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ANTIQUITIES

OF THE

PRIORY OF CHRISTCHURCH.

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THE ANTIQUITIES

OF

The Priory of Christ-Church,

HAMPSHIRE:

CONSISTING OF

PLANS, SECTIONS, ELEVATIONS, DETAILS, AND PERSPECTIVE VIEWS,
OF THE PRESENT CHURCH.

BY

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ACCOMPANIED BY

HISTORICAL AND DESCRIPTIVE ACCOUNTS OF THE SAME,

By EDW. WEDLAKE BRAYLEY, Esq. F.S.A. &c.

Second Edition.

Revised by JOHN BRITTON, Esq. F.S.A. &c.

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PREFACE

TO THE

SECOND EDITION.

In publishing a new edition of the present volume, the proprietor deems it proper to apprise the reader that the work is now limited entirely to the history and architecture of the church. The first edition contained some historical and descriptive particulars of the town, the manor, the rivers, and other local matters, which, however interesting to the inhabitant, may be deemed either irrelevant or superfluous to the architect and antiquary, who seeks in this class of publications for such information only as appertains to their own immediate studies. Indeed, Mr. Ferrey commenced the volume originally with reference merely to his own professional pursuits, and made his surveys and delineations for that object only.

In the following pages are particularly specified the alterations and improvements that were made to the church before the time of publication (viz. 1834). Subsequently to that date very little has been done, but subscriptions to the amount of above 1000*l.* have been raised to continue such other additional and improving works as may further tend to render the edifice more conformable to its pristine beauties, and better adapted for the accommodation and comforts of its occupants.

York Street, April 1841. H. G. B.

LIST OF ENGRAVINGS,

WITH REFERENCES TO PAGES.

THE

History and Antiquities

OF

THE PRIORY CHURCH

OF

CHRIST-CHURCH, HAMPSHIRE.

CHAPTER I.

HISTORICAL PARTICULARS OF THE PRIORY OF CHRIST-CHURCH — ESTATES OF THE CANONS, ETC., FROM THE DOMESDAY BOOK — BISHOP RANULPH FLAMBARD — REBUILDING OF THE PRIORY CHURCH — CONSTITUTED A PRIORY OF CANONS REGULAR — BENEFACTIONS AND PRIVILEGES — LIST OF SUPERIORS, DEANS, AND PRIORS — SURRENDER OF THE PRIORY TO HENRY VIII. — MISCELLANEOUS INFORMATION.

CHRIST-CHURCH, or CHRIST-CHURCH TWYNHAM, as it was called in former ages, is situated on the southern coast of Hampshire, near the head of the bay, or haven of Christ-Church, which opens to the sea about a mile and a half south of the town. This bay is formed by the junction of two considerable rivers, namely, the Avon and the Stour, which, deriving their origin from different parts of Wiltshire and Somersetshire, flow in a devious course to

Christ-Church, and include all the ancient parts of the town within their point of confluence. It was from this peculiarity of situation that the place, in the Saxon times, obtained the appellation of *Tweon-ea*, or *Twynham bourne;*— that of Christ-Church being conferred at a subsequent period, after the dedication of the priory church to Christ the Saviour.

The origin and early history of the Priory of Christ-Church are unknown; and although we may reasonably presume that it was founded in the seventh century, soon after the introduction of the order of St. Augustine into this kingdom, yet there are no records of the Saxon times extant relating to this establishment. The earliest documentary evidence concerning it is contained in the Domesday Book, from which the following are extracts, the contractions being supplied.

" Terra Canonicorum de Thuinam.* In Egheiete Hund. Canonici Sanctæ Trinitatis de Thuinam tenent in ipsa Villa 5 hidas et una virgata: et in Wit Insula unam hidam. Hæ hidæ semper fuerant in ipsa Ecclesia. Tunc se defendit pro 6 hidis . . . . . Tempore Regis Edwardi . . . . . et una virgata et modo. . . . . 'In Dominio sunt 5 Carucatæ, et 11 Villani, et 13 Bordarii cum una carucata. Ibi 2 Servi, et Molinum de 30 denariis, et 108 acræ Prati. Silva de 2 Porcariis. In Burgo 6 Masuræ de 13 Solidis et 4 denariis. Ad hanc Ecclesiam pertinent tota Decima de Tuinam, et tertia pars Decimarum de Holeherst.†

" Tempore Regis Edwardi val. 6 libras: Modo 8 libras.

" Alnod Prebendarius tenet de Rege Bortel.‡ In paragio tenuit de Rege Edwardo. Tunc se defendit pro una Virgata et dimidio: modo similiter. Terra est dimidium carucatæ, et ibi est cum duobus Servis, et tertia pars unius Molini de 25 denariis; et 10 acræ Prati et dimidium, et duæ Masuræ in Tuinam. Valuit 5 Solidos; modo 10 Solidos.

" Alsi Prebendarius tenet de Rege Bailocheslei.§ Ipse tenuit de Rege Edwardo. Tunc se defendit pro una Hida et 3 Virgatis: modo pro 3 Virgatis tantum. Terra cum 1 Carucata ibi est in dominio, cum duobus Servis, et uno Villano, et uno Bordario; et dimidio Molini de tribus Solidis: et 16 acris Prati. Valet et valuit 20 Solidos.

* Now Christ-Church.
† Now Holdenhurst.
‡ Now Barton.
§ Now Bashley.

" In Bovere Hund.* habuit Ecclesia Sanctæ Trinitatis de Thuinam 8 acras terræ in Andret. Modo est in Foresta hæc terra." †

It appears then, from the Domesday survey, that, in the reign of Edward the Confessor, there was at Twynham a priory, or college of secular canons, holding possessions in the township of Twynham, in the Isle of Wight, and elsewhere, within the county of Southampton, and that the priory church had been dedicated to the Holy Trinity. From the specification of the land it seems that some portions belonged to the members of the convent generally, and others to two of the prebendaries or canons, who are distinctly mentioned by name. The general property of the priory consisted of five hides and one virgate of land in the township of Twynham, one hide in the Isle of Wight, eight acres in the hundred of Bovere, the whole of the tithes of Twynham, and a third part of the tithes of Holeherst. It is stated that the hides of land here mentioned had always belonged to this church, whilst the eight acres in Bovere are merely mentioned as having been the property of the church in the time of King Edward the Confessor, but, when the Domesday Book was compiled, as being included in the [New] Forest.

Dugdale and Bishop Tanner state that, in the time of King Edward the Confessor, there were a dean and twenty-four canons belonging to this church; and Tanner further says, that they "continued till after the conquest." Strictly speaking, however, these averments are not authorised by existing records, although not unfairly surmised from the known state of this establishment in the reign of William Rufus. Neither a dean nor any fixed number of canons is mentioned in the Domesday Book as belonging to this priory; yet it appears from the "Historia Fundationis Cœnobii de Twynham," in Dugdale's "Monasticon,"‡ that after the accession of the Conqueror the office of dean was held by Ranulph Flambard, or Flammard,§ who is said to have been the son of a priest of Bayeux, in Normandy, and whose name is registered among the feudal tenants of the crown in the Domesday Survey of Hampshire.

* Now Boldre Hundred. † Domesday Book, vol. i. fol. 44 a.

‡ Ex Registro de Twynham, in Bibl. Cotton., sub effigie Tiberii, D. 6, fol. 194 a. The Register itself was destroyed in the fire which burnt a part of the Cottonian Library in the year 1731.

§ In the "Saxon Chronicle," and other annals of a subsequent age, Ranulph is called *Passeflambard.*

Although of ignoble origin (Malmesbury says "*ex infimo genere*"), and probably of restricted education, the superior talents and address of Flambard advanced him to rank and power. He was removed from Twynham by Maurice, bishop of London, who made him his chaplain, and gave him the deanery of St. Paul's, London. Not satisfied, however, with ecclesiastical preferment, the ambition and enterprise of Flambard sought for temporal ascendancy; and, by his unprincipled servility, he so highly ingratiated himself in the favour of William Rufus, that the tyrannical prince invested him in the high offices of Justiciary of England and Procurator-General, and made him his chief counsellor. Whilst thus situated he became the willing instrument of the grievous exactions and oppressions of the monarch, who, in 1099, rewarded his docility by raising him to the bishopric of Durham, which he had retained from the time of the decease of William de Karilipho in 1095. Even in this instance the king's avarice was not ungratified, for the bishop elect found it prudent to secure his own nomination by a present of one thousand marks.

It was probably through the influence of his favourite that William Rufus was induced to become a benefactor to the church of Twynham, for he is recorded to have bestowed on this church the manor of *Prestipidela* [Priest's Puddle] in the county of Dorset, with all the liberties and customs belonging to it. If, however, the grant originated in the suggestion of Flambard, his purpose in obtaining it was rather to benefit himself than to enrich the ostensible objects of the king's bounty.

On his elevation to the deanery of St. Paul's he had probably resigned that of Twynham, in which he appears to have been succeeded by Godric, a clerk, or canon, distinguished for the respectability of his character; who yet, however, did not assume the title of dean, but was reverenced by the canons (now stated to be twenty-four in number) as their senior and president. Under his government they lived in concord and tranquillity, sharing among themselves, according to certain established regulations, the income arising from the ecclesiastical estates and from the offerings of the people. Their repose was soon disturbed by the interference of their former superior, Flambard, who, not content with the aggrandisement of his fortune by promotion in the church, and the power and influence which he had obtained as the king's favourite minister, employed that influence to procure for himself a royal grant of the church and convent,

in order that he might, as their patron, become possessed of the chief control of the revenues of that foundation.

Among the estates held in common at this period by the canons, are mentioned Herne, Burton, and Preston. But it appears that it was not the extent of the landed property alone belonging to this convent that excited the cupidity of Flambard, for the church is also stated to have been enriched with treasures of various kinds, and precious relics of saints, which, doubtless, proved an abundant source of profit to the community. As an effectual method of securing to himself the entire disposal of the church property, the bishop proposed to pull down the church and other conventual buildings, and re-erect them on a larger scale, taking possession of the whole income, and, after allowing the canons what was sufficient for their support, retaining the remainder for the ostensible purpose of executing his intended architectural improvements. All the canons agreed to submit to this disposition of the property except the dean, or superior, Godric, whose opposition, however, served only to expose him to the resentment of his powerful oppressor, by whom he was degraded from his office, and pursued with unceasing hostility, until he was obliged to quit the kingdom. He was eventually compelled to appeal to the compassion of the bishop, who, finding that he had become sufficiently tractable, restored him to his former situation.

Flambard, in pursuance of his design, proceeded to destroy the old conventual church, and nine other buildings near, with certain houses belonging to the canons. He likewise fixed on a place within the town as adapted for the conventual offices and for the future residence of the canons.

The foundation of the present church, and of the religious houses and offices formerly connected with it, by Flambard, is distinctly recorded; but it does not appear how far he proceeded towards their completion. He seems to have intended to alter the constitution of this establishment, by placing canons regular in the convent instead of secular canons—a scheme subsequently carried into execution. When any one of the canons died he kept the benefice of the deceased unoccupied, in order that the alteration might be the more readily effected. Godric, the senior canon or president of the convent, and ten of his brethren, had already paid the debt of nature, when the sudden and violent death of William Rufus, and the consequent downfall of his favourite, termi-

nated the authority of the latter, and released the remaining canons of Twynham from his overbearing control.

Henry I., soon after his accession, in consequence of the numerous accusations preferred against Flambard, caused him to be arrested and imprisoned in the Tower of London; his estates, offices, and benefices, being probably at the same time forfeited or placed under sequestration. The church of the Holy Trinity, at Twynham, is expressly stated to have been seized by the king; and after being, with force and violence, stripped of all the valuable property which the bishop had there accumulated, it was given, in *frank almoigne*, to a clerk named Gilbert de Dousgunels, who, on taking possession, found that there were only five canons belonging to the establishment remaining. At first he appears to have appropriated the revenues of the convent to himself, after providing for the support of his companions; but at length he was induced, probably by their solicitation, or certainly with their concurrence, to go to Rome, in order to obtain from the pope privileges and immunities for the new church, with a license to complete the new church and collect contributions for that purpose. He accordingly went to Rome, but his journey proved fruitless, as he died on his return to this country.

The patronage of the church and the government of the whole province were bestowed by King Henry on one of his barons, Richard de Redvers the elder, Earl of Devon, who appointed to the vacant presidency of the church of Twynham a clerk named Peter de Oglandres, or Oglandes, granting him all the rights and franchises possessed by Ranulph and Gilbert, the former deans, with a reservation of the claims of the existing canons on the conventual property. The earl also gave to this church and convent an estate in the Isle of Wight, called Ningwood; one of his retainers gave some land at Apse, near Medina, in that island; and the parishioners, as Dean Gilbert had appointed, gave all their tithes. Peter de Oglandres, who was, perhaps, the chaplain and favourite of Richard de Redvers, seems to have greatly abused the bounty of his patron; for, instead of applying the revenues of the establishment to the support of the five remaining canons, and the completion of the church, he associated to himself other clerks, whom he entertained in a sort of common hall, assuming the authoritative regulation and distribution of the conventual income. On his death, the adventitious clerks expelled the old canons from

their society and council, and appropriated to themselves the oblations intended for the purpose of finishing the building of the church; alleging, on their own testimony, that the right to those offerings had been assigned to them by the dean.

A new dean, however, was appointed, named Radulph, who, leaving the claims of these clerks undecided, for future examination, applied himself to the prosecution of the architectural improvements commenced by Flambard, and with so much success, that before his death several of the conventual offices were covered in, and likewise a part of the church itself. He was succeeded by Hillary, a clerk or chaplain of the Bishop of Winchester, who is reported to have been distinguished for his humility and uprightness of conduct.

During the supremacy of Dean Hillary the religious establishment at Twynham was made a priory of canons regular of St. Augustine, the college of secular clerks, or canons, which had hitherto existed, being thus utterly superseded. This alteration was effected under the sanction of Baldwin de Redvers, earl of Devon, the son of Earl Richard, to whom the patronage of the convent had been granted by Henry I.; and the former nobleman, in conjunction with his son and heir, Richard de Redvers, junior, gave to the newly-introduced Augustinian canons a charter of confirmation of their title to the lands, rights, and privileges bestowed on their predecessors.* Henry de Blois, bishop of Winchester, also granted a charter to the canons on this occasion; indeed it appears to have been chiefly through the influence of that prelate that the regulars were placed here; for, in a subsequent charter of Richard de Redvers, junior, it is stated that his father and himself had adopted that measure in pursuance of the exhortation of the bishop.† To the same influence may likewise be ascribed the grant of a charter of confirmation from King Stephen, dated A.D. 1150, in which the possessions and privileges enjoyed by the secular canons are recited, and assigned to the regulars, with a reservation of a life-interest to the former. When the charter was granted, Hillary ("Hillarius Decanus") was still dean, but he appears to have soon obtained higher prefer-

* V. Carta Baldwini de Redveriis, Sen., Com. Devon., et Ricardi Fil. sui, de Introductione Canonicorum Regularium: apud Dugdale.

† V. Carta Ric. de Redveriis, Jun., Com. Devon., de Introd. Canon. Regular. A. D. 1161: apud Dugdale.

ment in the church; and his connexion with the convent of Twynham most probably terminated about that period.

Earl Baldwin, with the assent of his son and heir, Richard, conferred by charter on the canons regular of Twynham the right of freely electing their own prior or superior; and from subsequent grants and charters of confirmation of various royal and noble benefactors and others, they derived a large accession of property and new immunities. Among those by whom they were thus benefited were the kings Richard I., John, Edward I., Edward II., Edward III., Richard II., and Henry IV., whose respective grants and ordinances were confirmed by Henry V., in the third year of his reign.* But their most liberal benefactors appear to have been Earl Richard de Redvers, junior, already mentioned; his son and heir, Baldwin de Redvers, junior; his sister, Hawisa de Redvers; and Isabella de Fortibus, countess of Albemarle, and Hugh de Courtenay, the first earl of Devon of that name, both of whom were lineal descendants, through females, from the family of Redvers.

There is a continued list of the priors of Christ-Church, from 1150 to 1477, in the Excerpta from the Priory Register, among the Cottonian MSS. in the British Museum;† and from a comparison with the monumental inscriptions on the tombs of some of the later priors still remaining in the priory [now the parochial] church, it may be inferred that that list is complete so far as it extends. Apparently, two names only are required to make up the whole number of the priors of Christ-Church, from the introduction of the regular canons, in King Stephen's reign, to the dissolution of the monastery by Henry VIII. The Deans of Christ-Church were Ranulph Flambard, Godric, Gilbert de Dousgunels, Peter de Oglandres, Radulph, and Hillary.

* Rot. Pat. 3 Hen. V., P. 2, M. 3.

† Cott. MS., Claud. A. VIII. 13. The editors of Dugdale's "Monasticon" observe, that "The register of this house, which Dugdale saw and copied from [Tiberius, D. VI.], was lost in the Cottonian fire of 1731. The Excerpts from it, in Cotton. MS. Claud. A. VIII., which still remain, consist of five pages only, and are of little consequence."—*Monasticon*, new edit. V. vi. part i. p. 302. Without attempting to controvert the assertion of the learned editors, so far as relates to the abstracts of charters in this manuscript, which are certainly slight and unimportant, we may, perhaps, be permitted to lament that they did not more accurately examine it, as it would have enabled them to have given a complete catalogue of the priors of Christ-Church, instead of the very meagre and apparently incorrect list of eight names only, which they gathered from Browne Willis's "Mitred Abbies," and Cole's "Collections."

PRIORS OF CHRIST-CHURCH.

1. Reginald, chosen into office in 1150, and who, as appears from a memorandum in the Cott. MS., was still prior in 1169.
2. Radulph.
3. Peter, probably elected in 1195, the 6th of Richard I.
4. Roger, in 1225, the 9th of Hen. III.
5. Richard. temp. Hen. III.
6. Nicholas de Warham, temp. Hen. III.
7. Nicholas de Sturminster, temp. Hen. III.
8. John de Abingdon, in 1272.
9. William de Netheravon, in 1277, the 5th of Edward I.
10. Richard Maury, admitted prior in May 1286, and held the office till his death in 1302.
11. Wm. Quintin, admitted prior April 3, 1302.
12. Walter Tholveshide, or Tidolneshide, elected in 1317.
13. Edmund de Remmesbury, or Ramsbury, who is mentioned as prior in a grant in fee from the abbey of Quarre of a messuage, land, &c., to the priory of Christ-Church, at a yearly rent, dated 1323, the 17th of Edward II.*
14. Richard de Busthorn, or Butesthorne, chosen on the death of the last prior in 1337, and installed March the 28th following.
15. Robert de Leighe, became prior August 21, 1340.
16. William Tirewache, installed March 18, 1345.
17. Hen. Eyr, came into office in March 1347.
18. John Wodenham, was installed July 21, 1376.
19. John Borard, who was confirmed in office November 8, 1397.
20. Thomas Talbot, temp. Hen. IV.
21. John Wimborne, temp. Hen. V.
22. William Norton, temp. Hen. VI.
23. John Dorchester, who died in 1477.
24. John Draper, installed on the festival of St. Matthew, 1477.
25. William Eyre, made prior January 26, 1502.
26. John Draper, elected January 31, 1520.†

* Madox's "Formulare Anglicanum," pp. 164–5.

† On comparison of the preceding list of the priors of Christ-Church with that published in the recent edition of Dugdale's "Monasticon," it will appear that the latter, brief as it is, contains two names not inserted in the list given above. The omission of these, however, is by no means an oversight. The names in question are those of Julianus, A.D. 1162, and John de Combe, A.D. 1297, which are introduced on the authority of printed records. Julianus is mentioned with the designation of prior in a deed published by Madox ("Formulare Anglicanum," p. 2), dated the 8th of Henry II.; but it appears from a memorandum in the Cottonian MS. Claud. A. VIII. 13, before cited, that Reginald, the first prior, was in office at least seven years after the date of

Browne Willis, misled by the similarity of name, has confounded the last prior with the last but two (No. 24), although he was aware of the difficulty, on that supposition, which would arise from the length of the period between the installation of the first John Draper in 1477, and the suppression of the convent in 1539.

John Draper, the second prior of that name, who was Suffragan Bishop of Neopolitanus, surrendered the priory to the king's (Henry VIII.) commissioners on the 28th of November, 1539, and he obtained as the reward of his pliability a pension of 133*l.* 6*s.* 8*d.*, with permission to hold during his life the prior's lodgings and grange at Somerford, near Christ-Church, and also his country-house of Herne or Heron Court. Small pensions (eighteen in number), varying from 10*l.* to 3*l.* 6*s.* 8*d.*, were likewise granted to the canons belonging to the establishment. At the time of the surrender the ecclesiastical and temporal possessions of this priory were returned by the commissioners at the clear annual value of 519*l.* 3*s.* 6½*d.*, independently of the sum of 95*l.* 4*s.* 5*d.* granted to sundry persons in fees and annuities.* The very ample allowance made to Draper most probably originated in the good report of the commissioners, who in a letter, supposed to have been addressed to Lord Cromwell, described the prior as "a very honest confortable person." They also state that the house

this instrument: whence, perhaps, it may be reasonably conjectured that the word prior has been inserted by mistake instead of presbyter; or at least that Julianus could not have been prior of Christ-Church, unless he officiated as *locum tenens* for Prior Reginald, and might therefore have been considered a titular functionary. John de Cumbe is mentioned by Prynne ("Brevia Parliament." vol. iii. p. 709) as prior of Twynham in the 25th of Edward I., 1297: but the office was at that period certainly held by Richard Maury, who died in 1302; and in the inscription on his gravestone, still existing in the church, he is called the tenth prior, as in the above catalogue. Among the gravestones also is that of Thomas Talbot, who is called the twentieth prior; and, besides these, there are other inscriptions which tend to establish the authenticity of the list of priors in the Cottonian MS., and as above recorded.

* From an original document in the Augmentation Office, intituled "Certificates of Monasteries," &c. The particulars which it incidentally furnishes of the state and splendour of the priory establishment of Twynham at the time of its surrender are very interesting. In the "Valor Ecclesiasticus" of the 26th of Henry VIII. (also in the same office), from which Speed and Dugdale appear to have taken their respective valuations, the revenues of Christ-Church are thus stated:—

"Prioratus Ecclesiæ Christi TWYNHAM Ordinis Sancti Augustini. JOHANNES DRAPER modo prior.

was well furnished with jewels and plate, "whereof," they continue, "some be mete for the kings Majestie is use."*

After the surrender, on the 14th of September, 1540, Henry the Eighth granted the immediate site of the priory and precinct (reserving the church and churchyard) to Stephen Kirton and Margaret his wife, their heirs and

"Valet in firma terrarum unacum alijs redditibus tam spiritualibus quam temporalibus, ut patet per quaternum manibus commissariorum domini regis signatum, 528*l.* 6*s.* 0¼*d.* 1 lib. piperis, 1 lib. cuminis.

"Profic' vicar' de Christchurch officio sacristæ pertinen' prius non onerat' ut patet per dictum quaternum, 15*l.* - - - - - - - 543*l.* 6*s.* 0¼*d.*

"Reprisæ. In elemosinus feodis et alijs resolutis ut patet per dictum quaternum, 130*l.* 19*s.* Et valet ultra - - - - - - - - 312*l.* 7*s.* 0¼*d.*"

* Bibl. Cott. Mus. Brit. Cleopatra, E. IV. fo. 267, b. As the whole letter relates to this church, and is, besides, extremely characteristic of the confiscation of valuables "to the use" of the stern Harry, it is here given in the words of the original:—

Owr humble dewties observyd unto yor gudde Lordeschippe It may lyke the same to be advertised that we have taken the surrendre of the late priorye of Christ Churche Twynhm̃ wher we found the Prior a very honest confortable p̄soñ and the howse well furnysshede wt Juellys and plate wherof som be mete for the kingꝭ majestie is use as a litill chalys of golde, a gudly lardg crosse doble gylt wt the foote garnysshyd wt stone and perle, two gudly basons doble gylt having the Kingꝭ armys well inamyled, a gudly greet pyxe for the sacramēt doble gylt, And ther be also other thingꝭ of sylꝑ right honest and of gudde valewe as well for the churche use as for the table reꝑvyd and kept to the kingꝭ use. In thys churche we founde a chaple and monumēt curiosly made of cane stone p̄pared by the late mother of Raynolde Pole for herre buriall, wiche we have causyd to be defacyd and all the armys and badgis to be delete. The surveyng of the demayngs of thys howse wich be lardge and baryn and som partt therof xxti mylys from the monastery wich we also do survey and mesure hathe causyd usse to mak longꝭ abode at thys plac then we intendyd And now we be in joiney towardꝭ Amysbery wher we shall use like diligens for the accōplisshng of the kingꝭ highnes cōmission And assone as we have don then we shall farther certifie yor lordeshippe of or doingꝭ And thus we beseke almyhtie Jh̃s longe to p̄ꝛve yor gudde lordeschippe wt increse of moche honor. At Christchurche ijo Decēbris.

Yor lordschipꝭ humbly to cōmand

Roꝺt Sowthwell Rychard Poulet Edward Carne
Willm̃ Berners Jhon London.

assigns, "to hold of the aforesaid lord the king, his heirs and successors, *in capite*, by the service of the fortieth part of a knight's fee, and the annual rent of 31*s.* $6\frac{1}{4}$*d.*" Since that period the priory estate has had various possessors, but it now belongs to J. S. Brander, Esq., whose uncle, the late well-known Gustavus Brander, Esq., F.R.S., purchased the property about seventy years ago.

On the 23d of October, 1540, the site and entire fabric of the priory church, with all its appurtenances, and the churchyard, were, at the intercession of the wardens and other persons, granted by the king to the wardens and inhabitants of Christ-Church, for ever; to be held by fealty only, and occupied and used as the PARISH CHURCH of all the parishioners. By the same grant, which has undoubtedly been the means of preserving the church from the destruction that has befallen the other buildings of the priory, the wardens and inhabitants of the town were constituted "one body, to have a perpetuall succession, and to be able and capable in law." James the First, on the 12th of February, in the ninth year of his reign (A.D. 1612), exemplified and confirmed the above grant by his own letters patent, which also testified that the original grant had been enrolled in chancery.

The nave or body of the priory church had been appropriated for the purpose of parochial worship for many centuries before the Reformation (as was customary in most of the larger religious foundations); whilst the choir, or chancel, was reserved for the prior and canons.

Although very great praise is due to the influential persons of this establishment for the attention and care which, in former ages, must have been lavished on the architectural beauties of the priory church, yet we have to regret that the names of so few of them should have descended to posterity in connexion with any record of their scientific or literary attainments. Except Flambard, indeed, whose intellect and acquirements (however devoted to unworthy purposes) were evidently of a superior order, there is scarcely one of its inmates who is known to have been distinguished either for his learning or for any other quality which dignifies the possessor. Their library, if we may credit Leland, merely comprised "a Saxon version of a few laws;" * and tradition

* "Leges aliquot regum Saxonice."—*Lelandi Coll.* tom. iv. p. 149, edit. altera.

has avouched that the towns-people, their contemporaries, distinguished the canons by the ignoble appellation of "Abbey Lubbers," in allusion to their ignorance and indolence.* These facts are the more remarkable, perhaps, because there is evidence that a school was, at a very early period, attached to this foundation for the use of the towns-people, "villæ scilicit ipsius scolam," as appears from the confirmatory grant of the ancient rights of the priory, given by Baldwin de Redvers, senior, Earl of Devon.

* It appears from the "Parliamentary Writs," vol. i. p. 531, that the priory of Christ-Church was returned (anno 1297) as holding lands or rents in the counties of Somerset and Dorset, to the amount of 20*l.* and upwards, in yearly value, either *in capite* or otherwise, and as such was summoned under the general writs to perform military service in parts beyond the seas; to muster at London on the 7th of July, 25th of Edward the First. Three years afterwards the priory was again returned as holding lands, &c. to the amount of 40*l.* yearly and upwards, and as such summoned tó perform military service against the Scotch; to muster at Carlisle on the 24th of June, 28th of Edward the First.

CHAPTER II.

DESCRIPTIVE PARTICULARS OF THE PRIORY CHURCH, AND OF ITS ARCHITECTURAL AND OTHER ORNAMENTS — PRESENT STATE OF THE EDIFICE — MATERIALS — REPAIRS AND RECENT IMPROVEMENTS — EXTERIOR AND INTERIOR DESCRIBED, VIZ. TOWER, NORTH PORCH, NAVE AND TRANSEPT, CHOIR-SCREEN, CHOIR, CARVINGS OF THE STALLS, POLITICAL CARICATURES, ALTAR-SCREEN, CHOIR AISLES, AND CHAPELS, LADY CHAPEL, CRYPT, GRAVESTONES AND MONUMENTS — MISCELLANEOUS NOTICES.

This edifice, which, equally in its extent and arrangement, as in its principal details, exhibits all the magnificence of a cathedral, stands on slightly elevated ground, near the south-western extremity of the town, at the head of Christchurch Bay. From the leads, both of the tower and the roof, it commands a most beautiful prospect, seaward, over the bay, Hengistbury-Head, the English Channel, and the western parts of the Isle of Wight; and on the land side, of the rich meadows surrounding the town, watered by the sinuous streams of the Avon and the Stour; of St. Catherine's Hill, and of a widely-spread reach of country, extending over great part of the New Forest.

In its general design this church, as may be understood by referring to the annexed Ground Plan, Plate 1, comprehends a nave and aisles, a transept, with chapels projecting eastward, a choir and its aisles, a Lady-chapel, a western tower, and a capacious north porch. So much variety and grandeur, intelligence and taste, are displayed in its architecture, that we cannot but regret the deficiency of records which prevents our ascertaining by whom and at what exact periods the different divisions of this noble fabric were respectively erected. With the exception, indeed, of the Norman part, the undoubted work of Bishop Flambard and his successors in this deanery, we are unacquainted

with any historical document that will enable us indubitably to assign any other portion of the church to a known individual; and we can scarcely affix a date to any part beyond the transept, except by inferences drawn from the style and execution of other similar buildings, of which the age is unquestionable.

In commencing the more particular details, it may be expedient to insert a few memoranda on the various kinds of STONE of which this edifice is built, and for which we are indebted to the scientific examination of Charles Lyell, Esq., F.R.S., the eminent geologist.

The foundations of the church are filled up with the ferruginous sandstone concretions of Hengistbury-Head.

The stones of the Gothic entrance-porch consist chiefly of the fresh-water limestone of the Binstead quarries in the Isle of Wight, which contain so many casts of bivalve shells. The Gothic exterior of the nave on the north side is of the same kind of material.

The projecting Norman round tower is of fresh-water limestone, containing *Limneæ;* which shells have left hollows in the stone where it is weathered. This limestone probably came from some of the quarries in the north-western part of the Isle of Wight, near Hendon Hill. The clustered columns are of the same limestone, but their pediments are of the Binstead stone before mentioned.

The Portland oolite enters largely into the Gothic exterior east of the transept, and into the Norman round tower. There are columns also in the intersected arches of Portland oolite. There are likewise clustered pillars of Purbeck marble at the sides of the great entrance porch, the Purbeck limestone containing small univalves.

The only stones of foreign countries noticed are of Caen oolite, which appears in the Countess of Salisbury's chapel, and in the chapel erected by John Draper, the last prior of Christ-Church.

For a very long period this church, notwithstanding the highly interesting character of its architecture, underwent great dilapidation, and suffered from extreme neglect; scarcely any thing being done to it, excepting obliterating its sculpture by thick coatings of whitewash, and blocking up the windows instead of repairing them. Since the commencement, however, of the present century, and more especially during the respective curacies of the late Rev. William Bingley, A.M. (the well-known naturalist and antiquary), and his very estimable

successor, the Rev. Richard Waldy, A.M.,* and, aided by their own praiseworthy exertions, such numerous repairs and alterations have been effected here, that the interior has assumed an entirely new aspect, and the exterior been much improved. From the prevalence of a better taste in the public mind, arising from a more enlarged knowledge of architectural merit than was formerly cultivated, the efforts and recommendations of the above gentlemen were nobly seconded; and as the reparations and other works were proceeded with, a considerable sum was raised to defray the expense, by successive subscriptions among the parishioners and other inhabitants of the district.

The late improvements were commenced in the year 1809, whilst Mr. Bingley was curate. A subscription, which eventually amounted to 250*l.*, was then opened for a general cleansing of the interior, and opening and restoring some of the smaller windows which had been stoned up. Among the works executed with the proceeds was the removal, about two feet farther back, of the lath-and-plaster partitions which had previously obscured the double arches of the *triforium* on each side the nave; and of a still more injurious screen behind the organ, by which the choir had been entirely shut out from view at the time that instrument was erected.

In August 1810, the new pews, which it had been proposed to erect in the transept, were sold by auction in the church for the sum of 616*l.* 6*s.* They were afterwards completed for 384*l.* 6*s.*, and the balance was applied in furtherance of other improvements. From that time the repairs were progressively carried on; and in 1813 four of the choir windows were restored and new glazed, at the expense of the late Earl of Malmesbury. In 1839 three others of those windows were restored by the present earl. In the year 1818 a new subscription, amounting to 760*l.*, was raised for the purpose of ceiling the nave,

* This gentleman is now Rector of Affpuddle, and Vicar of Turner's-puddle, in Dorsetshire. The distinguished honour of first commencing, if not of suggesting, the restoration of the interior of this edifice "to its pristine state," must be awarded to the late Rev. Mr. Bingley, from whom an interesting communication on the subject was inserted in the "Gentleman's Magazine" for June 1810. It bears date on the 13th of March preceding, and includes an account of the dilapidated and unsightly condition of the interior, as well as of the progress which had been then already made in the cleansing and repairs. The necessity for this cleansing will be apparent when it is mentioned that, in 1810, the scrapings of the whitewash alone were sold for five guineas, to be used as manure.

which was then entirely open to the timber roof; and that work was eventually executed from the designs and under the direction of William Garbett, Esq., architect, of Winchester. In 1820 an additional subscription of 220*l.* was made for ceiling the south transept and the western tower; and in the same year the choir-stalls were repaired and varnished by a private subscription, not included in those before mentioned. A further subscription of 160*l.* was obtained in the years 1821 and 1822, for adding a new choir front to the organ, and furnishing it with two additional stops; and in 1828 the large west window was rebuilt at the expense of the parish, but, unfortunately, in a style far inferior to the original, and with much less congruity of architectural design. Besides the above window, and those of the choir before mentioned, two of the large windows in the Lady-chapel, and seven smaller ones in different parts of the church, were restored and new glazed during the recent improvements.* The subscriptions collected up to the end of 1839 amounted to upwards of 1000*l.*

Before proceeding with the architectural description of this edifice, it may

* The total amount of the subscriptions raised was 1360*l.*, independently of the separate payments made by different individuals for distinct repairs. It has been stated by the Rev. Mr. Warner (vide "Literary Recollections," vol. i. p. 82, note), either from erroneous information, or from a reprehensible partiality, that the recent "improvements of the church" were "principally effected through the instrumentality of Mr. James Lockyer, the intelligent and respectable licensed clerk of the parish," and "greatly forwarded by his liberal pecuniary subscription." Now the facts are, that Mr. Lockyer's "instrumentality" was in no degree superior to that of many other inhabitants of the district (who formed a committee to promote the repairs); and his "pecuniary subscription" was under the sum of fifteen pounds! Mr. Warner has left altogether unnoticed the more active exertions and influence of Mr. Bingley and Mr. Waldy, to whom—to the former for commencing the improvements, and to the latter for his perseverance in proceeding with them—the great merit of the renovation of this edifice is to be ascribed.

Among the subscribers for the improvements of the church since the beginning of the year 1818, were the following persons:—The Right Hon. Sir G. Rose, and the Right Hon. W. S. Bourne (members for the borough of Christ-church), 216*l.* 10*s.*; the late Earl of Malmesbury, 50*l.*; the Viscount Fitz-Harris, 21*l.*; Sir G. I. Tapps, Bart. 57*l.* 10*s.*; G. W. Tapps, Esq. 21*l.*; J. P. Anderdon, Esq. 43*l.*; Major-General Cameron, 41*l.*; J. S. Brander, Esq. 31*l.*; R. W. Sleat, Esq. 20*l.*; W. D. Farr, Esq. 25*l.*; Miss Jennings, 20*l.*; the Corporation of Christ-church, 20*l.*; B. Bullock, Esq. 41*l.*; J. Sloman, Esq. 21*l.*; T. D. Shute, Esq. 31*l.* 10*s.*; E. W. Sympson, Esq. 31*l.*; J. Jopp, Esq. 21*l.*; A. Quartley, Esq. 21*l.*; J. S. Penleaze, Esq. 16*l.*; J. Spicer, Esq. 15*l.* 15*s.*; G. S. Harding, Esq. 15*l.* 15*s.*; Hon. Mr. Coventry, 15*l.* 10*s.*; G. Adams, Esq. 15*l.*

be expedient to record its principal dimensions; the more minute measurements can be ascertained by means of the scales attached to the Ground Plan, and to the Longitudinal and Transverse Sections of the interior, Plates 5 and 6.

	Feet.	In.
Entire length, from the western entrance of the tower to the eastern extremity of the Lady chapel	311	4
Length of the nave	118	9
Mean breadth of ditto (the western extremity being somewhat wider than the part ranging eastward)	27	9
Breadth of the nave with its aisles	58	5
Extreme height of the vaulting of the nave	58	0
Mean circumference of the large columns	36	6
Length of the nave aisles (including the divisions flanking the tower at the west end, now used as receptacles for lumber, &c.)	139	11
Breadth of ditto (exclusive of the space, viz. four feet, between the great columns)	10	10
Length of the transept	101	2
Mean breadth of ditto	24	4
Thickness of the entrance-screen to the choir	6	10
Length of the choir, or chancel, from ditto to the altar-screen	70	0
Extreme breadth of the choir	21	3

	Feet.	In.
Breadth of the area between the stalls	11	5
Height of the vaulting of the choir	60	0
Breadth of the choir with its aisles	60	6
Length of the choir-aisles, from the transept to the extreme end of ditto	109	5
Breadth of ambulatory, behind the altar	21	2
Length of the Lady chapel	36	4
Extreme breadth of ditto	21	1
Interior length of the north porch	35	6
Breadth of ditto	19	7
Height of the tower	120	0
Interior length of the area of ditto, from the entrance to the nave	27	9
Breadth of ditto	22	4
Length of St. Michael's loft (the present school-room over the Lady chapel)	58	3
Breadth of ditto	23	4
The gist, or boundary-line, of the whole building, following the angles made by the buttresses and other projecting parts, is, in extent	1304	0

REFERENCES TO THE GROUND PLAN.

A. The west tower. B. Staircase to the tower, north porch, and passage over the north aisle. C. North porch. D. Nave. E E. North and south aisles. F. Staircase which led to exterior apartments, now demolished, called the Governor's Rooms. G. Transept, and central intersection. H H. Modern seats, or galleries. I. Staircase leading to the roof and clerestory of the nave and transept. J. Ditto, ditto; and also to the roof of the adjoining Norman apsis. K. Revestry, formerly a chapel. L L. Ancient oratories, or chapels. M. Choir-screen, and entrance to the choir. N N. Old stalls. O. Choir. P P. North and south aisles of choir. Q. Chantry chapel of Robert Harys. R. Chantry chapel, but for whom unknown. S. Monumental chapel of the Countess of Salisbury. T. Altar-screen. V. Monument of the Viscountess Fitzharris. U. Ambulatory. W. Chantry chapel of Prior Draper. X. Tomb of Sir John Chideoke. Y. Lady chapel. Z Z. Staircases leading from the exterior to St. Michael's loft, and also communicating by small doorways with the choir-aisles. Fig. 1. Central compartment and eastern division of the groining in the Countess of Salisbury's chapel. Fig. 2. A Norman pier in the nave.

The general thickness of the principal Norman walls is about six feet seven inches, and those of the west tower, which are farther strengthened by external buttresses, are about five feet three inches. The north porch also (the upper story of which was used in former ages as a belfry) is of a very massive construction. In the present choir and its aisles, which are constructed in the pointed style, there is less apparent solidity in the supports, but the base lines of the buttresses are carried further outwards to resist the outward pressure; those in particular at the eastern angles of the Lady-chapel have a very considerable projection.

From an inspection of the Ground Plan, Plate 1, and of the two Perspective Views, Plates 2 and 3, a correct idea may be obtained of the general external appearance of this fabric; the southern aspect presenting little variation, except that the walls are less decorated than those of the northern side, and that there is no south porch. There are two entrances, viz. from the western tower and from the north porch: to the latter, which forms the principal communication, there is a paved walk across the churchyard, skirted by a double row of fine elms; and there is a road for carriages to the western doorway.

The tower is of a square form, of a massive character, good proportions, and well built; the parapet walls are pierced with quatrefoils, and embattled.

The supporting buttresses are graduated, and very strong; and there is an octagonal turret at the north-east angle, surmounting a circular staircase. The entrance portal is formed by a pointed arch, having spandrils at the sides; and above it is a square impost, or transom, which is continued down the jambs as a weathering. In each spandril is a sculptured shield of arms; one of which contains a cross patonce, vaire, being the arms of the ancient earls of Albemarle, and the other the bearings of the Montacutes and Monthermers, earls of Salisbury, viz. quarterly, first and fourth, three fusils in fess; and second and third, an eagle displayed.* The present great pointed-arched window, which was rebuilt a few years ago, is fifteen feet in width, and thirty-four feet in height; in the upright, three transoms separate it into as many divisions of six lights each; the surmounting tracery includes two arches with quatrefoil heads, and under the apex of the main arch is a circle, inclosing a star. Within an embellished niche, over the window, is a full-sized effigy of our Saviour, his brow being encircled by a crown of thorns, and his right side marked by a triangular dent, representing the spear-wound; the right hand sustains a cross, and the left hand is upraised as in the act of benediction. On each side of the upper story, or belfry, are two pointed-arched louvre windows, each separated into a double tier of trefoil-headed divisions, left open to give issue to the sound. The belfry itself forms a square of twenty-two feet. It contains eight bells, which are hung upon vast oaken beams, the five largest being each twenty-seven feet in length, and one foot six inches square; the ends are let into the walls. Two of the bells, namely, the fifth and sixth, are of considerable antiquity, and around the crown of each bell, in a single line, is a monkish distich, in the Gothic letters of the fourteenth century. On the fifth bell,—

+ Sit : nobis : omen : tobzepns : cum : sit : tibi : nomen :
+ Virtvs : campane : faciat : nos : bibere : sane.

Let it be of good omen to us [*O Bell!*], *since you have been called* All Saints.
May the virtue of the Bell make us live healthily.

* In the Transverse Section across the nave, Plate 16, the west end of the interior is shewn, including the terminations of the aisles, the great west window and doorway, together with the exterior of the porch, and of the upper part of the tower; an outline of the font is also given, but its exact situation will be better known from the Longitudinal Section, Plate 5. The surmounting tracery of the great window is shewn in the plate as it is supposed to have been originally.

On the sixth bell,—

+ Assis : fastibbs : pestas : pibs : bt : fbgat : Agnbs :
+ Mox : Abgbstinbs : nec : dbm : resonat : preco : Magnbs.

From the difficulty of translating the latter inscription, and even of understanding its real meaning, it has been inferred by several friends who have been consulted on the subject, that "the copy cannot be a correct one;" it is, therefore, requisite to state that the legends are here printed *precisely* as the words are spelt on the bells themselves, from which *fac-simile impressions* were carefully made to ensure accuracy. That the vowel *a* has in several instances been introduced in place of an *e*, is evident; and it seems probable that the word *assis* is used for *adsis*. But, even with these admissions, the explanation is still unsatisfactory; for we learn little more than that the bell was called *Augustine*, and that the inscription concludes with words of which the meaning is, "*before Augustine the great Preacher is heard.*" Under these circumstances, the following attempt to express the full meaning of the legend, and for which the writer is indebted to a gentleman of much antiquarian research, is offered with diffidence.

Come [*St. Augustine*] *presently to our aid, even before the great bell* AUGUSTINE *rings, that the holy sacrificial Lamb may drive away Pestilence.*

One of the most remarkable divisions of the exterior is the north porch, which, in respect to size and massiveness of construction, is, probably, unequalled by any other in this country. Its projection is upwards of forty feet, and in height it almost extends to the parapet of the main building. The front and side walls, of which the general thickness is six feet, are each supported by two strong buttresses. A very high-pointed recessed arch forms the great entrance; the mouldings, which are numerous and bold, spring, on each side, from the capitals of four obliquely placed columns. The inner side walls are each separated into compartments by panelled tracery, rising from a basement step, and each compartment consists principally of a large pointed arch, including two smaller ones, and having beneath the apex a quatrefoil within a circle. On the west side, near the doorway, is a large cinquefoil-headed arched recess, which in former times contained a receptacle for holy water. The interior

has long been open to the wooden rafters of the roof, yet there are evident vestiges of a groined vault, or ceiling, in the stone springing and sustaining columns which still remain. The upper story is traditionally said to have been used as a belfry, and the apertures in the walls, wherein large timbers were inserted, give credence to the report: the light was admitted through five small double windows, namely, two on each side, and one in front. But the most interesting feature of this porch is the wide-spreading and deeply recessed pointed arch, which forms the direct entrance to the church, and is delineated in Plate 4, Fig. 1. Six slender shafts on each side, having plain circular capitals, and mostly high bases, support the archivolt, the mouldings of which are delicately wrought, and very numerous. The central part is occupied by two doorways, formed by cinquefoil-headed arches, cusped, rising from clustered columns; and within the space between them and the superior arch is a quatrefoil niche, inclosed in a circle, and ornamented by two small shafts and a pyramidal finial, which has a boldly-sculptured head at each angle. At some height above this entrance are traces of a communication with the upper story, which led from the circular staircase that opens to the north aisle, and which, although now incorporated with the south-western angle of the porch, is probably of an anterior date. All the columns mentioned in the above description are of Purbeck marble.

The walls of the exterior of the north aisle no longer display any vestige of the Norman age. These are strengthened by buttresses, in the early pointed style; the windows are also of similar character. They are very beautiful, and display, in their internal finishing, groining, and tracery in their jambs and soffits, with slender columns. At the angle formed by this aisle and the transept adjoining, there was formerly a stone building of two stories, containing an upper and a lower apartment, which, according to local report, were called the Governor's Rooms, in consequence of their appropriation to the use of the governors of Christ-Church Castle. The upper apartment communicated with the church by a staircase which still exists, and which, it is probable, led immediately to the seat of the Castellans. Some figured tiles, supposed to have constituted a part of the lower room pavement, were dug up a few years ago, at about the depth of two feet.

Although many alterations have been made in the original masonry of the

north division of the transept, it must still be regarded as a very curious and probably *unique* example of Norman architectural decoration. On the west side there are remains of semicircular arches, with the large billet moulding; and at the north-west angle columnar pilasters, of a peculiar character, are carried up to above half the height of the elevation. A series of interlaced small round arches (surmounted by a billeted string-course) extends along the lower portion of the north end, the central part being varied by an inserted pilaster, composed of a half-lozenge, flanked by two semi-columns: the spandrils and intervening surfaces are chequered with the fish-scale ornament. But the most interesting specimen of the Norman work is the circular staircase turret, which projects towards the north-east, and which progressively exhibits, first, a series of five intersected semicircular arches, rising from small columns, and enriched with the fish-scale and billet mouldings; secondly, a billeted string-course, surmounted by five small arches springing from double columns; thirdly, a diamond-shaped net-work, or rope-like reticulated division, crowned by a chevron, or zig-zag string-course; and fourthly, five small arches, similar to the others, but the shafts of which are gone, as are also two of those of the lower series. Other vestiges of the ancient work are apparent on the eastern side, which had originally a semicircular termination; but this has been altered into two small chapels in the pointed style.* The larger pointed-arch window in the upper story of the north end is also an insertion of after-times. Though the ground has been much raised, the arches of two windows are yet open, which admitted light into the ancient crypt below this part of the transept: the crypt itself is closed up.

There is a general similarity of form and character in all the parts eastward of the transept, which are designed in the pointed style, as may be seen on reference to the Exterior View, Plate 3, and to the Sections of the Interior, Plates 5 and 6. Each choir-aisle consists of four compartments, separated by graduated buttresses, and crowned by an open-worked parapet, with a moulded coping. The side windows, which are obtusely arched, have a dwarfish aspect,

* See the Ground Plan, Plate 1, and likewise the two Exterior Views, Plates 2 and 3. There is a clever etching of the north transept (accordant with our description) in Britton's "Architectural Antiquities," vol. iii., and likewise a correct elevation of two of the compartments of the north side of the chantry chapel of the Countess of Salisbury.

from all the lower parts being stoned up to the height of about three feet. The clerestory of the choir is partly supported by three arched or flying buttresses, perforated, crossing the aisles on each side. Some handsome tracery, though not florid, is displayed in the choir-windows, which are all uniform. The eastern angle of each aisle is wrought into a turret staircase (that opens outwardly), and the communication being continued across the roofing, ascends by another staircase (finishing octagonally) to the large apartment, called St. Michael's Loft, which surmounts the Lady-chapel and all the intervening part from the end of the choir. The windows of the Lady-chapel are well proportioned, and of elegant design, but about three feet of the great east window has been blocked up, to admit the subsequent introduction of an altar-screen. In the wall beneath this window is a large and strong arch, yet whether inserted to strengthen the building, or originally open as a doorway, seems questionable. The side windows of St. Michael's Loft are each divided by a transom into two tiers of trefoil-headed lights, but their imposts are square: the east window is of greater width, and includes three divisions, with cinquefoil terminations, surmounted by a low and obtuse arch.

The labels, or weatherings, over the windows, generally spring from corbel heads, of a very varied and frequently grotesque character, in which great singularity and fancy are displayed. There are also, in various parts under the upper string-course, gorgoils, or water-spouts, wrought into projecting heads of the most hideous aspect, both human and animal; some are perfect demons. An open-worked parapet (nearly similar to that of the aisles) surmounts St. Michael's Loft, each perforation being a quatrefoil, inclosed by a circle. The choir parapets have been destroyed, and a plainly-moulded cornice finishes the whole.

In the southern division of the transept, and thence westward, to nearly the extremity of the fabric, the Norman architecture again predominates; although the circular portion of the former (see the Ground Plan) has been partly destroyed by the erection of a chapel in the pointed style. The remaining curved part includes two semicircular windows, with the billet and other ancient mouldings; and a bold cable moulding surrounds the cornice immediately below the present roof. There is a circular staircase turret, terminating octagonally at the south-east angle of the transept; and at the east end (which has been strengthened by three graduated buttresses) is a large obtusely arched

window, surmounted by a gable-ended parapet; the roof also terminates in a much higher gable.

The southern exterior of the nave preserves much of its original character, and the flat pilaster-wall buttresses are still remaining; but most of the aisle windows have been altered into the pointed style. There are also attached to the walls an extended series of small intersected Norman arches, supposed to have ornamented the ancient cloisters, which are reported, and most probably with truth, to have been connected with this side of the church; although no other remains exist to verify their situation, except a Norman archway for communication, now adapted as a window.

The timber roofing of the nave and its aisles, as well as of the north transept and of the diagonal erection on the tower (supporting the vane), is covered with stone shingles; that of the south transept, of the choir and its aisles, and of the Lady-chapel, is covered with lead.

It will be requisite to precede our description of the interior of this church by the following explanatory references.

REFERENCES TO THE LONGITUDINAL AND TRANSVERSE SECTIONS; PLATES 5 AND 6.

Plate 5.—A. West tower. B. Belfry. C. Entrance from the north porch. D. Nave. E E. Triforium. F. Transept. G. Choir-screen. H. Choir and stalls. I. North choir-aisle window. J. Central crypt. K. Catacombs for the Earl of Malmesbury's family. L. Ambulatory, and north choir-aisle window. M. The Lady-chapel. N. Tomb of Sir Thomas West. O. St. Michael's Loft.

Plate 6.—A. Ascent to the altar and altar-screen. B. East end of the Lady-chapel. C. Western elevation of the Countess of Salisbury's chapel. D. East end of the north choir-aisle. E. Prior Draper's chapel. F. Perforated buttress of the north choir-aisle. G G G G. Staircase turrets to St. Michael's Loft. H. East end of St. Michael's Loft.

On entering the church from the west doorway, an excellent view is obtained of the nave (vide Plate 7); but the large and cumbrous organ-case which usurps the place of the ancient jubé, or rood-loft, most lamentably interferes with a continuance of the perspective. In itself, the nave furnishes

a splendid example of the later and more decorated style of Norman architecture; in which respect there is probably no building in the kingdom that can vie with it. In some points, and particularly in the arrangement and ornaments of the triforium arches, it greatly resembles Bishop Flambard's work, of the same age, in Durham Cathedral; in others it reminds us of the Minster at Peterborough; but at Christ-Church, the huge massiveness of the Norman pier is finely relieved by the duplicated semi-columns which face the walls, and are carried up to the clerestory, as well as by those of inferior height, from which the mouldings spring of the great arches. The effect produced by the union of these clustered columnar forms with the lines of the new ceiling, is strikingly analogous to that arising from the lightness of the pointed style.

The nave is, on each side, separated from the aisles by seven noble semi-circular arches, flanked by as many great piers, exclusive of the two half-piers on the west, which are incorporated with the side walls of the tower. In their general plan the piers are more complicated than any other series of the Norman age with which we are acquainted (vide GROUND PLAN, Fig. 2); and the mouldings of the great arches are equally remarkable for their extreme boldness; they may, indeed, be almost characterised as a mere continuation (above the capitals) of the semi-columns from which they rise. Many of the capitals exhibit very curious specimens of sculptural decoration; and in the foliaged ornaments we frequently recognise a strong resemblance both to the Greek *anthemion* and the Ionic volute. Amidst the foliage which crowns the semi-columns of the first arch on the north side is a duplication of two heads, in *bas relief*, saluting each other; and on the capitals of the third arch on the south side are two griffins. The outer sweep of every arch is surrounded by a zig-zag moulding; and the entire surface of the flat walls above, up to the chevron string-course which fronts the plinth of the triforium, is covered with the denticulated or toothed ornament.

Each of the triforium compartments consists of a double arch uniting on a detached central column, and flanked by three semi-columns; the whole being encompassed by a single arch of corresponding dimensions to those of the nave. The mouldings are very bold; the bases and capitals are of the usual large size, and the latter display the customary flutings and foliage of the Norman style. On the south side the central shaft of the third double arch is chequered

with similar reticulations to those of the circular turret at the angle of the north transept; and that of the fifth double arch is surrounded by numerous zig-zag bands. On the north side the small arches of the compartment which adjoins the transept have the billet moulding, and the spandril over them is wholly indented with the fish-scale ornament.*

The clerestory, which has been so altered in a former age that it now appears to be almost an adjunct to the Norman work, is in the plainest degree of the pointed style: it includes a passage between the inner arches and the windows; the latter are each of two lights. Prior to the late alterations the nave was entirely open to the timber roof (the geometrical construction of which is indicated in the Longitudinal Section, Plate 5), but it is now surmounted by a groined ceiling of an analogous character to the clerestory, and consisting merely of cross-springers and diagonal ribs, which take their bearings from the grouped capitals of the tall semi-columns attached to the great piers; the bosses are, in general, plain circles. From the decorations of painting, &c. on the timbers of this roof, it was evidently originally intended to be exposed to, and seen from, the floor; and it is surprising that Mr. Garbett had not recommended its restoration and display, rather than the concealment of it by a vaulted ceiling.

There is a great dissimilarity in character between the north and south aisles; the north aisle having been altered almost throughout into the pointed style, whilst the other retains many vestiges of its original construction. This is particularly evident in the southern wall, which exhibits considerable remains of an arcade of small intersected Norman arches, diversely ornamented with the cable, cavetto, and billet mouldings: in some instances the capitals of the short supporting columns are floridly sculptured with foliage and flowers. All the windows, except one (which is semicircular), have been enlarged into the pointed form, but several bases of the ancient flanking columns still remain. A small lavatory appears to have been affixed to the second pier from the west, and nearly opposite is a small bowl-like piscina. Within the wall, under the

* It may be necessary to remark, that the two heads (the one mitred and the other plain) which are seen over the double arches in the first and second compartments from the transept on the south side were brought from some other part of the church, and affixed in their present situation during some reprehensible alterations made for the insertion of pews in that part of the triforium at a former period.

fourth window, is an oblong recess (now closed up in front), which has probably been used for interment. In the north aisle there are no arcade arches, and the vestiges of Norman work are chiefly confined to a few columns (from which some cross-springers of the vaulting rise), and to the zig-zag and billet mouldings of the semicircular arch that opens to the transept. Each of the windows consists of two lance-headed divisions, surmounted by a quatrefoil within a circle; and each recess has an ornamental groining. Near the transept is a low-pointed arch, which once formed the interior entrance from the governor's rooms, but has long been closed. Both the aisles are vaulted with stone; the arches are highly acute, and the ribs and cross-springers are very strong.

The intersection of the transept with the nave and choir is distinguished (as customary in all our large cruciform buildings) by four vast piers supporting semicircular arches, and flanked by lofty semicolumns, resembling those of the nave. Tradition states that these piers were originally surmounted by a central tower; but there is no evidence to substantiate the report, nor does the apparent finish of the lantern part offer any tangible object to warrant such an inference. The present inappropriate ceiling was executed about the year 1788, at the time of the erection of the organ.

Notwithstanding many alterations, and the erection within it of two large galleries (for congregational convenience), the Norman origin of the transept is still apparent; although not in the same extensive degree as on the outside. In the western wall of the north division there is a range of five semicircular arches, ornamented with the cable, cavetto, and billet mouldings; and over it is an indented string-course. A semicircular-headed window also remains, together with some conjoined Norman columns of different heights. Under the southernmost arch is a small pointed arched niche, including a piscina. At the north end is a square-headed doorway, communicating with the staircase in the circular turret; and adjoining it is an angular arch. The eastern side has been occupied by two small chantry chapels, or oratories, constructed in the pointed style within the original work, and, as Warner conceives, "at the same time; probably by one of the Earls of Salisbury, and his lady, as the pavement within and about them has been formed of square tiles, glazed, and ornamented with the arms of this family."* This statement cannot now be

* Vide "Topographical Remarks," &c. vol. ii. p. 170.

verified, as none of the armorial tiles are remaining; but the architecture itself would intimate an earlier period than the reign of Edward the Third, when the hundred and manor of Christ-Church were first granted to the Montacutes. The groining is very strong, and, being in several divisions, is somewhat complicated: in one part is a singular insulated buttress pier, apparently raised as a strengthening support to the arched ribs. The central bosses are ornamented with sculptured foliage, deeply undercut; and there are also various corbel heads, of a diversified character. Each oratory is lit by one window, the largest of which consists of three divisions, surmounted by as many cinquefoils within circles; and the other, of two divisions, crowned by an encircled quatrefoil. One of the capitals from which the arch springs, fronting the large window, displays a sculptured group of twelve human heads, intended for the Apostles; and on an adjoining capital, supporting some ribs of the groining, is a similar number of concave recesses, appearing as if they were designed to receive the heads. The annexed etching, which is taken from a point in the north choir-aisle, shews the interior of both oratories.

But few vestiges of Norman work are apparent in the south transept, except four semicircular blank arches in the west wall, and two small columns flanking the west window. The present eastern wall would seem to have been built when the circular projecting part, or apsis, was altered into the chapel which is now used as a revestry, and entered from the south choir-aisle. About midway on each side, and in the extreme southern angles, the clustered columns remain which formerly supported the cross springers of a stone vaulting that had been erected over this end of the transept, in the Tudor times, by John Draper, the last prior. This was evinced, both by the depressed curvature of the arch (although, in the general design, the vaulting of the choir had been closely imitated), and by the initials J. D. on several knots at the intersections; and still more particularly by a sculptured shield, held by a demi-angel, immediately over the south window, which was charged in base with vert, a death's head, proper, and in chief with J. D. ba P. apparently for "John Draper, Vicarius Apostolicatis Prior."* At the angles formed by the insertion of the ribs into

* During the late repairs the above shield was inserted over the entrance to the crypt in the south aisle, where, at some future time, should the fact of its removal be forgotten, it may lead to an erroneous date being assigned to that part of the building: the inscription is delineated in

the main key-stone were episcopal mitres, and on the key-stone itself was inscribed Trnts, a presumed abbreviation for *Trinitas*. Whether Draper's vaulting was ever completed to any considerable extent beyond the southern bay is doubtful; for, although an opinion is entertained that the northern bay (which was always imperfect within memory) had greatly suffered by the fall of a (supposed) central tower, yet there is no evidence of such an occurrence; and it is far more reasonable to conclude that it was the failure of means, occasioned by the dissolution of the priory, which caused the vaulting to be left unfinished, than to assume a contrary hypothesis on imaginary data. There is a large pointed arched window at each end of the transept, in the general style of the choir-windows (vide Longitudinal Section, Plate 5), consisting of six vertical divisions, surmounted by tracery; but that of the south division is of inferior height and character to the opposite one.

The transept is separated from the choir by a stone screen, which, prior to the Reformation, supported the rood-loft, and was originally very beautiful, although it has been most disgracefully mutilated in, comparatively, modern times. From the general style of the design, and the boldness and peculiar character of the sculpture, we may refer it to the latter part of the reign of Edward the Third; but no known document exists that can enable us to determine its exact date. It remained in good preservation until the construction against it of various pews (removed during the late repairs), when all the projecting parts of its splendid facing of elegantly wrought niches were hacked off to suit the new wood-work: even the returns, which were each about four feet deep, and similarly enriched with sculpture, were alike despoiled of their beauty on that occasion. The screen was still further bereaved of its "fair proportions" on the erection of the organ, about the year 1788; at which time its enriched crowning course was taken down, and the stones sold, by order of the then churchwardens.*

Plate 17, Fig. 4. Figs. 2 and 3, on the same plate, refer to the key-stones removed from the same vaulting, and now preserved in the Lady-chapel: the forms of the letters have been accurately reduced.

* The late Rev. Dr. Milner (the historian of Winchester), in a letter written to Mr. John Carter, in May 1792, speaking of Christ-Church, says: "I cannot proceed without lamenting the dismal havoc which has lately been made in the rich stone screen that separates the body of the church from the chancel, the ruins of which fill the adjacent aisles, for the purpose of erecting

This admirable specimen of ancient art is thirty-three feet in width, and sixteen feet six inches in height. In the design it exhibits a plain basement, surmounted by a row of panelled quatrefoils, with trefoil heads, including blank shields. There are thirteen of these panels on each side the central entrance into the choir; and ranging over them is a plinth, or set-off, from which, on either hand, rises a double tier of ogee-headed niches; the pristine elegance of which, both in composition and in ornamental forms, may be readily appreciated by referring to Plate 7, Fig. 1, which represents two of the compartments as though accurately restored from the existing sculpture.* There were five compartments, similar to these, on each side the doorway, and, above the latter (which has a square impost, apparently an insertion of after times), are remains of two richly gilt heads of canopies, at the sides of which are small shields of arms, now defaced, embedded on flowers. The niches are separated from each other by graduated buttresses, flanked on the lower half by thin shafts, which merge into pyramidal heads, and, being thence carried up octangular-wise, terminate in pinnacles. Much fancy is displayed in the ornaments of the lower pedestals, each of which consists of four short columns, or shafts, crowned in front by three capitals, diversified by sculptured vine branches, fructed, intermixed with leaves of the oak, strawberry, and acanthus. The canopies exhibit a kindred elegance, the soffites being finely underwrought with chequered tracery, studded with open roses and other flowers. All the front capitals, however, together with the ogee-arched crockets, and rich finials,

an organ, which is now so injudiciously placed as to divide the church into two, and to intercept from the part that is used the entire view of the most elegant portion of it."—CARTER'S "Specimens of Ancient Painting and Sculpture," vol. ii. p. 43. The organ was erected with a bequest of 500*l.* made for that purpose, by the late Gustavus Brander, Esq. F.R.S., conditionally that the parish should provide a fund for an adequate salary to an organist, within a twelvemonth after his decease. A subscription, amounting to 388*l.* 4*s.* was, in consequence, raised for an organist fund, by the parishioners and others; of which sum 50*l.* was contributed by the late Earl of Bute, who then resided at High Cliffe, near Christ-Church, and 26*l.* 5*s.* by Sir Jacob Wolff, Bart. of Hinton. The organ is finely toned, and has three rows of keys.

* In the above restoration the strictest accuracy has been observed, not any form or ornament having been introduced by Mr. Ferrey without a corresponding resemblance in the remaining sculpture. There can be little doubt but that the niches, originally, were furnished with statues, as in the rich screens at York and Canterbury.

have been chopped away, as before intimated, by the vandalic hands of ignorance and barbarism.

Independently of the light and elegant character of its architecture, the choir furnishes various objects for description, of much interest. It is designed in the pointed style, and consists of four principal divisions, separated from each other by lofty piers, and terminated by the altar-screen. The lower arches, which open to the aisles, are depressed and obtusely pointed, but those of the four handsome windows on each side, which enlighten it, are struck from the triangle. Besides the upper tracery, there are four cinquefoil-headed lights in each window, separated by mullions; a duplication of which is continued downward, as a panelling, to the mouldings of the lower arches. The vaulting is of a corresponding elegance, and the lines of each division may be considered as approaching to the form of an eight-pointed star.* All the bosses, key-stones, and pendents, are richly gilt and painted, as are also the quatrefoils of the archivolts, and the foliaged capitals of the clustered (triplicated) columns which front the main piers, and from which the springings of the groined arches rise.

As every intersection displays some sculptured form, the subjects will be here enumerated in the order of their succession, commencing with the middle line, and proceeding westward from the altar-screen. *Central bosses:*† No. 1. An angel, holding a representation of a cruciform church, having a circular tower at the intersection. 2. ꝑpc. within a cord. 3. A passion-flower, or *passiflora.*‡ 4. Ihc. encircled by a crown of thorns. 5. An initial E. within a knot, amidst feuillage. 6. H. R. amidst several circles, and a border of large leaves. 7. A quatrefoil and knot surrounded by foliage, and inclosing the letter W. 8. dns. in the centre of an expanded flower. 9. A demi-angel, supporting a shield, emblazoned with the Montacute and Monthermer arms, viz. Quarterly, first and fourth, argent, three fusils in fesse, gules;

* In the Ground Plan, the direction of the arched ribs and cross-springers are marked.

† The forms of the abbreviated inscriptions on the central bosses are shewn in Plate 17, Figs. 5, 8, 9, and 10.

‡ This name is said to have originated with the Jesuits, who affected to discover all the instruments of our Lord's passion in the different parts of the flower; hence it is held in great veneration by Catholics.

second and third, or, an eagle displayed, vert, beaked and membered, gules.—*Pendents and bosses, northern line:* No. 1. A bearded figure, holding a roll of paper. 2. An initial W. within a roundel. 3. A demi-angel, bearing a shield of the five wounds. 4. A bell-flower, amidst foliage. 5. A demi-figure, displaying a label. 6. A branch of foliage. 7. A demi-angel, holding the symbols of the mass, namely, the cup and wafer. 8. Feuillage. 9. Vacant, the pendent having fallen.—*Pendents and bosses, southern line:* No. 1. A demi-figure. 2. An initial E. within a wreath of raspberries. 3. A demi-angel, bearing a shield, charged with the instruments of the passion. 4. A rose. 5. A demi-figure. 6. Four leaves in cross, with other foliage. 7. St. Veronica, holding the miraculous *icon*, or napkin, impressed with a likeness of our Saviour. 8. An eagle, within a wreath. 9. Pendent removed.

The western part of the choir, wainscoted with oak, is chiefly occupied by the ancient stalls and sub-seats of the priory establishment: viz. fifteen on each side, and six at the west end; two of the latter, distinguished by ornamental canopies, were those for the prior and sub-prior; there is also a third of a similar kind at the east end of the southernmost row, which was that for the lector, or reader. On each side, extending the entire length, there is a beautiful coping, or cornice, above the stalls, which is terminated by an open-work parapet and pinnacles, and decorated by an elegantly wrought fascia, or fillet, of fructed vine-branches.

On the backs, arms, and jambs of the stalls, as well as on the *misereries*, or under-seats, there is a profusion of carving, in alto and bas-relief, including many representations of a grotesque and satirical character, which are supposed to refer to the selfish arts of the mendicant friars, who began to establish themselves in England in the thirteenth century. Of this description, in particular, are two arms on the south side (vide Plate 9, Figs. 5 and 6), the first of which exhibits a hog in a cowl, his feet resting on the edge of a pulpit, preaching to a flock of geese, who appear eagerly listening to his discourse, whilst, on a small stool behind the pulpit, a cock officiates as clerk; the other is a zany, or posture-master ("intended," says Mr. Warner, "to represent the people at large"), turning up his legs backward, as though in the display of his art; whilst a dog, taking advantage of his folly, is devouring the contents of his porridge-pot.

Among the panelled carvings at the backs of the stalls, and which appear of subsequent introduction to the original carved work, are various medallion-like heads, or masks; some of which are altogether grotesque, or fanciful, whilst others are conjectured to be both of a satirical and a political character. The principal of these are delineated in Plate 9, Figs. 1, 2, 3, and 4.

Among the other curious subjects on the back panels may be mentioned a winged female head, with braided tresses and fruit; two birds, between them a long-eared fish; two aged heads, male and female, between them a tankard; grotesque quadrupeds, tied to a tree; a mermaid, holding a branch of her double tail in each hand; grotesque animal heads; a cherub, between two griffins; a grotesque fish, with the snout and tail linked together; dragons, grotesquely formed; and fanciful birds, bearing labels in their beaks.

Of the carvings on the *misereries*, some of the most remarkable may be thus described: a human head, with large ass's ears and a gaping mouth; an artisan, with a mallet and chisel; a large head, as though of a man creeping painfully from a hole; a prostrate figure holding a cup, with his doublet turned up to shew a pin which passes through a loop, and fastens his shirt and doublet to each other; a bust of a man with animal ears, holding in one hand a bauble, and in the other a club; a bat; a man striving to withdraw his foot from the jaws of a hound; a demi-figure in a night-cap; a zany, or posture-master; a baboon, couchant; a grotesque animal head and claws, bearing a diapered burden on its shoulder; a swollen baboon in a cowl, resting his feet against a pillow; and a hooded head, sustaining some ornament. All the above are on the north side; but, as they sufficiently indicate the ludicrous character of these designs, we shall close the subject by briefly noticing a few of those under the sub-seats, namely, a greyhound gnawing a bone; a porpoise; a man and goose; a ferret and rabbit; a baboon chained; a figure with ass's ears listening to a snail; a figure sustaining a capital on his head, hands, and feet; a winged steed; a man with a chopper, climbing; a bird holding tassels; a demi-figure with extended arms, a phylactery pendant from his neck. On the jambs of the openings which lead from the area of the choir to the upper stalls, there are, among various other carvings of foliage and arabesque ornaments, a medallion head within a laurel wreath, and a grotesque scaly figure, thickly bearded, and holding a large mask and club, as though advancing cautiously, and preparing

to strike. On the outer part of the reading-desk, in front of the large stall on the south side, are carved two griffins, supporting a kind of font or basin, behind which is an angel bearing a sceptre, having one hand on his breast.

Whatever may be said on any few of the above subjects, by way of explanation, it is evident, from their diversity of character, that very little of system was attended to in their introduction. Although the general intent seems to have aimed at exciting ludicrous ideas, yet there is nothing of congruity in this assemblage; and we may assume, without violating probability, that the designs in many instances, if not in all, resulted more from the individual taste,—possibly the mere whim and caprice,—of the workmen employed in carving them, than from any higher principle or feeling, either political or religious.

On the south side of the choir, near the altar, stands the monument of the Viscountess Fitzharris, the late affectionate consort of the Earl of Malmesbury. It is a classical composition, by Flaxman (vide Plate 12), representing the viscountess seated, instructing her children from the Holy Scriptures in their religious and moral duties. On the pedestal are the following inscriptions:

Sacred to the memory of HARRIET SUSAN, Viscountess FITZHARRIS, daughter of Francis Bateman Dashwood, Esq. of Well Vale, in the county of Lincoln, and wife of James Edward, Viscount Fitzharris, of Heron Court, in this parish, where she departed this life, on Monday night, September 4th, 1815, in the 32d year of her age.

Gifted by nature with uncommon beauty of person and countenance, possessing manners equally dignified and engaging, she never suffered herself to be influenced by the flatteries and allurements of the world, but enjoyed, with rational cheerfulness, those hours which she could spare from the performance of her domestic duties. The care and education of her children were her darling objects; on them she equally bestowed the indulgent fondness of a mother, and the successful efforts of a well-cultivated mind; while all who shared her love and attachment experienced, in the various relations of a wife, a daughter, a sister, and a friend, unceasing proofs of the amiable and endearing qualities of her disposition. So deeply impressed with the feeling and confidence of a true Christian was this pious and excellent woman; so fully prepared was she, at all times, for another world, that the sudden and unexpected approach of death could not disturb the sweet serenity of her mind; nor did one repining word escape her through fourteen days of acute suffering. But, awaiting her end with the utmost composure and resignation, she calmly gave up her soul into the hands of her Creator, quitting all she loved with these words: "*I have had my full share of happiness in this world.*" Her

remains lie interred in the Cathedral Church of Salisbury; but her afflicted husband has raised this marble to her memory, persuaded that where she was best known, there would her many virtues longest live in the recollection of her friends and neighbours.

At the back of the monument is this verse from the Proverbs, xxxi. 28:

> Her children arise up, and call her blessed;
> Her husband also, and he praiseth her.

On the reinterment of this lady at Christ-Church, the following was annexed to the above:

The remains of HARRIET, Viscountess FITZHARRIS, were removed from Salisbury Cathedral to the vault underneath, May 21st, 1821.

The vault thus mentioned is the ancient Crypt of the priory church, wherein, during the late repairs, the Earl of Malmesbury caused eighteen stone catacombs to be built (under the direction of Mr. William Garbett, and at an expense of 200*l.*) for the reception of his family. On the completion of the work, the remains of the old pavement of the crypt, which was of figured tiles, were collected and laid down in the middle of the vault, in the form of a cross.

The ascent to the altar is by a flight of four steps, and on the vertical edge of a large flat stone, forming the middle part of the uppermost step, the following inscription may be traced with difficulty, the letters being much worn:

Baldewin filí Willí. Comitis Devonie.

In the design of the *Altar-Screen* (represented Plate 11) there is great elegance, in an architectural point of view, and, when perfect, it must also have been rich as a specimen of sculpture. The subject is the Genealogy of Christ, with the Worship of the Magi in the stable at Bethlehem. In the lower division, Jesse (a statue of colossal size), the founder of the promised line, is seen in a recumbent posture, supporting his head on his right hand, whilst from his loins is issuing the stem of the mystical vine, — in allusion to those passages of Scripture which say: "And there shall come forth a rod out of the stem of Jesse, and a Branch shall grow out of his roots," (Isaiah, chap. xi.

verse 1); and "I am the true vine," (St. John, chap. xv. verse 1). "From Jesse a branch passes, first to David, on his right hand, who is distinguished by his harp and diadem, and then on his left hand to the royal moralist, Solomon, who is more distinguished by his pensive air than by his royal crown: both these princes sit with their legs across, which seems formerly to have been considered as a dignified posture, since it frequently occurs in the figures of our ancient kings. The stem of the vine, whose luxuriant leaves and tendrils adorn every object that is represented, appears next to proceed to a small mutilated statue, near the feet of Jesse, and which was probably intended for Solomon's son and successor, Rehoboam." Hence, the vine ramifies through the whole screen, and seems to bear for its fruit all the holy and distinguished personages there exhibited; but among whom are various saints, evidently of a later age than Christ's nativity. "We recover it again in a bold and strong shoot, at the feet of the Blessed Virgin (in the central compartment), from whom, in a miraculous manner, and not by human generation, our Saviour was produced, and to whom, therefore, it does not approach, except in the person of his blessed mother. It is seen again at the shoulder of the foster-father of Christ, St. Joseph; and another of its productions, though by a different branch, even reaches to the clouds, and seems to shroud its head in the celestial regions."

Here, "at the upper part, is an angel pointing to a star which is directly over the head of our Saviour, and on each side of the central canopy is another angel, both of whom appear to have been playing on musical instruments, now defaced. Lower down are the shepherds, three in number, with their flocks feeding, and their dogs at their feet. They are habited in the dress of the ancient shepherds of Italy, having cowls on their heads, like monks or friars; one of these has a crook in his hand, whilst another apparently carries a wooden bottle to drink out of, together with a scrip and bugle-horn by his side." Beneath them, the lowly place of our Saviour's birth is indicated by the projecting heads of an ox and an ass.

The remaining figures, which are the size of life, represent the adoration of the Magi, who were generally supposed to be kings from the East, and who, according to St. Matthew (chap. ii. verse 11), when they "saw the young child, with Mary his mother, they fell down and worshipped him; and when they had opened their treasures, they presented unto him gifts; gold, and

frankincense, and myrrh." Joseph, "with his hand raised in the attitude of admiration, is seated above the Blessed Virgin, who is sitting on the ground, with one hand on her breast, and supporting the divine infant with the other; who, however, wears a manly dress, namely, the robe and tunic. The king who is prostrate at the feet of the Messiah, is presenting him with golden bezants in a singular sort of vase [formed like a modern tankard], one of which he (the Messiah) seems to have taken out, and is presenting to his mother. The younger of the three seems to bear the frankincense, by the form of his vessel, which is that of the *navicula*, or ship, used for the same purpose in the ancient church ceremonies. The age, the crowns, and the dress of the three kings, are diversified; though the last-mentioned article, as well as the general style of the architecture, clearly bespeaks the ornamental taste of Edward the Third's reign, when this curious altar-piece was probably executed and adorned with painting and gilding, the vestiges of which are still seen in some places, and the want of which in others, as in the strings of David's harp, causes an appearance of indistinctness and imperfection."*

In each side division of the lower compartment is a small trefoil-headed doorway, which, as Warner states, "till within these few years, opened upon a large surbased arch, formed behind the altar for the accommodation of the priests, who occasionally retired thither to change their vestments, to bring out, at proper opportunities, their relics and miraculous blood, and to exercise the other offices of their profession."† However this might have been, there is, at present, only a sort of narrow landing-place at the back of the screen, which possibly, in former times, communicated by steps with the *concameratio* surrounding the altar, and used, on particular occasions, for the musical processions of the brotherhood. A boldly-sculptured finial, with other ornaments, including two demi-figures, surmounts each doorway, but the heads of the figures over the northern door have been broken off.

On referring to Plate ii. it will be seen that the screen terminates in a rich cornice and crowning ornament, having in the centre the remaining soffite of a small canopy; but, from the dissimilarity of style and decorative forms, as well as from other circumstances, it may be assumed that the whole of this upper

* Vide Milner's Letter, dated May 30th, 1792, in Carter's "Specimens of Ancient Sculpture and Painting," vol. ii. p. 43.

† Topographical Remarks, vol. ii. p. 189.

work is of a far later period than the screen itself; and it is not improbable that it was first set up when the screen was erected in its present situation, on the completion of the new choir.*

The altar-table, which is designed in the olden style, was presented to this church by A. W. Pugin, Esq. in 1831. It is of oak, and ornamented with pendants, pierced Gothic work, a cross, and two armorial shields. About twenty of the old figured tiles were preserved during the late repairs, and have been relaid in the pavement before the altar.

On the north side of the altar is the MONUMENTAL CHAPEL (see Plates 13 and 14) of the unfortunate MARGARET, COUNTESS OF SALISBURY, who erected it for her own burial-place whilst in possession of the borough and manor of Christ-Church, in the reign of Henry the Eighth. This lady was the daughter of George, duke of Clarence (brother to Edward the Fourth), and grand-daughter of Richard Neville, earl of Warwick and Salisbury, distinguished in our annals by the cognomen of *King-maker*. On the decapitation of her brother, Edward, upon certain charges of high treason, in the fifteenth of Henry the Seventh (with whom he had ever been an object of political jealousy), she became the last survivor of the Plantagenets in the direct line. By her husband, Sir Richard Pole, K.G., she gave birth to four sons and one daughter; of whom Reginald, the youngest, was the celebrated Cardinal Pole. The exertions of that prelate to uphold Catholicism proved the eventual cause of his mother's death. She was attainted of treason in 1539, and, after being confined two years in the Tower, was ordered for execution on the suppression of a commotion in Yorkshire, which had been excited by the intrigues of the cardinal. When required to lay her head upon the block, she refused, saying, " 'So should traitors do—and I am none:' then, turning her gray head every way, she bad the executioner, if he would have her head, to get it as hee could: so that he was constrained to fetch it off slovenly."† She suffered on

* Supposing the screen to have been a production of Edward the Third's time (as stated in the text), it must have stood within the church whilst the rebuilding of the choir was going on; and there are certain marks on the two great piers immediately westward from those of the central intersection, which indicate that a screen had once been affixed there, ranging across the nave. The letters I. H. S. over the centre of the screen are of modern introduction.

† Vide Lord Herbert's "Life and Raigne of King Henry the Eighth," p. 468, fol. 1649.

the 27th of May, 1541, when seventy years old, and her mangled corse was interred in St. Peter's Chapel, within the Tower.

The elegance of the Salisbury Chapel at Christ-Church may be conceived from the Plates already referred to, in the former of which its north-western exterior is delineated perspectively; and in the latter the rich architectural composition of its interior is shewn. It will be seen from these views that the general design is in the Tudor style, with ornaments of the Italian arabesque kind. The ground-plan is oblong, but there is an adjunct compartment at the west end, which includes an entrance by a flight of steps from the north aisle; the principal entrance being from the chancel. The beautiful fan-like tracery of the roof springs from sculptured corbels, and has been ornamented by rich bosses, which were defaced at the Reformation:* the subjects, however, may yet be traced. On the central boss, within a circle surrounded by cherubim, was a representation of the Holy Trinity (composed of three figures), with the Countess in front, kneeling at the feet of God the Father. On the eastern boss were the armorial bearings of the Countess, now defaced; and underneath, this motto, which is still legible: Spes mea ℨ deo est. On the western boss, within a garter, are the arms of Sir Richard Pole, namely, per pale, or and sable, a saltire engrailed, counterchanged.† On each side, between the windows, is a handsome niche; as there is, also, at each end, though of a different form, and otherwise decorated: under that at the east end is a shield sculptured with the five wounds of our Saviour, on a diapered ground.‡

Both fronts of this chapel are highly ornamented. Niches of various form and character, some canopied by embattled turrets, and others surmounted by rich finials, diversify the composition: whilst the facias, string-courses, and supporting octagonal columns, are covered by minute sculpturing, which gives

* Vide the Commissioner's Letter, p. 11, note, which states that they had caused the chapel to be defaced, and all the arms and badges to be "*delete*," or erased. Yet this was but imperfectly done; and even in defacing the arms, care was taken not to injure other parts of the work.

† See Plate i. Fig. 1, which represents a portion of the chapel vaulting.

‡ During the late repairs, two receptacles for coffins were discovered below the floor of this chapel, which were probably intended for the countess and her son, the cardinal, but seemed never to have been used. These sepulchres were each six feet eight inches in length, two feet two inches in width, and two feet deep.

an air of richness to the whole. The ogee-headed niches and surmounting ornaments of the choir front have been decorated with groups of angels, and other statuary, but from the removal of figures, and some wanton dilapidations, the full design cannot be traced. The upper niches exhibit highly-wrought finials, terminating in crowns and beautiful canopies. In the year 1813 Richard Norris, Esq. of Boscomb, gave twenty guineas for repairing this chapel.

Not any inscription for the Countess of Salisbury appears on this monument; but within the upper niche, at the west end (vide Plate 13), there has been placed a dove-coloured tablet, thus inscribed, in memory of a late distinguished statesman:

In the vault beneath are deposited the mortal remains of the Right Honourable GEORGE ROSE, one of his Majesty's Council for Affairs of Trade and Foreign Plantations, Treasurer of the Navy, and in six successive Parliaments one of the Representatives of this Borough; who, on the 13th of January, 1818, the 74th year of his age, in the Faith of Christ, and in Charity with all Mankind, concluded a Life, the whole of which was the continued and strenuous effort of an ardent and powerful Mind to promote the Welfare of the State, and the Happiness of his Fellow-creatures.*

The general character of the choir-aisles, and of their respective monuments and chapels, may be known from the Interior Views, Plates 13 and 15. There is a raised basement-seat against each wall, and the vaultings are very strong, as well as uniform, except where an alteration has been made for the Salisbury chapel. In the north aisle the entrance from the transept is still formed by a large semicircular Norman arch, but that of the south aisle has been altered into the pointed style, probably about the time of the rebuilding of the choir, an initial E, of a similar form to those on the choir-bosses, being sculptured

* This gentleman, who died at Cuffnells, near Lyndhurst, made the following bequest to the male inhabitants of Christ-Church and Lyndhurst, by his will, bearing date in the year 1815, namely, "To every male inhabitant resident within my manor of the borough of Christ-Church, and within the parish of Lyndhurst, who shall be poor enough to induce him to accept the same, and who shall attend divine service in their respective parish churches on Sunday next after my funeral, unless prevented by real illness, I give the sum of ten shillings each; and I recommend them and their families heartily to those who shall follow me." About 600*l.* was distributed among the persons who attended in their respective churches, and accepted the gratuity.

here within a richly designed panelling, the foliaged ornaments of which sustain a corbel capital, from which the arch springs on the north side.*

On the south side of the north aisle is a small Oratory, or Chantry Chapel, which was probably erected about the time of the union between the rival Houses of York and Lancaster, the interior wall being ornamented with a running branch of white and red flowers, and the white and the red rose being painted on the panelling of its wooden ceiling. The style of its architecture also corresponds with the Tudor period, as may be seen by the elevation in Plate 18, Fig. 4; the tablet over the doorway is a modern insertion. The ornamental sculpture above the door includes two roses, and a male and female head; the former in a sort of jockey-fronted cap, and the latter in a hood. Along the fascia has been an inscription in gilt letters, of which the words . . . *Armigeri Margarete q^e consort* . . . are all that can now be read. Within-side is an angular-headed piscina (measuring only fourteen inches by nine inches and a half), in which are two stands, or brackets, for statues. At each end of the screen is a small opening, about six inches by three inches, giving the idea that this chapel has been formerly used as a confessional.

Against the north wall in the same aisle, and partly surmounted by a slightly recessed arch, is an old tomb (represented Plate 18, Fig. 3), supposed to be that of Robert White, Esq., who, by his will, dated March 19th, 1619, bequeathed 100*l.* to purchase lands for the benefit of the poor inhabitants of Christ-Church.

The east end of this aisle has been once fitted up as a chapel, and on the right hand is a niche, with a piscina. Here is an altar tomb, which originally stood "in the front of the northern semitransept," but was removed thence into the adjoining oratory in 1791, and finally to its present situation during the late repairs. Tradition states that it was erected for a Sir John Chydioke (of Chydioke, in Dorsetshire) and his lady, the former of whom is said to have been killed in battle during the struggle between the rival Houses of York and Lancaster. Their effigies, which lie upon the tomb, are of alabaster, but have

* A large open-worked oaken screen, elaborately wrought in the Tudor style, formerly extended across the south end of the transept; but it was taken down about twenty-six years ago, and partly used as gates to close the entrance to the choir-aisles, and partly wrought up in the present altar railing. The gate-posts of the north aisle formed part of the Royal William man-of-war, of 100 guns, which had been broken up at Portsmouth about the same time.

been shamefully defaced; and the inscription, which was on a fillet of brass surrounding the verge, has been stolen. The knight is sculptured as in plate armour, with a shirt of mail; his head resting upon a helmet,* and around his neck a collar of esses; at his feet is a mutilated lion, couchant. His lady reposes on a double cushion, supported by small angels, and is attired in a jewelled corset and tasselled robe, with a necklace, and the mitred head-dress of the fifteenth century.

Among other monuments affixed against the back of the altar-screen in the ambulatory, there is a large and costly one commemorative of the BRANDERS; it chiefly consists of a sarcophagus and urn of white marble, and has the following inscription, together with the family arms at the lower part, on a large shield between cornucopias:

CAROLI BRANDER, Arm. de Nea in hâc Parochiâ. Ob. iv Die Maii
A.D. MDCCXV. Æt. suæ LXIV.
Et Margaretæ Uxoris suæ unicæ. Ob. XXV Die Aprilis A.D. MDCCLVII.
Æt. suæ LXX.
Et Margaretæ Filiæ eorum. Ob. XXVII Die Februarii, A.D. MDCCLXXII.
Æt. suæ XXXVI.
Et Brigidæ Catherinæ Filiæ eorum. Ob. XXV Die Martii A.D. MDCCLXX.
Æt. suæ XLIX.
Et GUSTAVI BRANDER, Arm.† Filii eorum, F.R. et A.S.S. et Mus. Brit. Cust.
Obiit XXI Die Januarii A.D. MDCCLXXXVII.
Æt. suæ LXVII.
Quales erant narret ultima Dies.
Ens Entium miserere.

* In the ancient chapel, now used as the revestry, there is a steel helmet, which is called Sir John Chydioke's; it has slits for the sight, and the beaver has two motions. The last Sir John Chydioke died in the 28th of Henry the Sixth, anno 1449. For all that is known of the Chydiokes see "The Controversy between Sir Richard Scrope and Sir Richard Grosvenor in the Court of Chivalry," edited by Sir Harris Nicolas, vol. ii. p. 255: 1832. The Arundels of Wardour are the present representatives of the Chydiokes.

† This gentleman (by his will, dated January 12th, 1785), in addition to his donation of 500*l.* (already mentioned) for an organ, bequeathed to this parish the further sum of 200*l.*, "to be with security laid out in the most permanent manner," and the interest to be applied as follows: viz. ten shillings to the clerk, five shillings to the sexton, two guineas to the vicar, for which the latter is to preach a commemoration sermon annually, on the third Sunday in August, "as an everlasting memorial," says Mr. Brander, "and as expressive of my gratitude to the Supreme

In the south choir-aisle, near the entrance from the transept, is an ancient Chapel, now used as the revestry (marked K in the Ground Plan), which, from the character of the ornamental heads and bosses of the groining, would seem to have been altered into its present form in the reign of Henry the Third. It originally opened to the aisle of the more ancient church, but, in after times, was walled up, and a new entrance introduced. Here has been an altar, and on each side of the window a niche; there is also a recess in the south wall, which includes the remains of two trefoil-headed niches. The flooring is partly of old figured tiles, four of which, in some instances, being placed together, form a kind of star with sixteen rays; there are also fleurs-de-lis, and single tiles of different patterns. In the circular part of this interior, in the vaults beneath, and in an upper room, the original Norman work is almost wholly retained, although alterations have been made, and dilapidations are evident. In one of the vaults, encased in brick, are the leaden coffins of Sir Peter Mews and his lady, who died in Queen Anne's reign.

On the north side of the same aisle (as delineated in Plate 15) is the Chantry and Sepulchral Chapel of Robert Harys, a rebus of whose name is sculptured upon a shield within one of the quatrefoils of the basement panelling, viz. an initial R, with a *hare* below it, in a cumbent posture, from whose mouth a label issues, marked with the letters *ys*. The same rebus may be traced on other shields; and on a sculptured scroll, entwining a rod in the cornice fascia, is the following inscription: **The lord kyng of blis, have merry on him that let make this: the which was in Robert Harys, MCCCCXXU.**

The chapel front principally consists of open screen-work, with a Tudor

Being for my signal preservation in the year 1768, when my horses ran violently down the Temple Lane in London, and down three flights of steps into the Thames, in a dark night; and yet not horses or carriage, myself or servants, received the least injury; it was fortunately low water:"— ten shillings "to be annually laid up as a *nest egg*," for the purpose of keeping in repair such monument as my executors may think proper to put up for me, at an expense not exceeding 200*l.*; and the remainder of the interest money to be given in shillings to as many poor people as shall attend divine service on the commemoration day." In 1788 the first-mentioned 200*l.* was invested in the purchase of 264*l.* 13*s.* three per cent consolidated annuities, and the dividends, which amount to about 7*l.* 18*s.* 6*d.* per annum, are distributed agreeably to the will of the testator. The iron gates near the bottom of Temple Lane were first erected to prevent any similar occurrence to the above.

doorway, surmounted by a handsome niche, in the central part, and at each end a similar niche, flanked by small buttresses, placed diagonal-wise. An embattled transom crosses each of the pierced divisions, and some tastefully designed tracery ornaments the upper tier: the crowning finials have been removed. The interior has a plain wainscot ceiling. Against the northern wall is a large sepulchral memorial for several persons of the Bullock and Wools families.

Adjoining to the choir entrance from this aisle is an ogee-headed doorway to the central crypt, which has been noticed (vide p. 36) as the appropriated burial-place of the Earl of Malmesbury's family: the present floor is of white brick. The panelling on each side and over the doorway is surmounted by a quatrefoil fascia, or cornice, on which are two mutilated demi-angels, one of which has been playing on a fife, and the other holds a shield. In the next division is a large pointed-arched opening, admitting light to the crypt: the panelling is similar to the above, and on the fascia were five demi-angels, now headless, and otherwise broken, most of whom appear to have held musical instruments; one of which, the bagpipes, still remains.

The western division of this aisle is occupied by the Chantry Chapel of John Draper, the last prior of that name, as appears from the following date inscribed under the entablature: **Anno : Domini : millessimo : quingentissimo xxix°**, and the recurrence, in several places, of the initials **I. D.*** The running pattern sculptured on the fascia displays an intermixture of the Italian arabesque, somewhat similar to that of the minute ornamental work of the Salisbury chapel. In the centre, above the doorway, is a very handsome niche, richly canopied, and flanked by two smaller ones on the returns; the dados are panelled, and the open screen-work, or windows, over them, are each separated by a transom into two divisions of four lights each. The summit is embattled, and each side termination is finished by a like niche to the central one. On a Tudor shield on the front pedestal (immediately over the door) is a model of a cruciform church, in relief, surmounted by a spire, at the sides of which are the initials

* Warner says, "this chapel was probably built by the *first* John Draper;" but his supposition is clearly disproved both by the style of the architecture and by the inscription given above. In the Transverse Section, Plate 6, the front of Draper's chapel is shewn in elevation: it is also delineated in the Perspective View, Plate 15. This chapel is now used as the burial-place of the Hinxman family.

of the prior. His memory is also preserved by the following inscription on a grey slab (measuring nine feet three inches in length, and four feet six inches in width), which now forms a part of the pavement before the chapel:

+ Tumba Johis Draper bicessimi Sexti Prioris hujus ecclesie qui obiit xxix° die mensis Septem. Anno dni mille^mo cccclii Cujus Anime propitietur Deus. Amen.*

The eastern extremity of this fabric is terminated by the Lady-chapel, between which and the choir there is so strong a resemblance as to render it evident that they were both erected at nearly the same time. The chief variations are in the ornamental parts of the vaultings, and in the tracery of the windows and panelling, which possess a somewhat greater floridness of style

* This slab originally laid before the entrance to the choir, and was partly covered by the present pulpit. Some remains of Prior Draper were found beneath it, together with a part of his vestments and crosier. Besides a variety of sepulchral memorials of a modern date, which it is foreign to our design to specify, there remain in different parts of the church about twelve or fourteen large slabs, which, from the vestiges of inscriptions along the verge of each, appear to commemorate as many deceased priors of this establishment; but those only which are recorded below are sufficiently legible to be read.

Independently of that of Prior Draper, the following are in the south choir-aisle:

+ Tumba Ricardi Mauri *decimi* Prioris hujus ecclesie.
+ Tumba Roberti Say subprioris hujus ecclesie.

On the pavement behind the altar is a large blue slab, near the middle of which is the indent of a demi-figure, or bust; and along the verge these words:

+ Tumba : Johannis : Borard : Magistri : Theologie : Prioris Decimi noni hujus ecclesie.†

On slabs in the north choir-aisle are the following inscriptions:

+ Tumba dni Willielmo Lyre Bicessimi qui'ti Prioris hujus ecclesie; qui obiit bi die mensis Decembris: Anno domini milessimo cccc et xx° Cu' an'e: propitietur Deus. Amen.

+ Tumba dni Thome Talbot bicessimi Prioris hujus ecclesie: qui obiit die mensis Augustu anno domini milessimo ccccxx° Cujus anime propitietur Deus. Amen.

There remain also several large coffin-shaped stones, apparently tops of coffins, two of which have been placed on the dwarf abutment walls that flank the eastern part of the choir.

During the partial repavement of the church consequent on the late repairs, many sepulchral slabs were removed from their original sites; and many parts of the present pavement were (very reprehensibly) supplied by inscribed gravestones taken from the churchyard.

† Sir Harry Burrard Neale, Bart., and the Rev. George Burrard, of Yarmouth, are representatives of the family of Prior Borard.

in the Lady-chapel than in the choir; as may be understood from the Longitudinal and Transverse Sections, Plates 5 and 6. Of the three principal divisions into which this chapel is separated by the piers, the first forms a part of the ambulatory, and includes an entrance from either aisle by a wide-spreading and obtusely pointed arch. The fan-like tracery of the vaulting is enriched by octagonal pendents, on which various demi-figures are sculptured in bold relief, sustaining different articles: namely, a star, a crown of glory, an open book, a music scroll, two violins, a label, the bagpipes, and some other musical instruments. There are also two large demi-figures, with long beards, having scrolls, above the capitals of the second piers from the east window.

Against the east wall is a low altar, having the appearance of a table monument: the covering slab, which is of Purbeck marble, and marked by five small crosses, is eleven feet in length, three feet ten inches wide, and six inches thick. Over this, and ranging nearly to the sill of the great window (a height of about sixteen feet), are the dilapidated remains of a very beautiful stone Screen, of rich tabernacle work, which, judging from its architectural character, may be referred to the latter part of Henry the Sixth's reign. The design is elaborately minute; and when in a perfect state, with all its gorgeous display of painted and gilt statuary, must have produced a striking effect on every spectator. The profuse richness of the composition may be appreciated from Plate 8, Fig. 2, which represents about one-third part of the entire screen, as *restored* from the existing fragments.*

The inner part of the archivolts of the north and south windows is ornamented by ranges of quatrefoils within circles; and on each side the east window are three light clustered columns, rising to the spring of the arch. Warner speaks of this chapel being "handsomely ornamented with little confessional recesses;" but, as nothing of the kind exists here, he has possibly mistaken for confessionals the two small doorways which are nearly opposite to each other on the north and south sides,—the one opening to the churchyard, and

* It must be remarked, however, that in this restoration no attempt has been made to delineate the figures with which the niches were formerly occupied; as no certainty, in that respect, could be obtained. Some fragments of the statue of our Lady, which probably stood in the central niche, were found during the late repairs; and six of the smaller figures (each about eight inches high) still remain, though broken: they cannot, in fact, be removed, being wrought in relief out of the main stones which form the back of the screen.

the other towards the priory close,—or else the several decorative compartments of the lower panelling, all of which have ogee-headed canopies, charged with crockets and other ornaments, as shewn in the Longitudinal Section. The northern doorway is a work of the last century, but that on the south formed an original communication with the conventual offices. In the east window is an old fragment of stained glass, exhibiting the name St. Gregorio.*

At the east end of this chapel, and partly within recesses formed in the north and south walls, are two old altar-tombs, which are locally said to be those of Sir Thomas West, Knt. and Alice, lady West, his mother; and probably with truth, as we have the following evidence of those persons having been buried here. Sir Thomas West died in April 1405 (sixth of Henry IV.), having by his will, dated on the eighth of that month, "ordered his body to be laid in the *new chapel*, in the Minster of Christ-Church Twyneham Monastery, in Hampshire; bequeathing to the *work of that church* one hundred pounds; and another hundred to the treasury there, conditionally that the canons of that priory, once in a year, keep solemnly the obit of Thomas his father, Alice his mother, and Joan his wife.† He also bequeathed 18*l.* 18*s.* 4*d.* for four thousand five hundred masses for his soul, to be said within half a year after his decease."‡ The Lady Alice, who was the widow of Sir Thomas West, Knt. (who deceased in 1386), and daughter of Reginald Fitz-Piers, baron of Wolverly, directed by her will, bearing date on the 15th of July, 1395, in which year she died, that her body should be carried to the priory of the canons of Christ-Church, and there buried "with her ancestors, at the first mass, with a taper of six pounds of wax standing and burning at her head, and another at her feet." She also bequeathed forty pounds to the canons of Christ-Church, "to read and sing mass for her Lord's soul and her own, while the world shall last."§

Both monuments are represented in elevation, Plate 18, Figs. 1 and 2. That assigned to Sir Thomas West, which is on the north side, has the recess fronted by small shafts of Purbeck marble, supporting a series of ten trefoil-

* All the windows of the choir and Lady-chapel were formerly ornamented with stained glass.

† By this lady, who was sister and heir to Thomas De la Warr, baron De la Warr, he became the ancestor of the Wests, lords De la Warr.

‡ Vide Collins's "Peerage," vol. v. pp. 379, 380: "Ex Reg. Arundel. fol. 108, infr. Lambeth."

§ Ibid. pp. 378, 379: "Ex Reg. Rous. qu. 26, in Cur. Prærog. Cant."

headed arches, over which is an entablature faced by panelled quatrefoils, and surmounted by a running ornament of expanded leaves. The tomb itself is also panelled in four divisions, having on the central part of each an armorial shield, but no arms are distinguishable. The tomb of Alice, lady West, is surmounted by an enriched canopy, fronted by a series of five semicircular arches, cusped, which originally terminated in pendents; but these have been destroyed. There was also a central pendent attached to the ornamental tracery of the soffite: the back is panelled, as shewn in the engraving. On the verge of the covering slab was an inlaid inscription, which has long been removed: the front of the tomb is panelled in five divisions, including conjoined circles, small shields, and other ornamental work.

The spacious apartment called St. Michael's Loft, which has been occupied for a school ever since the year 1662, presents but little in its interior requiring notice. There is a small niche at the upper end, as delineated in the Transverse Section, Plate 6, and the forms of its windows are shewn in the Longitudinal Section, Plate 5.* It includes the entire space over the Lady-chapel.

* In an old register belonging to this parish is the following entry, viz. "At an assembly of the Sixteen," on the 7th of March, 1662, it was "ordered, that St. Michael's Loft shall for ever hereafter, and is hereby set apart and appointed for a free grammar-school, to be fitted for that purpose, as articled and agreed upon," &c. Among the corporation documents there is also the copy of a petition, without date, that was addressed to George [Morley], bishop of Winchester (temp. Chas. II.), praying "the bishop's license to erect and settle the school in a spacious waste room, at the east end of the church, called St. Michael's Loft, theretofore a *chapter-house* for the prior and convent of that place, the same being to be repaired and fitted for that service by the petitioners." By a late arrangement, the boys that were educated here at the expense of the corporation have been transferred to the national school; and St. Michael's Loft is now occupied as a superior school, under the direction of the vicar. Warner has called this room the "ancient *scriptorium* of the monks" (vide "Literary Recollections," vol. i. p. 84), though with little propriety, if the inmates of the priory establishment were actually so unlearned as tradition reputes them to have been.

Having thus completed the descriptive account of this interesting church, I shall here insert a very valuable communication, addressed to Mr. Ferrey, from the pen of Mr. William Garbett, architect, of Winchester; who, during his superintendence of the new groining of the nave (the later alterations not having been under his guidance), had an opportunity of practically examining into the masonry and mode of construction of every part of the building,—and whose remarks possess all the authority of professional research and of scientific deduction.

Dear Sir, *Winchester, April* 1834.

In the attempt to comply with your request relative to the true dates of the several specimens of ancient architecture exhibited in your illustrations of the church of Christ-Church, in this county, I find the investigation involved in a considerable degree of difficulty; as we have little more for our guidance than a comparison of the several portions of the fabric, with other examples of similar style and ornament, of which the date has been satisfactorily ascertained; keeping in view, as we proceed, however, such historical notices as we can obtain of the subject under consideration.

First, then, it will be necessary to consider whether any part of the present structure is of a date anterior to Bishop Flambard, to whom all the accounts I have yet seen give the credit of rebuilding the church;—and here it is important to observe, that the existence of a former church and monastic establishment is admitted.

We cannot, however, safely proceed in this inquiry without bestowing some attention upon a question which is very far from being settled by antiquaries of the present day, viz. Whether the monastic edifices constructed through the piety and munificence, or under the patronage of the Anglo-Saxon dynasty, were so completely swept away by their Norman successors as it has long been fashionable to suppose,* or whether it is wholly improbable that edifices worthy of preservation could have been constructed by the subjects of Alfred, or Athelstan, or Edgar. I trust the time is not distant when it will be proved by those better qualified for the undertaking than so humble an individual as the writer of these remarks, that our Saxon ancestors were not incapable of the efforts, nor wanting in the skill, necessary for raising structures which excite our admiration at the present day; and I trust that, for the honour of the high-minded Normans, it will be shewn that they were too far advanced in civilization to derive gratification from the wanton destruction of monuments produced by the skill and devotion of a people submitting to the rule of a foreign sovereign, rather as an adopted heir than as a conqueror.

Towards an investigation of the early progress of architecture in this island, much has been done by the late reverend historian of Ely; much by the late Rev. Dr. Milner, in his "History of the Antiquities of Winchester;" and very much by my respected and

* See "Quarterly Review," June 1821, p. 117.

indefatigable friend, Mr. Britton, whose extensive series of graphic illustrations of our cathedrals, and of other English and Norman antiquities (the latter published in conjunction with the late Mr. Pugin), furnish valuable materials for the study of the antiquary, and the instruction of the architectural student. Now, although I am at issue upon some points with my ingenuous friend,* yet I fully agree with him in the opinion that such differences will ultimately lead to the discovery of truth upon the subject of our mutual inquiries; for although we must lament the loss of much that would have furnished information upon this subject, through the fanatic zeal of the reformers of the sixteenth century, yet we may be assured that much has been preserved which is at present but partially explored.

That the Saxons, even at an early period of the Heptarchy, possessed resources both pecuniary and scientific, for erecting churches with stone, is abundantly proved by Bentham, in the celebrated essay contained in his "History of the Cathedral Church of Ely," in which he states, upon the authority of Bede, that "St. Peter's Church, in the Monastery of Wearmouth," was built by the Abbot Benedict Biscopius, in the year 675, in the *Roman manner* (as it was then called), and that "he sent over to France for artificers skilled in the mystery of making glass (an art till that time unknown to the inhabitants of Britain)." It is previously said by the same author, that he (Biscopius) "went over into France to engage workmen to build his church;" but as the making of glass only is referred to, as an art before that time unknown in Britain, we may fairly infer that the art of building with stone was not new in this island, although we are led by this passage to believe that the art had arrived at a higher state of perfection in France than in Britain. Again, it is cited by Bentham, from Edius's Life of Wilfred, that "in the year 674, Bishop Wilfred began the foundation of the celebrated church of St. Andrew, in Hexham," which he describes as being "built all of hewn stone, and supported by sundry kinds of pillars." The same church is stated by Edius to have been described by Richard, prior of Hexham (who flourished about the year 1180), who, in his account of that celebrated church, mentions "crypts, winding stairs, galleries of stone, and square and other kinds of well-polished columns, the capitals of which were decorated with historical representations, imagery, and various figures in relief, carved in stone, and painted with a most agreeable variety of colours." In addition to this, we have an account by Ingulphus of the building with stone of the monastery of Croyland, in the year 716; also the description given by Alcuin of the rebuilding of the church of St. Peter in York, which was consecrated on the 29th of October, 780. Of all these structures it is not very surprising that no distinct portions remain to bear testimony to the veracity of their historians, unless the crypt of York cathedral may claim that distinction.

With such numerous authorities for the support of my hypothesis, I venture again to assert, that large portions of a monastic and episcopal edifice of considerable magnitude and national importance still survive the assaults of barbarous infidels, and the ravages

* See Britton's "Architectural Antiquities of Great Britain," vol. v. p. 130; and "Cathedral of Winchester," p. 69.

of time, although the records of its foundation have not come down to us verified by writers contemporary with the periods of its early history; yet the venerable structure claims for itself, and establishes by incontestable proofs, a priority by centuries over the earliest works of the Anglo-Norman prelates.

In that gigantic example of Saxon masonry, the cathedral church of Winchester, we find a rudeness of style and execution which forcibly forbid our belief that it could have been erected in the same age as the edifices described by Alcuin and the Prior of Hexham; a circumstance entitled to great weight, in leading to the conclusion that this church contains much of the royal foundation commenced upon the conversion of Kengils, king of the West Saxons, to Christianity, in the year 535, and completed by Kenewalch, his son, in 548. This, the metropolitan church of the kingdom of Wessex, according to Rudborne, was built upon the site of a British church, erected in the time of the Roman Emperor Constantine, which was taken down by Kengils, and the materials applied in constructing his new edifice upon a more extensive scale.*

In my communication to Mr. Britton, in the year 1818, relative to the architecture of Winchester cathedral,† I described the great difference in the masonry of the extreme parts of the transept, both north and south, and the central tower and parts adjoining, from which I inferred the much greater antiquity of the former: since that period various circumstances, developed in effecting the repairs of this interesting fabric, have corroborated the theory I then formed, of the successive alterations to which it had been subjected through the violence of enemies, the innovations of taste, or the less active inroads of time; I have also observed a passage in the "Anglia Sacra,"‡ which seems to have been overlooked by Dr. Milner and my friend Mr. Britton, which fully confirms the

* This will not appear incredible, when we reflect that magnitude was the principal characteristic which those semi-barbarous princes had the means to adopt; nor will it excite our wonder that they should have used those means to an extent calculated to display the power they possessed, and the zeal with which their minds were inflamed.

† See Britton's "History of Winchester Cathedral."

‡ "Walkelinus natione Normaunus qui turrim in medeo chori cum quatuor columnis à foundatione renovavit, seditque xxix annis et in navi ecclesia ante gradus pulpiti jacet humatus."—"Anglia Sacra," p. 285. In pp. 256 and 270 of the "Anglia Sacra," it appears that the tower was not built in the lifetime of Walkelyn, but that it was executed after his decease, from funds provided by him for that purpose. It is said at p. 294 of the same work, that in 1079 Walkelyn began to rebuild the church from the foundation: this, however, there is the strongest reason to doubt; for if a work of such magnitude had been previously in part executed, the subsequent erection of the tower would have been described as the completion of the undertaking, and not as an abstract work, as it there appears, including four columns only in addition to the tower; a description corroborated in a most remarkable manner by the present state of the structure.

From this fact it must be obvious that the undertaking of Walkelyn did not extend to the entire rebuilding of the church, although it cannot be doubted that he effected a very extensive repair, which included some important alteration, occasioning the removal of the high altar, and, in consequence, a re-dedication of the church. It is also probable that he rebuilt the whole of the domestic offices of the monastery upon an enlarged scale, for the accommodation of the monks, in consequence of having increased their number, as he is stated to have done.

opinion stated in my communication before mentioned, and since repeated in my letter to the Editor of the "Gentleman's Magazine,"* of the marked distinction in the Saxon and Norman works, both in design and execution. I am aware that those who contend for the nonexistence at this day of any genuine examples of Saxon architecture, will find in this passage grounds for confirming the assertion of Rudborne, that the whole of the cathedral was rebuilt from the foundation by the Norman prelate Walkelyn; and I must admit that, upon a first view of the case, such a conclusion may to many appear plausible: but I cannot conceive that it will be found tenable when we inquire how it could have happened that the Normans, who, at the time of their invasion of this island, are said greatly to have surpassed their Saxon contemporaries in the art of building, should have constructed masonry so rude as that of the transept of Winchester, in the year 1093, without those indications of national variation in style and workmanship which evidently appear in the tower (now satisfactorily proved to have been completed in less than fifty years after that period); nor will it appear very reasonable that a much longer period than fifty years could have produced the difference which is apparent to every careful observer in the decayed surface of the stone used in the Saxon part of the fabric, as compared with the Norman work, stated by the historian to have been completed previous to the year 1140, and which, after such a lapse of time, preserves a perfection of surface and sharpness of angles which must be seen to be duly appreciated. These observations must be considered as applicable to the ancient part of the transept, the nave, and the crypts, without reference to the presbytery and apsis east of the tower, which may possibly have been rebuilt by Walkelyn, as stated by Rudborne; but in admitting the possibility of this, we have to encounter the great improbability of the same structure having been taken down within little more than a century after its completion, for the purpose of building the present presbytery in its stead: which portion of the fabric (before it received additions and embellishments from the taste and munificence of Bishop Fox) could hardly have been considered to possess a character to justify the demolition of the former work, which, if erected by Walkelyn, could not have been inferior to the corresponding parts (still preserved) of the cathedrals of Norwich and Peterborough. There may be many other comparisons adduced in the architecture of Winchester cathedral to prove the existence of Saxon masonry, but I conceive this is not the only structure in which the skill of our early ancestors was displayed, since we may observe singular coincidences in this and the cathedral of Ely, as well in the architectural features as in the events connected with their respective histories, which are well worthy of antiquarian consideration. It is stated by Bentham, that the church founded at Ely by St. Etheldreda, in the year 673, was destroyed by the Danes in 870, and that the whole of the church and monastic buildings were restored by Ethelwold, bishop of Winchester, under a commission from King Edgar, who by his charter, dated 970, re-endowed the institution with the whole of the possessions originally granted to it by St. Etheldreda, and that the most ancient parts of the existing edifice, viz. the nave and

* Vide vol. ciii. part i. p. 310, anno 1833.

transept, were erected by Abbot Simeon, in emulation of his brother Walkelyn's work at Winchester.

Now, notwithstanding the circumstantial accounts related by so respectable an author as the historian of Ely, I find it difficult to imagine that the foundation of that cathedral church can be referred to so late a date as the abbacy of Simeon, who was preferred from the priory of Winchester to be Abbot of Ely in 1081, and died in 1093; for if we follow this theory, it will be found that the work undertaken by Simeon could scarcely have been finished westward before the eastern part was demolished, either by the fall of the central tower or by the caprice of the succeeding age, for the purpose of giving place to new architectural efforts: an act of profusion calculated to excite our surprise, though we must admit that, in opposition to the accounts handed down to us, it cannot easily be controverted. Without, therefore, insisting upon the Saxon origin of a church upon the site of the present cathedral of Ely, I conceive it highly probable that the monkish historians of the twelfth and thirteenth centuries, in their zeal to extol the works of the Norman prelates, have indulged in exaggerations in some instances, which do not furnish the means of detection, as in the case of Winchester; and under this impression I am strongly persuaded that when the buildings of the monastery of Ely were restored by the Abbot Brithnoth, under Ethelwold, bishop of Winchester, the church of Etheldreda must have been found insufficient for seventy monks (the number stated to have been placed there on this new establishment), and that an enlarged church must necessarily have been included in the extensive buildings erected in consequence of the charter of King Edgar.

But whether this edifice was begun by the Anglo-Saxon Ethelwold in the tenth, or by Simeon the Norman in the eleventh century, it is pretty evident that in either case the cathedral of Winchester was the model for the undertaking; for we find that in each the choir was terminated by a semicircular apsis, that the transepts were flanked by aisles, both on the east and west sides (a mode of building not generally adopted at that time in Normandy): but, above all, a most singular imitation is to be seen in the arcades of the triforii of the transept; these in each instance consist of three semicircular arches, two of which in each series are subdivided by a central column, and two small arches within the greater arch, while the third arch of each series towards the north and south extremities of the transept remain undivided by such central column and small arches. This arrangement of the arcade at Winchester was evidently the result of well-digested design, in consequence of the triforii of the east and west aisles being connected by a spacious platform, supported by groined vaulting, similar to that of the aisles—an arrangement which I am not aware of the existence of in any other cathedral or abbey church whatever.

At Ely the triforii of the transepts are connected by narrow galleries running across the north and south extremities, not, as is usual, within the thickness of the end walls, but supported on columns and small arches, which probably are not coeval with the original structure; in this instance, therefore, the builder's adherence to his model of Winchester was incomplete; and the variation in his arcade, without adopting the other

part of the design which suggested its propriety in the original, becomes as incongruous as the efforts of those builders of the present day, who forget the wholesome precept, that

"Beauty scorns to dwell where use is exiled."*

Now after all that has been said or written upon the "distinctions" of Anglo-Saxon and Norman architecture, I believe it will be generally admitted, that as the early architects (who were the ecclesiastics) of both nations obtained the principles of their science alike from the corrupted Roman examples which remained for their contemplation, so it is not reasonable to suppose that any essential difference of style in construction or ornament was practised beyond what we may observe in works executed in different parts of this island at any given period. It must be obvious that both nations used contemporaneously single cylindrical columns, as well as semi-columns, or greater portions of cylinders attached to square piers, and various other kinds of columns (and frequently in the same building); that both used occasionally plain or sculptured capitals, both used semicircular arches, and occasionally plain, moulded, and sometimes sculptured archivolts. When all this is admitted, and when we perceive the great similarity which exists in the churches of Caen, and those of Norwich and Peterborough (the undoubted works of Norman architects in this country), as distinguished from others of more doubtful origin, we shall, in my humble opinion, find good reason to believe that the only difference in Saxon and Norman edifices consists in the quality of workmanship, and the arrangement of plan, and that a classification of existing edifices, with reference to those particulars, will lead us to a conclusion that much of the work of the Anglo-Saxon architects yet remains.

It is, however, essential to observe, that one important feature in the construction of groined vaults is fairly attributable to the Norman architects: this is the introduction of moulded ribs crossing diagonally under the angles of the groins,† which are thereby considerably strengthened; and this may probably be recognised as the germ from which the taste of succeeding ages produced the endless examples of tracery preserved in the vaulting of our cathedral and abbey churches, and exhibiting subjects justly entitled to our admiration. The introduction of such cross-ribs is a striking circumstance in the

* It is not intended to render legitimate architectural ornament obnoxious to this principle, nor to insist that the graces of uniformity are always to be obtained without some little sacrifice of convenience; but when picturesque irregularity is required, it cannot with propriety be obtained by the introduction of any useless excrescence.

† Notwithstanding the introduction of cross-ribs is here considered as a Norman improvement, it is not contended that the absence of such in ancient vaults will constitute a proof of Saxon architecture; and again, though the kind of arch termed "the horse-shoe" (being a figure containing within its curve a greater space than a semicircle) is adopted in the Saxon parts of the lower arcades of the transept of Winchester cathedral, yet it is not certain that Norman builders may not in some instances have adopted the same conceit; and indeed it appears probable that such may have been the case in the abbey church of Romsey, where it must be extremely difficult, if not impossible, to distinguish the Saxon from the Norman parts of the structure.

Norman portions of the transept of Winchester cathedral, as they extend precisely so far as the new work constructed in connexion with the tower, while the Saxon groining finishes simply with sharp angles, as in the Roman examples. The groining of the aisles of Norwich cathedral, a decidedly Norman structure, raised in 1096, is of the same description as the latter; but the aisles of Peterborough cathedral, constructed a few years later, viz. 1117, exhibit a perfect example of the cross-ribbed groining similar to the former, and to the churches erected by William at Caen. Another circumstance worthy of observation in the Anglo-Norman churches is the absence of crypts, which we find to be the case at Norwich, Peterborough, Durham, Exeter, and Lincoln. From this I infer, that every English church in which a crypt is found may be considered of Saxon origin, though many of these were unquestionably in parts, to a greater or less extent, rebuilt by Norman ecclesiastics. Amongst these may be included the cathedrals of Winchester, Gloucester, Worcester, and Hereford, as well as the abbey or parish churches of Christ-Church, Hants, and St. Peter's in the East, at Oxford. With reference to transepts generally, it is observable that in the great churches, of which the plans are represented in the "Architectural Antiquities of Normandy," published by Messrs. Britton and Pugin, no instance occurs of aisles on both sides of the transepts; we may therefore consider the Saxon cathedral of Winchester as the model for a similar arrangement in the other great ecclesiastical edifices in this island, whether of Norman origin or rebuilt upon Saxon foundations. Of this class are the cathedrals of York, Ely, and Wells, also the abbey church of Westminster, and such was the ancient cathedral of St. Paul, in London. It may be also observed that the churches in Normandy were not constructed with an aisle on one side of the transept so regularly as we find such a practice adopted in the instances of Durham, Peterborough, and Lincoln, which, with the cathedral of Norwich, may be considered as the principal structures of that important class erected by the Normans in this country upon original foundations. By pursuing a little farther the consideration of this subject, I am induced to attempt a classification of the several distinct modes of arranging the plans of cruciform churches, and the result may perhaps appear but little less definite than the descriptions given by Vitruvius of the several kinds of temples erected by the ancient Greeks. The obvious arrangement of the series being as follows: 1st. The single transept, as in the ancient abbey church of St. Alban's, the later one of Bath, and the cathedral of Bayeux. 2d. The transept with a single chapel on the east side of each arm, as the cathedrals of Gloucester and Exeter, and the church of the Abbaye aux Hommes at Caen, also the abbey churches of Romsey and Christ-Church, in Hampshire. 3d. The transept with a complete eastern aisle, admitting two or three chapels opening to each arm, as the cathedrals of Durham and Peterborough. 4th. The single transept, with an aisle on each side, as the cathedrals of Winchester and Ely. 5th. The double transept, with one or more chapels on the east side of each, as the cathedrals of Canterbury, Lincoln, and Salisbury. These may be considered as the leading characteristics of the several edifices constructed by the Anglo-Normans, and followed by their successors after the introduction of the pointed style, although it cannot be asserted that the practice was strictly conformable with this theory, either in England

or in Normandy, because it is evident that various adjuncts have, with greater or less display of taste and propriety, been introduced in the execution of the original designs, or from time to time engrafted upon them. Another feature of imposing effect may be here noticed, which appears to have originated with the Saxon rather than the Norman architects: this is the western façade, extending beyond the breadth of the nave and aisles, as in the examples of Lincoln, Ely, and Peterborough, as well as the ancient cathedral of St. Paul; and for this feature also the prototype may be traced at Winchester, in the remains of a tower on the south, and the foundations of a corresponding tower on the north, advancing forty feet westward from the present entrance of the cathedral, and occupying a space of one hundred and forty feet from north to south. Upon examination of the early native examples of Norman architecture before referred to, the more prominent features here described will not be discovered, and, in consequence of that fact, we are naturally led to infer, that although our Saxon ancestors were not quite so far advanced in refinement and practical skill, yet, in their ideas of the vast and sublime, they were not inferior to their continental neighbours; nor were the latter so dull as to disregard, nor so bigoted as to despise, the hints presented to their contemplation, in the efforts of a less accomplished people.

In the application of the above facts to the church at Christ-Church, it should be premised, that our conclusions as to the age of the various parts of the edifice must be drawn from a minute examination of the architectural style of the successive alterations or additions that have been made to it, with reference to the historical circumstances which are known to us, as attending its erection.

Now, in conformity with the received opinion that the rebuilding of this church was commenced by Bishop Flambard (who had probably obtained possession of its revenues before his elevation to the see of Durham*), and in deduction from the circumstances narrated in a former part of the present work, I assume that the whole of the Saxon nave was taken down by Flambard, and that the present nave was erected by him or his successors in the deanery to the height completing the arcades of the triforii; that he also designed a tower at the intersection of the nave and transept, which was carried on to the completion of the great arches, with a few feet in height above them, and that he also effected considerable repairs and additions to the transept, including the semicircular chapel to each arm, and the highly ornamental exterior of the staircase turret at the north-east angle of the transept, in which the extraordinary thickness of wall appears to justify an opinion that the ornamental surface was added to the wall of a structure previously existing.

The *Crypts*† under the north and south arms of the transept, as well as the western

* This was not more than a year before the death of Rufus, and as the disgrace and removal of Flambard from his see followed soon after the accession of Henry, very little progress could have been made in that short period of time.

† I have before stated my opinion that crypts are not to be considered as belonging to or forming a necessary part of the arrangement of churches built in England after the tenth century, and in the case before us I think I shall be able to shew that as no part of Flambard's work extended eastward of the

part of that under the choir, I conceive to be of Saxon origin, the two former being increased by Flambard's semicircular additions, and the latter in part reconstructed at a subsequent period. Another portion of the Saxon church may be traced at the western angle of the aisle south of the nave, where the doorway, which led to the staircase turret, has been filled up. The south wall of this aisle, as well as the south and west walls of the transept, were ornamented with series of small arches under the windows, springing from columns attached to the wall, the remaining capitals of which are rude imitations of the Corinthian order, and the bases are equally rude imitations of those denominated "the Attic." The other columns attached to the inside of the south wall, originally intended to support the transverse archivolts of the aisles, are reduced, both in substance and in height, while those of Flambard's work, attached to the piers of the nave, retain their substance, but are diminished in height, and the style of their capitals altered; and upon these discordant elements the vaulting of the south aisle is constructed, with arches of the pointed form, distinguished by the addition of transverse and diagonal ribs of the earliest character, these not being moulded, but chamfered only. The windows of this aisle, with the exception of one next to the remains of the western staircase turret, have been altered, though not very regularly, to the simple pointed form.

The aisle north of the nave has been subjected to the operations of the early innovator with better success, and it exhibits a curious instance of the liberties taken with impunity by the masons of the "olden time" with the works of their predecessors; for here we find the most decisive proof of an entire removal and new facing of both the inner and outer surfaces of the wall, with the addition of buttresses to the outside, and attached columns within, also the enlargement of and alteration of style of the windows, these being composed with a centre mullion, and two pointed subdivision arches, with a circle between them, contained within one pointed arch of the entire span; the jaumbs of these windows are considerably splayed inwards, and their soffits formed into a sort of groined vault, ornamented with cross-ribs springing from the capitals of slender columns, and all this was effected without disturbing the superincumbent wall, in which the small semicircular-headed windows of the Saxon triforium are still visible, both on the outside and within, although the apertures have been long since filled up with masonry.

The vaulting of this aisle is constructed with chamfered ribs, of lighter proportion than those of the south aisle, rising in pointed arches from the capitals of triple columns

transept, it must follow that the more ancient part of the crypt, under the choir, is part of the arrangement of the Saxon church. I do not, however, subscribe to the opinion of those who imagine that the crypts constructed under the most ancient churches were originally intended for the secret performance of Christian worship in times of persecution, since it must be evident, upon due reflection, that little prospect of security could be afforded by such imperfect concealment; but I conceive, that in an age not far removed from the time when Christians could not with safety assemble to perform their devotions, except in secret caves, which presented no ostensible mark of appropriation, it might naturally have been considered proper to keep alive the recollection of such persecutions by occasional religious services in places constructed and consecrated for that purpose, when the necessity for secrecy had happily passed away.

attached to the north wall, and from the altered capitals of the Norman columns attached to the north side of the piers of the nave; these capitals, unlike those of the south aisle, remaining at the original height.

From all these irregularities, I conclude that the works could not have been carried on together, nor in a continuous course, but at various times when funds could be obtained, and as the taste or skill of the several benefactors may have dictated. It is evident that the progress of the works must have been discontinued some years after the removal of Flambard, but it is quite impossible to determine whether upon its resumption the aisles or the nave were the first proceeded with, as perplexing anomalies present themselves in every view of the case. The windows of the clerestory are all composed with a centre mullion, and two pointed subdivision arches contained within one greater pointed arch, but without a circle between, as in the north aisle, which leads us to suppose that the former is the earlier work; but opposed to this idea we find that preparation was made in building the walls of the clerestory for completing a vaulted ceiling to the nave with ribs of stone, moulded in a superior style, which seems to indicate a more advanced period of the art than the plain chamfered ribs of the aisles as before described.

With respect to the *Choir*, and parts eastward of the transept, it hardly admits of a question that they were left by Flambard nearly as he found them, since we now perceive the weather course of stone which covered the junction of the old roof abutting against the eastern wall of the intended tower many feet below the range of the nave roof; also the apertures intended for two eastern windows, in the situation which, had the design been completed, would have constituted the lantern of the choir, according to the prevailing taste of Flambard's time. These apertures are now to be seen opening into the space between the vaulted ceiling and the timber roof of the choir.

This brings me to the consideration of the idea locally entertained of a central tower and spire having, at some remote period, contributed to the importance of the edifice, and that the vaulted ceiling of the nave was destroyed by its fall. This idea we find to be founded upon a long-received tradition, and there are certainly appearances which have a strong tendency to confirm such a belief.

Amongst these I observe that the timber roof of the nave is of a description different from what would have been used at so early a period as that when it is reasonable to suppose the nave must have been covered, viz. about the end of the twelfth century, but that it accords much better with the style of the western tower, which may with confidence be ascribed to the early part of the fifteenth century. It may, on the other hand, be observed that there is evidence of a higher roof having preceded that now existing, the traces of which are to be seen on the eastern side of the western tower, as well as in the gable wall, which presents an unfinished appearance above the roof at the eastern part of the nave; and from this it may, with some degree of reason, be argued that the eastern gable, as it appears in the views Plates 2 and 3, was the original termination of the nave, and that, consequently, no central tower or spire could have occupied that situation.

To all this I answer, first, That if we institute a fair comparison of the durability of timber roofing, we shall find good reason to conclude that the lapse of two hundred, or at most two hundred and fifty years, would not have rendered the renewal of the roof of such a building necessary, if no accident had happened to destroy it; secondly, that the present roof is composed principally of timbers, which formed the roof corresponding with the slope of the gable wall now rising above it, the roof being reconstructed with the addition of tie beams, in consequence of some decay of the parts connected with the walls and gutters; and thirdly, we may refer to the moulded stone ribs, which, before the construction of the present ceiling in the year 1819, were seen rising to the height of four or five feet from the capitals of the columns in the nave: to which we may add, that there is positive indication of the stone staircase by which we ascend from the clerestory of the transept into the roof of the nave, at the north-west angle of the supposed tower, having been at some time continued to a greater height than that at which it now terminates.

Now, after deliberate consideration of all these matters, I much incline to the opinion, that towards the end of the twelfth century, or perhaps somewhat later, the nave was vaulted with stone, and that the central tower begun by Flambard was continued, and surmounted with a spire (probably not of stone), which, either through some casualty of tempest, or it may be, weakness of structure, fell upon the roof, and destroyed or so much injured the vaulted ceiling as to render its removal necessary. After this calamity, I imagine the shattered walls of the central tower were reduced on three sides to the height we now find them, and that the east side was rebuilt to form the gable end to the new roof, the timbers of which, excepting the part over the intersection of the nave and transept, which evidently required a ceiling of a different character, were wrought, moulded, and painted: a mode of finishing that would not have been adopted or required, if the restoration of the vaulted ceiling had been contemplated.

The next member of the edifice which, in chronological order, claims our notice, is the *Porch* on the north side; this appendage exhibits a specimen of the degree of elegance to which the pointed style of architecture had arrived by the latter part of the twelfth century; its situation, as an ostensible entrance towards the town, in which we find no record of any other church, induces a supposition that it originally answered the purposes of a parish church, as well as those of the monastic establishment. The archway of entrance, as well as that leading into the church, are examples worthy of imitation in such compositions as may admit of their application in the present age, and the remains of the vaulted ceiling cannot fail to excite in our minds lively feelings of regret for its destruction, as we cannot suppose it to have been left in an unfinished state by its original builder; indeed the accuracy and high finish of the parts remaining amount to an assurance that this ceiling was at some time complete.* It must, how-

* The finished state of the moulded ribs meeting upon the capitals as they were seen in the nave before the restoration of the ceiling, and as those in the porch are still to be seen, will, it is presumed, justify this conclusion; but if corroboration was required, it may be obtained by reference to the unfinished portions of the western aisles north and south of the tower, where the elements of similar spring-

ever, be observed, that the upper portion of the porch is designed in a style less ornamental than any other part of the church, nor is it very obvious for what purpose it could have been intended.

In many instances of parochial churches, an apartment over the porch was provided as a place wherein to deposit the records and other muniments belonging to the parish, as we find particularly mentioned of the church of St. Mary Redcliff, at Bristol; and we have good reason to suppose that of St. Peter's in the east, at Oxford, to have been designed for a similar use: both of these are of a character far superior to this of Christ-Church, the incongruous height of which I believe few persons of taste will consider as advantageous to the general effect of the edifice. The intrusive elevation of this feature must therefore be considered as resulting from necessary economy in providing room for some required purpose, and this, it is most reasonable to suppose, must have been for a bell chamber and belfry previous to the building of the present western tower, as it will be recollected that central towers were not originally appropriated to that use, but were kept open as a lantern to the choir, and the situation and diminutive width of the windows of this singular structure afford strong grounds for a belief that it could not have been useful for any other purpose.

In tracing the progress of the successive improvements or additions engrafted upon the original edifice, we may, with a tolerable degree of certainty, distinguish the relative order of the series, though we cannot, with equal confidence, fix the precise dates of the several variations of style without the aid of historical information.

We might, however, derive some assistance from the few heraldic notices and initials still preserved, but, omitting that branch of inquiry, we may observe an early innovation upon the Norman arrangement by the alteration of the semicircular chapels of the transept, which seems to have been intended for their appropriation as oratories, probably by some of the De Redvers' family, about the early part of the thirteenth century: those works exhibit some elegances of detail, but in exterior appearance they are little less offensive than the disproportionate porch-loft before noticed.

The *Altar-Screen* I consider to be a work of the same century, though several years later, as both the style of the sculpture and the architectural composition prove it to be of an earlier date than the portion of the fabric in which it is now placed; it was therefore most likely taken down, and reinstated upon the rebuilding of the choir. The screen supporting what was the rood-loft displays such a diversity in its composition as would, if executed in the present age, subject it to the censure of being a combination of the styles of different ages, from that of the first of the Edwards to the last of the Henries; it may, therefore, be cited as a proof that the architects of "the olden time" were not in every instance confined so strictly as some persons suppose to the generally prevailing fashion of their day.

ings upon the capitals remain in the first stage of preparation: by which it appears that the practice of the masons of the middle age was not to complete mouldings in the first instance, but to continue the lines of the ribs down to the capitals in the block of stone prepared for that purpose when the work was in a more advanced state, and when any crippling of the curves could easily be corrected or avoided.

The additions north and south of the western aisles I consider to be the next work proceeded with, and I am of opinion that these were undertaken previous to the western tower, as there are palpable indications of archways of communication between those portions of the aisles and the space now occupied by that tower, while the north and south sides of the tower itself are built of perfect masonry, having no indication of corresponding archways, which would not have been the case if the tower had been contemplated as part of the design for extending the building westward. It is, therefore, most likely that a western porch or galilee formerly occupied the situation of the present western tower.

Upon the western face of this tower one of the shields, ornamenting the arch of entrance, exhibits the bearings, quarterly, of the arms Montague and Monthermer; now, as the alliance of these noble families did not take place till near the end of the fourteenth century, we have a satisfactory proof that it was not erected before that period, and the chaste style of its architecture affords sufficient reason to conclude that it is not a work of much later date.

The eastern extremity of the edifice forms the next subject for our inquiry; and here we encounter some difficulty in ascertaining the purpose for which the apartment called St.Michael's Loft, over the Lady-chapel, could have been erected. Its windows, certainly, have more of the domestic than of the ecclesiastic character; it is, however, obvious that it once contained an altar, which was probably dedicated to St. Michael, as the apartment still retains that name. It has very much the appearance of being an addition raised upon the Lady-chapel at a period subsequent to the erection of that part of the edifice. Some, however, are of opinion that both were included in the same design, and it has been thought that grounds for such an opinion may be derived from the great projection of the angle buttresses, which must have been considered as strikingly disproportionate to a structure less lofty than that of which they now form sufficiently prominent features. Had it not been asserted at the time of the surrender of the priory to the commissioners of Henry the Eighth, that the library was found to contain only one book, it might have been reasonably concluded that this room comprised the library and scriptorium. Until lately, and during many years, it was used as a parish school, for which it is well adapted; but it is doubtful whether such could have been its original appropriation, when it is observed that there was no access to it except through the church, the present entrance to the staircase on the north side being evidently cut through the wall, and the doorway from the church walled up.

The Lady-chapel, with its two wings now forming the eastern continuation of the choir aisles, were unquestionably built previous to the erection of the present choir and its aisles; which is rendered evident, not only by the junction of the masonry, but by the window, or rather doorway, discoverable in what was the west wall of the Lady-chapel, in a situation now between the vaulted ceiling of that edifice and the floor of St. Michael's Loft, as shewn in the Longitudinal Section, Plate 5: and it is further evident that the present choir-building must have been erected previous to St. Michael's Loft, inasmuch as it is found that a continuation of the height of the wall last mentioned

formed upon the rebuilding of the choir the eastern wall of that part of the church, in which wall another window or doorway is found between the vaulted ceiling and roof at the place seen in the same section. Now to connect this theory of the progress of the structure, we must observe that the *facing* of the part of the wall first mentioned is towards the *west*, and that of the second part is towards the *east*, forming an outward face before the additional story was raised upon the Lady-chapel, to be dedicated to St. Michael.

It now remains to speak of that part of the fabric containing the *Choir* and its *Crypt*, which I have before observed could not have formed any part of Flambard's work, unless we suppose that he commenced his operations in this part of the edifice upon a scale inferior to that afterwards adopted for the nave, which I cannot consider to have been the case.

It is, however, difficult to imagine that a Saxon structure could have remained for the choir until so late a period as that which the style of the present erection indicates. We must, therefore, during the absence of historical data, remain in ignorance of whatever changes this portion may have undergone. It is highly probable that in its original state the eastern termination was semicircular, and that the aisle did not continue round that part, an arrangement which afforded the means of giving light to the original crypts, which we may be assured must have extended considerably farther eastward than the low and ancient part shewn in the Longitudinal Section, Plate 5: if such an arrangement had not been adopted, no light could have been admitted into this crypt, and I know of no instance of a crypt without such provision originally, although some have been deprived of it by the subsequent addition of aisles; and such was probably the case at Christ-Church, before this crypt was ingeniously restored by partial reconstruction, giving to it increased height, and thereby acquiring the means of admitting light from the aisles, and in consequence adding to the dignity of the altar by increased elevation.*

The architectural style and arrangement of this eastern part of the edifice (if we except the additional story forming St. Michael's Loft) presents a composition which, for elegance of design, and delicacy of execution, we rarely see surpassed. Nor is it less entitled to our admiration, when we consider it as a combination of efforts evidently not contemplated in one original design, but adapted to circumstances in continuous succession probably throughout the greater part of the fifteenth century, the era which produced its kindred examples, the divinity school at Oxford, and the chapel of St. George at Windsor. We find a confirmation of this opinion in the fact that several of the monuments and sepulchral chantries erected within this portion of the edifice proclaim by their inscription a date subsequent to that above assigned; and such as are not distinguished by inscriptions exhibit in their architectural design and ornament an

* I have in my foregoing observations dwelt rather largely upon the subject of Saxon architecture, in which I am aware that you concur with me, both as respects Christ-Church and Winchester, the evidences of which, in the Cathedral of the latter place, are so palpable, that very few persons with whom I have conversed upon the spot now doubt the extreme antiquity of that interesting structure.

evident departure from the elegant and pure style of the building in which they are contained. And here it may be observed that the sumptuous chapel prepared for her interment by the Countess of Salisbury (most likely several years before her cruel execution) is one of the early instances of the mixture of the Italian style with the architecture so long cherished in this country, by which the latter was deteriorated, and for a long interval consigned to opprobrium.

The *Transept* of this, like those of most other churches possessing such a feature, contains, as I have before stated, some remains of the very highest antiquity; it has, during the long term of its existence, undergone alterations quite impossible to be traced in a connected series: it is, however, evident that some of these are of a very remote date, and some were probably in progress at the time of the Reformation, particularly the ceiling of the south arm, which continued in an unfinished state from the time of the last Prior Draper,* until the year 1820, when the dilapidated fragment was removed for the purpose of effecting a necessary repair, and rendering the entire transept available for the accommodation of the inhabitants, and increasing the utility of the structure as a parish church.

That the entire fabric may be restored to its original beauty, and be long preserved for its sacred purposes, is the sincere wish of,

My dear Sir,

Yours most faithfully,

W. Garbett.

Without entering into the questions thus argumentatively discussed in Mr. Garbett's valuable paper, I shall here advert to a few circumstances which may lead us to assign a more specific era for the erection of the *Choir* and the *Lady-chapel* than has been hitherto assumed.

That there is "so strong an architectural resemblance between those portions of the building as to render it evident that both were erected at nearly the same period," has been stated already;† and also, that the Choir is designed "in that peculiar branch of the Pointed style which modern investigators have distinguished by the epithet of *perpendicular*." Now it has been fully ascertained that this mode of building became generally prevalent in the reign of Richard the Second, and, with some alterations in the decorative forms, continued in use until the Tudor age. Our range, however, between these dates is much limited by the will of Sir Thomas West, which orders "his body to

* The fact that this portion of the vaulted ceiling was constructed at so late a period as that during which Prior Draper presided appears to be established by the initials displayed upon the bosses; and the similarity of the tracery to that of the Lady-chapel, to which I have assigned an earlier date, shews that the taste of the Prior preferred (where it was practicably attainable) uniformity to innovation of style. We do not, however, perceive a correspondent practice in the design or execution of the sepulchral monuments, since those on the north and south sides of the Lady-chapel, also one in the aisle north of the choir, exhibit a mixture indicative of the revolution in architectural taste then evidently approaching.

† Vide ante, p. 45.

be laid in the *New Chapel* in the minster at Christ-Church," and gives " to the work of that church one hundred pounds."* There cannot be a doubt but that the New chapel here mentioned is the *Lady Chapel;* which as the will bears date in April 1405 (6th of Henry IV.), must have been at that time recently finished. In regard to the " *work of the church,*" we may fairly assume that those words refer to such parts of the building as were then in progress; and most probably to the Choir and its aisles; which, although commenced in the reign of Richard the Second, could not, according to this hypothesis, have been completed until that of his successor. That they had been far advanced, however, may be inferred from the initial letters and heraldic insignia which appear on the vaultings; and may be considered as evidence that the eastern parts of the church were erected, principally, by the munificence of the great and warlike family of the Montacutes, earls of Salisbury.

We have seen that the manor of Christ-Church was granted to William, first earl of Salisbury, early in the reign of Edward the Third; but as that nobleman died in the year 1344, the style of the architecture of the Choir will not admit of its erection being assigned to his age. It exactly corresponds, however, with that of his son and successor, the second earl, who was also named William; and to whom, and to Elizabeth his wife (the eldest daughter of John, lord Mohun, of Dunster), we refer the initials 𝔚. and 𝔈. which are twice repeated on the bosses of the vaulting,—those on the central line being inclosed within the Montacute knot. This earl died in the year 1397, and was succeeded by his grand nephew, Sir John de Montacute, who quartered the *Monthermer* arms with his own, in right of his mother, the heiress of that family; and his arms so marshalled are displayed on one of the bosses, as described in a preceding page. Earl John was decapitated in 1400, and his possessions were declared forfeited; but as Elizabeth, the widow of the second earl, remained seised of the manor of Christ-Church (with other valuable estates, most probably held in dower), until her decease in the thirteenth year of Henry the Fourth, we may assume that she continued, even in her widowhood, to supply funds for proceeding with the building which her husband had begun. The initials 𝔎. 𝔅., which appear on one of the bosses, may possibly refer to the last-mentioned king, in whose reign both the Choir and the Lady-chapel would seem to have been fully completed.

According to the legends which in the *olden times* were admitted into the traditionary creed of the common people, the foundations of this church were originally laid on the adjacent eminence, called St. Catherine's Hill; but all the labour was in vain, for whatever materials had been placed there over-night, were found removed to the present situation in the morning. Perseverance was useless, and it was therefore determined to erect the church upon the spot which had been thus supernaturally indicated. The building was proceeded

* Vide ante, p. 48.

with; and it was remarked that its progress was expedited by the labours of a supernumerary workman; although at the times of refreshment, and at the pay-table, only the stated number appeared. By his assistance every thing prospered until the fabric was nearly completed, when, on raising a large beam to a particular situation in the roof, where it was intended to be fixed, it was found to be too short: no remedy appeared, and the night coming on, the embarrassed workmen retired to their dwellings. On returning to the Church the ensuing morning, they became speechless with surprise, on discovering that the beam had not only been placed in its right position, but was now a foot longer than was requisite! On recovering their tongues, it was agreed, that no other than Our Saviour could have thus assisted them;—and hence, concludes the legend, the edifice was dedicated to Christ.*

We have evidence that, at different periods, the priors and canons of Christ-Church had, at least, two *seals;* a delineation of the earliest of which is shewn in Plate 4, Fig. 2. It represents (arranged within a circle) the west end and transept of a cruciform church, which has round towers at the angles, and a low square tower (surmounted by a conical roof, ribbed), rising above the central intersection. Around, in the outer circle, is the following inscription:—SIGILLV . ECCLESEE . TRINITATIS . DE . TOINHAM. This seal, which is in very fine preservation, is attached to a short deed, or grant, now in the Duchy-Court of Lancaster, by which Henry de Lacy, earl of Lincoln, gives to the canons of Christ-Church Twynham, in pure and perpetual alms, certain lands held of the said earl in villenage, in Kingston and Holte, together with the natives and their chattels, &c., to find two chaplains to celebrate divine service in the chapels of the Earl's court, at Kingston. It bears date on the 18th of March, in the fourteenth of Edward the First; and may consequently be assigned to the year 1286. In the same office, and of exactly the same date, is another instrument, by which the prior and convent of Christ-Church Twining, remised to Henry de Lacy, earl of Lincoln, all their right in John de la Bere, and his son John and suite; together with the tenement which he held in the manor of Kingston.

* The *miraculous beam* was long pointed out as an object of wonder to occasional visitants; though, unfortunately for the credit of the story, its situation is in that part of the roof which surmounts the ambulatory; and, consequently, it could have formed no part of the original Church: during the late alterations, the opening through which the beam could be seen was closed up.

The other seal, which has been described by Madox in his "Formulare Anglicanum," was attached to an indenture of the seventeenth of Edward the Second (anno 1323), by which Walter, abbot of Quarr, in the Isle of Wight, demised to Edmund, prior of Christ-Church Twynham, and his convent, a messuage in *La Mulle Stret*, in the town of Christ-Church, together with some meadows, and a mill in *La Throp*, &c. at the annual rent of twelve pounds sterling. This indenture is still in the Duchy Office, but the seal is gone. Madox describes it in these words: "It has the word *Indentura* in large and elegant capitals, cut through indentwise. A round seal of green wax, about two inches and a half large, upon strings; and is engraven with a church, and inscribed in the outer circle—SIGILLVM XPI' DE TWOYNHAM. The other seal, for there had been two, is lost."* The latter seal, as may be inferred from the deed itself, was that of the abbot and convent of Quarr Abbey.

This living is a vicarage, in the diocese of Winchester, and the presentation is vested in the dean and chapter of that see. In the king's books it is rated at 16*l.*; but the sum paid to the vicar, as appears from a return made to the commissioners for building new churches, on April 28th, 1826, is 92*l.*: viz. 26*l.* by the dean and chapter of Winchester, and 66*l.* "from the tithe," by the lay-rector. The present lay-rector is the Earl of Malmesbury.

Many of the crew of the Halsewell East Indiaman, Captain Pierce, which was wrecked upon the Purbeck rocks, near Portland, in January 1786, were buried in this churchyard. Among them were Capt. Pierce and one daughter; the son of Admiral Webber; and Miss Blackburn—memorials have been erected for the two latter persons.

* Vide "Form," marked CCLV. p. 164: but, according to the order of enumeration, it ought to have been CCLXXV. For the liberty of inspecting the above deeds, the writer is indebted to the kindness of F. D. Danvers, Esq. the present Registrar of the Duchy Court.

Among the ancient records in the Duchy Office, there is also the *cyrograph* of an agreement between William de Roumare (called Romara in our peerages) and the prior and convent of Christ-Church, whereby the said William grants to them a yearly rent of fifty shillings, payable as long as Burgesia, the sister of Walter Brewer, shall live; towards the support of the said Burgesia, whom the prior and convent had then under their care. This instrument is without a date, but, from the character of the writing, it may be assigned to the middle part of the twelfth century.

CHAPTER III.

CONVENTUAL BUILDINGS — REFECTORY, PRIOR'S ORATORY, STONE COFFINS, APOSTLE SPOONS, PRIORY LODGE — CHRIST-CHURCH CASTLE: ITS OWNERS — ANCIENT AND PRESENT STATE — BOROUGH SEAL OF CHRIST-CHURCH.

THE conventual buildings were situated immediately to the southward of the church, within a spacious quadrangular area, bounded on the southern and eastern sides by a water-course, called the Little Stream; upon which, at the south-west point of the inclosure, the water-mill that anciently belonged to the canons of Christ-Church is situated. With the exception, however, of a strongly-built stone edifice, considered to be the entrance-lodge, not any of the priory offices are now standing, and their respective sites can be only imperfectly guessed at.

When the priory estate was purchased by the late Gustavus Brander, Esq. about seventy years ago, that gentleman erected a modern dwelling-house and conservatory upon a part of the site of the demolished buildings, and being desirous—as he himself states, in a communication made to the Society of Antiquaries, in January 1775—"of obtaining the *ichnography* of that venerable ruin," he caused the rubbish to be "carefully removed from the foundations," and was thus "enabled very clearly to trace out the plan and arrangement of the whole building, and to ascertain, in a great measure, the appropriation of the several principal parts, how they were disposed, and what their respective form and size." Unfortunately, he neglected to specify any other particulars in his communication than are comprised in the subjoined extract; and it is supposed that his notes are now lost.

"The refectory is a room thirty-six feet long by twenty wide. On the east side was a doorway, leading into an interior apartment, which measured twenty feet by eighteen, with two Gothic windows in it to the south. The walls here were at least five feet thick, and in the easternmost of the two windows was fixed a large stone of pentagonal figure, excavated and perforated in the centre.

Its use, I suppose, was to hold water for sacred or other purposes; and the hole to draw it off, and discharge it occasionally. This room, I should imagine, was the prior's oratory. At the distance of two feet from the doorway, within the room, I observed a square flat stone, two feet nine inches long by two wide, carefully cemented with lead into the adjoining pavement, having all the appearance of a gravestone. Curiosity alone prompted me to examine the contents, to see what might be the reason for such singular caution in securing them. You must conceive what was my surprise, when, on the opening, I found it to be only a repository of birds' bones, to the amount of at least half a bushel, and these of herons, bitterns, cocks and hens [domestic fowls], many of which had long spurs, and mostly well preserved. The cavity was about two feet deep, and lined at the bottom and round the sides with square stones."*

From the singularity of this interment, conjoined with the known fact of a religious foundation existing here in the Saxon times, Mr. Brander thought it warrantable to conjecture that the site of the priory had been occupied by a Pagan temple, which was "afterwards converted to Christian uses." In another paper on the subject, written by the Rev. Samuel Pegge,† several instances are cited of similar reputed conversions of heathen temples into places for Christian worship; and the further conjecture is advanced—from a consideration of the high regard which the Romans had for their *Auspicia*—that the bones of fowls discovered at Christ-Church had been deposited there "by the romanising Britons (or '*Belgæ*, who soon became *romanised* by adopting all the religious practices of their conquerors'), before their conversion to Christianity."‡

In excavating for the foundations of Mr. Brander's house, three very rudely formed stone coffins were found, some account of which was communicated to the Society of Antiquaries by the Rev. Samuel Pegge, in November 1777.§ They were each constructed of not fewer than ten or eleven blocks of stone, forming a kind of trough, but without a bottom: a semicircular cavity for the reception of the head had been wrought in each of the upper stones, but it does not appear from the account whether either of them had any top, or covering

* Archæologia, vol. iv. p. 118. The late well-known antiquary, Thomas Astle, Esq. F.R.S. and S.A. was present at this discovery.

† Ibid. pp. 414–420. ‡ Ibid. pp. 419, 420. § Ibid. vol. v. pp. 224–229.

stone. Mr. Pegge considered them to be at least of as early a date as the "fourth century," and as affording an additional proof "that Twynham was a place very anciently settled."

At a subsequent period, and within the limits of the priory demesne, but of a date long posterior to its dissolution, three *apostle spoons* were found, of the size and form represented in Plate 17, Fig. 1, &c. in which front and back views are given of the upper ends of each spoon. The figures are considered to be those of the Virgin Mary, our Saviour, and St. Peter.

The Priory Lodge (now occupied as the miller's house) appears, from the style of its architecture, and from the initials I. D., which are sculptured on the terminations of the window labels, to have been erected when John Draper, the second of the name, was prior of that foundation. Whilst repairing this lodge in May 1831, the following lines were discovered on the eastern wall of the upper room (which had possibly been used as a private chapel), together with the Lord's Prayer, inscribed in characters of the sixteenth century:

> The World must end, all things away must fly;
> Nothing more sure than Death, for all must die;
> See then that you improve the days you have,
> For there's no work, nor counsell in the Grave.

Some remains of the wall which inclosed the conventual offices are yet standing, and without it, on the south-east, is a meadow still called the Convent Garden; in a field adjoining to which are the vestiges of several stews, or fish-ponds. Another trace of this establishment may be found in a pleasant walk by the side of the above stream, called Paradise, now used as a place of recreation by the scholars of Christ-Church school.

The Castle at Christ-Church is situated at a short distance northward from the church, and its exterior precincts almost adjoin to the churchyard. Nothing can be satisfactorily ascertained of the origin of this fortress, but the probability is that it was built by the Saxons at an early period; as we learn from the "Saxon Chronicle," that on the accession of Edward the Elder, in the year 901, his cousin-german Ethelwold "rode against [or subdued] the towns of Winburn and Twineham, without leave of the king and his council."* It

* Vide Ingram's "Saxon Chronicle," &c. p. 124, 4to. 1823.

may possibly, therefore, have been a place of strength even then, although not calculated to withstand a siege, for Ethelwold immediately retreated to Winburn on the advance of Edward from the west.

Norden, speaking of Christ-Church, says: "At this place was a most auncient castle, though now much defaced, builded by Edward, surnamed the Elder, which hath thereunto annexed many seignories, and sundry lordships held of it, and ought to perform thereunto great services."* Upon what authority this is stated does not appear; but the most extensive list on record of the fees, and parts of fees, which appertained to the "Honour and Castle of Christ-Church Twynham," is inserted on the escheat rolls of the tenth of Henry the Fourth, from the inquisition made respecting the property then under forfeiture of Thomas de Montacute, fourth earl of Salisbury;† and which had belonged to John de Montacute, the third earl, who was beheaded at Cirencester in January 1400.

In the confirmatory charter granted to the dean and canons of Christ-Church by Baldwin de Redvers, second earl of Devon, the *fossatum castelli*—the *castle moat*—is twice mentioned in connexion with lands at Christ-Church appertaining to the priory. The wardship of the castle (with that of the manors of Lymington, Edbrighton, and Bronmore) was for some years, in the reign of Edward the First, intrusted to John Bardolf, who, in the eighth of Edward the Second, petitioned parliament for redress, in respect to an unsettled account for charges, &c. relating to the said wardship, which he had rendered to the exchequer.‡

In the fourth of Edward the Third, Sir Thomas West, K.B., who was related by marriage to the Montacutes (to whom this property had been then recently granted), was made Governor of the Castle of Christ-Church. In the eighteenth of the same reign, William de Montacute, first earl of Salisbury, died possessed of this castle, together with the borough and hundred;§ but the castle and manor appear to have been parcel of the dowry of Katherine, his wife, daughter of William, lord Grandison, who died seised of the same in the

* Chorigraphical Description of the several Shires and Islands, &c. 4to. 1595.

† The estates thus enumerated (thirty-six in all) are comprised within the counties of Somerset, Dorset, and Berks. Vide "Cal. Inquis. Post Mortem," vol. iii. pp. 326, 327.

‡ See Rotuli Parl. vol. i. p. 339, b.

§ Escheats, 18th Edw. III. No. 51.

twenty-third of Edward the Third, anno 1349.* William, second earl of Salisbury (who was one of the founders of the Order of the Garter), may possibly have died in this fortress, as his last will "bears date at Christ-Church Twyneham, April 20, 1397;"† his decease occurred on the 3d of June following. The castle, borough, and hundred of Christ-Church, as well as the various fees in Somersetshire, which were held by military service of this castle (together with their tenants), are enumerated with his other estates in the inquisitions *post mortem* of the same year.‡

Although all the possessions of the Earls of Salisbury became forfeited to the crown by the attainder of John, the third earl (on the failure of the ill-advised conspiracy to restore the deposed King Richard), yet Elizabeth, the widow of the second earl, appears to have been seised of the castle and hundred of Christ-Church, with the fees appertaining to the same, in the second year of Henry the Fifth, together with other considerable estates belonging to the earldom,§ which, it is probable, had been assigned to her in dower. In the ninth of Henry the Sixth, as may be gathered from the Escheats, this castle was tenanted by William Bydike, Esq. and Alicia his wife:‖ but in the thirtieth of the same reign, the hundred, castle, and borough of Christ-Church, were granted to Richard Neville, earl of Salisbury, and his countess Alice, for twelve years, at the annual rent of a red rose, as stated in a preceding chapter.

In the reign of Richard the Third, the offices of constable of the castle, and steward of the lordship or manor of Christ-Church and Ringwood, were granted to John Horton, Esquire of the King's Body, for the term of his life; and he had also the custody of the park called the New Park, parcel of the manor when it was in the New Forest.¶

Among the annual civil and military expenses of the government under Queen Elizabeth, is included this item: "Christ-Church, Hantshire, Constable of the Castle: fee, 8*l.* 0*s.* 9*d.*"**

* Escheats, 23d Edw. III. sec. pars, No. 88.

† Collins's Peerage, vol. ii. p. 64, edit. 1779. Ex Regist. Arundel, vol. i. p. 159 a.

‡ Escheats, 20th Rich. II. No. 35: whence it appears that the earl's possessions were immense.

§ Ibid. 2d Hen. V. No. 39.

‖ Ibid. 9th Hen. VI. No. 35.

¶ Harl. MSS. fol. 35 b. art. 302.

** Collection of Ordinances, &c. for the Government of the Royal Household, printed for the Society of Antiquaries, 1790, p. 266. From a survey, quoted by Grose, made in October 1656,

The most ancient part of this fortress is the keep, which is a small artificial mount of earth, whereon stand some massive ruins of a square tower, that originally inclosed an area of about twenty-eight feet. From the keep, a line of buildings (now destroyed) extended, eastward, to a distance of about one hundred yards; at which point, on the verge of a small stream,* are the ruins of the castellated baronial hall of the De Redvers' family, the erection of which is attributed to the first earl of that name, who obtained the grant of Christ-Church from Henry the First. Its form is that of a right-angled parallelogram; and on the south-east side is an attached tower, extending into the stream, and under which the water flows.

The seal of this borough, represented in Plate 4, Fig. 3, exhibits a figure of Our Saviour, seated on a throne, within a niche: his right hand is upheld as in the act of benediction, and in his left hand are the holy writings. The surrounding legend is as follows:

SI : COMVNE : VILLE : XPI : ECCLIE : TWINEH'M.

relating to this castle (which was probably entirely dismantled about that time), it appears that Sir Henry Wallop (the second of that name) had been high constable: it also includes the following memorandum: "The constable of the castle, or his deputy, upon the apprehension of any felon within the liberty of Westowing, to receive the said felon, and convey to the justice, and to the said jail, at his own proper costs and charges; or otherwise, the tything-man to bring the said felon and chain him to the castle-gate, and there to leave him."

* This is the same stream that supplied the conventual offices with water, and on which the priory mill is situated.

FINIS.

INDEX.

LONDON:
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Fig 1

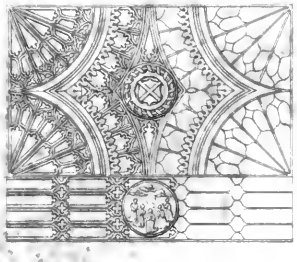
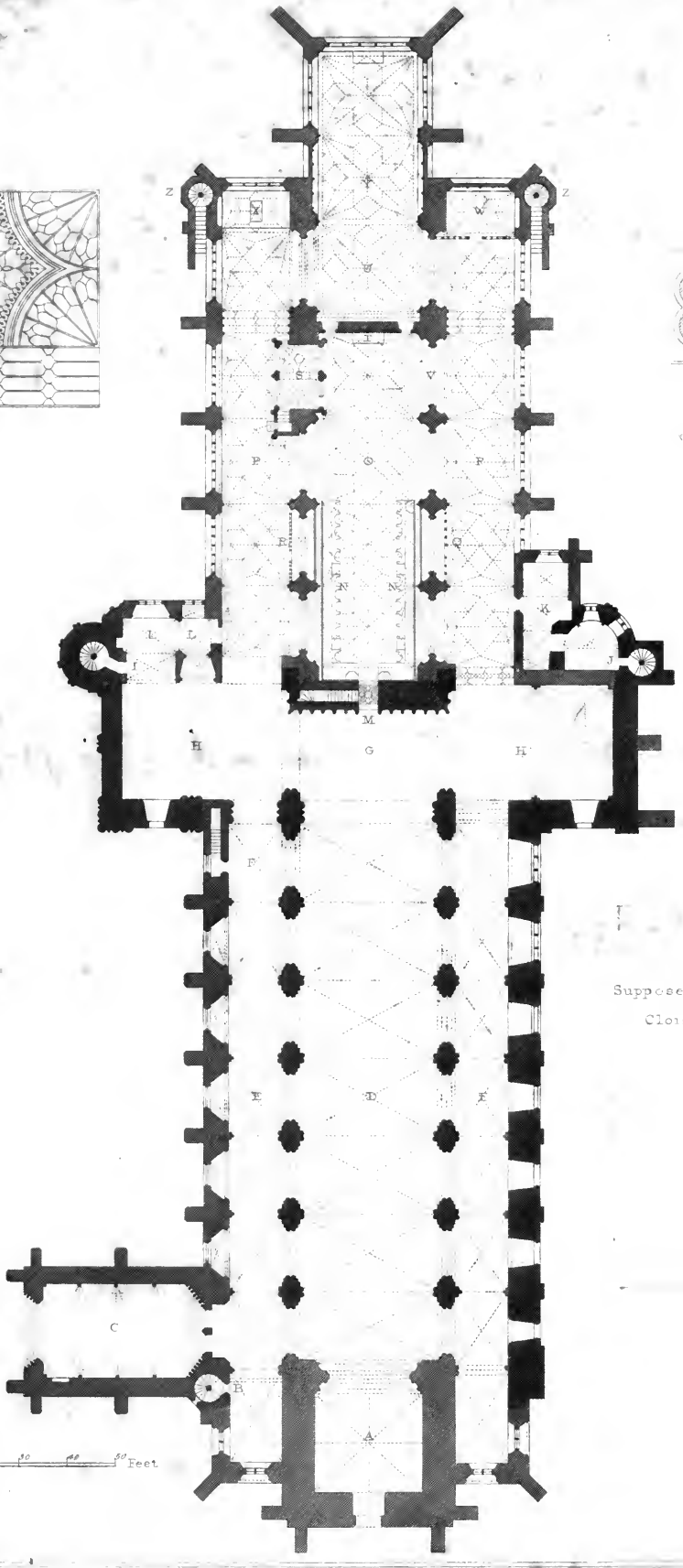


Fig 2.



Meas.d & Drawn by B. Ferrey.

Engd by G. Gladwin

CHRIST - CHURCH,

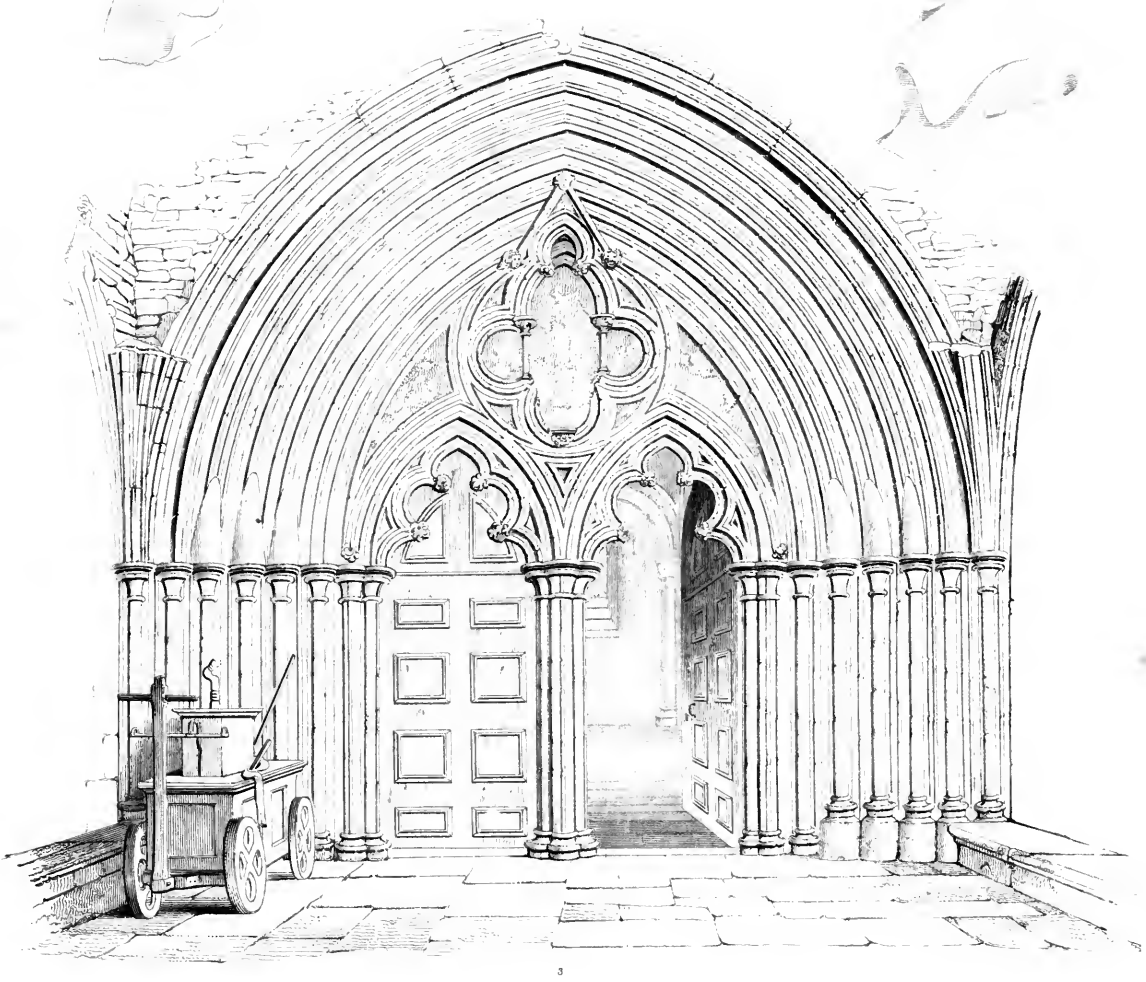
GROUND PLAN.

London Pubd April 1834 by B. Ferrey 105 Gt Rufsell Street. Bloomsy

Engraved by S. Wilkinson from a Drawing by B. Ferry.

1

2



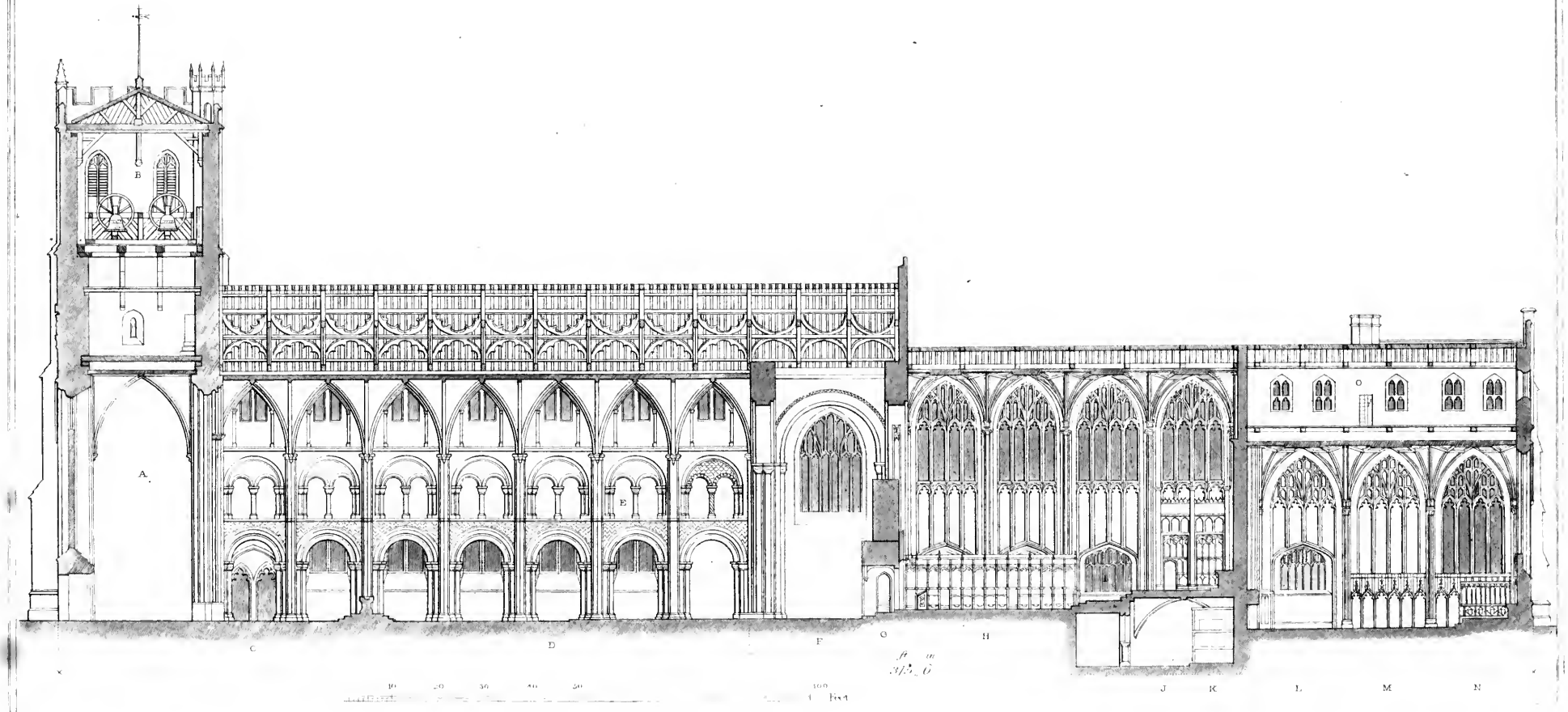
3

Engraved by W.S Wilkinson, from a Drawing by B. Ferrey

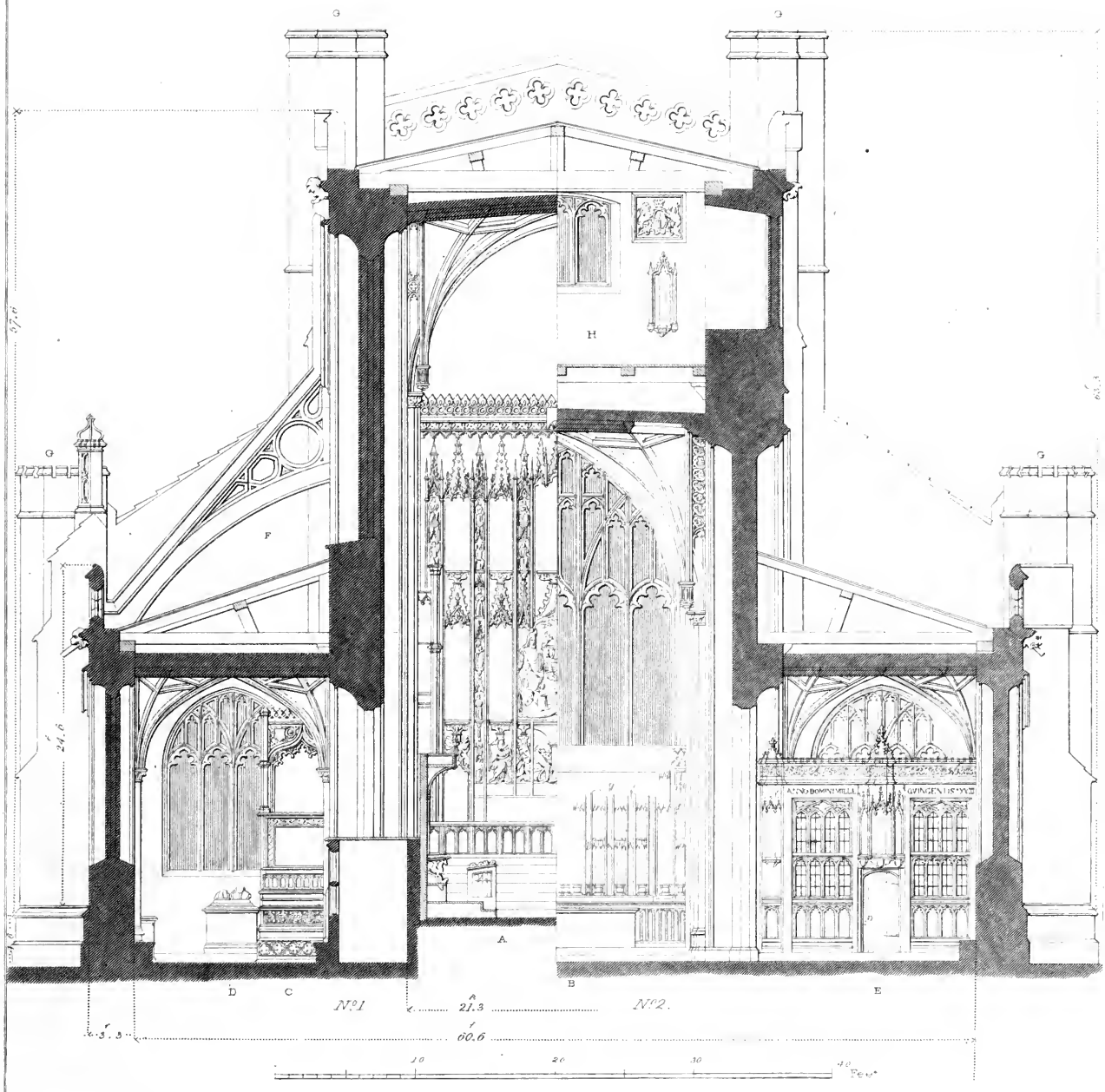
CHRIST CHURCH,

1. THE TOWN SEAL. 2. THE CONVENTUAL SEAL.
3. THE ENTRANCE FROM THE N. PORCH.

London, Pub.d April, 1834, by B. Ferrey, 105, Gt Russell Street, Bloomsy



Engraved by T. Kearman from a Drawing by B. Ferrey Junr.



Engraved by T. Kearman, from a Drawing by B. Ferrey, Jun.r

CHRIST - CHURCH,

N.o 1. Half Section through the Choir. N.o 2. Half Section through the Lady Chapel.

London, Pub.d April 1834 by B. Ferrey, 105, G.t Russell Street, Bloomsb.y

CHRISTCHURCH.

A BRIEF ACCOUNT OF THE CHURCH.

Templa Dei saxo venerabar structa vetusto. Æn. III. 84.

The visit of the National Council of the Geographical Association (Friday, April 8th, 1921) seems a fitting occasion to publish a few remarks on the history and architecture of the church, briefly noticing the main features of the building.

First the attention of the visitor should be drawn to one of the finest views in the south of England—the Church seen from the Town or Great Bridge spanning the Avon—with the remains of the Norman Castle, the River Avon, and the Mill or "Blind" Stream which turned the Monastic millwheel (Place Mill on the Quay, mentioned in Domesday) in the foreground—the distance filled by Hengistbury, the headland dividing Poole Bay from that of Christchurch. Walking westwards up Castle Street—to the south we pass the Base Court of the Castle (now the garden of the King's Arms Hotel), the site of the Castle Gate and the Keep on its mound—the *Caput* of the Hundred of Christchurch—in the ditch of which are built the houses on the south side of Castle Street and east side of Church Street—at the junction of which streets formerly stood the mediæval Market House supplanted by the 18th century Town Hall now standing in High Street. Following Church Street we come to the Churchyard Gates opening on to a fine avenue of pollarded Elms leading to the great North Porch.

The Parish Church is set on the southern end of the gravel ridge (running down from Kattern's Hill and dividing the Avon from the Stour), on which the main part of the town is built. Just below it the rivers join and flow together towards Christchurch Bay. The site of the monastic buildings, as usual admirably chosen, on the south side of the Church, is now occupied by "The Priory"—a private house built in the 18th century by Gustavus Brander, F.R.S., F.S.A., a Trustee of the British Museum. On the north side of the church lies the churchyard, which with its lichened tombstones forms a beautiful foreground for this magnificent building, of which the fascinating broken line of the roof gives such an invitation to the artist. The visitor should first walk eastwards from the North Porch, thereby getting a fine view of the whole north side—the Early English Nave Aisle—the Norman Transept with its celebrated Stair Turret and 13th century Eastern Chapels, from which point to the end of the Lady Chapel the Perpendicular style prevails. From Paradise—the name of the eastern part of the Churchyard overlooking the mill stream—a beautiful "distant prospect" of the Isle of Wight is obtained. The South side of the Nave is, of course, modified by its contiguity to the former monastic buildings, of which scarce anything remains except the lodge of the present house. The east and west cloister doorways still are visible, though walled up. East of the Transept can be seen the beautiful apsidal termination of the S. Transept, reminiscent of Normandy and built in two stories, as may be seen in the Conqueror's Church—the Abbaye aux Hommes at Caen. The best view of the Perpendicular West Tower is from the N.W. corner of the Churchyard near the Vicarage. From the east its fine proportions necessarily seem dwarfed by the great length of the Church.

The best account of the Monastery, compiled from its Cartulary, Episcopal

Registers, &c., is to be found in the Victoria County History for Hampshire, Vol. II, 1903, p. 152. In the time of King Edward the Confessor there was at Twyneham (the ancient name of the place) a community of 24 secular canons, their church dedicated to the Holy Trinity, of which church Ralph Flambard (Bishop of Durham), William Rufus' Minister, obtained a grant. He is stated to have pulled down the old church and begun the present Norman structure, and probably was the first to be styled Dean. Henry I. granted the manor, church and town to his cousin, Richard de Redvers, father of Baldwin 1st Earl of Devon of that line. In 1150 Hilary, Bishop of Chichester, the last Dean, prevailed on the Patrons to establish a house of Austin Canons Regular which flourished until its dissolution in 1539 Reginald the first Prior was buried at the eastern end of the present nave; the 26th and last Prior, John Draper II., Bishop of Neapolis, and one of the original members of the Chapter of Winchester founded by Henry VIII. was buried 1552 before the quire door "at the head of him that was the first prior there." His tombstone now lies in the S. Choir Aisle. In 1539 the annual income of the Prior and Convent was estimated at the large sum of £519 3*s*. 6½*d*. Practically all that remains of the monastery is its church—and even that was condemned as "superfluous" by the Commissioners. Its preservation is due to local patriotism, which in 1540 obtained a grant from Henry VIII. of the Church and Churchyard to the Churchwardens and Inhabitants of Christchurch to hold in fee for use as the Parish Church. The great tithes of the Monastery were given by the same King as part of its endowment to his new foundations at Winchester—the Dean and Chapter also holding the presentation to the Vicarage till a few years ago, when it was transferred to the Bishop of the Diocese.

NORMAN. The parts of the 12th century church surviving are: the Nave of seven bays; the Crossing and North and South Transept (the latter retaining its apsidal termination in two stories); the western end of the Choir Crypt and the Crypts below the Transept arms, which have barrel vaults. Remains of Norman work, such as the S. wall arcade, triforium windows, &c., may be seen in the altered Nave Aisles. Excavation alone can determine the form and extent of the Norman Choir and its aisles, though, as Mr. Peers remarks (V.C.H. Hants V., p. 101) "the church had an eastern arm, probably of three bays with aisles, ending at the east in an apse." That a central tower, probably low, as seen on the 12th century conventual seal, formed a lantern in the centre of the church seems virtually certain. The four great arches for its support survive; but when this fell or was removed is unknown.

EARLY ENGLISH AND DECORATED. The 13th century saw considerable building activity in the church; the most notable addition being the splendid North Door and Porch, the present vaulting of which was designed by B. Ferrey in the middle of last century. The Norman aisles were altered to suit the new style, and the windows, except in one instance (immediately facing the visitor as he enters the church from the N. Porch) replaced by larger ones. The aisles were vaulted and the Nave given a new clerestory. Evidence remains of the intention to vault the nave at this period—an intention fulfilled in lath and plaster in the 19th century. Later in the 13th century the Norman apse of the N. Transept, similarly planned to that surviving in the S. Transept, was replaced by two

beautiful vaulted chapels with a room above, probably once used by the *magister operum*—but probably known as "Cromwell's Harness Room." Adjoining the S. Choir Aisle and between it and the S. Transept apse was inserted another Chapel Vestry or Sacristy, which at one time communicated with the apse. To this century also belong the remains of the Purbeck marble font, from which that now in use was designed.

To the 14th century belong the great Pulpitum or Choir Screen, restored by Benjamin Ferrey, and the wonderful High Altar Screen or Reredos with its Jesse Tree and Epiphany group in the centre—the Kings clad in the elegant costume of Edward III's reign; also the wooden roof of the Nave above the present plaster ceiling.

During the bulk of this century the patrons of the monastery were the Earls of Salisbury of the Montacute line, who obtained the manor from the King in 1330. The Montacute heiress married in 1425 Richard Nevill, father of the "King Maker." The Nevill patronage was succeeded by that of the Royal House of Plantagenet, the last of whom, Margaret Countess of Salisbury, (beheaded in the Tower 27 May, 1541) has left us her wonderful chantry chapel for a memorial of her connection with the church.

PERPENDICULAR. Great alterations were made at Christchurch in the 15th century. Beautiful as is the result, we cannot help wishing that some record had survived of what was supplanted. The Choir, with its aisles and the Lady Chapel, are of this century. The west front of the earlier builders gave way completely to the stately tower, and so we have no picture left, as at Bolton Abbey, of what the Tower was intended to replace. But whether the changes were historically justifiable or not, no two opinions are possible as to the dignity and beauty of their result. The Tower is magnificent—the Choir and its aisles have great dignity and a wonderful *serenity*. The Lady Chapel was considered by the late Vicar, a most competent judge, the most beautiful in England. There are many fascinating problems, especially in connection with the dates of building and the evident change of plan in the Lady Chapel and adjacent aisles—and there is no Fabric Roll to help us. Under correction, however, we would mention that the vaulting of the Lady Chapel and its supporting shafts seems to be later in date and plan than the wall arcading—and although, as Mr. Peers points out, the argument for an early date based on the "new chapel" mentioned in Sir Thomas West's will, 1405, is not supported by the century-later character of the tombs attributed to him and his Mother, who died 1395, it is yet possible that a good many years intervened between the time when the walls of the Lady Chapel were in building and the date of the setting up of the stellar vault.

The beauty of the Lady Chapel reredos speaks for itself. Over the Chapel, St. Michael's Loft seems obviously an afterthought. Its original use is unknown. In the 17th century there was a tradition that it had been the Chapter House, though that seems unlikely. Its arrangement and N. and S. staircases may suggest for its use the exhibition of relics. From the reign of Charles II. to that of Victoria it was used as a School—and happily the schoolmaster's desk still survives, occupying the site of the former altar. The Perpendicular builders increased the heighth of the Transept arms and added a stone vault to the S. Transept, unfortunately now no more. Two small chantry chapels remain—one in the south

London: Published April 1863 by B Ferrey 109 G Russell Street Bloomsy

choir aisle with a good stone screen built in 1525 for Robert Harys, Rector of Shrowton—the other in the north aisle connected by Mr. George Browne's researches with the Berkeley family.

RENAISSANCE. One of the great features of this church is the work which it contains both in stone and wood of the early 16th century showing Italian influence. This is most conspicuous in the exquisite Chantry Chapel of Margaret Countess of Salisbury occupying the North side of the High Altar Pace and built out into the N. Aisle. This is of Caen stone—as is also the screen, dated 1529, probably made by the same fine craftsman for the Chantry of Bishop John Draper, the last Prior, at the E. end of the S. Aisle. This chantry contains a beautiful Gothic piscina as does the now screenless corresponding end of the N. aisle. The Choir stalls, arranged on the conventual plan, contain amidst the familiar mediæval misericord carvings, panels of classical design redolent of the new spirit.

Space allows but a brief reference to other matters of interest. Note the great Altar slab of the Lady Chapel, and another smaller resting in the S. Choir Aisle. Several monastic Purbeck marble tombslabs and brass indents may be seen in the pavement—some with beautiful lettering. Forming part of the pavement of the present High Altar Pace is a slab bearing the name of Baldwin, son of William de Redvers, 5th Earl of Devon—a precious evidence of the connection of that great baronial family with the Church. Baldwin, who was grandfather of Isabella de Fortibus, Countess of Albemarle, died in the lifetime of his father 1 Sept., 1216, and was buried at Christchurch. At the E. end of the N. Choir Aisle—but formerly in the North Transept "before the image of the Holy Trinity"—is the tomb of Sir John Chidiock (d. 1450) and Katherine his lady (d. 1461), ancestors of the families of Stourton and Arundell of Wardour, &c. —good though sadly defaced examples of the alabaster effigies of the period. We have already alluded to the beautiful Purbeck marble recessed altar tombs in the Lady Chapel. The finest modern monument is Flaxman's group of the Viscountess Fitzharris and her three children, one of whom James Howard, 3rd Earl of Malmesbury, was Foreign Secretary in 1852 and 1858-9. Weekes' beautiful cenotaph to the memory of Shelley stands against the N. wall of the W. Tower. Buried beneath the Salisbury Chantry is the Rt. Honble. George Rose, "Pitt's Rose," M.P. for Christchurch, whose son the diplomatist Sir George Henry Rose is buried in the Churchyard not far from the grave of his son F.M. Sir Hugh Rose, Lord Strathnairn of Jhansi (stormed 3rd April, 1858).

These few remarks will be best concluded by a brief mention of a few authorities whence the visitor may derive fuller information. Unfortunately the big book on Christchurch remains to be written. It was the hope and aim of the late Vicar, the Rev. Walter Marshall, M.A., F.S.A., to undertake that task, for which with his vast knowledge of English churches he was so eminently qualified, and also to write a short and accurate guidebook for the use of visitors on similar lines to that which he wrote for New Shoreham, Sussex. But, alas! *Hic breve Vivitur!* To our infinite sorrow he died on 6th March, 1921. R.I.P. The monthly publication of which this forms a part (*Christchurch Miscellany*) was instituted by him for the purpose both of stimulating local interest in the history of the church and parish, and also of collecting together in a handy form, within the reach of all, notes and references to Christchurch, otherwise difficult of access.

The best account of the Church hitherto published, is that by Mr. C. R. Peers, F.S.A., H.M. Inspector of Ancient Monuments, contained in Vol. V. of the Victoria County History, Hampshire 1912, p. 101—now procurable in separate parts. Of older publications we may cite:—Ferrey's and Brayley's Antiquities of the Priory of Christchurch, Hampshire, 1834; 2nd Edition revised by Britton 1841; Mackenzie Walcott's Memorials of Christchurch-Twyneham 1862; 3rd Edition revised by B. Edmund Ferrey 1883; The Rev. Thomas Perkins' Christchurch Priory in Bell's Cathedral Series 1899; Dr. Paley's remarks on the Architecture of the Priory Church, Christchurch, Hants. Of visitors' guide books to Christchurch and neighbourhood the most recent and easily procurable is Mr. Russell Oakley's Illustrated Guide to Christchurch with an account of the Christchurch and Bourne Heath Smugglers of the 18th century, published by Richard Hulton and Co., 19, High Street (next the Post Office) Christchurch.

April, 1921. H.D.
[*July, 1923.*]

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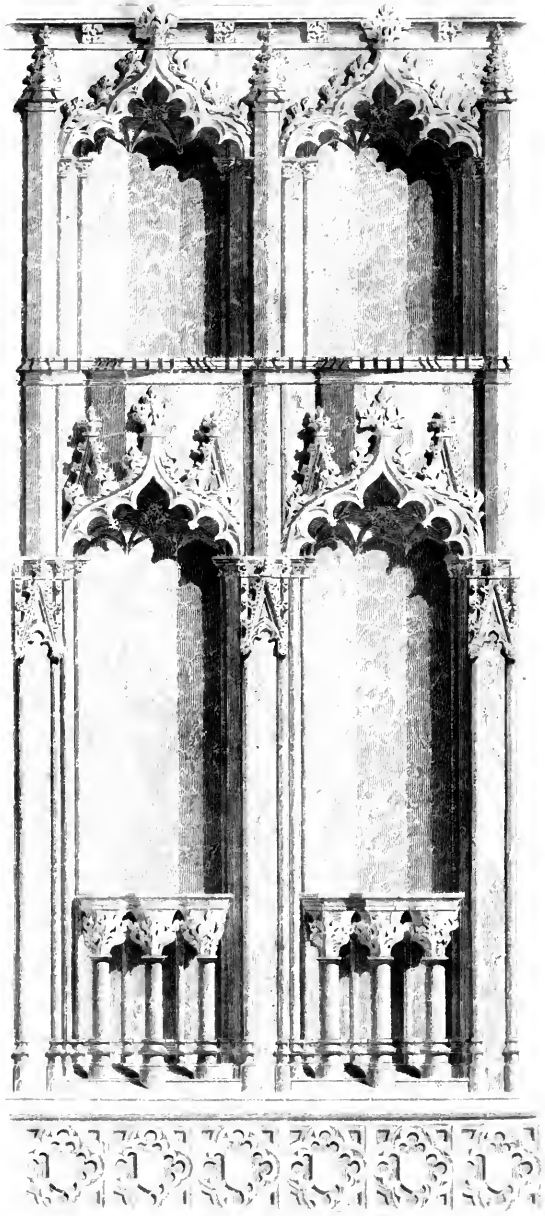


Fig. 1

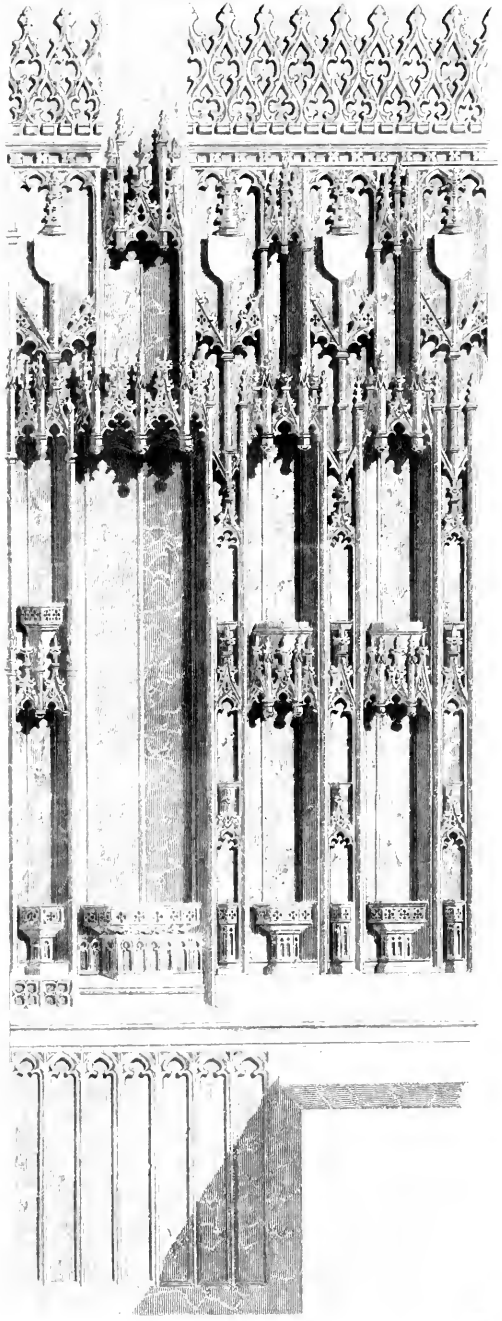


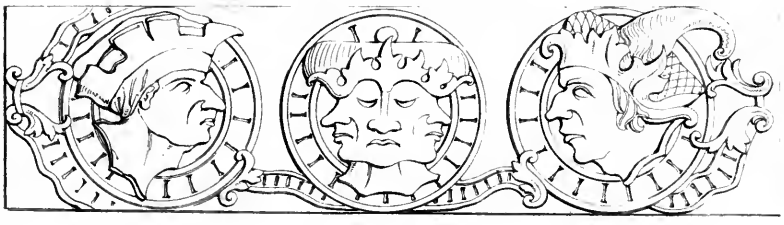
Fig. 2

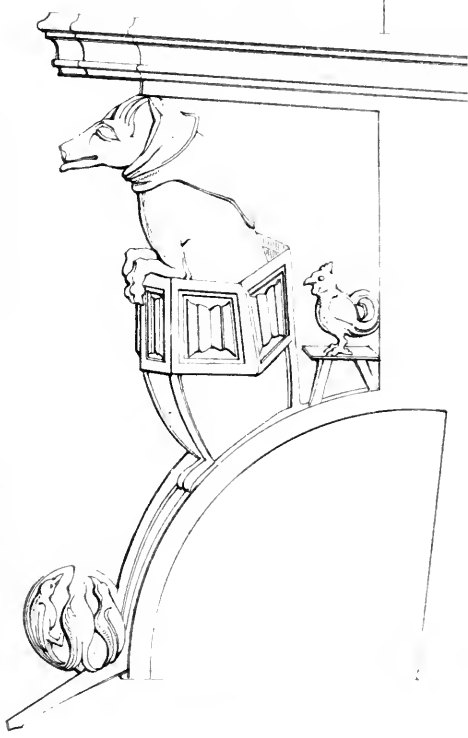
Engraved by T. Kearnan, from a Drawing by B. Ferrey.

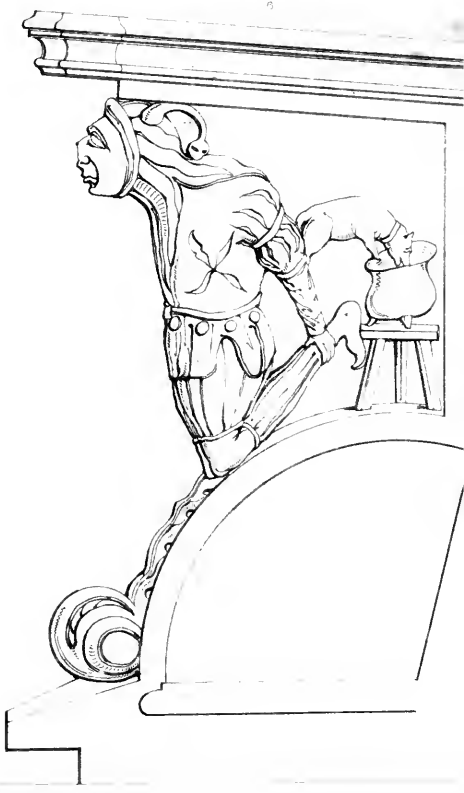
CHRIST CHURCH,

ANCIENT ORATORIES IN THE NORTH OF THE CHOIR.

London Pub.d April 1834 by B. Ferrey, 105 G.t Ruffell Street Bloomsb.y





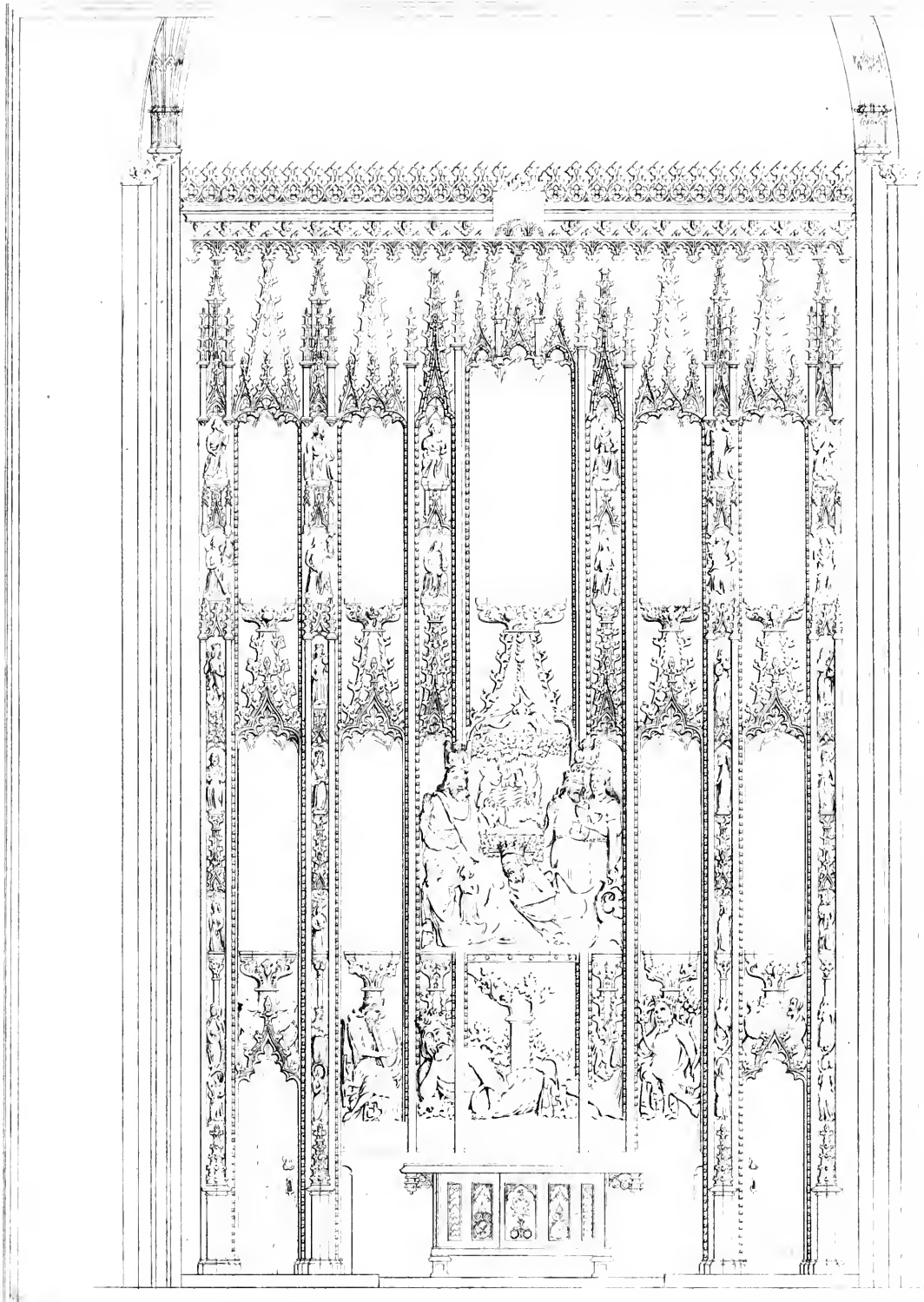


Engraved from a Drawing by B Ferrey

CHRIST CHURCH

SPECIMENS OF CARVING ON THE ANCIENT STALLS IN THE CHOIR

London, Publd Apr. 1, 1854, by B. Ferrey, 166, Gt Russell Street Bloomsbury



Engraved by T. Kearnan, from a Drawing by B. Ferrey.

CHRIST - CHURCH.

ELEVATION OF THE ALTAR SCREEN IN THE CHOIR.

London, Pub.d April, 1834 by B. Ferrey, 105, G.t Russell Street Bloomsb.y

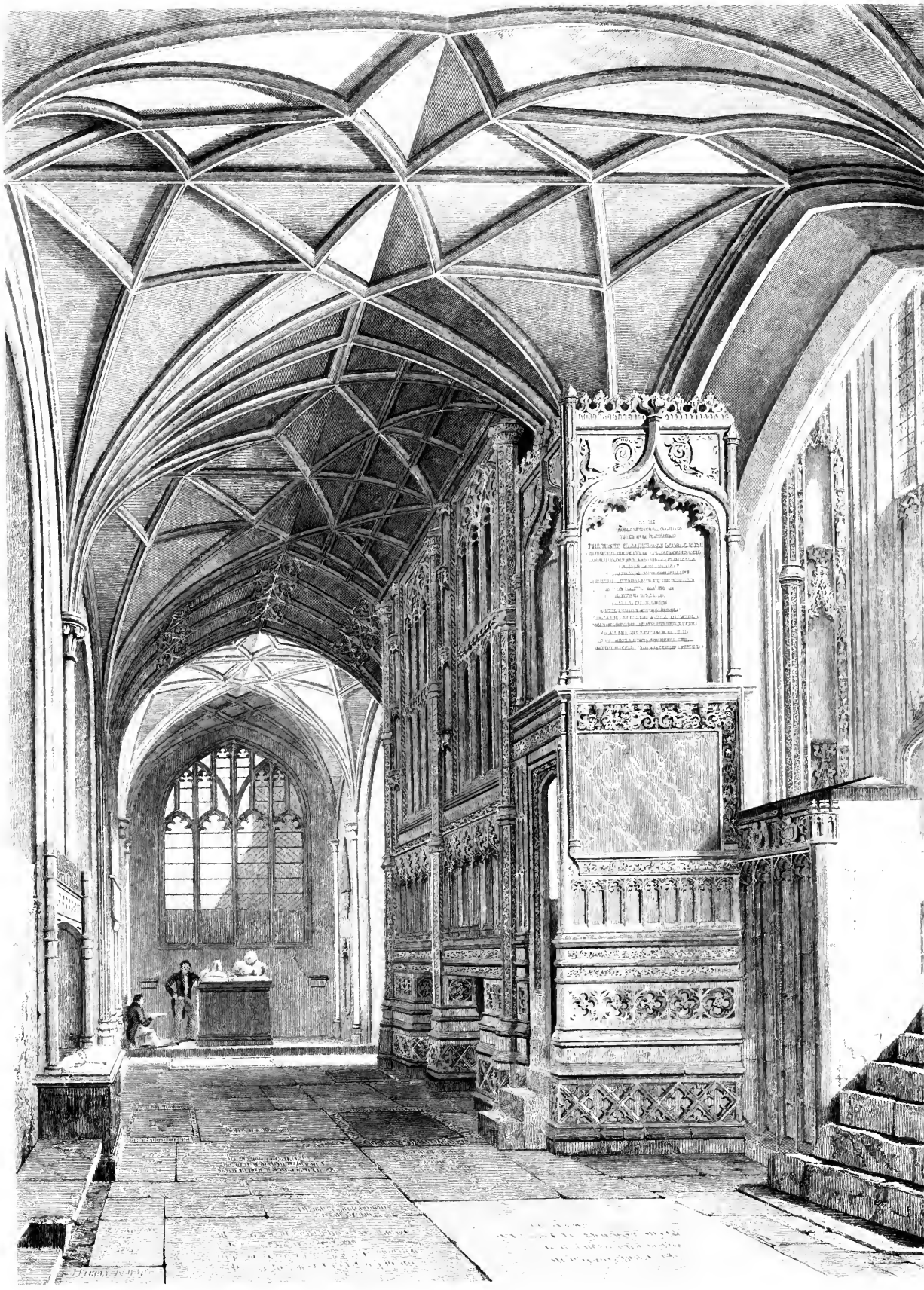
Drawn by B. Ferrey.

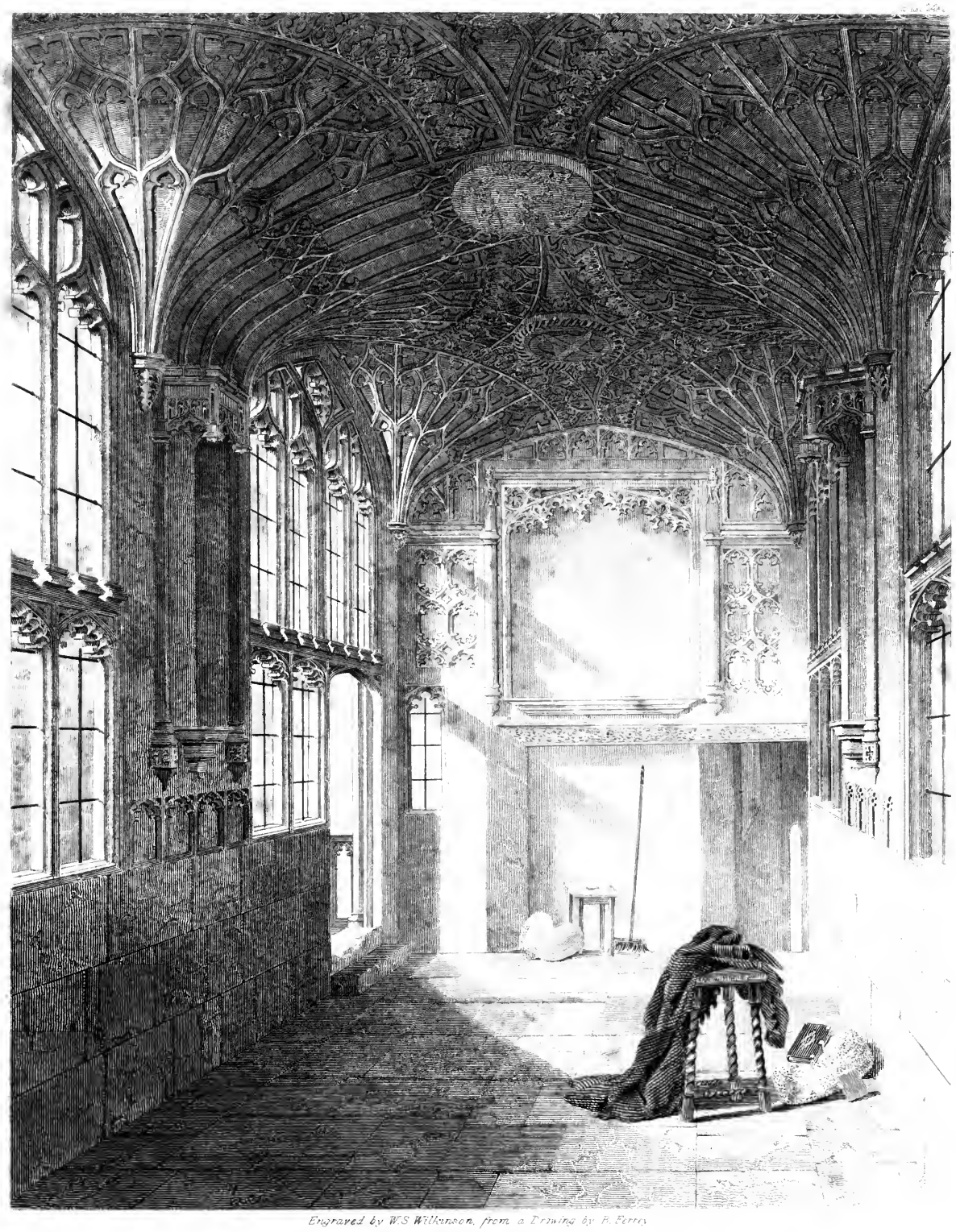
Engd by W.S Wilkinson

CHRIST-CHURCH,

MONUMENT OF THE VISCOUNTESS FITZ-HARRIS.

London, Pubd April, 1834 by B. Ferrey, 105 Gt Russell Stt Bloomsbury





Engraved by W.S Wilkinson, from a Drawing by R. Ferrey.

CHRIST CHURCH,

INTERIOR OF THE COUNTESS OF SALISBURYS CHAPEL

Looking West.

To SIR GEORGE IVISON TAPPS Bart

This [illegible] respectfully [illegible]

London, Published April 1834, by R. Ferrey, 105, Guilford Street, Russell Square.

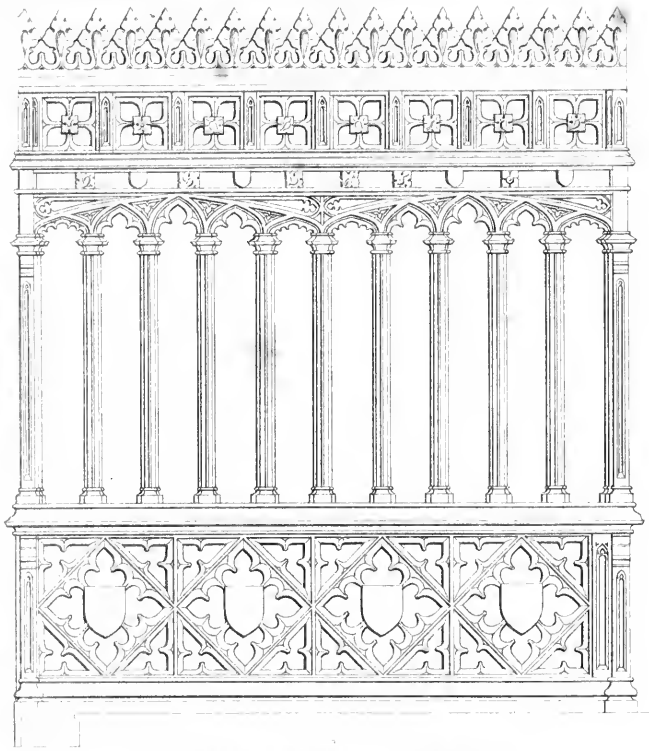
Engraved by Ed. Kennion from a Drawing by B. Ferrey.

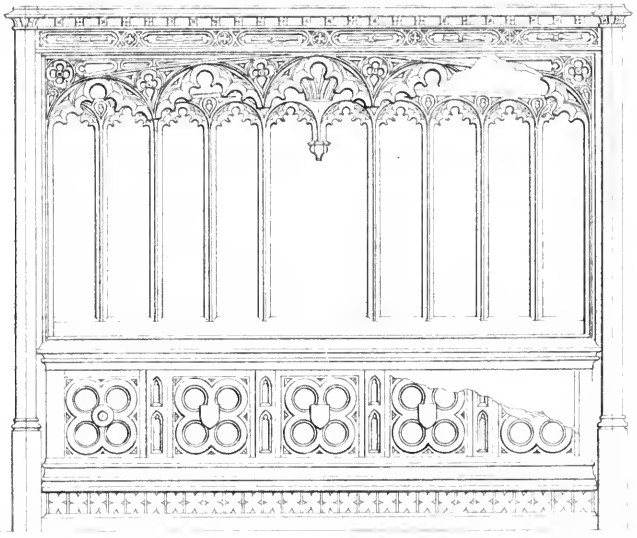
CHRIST CHURCH.

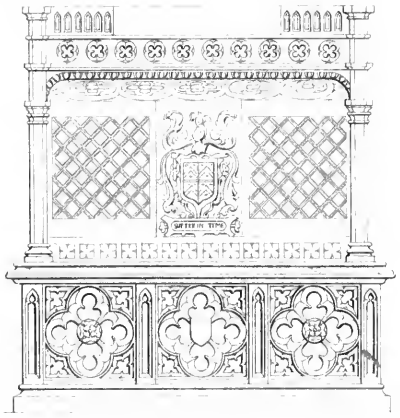
TRANSVERSE SECTION OF THE NAVE.

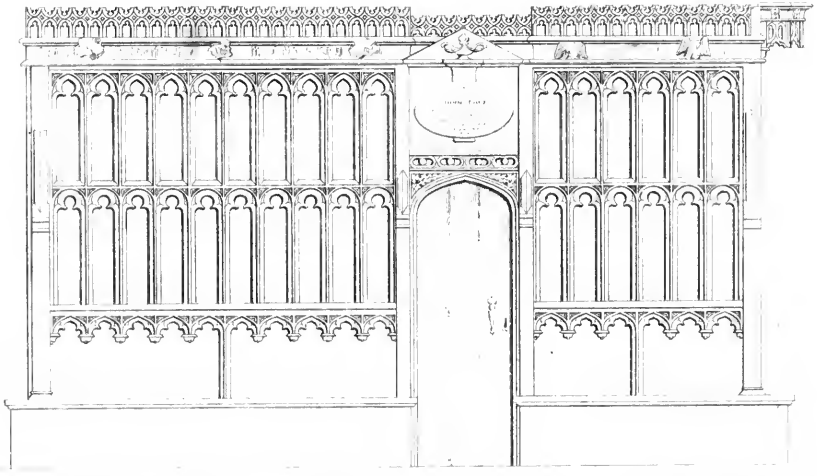
Looking West.

London. Pub.d April. 1834. by B. Ferrey 105, G.t Rufsell Street, Bloomsy









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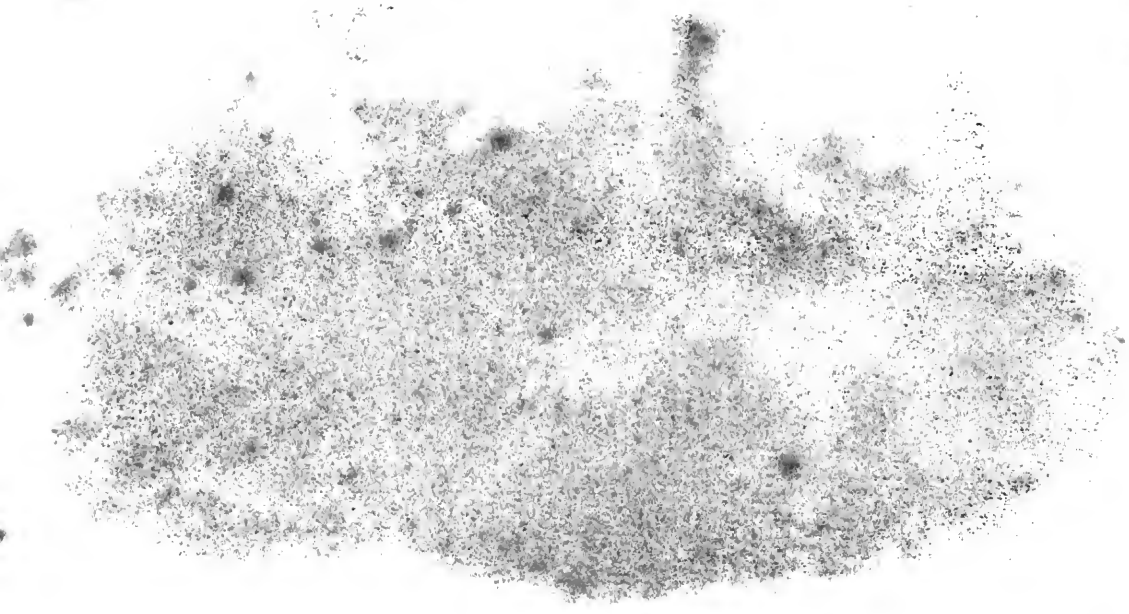
Drawn by B. Ferrey. Engraved by W.B. Cooke

RUINS OF CHRIST-CHURCH CASTLE.



Drawn by B. Ferrey. Engraved by W.B. Cooke

RUINS OF CHRIST-CHURCH CASTLE.

Syd.