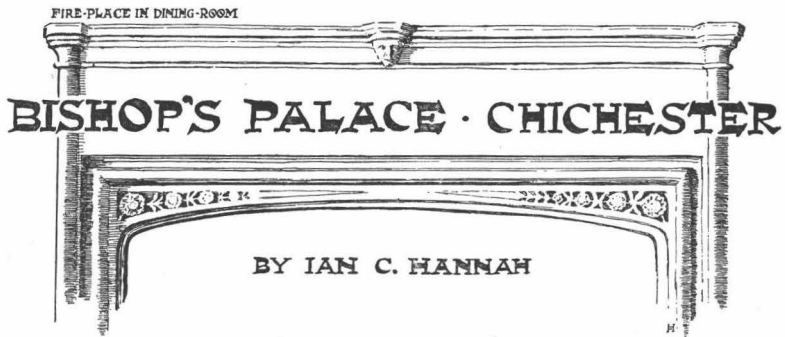




THIRTEENTH CENTURY PAINTING IN CHAPEL OF BISHOP'S PALACE, CHICHESTER.

# Sussex Archæological Society.



A PALACE of some sort or other must have existed at Regnum, or Chichester, from very early times. The city was the head quarters of that prudent King Cogidubnus,<sup>1</sup> the legate of the Emperor Claudius, who had the political good sense to remain always in perfect fidelity to the power of Rome. Hay, in his most valuable *History of Chichester* (1804), asserts that the Roman Prætorium was on the site of the present Bishop's Palace, but, if it was, the said Prætorium was certainly in an exceedingly unusual position; the discovery of a mosaic pavement during the re-building of the Palace by Bishop Waddington (1725-7) proves indeed that it stands where a Roman building of some importance stood, but considering the comparatively small area of the space enclosed by the city walls, the fact is not specially remarkable. It is probable enough that many interesting relics of Imperial days repose peacefully under the flower beds and cabbage plots of its beautiful garden, which occupies the whole south-west corner of the old city, with terrace walks along the venerable walls.<sup>2</sup> Forming an ornament to a flower bed

<sup>1</sup> This is the form that occurs in the inscription of the famous Pudens stone (*S.A.C.*, Vol. VII., pp. 61-63). Tacitus writes the name Cogidumus (*Agricola* XIV.). See Elton's *Origins*, 312.

<sup>2</sup> Trenching could hardly fail to lead to valuable finds. Perhaps no field as promising for learning more of Sussex in Roman days still remains unworked.

is the head of a colossal Roman statue or bust of white marble, unfortunately too much knocked about and mutilated to be recognised, but, as the head alone is 1-ft. 9-in. high, the complete figure, which was, perhaps, that of one of the Emperors, must have been of sufficiently impressive dimensions. It was brought to the Bishop's garden from Bosham and seems to be the relic described (not very accurately) in the following words by Hay: "There is in the Vicarage garden at Bosham, at this day (1804), a marble relick of great antiquity. It goes by the name of Beavois's head; but this is an error. It never was designed as such. Its barbarous sculpture, and want of proportion, shew it to be of German manufacture.<sup>3</sup> It appears to have been a Thor—the Jupiter of the ancient Pagan Saxons; and it may be was brought there by the adventurers who accompanied Ella, or those who followed him after he had reduced this part of the country."

In Saxon days Regnum became once more the centre (or one of the centres) of an independent kingdom, and took its present name from Cissa, Ælla's son. His residence, however, was not within the walls, but at Stockbridge,<sup>4</sup> the Saxon settlement outside the southern gate, which still gives its name to the Hundred and at one time overshadowed the city in importance.

Though no trace of Roman Christianity in Chichester has as yet been found (except on the highly improbable supposition that St. Paul's friend mentioned in 2 Tim. iv. 21 was the same Pudens who gave the site for the Temple of Neptune and Minerva in North Street—see *S.A.C.*, Vol. VIII., p. 62), Regnum may very probably have contained a church; the city undoubtedly possesses at least one pre-Conquest religious foundation in the tiny church dedicated to Olav, the patron saint of the Northmen, whose valiant deeds on behalf of the faith are chronicled in one of the most delightful of the Sagas of Iceland (*S.A.C.*, Vol. XV., p. 165).

<sup>3</sup> Was "made in Germany," a reproach even a century ago? In this case the strictures are not deserved.

<sup>4</sup> An old house there to this day bears the name of Kingsham.

In early Norman times, when the Sussex Bishopric had its seat removed from Selsea to Chichester, the entire south-west quarter of the latter city was given to the Church by Roger of Montgomery, to whom the Conqueror had granted Chichester and Arundel and much besides; he lies buried in the nave of the Abbey Church of Shrewsbury, his own foundation, where he himself assumed the cowl a day or two before his death. If any sort of bishop's residence had been erected as early as 1114, it doubtless perished in that year when, as Roger of Hoveden tells us, "*civitas Cicestria cum principali monasterio per culpam incuria, iii<sup>o</sup> nonas Maii, feria tertia, flammis consumpta est.*"<sup>5</sup>

It seems probable that Bishop Radulfus Luffa (Ralph I.), 1091-1125, the builder of the earliest parts of the Cathedral, had his house on the site of the existing Palace and the door in the south wall of the south-west tower, which is now walled up, may very probably have been provided by him as the Bishop's private entrance to his church.

The oldest part of the existing Palace buildings is perhaps the lower portion of the south wall of the great kitchen, where are two little Norman arches, walled up and perfectly plain, whose material is Binstead (Quarr Abbey) stone from the Isle of Wight. These may *possibly* be the work of Ralph I., but from their comparatively smooth finishing it seems much more likely they are part of the buildings of Seffrid II.<sup>6</sup> A part of the wall at right angles (the beginning of the long building that connects the Palace with the gateway), where a plain plinth, four feet high (that may mark the position of a floor), extends for 29 feet from the corner, seems to be contemporary, and to have helped to enclose the chamber that the windows lighted (now the site is in the open air); for on the whole it seems probable that the great kitchen is on

<sup>5</sup> Stubbs' Edition.

<sup>6</sup> I have to thank my learned friend, Edward Prior, F.S.A., undoubtedly the leading authority on the architectural antiquities of Chichester, for pointing this out and also for much valuable help in other parts of the building.

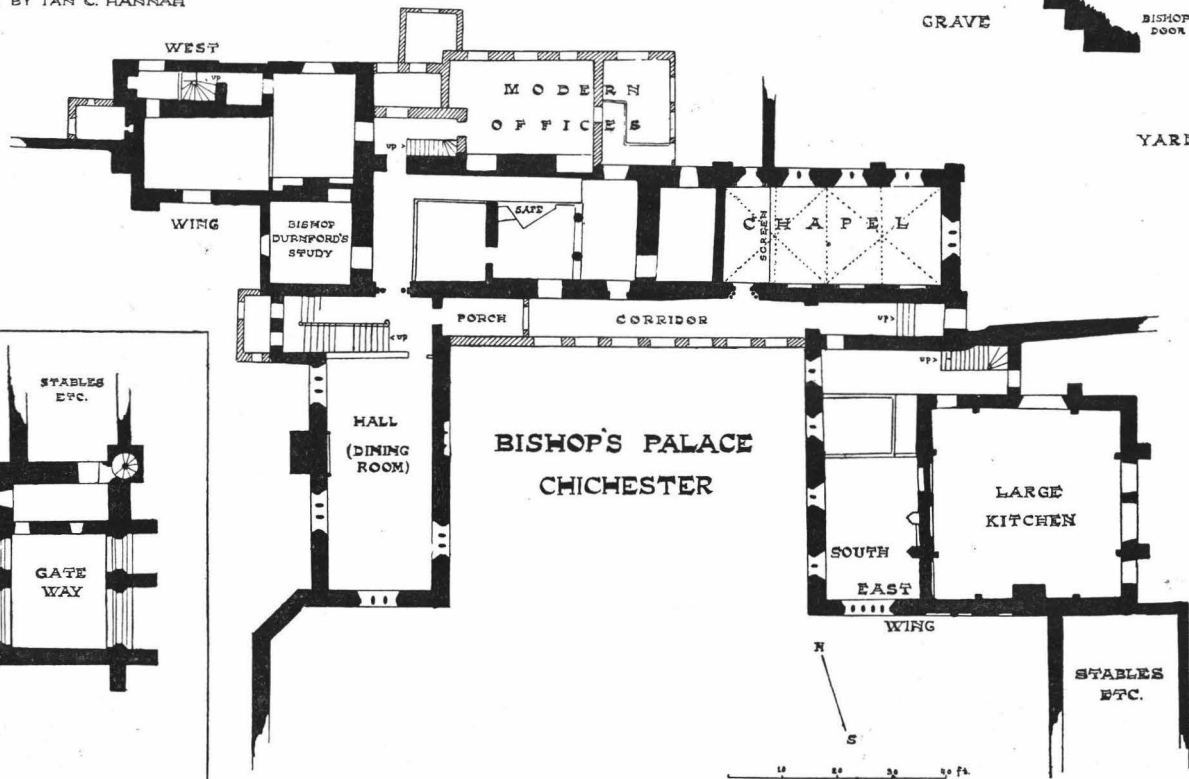
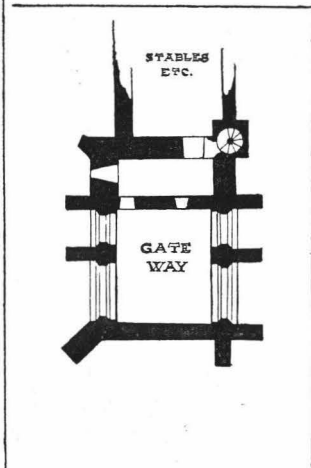
CATHEDRAL  
S W TOWER

BISHOP'S  
DOOR

PLAN BY IAN C. HANNAH

GRAVE

YARD



the site of some sort of open court between this chamber and the chapel. It is possible, however, that the little windows lighted a building actually on the site of the kitchen. The chamber in question must have been a sort of crypt or basement, half under ground. It was probably exceedingly damp, though useful, perhaps, for storing what was not of a perishable nature. The character of the soil, as at Norwich, caused the Cathedral to be without the usual Norman crypt.

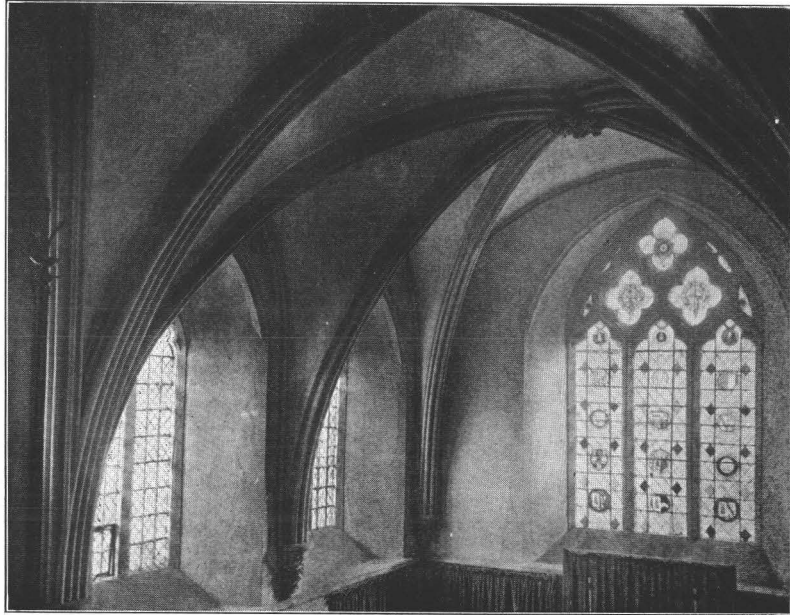
Both Cathedral and Palace were greatly damaged in 1187, when (after a long account of Saladin's rough handling of the Crusaders) Hoveden records: "*Eodem anno combusta est fere tota civitas Cicestræ cum ecclesia sedis pontificalis, et domibus episcopi, et canonicorum.*" The restoration was undertaken in a magnificent style by the sitting Bishop, Seffrid II., 1180-1204, whose undoubted work is the existing Palace Chapel. A mediæval MS. list of the Bishops in the possession of the See expressly informs us: "*Seffridus reædificavit Cicestriam et domos suas in palatio.*" The chapel appears originally to have been nearly detached, but was doubtless joined by some sort of cloister to the other part of the Palace just south of it. It is an extremely beautiful little Early English building of five rather narrow bays, of which the west one is shut off by a wall and seems originally to have comprised two chambers, the lower of which probably formed either a narthex or a sacristy (most likely the latter); the upper was perhaps a Chaplain's room. On the north side is the lower part of the window of the ground floor room, which is perfectly plain with a simple chamfer and may be original. In the south wall is part of the jamb of a Perpendicular window, which once lighted the upper room.

The pilaster buttresses of the chapel have been rather interfered with, but some remain; the windows were originally eleven lancets—four on either side, a triplet at the east end. The two western lancets are perfect, except that the southern one, over the door, is masked

outside by a sash window.<sup>7</sup> The others on the south remain, but are walled up. Three two-light late Decorated windows replace the remaining lancets on the north, while the present east window is a similar three-light specimen, on either side of which, within and without (except inside on the north), are visible the jambs of the older lancets of the triplet. The lancets are (or were) all of great beauty, with well-moulded arches, splayed within and having shafts with foliage caps both inside and out. The door, on the south, of Purbeck marble, has two shafts on each side with foliage caps, including some little trefoils, the stem continuing to form the mid-rib of the central leaf, and a round arch with elaborate and deeply cut E.E. mouldings, so closely resembling Bishop Seffrid's beautiful work in the Presbytery of the Cathedral, that even without any documentary evidence there would be very little doubt that they were both built at the same time. The tool marks and the stone used exactly resemble Bishop Seffrid's work in the Cathedral.

The most striking feature of the interior is the vaulting, which is *sexpartite*, so that there are only two bays, each square, while additional ribs starting from intermediate corbels divide the space into four, cutting up and complicating what would otherwise be a very simple arrangement and, of course, shading some of the windows much more than others; all the ribs have deep cut E.E. mouldings. It is a not very unusual and a decidedly successful way of meeting the difficulty always felt when the space to be vaulted in a single bay is much greater in one direction than in another. There are bosses in the two places where the diagonal ribs intersect and these, as well as the ten corbels, are elaborately carved with foliage, probably re-touched since they were originally worked, and excellent in general effect, but rather indifferent if closely examined, as is indeed the case with much mediæval sculpture; the corbels have moulded

<sup>7</sup> Provided by either Bishop Waddington or Bishop Buckner to help produce in the front of the Palace that uniformity which the eighteenth century architects loved.

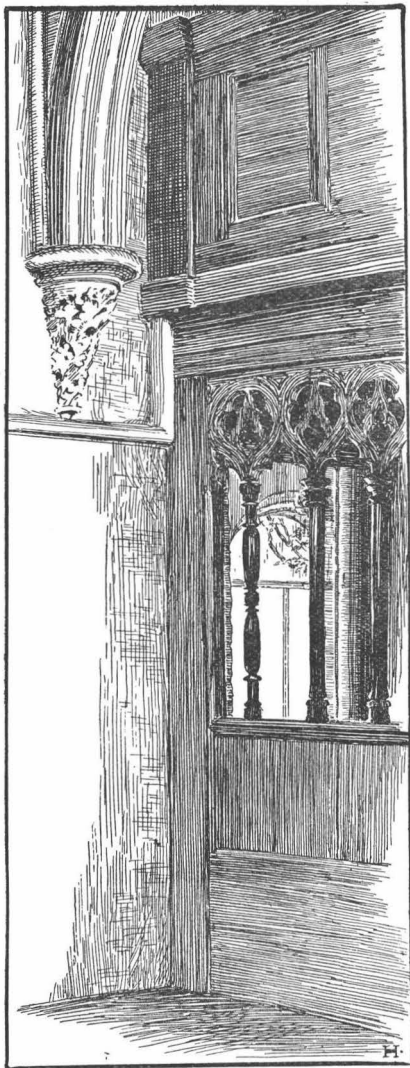


BISHOP'S PALACE, CHICHESTER.

VAULTING OF THE CHAPEL.



abaci of Purbeck marble. The piscina has a deep square niche, more like that of an aumbrey in shape, with a plain lintel of Purbeck marble and a drain that is 20-foiled.



Under the moulded string course that surrounds the chapel at the level of the window sills the walls were originally frescoed and on the south side, within a circle, is a very beautiful painting of the Virgin and Child.<sup>8</sup> St. Mary is sitting on the edge of a highly ornate manger holding a sceptre in her right hand and supporting the Child with the left, while an Angel swings a censer on either side. The Child, standing on her knees, is clasping his hands round her neck, looking up into her face as she affectionately bends forward her head. The drapery has all the stiffness and the figures have all the faults usual at the period (thirteenth century) when it was painted, but there is a feeling and spirit about the composition that almost make one wish to linger longer each time one visits it. The colours are beautifully soft and, except that

<sup>8</sup> Discovered in 1829 according to Walcott, *Memorials of Chichester*, p. 61. It was shortly afterwards engraved by King, a local artist, but not very accurately. There are traces of rather similar frescoes in circles on the Norman walls of the Cathedral Lady Chapel, but cut into by the Decorated windows.

the pigment used for the censers, the fleur-de-lis over the background, the trimming of the Child's dress and the Virgin's wristbands, has turned black, they are still very fairly well preserved. They are evidently fading a little, but it has been thought best to reproduce them exactly as they are at present. The dress of the Virgin has almost lost its colour.

This beautiful fresco was, from its position, evidently one of three medallions that occupied the lower part of the wall of the bay in which it is; the only other parts of what was probably an extensive wall-painting are two crosses within circles under two of the corbels, somewhat resembling the consecration crosses to be seen cut in the stone-work at Salisbury Cathedral and elsewhere.

At the west end of the chapel a Decorated screen, with shafts for mullions, four of which are replaced by much later turned balusters, has been utilised to support an early Georgian gallery with a classic panelled front.<sup>9</sup> The screen is of solid oak, rather plain, but of excellent design; it has been grained and varnished in the very vulgarist imitation of what it actually is—a remarkable instance of the eighteenth century desire to gild refined gold and paint the lily, of which other examples are legion all over the country.

During alterations in 1896 the original west gable of the chapel was discovered, with its cross, under the present roof. As will appear from the illustration, the cross is of a well-known E.E. type, being formed, with little elaborations, by piercing four large circles. The cross is not quite regular, nor is it in the centre, and, what is more remarkable, the apex of the gable is about 16 inches north of the proper axis of the building. This is at present got over by the simple expedient of framing the roof irregularly and bending it to the extent necessary,<sup>10</sup> and something of the sort must in all probability have been the original arrangement, as there seems little doubt that the error was purely accidental, not arranged for

<sup>9</sup> The chapel had once complete classic fittings, including a high pulpit.

<sup>10</sup> The curling line of the ridge is well seen from the roof of the Cathedral.

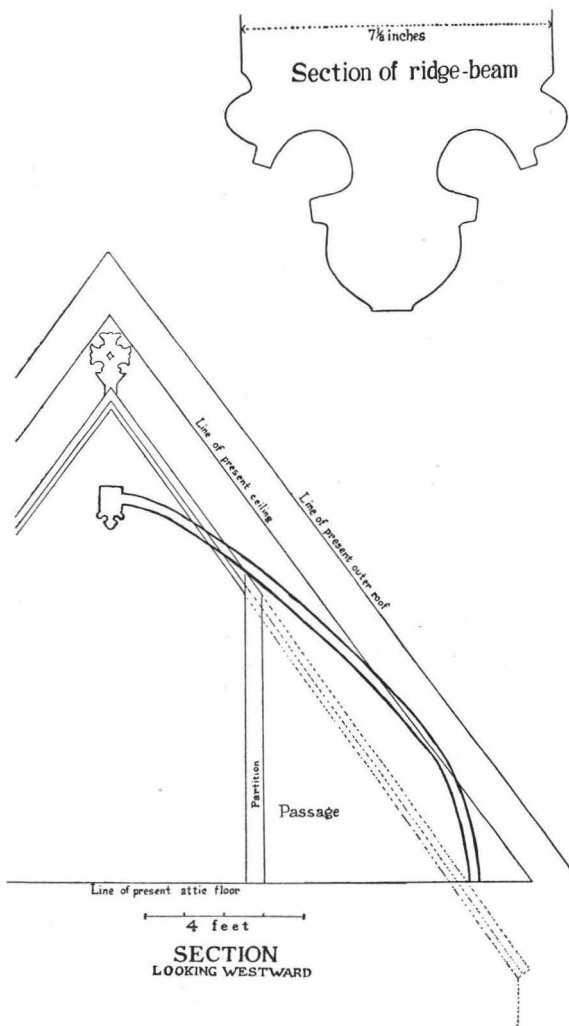


any special purpose, but simply produced by inaccurate measurements.<sup>11</sup> As in the Cathedral, the space between the vaulting and the outer roof was originally very considerable; it has been increased to get in attics, and the east wall is built up with old fragments, including some E.E. moulded stones, and finished with a gable of brick step-battlements, which seem to be of the time of Bishop Sherburne. It is, perhaps, unusual to find the west end of a small chapel without any break in the roof, forming separate chambers walled off from the rest, but an inspection

of the moulded rib of the vaulting against the present west wall leaves no doubt that the stone roofing never extended further.

Forming a westward extension of the chapel, but later in date (now entirely altered in character, being cut up into several rooms), is what appears to have been an open roofed hall, with rooms below it, an arrangement similar to that still existing at the two S. Mary Winton Colleges and also at Magdalen, Oxford, though these three examples are later. That this was so is perhaps open to doubt, but

<sup>11</sup> In this particular case the error is unusually large, but anyone who has had experience of making exact measurements of mediæval fabrics must realise that our ancestors were not very remarkable for accurately setting out their buildings. Indeed, irregularity is no small part of the charm of Gothic architecture, and Pearson has reproduced a very common form of it—not setting the arms of a cruciform building exactly at right angles to each other—with excellent effect in Truro Cathedral.



## BISHOP'S PALACE, CHICHESTER,

Shewing relation of Hall Roof to that of the Chapel.

it does not seem easy to find any other explanation of the open timber roof, of which the northern half remains perfect in the attics, whose floors rest on the tie-beams (original or otherwise).

It is a somewhat unconstructive roof, consisting simply of a ridge-beam, with a very fine and deep-cut Decorated moulding, and curved rafters extending from it to the wall plate, averaging about 1-ft. 7-ins. apart (centre to centre). The ridge-beam sags almost like a rope; the walls, which were irregular enough in their original building, have bulged considerably, and are only held in place by iron ties.<sup>12</sup> This hall was, perhaps, built when the new windows were inserted in the chapel. The diagram will show how badly this roof continues the line of the original gable of the chapel, starting from a lower ridge, but bulging several inches beyond it. The fact that the ridge-beam is placed under the apex of the gable brings it, of course, much nearer to the north wall than to the south, and makes it rather difficult to picture what must have been the sprawling character of the rafters on the side that is now destroyed. Part of the west gable of the hall remains, but it is too much built round and altered to afford any certain (or even uncertain) evidence as to just how the roof was managed.<sup>13</sup> There is, of course, a possibility that this roofing is not in its original position, though a close inspection seems rather to indicate that it is; at any rate it is singularly ill-adapted to its *present* purpose, especially from the point of view of the passage, as again a glance at the diagram will show.

This hall was about 45-ft. by 20-ft. and its floor was apparently four inches lower than that of the upper room in the west end of the chapel. In the north wall tapping

<sup>12</sup> On the outside their lower parts are mediæval rubble work, on the south there is some Sherburne brickwork and the facing of the upper part is eighteenth century patchwork, many old stones and bricks being used.

<sup>13</sup> One of the stones has a face scratched on it—the date doubtful. Mr. Prior, when I took him over this part of the building, did not think the irregularity of this roof was anything very remarkable. Each rafter must have been cut specially for its own place; much confusion would have resulted from any attempt to turn them all out on exactly the same scale.

the plaster seems to indicate the position of a wide fireplace that formerly existed, part of whose recess now forms a little cupboard.

We unfortunately learn practically nothing about the Palace at Chichester from the extremely interesting letters of Simon de Senliz, his steward in Sussex, to Bishop Ralph de Nevill (1222-44), who was also Lord Chancellor, from whom Chancery Lane was named (*S.A.C.*, Vol. III., p. 35 *seq.*). Wood was taken to the Palace from the Broyle, but it was apparently only for fires and not for building; the contents of the Palace cellar could not be sold to advantage because there was so much new wine in the city and the Cicestrians of that benighted age (unlike the Jews) seem to have preferred it to the old—even when the latter had mellowed in their own Bishop's vaults. The letters make it clear, however, that in the early thirteenth century the manors were looked on as much more important than the city property of the Bishops, who seem seldom, or never before the reign of Elizabeth, to have made Chichester their principal residence. One chief reason was doubtless that their only land there was the actual Palace garden and the wooded district, called from its character the *Brwillum* or Broyle, two or three miles out, so that the plentiful supplies stored at the rich farming manors of Amberley, Aldingbourne, Cakham, &c., were in Chichester conspicuous by their absence, and the Cathedral City to the Bishop and his retinue was apt to be looked upon as the hungry corner of the diocese. Another reason probably was that the relations with the Dean and Chapter were not always of the pleasantest. From the chronicle of Jocelin de Brakelond it appears that Abbot Samson, of St. Edmund's Bury (immortalised in Carlyle's *Past and Present*) was greatly blamed for passing so much of his time in the abbatial manors to the neglect of the Abbey itself.

A mediæval Abbot was primarily responsible for the good order of his monastery, but a Bishop is concerned mainly with his diocese, and that could doubtless be guided from the manors as well as from the Palace. A

letter from a Precentor of the Cathedral to Ralph de Nevill seems to imply, however, that it was felt in Chichester, at any rate by some, that the Bishop was not too often to be seen in his own church. “. . . since the glorious solemnity of the Passion and Resurrection is at hand, in which it is no less honourable than laudable for the Cathedral Church to be adorned with its own prelate, and for sheep to rejoice in their own shepherd, I beseech you, with all the devotion in my power, that, if it can in any way be done without offence to the Lord King, you will be pleased to visit your church, and celebrate the paschal services.”

From information kindly supplied by my friend, Prebendary Deedes, from his researches among the Episcopal Registers, it appears that Bishop Robert Rede (1396-1415) merely visited Chichester for institutions, collations, &c., on an average about twice a year, holding apparently only three ordinations in the Cathedral (in 1397, 1402, 1403)<sup>14</sup> and two in the Palace Chapel (1411 and 1412).

Bishop Praty (1438-46), however, was far more frequently at the Palace, starting operations by giving a great banquet there after his enthronement. Between 1438 and 1444 he held no less than nineteen ordinations in his own chapel and one in the Cathedral, while in 1444 he presided at the trial of William Lewes or Baker, Prior of Sele “*in aula sua infra*<sup>15</sup> *palatium Cicestrense.*”

Meanwhile in the fourteenth century important building operations were in progress. The tool marks of the gateway masonry show it to belong to that century, while its architectural features are late Decorated, gradually tending to Perpendicular in general character. The

<sup>14</sup> After the Bishop's Visitation in 1403, when Dean Maydenhithe lodged an appeal to the Pope, complaining of his intrusive action, the relations between the Bishop and the Chapter seem to have been seriously strained. Perhaps this explains the cessation of all ordinations in the Cathedral after this date. At his primary visitation in June, 1397, the Bishop is said to have taken his journey from Aldingbourne to his Palace at Chichester, and presumably he stayed there while he personally attended the visitation, but this is merely conjecture, and probably the building was not then in a fit state to accommodate his household (C. Deedes).

<sup>15</sup> Clearly miswritten for *intra*.

material is Caen stone. It is somewhat heavily buttressed, the larger arches are segmental and the smaller ones pointed. The vault seems to have been of wood with stone springing; it has, unfortunately, been replaced by a plaster ceiling, but the corbels remain in a mutilated condition. The four corner ones have (or had) well-carved foliage, with a little figure among the leaves in the north-west corner. The other two represent a bishop with high mitre and a king with a crown, looking at each other; the king has long hair; the bishop seems to have been similarly decorated, but both are very much crumbled. The rooms above (which are entirely modernised) are lighted by square-headed mullioned windows, whose lights are cinque-foiled and the spaces over them are pierced.<sup>16</sup> A turret, with newel stair in the north-east corner, leads on to the roof. Over the central buttress on the west is a round chimney, very ingeniously got in, the fireplace being perfectly plain.

The magnificent square kitchen, which forms part of the east wing and stands partly on the old arches of Ralph's or Seffrid's basement, is commonly attributed to Bishop Sherburne,<sup>17</sup> but there are some strong reasons for assigning to it an earlier date:—

(1) The chamfers of the corbels end in tiny trefoiled arches, which have a decidedly fourteenth century appearance.

(2) A window opened in the west wall into a space occupied by a building that seems certainly pre-Tudor, while an entrance near it has every indication of having led originally into the open air.

(3) The kitchen is some distance from the Perpendicular hall which Sherburne transformed into the dining room and nearer the older hall.

These reasons, however, are certainly not conclusive and the exact date of the building must for the present remain in doubt.

<sup>16</sup> There is a very similar window in the triforium of the Cathedral Choir, but its builder is not known.

<sup>17</sup> Walcott's plan assigns it, without any hesitation, to the Tudor Bishop and it is generally called Sherburne's kitchen.



The walls are of stone rubble, except for some brickwork high up on the south. Their original features are very much altered, though there are remains of stone windows of a simple character on the east and north; there is a walled-up arch on the south and three openings on the west. One of these is the window referred to above,<sup>18</sup> the other two are arched. One of them, that in the centre, is perfectly plain inside the kitchen, and on the other side it is entirely hidden by a modern fireplace. A triangular buttress, not very unlike some of those supporting the piers of bridges, strengthens the walling between this arch and the window opening beyond. The other arch, on the north, which is double, is 9-ft. 5-ins. high within; without (where the floor is six inches lower), only eight feet. The inner arch is perfectly plain, an old head built into the wall beside it seems certainly not in its original place. The outer one has large cusps forming a cinquefoil and greatly resembles the arches which in fourteenth century churches usually cover a sepulchral recess. It is much broken up and a groove on either side seems to indicate the position of some sort of metal grill. The door opened inwards and the stonework looks rather as if it had once been exposed to the elements.

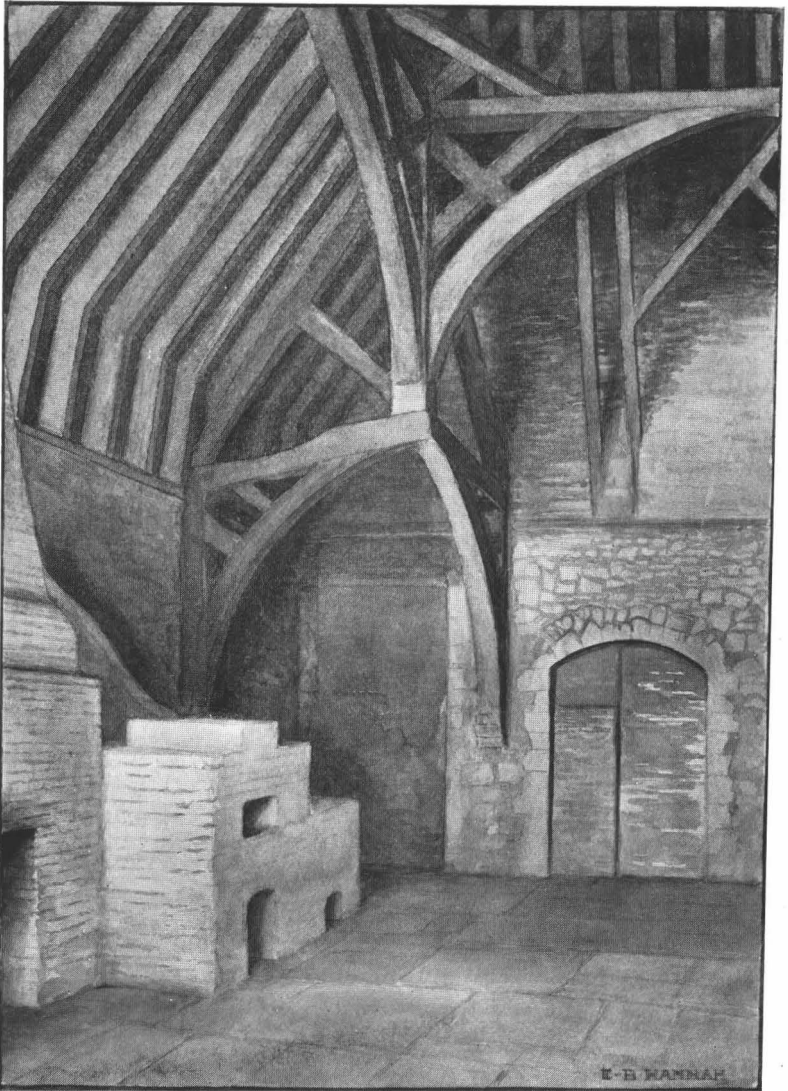
The interior of the kitchen is very impressive, especially at first sight. Eight rather rough stone corbels, each about eight feet from the corner, support huge brackets, on which are hammer-beams, inclining upwards a little instead of being perfectly horizontal, and each pair joining at right angles. On the points of meeting stand four upright beams, which, by means of other large brackets, support a square frame on which the rafters rest. The original pyramid form of this great roof is rather spoilt by an ordinary span roof connecting it with a large chimney stack on the west, but the rafters remain in their original positions and the general effect is still exceedingly striking, all the more so from its simplicity and absence of ornament. A rough

<sup>18</sup> It appears in the illustration.

timber roof is always somewhat difficult to date and this particular one can hardly be placed more exactly than somewhere between 1390 and 1590. The timbering is on the whole not much more massive than is absolutely necessary, the rafters might almost be called thin and are possibly later than the rest. There seem to have been fireplaces in the middle of the south and west sides; the latter is entirely walled up. The former has a (Tudor?) brick chimney, thickly whitewashed. It is rather smaller than might have been expected and certainly does not look original. The oven, copper, &c., shown in the illustration are later.

During the early part of the fifteenth century a good deal of building was carried out at the Palace (as elsewhere in almost every corner of the country); it is unfortunately impossible to identify with exactness the work of the different Bishops. Stephen Patrington (1415-17) left money to cover with tiles the roof of chapel and hall. Henry Ware (1418-21) orders in his will that the hall and chief chamber with the chapel in the Palace "*decenter co-operiantur et tegantur*" and the *parlora*, which he had just begun, should be finished as he had designed—except the ceiling (*celura*) "*de cuius forma non sum deliberatus.*" The *parlora* certainly seems to have been a sort of second hall thrown out at right angles to the original one from its western end, afterwards divided with a floor by Bishop Sherburne; at the same time another wing was thrown out opposite it on the east, joining the west side of the kitchen and completing the little courtyard that still exists, open on the south side. Of the new hall, whose walls are often re-pointed rubble of doubtful date, the only original feature seems to be the lower part of a huge chimney in the middle of the west side. The opposite wing has also been entirely re-modelled; a fairly wide and flat arch is broken into by a later (Jacobean) window.

The building, about 120 feet long, that forms a connection with the gateway, retains few original features; its rubble-built west wall has fragments of Quarr Abbey stone and seems largely constructed of old materials, a



BISHOP'S PALACE, CHICHESTER.

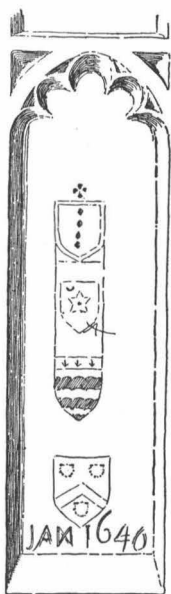
S.W. ANGLE OF KITCHEN.

plain pointed doorway with a straight-sided flat relieving arch over it remains. Judicious removal of some of the ivy by the present Bishop has disclosed a delightful carved Tudor rose. There is every indication of the work having been carried on during several different periods. The east wall is partly timber and brickwork, very largely quite recent red brick.

By that most interesting prelate, Robert Sherburne (1508-36), one of the most picturesque personalities connected with Chichester, the Palace was completely re-modelled and converted into a fine Tudor mansion. The Perpendicular Hall was divided by a wooden floor and the lower of the two chambers thus formed, the magnificent dining room, retains to a very great extent the features that were then impressed upon it. The famous timber ceiling is divided into four by three beams with mouldings rather unusually deep cut for the period; each of the four compartments is divided into eight square panels by ribs which have crosses and little geometrical patterns within circles at each inter-section; there are also little carved square corner ornaments

displaying foliage, vine leaves, pelicans, &c., on a very minute scale. The panels themselves are painted with armorial bearings and initials on a very large scale. They are described in a series of letters to Sir Isaac Heard from James Putman, all dated from the College of Arms in 1804 preserved in a MS. book belonging to the See, and also, much more accurately, by Dr. Codrington, in *S.A.C.*, Vol. XLVIII., p. 138 *seq.* Both accounts also describe the armorial glass in the east window of the chapel, which includes the comprehensive red *and* white rose of Tudor times and Sherburne's arms, the latter inside out. The general effect of the dining room ceiling is very fine.

The windows, square-headed and each of three lights with stone mullions, are



mostly modern, but they occupy the original (Tudor) openings and there are some original panels with cinquefoil heads round the jambs and the soffits of the extremely flat arches, retaining traces of colouring. Some of Sherburne's windows are walled up. On one of the panels are scratched four rough armorial shields with the date, January, 1640 (possibly 1646), of which a reproduction is appended.<sup>19</sup> The fireplace is of stone (see head piece), very wide and plain with four little roses in each spandrel and a large smooth surface between the flat arch and the upper moulding; it is a not uncommon Tudor pattern.

The north end of this room is formed by a heavy oak framework, with plaster between the beams; at its west end is a narrow (blocked) doorway, whose reed-like shafts have little bases, but continue without any caps round the flat arch; a fine Queen Anne<sup>20</sup> doorway piercing it at the other end gives access to the room. It seems possible that this framework is made up from the screen of the old hall; in one of the bedrooms by the old west gable of the chapel is a beam with two shafts of the same general character brought from somewhere, though it does not seem to have been a part of this particular fabric.

The west wing of the Palace was added by Sherburne and it is entirely of brick, except that in one place old

<sup>19</sup> I am indebted to Dr. Codrington's kindness for the following interpretation or notes:—

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|---|--|
| <p>1. (?) <i>Argent</i> within a bordure—<br/>             4 lozenges } in pale.<br/>             4 fusils }<br/> <i>Arg.</i> 4 fusils in pale within a bordure<br/>             <i>sable</i> bezanty.<br/>             Lewcell of Wilts.</p> <p>Without bordure.<br/>             Statham, London.<br/>             Babastre.</p> <p><i>Arg.</i> 4 lozenges in pale within a<br/>             bordure <i>sable</i>.<br/>             Daniell of Suffolk.</p> | <p><i>Arg.</i> a mullet pierced <i>sable</i> with<br/>             crescent for difference.<br/>             Ashton of Wiston in<br/>             Leicestershire.<br/>             And many other Ashton families.</p> <p>3. Barry nebulé (?) of six <i>argent</i> and (?)<br/>             ,, engrailed (?)<br/>             or on a } chief . . 3 pheons.<br/>             in }<br/>             Barry of six is too vague. Not to be<br/>             found with 3 pheons in chief.</p> <p>4. Chevron between 3 escallops (?).<br/>             Too vague. Papworth has 3½<br/>             columns of this blazon.</p> |
| <p>2. <i>Argent</i>, a mullet pierced—a crescent<br/>             (2nd son) for cadency.<br/>             Harpen of Oxon.</p>   |  |

<sup>20</sup> Though Waddington's work was carried out in the reign of George I. it has much more the character of the age of Anne.

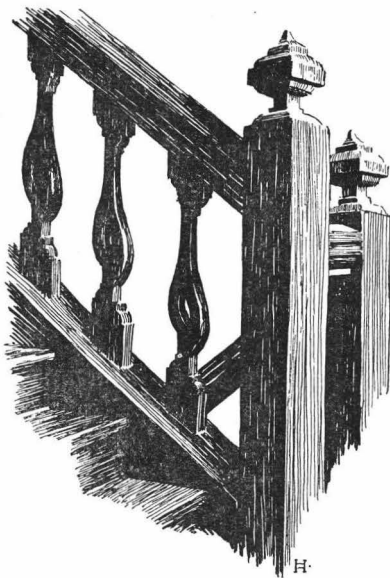
stones appear in the foundation; a good many of the bricks are vitrified. The west wall has a row of brick gable-topped battlements similar to those of Sherburne's garden walls and of the east gable of the chapel. There were originally three storeys (as at present arranged there are only two); of the rather small stone windows two remain perfect, though blocked—one a deeply splayed, little round-headed example, the other square. The jambs of others can be seen. As will be noticed on reference to the plan, there are two small turrets in this part to which there is at present no access; that to the south-west seems to have contained a newel stair, probably (as at Cakham) of wood; there is still a tiny slit for light, which is blocked. The other turret, which has a square window, also bricked up, may perhaps have had to do with sanitation. This part is entirely re-arranged inside, a very deep, but perfectly plain, little fireplace being the only original feature.

Bishop Sherburne's improvements did not stop at the house, he greatly beautified the garden; from his fondness for country life it was natural he should be deeply interested in it. By means of brick battlemented walls running southward from the corner of the dining room, then westward to a point a little south of the gateway, he formed a most beautiful large court in front of the house. Its south-west corner is occupied by a battlemented octagonal tower, rising only a little higher than the wall, and forming a garden house with two deep recesses within, opposite the door and the fireplace respectively. The west wall is constructed partly of older materials, or more probably may incorporate part of a stone building, of which no other trace remains. Mellowed by the weathering of four centuries, overgrown with all sorts of plants, shadowed by splendid trees (including a fine old cedar just inside the gateway) and dominated by the grey old Cathedral, these garden walls have a charm that it is absolutely impossible to describe. Many towns have beautiful gardens, but, at any rate in her own peculiar line, owing to her ancient buildings, her

warm summers and damp climate, Chichester is quite unsurpassed.

The boundary walls running eastward and northward from the chapel, which are of rubble, flint and stone (the latter with an E.E. moulding and corbel, not apparently in their original position), seem also to have been crowned with brick battlements by Sherburne and the result is magnificent at present after the mellowing effects of time, though a brick parapet crowning a stone wall is not usually very beautiful when new.

During the early seventeenth century the Palace seems to have once more undergone extensive alterations. The east wing (just west of the kitchen), whose walls are largely earlier, has plain Jacobean windows, interesting from their being mostly unfinished,<sup>21</sup> the mouldings of the mullions never having been continued on to the sill-stones or lintels, which are left as they were originally



fixed. Plain beams of the same period run across the ceilings of the rooms and there is a fine contemporary staircase, remarkably massive, whose general appearance is sufficiently indicated by the sketch.

An engraving by James Storer, dated 1814, shows Jacobean pediments with pilasters forming the gable ends of both front wings. In the east one is the existing three-light window (lighting the attics); in the other a large sundial.<sup>22</sup> The brick string courses, almost

<sup>21</sup> Can the building operations have been disturbed by the outbreak of the Civil War?

<sup>22</sup> The same plate shows an octagonal bell turret over the chapel, which has disappeared, and the old bell (which, according to Walcott, was dated 1696) is replaced by a new one, which hangs under a little pent-house out of sight.

cornices, below still exist, but battlements have supplanted the gables. A sort of bower at the back of the house, about eight feet square, with stone window and panelling extending right up to the cornice of its ceiling, fortunately unpainted, seems to belong to about the same period. Several bedrooms have Jacobean pilasters and panelling.

The Palace suffered grievously during the Civil Wars, after which it was sold, with the Broyle, to one Colonel John Downes for £1,209. 6s., and Henry King, the poet Bishop of Chichester (1642-1670), complains in his will that his own library was seized "contrary to the condition and contracte of the Generall and Counsell of warre at the taking of that Cittie." From another passage in the will it seems probable that the chapel at that time contained a font—though the baptism may have taken place quietly at home on account of the disturbances of the times—"my god daughters, especially to Dorothy, who was borne under my roofe in the Pallace of Chichester, and there in my Chappell christened dureing the late warre." Though patched up at the Restoration the Palace appears to have continued in a rather dilapidated condition till it was entirely reconstructed and almost rebuilt by the wealthy and excellent Bishop Waddington (1724-31), an Etonian, "a man, whose life" (if we may trust Hay) "was so blameless, and his manners so engaging; whose integrity was so exemplary, and his piety so sincere, that too much cannot be said in his praise."<sup>23</sup>

The result of his work is that, with the exception of the chapel, kitchen and dining room, the whole interior has the character of a Queen Anne country mansion. The front wall between the wings was built up to give the attics regular sash windows (with ornamented window seats inside), old fragments being very largely used.<sup>24</sup>

<sup>23</sup> This eulogy is, as might be expected, fully borne out by the Bishop's epitaph, just outside S. Mary Magdalen's Chapel in the Cathedral.

<sup>24</sup> The roof that slopes up to this wall, of course, makes a valley with the old roof: it is covered with pantiles. The windows have Jacobean pilasters which may be in their original positions. If so, Bishop Waddington was merely repairing older work.



The walls of the wings are sloped up to the height of this hall, perhaps, to match the lines of the Jacobean pediments that existed at the time.<sup>25</sup> A corridor, with open arches (subsequently closed in), was built against the front to connect the wings, a porch, with moulded plaster work lighted from the roof, being provided at the west end.

The ceiling of the drawing room, over the dining room, was lowered (as can be seen by inspecting the roof above) and provided with a huge cornice. Most of the rooms were panelled, one of them right up to the ceiling; some older panelling is used up in the passages. The staircase, with turned, twisted ballusters, resembling a less fine one at the Deanery, is lighted by a large round-headed window, below which two arches lead out into the garden. The panelled doors, with pierced brass finger plates, marble mantel pieces and other fittings provided, are of excellent character and, though the original features of the building suffered severely, this transformation by Waddington is a good instance of a fairly reverent handling of an ancient building in a century that was not sympathetic as a rule with what it considered the barbarous unclassical forms of the past. It is, however, to be regretted that the transformation was so complete as to leave us but few of those evidences as to how our fathers lived, the presence of which at Cowdray so roused the enthusiasm of Dr. Johnson as to make him declare, despite his great preference for Fleet Street over all country parts, that he would like to remain there for a whole twenty-four hours.

A tablet in the corridor records, "Domum hanc episcopalem pœne collapsam a ruina vindicavit Edouardus Waddington, S.T.P. episcopus Cicestrensis, anno æræ Christianæ, 1727. Et brevi spatio temporis decurso, iterum labescentem restituit et reformavit Johannes Buckner LL.D. ejusdem diocesis episcopus Ann. 1800."

The difference in character between the two restorations in question is probably sufficiently indicated in the

<sup>25</sup> A strange little old head built into this slope on the west faces rather quaintly the window of a small bedroom.

following rather guarded passage from Hay, which merely refers to the garden, but probably applies to the Palace as well:—"At the same time, that is in the year 1725 or 1726, the gardens belonging to the Bishop were modelled anew, and laid out in a plan of great beauty and elegance, in which condition they remained till the time of the present bishop: whether they are improved by the late changes made in them, I reckon not myself competent to determine. It is enough that they were made by his lordship's direction and to his satisfaction."

Apparently most of the sash windows that exist—the ugliest of their kind—were part of Buckner's contribution to the fabric.

With the latter day history of the Palace an Archæological Society is not concerned. The most interesting recent associations, of its garden especially, are surely with Richard Durnford, the great naturalist Bishop, to whom every plant and every species of bird was known, who loved Chichester in particular, and Sussex in general, with an affection that only long association with our county can give.

My best thanks are due to the present Bishop for his very kindly giving me unrestricted access to every part of the Palace, while the whole place was empty in the early weeks of 1908. As far as I can learn no previous plan of the house has been published, nor any effort made to write the history of the building; this has naturally made the work both more interesting and more difficult. I have to thank numerous friends for help of different kinds.

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