the Hungerford and Beauchamp chapels, flanking the Lady Chapel, which were destroyed by Wyatt. The strainer-arches are placed under the N. and S. arches of the main crossing; their use may be compared with the more unusual constructions for the same purpose at Wells, and to those formerly at Glastonbury, where Leland records that Abbot 'Bere made the volte of the steeple in the transepts, and under, 2 arches like S. Andres crosse, els it had fallen'.

In 1668 Sir Christopher Wren was called in to advise upon the fabric. The restoration under James Wyatt, which was begun in 1789, has long been regarded as disastrous. (The porch which he removed from the N. end of the North Transept was re-erected in the grounds of what is now the Salisbury Corporation Council House: p. xi.) A further restoration was initiated in 1862. The Cathedral

GROVND - PLAN.



PLAN OF SALISBURY CATHEDRAL  
(Reproduced by permission from 'The Builder', July 4th, 1891)

remains remarkable for the uniformity of its design, and for the beauty of its external outline.

The Chapter House, octagonal, is remarkable especially for its vault, and for its very interesting series of contemporary sculptures, carved in the spandrels of the wall-arcade, representing narrative scenes from the Old Testament. In regard to the Cloister, attention should be called to the remarkably maladroit setting out of the wall-arcading and panelling on the internal face of the N. wall. It is wantonly asymmetrical, without any apparent purpose or necessity.

The interior of the Cathedral contains a number of important monuments, including notably the effigy of William Longuespée, first Earl of Salisbury (d. 1226), and the three identifiable as the tombs of bishops known to have been brought here from Old Sarum, which are discussed below. Many effigies were removed from their original places in the Cathedral by Wyatt, and placed in the intercolumniations of the nave. There are also the canopied tomb of Bishop Bridport; the later chantry tomb of Bishop Audley; and the remarkable brass of Bishop Wyville, 1375. A full account of this brass, and of the incident, which it appears to commemorate, of the recovery of Sherborne Castle and the proposed trial of the matter by combat between the champions of the Bishop as claimant and the Earl of Salisbury as holder, is to be found in E. Kite, *The Monumental Brasses of Wiltshire* (1860), pp. 14-19, with pl. 1. The brass shows the bishop in a castle, presumably Sherborne Castle, with his champion Robert Shawell at the gate.

The remains of the splendid thirteenth-century stone choir-screen, taken down by Wyatt, have been re-set in the NE. Transept. The later stained glass includes a seventeenth-century panel of the Baptism, in the SE. Transept, and a representation of the Brazen Serpent, in the E. window, designed by J. H. Mortimer, R.A., and executed by James Pearson, 1781.

The question of the three tombs of bishops brought from Old Sarum may fitly be considered further, in conclusion of this note. It is known that in 1226 the bodies of three bishops were moved from Old Sarum to the new Cathedral: Osmund, Roger, and Joceline. Their tombs have been identified, quite reasonably, with the coffin-lid in the Lady Chapel and the two effigies under the eighth bay of the S. arcade of the nave. Of the two in the nave, the eastern has an inscription on which a critical note is here contributed by Dr. F. J. E. Raby. He shows that it points unmistakably to the conclusion that this is the tomb of Osmund, which was preserved when the new shrine was made for him in 1457 after his canonization as a Saint. The second effigy in the nave may quite appropriately be ascribed to Joceline; the coffin-lid, thus, is left for Roger. Bishop Roger, having died in disgrace, might well have had no more ambitious memorial. The inscription now on the lid, indeed, ascribes it to Osmund; but this is of far later date, and of no authority against Dr. Raby's showing that Osmund's authentic epitaph is the inscription on the effigy-tomb.

## THE TOMB OF ST. OSMUND AT SALISBURY

By F. J. E. RABY, C.B., Litt.D., F.B.A., F.S.A.

On the S. side of the Nave is an effigy in Purbeck marble of a Bishop, in mitre and chasuble, with a pastoral staff. On his chasuble is inscribed <Quisquis es> AFFER OPEM DEVENIES IN IDEM (Whoever you are, give alms; one day you will become what I am. Another inscription, now illegible, runs round the hem of the chasuble. Round the edge of the monument is an epitaph in verse, which is here reproduced (fig. 1) from a drawing kindly executed (after a rubbing) by Mr. L. H. Burnett. It runs as follows:

FLENT HODIE SALESBERIE QUIA DECIDIT ENSIS  
IUSTITIE PATER ECCLESIE SALESBERIENSIS  
DUM VIGUIT MISEROS ALUIT FASTUSQUE POTENTUM  
NON TIMUIT SED CLAVA FUIT TERRORQUE NOCENTUM  
DE DUCIBUS DE NOBILIBUS PRIMORDIA DUXIT  
PRINCIPIBUS PROPE <divitibus> QUASI GEMMA RELUXIT

+FLENT HODIE SALESBERIE QUIA DECIDIT ENSIS  
IUSTITIE PATER ECCLESIE SALESBERIENSIS  
DUM VIGUIT MISEROS ALUIT FASTUSQUE POTENTUM  
NON TIMUIT SED CLAVA FUIT TERRORQUE NOCENTUM  
DE DUCIBUS DE NOBILIBUS PRIMORDIA DUXIT  
PRINCIPIBUS PROPE QUASI GEMMA RELUXIT

FIG. 1. EPITAPH ON THE TOMB OF ST. OSMUND, SALISBURY CATHEDRAL. (1/8)

From a drawing by L. H. Burnett

The middle of the last verse is difficult to restore. The letters on the tomb appear to be PROPEQ' : TB', from which it is clear that the last word ended in TIBUS and so preserved the internal rhyme. Gough, in *Archaeologia*, ii, p. 190, and *Sepulchral Monuments in Great Britain* (London, 1776), p. 21, read PROPE QUE TIBI QUI GEMMA RELUXIT, doing violence to both metre and rhyme, to say nothing of the sense. An emendation suggested by a contemporary scholar gave the line as PROPE QUOS TUMBO QUASI or QUOQUE GEMMA RELUXIT. This is unsatisfactory, as it does away with the internal rhyme, which is clearly indicated by the certain reading of TIBUS before QUASI. The only word which I can suggest to fill the space and preserve the rhyme and quantity is DIVITIBUS. This is not really satisfactory, but the mason rather than the poet seems to have gone astray, though the writers of epitaphs were then, as later, liable to be but lame poets. In any case, the meaning of the last verse is that, by his virtues, the Bishop reflected back a lustre upon his own noble ancestors. The Rev. S. T. Collins has suggested to me that the reading QUIS VICIBUS would give a suitable sense, while preserving the rhyme.

Gough's first conclusion was that the tomb was probably that of Bishop Roger (1107-1139), who was first Chancellor and then Justiciar, and so could appropriately here be called 'ensis iustitie'; but he admitted afterwards (p. 22) that the monument would equally suit St. Osmund, if it were likely that his tomb could have been allowed to remain after the body had been translated in 1457 into the Saint's shrine behind the High Altar. John Britton, in his *Historical and Descriptive Account of the Cathedrals of Salisbury, Norwich, and Oxford* (London, 1836), p. 89, appears to agree that the tomb should be ascribed to Roger, though he mentions Dodsworth's view, held also by *D.N.B.*, xlix, 105, that it belongs to Bishop Joceline (1141-42 to 1184). William Dodsworth was the learned verger of the Cathedral for about forty-nine years. He died in 1826.

There can, however, be no doubt that the tomb belonged to St. Osmund (1078-1099), the first Norman bishop, who was canonized in 1456. He was buried at Old Sarum, and his body, along with those of Roger and Joceline, was removed to the new Cathedral in 1226. It is clear that the existing monument was moved at the same time, for both the style of the monument and the inscription itself suggest a date round about the year 1099.

The opening words of the inscription, 'fient hodie', show that the inscription was composed just after the prelate's death. He is described as 'ensis iustitie', a phrase which need not imply that he was Justiciar, because the Chancellor exercised judicial functions (Stubbs, *Constit. History*, i, pp. 384-5), and, in any case, when he became a Bishop and had ceased to be Chancellor, he might still be described not inaptly as a 'sword of justice', and a terror to evil-doers. The poet goes on to say that he derived his ancestry from 'dukes and nobles'. This is not true of Bishop Roger, who was of humble birth, whereas, according to a late fifteenth-century document, the truth of which there is no reason to doubt, Osmund was son of Henry, Count of Séz, and Isabella, daughter of Robert, Duke of Normandy, and sister of William the Conqueror (*Sarum Charters*, R.S. 1891, p. 373). The document goes on to say that Osmund was lineally descended from seven Dukes of Normandy. The epitaph, therefore, correctly describes him as descended from 'dukes and nobles', for these were his maternal and paternal ancestors respectively. This is evidence which is really decisive in favour of the assignment of the tomb to Osmund.

The epitaph is composed in those rhymes of two syllables which were coming into fashion in the later eleventh century. The metre is the quantitative hexameter with internal and tailed rhymes. It was brought to perfection in its strictly dactylic form by Bernard of Morlas in his *De Contemptu Mundi*, before 1142, but as early as about 1090 Gualo of Caen, probably an Englishman, had used it in part of a poem, *Invectio in Monachos* (text in T. Wright, *Anglo-Latin Satirical Poets and Epigrammatists of the Twelfth Century*, R.S., ii, pp. 201 seq.). The author of the epitaph is not careful to avoid altogether the use of spondees. It may be added that William of Malmesbury in his *Gesta Pontificum* (R.S., 1857, p. 193) about 1125, quotes some recent verses, partly in this measure, on Faricius, Abbot of Abingdon.

Osmund's body was translated to his partially finished shrine in 1457 (C. Wordsworth, *Salisbury Processions and Ceremonies* (Cambridge, 1901), p. 103, n. 1), and the effigy and inscription of the old tomb were preserved. Sir Alfred Clapham tells me that there is a parallel to this in the case of the shrine and tomb of St. Domingo at Silos.

### *The Cathedral Close*

The Close at Salisbury is of remarkable beauty, and has often received general description. No exhaustive illustrated monograph on its houses has been undertaken; but amongst recent publications may be mentioned the articles by Miss Kathleen Edwards in *Journ. British Arch. Assoc.*, 3 ser., iv (1939) and by C. R. Everett in *W.A.M.*, 1 (Dec., 1944), 425-45, and the book entitled *Sarum Close* by Mrs. A. G. Robertson, the Institute's guide round the Close on July 15th, who has here contributed the following note.

## NOTE ON HOUSES IN THE CLOSE

By DORA ROBERTSON

On the removal of the Cathedral from Old Sarum to New, sites were given by Bishop Poore for the canons to build 'fair mansion-houses'; and it was decreed in 1222 by statute that everyone must begin to build by the following Whitsun on pain of forfeiture. Four types of house were eventually built: canonical, vicars', chantry priests', and choristers'. To-day there are over seventy houses in the Close; and the sites of eighteen canonical houses in existence in the fourteenth century are known, of which only four have disappeared. Many have some original work left, but most have been rebuilt. The finest are along the West Walk, with gardens to the river Avon, where sites were given to the wealthiest canons; among them also is the Old Deanery. In 1327 the Dean and Chapter received a royal licence to build the Close Wall, and in 1331 had permission to use all the stone from the former Cathedral and houses at Old Sarum.

The following particularly notable houses are mentioned in the order in which they were described to the Institute on July 15th, the fourteenth-century eastern entry, St. Ann's Gate. No. 21, 'Aula le Stage', is coeval with the Cathedral, and has thirteenth-century pointed arches within, and the N. and E. walls original; it is one of the four houses with private chapel. Matron's College is an elaborate almshouse building of 1682; it was described to the Institute by Mr. W. H. Godfrey. Mompesson House, a perfect example of the style of Wren, built in 1701, is now the Bishop's House; the Hungerford Chantry, ordained by Bishop Simon of Ghent about 1315 as a dwelling for the choristers, but vacated by them in 1347, was later the house of Lord Hungerford's chantry chaplains; Hemynsby, another house with private chapel, has in its great hall panelling bearing the name of W. Fidion, a Greek canon, who escaped from Constantinople at its capture by the Turks in 1453. These three houses, and also The Wardrobe, were seen from the Choristers' Green. On its west side is the Choristers' School, an early canonical house, with remains of thirteenth-century work in its kitchen, which was given in 1559 as a Free School, and was in 1717 rebuilt to the style of Wren. The North Canonry is a magnificent canonical house, with a garden accounted the finest in Salisbury. The King's House was formerly the residentiary house of the Abbots of Sherborne, and has an original thirteenth-century porch. It was much extended and rebuilt in the early seventeenth century by Thomas Sadler, who entertained James I there. The Jacobs' House, finally, is a beautiful specimen of early eighteenth-century work, and has been occupied by the Jacob family for over 170 years.

*The Cathedral Library*

The Library contains a great number of manuscripts and printed books, of which a selection was shown to the Institute on July 14th by the Deputy Librarian, Dr. Elsie Smith. Of particular interest is the unique *Fons Jacobi* manuscript, of the fifteenth century. On the Cathedral Muniments in the Library the following note has been written by the Librarian and Treasurer of the Cathedral, Canon Quirk.

## NOTE ON THE SALISBURY CATHEDRAL MUNIMENTS

By Canon ROBERT QUIRK

The Muniments are a collection of deeds and records from the twelfth century onwards, rich in interest and historical value. Our copy of Magna Carta, 1215, is in fine preservation, but lacks the Great Seal. Among other charters dating from Old Sarum times may be noted that of King Stephen, 1136, granting liberty to the Church; and a notification from Hugh, Archbishop of Rouen, 1148, stating that the Empress Matilda has confessed her fault, and will restore to us the lands at Cannings and Potterne which she seized in her war with Stephen. A monition of Archbishop Stephen Langton asks the faithful to help the building of our new Cathedral, and offers to penitents who do so a relaxation

of thirty days. A writ of Edward I, 1276, permits the removal of stone from the old Cathedral and Close and its use in the new; and a licence of Edward III, 1327, allows us to crenellate the Close Wall. The will of Bishop Longuespée, 1296, is a long and interesting document which throws light on the household of a great ecclesiastic and his profuse charities. A charter of Edward I, 1305, requires those who come to Salisbury for tournaments to avoid disturbing the Canons. A great number of charters deal with bequests, grants of land, and the Prebendal properties. Others concern the Bishop, the Cathedral dignitaries, the Chantries, and the Vicars Choral. There are Communars' accounts and a mass of Fabric Rolls. In *Liber Evidentiarius* C is the charter in which Bishop Poore and the Dean and Chapter recorded their resolution to move from Old Sarum, 1218. An award of Cardinal Beaufort, Bishop of Winchester, 1423, settles a dispute between the Cathedral body and Winchester College concerning tithes at Andover; this has the seals of the Bishop and of 'St. Marie College of Wynchester'. Two volumes contain records of the proceedings at Rome, 1424-5, concerning the canonization of St. Osmund. In addition there are the business records known as the Chapter Act Books, a valuable series covering (with one or two breaks) the period 1329-1642, and continuing from 1660 to the present day. Of later documents the most notable is the Survey of the Cathedral, illustrated by diagrams showing how the structure is to be strengthened, which was made in 1668 by Christopher Wren.

## 2. THE HOSPITAL OF ST. NICHOLAS AND THE CHAPEL OF ST. JOHN, HARNHAM BRIDGE

By W. H. GODFREY

Robert Bingham, Bishop of Salisbury (1229-1246), built the Hospital of St. Nicholas at Harnham, and his Foundation Charter, in which he calls himself the founder, is dated 1245. It has been suggested that Bingham re-founded an earlier hospital on the site, since there is a reference in his Charter to the 'Old Hospital', but all that can be said definitely is that his predecessor, Richard le Poore, intended a hospital here at the time of the removal from Old Sarum, and that both he and Ela, Countess of Salisbury, had contributed towards the necessary funds. Bingham carried the scheme into effect, and at the same time built Harnham Bridge and the Chapel of St. John; they were placed in the care of the Warden of the Hospital, who was appointed by the Dean and Chapter, and had the assistance of three Chaplains. The original establishment is not known, but Leland says it was for eight sisters and four brothers, which would form a normal staff for caring for the poor, sick and infirm for whom the Hospital was to provide. In 1260 the Dean and Chapter surrendered their responsibilities to the Bishop, and when in 1478 Bishop Beauchamp promulgated his new Statutes it is clear that the constitution of the Hospital had changed, and the brethren and sisters were by that time pensioners.

The Hospital is interesting because of (a) the unusual plan of its surviving buildings (fig. 2), and (b) the equally unusual fact that it avoided dissolution in the time of Henry VIII and Edward VI. This latter was effected mainly by the adroitness of the Earls of Pembroke, by whom the institution was represented as a Charity divorced from any religious uses. Eventually a new constitution was sanctioned by James I, and the hospital survived intact.

In spite of much demolition and rebuilding in the nineteenth century, there are sufficient remains of Bingham's fabric to prove that there was a double infirmary hall, divided down the centre by an arcade of seven arches, and that at the East end there was provision for two altars. The eastern part, comprising the two Chapels, still stands. Each Chapel has two lancets and an upper circular window in its east wall, and occupies two bays, with lancet windows in the lateral walls.

Two large piscinae and the south door to the south Chapel have survived. The arcade exists, although the north hall has disappeared. Each hall had apparently a large western vestibule, and was lighted by the usual small rectangular windows, one of which can still be seen. To the north was an enclosed court, of which the northern range (of mid-thirteenth-century date, but much restored) still stands.

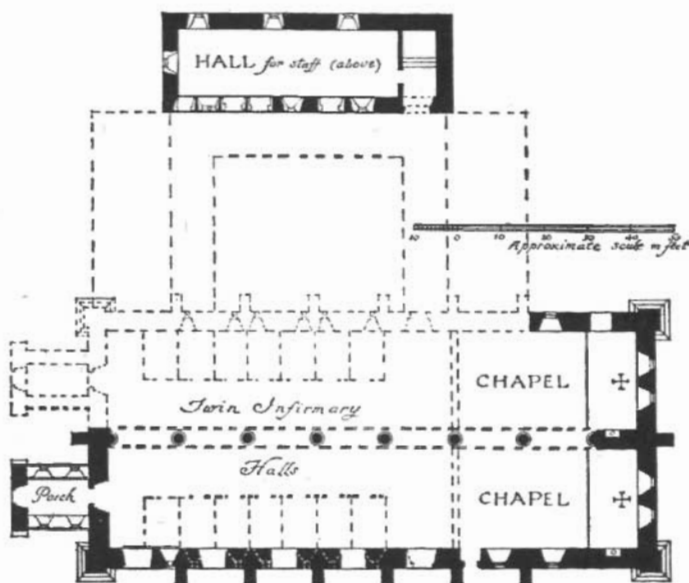


FIG. 2. PLAN OF THE HOSPITAL OF ST. NICHOLAS, HARNHAM, SALISBURY

(Adapted from the plan by J. Arthur Reeves in Miss R. M. Clay's 'Medieval Hospitals in England' (Methuen & Co.), p. 113, fig. 20)

The obvious inference from the plan is that it was intended to separate the sexes, as was done at Lanfranc's Hospital of St. John at Canterbury. There seems, however, to have been but one dedication (St. Nicholas) to the altars, and it may be that the intended separation was not carried out. An alternative suggestion is that one of the aisles was parochial, based on a reference by Bishop Wyley to 'the tenants who before were parishioners of St. Nicholas', but there is no further support for this theory.

The bridge is still in being, though widened in 1771, and the Chapel of St. John is now converted into a private house. The hospital was relieved of its responsibilities for the bridge by the patent of James I.

### 3. THE PARISH CHURCHES OF ST. THOMAS, ST. MARTIN, AND ST. EDMUND, SALISBURY

By A. R. DUFTY

#### *St. Thomas of Canterbury*

It so happens that the existing churches of the three medieval parishes of Salisbury, St. Thomas, St. Martin and St. Edmund, are predominantly of the fifteenth century. There were earlier churches on each site, but only in St. Martin

are there any extensive remains of the pre-fifteenth-century building. St. Thomas has retained only the fourteenth-century arches at the east end of the north and south aisles and the west respond of the arcade between chancel and south chapel, now built up within the thickness of the later wall. The south tower was built in 1400. For the rest, the fabric was begun and completed between c. 1450 and the turn of the century.

The rebuilding of the chancel was done with the help of contributions from parishioners for specific parts, as was the nave of St. Mary's, Beverley, and I am

### SALISBURY *The* CHURCH of ST. THOMAS

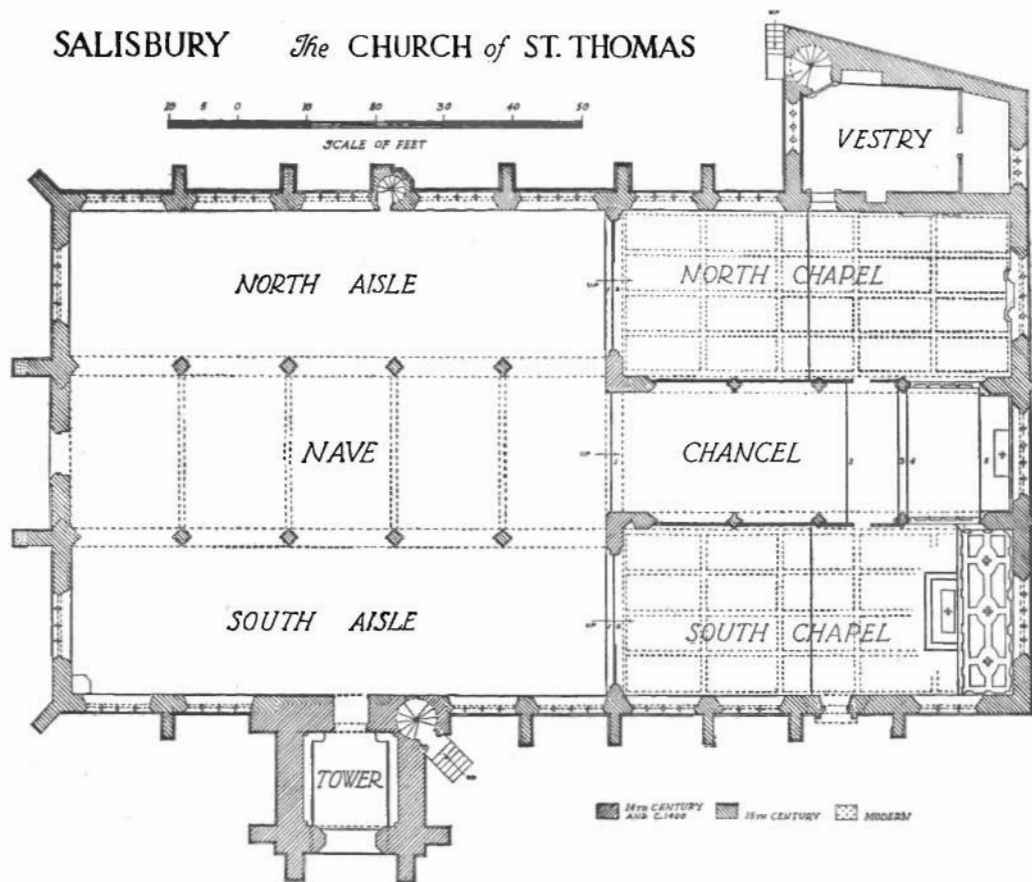


FIG. 3. PLAN OF ST. THOMAS'S CHURCH, SALISBURY  
(Based on the plan by John Lyons, 1745)

indebted to Mr. H. de S. Shortt and Mr. A. B. Whittingham for elucidating the black-letter inscription carved on a capital of the south arcade, 'Jhon Nichol Jhon Nichol Jhon the founder of this peler w' a part of the arche and Jhne the wif of the seyde John'. In the accounts of the church of St. Edmund, Receytes, April 5th, 1473, to April 7th, 1474, diverse things sold include two marble stones for the sepulchres of John Nichol and Andrew Brent (*Churchwarden's Accounts of St. Edmund and St. Thomas* (1896), 14).

The church is too well known to call for detailed description, and the lay-out

is shown in the accompanying plan (fig. 3) ; but there are points of obscurity and many of excellence in the design which repay a closer scrutiny. The south tower was at first free-standing, subsequently it became linked to the church by the addition of the south aisle. Built out of the north aisle wall is a stair-turret with an unusually large window high up in the west side ; John Lyon's plan of 1745 shows a north porch in this position, and the window was originally a doorway into an upper room.

In the nave the whole wall surface above the arches of the north and south arcades is enriched with stone panelling (pl. xiv, *a*). The panelling is set in shallow sinkings with three-centred heads, one filling each bay ; in order to obtain clearstorey lighting the middle four of the upper row of panels in each sinking are pierced.

Another example of ingenuity in design is in the west window ; from the exterior (pl. xv, *a*), height is given by the addition of tracery lights in the head ; inside they do not appear.

Fortunately, the fine contemporary wooden roofs survive, except in the chancel. There are flat roofs divided into panels by heavy moulded beams in the north and south chapels, the latter (pl. xiv, *b*) with the arms of William Swayne, at whose expense the chapel ('Swayne's Chantry') was built (see the Appendix below). The nave roof is one of considerable elaboration (pl. xiv, *a* : cf. the nave roof of St. Cuthbert's, Wells, Somerset) ; it is of five bays, and has cambered tie-beams with half-angels in the middle, pierced tracery above and cusping along the underside and down the curved braces ; the braces spring from short wood posts standing on stone wall-shafts, as if a different form of roofing was originally intended.

There are good mid-fifteenth-century wall paintings in the south chapel, of the Annunciation, Visitation and Nativity, in panels on a brick-red ground strewn with pots of lilies and the Garter (pl. xiv, *b*). The great 'Doom' painting over the chancel arch, for which the evidence points to a date *c.* 1490, is well known (pl. xiv, *a*) ; it is of interest that amongst the great number of figures portrayed, only one is in recognizable contemporary dress, that of the dishonest ale-wife about level with the haunch of the chancel arch on the south side. Unfortunately there has been much repainting. A very full account of the picture with a careful critical analysis by Dr. Hollaender is in the *Wilts Archaeological Magazine*.<sup>1</sup>

Notable amongst the fittings are the panelling and ironwork at the east end of the south chapel erected in 1724 in connexion with the Eyre vault.

The attenuated Gothic-Revival organ, given originally to the Cathedral by George III in 1792, is of interest.

This church with its contents is one of much distinction.

#### APPENDIX: LICENCE BY EDWARD IV TO WILLIAM SWAYNE SWAYNE'S CHANTRY

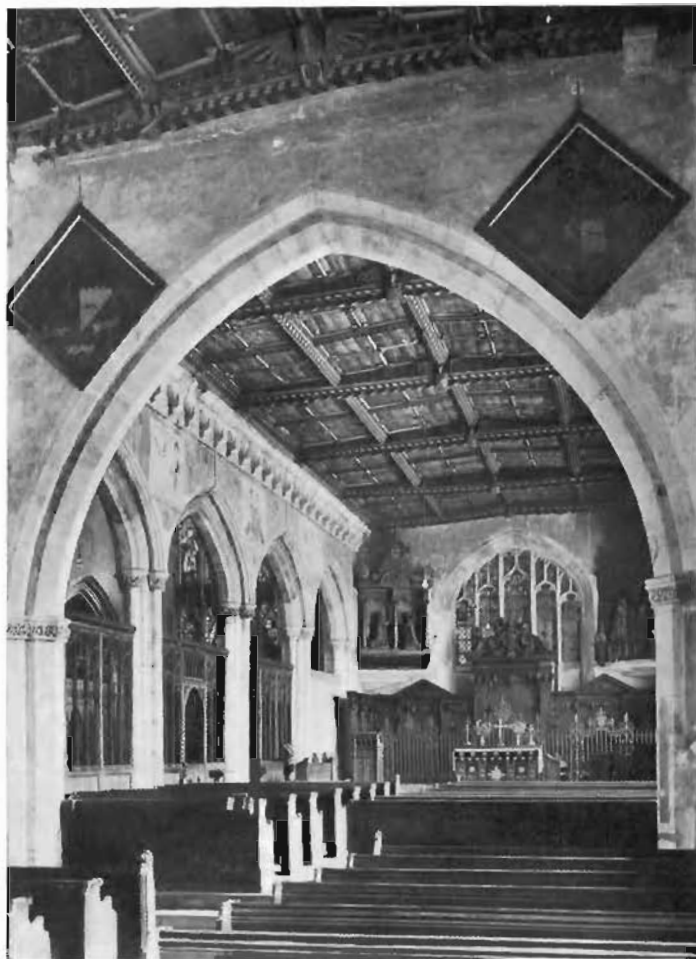
The licence granted by Edward IV to William Swayne to found a chantry in the south aisle of the church of St. Thomas the Martyr, Salisbury, is at present on loan in the Dorset County Museum, Dorchester. I am much indebted to the owners, Colonel and Mrs. A. E. W. Williams of Herringstone, and to the Dorset Natural History and Archaeological Society for permission to publish it here, and to Professor Hamilton Thompson for his kindness in extending the text.

<sup>1</sup> Albert Hollaender, Ph.D.: 'The Doom Painting of St. Thomas of Canterbury,

Salisbury', *W.A.M.*, 1 (no. clxxx), June 1944, 351-70.



a



b

# ST. THOMAS'S CHURCH, SALISBURY

a, Nave, looking east, with Doom above chancel arch ; b, South chapel, looking east

a, by courtesy of Mr. F. Stevens and the Wiltshire Archaeological Magazine ; b, by National Buildings Record

Edwardus Dei gracia Rex Anglie et Frauncie et Dominus Hibernie Omnibus ad quos presentes littere perve—

nerint salutem. Sciatis quod nos de gracia nostra speciali certis causis notabilibus nos specialiter moventibus concessimus et licenciam dedimus Willelmo

Swayne de Civitate nove Sarisberie in Comitatu Wiltes' mercatori quod ipse heredes et assignati sui quandam cantariam perpetuam in honore

beatissime Marie virginis de uno capellano perpetuo ad altare eiusdem beatissime virginis Marie et sancti Johannis Baptiste in ecclesia sancti Thome

martiris in Civitate de Nova Sarisberia predicta in Insula ex parte australi ecclesie illius divina imperpetuum celebraturo et ad orandum pro salubri

statu nostro et carissime consortis nostre Elizabethe dum viximus ac pro animabus nostris cum ab hac luce migraverimus ac pro animabus Ricardi

Beauchamp Episcopi Sarisberiensis dicti Willelmi Swayn et Cristiane uxoris eius et liberorum suorum Jacobi Swayn patris Alicie Swayn matris ipsius

Willelmi Swayne et Johannis White et Edithe uxoris eius et omnium liberorum suorum et omnium fidelium defunctorum fundare facere erigere stabilire

et creare possit et possint et quod cantaria illa cum sic fundata erecta stabilita et creata fuerit Swaynes Chauntry in ecclesia sancti Thome martiris in Civitate Nove

Sarisberie appelletur et nuncupetur et Capellanus ille Cantarie illius successionem habeat in eadem perpetuam et per nomen Capelle Cantarie de Swaynes Chauntry in ecclesia

Sancti Thome martiris in Civitate Nove Sarisberie appelletur per nomen illud alios implacitare et ab aliis implacitari possit pro rebus et materiis Cantariam illam

concernentibus sive tangentibus Et quod ipse Capellanus et successores sui sint persone habiles et capaces in lege et eorum quilibet sit persona habilis et capax in lege perquirendi

habendi et possidendi sibi et successoribus suis imperpetuum terras tenementa et possessiones et quod pro salvo et sano regimine et gubernacione Cantarie illius ipse Willelmus Swayne

heredes et assignati sui ordinationes statuta et provisiones perpetuo observanda in et super fundacione ereccione stabilacione et creacione predictis Cantarie predictae facere ordinare edere et

providere possit et possint dummodo ordinationes statuta et provisiones illa communi legi non sint repugnata Et ulterius volumus et concedimus prefato Willelmo Swayne

quod ipse heredes et assignati sui predicti prefato Capellano Cantarie predictae cum Cantaria predicta sic fundata et stabilita fuerit et Cantaria illa de Capellano inde plena fuerit dare

possit et assignare terras tenementa redditus et possessiones annui valoris viginti marcarum que non tenentur de nobis in capite habenda et tenenda ac percipienda sibi et

successoribus suis imperpetuum ad inde distribuendum et disponendum in diversis operibus misericordie et elemosine iuxta ordinationes et provisiones per ipsum Willelmum Swayne

heredes et assignatos suos predictos super fundacione predicta fiendis et providendis absque aliquo brevi de ad quod dampnum in hac parte prosequendo seu aliqua Inquisi—

cione inde capienda aut in Cancellariam nostram sine alibi de recordo retornanda Aliquo statuto actu ordinacione sine restriccionem incontrarium inde edito facto

sine provisione in aliquo non obstante In cuius rei testimonium has litteras nostras fieri fecimus patentes Teste me ipso apud Westmonasterium vicesimo quarto die Maii

Anno regni nostri octavo

Kirketam

per breve de privato sigillo et de data predicta auctoritate parliamenti

Great Seal attached.

Size of document, 9.4 in. by 17 in. First line and left margin illuminated in gold, red, blue and green.

### St. Martin

The church of St. Martin (plan, fig. 4) has retained more of the pre-existing building on the site than have the other two of these churches.

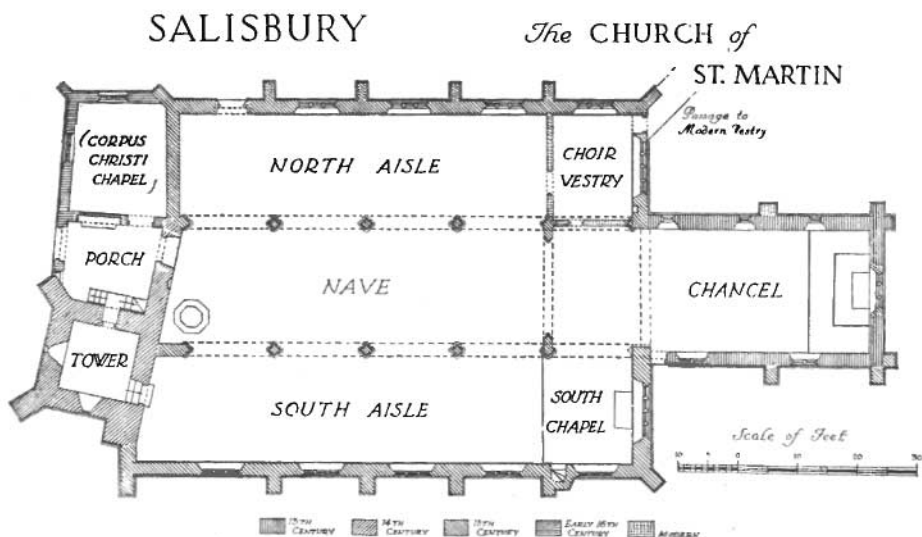


FIG. 4. PLAN OF ST. MARTIN'S CHURCH, SALISBURY  
(By A. R. Dufty)

Little is known of its history before the thirteenth century. In 1217, it was on Bishop Richard Poore's return to Old Sarum from a Rogation procession to St. Martin that he found the gates of the city shut against him, which determined him to remove his chair to New Sarum.

There is only fragmentary evidence of twelfth-century work in the form of some small pieces of re-used material. The chancel was built in the thirteenth century, and the tower and spire at the west end of the south aisle in the fourteenth century. Tower and west wall of nave line up with one another, but are built on an odd alinement with the rest of the church as it now stands.

In the fifteenth-century four-centred arched openings were inserted in the east end of the north and south walls of the nave, followed very shortly afterwards by the re-positioning of the chancel arch westward to line up with the west piers of the new openings, the rebuilding of the rest of the nave and north aisle and, lastly, the south aisle. The west porch and Corpus Christi chapel adjoining it, now a vestry, are of c. 1500.

The fifteenth-century ribbed timber roofs with plastered panels survive in nave and aisles. The quality of carving of the wood and stone roof corbels and scoinson stops in the nave and north aisle is exceptional, the female heads with 'horned' and 'heart-shaped' head-dresses may be noticed particularly.

Among the fittings, the early sixteenth-century brass eagle lectern,<sup>2</sup> the rococo wall-monument in the chancel to the Swayne family, 1748, and the modern glass by Christopher Webb are noteworthy.

### *St. Edmund*

The church was founded by Bishop de la Wyle in 1270, dedicated to the canonized Edmund Rich, Archbishop of Canterbury (d. 1240). The parish was served by a

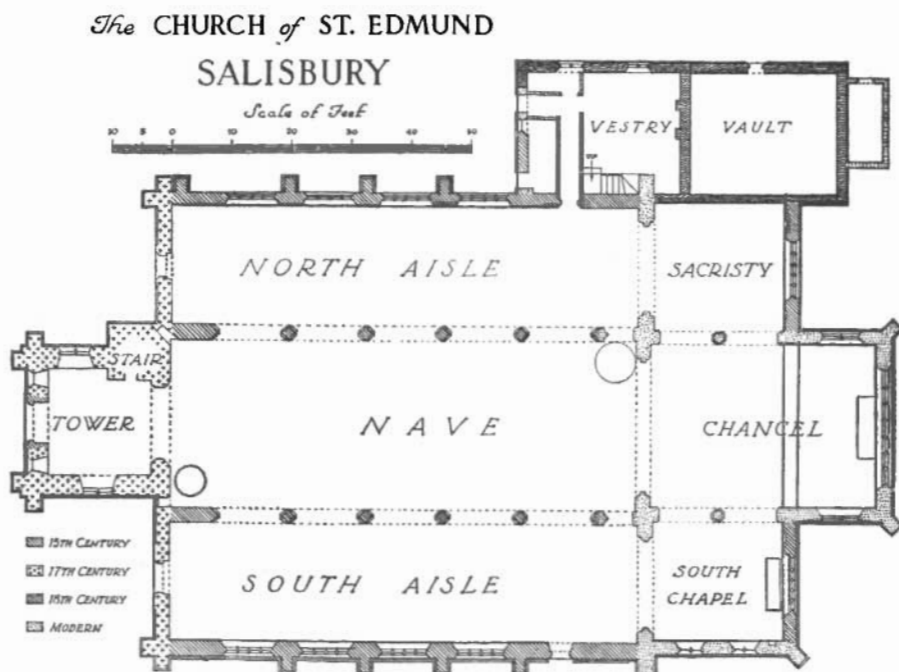


FIG. 5. PLAN OF ST. EDMUND'S CHURCH, SALISBURY  
(By A. R. Dufty, based on a plan kindly lent by R. J. Potter, A.R.I.B.A.)

provost and canons, the site of their College being where the Council House now is, to the east of the churchyard (p. xi). Fig. 5 gives the present plan; nothing of the thirteenth-century structure remains. In 1407 a new church was consecrated; that it was of considerable size is evident from the fact that the present

<sup>2</sup> Group II, no. 26 (p. 131) in Mr. C. C. Oman's 'Medieval Brass Lecterns in England'. *Arch. Journ.*, lxxxvii (1930), 117-49.

nave and nave aisles are the chancel and aisles of this fifteenth-century building, which originally had also a central tower, north and south transepts, and a nave the same length as the chancel. In 1653 the south-west pier of the central tower showed signs of weakness, and on Sunday, June 26th, cracks in the tower wall were 'seen to open and shutt with Ringing the Sermon Bell, so yt nothing but the very hand of God did keep the Stones and Timber from falling until the next morning yt his one people were all secure at home, and then hee so sweetly Ordered the fall of the Tower' that no one was hurt. The whole damaged western portion of the church was then taken down, and the present tower built; it was completed by 1655. It is an interesting example of Commonwealth Gothic, with some older features re-used. The present chancel, sacristy and south chapel were consecrated in 1867, the east walls of the fifteenth-century aisles being taken down and re-erected to form the east end of the new extension. Few early fittings remain. There is a good eighteenth-century mace-stand and a small brilliantly coloured panel of Swiss glass, dated 1617, showing the Creation and Fall.<sup>3</sup>

#### 4. AMESBURY CHURCH

By A. R. DUFTY

The parish church of St. Mary and St. Melor (fig. 6 and pl. xvi, *a*) is cruciform with a central tower. The earliest part of the fabric is the twelfth-century nave; the chancel, central crossing, tower, transepts, and Jesus chapel off the east side of the north transept, were built in the thirteenth century. Two other chapels, one probably off the north the other off the south transept, dedicated to the Virgin and St. John, have been destroyed, and the two-centred openings into them blocked; but a respond and part of the north arch remain inside, and the outlines of both arches are clearly to be seen from outside.

In the fifteenth century a south nave-aisle was added, the south wall of the nave was broken through, and an arcade of two bays inserted (the pier was rebuilt in 1906). This weakened the support of the tower, and the south-west pier of the central-crossing had to be partly rebuilt. About the same time two-light clearstorey windows were put in, although there had been a twelfth-century clearstorey, as appears from the blocked windows showing in the exterior face of the north wall and inside the south.

It seems, too, that a north nave-aisle of twelfth-century date may have existed, to judge by part of the east respond of an opening revealed in the thickness of the north nave wall at the east end, but there are no indications on the exterior wall-face of the form the opening or openings took. Its continued existence, or the existence of a structure in that position, is indicated by the restriction of the fifteenth-century fenestration to clearstorey level.

A number of other alterations, incidental to the main structural development of the church, have been made at different times. The south-west pier of the central crossing had to be supported further by partially filling in the adjoining openings. Of the two great windows inserted in the north and south walls of the chancel in the fourteenth century, the former contains a fine example of curvilinear tracery

<sup>3</sup> Albert Hollaender, Ph.D.: 'Swiss Stained Glass Panels in Wiltshire Churches', *W.A.M.*, 1 (no. clxxvii), December 1942.

# AMESBURY.

The PARISH CHURCH of  
ST. MARY and ST. MELOR

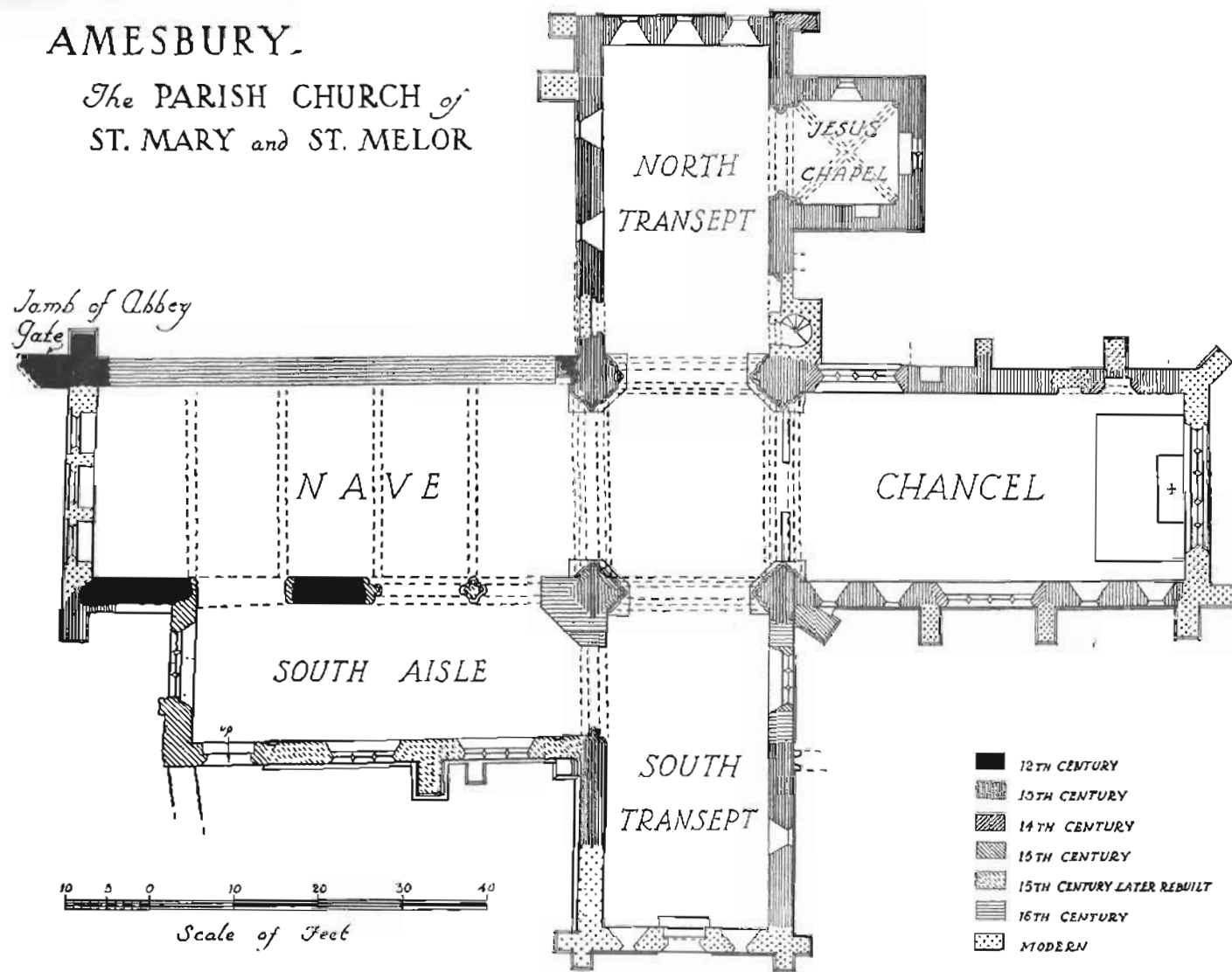


FIG. 6. PLAN OF AMESBURY CHURCH  
(By A. R. Duffy)

(pl. xv, b). The Jesus chapel has been heightened and therefore the delicate two-light window with columnette in the east gable has been reset. In the nineteenth century Butterfield put in a new east window in place of one of c. 1500, and rebuilt the west end and the south wall of the south transept, all in thirteenth-century style.

Other notable features of this church are the twelfth-century corbel-tables under the eaves of the nave, the elaborate fourteenth-century doorway re-set blank in the north chancel wall; and the nave, aisle and transept roofs of c. 1500; the roof in the nave is elaborated with tracery infilling in the trusses, carved bosses on the ties-beams and cusping along the underside of the curved braces.

The fittings generally are not of the same standard as the fabric; some fragments of thirteenth-century grisaille glass remain and also a crowned head of a woman, c. 1420. The screen is medieval; after being removed in one restoration and relegated to a stable, it was replaced in a later restoration in 1907. The thirteenth-century font rests on a later pedestal.

A glass case in the church contains two fragments of a tenth- or eleventh-century wheel-cross head<sup>4</sup> (fig. 7), found under the chancel in the restoration work

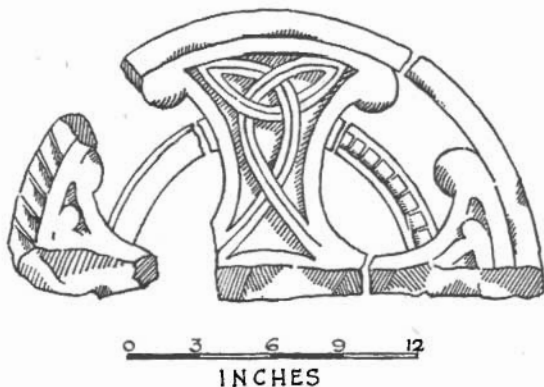


FIG. 7. FRAGMENTS OF WHEEL-CROSS HEAD, PRESERVED IN AMESBURY CHURCH  
(From a drawing by N. Drinkwater)

of 1907. No doubt they come from Amesbury Abbey, which was a Benedictine house of nuns, founded in 980 by Ælfthryth, mother of Æthelred II and step-mother of Edward the Martyr.<sup>5</sup>

Adjoining the north-west corner of the nave is the east shafted jamb of a twelfth-century archway which may have been part of the Abbey gate.

## 5. BISHOPSTONE CHURCH

By SIR ALFRED CLAPHAM

The church of St. John the Baptist<sup>6</sup> is a cruciform church of much distinction (fig. 8). The earliest part of the structure is the South wall of the crossing, which has

<sup>4</sup> The volume *Memorials of Old Wiltshire* (1906) includes photographs and sketches of many of the early carved stones in the county.

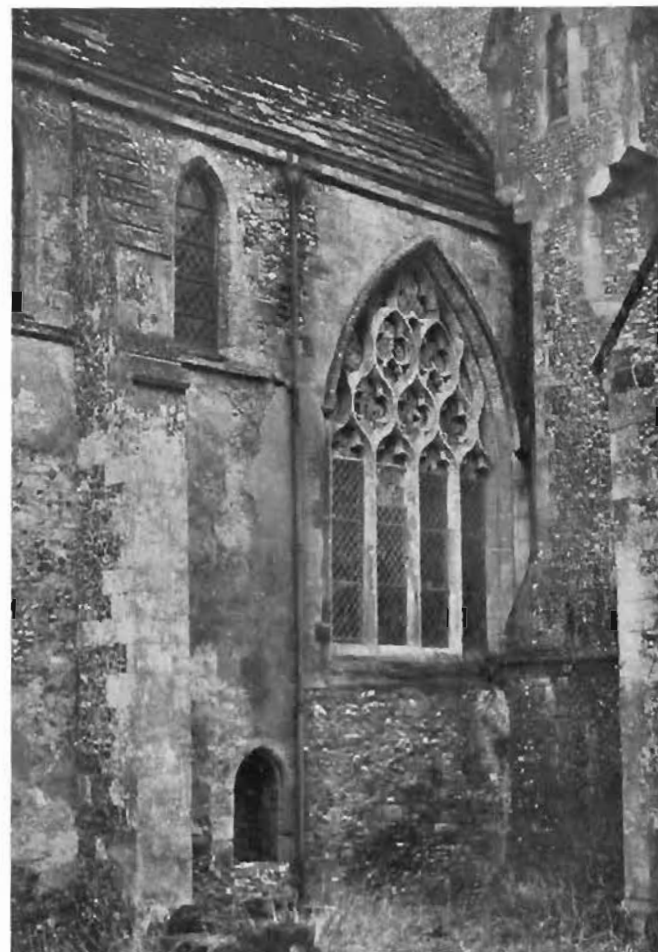
<sup>5</sup> On his murder in 978, see Stenton, *Anglo-Saxon England* (1943), 368. There is nothing

to support the later allegation that it had been plotted by Ælfthryth.

<sup>6</sup> *W.A.M.*, x, 236; xxvi, 200; also J. Weale, in *Quarterly Papers on Architecture*, iv (1845): plan (p. 1) and measured drawings (17 plates).



*a*



*b*

*a*. ST. THOMAS'S CHURCH, SALISBURY : WEST WINDOW, EXTERIOR; *b*, AMESBURY CHURCH : WINDOW IN N. WALL OF CHANCEL (p. 156)

(By *A. R. Duffy*)



a, AMESBURY CHURCH, FROM SE.  
(By A. R. Duffy)



CRANBORNE      FRAGMENT OF PRE-CONQUEST SCULPTURE  
(By T. D. Kendrick)

a twelfth-century window above the existing arch; the thickness of the wall probably indicates that there was a central tower at this date but no transepts. The central tower was rebuilt in the second half of the thirteenth century with three uniform arches to the East, North and West and a narrower arch in the earlier South wall. The nave was rebuilt probably at the same time. Extensive re-building took place about the middle of the fourteenth century, which included the large stone-vaulted chancel with its vestry, the transepts (that on the South also stone-vaulted), the remarkable structure against the South transept, and the upper part of the tower. The porch has been rebuilt. The ribbed vault of the chancel is of two bays with bosses carved with a Coronation of the Virgin, a head and foliage.

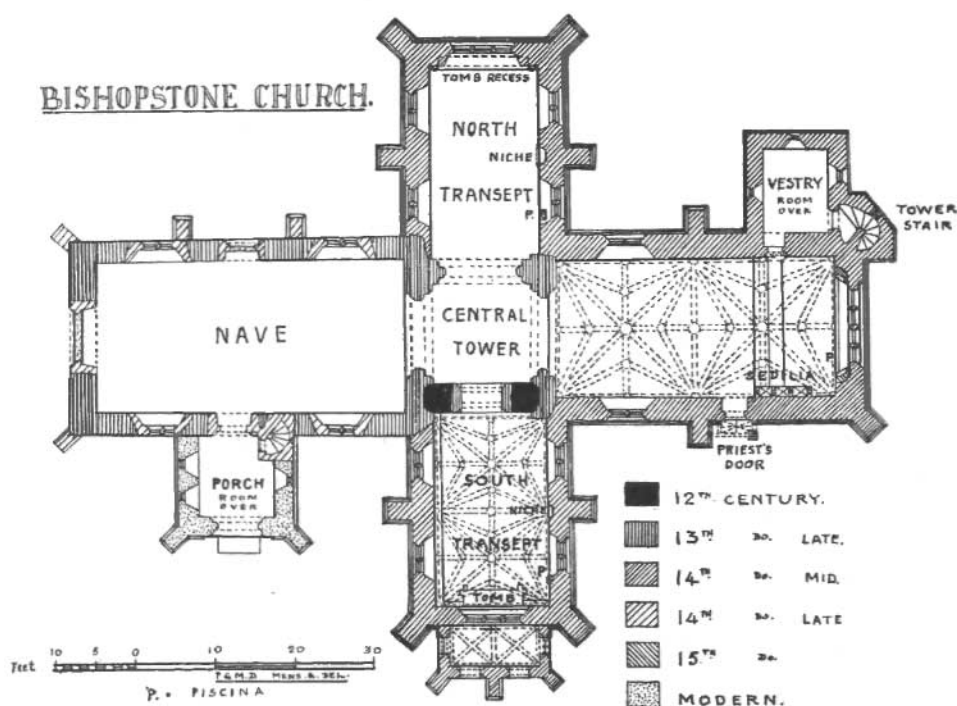


FIG. 8. PLAN OF BISHOPSTONE CHURCH

(By P. G. M. Dickinson)

There are also elaborate sedilia, and the priest's door has a projecting rib-vaulted porch. In the end of the North transept is a fourteenth-century tomb-recess with a septfoiled and sub-cusped arch. In the vaulted South transept there is a monument by A. W. Pugin to the Rev. G. A. Montgomery, 1842, with a window by Wailes above it. The annexe against the South face of the transept has a ribbed vault of two bays but with no access between it and the church. It would seem probable that it was built as an ossuary, in the Breton manner,<sup>7</sup> and rendered necessary by the fourteenth-century extension of the church. It is in any case a

<sup>7</sup> For Breton ossuaries see C. Enlart, *Manuel d'archéologie française: Architecture*, i (1902), 790-1, with list of examples in Brittany.

highly remarkable feature for an English church. There is a brass to John de Wykeham, rector, 1379, in the chancel, together with some carved foreign woodwork. A terrier of the Pembroke estates of c. 1580 gives a view of the church, which at that time had a spire. The church has a fine service of plate,<sup>8</sup> two cups and patens and a dish, all of foreign manufacture and presented by Dr. John Earle, rector and Bishop of Salisbury (1663-65).

#### 6. BLANDFORD CHURCH

The church of Blandford is one of the distinguished examples of Georgian provincial architecture designed for the town, after its disastrous fire in 1731, by John and William Bastard, and is considered by Mr. Howard Colvin in his article below, pp. 178-195.

#### 7. BREAMORE CHURCH

By SIR ALFRED CLAPHAM

The church of St. Mary<sup>9</sup> is a remarkable survival of a largely complete building of late Pre-conquest date. The tower, nave, S. transept and part of the S. wall of the chancel belong to this building, and the N. transept and an annexe at the west end have been destroyed. The existing medieval timber covering of the tower may well represent the receding stages of a Pre-Conquest original. The church presents examples of double-splay windows, offsets forming pilaster-strips<sup>10</sup> and some herring-bone flintwork. The most remarkable early features, however, are the arch opening into the S. transept and the defaced rood in the S. porch. The arch is of sturdy form, with cable ornament on the imposts towards the south. On the north face is the bold inscription in capitals reading HER ΣΥV ELAΘ ΣΟ GECΥDRAEDNES DE: 'Here is made plain the covenant to thee'; a further fragment of the inscription, with the letters DES, perhaps from the destroyed N. arch, is now reset over the chancel-arch. The inscription, when found, had the letters filled in with red plaster and with a red line above and below the writing. Above the south doorway is a carved rood in relief with the Virgin and St. John and the hand of God above; the carving has been defaced and hacked back, but the composition survives. There is a late medieval painted background, continued on the side walls of the porch; below the rood is a carved *Agnus Dei* of the twelfth century.

#### 8. BRITFORD CHURCH

By SIR ALFRED CLAPHAM

The church of St. Peter<sup>11</sup> was restored about 1764 and again by G. E. Street in 1873 (plan, fig. 9). The nave, and in all probability the West wall of the N. transept, are of Pre-Conquest and perhaps ninth-century date. To this period

<sup>8</sup> J. E. Nightingale, *Church Plate of Wilts*, 46.

<sup>9</sup> *Vict. Co. Hist. Hants*, iv, 598, with plan.

<sup>10</sup> A pilaster-strip on the N. wall of the nave and the strip at the W. angle of the S. transept are illustrated in a paper by E. G. M. Fletcher and E. D. C. Jackson on 'Long and short quoins and

pilaster-strips in Saxon churches' in *Journ. Brit. Arch. Assoc.*, 3 ser., ix (1944), 12 ff., where it is suggested that the strips at Breamore and elsewhere were inserted to break up the plastered surface on the larger stretches of walling.

<sup>11</sup> Rev. A. P. Morris in *Arch. Journ.*, xlv (1888), 77; A. W. Clapham, *English Romanesque Architecture*, i, 46-7, pl. x.

belong the altered South doorway and the two remarkable arched openings at the East end of the nave. These opened into small annexes or *porticus* in the angles between the nave and transepts. Both arches are semi-circular and panelled; the North arch is much the more ornate and has uprights with carved vine-scrolls and square stones with interlacements alternating with the panels.<sup>12</sup> The chancel, crossing and most of the transepts were rebuilt in the fourteenth century. The

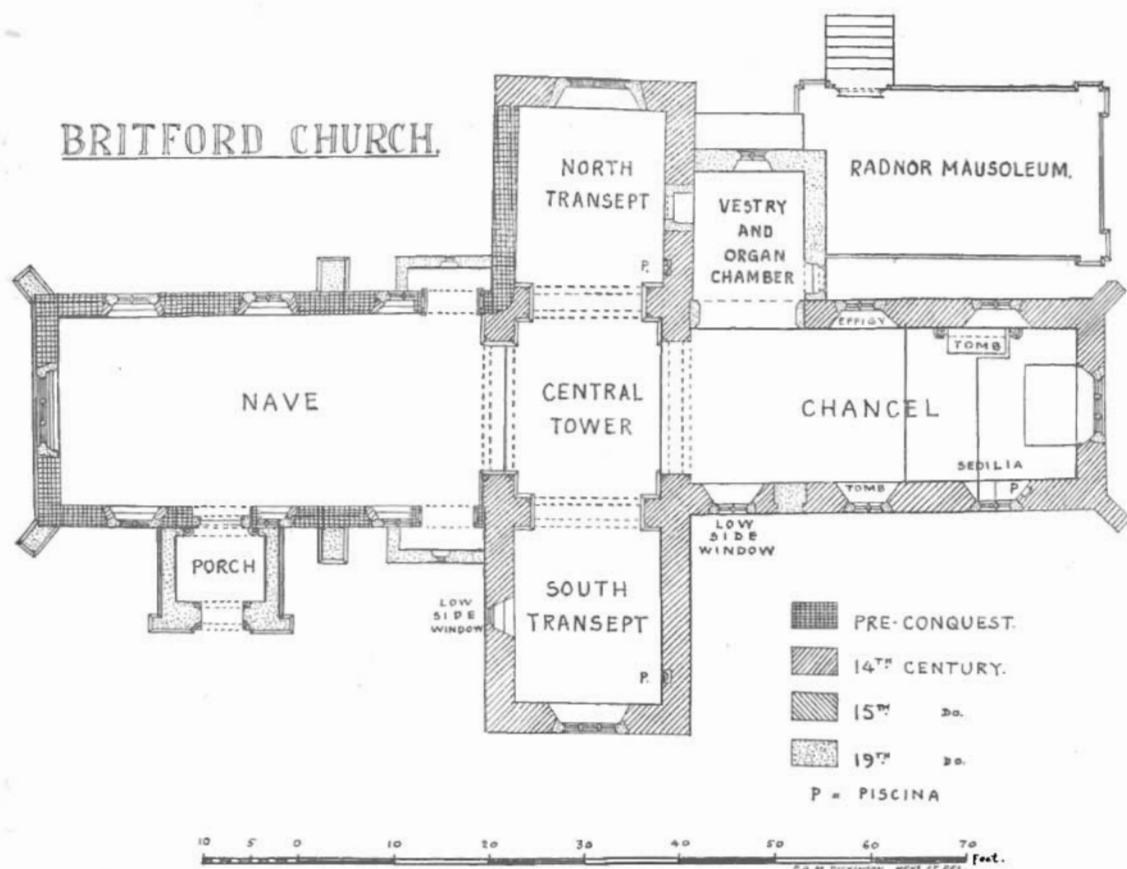


FIG. 9. PLAN OF BRITFORD CHURCH  
(By P. G. M. Dickinson)

church contains a marble effigy, stalls with the rebus of the Ashton family and an altar-tomb against the North wall of the chancel which has aroused some controversy. It was ascribed by Colt Hoare<sup>13</sup> to Henry Stafford, Duke of Buckingham, executed at Salisbury in 1483 and buried at the Greyfriars there.<sup>14</sup> The tomb must in this case have been brought to Britford to serve as a monument to some local person. It bears two shields, and one, a chevron, may well be for Stafford; but the figures on the front are no doubt Saints, and not, as Colt Hoare thought, weepers.

<sup>12</sup> T. D. Kendrick, *Anglo-Saxon Art* (1938), 180-1 (cf. 116), assigns this work (his pl. LXXVI) to the early years of the reign of Ecgbert (802-839).

<sup>13</sup> Sir R. Colt Hoare, *A History of Modern Wiltshire*, Hundred of Cawden (1835), 54-5.

<sup>14</sup> Soc. Antiq. MS. 99, 'Matters relating to Staffs', fol. 125.

## 9. CODFORD ST. PETER CHURCH

By SIR ALFRED CLAPHAM

The Church of St. Peter was largely rebuilt in 1864. But the tower-arch, sedilia, and twelfth-century font survive; and in the course of the rebuilding there was found, built into the old chancel-arch, the remarkable Pre-Conquest sculptured stone<sup>15</sup> which is now the chief feature of the place. It is a cross-shaft, of which one face and the edges of two scroll-carved sides remain. The face is carved with the figure of a man, holding up a leafy branch and apparently dancing. The angles have unusual reel-ornament or baluster-moulding. The carving may be placed in the ninth or tenth century; in Mr. Kendrick's opinion,<sup>16</sup> it is Wessex work of c. 800-825.

## 10. CRANBORNE: FRAGMENT OF PRE-CONQUEST SCULPTURE, PROBABLY FROM CRANBORNE PRIORY

By T. D. KENDRICK

As is recorded below by Lord Salisbury (p. 176), there is preserved on the main staircase of the Manor House at Cranborne a fragment of carved stone, which appears to be from the base of a free-standing cross. It bears sculpture in relief, which is certainly of Pre-Conquest age; and since Cranborne Priory is well known to have been of Saxon foundation, it may have belonged to such a cross as might have stood at the west end of the Priory church. It is published here from the photograph which I took in 1938 by Lord Salisbury's kind permission (pl. xvi, b).

The fragment is of Chilmark stone, and is one face of the squared or rectangular base of a column or pilaster with rounded edges, a short length of which remains. It was found in the Cranborne Manor House fish-pond in 1935. The total height is 18 in., and the fragment varies in thickness from 3 to 5 in.; the squared face measures 18 in. by 13 in., and this bears a sunken panel, with traces of a cabled border, 14½ in. by 8 in. in interior measurement.

In the panel is a remarkable and important carving of a quadruped, *passant* to right, his head sunk and biting at what seems to be his off right foreleg, though he is enmeshed by and is struggling with the loop of a strongly-curling foliate scroll that is in origin his own tail. The most noticeable feature of the design is that this tail *penetrates* the body of the beast, and on the evidence known to us<sup>17</sup> this suggests that the Cranborne carving is ninth-century work. There is, indeed, no directly comparable sculpture. But the lion, head bent down, stalking through the scroll on the Rothbury cross in Northumberland<sup>18</sup> seems to be the pattern-element that is represented, in very peculiar isolation, on this southern carving; and it is possible that, because of their common powerfulness of gesture and heaviness in detail, the Cranborne sculpture and that of Codford St. Peter (see above) should be attributed to contemporary and related West Saxon schools.

<sup>15</sup> *Proc. Soc. Antiq.*, vii, 429; *W.A.M.*, xx, 138.<sup>16</sup> T. D. Kendrick, *Anglo-Saxon Art*, 179-81, with pl. lxxv.<sup>17</sup> Kendrick, *Anglo-Saxon Art*, 145.<sup>18</sup> *Ibid.*, 154 ff., pl. lxiv: of the 'Carolingian' phase of Northumbrian art, datable from somewhere around 800.

## II. KNOOK CHURCH

By SIR ALFRED CLAPHAM

The Church of St. Margaret<sup>19</sup> is a small building, extensively restored in 1876 by Butterfield. It possesses a medieval paten and an Elizabethan cup. Its chief interest lies in the capitals of the re-built chancel arch and the side-shaft capitals and tympanum of the south doorway: these belong to the period immediately before the Conquest, and the design of the tympanum is both unusual and attractive.

The date of the tympanum is determined by the character of the capitals of the side-shafts of the doorway itself and the capitals of the chancel-arch in the building; both these features are of a character prevailing immediately before the Conquest, but not in use by Norman masons after that event. It was asserted by Micklethwaite<sup>20</sup> that the W. capital of the doorway was cut in a stone with a Saxon sun-dial, but if this be so it obviously need not invalidate the dating suggested above.<sup>21</sup> The tympanum itself is a very graceful carving in flat relief of scrolled foliage with two confronted beasts. This may be compared with a very similar rendering<sup>22</sup> of the same motif in the Aldhelm MS. at Lambeth, ascribed to the early part of the eleventh century. The sculpture has certain features in common with the nearly contemporary work at Hoveringham (Notts) representing St. Michael and the dragon.

## 12. KNOWLTON CHURCH

By STUART PIGGOTT

The small, ruined church of Knowlton, in its embanked churchyard, stands within the central member of the group of prehistoric earth circles noticed on pp. 1-3 above. It has architectural features from the twelfth century to the sixteenth.<sup>23</sup> The site is apparently just outside the ancient bounds of Cranborne Chase, in north-east Dorset, and is now in the parish of Woodlands.

## 13. SHAFTESBURY ABBEY

By SIR ALFRED CLAPHAM

Shaftesbury Abbey<sup>24</sup> was founded, almost certainly, by King Alfred, who rebuilt the town. Leland<sup>25</sup> states that there was 'on the right hand entring of the chapter-house' an inscribed stone referred to by William of Malmesbury<sup>26</sup> who gives the inscription as 'Anno Dominicae incarnationis Elfredus rex fecit hanc urbem DCCC octogesimo regni sui VIIIvo'. A fragment of this inscription has been found. King Edward, murdered at Corfe in 978, was first buried at Wareham, but the body was moved by Dunstan and Ælfhere to Shaftesbury and was enshrined in the abbey. The church was completely rebuilt after the Conquest, and this work was perhaps begun under the rule of Abbess Eulalia; she was living in 1074,

<sup>19</sup> *Proc. Somerset Arch. & N.H. Soc., Bath Branch*, 1923, 188.

<sup>20</sup> *The Reliquary*, n.s. i, (1887), 231.

<sup>21</sup> Illustrated in C. E. Keyser, *Norman Tympana* (1904), pl. 34.

<sup>22</sup> A. W. Clapham, *English Romanesque Architecture before the Conquest*, 136-7.

<sup>23</sup> *Antiquity*, xiii (June 1939), 154, and 153, fig. 9, whence plan, fig. 1, p. 2 above; Sumner,

*Ancient Earthworks of Cranborne Chase*, 47 ('probably fourteenth century'), with drawing and plan of the church and churchyard-bank, pl. xxix.

<sup>24</sup> *Vict. Co. Hist. Dorset*, ii, 73-79.

<sup>25</sup> J. Leland, *Itinerary* (ed. L. T. Smith), v, 110.

<sup>26</sup> William of Malmesbury, *Gesta Pontificum* (Rolls Ser.), 186.

and in 1113, when she was dead, she was the only abbess mentioned in the *titulus* of Shaftesbury in the mortuary-roll of Matilda, Abbess of Caen.<sup>27</sup> The whole of the church would appear to have been of late eleventh- and early twelfth-century date, and was of the three-apse type with transepts and a long aisled nave. Little is known of the subsequent history of the building, but a crypt with a chapel over it was constructed east of the N. transept in the thirteenth century; a Lady Chapel was built in the fourteenth century, east of the S. transept, and the convent received a licence to crenellate for defence in 1368. Shaftesbury was the richest house of Benedictine nuns in England, and had at the Suppression the annual net value of £1,329 1s. 3d. Demolition then seems to have taken place very rapidly, but there is a small drawing<sup>28</sup> of the ruined church on a terrier of Thomas Arundel, 1548-49, now at Wilton.

The site was partly excavated in 1861<sup>29</sup> by the Wiltshire Archaeological Society, and again in 1902-5 by E. Doran Webb.<sup>30</sup> Further excavations have been carried on by the present owner, Mr. J. Wilson Claridge.<sup>31</sup> In spite of the general destruction of the building sufficient of the bases of the walls remains to provide a largely complete ground-plan of the church, with the adjoining portions of the cloister and the north part of the chapter-house; the south part of the claustral buildings lay to the south of the existing enclosure-wall. The church appears to have been about 260 ft. long, and the cloister was 108½ ft. from east to west. Extensive remains of pavings of slip-tiles<sup>32</sup> have been found during the excavation, and the museum on the site contains a collection of carved and other stonework, including some Pre-Conquest fragments.

Doran Webb records the finding of a lead *bull*a of Pope Martin V (1417-31) in a grave in the middle of the Lady Chapel. It appears to have been the practice in the Middle Ages to bury with the body papal indulgences allowing the holder to have plenary absolution at the hour of death from his chaplain. Among such indulgences of Martin V is one<sup>33</sup> to John Stourton (later first Lord Stourton) and his wife. Numerous tiles with the Stourton arms have been found at the abbey; Margaret Stourton was abbess there 1423-44, and the family was seated at Stourton not more than ten or twelve miles away. It would thus seem that the tomb in question is that of the first Lord Stourton, who died in 1462.

#### 14. TISBURY CHURCH

By SIR ALFRED CLAPHAM

The Church of St. John the Baptist<sup>34</sup> is a cruciform building of which the crossing, transepts and the west end of the nave date from c. 1180-1200. The chancel, nave-aisles and North porch belong to the fourteenth century, and the nave-arcades to the fifteenth century. The tower and the former spire were struck by lightning in 1762, and the existing capping was thereupon added to the tower. Colt Hoare<sup>35</sup>

<sup>27</sup> L. Delisle, *Rouleaux des Morts du IXe au XVe siècle* (1866), 190.

<sup>28</sup> Reproduced in *Report of Excavations*, by E. D. Webb, 1903.

<sup>29</sup> E. Kyle, 'Recent Excavations on the Site of Shaftesbury Abbey', *W.A.M.*, vii, 272, with plan.

<sup>30</sup> E. Doran Webb, *Excavations by Reports for 1902, '03 and '04*, with plan.

<sup>31</sup> J. Wilson Claridge, *Report of Excavations*, 1931, with plan.

<sup>32</sup> Heraldic tiles illustrated in *Herald and Genealogist*, i, 520.

<sup>33</sup> *Cal. Papal Regs. Letters*, vii (1417-31), 419.

<sup>34</sup> *W.A.M.*, xxxvi, 599, with plan.

<sup>35</sup> Sir R. Colt Hoare, *A History of Modern Wills*, Dunsworth Hundred, 137-8.

states that 'it is said' that this capping was designed by Thomas Benett of Pyt House. There is a crypt, now filled up, below the south transept. The roofs of the nave and aisles are of interest. Both the aisle-roofs have early sixteenth-century material, and the north aisle roof has an inscription stating that this aisle ('hele') was set up by Edward Bole, 1569. The roof of the south aisle was finished at the cost of Henry Mervin, 1616. This roof has the arms of Edmund Audley, bishop of Salisbury, 1502-24, and Elizabeth Shelford, abbess of Shaftesbury, 1504-24. The church contains a brass<sup>36</sup> to Lawrence Hyde, 1590, great-grandfather to Queen Anne; also a helmet of the first Lord Arundel of Wardour, and an altar-slab under the altar.

#### 15. WILTON CHURCH

By SIR ALFRED CLAPHAM

This modern church of St. Mary and St. Nicholas was erected in 1844 in the Italian Lombard style. It contains some old stained glass (p. 171), including a figure by Arnold of Nymegen, which is part of the composition now mostly at St. George's, Hanover Square, in London. There are also portions of the Cosmatesque altar of St. Simplicius, formerly in St. Maria Maggiore, Rome, which entered the collection formed by Horace Walpole at Strawberry Hill. When the collection was sold, these portions of the dismantled altar were bought and removed from Strawberry Hill by Sir William Hamilton. A careful coloured drawing of the altar before it had left Sta. Maria Maggiore is in the possession of the Society of Antiquaries (*Drawings*, vol. I).

<sup>36</sup> Reproduced in E. Kite, *Mon. Brasses of Wilts* (1860), 71, pl. xxvi.