BRISTOL

THE CATHEDRAL AND SEE

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BRISTOL

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BRISTOL CATHEDRAL FROM THE NORTH.

THE CATHEDRAL CHURCH OF

BRISTOL

A DESCRIPTION OF ITS FABRIC AND A BRIEF HISTORY OF THE EPISCOPAL SEE

BY

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GENERAL PREFACE

THIS series of monographs has been planned to supply visitors to the great English Cathedrals with accurate and well illustrated guide-books at a popular price. The aim of each writer has been to produce a work compiled with sufficient knowledge and scholarship to be of value to the student of Archæology and History, and yet not too technical in language for the use of an ordinary visitor or tourist.

To specify all the authorities which have been made use of in each case would be difficult and tedious in this place. But amongst the general sources of information which have been almost invariably found useful are:—(1) the great county histories, the value of which, especially in questions of genealogy and local records, is generally recognised; (2) the numerous papers by experts which appear from time to time in the Transactions of the Antiquarian and Archæological Societies; (3) the important documents made accessible in the series issued by the Master of the Rolls; (4) the well-known works of Britton and Willis on the English Cathedrals; and (5) the very excellent series of Handbooks to the Cathedrals, originated by the late Mr. John Murray, to which the reader may in most cases be referred for fuller detail, especially in reference to the histories of the respective sees.

AUTHOR'S PREFACE

My special thanks are due to Mr. Robert Hall Warren, F.S.A., of Clifton, who knew the Cathedral well more than fifty years ago, and remembers what it has gone through during that lapse of time; to the Clifton Antiquarian Club for permission to reproduce three illustrations from the Club Proceedings; and to the never-failing courtesy of Mr. W. Hayward, the Sub-Sacrist of the Cathedral.

H. J. L. J. M.

CONTENTS

ILLUSTRATIONS

S. B. Bolas & Co., Photo.] WEST FRONT AND GATEWAY.

BRISTOL CATHEDRAL.

CHAPTER I.

THE HISTORY OF THE CHURCH.

For a period of four hundred years previous to the creation of the See of Bristol there had been a church and monastery of Augustine canons, founded by Robert Fitzharding, or Fitzhardinge, as the name is spelled by the present owners of Berkeley Castle. This Robert seems to have been the son of the Harding employed by Bishop Geoffrey of Coutances, a præpositus or reeve of the town of Bristol, as his father had been before him.

The origin of this elder Harding is not very clear. A MS. in Berkeley Castle describes the father of Robert Fitzharding as "ex regia prosapia regum Daciæ." This is not definite enough to be of any real value, and we must perforce begin with Robert Fitzharding himself. Of the date of his birth, which is not material, nothing is known. What is certainly known about him is that during Stephen's reign he gave much assistance to the cause of Henry and Matilda, and that he became richer in consequence. It seems, too, as certainly a fact that in the year 1142 he began to build the "abbeye at Bristowe, that of Saint Austin is," *in honorem Dei, et pro salute animæ suæ*. This date is fixed by the mention of the fact (in Smyth's *Lives of the Berkeleys*) that King Henry II. was nine years old at the time, having been born in 1133.

The site chosen was near the spot where St. Jordan's Chapel was erected; as Leland writes: "ibique in magna area (probably College Green) sacellum in quo sepultus est S. Jordanus, unus ex discipulis Augustini Anglorum Apostoli."

Another tradition, seeking, no doubt, to account for the dedication to St. Augustine, says that the building was on the site of St. Augustine's oak.

This site was bought from Robert, Earl of Gloucester, who, in right of his wife, was lord of the Castle of Bristol, and it was part of the manor of Bedminster, a manor including the vill of Redcliffe, and also that of Billeswick. From its position on the rising ground it will be seen that the site was well chosen, almost the best that could have been selected at that time.

From a document at Berkeley Castle we learn that "upon Easter day, the 11th of April, in the 13th year of the reign of King Stephen, in the year of our Lord 1148, the four Bishops of Worcester, Exeter, Llandaff, and S. Asaph consecrated the church and buildings, which the said Robert (Fitzharding) had built near to the town of Bristol, dedicating them to God and to St. Augustine, the English Apostle, then newly, by the said Robert, built upon the manor of Billeswick, at the place once called St. Augustine's Green; and then, inducting the Abbot and Canons, amongst other possessions, then endowed that church and monastery by his deed which he laid down upon the altar there, with the manor of Almondsbury, the manor of Horfield, the manor of Ashleworth, the manor of Cromhall, since called Cromhall Abbots; and with divers lands and tenements in Aslingham, with half of his fishings there, to hold in frankalmoign, and willed in the same deed that the same, upon his blessing, should quietly be enjoyed."

These dates are not to be accepted as quite certain, though the facts seem sufficiently ascertained. The convent, no doubt, was begun in 1142, but either the consecration in 1148 is too early, or the Christian names of the bishops are wrongly given. The prelates who took part were, in all accounts, the Bishops of Worcester, assisted by the Bishops of Exeter, Llandaff, and St. Asaph, but their Christian names belong to those of bishops some years later. Then, again, if the first canons came from Wigmore, their introduction must have been later than the ordinarily received date, as they could not have come from thence before the year 1179.

The first canons are said to have been brought from Wigmore, and one of them was Richard, the first Abbot. Fitzharding himself, during the last few years of his life,

was a canon of the monastery which he had caused to be built.

In 1155 Fitzharding, who had been enriched by a gift from Henry II. of the lately forfeited estates of Roger de Berkeley, could quite well say that the buildings were finished. In all probability they had been finished in a slightly more elaborate manner than had been originally intended by the founder. The Chapter-house shows two styles of work, with clearly indicated signs of later alterations to what had been previously erected.

The canons, wherever they came from, were regular Augustine canons of the order of St. Victor. They were considered to be "the least ascetic of the monastic orders." For dress they wore a long black cassock, a white rochet, a black cloak and hood, together with a leather girdle, and square caps.

Their rules in brief were these. All property was relinquished by a postulant for admission, and a canon leaving the order took nothing away with him. No property offered for acceptance could be accepted without the prior's sanction. All quarrels and disagreements were to be referred to the præpositus, who also settled the punishment for contumacy.

Certain psalms were to be sung at the hours, and nightly readings after vespers. Work was prescribed from the early morning till sext. or noon: from noon till nones (*i.e.*, 3 p.m.) reading was enjoined, and again after refection till vespers. On any convent business two canons were to be sent, and no eating or drinking was allowed to them while outside the house. The rule was as binding on them when abroad as at home. When at home idle talking and gossip was distinctly forbidden, silence being enjoined. The rules provided for "all things being held in common" as an antidote to pride. Regulations as to attention to the words of the service, and a prohibition against using different words, abstention from offensive gait, habit and gestures, staring at women, show that the canons were no better than their brethren in the world. They were even enjoined to go two together to preserve their modesty when in a church where women were present. Fasting and abstinence apparently led to malingering, and this was a punishable offence. Washing of clothes was done at the order of the superior, as was also washing of the person.

Minor regulations dealt with the treatment of the sick and

delicate, the obtaining of books at stated hours, implicit obedience to the superior, punishment for theft and other offences. The superior was to rule by love rather than by fear.

The oath taken by the abbots is interesting, and is here given from Noake's *History of Worcester Cathedral.*

"Ye shall swere that ye shall be faithfull and tru, feith and trouyth shal bere to the king our souvrain lord, and to hys heyres, kings of Englonde of lyffe and lymme and earthly worshippe for to lyffe and dye agenst all pepple, and diligentlie ye shal be attendante unto ye kingis nedis and besoignes after youre witt and power, and the kynges counsell ye shall kepe and layne and trulie ye shal knowledge and the servyce due of your monasterie of Seint Awsleyns besid Bristow the which ye clame and holde of oure sov. lorde and kinge and the which he geveth you and to hym and hys commandements in that to you atteynoth and belongeth for your temporalities ye shall be obeysant as God helpe you and his sayntis."

Founders' intentions in olden times were as a rule loyally carried out, and there were then no commissioners to upset their bequests. Robert Fitzharding's name was long kept in remembrance on the anniversary, as will be seen by the accompanying extract from "Abbot Newland's Roll," or rather from the copy of it at Berkeley Castle.

"For which good lord Sir Robert our founder, and dame Eva his wife, these be the special things due for them, besides the general prayers, continually done in divine service by day and by night: firstly a daily special prayer said for them and all other foundators and benefactors, at the hour of seven in the mornings and also daily prayers by name in our chapter-house openly. Also they have other rites solemnly sung with ringing on the eve of their anniversary, and on the morrow commendations; the abbot for the founder, and the prior for the foundress, executing the divine service. On the morrow of the day of the anniversary, an 100 poor men be refreshed, everyone of them having a canon's loaf of bread called a myche, and 3 herrings therewith, and amongst them all two bushels of pease: also another dole that day shall be given of money, cake and loaves; the abbot having a cake price fourpence, with two castes of bread and fourpence for wine, the prior, sub-prior, and almoner, everyone of them two cakes

price twopence each, with one cast of bread and twopence for wine; every secular servant of the household within the monastery to have a penny cake and a cast of bread; every friar within every house of the four orders of Bristol to have a loaf; and likewise every prisoner within the gaol of Newgate of Bristol, a loaf; and all the rest of the bread undealt to be dealt at the gate of the said monastery among poor people, and every man taking part of this dole shall have 40 days pardon. And on the day of the anniversary of dame Eva his wife, shall be dealt to 50 poor men, 50 loaves called myches, with three herrings apiece, and amongst them all a bushel of pease."

The charter of Maurice, the second Lord Berkeley, states: "I, Maurice, son and heir of Sir Robert Fitzharding, have granted and confirmed for the health of my soul and all my ancestry, to the Church of St. Augustin, by Bristol, which my lord and father hath founded, all such things which my said father hath given and granted to the canons of the said Church, viz.: within Berkeley Harness, Almondsbury, Horfield, Ashleworth, and Cromhall, which he gave unto them when he became and was a canon; the which Sir Robert died February 5, 1170, and was buried between the abbot's and prior's stall, and next to the abbot's stall entering in the choir, and Eva his wife was buried by him; she died the 12th of March following."

The convent, together with the range of monastic buildings, which were not destined to remain very long in their original condition, comprised a cruciform church with a short choir of three small bays, a square east end, transepts of the same dimensions (as far as area is concerned) as those now in existence, a nave somewhat over 100 feet in length and including aisles (which were half of the present width) 56 feet in width—or, to compare it with the nineteenth century nave, 12 feet shorter and 13 feet narrower, both of these being internal measurements.

Whether the west front contained a Galilee porch, and whether the belfries at this end were contained wholly or partly within the plan, is a matter of complete uncertainty. The thickness of the walls, as given by Mr. Street, was 5 feet 9 inches, but it is difficult to see how even with this thickness the front could have measured 85 feet in the fifteenth century, as stated

by William Wyrcestre, who wrote, "the length of the *antiqua ecclesia* (by which he probably meant the nave) is 80 gressus." Interpreting this by his measurement of the width of the choir and its aisles, 50 gressus, it would give the nave a length of 100 feet, or thereabouts, to the eastern walls of the western towers. He also says that there were two beffrays, but he does not make it clear whether his length of 80 gressus included or excluded the length of the space occupied by these beffrays.

Of Early English work the Elder Lady Chapel on the north side of the north aisle is the chief specimen remaining, opening into the north transept, but with a space between the wall of the chapel and the wall of the Norman north choir aisle (just as at Tewkesbury). This chapel is assigned by Mr. Godwin to Abbot John (1196–1215), but it is probably the work of the next abbot, David (1215–1234), who was buried in the chapel soon after his resignation of the Abbacy.

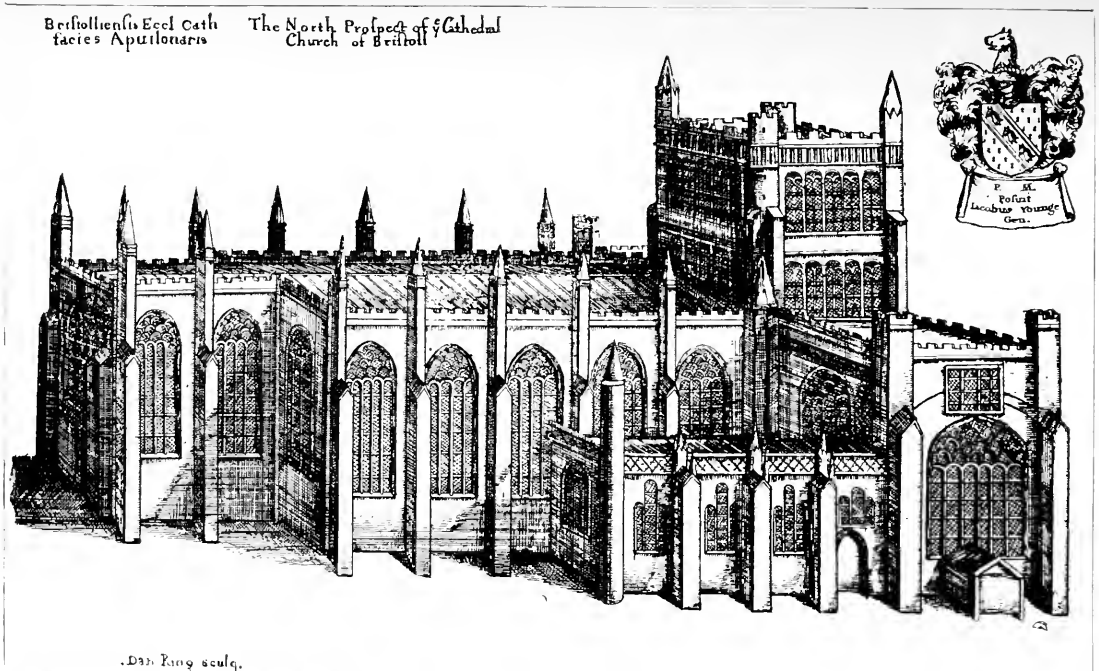
The Early English Lady Chapel was itself altered by the insertion of a larger east window towards the end of the century, probably in Hugh de Dodington's Abbacy (1287–1294), and under the supervision of Edmund Knowle, who was then treasurer.[1]

There was more work done at this same period. Probably alterations were made in the corresponding position in the south transept, where the Newton Chapel now stands; and there were considerable traces of Early English work ruthlessly destroyed, and removed to make room for the present modern west front.

There are traces, too, in the Berkeley Chapel of some later Early English work in the front of the table tomb in a recess, in the north wall.

The canons at Bristol, in spite of their vows, never seem to have enjoyed the reputation of keeping them, and, as was the case elsewhere, trouble came upon them for breach of rules. In 1236 some of the officers were removed by the Bishop of Worcester, and the Abbot himself thought it better to resign. Again, in 1278, we find that Godfrey, Bishop of Worcester, the visitor, found the abbey, both in temporal and

[1] In Dallaway's edition of William Wyrcestre he terms this chapel Bradeston's Chantry. The name probably refers to some other Early English work which has disappeared, or it may mean that Bradeston finished the chapel after Abbot David's resignation in 1234.



VIEW FROM THE NORTH. (From an old print.)

spiritual matters, sadly deteriorated (*damnabiliter prolapsum*), and that he ordained that in future the canons should "not as bees fly out of the choir as soon as service is ended, but return to God thanks for their benefactors."

The bishop also found that the Abbot (John de Marina) "was not sufficiently instructed to propound the word of God in common, and appointed others in his stead." Greater economy and decorum were ordered in the refectory—the canons being admonished to refrain from "detraction and obscene speech." The sick were to be better attended, but malingering was under a special episcopal malediction, as it was found that the canons were in the habit of feigning sickness and congregating in the infirmary for the sake of "drinking and surfeeting," and meeting with secular friends. The admission of the latter to the infirmary was forbidden, with the exception of the physician and his servants.

The accounts seem to have been badly kept, and the Abbot was advised to keep a disburser and a receiver of accounts, and to dismiss Henry of the granary, Hugh the seller of corn, and Roger the porter: further, to make all future servants swear to be faithful in the fulfilment of their duties, and to see that everything was in order by the next visitation.

Abbot Edmund de Knowle, who presided over the monastery for twenty-six years (1306–1332), was a feeble Abbot, but an excellent architect, and to him we owe the design, and the execution of the greater part, of the eastern half of the fabric. He doubled the length of the Norman choir, and it will be admitted that he has successfully grappled with the problem of building a large, bright and cheerful choir, the very opposite of its small, dull, and gloomy predecessor. His work is thoroughly well planned, original in conception, and well carried out. It has needed no restoring internally, and seems structurally as sound as at the date of its completion.

The distinguishing feature of the eastern half is the equality in height of the choir aisles and the choir itself.[1]

Abbot Knowle began his work eight years before he became Abbot—probably as treasurer under Abbot Barry. Abbot

[1] During the repaving of the choir, the foundations of the east end of the Norman church were found a little to the east of the second pier from the tower. They point to the fact that the east end was not apsidal but square.

Newland's Roll says: "He built the Church area from the foundations, with the vestry," and that he "began that great work the 6th day after the Assumption of Our Lady (Aug. 21st), the hour of nine, the year of Our Lord 1298, the year also of King Edward I. xxv."

Abbot Knowle, seeing that the Berkeleys, in whose castle Edward II. was foully done to death, were friends and patrons of his convent, refused to allow the king's body to be buried in the convent, and this honour was secured by Abbot Thokey for St. Peter's Abbey at Gloucester. It is only reasonable to infer that if the Bristol convent had received the king's body, the large sums of money that went subsequently to rebuild the Gloucester choir would have found their way to Bristol, and would have been devoted to the rebuilding of the nave.

Abbot Knowle died in 1332, apparently leaving the western half still standing from the crossing to the west end, and practically as Fitzharding had built it, but showing signs of the decay hinted at in the *Liber Albus Vigorniensis* of 1311. Knowle probably left plans and sketches of work which he had intended to carry out, and his successor, Abbot Snow, would seem to have finished the south choir aisle, assisted by a Master of the Work who missed the master-mind of his late architect, Abbot Knowle.

Thirty years later the nave was still said to be *ruinosa*—in a dangerous condition—and we find that Maurice de Berkeley obtained from Urban V. a bull granting forty days' indulgence to every person who should hear mass in the Church of St. Augustine, or say, kneeling, three Ave Marias, or should contribute towards the repair of the said church, the same being ruinous.

It has been usual to credit Abbot Snow with extensive building operations, but it is difficult to see what he did, unless he began at the west end and at the arches abutting on the central tower, the arches which were pronounced by experts in 1866 to be Decorated work. Abbot Snow was the first and only Abbot who took his place in Parliament, and for some reason or other he was the only person besides the founder and his wife, and Robert, Lord Berkeley, who was commemorated as a benefactor; but beyond the completion of Abbot Knowle's work and the building of the Newton Chapel, there is nothing to point to as his work. The reopening of

the new choir to its proper use may have been the reason of his being commemorated.

During the twelve years of the abbacy of Ralph Ashe, who petitioned successfully for exemption from attending Parliament, alleging the poverty of the abbey and personal inconvenience, Bristol passed through a troublous time. In 1349 the Black Death played havoc with the inhabitants, secular and clerical alike. "Its ravages were fiercest in the greater towns, where filthy and undrained streets afforded a constant haunt to leprosy and fever. . . . In Bristol the living were hardly able to bury the dead. . . . Even when the first burst of panic was over, the sudden rise of wages consequent on the enormous diminution in the supply of free labour, though accompanied by a corresponding rise in the price of food, rudely disturbed the course of industrial employments: harvests rotted on the ground, and fields were left untilled, not merely from scarcity of hands, but from the strife which now for the first time revealed itself between Capital and Labour."[1]

In Bristol, where the grass had grown high in the streets, the monastery had suffered severely, and the numbers of the canons (there were never more than twenty) were so diminished that there were few left old enough to officiate as priests. This state of things went on for some years, for in 1363 we find that Abbot Coke obtained authority from the Pope (Urban V.) to ordain priests of the age of twenty-two, by reason of the scant numbers caused by the plague in the time of his predecessor.

Abbot Coke was, as Britton says, quoting from Barrett, "a religious man, professing the rule of St. Augustine and the order of Canons Regular, instituted in the said monastery, honest, of a lawful age, above thirty, in the order of priesthood, and born in lawful wedlock," but in his short abbacy of ten years, owing to the stagnation caused by the famine and the pestilence, nothing seems to have been done to the fabric. His successor, we are told in the Worcester Register, was so extravagant, wasting the revenues and funds of the Abbey, that Edward III. issued a mandate to the Bishop of Worcester to visit the Abbey at Bristol. The Prior of Worcester, on the death of his Bishop in 1374, finding that divine service at

[1] Green, *History of the English People.*

Bristol was almost at an end, that alms-giving had ceased, and that there was a possibility of the dissolution of the foundation, issued various stringent ordinances. He provided that alms should be given according to the possessions of the house; that the sick members should have better food than the rest; that seven of the canons should have charge of the seal of the Abbey; that the secular clerks of St. Mary's Chapel were to be supported; that five canons were to be elected to advise the abbot in all temporal matters, and to supervise the collectors and receivers of the Abbey revenues. These ordinances all tend to prove that Abbot Shellingford was, besides being incompetent, a most unlikely man to take any interest in the fabric, and his two successors, Cerney (1388–1393) and Daubeney (1393–1428), probably had to be extremely careful, so as to recoup the Abbey for the lavish extravagance of their reckless predecessor.

Meantime all the monasteries had been affected to some extent by the controversies in which Wyclif took so active a part, and by the teaching of that great preacher and his followers. His attacks on the manifest abuses in the church and on its constitution must have had some adherents from among the members of our monasteries, who, not entirely satisfied with blind and unquestioning obedience, had carefully gone into the questions so ably set forth by Wyclif and his "poor priests," and yearned passionately for that "spiritual freedom," checked only by a sense of individual responsibility to God. Wakefield, the Bishop of Worcester, writing in 1387, just before Cerney became Abbot of Bristol, rebuked his "beloved sons, the archdeacons of Gloucester and Worcester," as well as all his abbots, priors, deans, rectors, or vicars of churches, for listening to unauthorised preachers, one of whom, John Purvey, a Lincoln priest, had preached in Bristol with marked success.

Bristol was almost as great a stronghold of Lollardism as London, and its Lollards, though in some cases they abjured their opinions, in others bravely suffered death. Lollardism in the west of England was partly political, and in Bristol went hand in hand with active hostility to the House of Lancaster, but it had a great hold on the people, and its effects on them, if not always apparent, nevertheless lasted long after Wyclif's death in 1384.

As the idea of a personal responsibility gradually grew, so the desire for the collective life of a community diminished, and the trade guilds and the monasteries went through a period of partial disintegration. It is for this reason, probably, that the canons were divided amongst themselves in the time of Abbot Newbury, and that the malcontents ousted him in favour of a spendthrift usurper for five years, and then gladly received again the man in whom they felt they could trust.

With this Abbot building operations seem to have been contemplated in earnest, judging from the fact that in 1466 the Bishop of Bath and Wells granted him a lease of Dundry Quarry. This Abbot is credited by Britton with the building of the tower, and Mr. Street assigned the tower to some date between 1450 and 1470. Britton says: "It evidently belongs to his (*i.e.* Newbury's) time; and was perhaps finished by his successor William Hunt, to whom may also be attributed the upper part of the south transept, which was certainly raised upon the walls of the Norman church."

Abbot Newland's Roll tells us that Abbot Hunt "did many benefits for his time in building, and especially that he new let make (caused to be made afresh) the whole roof of the Church both the bowke (body) and of the iles of the same, and new let cast (caused to be cast afresh) the lead for the same, from the tower all eastward with our lady chapell."

This has been interpreted in different ways, but it probably means that after the completion of the tower Abbot Hunt finished Newbury's work by covering the roof with lead, a very obvious course to pursue. He must have carried out extensive works, as the abbey in 1481 was indebted to him for more than £240. It is possible that he helped in finishing the work of the central tower.

Abbot Hunt was succeeded by Abbot Newland, who certainly remodelled the transept windows and some of the vaulting, possibly that of the lantern.

In further confirmation of the above early date may be urged the fact that William Wyrcestre, whose date must be assigned to the year 1480, makes no mention of any recent works, or of any in progress, nor of any hindrances to his measuring by paces or by yards. It is not until 1491 that we get any hint of inconvenience such as would be caused by any further remodelling of the transept roof. In that year we are told that

the choral service was held in the Elder Lady Chapel, but no mention is unfortunately made of its being the first year or the last year of the inconvenience. The item of intelligence seems to point to the fact that some interior work in the transept or the vaulting of the tower was in progress, and there was a change in the office of Master of the Works exactly at this time, Prior John Martyn succeeding to the place long occupied by John Ashfield, who probably was disgusted with his treatment, as his salary had been left unpaid for nearly twenty years.

A document used to be preserved in the archives of the Dean and Chapter giving a roll or series of accounts of the officers of St. Augustine's Abbey during the year 1491–1492. The establishment, which was always a small, one, numbered seventeen persons exclusive of the Abbot, who was Treasurer and Cellarer, viz. :—

John Martyn, the Prior, who was also Collector denariorum gratiæ, Sacrista, et *Magister Novi Operis*; Thomas Greene, Sub-Prior and Camerarius; Henry Griffiths, Canonicus et Presbyter; Henry Brugges, Collector Redituum Villæ Bristolliæ, and also Collector reditus Anniversarii, et Elemosynarius, Canonicus et Presbyter; John Dinham, Thomas Clerke, Refectorarius; William Hobbes, Custos Infirmarii; William Crekelade, Custodiens Officium Precentoris; and Robert Elyot, Coquinarius et Hostillarius. All these were Canonici et Presbyteri, the other eight were Novitiati.

Though there was no building in progress in 1492, for some little time material was being collected by Martyn, as his account showed that waggon loads of stone were being carted from Dundry Quarry. This quarry had been sub-let for two years on condition that the tenants delivered 40 waggon loads of stone at Redcliff Hill. Martyn's account also has the charges for 80 loads of freestone at 2s. 6d. a load, and twenty loads of "Ragges" at 12d. a load; also 53s. 4d. for the carriage of 160 loads from Redcliff Hill to the porch of the old church in the sanctuary of the monastery of St. Augustine.

It is not till 1498 that the expenses of the monastery begin to show any abnormal increase, and this probably indicates the commencement of building work.

About the same time, or shortly before it, the domestic buildings seem to have been undergoing alterations. The

Abbey gateway, from the fact that upon it were the arms of Abbots Newland and Elyot, seems to have been partially rebuilt in the same limit of time—*i.e.* 1480–1520, possibly having been begun by Newland and finished by his successor, the lower portion being work of the Transitional Norman period.

Abbot Newland is also to be credited with the other Perpendicular work which was done in the north transept—viz., the arch into the north aisle of the nave that was intended to be built. Whatever parts he planned and did not carry out may be safely assigned to his successor Elyot, 1515–1526.

From an addition made later to the copy of Abbot Newland's Roll at Berkeley Castle, it seems clear that Abbot Newland actually began his new nave, for it says that "the walls were carried up as far as the sills of the windows. His work was built up outside the *antiqua ecclesia* mentioned by William Wyrcestre, and seems to have been brought to a standstill by lack of funds."

This work was taken down to the foundations and carried away for other uses, together with the masonry of the Norman nave in 1543. These foundations were assigned to Abbot Knowle by Mr. Street.[1]

To Abbot Somerset (1526–1536) was due a new doorway into the Abbey, made by cutting through the north wall of the Elder Lady Chapel in the westernmost bay. It was a good specimen of late Perpendicular work, and it bore the Abbot's arms upon it. In the recent restoration by Mr. Pearson, this doorway, being superfluous, disappeared altogether.

Disputes again between the Abbey and the town were rife in Abbot Somerset's time. Distresses were levied on two choristers who had refused to pay the King's silver. The Abbot promptly arrested the officers who had thus trespassed in his jurisdiction; as promptly the Mayor in retaliation imprisoned the Abbey retainers, and kept them in spite of attempted rescue. After this dispute followed litigation and arbitration, and the award was that the choristers should pay the taxes, and that both sides should set free their prisoners. Furthermore it was agreed that the Mayor and Council should resume their usual attendance in the Abbey, but that, in token

[1] Further notes on the history of the nave will be found on p. 37 *sqq.*, where they are necessary to explain the origin of the present building.

of the Abbot's full submission, he and his successors should thenceforth on Easter Day in the afternoon, and on Easter Monday in the morning, meet them at the door of the grammar school at Frome Gate, and accompany them to the Abbey.

We are told that Cranmer visited Bristol in 1532, and "tarried there nineteen days; reforming many things that were amiss, and preached in St. Augustine's Abbey and other places." To his agency, no doubt, the constitution of a bishopric at Bristol is mainly due, the See of Bristol not being found on the list of projected Sees in the Cottonian MSS. in the British Museum.

During the few years that now remain to be chronicled (1530–1539) nothing was apparently done to the fabric. Abbot William Morgan, if only half of the ill deeds attributed to him by Fuller and Speed are true, seems to have turned his attention to other matters. He may have foreseen what was in store for the monastery, as in Bristol the White Friars' house had already been dissolved, and that of the Austin Friars,[1] at Temple Gate, had been spoiled of everything by the dishonesty of its prior.

To Abbot Burton (1536–1537) was due some interior work in the way of ornamentation on the cresting in the Lady Chapel, and the work bears his rebus.

The Perpendicular work in the north alley of the cloister seems to have been built upon the site of the south aisle of the original Norman church, or at any rate on a part of it, and this therefore gives an approximate date for the beginning of the removal of the Norman building, which was still standing in 1492.

It was thought by Mr. Godwin that Abbot Newland, after thus beginning with the south side of the church, removed the whole of the Norman church, and intended to rebuild the western half of the building. Canon Norris always held the opinion that the nave remained standing until after the dissolution of the monastery in 1539; and Professor Freeman thought it was destroyed between 1539 and the foundation of the bishopric in 1542. These latter two views are borne out by Barrett, who says that the nave was stripped of its leaden

[1] This was an extensive foundation, with large buildings, according to the measurements of Wyrcestre.

roof and became ruinous, but that the King's order that the sounder half of the building should be a cathedral interrupted the despoilers. The obvious course to take with a nave which had been ruinous since 1311 was to demolish it, and this was so carefully done that nothing was left of it but the two sets of foundations,—those of Fitzharding's nave, measuring 100 feet by 56 feet, and outside them the foundations of what was formerly thought to be Abbot Knowle's new nave, but which, if we rely upon Abbot Newland's Roll, must in fairness be assigned to that notable builder.

The town which, on previous occasions, had quarrelled with the Abbey, and not without reason, probably had no feelings of regret when Abbot Morgan resigned his Abbey to the King's Commissioners, receiving a pension of £80, or a little more than an eighth part of the nett revenue of the monastery, and was certainly rejoiced to find itself raised to the dignity of a cathedral city.

Within a couple of years from the date of the dissolution of the house the King's Charter founded a bishopric, Paul Bush being the first bishop.

Cranmer's conception of what a religious foundation ought to be, was based on the combination of family life and fellowship in worship. There was to be a strong body (numerically) in residence within the Cathedral precincts. As in the colleges in the universities, there was to be a common dinner in the refectory for those who wished to attend. Every member of the community was to have his appointed place and duty in the church, and the praises of God were to be daily sung with perpetual jubilation. The grammar school was to be open to any boys whose parents might wish them to be educated with the choristers, but the school work was to be extended in scope, and the theological training of students for ordination was to be superintended by lecturers in Theology, Greek, and Hebrew.

Archbishop Cranmer's ideal scheme was entirely upset by Archbishop Laud, who encouraged the canons to hold benefices elsewhere, and to come into residence only when required by their turn.

Those who wish to see in a plan the arrangements of the Cathedral should consult Browne Willis' Survey, 1727. Briefly, they were as follows. The high altar was placed at the extreme

east end of the Lady Chapel, under Abbot Knowle's reredos; an organ-screen of stone (now in mutilated fragments in the cloisters) was erected across the choir, two bays east of the space under the central tower. An antechapel was thus formed, in which, close to the organ-screen, were the pews for the Mayor and Corporation. Between the civic pew and the north-east pier of the tower was a pew, and at the foot of the north-east pier was the font.[1]

In Mary's reign, when the official religion was again for a few years Roman Catholicism, the cathedral was enriched by Royal presents, the receipt for which is given by Britton.

"Memorandum. Rec^d^ the first of Maye 1555, by Cloude the Carier, of the gift of the King and the Queene's most excellent ma^ties^ to the Cath. Church of Bristol, the Copes, Vestments, etc., following:—

"Imprimis 3 Copes, one of Rredd Satten with streaks of gold. Another of yellow velvet. Another of blewe velvet. Item 3 Aulter ffronts an. of yellow velvet an. red satten with streaks of gold. Another of blewe velvet and yellow satten. Another of violet velvet and grene satten."

In Elizabeth's reign the Dean and Chapter had a communication from three Commissioners in London with reference to the demolition of roods, images, and other ornaments of popish worship. Britton gives the letter as follows:—

"After our hartie comendacõns.—Whereas we are credibly informed that there are divers tabernacles for Images as well in the fronture of the Roodeloft of the Cath^l^ Church of Bristol, as also in the frontures back and ends of the walles wheare the comñ table standeth, forasmuch as the same Church shoulde be a light and good example to th'ole Citie and Dioc. we have thought good to direct these oure lrẽs unto you and to require you to cause the said Tabernacles to be defaced, hewen down and afterwards to be made a playne walle w^th^ morter plast^r^ or otherways and some scriptures to be written in the places and namely that upon the walle on the east ende of the quier wheare the comñ table usually doth stande the table of the coñand^ts^ to be painted in large caracters with convenient speed, and furniutre according to the orders latly set forth by vertue of the Quenes ma^ts^ coñission for causes

[1] Britton's plan, given on p. 36, is practically identical with that of Browne Willis, but more exact.

ecclesiastical at the coste and chardges of the said churche whereof we require you not to faile. And so we bed you farewell. ffrom London the xxi of December 1561."

By 1583, when the space of what had been the nave was cleared, a "small tenement had been erected over the arched vault or cellar which adjoins the south entrance into the present church. It had been inhabited by William Blomer, the sub-sacrist. The vault[1] was probably the strong room of the sacristy of the old church, and had been preserved and built over after the adjacent western parts of the old church had been destroyed" (Britton). In that year, too, the first lease of the space for building purposes was granted.

"In 1629 a new west window was made, an organ was built, and other works were executed in the Cathedral, by means of voluntary contributions." This statement, made by Britton, may mean either that the previous window had become ruinous, or that it was a window which had not existed before. In the first case it would seem that the window it replaced must have been of very poor workmanship, if it dated from 1542, a possible date for its insertion. If it was a new window put in in 1629, it was of equally poor, or worse, workmanship, for a new one was required in 1710.

During the Civil Wars the Mayor, Walter Deyos, had the lead stripped from the roof and from the cloisters, but, as was the case at Gloucester, other members of the Corporation prevented further destruction to the fabric. In 1655 the lead was ordered to be sold and the proceeds applied to the repair of the building, and by 1663 it was said of the Cathedral that it was "new mended and flourished."

In 1670 some £1300 was expended on the church and the prebendal houses, and between the years 1681–1685 the pavement was repaired[2] and the east end of the choir painted.

Browne Willis, in his careful survey of the Cathedral, made in 1727, wrote of it: "It is truly no elegant structure, being reputed one of the meanest Cathedrals in the kingdom; however, by the generosity and zeal of the present set of members, it is so well adorned that it wants for no Cost or Art to render

[1] This vault proved that the original church had aisles to its nave, as these cellars would have interfered with the ordinary use of the cloister. From its position it cannot have been the sacristy.

[2] The repaving was done at the expense of Edward Colston.

it beautiful, and is daily improving, and may be said to be kept in as good repair as any church whatsoever." Further on he says:

"The whole structure is kept so decent that the example of this chapter is worthy to be recommended to the imitation of our richest and most ancient Cathedrals."

After the rioting and incendiarism of 1831, the chapter seem to have thought that the houses built on the site of the destroyed nave and aisles were a possible danger to the rest of the building, and in 1835 these houses were demolished.

In 1840 the stone reredos beneath the east windows of the Lady Chapel was restored to a semblance of its former glory. Britton, in his Bristol of 1830, had pointed out quite intelligibly what the central ogee arch, as planned by Knowle, must have been before it was mutilated, to make room for a tasteless wooden erection with Corinthian columns, etc.

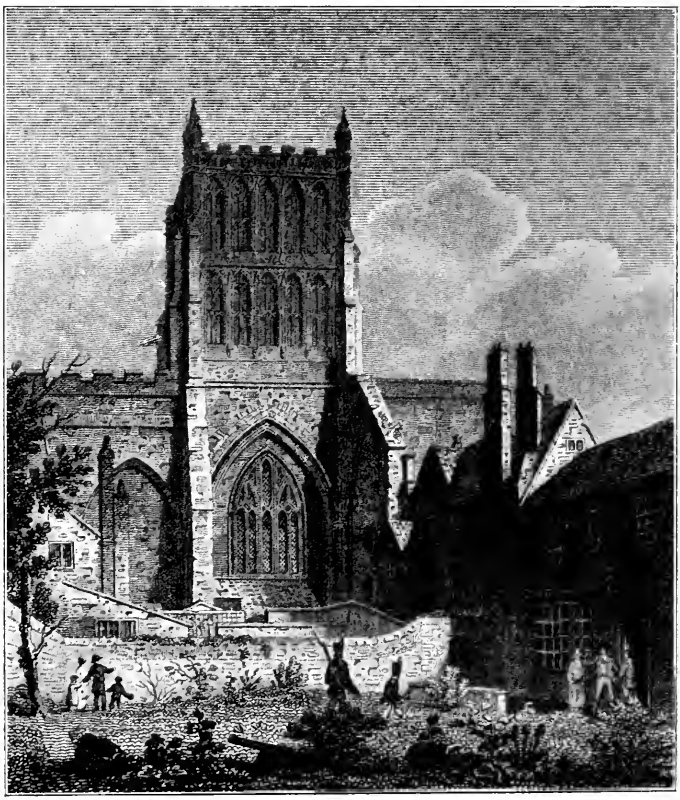
In 1852 the choir was restored as to its chancel windows, with the exception of that at the east end. The stonework was in a lamentable condition, and the glass was in the main a tentative arrangement by workmen quite ignorant of the subjects of the windows. After rearranging the glass, the deficiencies were made good at a cost of nearly £1500. Then the roof was put in order, and over £6500 spent on internal decoration, much of which might well have been left undone.

The old bishop's throne was removed, and the old stalls were rearranged under Dean Elliott's régime. This involved the insertion of much new work, which, however, was restored out of the church by Mr. Pearson when the stalls were reconstructed by him.

Mr. Godwin himself, appreciating the unsafe condition of the tower at the time of the restoration of 1860, proposed that one bay only of the nave should be built. This proposal included the building of a Galilee porch at the west end, and it seems probable that had such a proposal been entertained, the idea of a complete nave would never have been suggested subsequently.

Dean Elliott planned a reseating of the Cathedral with a view to the accommodation of more worshippers, and called in Mr. Gilbert Scott to make suggestions, together with Messrs. Pope and Bindon. The Dean's plans were effectively carried out, and the Cathedral was temporarily reduced to the level

of a parish church of medium size. It is, of course, very easy to criticise what was done at that time, but bearing in mind that the alterations involved the total destruction of the



THE WEST END IN 1817.
(From Storer's *Cathedrals of Great Britain*, vol. i.)

organ screen of 1540, partial destruction of the stalls, which were placed further to the east, and the insertion of an entirely new screen, insipid in character, across the eastern arch of

the tower, it seems that the cost was quite disproportionate to the result obtained. No one in 1860, except, perhaps, Canon Moseley and a few of his intimate friends, indulged in the dream that a new nave would come into existence, and that the alterations and improvements of 1860 would have to be considerably modified. Much trouble and expense would have been saved had the alterations been omitted and the

VIEW FROM THE SOUTH-EAST IN 1830.

(From Britton's *Cathedrals.*)

question of rebuilding the nave been more prominently and persistently brought forward.

In 1865 the tower showed signs of a settlement, and it was decided to strengthen it by under-pinning it. The piers were rebuilt through at least half their thickness, and the masonry in the soffits repaired and where necessary replaced. Ten years later, under Mr. Street's advice the battlements and pinnacles were removed, being condemned as unsafe, and the tower remained for some years in this forlorn condition.

Outside the Cathedral more changes were made. The Corporation purchased the greater part of the then Deanery, as the site was required for the new road to the Hotwells. In lowering the road in front of the Cathedral, traces were found of what was supposed to be the original Norman nave as well as the remains of the foundations of Abbot Newland's new nave. This discovery induced Canon Norris to make his appeal to the public for subscriptions for the rebuilding of the nave. Meetings were held and committees formed, and in a year's time money to the amount of £13,200 was collected, and the architect (Mr. G. E. Street) reported on the architecture of the existing portion of the Cathedral with a view to the completion of the building as a whole.

Early in 1868 the foundation stone was laid underneath the pier of the north-west tower, or, as it has been called since, Bishop Butler's tower. For years the work of building went on, and in October 1877, after a special appeal for funds had been made, the nave was opened for use with great ceremony, the opening services lasting for two days. The Bishops of Gloucester and Bristol, and Bath and Wells, together with the Deans of Canterbury and Westminister, took part in the services.

But though the nave was thus formally opened after nearly £48,000 had been expended, the building was not by any means complete. Owing to the dissolution of the Building Committee, the chapter itself went on with the work, and it was not till 1888 that the new portion of the church, the major part of it in actual area, was really finished. In that year, June 21st, a special dedication service was held.

In 1888 the chapter decided to restore the Abbey Gateway and the adjoining tower. This work, which occupied a space of five years, was done by Mr. Pearson, who was, after the death of Mr. Street, appointed architect to the chapter.

The north transept was "thoroughly restored" in 1890, and the Colston window—the glass by Powell & Sons, of Whitefriars, London—was given by the Dolphin Society.

Two years later, at a meeting held in the hall of the Merchant Venturers, it was resolved to restore the central tower and the Elder Lady Chapel.

In 1892 the restoration of the Early English Lady Chapel was undertaken by Mr. J. L. Pearson, and completed in 1894.

For years it had been in a ruinous condition, and, as Britton expressed it, useless.

In 1893 the restoration of the tower was begun. As had been done four hundred years before, Dundry stone was used where new stone was required, and the tower was rebuilt after the model of its predecessor. The aged appearance of much of the masonry is more apparent than real—for though some of the old stones were religiously reused, some of the new stone has, owing to the acid vapours contained in the Bristol smoke, already begun to crumble away in places.

In 1899 the long-talked-of reredos was erected at a cost of £2500, as a memorial of the long episcopate of Dr. Ellicott, Bishop of Gloucester, who from 1863–1898 was also Bishop of Bristol.

Dedication.—As its name sufficiently indicated, the original dedication was to God and St. Augustine, but at the dissolution of the monastery the Cathedral, like the Abbey of St. Peter at Gloucester, was dedicated to "the Holy and Individed Trinity."

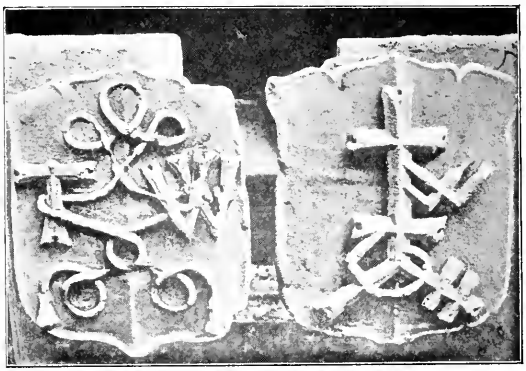
Arms.—The arms of the See are the same as those used by the previously existing monastery—viz., sable, three ducal crowns in pale or.

Bells.—The bells in the tower are of great interest, as some of them are of Pre-Reformation date. Two of them have upon them the arms of Abbot Newland or Nailheart (1481–1515). The inscription on the smallest is as follows:—*Sancte Clemens, ora pro nobis*; on the next in size is the inscription, *Sancta Margareta, ora pro nobis*. Both of these have also the initials and the arms of Abbot Newland, and they date probably from 1486. On the third bell is the legend, *Clara vocor, et clarior ero*. The fourth and largest bell has upon it, *Ecclesia Cathedralis Bristoll domum Domini*, with the date 1670, with the initials of the founder, R. Purdue, and his mark, two bells, and lower down the words *Congregate cœtum solennem in domum Domini*, with the date 1670 and R. P. repeated.

In diameter these four bells are respectively $28\frac{1}{2}$, $31\frac{1}{2}$, $35\frac{1}{2}$, $48\frac{1}{4}$ inches.

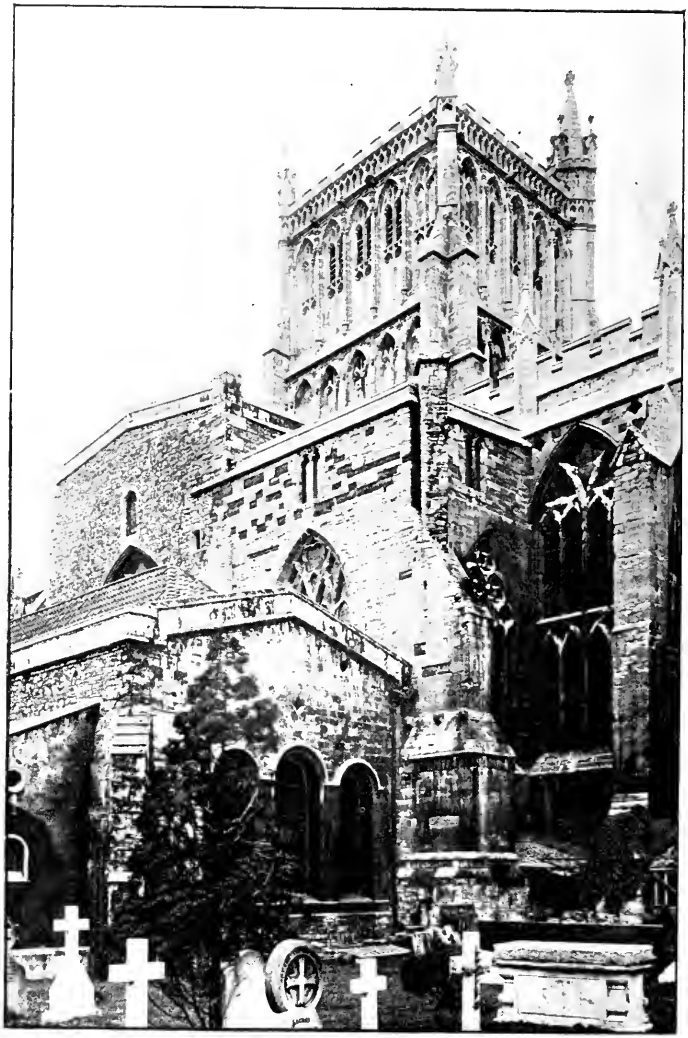
Mr. Ellacombe, in his *Bells of Gloucestershire*, quotes an extract from a receiver's account of 3 and 4 Philip and Mary, showing that there were ten bells, but this does not tally with an earlier account also quoted by him: "That this bylle in-

dented the 27th daye of Maye witnesseth that the Deane and Chappitor of the Cathedrall Church of Bristole have receiued of Wm. Chester, Mayor, and other the Kings Majesties Commissioners . . . . It^m one great belle for the clock and four other bells." The fifth bell was sold in Dean Layard's time.



INITIALS AND MONOGRAM OF THOMAS WRIGHT (RECEIVER TO THE CHAPTER ON ITS FIRST FOUNDATION).

From the spandrels of the doorway to the Choir, now preserved in the Cloister (*see* p. 54).



S. B. Bolas & Co., Photo.]

THE CENTRAL TOWER AND SOUTH TRANSEPT.

CHAPTER II.

THE EXTERIOR.

THE exterior of the Cathedral is, as a whole, its least interesting part. Practically half of the length is new—*i.e.*, built since 1866; the other half has already been or is about to go through a severe course of restoration.

The **West Front**, which is imposing from its mass, and suggests faint reminiscences of Notre Dame in Paris, seems to want more height in the towers [1] than is given by the little turrets at the corners. Then, again, the actual door with the low straight lintel is very small, and is further dwarfed by the size of the opening of the doorway.

Above the gable of the doorway, which is heavily crocketed, is a balustrade of small arches carrying a rather solid coping, enriched with very small battlements. This balustrade partly obscures the rose-window from view. Above the rose-window, the mouldings of which have been kept severely simple, rises the most graceful part of the west front. The delicacy of the carvings has unfortunately begun to suffer from exposure to noxious vapours.

At either corner of the front rises a tower, that on the north-west being known as Bishop Butler's tower, its companion on the south-west being termed the Colston tower. Both towers are almost the same in their general plan and in their details, the middle section in each—that lighted by the four narrow lancet-shaped windows—being the plainest, or least ornamented.

Above the buttresses at the angles of the front, each of which is surmounted by a florid cross, rises the main portion of the

[1] An illustrated guide to Bristol of 1875 shows the western towers, each with a Mansard roof. Such a treatment would have given a more picturesque effect to the west front and to the 19th century work.

towers. Each face contains two lofty windows with louvres, and at either side of the central windows a blind panel, with mouldings similar to those in the other windows. These blind panels are rather cramped in appearance. Over each light is a small gable with crockets and a finial. The finials are ingeniously worked in with a course of carved work.

The battlements are left quite plain, and are relieved only by the small turrets at the corners. In the north-west tower the north-east turret—*i.e.*, that nearest the north porch—is carried up a few feet higher than the others. It is built partly in the angle of the tower and partly outside it, and thus gives a little relief to the general squareness of the tower. The same remark applies to the south-east corner of the Colston tower.

On the Butler or north-west tower are carved figures, that to the north-west representing St. Michael, and that to the south-west St. Gabriel, that to the south-east the Angel of Praise. The Colston tower bears at the north-east corner the Angel of the Gospel, at the north-west St. Raphael, at the south-west Uriel, the Angel of the Sun.

These two towers would have looked far better had there been no central tower left on the older portion of the Cathedral. As it is, they seem somehow to challenge comparison with the rest of the building.

Passing round to the south side there are a few traces to be seen of what was once the external wall of the west walk of the cloisters. The north walk of the cloisters, which was chiefly Perpendicular work—dating to Abbot Elyot's time, partly built on the site of the earlier cloister and partly on the site of the original Norman south aisle—has been for the most part rebuilt. Formerly there was a door (marked A in the plan) pierced in what was then the west wall of the south transept. The new door is south of the new south aisle of the nave, and some 20 feet south of the position of the earlier door. It was found necessary when the nave was rebuilt to provide a new door for entrance to the cloisters from the church.

The **Central** tower was rebuilt, according to Britton, in the abbacy of Walter Newbury, and from the grant of a lease of a quarry at Dundry from the Bishop of Bath and Wells in 1466 it may have been done soon after that date. The tower of the original church was probably built after the manner of the grand central tower at Tewkesbury.

At Bristol the rebuilding of the tower does not, as at Gloucester, seem to have involved much reconstruction of the upper part of the tower piers. The piers had been reduced in bulk or remodelled by an architect some years before—possibly Knowle himself—and upon these reduced or remodelled piers Newbury set himself to build a new tower. Gloucester Cathedral tower had just lately been built under Abbot Seabrook 1450–1457, and the same workmen may have worked upon it; but the two towers will not bear comparison.

One explanation of the word *ruinosa* may be hazarded here. It is possible that some defect or slight settlement in the tower piers, which are cased work filled with rubble, may have been the reason why the tower was, in the early fourteenth century, taken down, perhaps to the level of the then existing roof. This would have made it easy work for the remodelling of the tower piers, the bulk of the weight above being gone, though the reckless mediæval builders would not have shrunk from remodelling the piers with the tower still in its place. Mr. Robert Hall Warren pointed out to the writer that in the will of Henry Calf, Burgess of Bristol, dated May 26, 1394, money was left to the Abbot and Convent of St. Augustine of Bristol, "*for the work of the Campanile.*" This, of course, cannot be taken to mean for a tower then building, as the style settles that question once for all, and therefore can only refer to a contemplated work. The reference certainly bears out the early date proposed by Britton and endorsed by Mr. Street.

The chief feature in the tower is the arrangement of the windows, five on each face. In this way the slight difference in the measurements of the tower, which is in reality an oblong and not a perfect square, is rendered practically imperceptible.

From the space enclosed by the cloister to the north-east, an interesting view can be got of the south transept, with its plain, simple battlement and its dignified corner turrets, with the central tower of the nave beyond. Unfortunately most of the surface of the stonework of the walls has been renewed, and the character of the building *pro tanto* damaged. A still better view is to be got from the south-east corner of the churchyard attached to the precincts, though here, too, the hand of the restorer has been busy.

The east end of the church abuts on a short road leading into Trinity Street. There is no simpler piece of building in

the whole fabric. It is plain, good, honest work, and carries the date of its building quite legibly. From the street the tracery of the east window can be examined more readily than from within the Lady Chapel.

On the north side, at a sufficient distance, the difference between the old and the new, between the Decorated choir and the twelfth century Lady Chapel, and the nineteenth century nave, separated by the grand mass of the central tower, may be studied. The chief feature of the exterior here, as a whole, is the array of buttresses of widely-varying character. Those of the choir are massive, sturdy, and simple, without a particle of adventitious ornament. They are carried up boldly and solidly to the height considered necessary by the architect, and they are simply and neatly finished off with a small gable.

Previous to the restoration of the Elder Lady Chapel there was a doorway, Late Perpendicular in character, made in the time of Abbot Somerset, but altered for the worse by later hands. In the spandrels on the left side were the arms of the Berkeley family, and on the right those of Somerset impaled with those of the Abbey.

The buttresses of the Early English or Elder Lady Chapel are Decorated, and somewhat slighter, as there is less weight to sustain, and they are finished with two pinnacles apiece, bridged together by a light flying buttress of small dimensions. At the north-east corner, which is solidly built as a square, is a pinnacle, which evidently was Early English originally, but has not been improved by restoration.

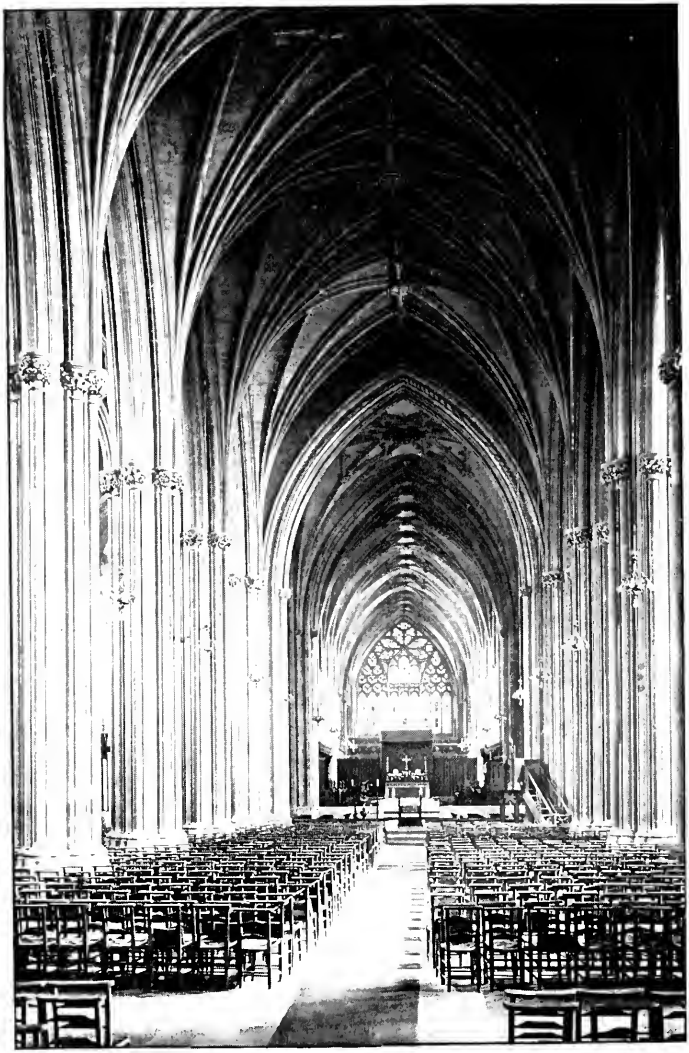
At the corners of the north transept the buttresses used to be the same, but under Mr. Pearson's hands the westernmost corner has been considerably weighted and strengthened—deepened, in fact, from top to bottom. The buttress at the eastern corner has also been strengthened, but not to quite the same extent, the topmost portion showing the amount of the original projection. In these two additions to the north front the dissimilarity is glaringly striking to the eye.

Glancing westwards to the nineteenth century nave, the eye again meets buttresses, but of a type far inferior to those that support the walls of the choir. It is perfectly well known that the architect of the nave did not wish to slavishly copy the fourteenth century architect's work, but the effect of the added feature—the attenuated flying buttress—is not happy. Another

point against these flying buttresses is that they are in too cramped a situation to tell very much as an external feature—the space between the north porch and the north transept being rather confined. This will be more easily admitted by anyone who will compare them with those on the more open south side.

In the treatment of the parapet on the new nave, as compared with those on the choir and on the tower, a point has been scored. They are of pierced work, quatrefoils, between two moulded string-courses. On the choir and the central tower the cresting takes the form of battlements. These, of course, are not original. Mr. J. G. Holmes discovered some fragments of wrought stonework in the south-east pinnacle of the choir. On piecing them he found them to be portions of a late fourteenth century traceried rail or battlement with which portions of the building had been adorned.

The **North Porch**, which occupies the space between two buttresses, though of modern workmanship—1873—is already historic. The Mayor of Bristol (W. K. Wait, M.P.), in that year offered to defray the cost of the north porch, to be built according to the design of Mr. Street that had been exhibited in the Academy in 1868. His offer was accepted, and in due course the work was begun. When the work was approaching completion in 1876 some zealot discovered what might have been known years before by anyone examining the original design—viz., that the figures were those of St. Gregory, St. Ambrose, St. Jerome, and St. Augustine. Fancying that the work of the Reformation was thus to be made of no effect, a faction sprang up with a rabid bitterness of words and potential deeds, whose sole object was the removal of the so-called images. Much ill-feeling was caused, and it had the result of breaking up the Building Committee, thus throwing additional work and responsibility on the Dean and Chapter. Acting like a *deus ex machina*, the Dean, fortified with a vote of three to two in a chapter of five, decreed the removal of the figures, and in their stead were eventually placed the four Evangelists. Storms on inland seas are proverbially dangerous, and had not the Dean intervened, there is no doubt that some fanatic, fancying himself to be the representative of the Protestantism of the West of England, would have offered more violence to Redfern's inoffensive figures. The offending Fathers found a quieter home at East Hesterton Church in Yorkshire.



N. E. Bolas & Co., Photo.]

THE NAVE—EASTWARD VIEW.

S. B. Bolas & Co., Photo.]

FRIEZE ON THE TOMB IN THE BERKELEY CHAPEL.

CHAPTER III.

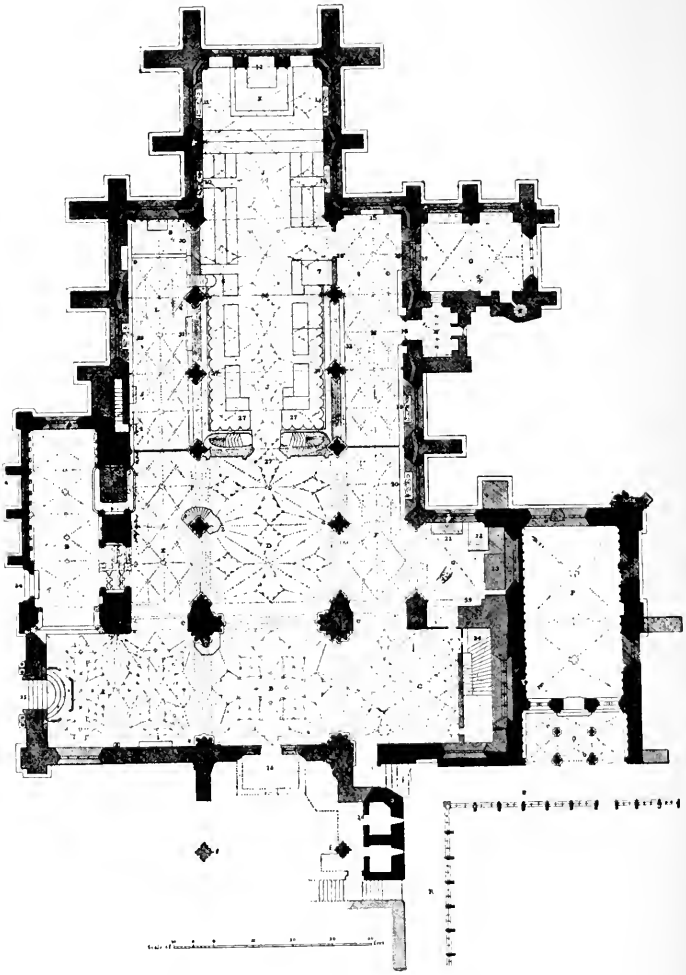
THE INTERIOR—THE NAVE.

THE **Norman Nave** of Fitzharding's original church seems, according to William Wyrcestre's measurements (temp. Edward IV.) to have been 106⅔ feet, but according to Mr. Street's careful measurement of the original foundations, when laid quite bare in 1866, 109 feet long and 5 feet thick. The width of the old nave was 56 feet, and its aisles were narrow, with low lean-to roofs.[1]

A seal of the time of Abbot John shows the building with a narrow aisle, with low lean-to roofs and a row of round-headed windows in the south aisle of the nave as well as in the clerestory. This is probably quite a fancy picture, and may have been engraved by a foreign workman who drew largely upon his imagination, as he gives lofty spires at the corners of the south transept.

Britton in his plan, shown on p. 36, indicates the existence

[1] This conjectural history of the nave is placed here as introductory to the description of the existing nave.



GROUND PLAN IN 1828. (From Britton's *Cathedrals.*)

in the place where the south aisle of the nave would be, of what he calls cellars or a small crypt, and shows the steps by which access was given to these cellars.

William Wyrcestre's measurements, given above, certainly point to the fact that there was a nave in his time. He distinctly calls it the *antiqua ecclesia*, as it would be in comparison with Abbot Knowle's work and that of his successors, who, a hundred years later, resumed work on the building. If the nave had not been in existence, William Wyrcestre would have said something about the ruins.

In his *History of Bristol*, p. 289, Barrett says: "There is a tradition extant that the west part was demolished to the tower in the great confusion during the reign of Henry VIII., and the materials sold and disposed of before the king had determined to convert it into a cathedral and a bishop's see." This, however, is tradition only, and nothing more. It may have had its origin in the fact that a later mayor, Deyos by name, stripped off much of the lead roof.

There is no direct evidence now in existence to show how far Abbot Knowle had progressed, but from the fact that Britton's plan (which was very carefully drawn) indicates the existence of the first bay of the nave in the same style as the Decorated choir,[1] and also from the fact that Canon Norris and others saw evidence of Abbot Knowle's work in the alterations made in the prior's lodging, it may be assumed that Abbot Knowle did what other builders have done—viz., began at both ends of his nave.

Another formed attempt at an explanation was that Oliver Cromwell posted a battery on Brandon Hill during the siege of 1643–1645. This theory breaks down chiefly from the fact that Brandon Hill was a Royalist battery.

Britton says: "Although it is not easy to explain when and on what account the nave and aisles were demolished, we may presume it was anterior to the Dissolution."

This conclusion, as far as it relates to the time, seems borne out by the fact that the Perpendicular north alley of the cloister was partly built on the site of the original south aisle of the nave. It is not easy to see why the nave should be called 'ruinous,' and described as altogether in a dangerous con-

[1] See p. 22, where the plate from Storer's *British Cathedrals* shows the arch of this first bay.

dition in 1311, considering that it was standing up to and after William Wyrcestre's time. Possibly the word may be a slight exaggeration, a thing not unusual in monastic documents and literature. The building was far more likely to tumble down after the nave had been taken away, and had it not been solidly built, this undoubtedly would have happened. There was not much support in the low houses that were built up against the tower and transepts after the masonry of the Norman nave and that part built by Abbot Elyott had been removed.

The Abbot (or monk) who added a short account of Newland's work to his Roll wrote: "This reverend Father, Abbot John Newland, did many honorable dedis in his tyme in bilding of v new barnys at . . . . and other manors. Also the said Reverend Father in his tyme bilded the dortor and fraytor, the Priore's logginge, the gatehouse, the Amery with the logginges next adioynant, the heybarne, the stabilles ioyning to the malthouse, *with the fundacioun of the body of the Church to the soilis of the wyndos of the north side and the west end* with other houses of office and many othir grete benefytes for the which God reward hym with eternal blisse. Amen."

If the copy made of the Roll that used to be at Berkeley Castle is genuine and exact, this seems the last word on the long-debated question of the history of the nave. Abbot Newland probably built his new nave wall outside the wall that was still standing of the earlier church.

Abbot Newland's predecessor (Abbot Hunt) had just finished enlarging or rather rebuilding the church of St. Augustine the Less in 1480, and this would almost point to the fact that the Abbot wished to have this church, which was originally built for parishioners of Billeswick, finished before any very considerable building operations were begun at the Abbey.

Abbot Newland's work on the nave cannot have progressed very much, and the Roll says exactly how much was done. It was costly work to do even then, and it is interesting to find that Maurice VI., Lord of Berkeley, in his will 1521, in Abbot Elyot's time, left a "great portion of money towards the building of the body of the church of the monastery of St. Augustine." Another Lord Berkeley (Thomas V.) in 1532, who was buried in the Abbey, left money for work on the fabric.

Leaving, then, once for all the question of the old nave, we

come to the new nave. It appears that Canon Moseley in 1857 prophesied the building of a new nave in the future, but that few people in Bristol dreamed of more than a nave consisting of a couple of bays.

In 1865, when the road in front of the Cathedral was lowered several feet, the actual foundations of the old nave were disclosed, together with what was then considered to be Abbot Knowle's foundations for a new nave. Canon Norris then set to work, and in the following year he appealed to the public for assistance in building a complete nave, not merely one or two bays. Mr. Street was the architect who was called in, and his mandate was practically to build a nave such as Abbot Knowle would have built had he lived. Whether this has been done or not is a difficult question to decide. Mr. Street himself said that he wished to build a nave in harmony with Knowle's choir, but with such freedom in treatment as would show no mere slavish imitation of the earlier model. He wrote on the matter, inviting criticism, saying: "I should wish to mark by a few minor alterations, such as the sections of the mouldings, the designs of the window traceries, and the character of the sculpture, the fact that this new nave is really a work of the nineteenth century, not of the fourteenth." This was an opportunity for the critics, of which they were by no means backward to avail themselves. A writer in the *Saturday Review*—undoubtedly an architect of repute—pointed out that though the nineteenth century architecture lacked any specific character, it was nevertheless a mistake to go back to the fourteenth century. The same writer took objection to the idea of western towers, on the ground that they would be out of proportion to the rest of the building. Mr. Street admitted that towers were not part of the design of the fourteenth century architect, but claimed that the gain in appearance to the exterior would compensate for this departure from the original plan. This question of the towers is mentioned here for one reason only—viz., that the decision to build the two western towers led to the destruction of the piece of work at the south-west end that was attributed to Abbot Knowle. Canon Norris has described it as a "fragment of the Prior's Lodging with a door opening unto the north cloister alley below, and above, a small oratory with an Early English window over the door." The north wall of this oratory was of Norman masonry, and very thick. This ancient wall

had been cut away, and built into it there was some fourteenth century work in exact alignment with the south wall of Knowle's church, and corresponding in design. It was, in fact, a returned and re-entering angle of a triforium passage, with portions of a vaulting shaft and window jamb, the very counterpart of the south-east corner of the south aisle adjoining the Berkeley Chapel.

The existing **Nave** then was begun as Abbot Newland had already begun it—one bay longer than the original nave of Fitzharding's church, and of the same width as the fourteenth century choir.

It is 120 feet long and 69 feet wide, including the aisles, and is 60 feet in height—*i.e.*, about 2 feet higher than the choir. The main piers are of Corsham stone, with small shafts of blue lias, which gives some slight relief to the eye. From the bases to the capitals the columns measure 25 feet. There is great variety in the designs for the capitals, and a feature is borrowed from the choir—viz., that some of the mouldings of the piers are carried up and form a portion of the archivolt.

The building is vaulted throughout its length of 300 feet, but the vaulting of the nave is less interesting in character than the work in the choir and transepts.

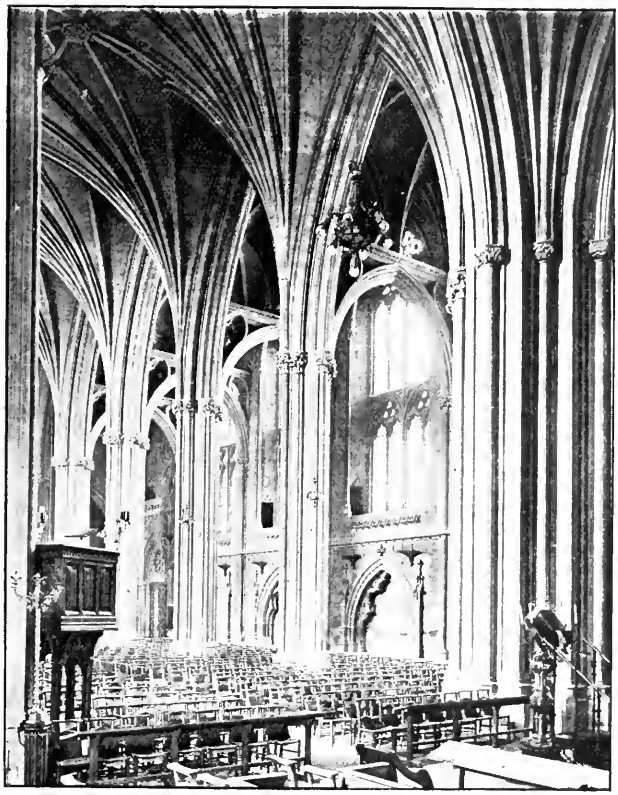
In the aisles are shallow recesses, which recall very faintly the dignified stellate work of Abbot Knowle. They seem to have no *raison d'être* here at all. One certainly has a marble effigy of Dean Elliott, who is said to have been responsible for the insertion of the recesses, but the thing is quite meaningless, and the effect of the iron railing round the effigy when used as a hatstand is ludicrous in the extreme, and the white marble is an eyesore. The gas brackets on the walls also break up the wall space in an irritating way.

The nave is best seen from the floor space between the two western towers, and preferably from the north side. The view from the eastern end of the church is distinctly less striking, the western end being comparatively dark, more especially in the afternoon.

The stone benching round the nave is of a very uncomfortable height, and seems to have been made of the same height as that in the south choir aisle, beneath which the original floor has been lowered some 8 or 9 inches.

In the aisles it will be noticed how very much less ornate

is the so-called "carpentry work in stone" originated by Abbot Knowle. There are no ball-flowers and no carved



S. B. Bolas & Co., Photo.]

THE NAVE AND NORTH AISLE.

heads to break up the straight lines of the transoms. By standing about half-way down the south aisle one can note easily the differences here mentioned.

Two brasses are placed on the walls of the north aisle as memorials of A. Palmer, Esq., a County Court judge for many years, and to members of his family. These brasses have very heavy canopies—all of brass, and, being placed rather too high, may serve as warnings of what a memorial should not be. The treatment of the material on a larger scale might do for stone work, but is quite wrong for brass.

The south-west or Colston Tower forms a baptistery, and the cost of the decoration was defrayed by the family of the Right Rev. J. H. Monk, formerly the first bishop of the united dioceses of Gloucester and Bristol. The pavement is composed of Pennant and Portland stone, together with tiles (the latter a feature which might have been omitted with advantage), and the cast-iron grating under which are the pipes of the heating apparatus. The font is not of much interest.

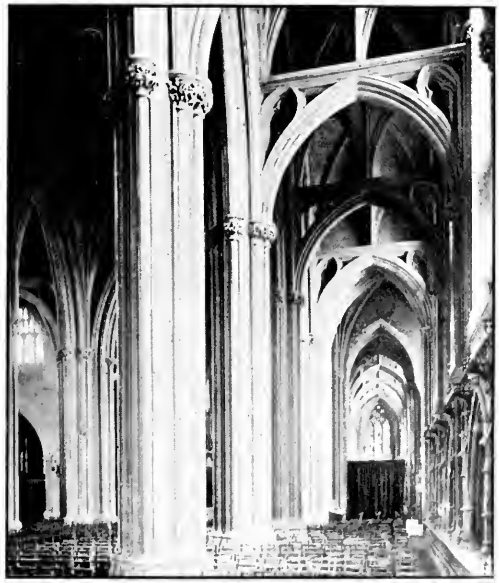
The paving of the nave is very sombre, and is, for the most part, concealed by matting. The floor space of the aisles is divided by streaks of red and blue tiles from pier to pier, and from the piers to the wall into rectangles, which are paved with grey and buff stone. In the centre of the nave there is a stone paving with square crosses of tiles at intervals, and a broad band of red and blue tiles at the sides.

In the south aisle of the nave, the second window from the transept contains what is called a nuptial window, designed by Mr. Street as one of a series to be executed by Hardman. It was given by Mr. W. E. George, whose arms, with those of Otway, the arms of Bishop Ellicott, impaled with those of the City, will be found in the window. The four lower lights represent (1) Melchizedek offering bread and wine, (2) Jacob meeting Rachel, (3) Isaac meeting Rebekah, (4) Jacob blessing the sons of Joseph. Above these are (1) The Marriage at Cana, (2) the Virgins going forth to meet the Bridegroom, (3) the Raising of Jairus' daughter, (4) "Suffer little children to come unto Me."

In the fifth window—also by Hardman—we have in the lower half: (1) Samson praying for death, (2) Hannah praying before the Tabernacle, (3) Samuel at prayer, (4) David praying for forgiveness. Above are the following subjects: (1) My House is the Home of Prayer, (2) the Ten Lepers, (3) the two men possessed by evil spirits, (4) the Nobleman from

Capernaum entreating Christ to visit his son. The upper half of the window is, as the inscription sets forth, "the gift of Dr. Nathaniel Rogers, to the honour of God in love for His House." The lower half is in memory of Canon Moseley, subscribed for by his many friends in 1873.

The idea intended to be conveyed by this series of windows when complete is the efficacy of prayer.



S. B. Bolas & Co., Photo.]

SOUTH AISLE OF NAVE.

In the south window of the south-west tower—the Colston Tower—in the baptistery, are the four doctors of the church—St. Jerome, St. Athanasius, St. Chrysostom, and St. Ambrose, who are represented in their several niches as engaged in writing. In the tracery above are the emblems of the Persons of the Trinity. It may be instanced as a curious fact that

in 1876, in deference to popular clamour, the statues of St. Ambrose, St. Augustine, St. Jerome, and St. Gregory, carved by Redfern for the north porch, were not erected in the places designed for them, while a few years later the four doctors of the church should be placed in this window without opposition.

The west window of the north-west tower—the Butler Tower —contains the four Evangelists, each engaged on his Gospel. In the tracery above is our Lord in Majesty, surrounded by angels.

This window is in memory of Mr. Charles Hill. Close to this is the north window, a memorial to Mr. Peter Maze. It contains the four greater prophets, and below, the Seraph touching Isaiah's lips with the burning coal, Jeremiah breaking the potter's vessel, Ezekiel's vision of the dry bones, and Daniel in the den of lions.

The Rose window in the west end is intended to represent the Praise of the Lamb. Our Lord is represented in the centre enthroned in majesty with all the host of Heaven in adoration surrounding Him. In the outer circle of the rose we have the praises of the dwellers on earth—*e.g.*, musicians, kings, shepherds, merchants, sailors, fishermen, soldiers, beggars, painters, and composers. This window—as are all in the nave—is by Hardman, and was inserted in memory of Thomas Daniel and his wife, by their children. When the nave has all its windows glazed with coloured glass it will be extremely sombre. Even now, with the plain glass windows, it is not too well lighted.

This west end is far too heavy in treatment, and is a painful contrast to the airy grace of the eastern part.

The lectern in use in the Cathedral is a brass one, of that large class of so-called art-work, produced by art-firms, poor in design but of the highest possible finish, and enriched with pieces of coloured glass. In 1800 the original lectern—an eagle lectern of good honest work given to the Cathedral in 1683—was sold by Dean Layard, with the authority of the chapter, for £27, a sum less than its present price as mere metal. It eventually became the property of a Mr. Ady, and this gentleman, who probably appreciated its merits more than the Dean and Chapter, gave it to the church of St. Mary le Port *for ever*, on condition that it remained within the chancel. As it has been placed outside the chancel for some considerable

time, and the conditions of its donor thus broken, it would be a graceful act if the lectern were conveyed to the Cathedral in exchange for the one that is there, which is said to have cost £150. The act would be the more graceful, as other Deans have tried to repurchase—but in vain—property thus ruthlessly alienated by a predecessor, acting in conjunction with an equally unenlightened Chapter at a chapter-meeting held on December 1st, 1800.

The **transepts.**—The total length of the two transepts is 117 feet, with a width of 30 feet. The remodelling of this part of the building was no doubt part of Knowle's plan, but it was not finally carried out until more than a century after his death.

Of the original Norman work there are remains in the north wall of the north transept below the window which was inserted in Early English times, and the strengthening buttresses in the exterior which (where they have not been rebuilt and doubled) have been recently recased. The south wall in the south transept is also Norman work, and the transept thus from north to south retains its original length.

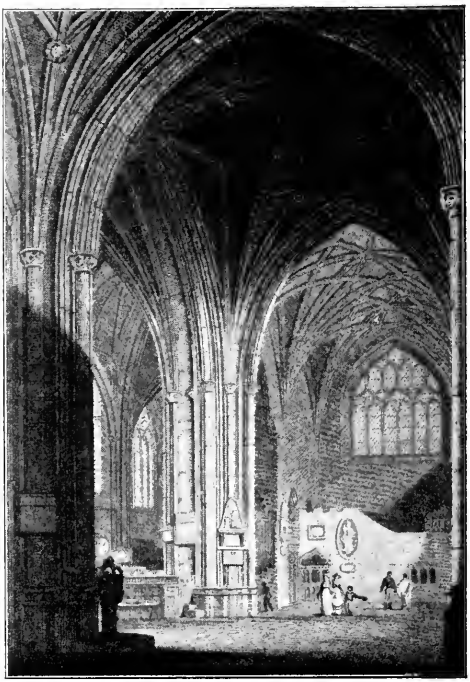
The vaulting of the **north transept** was begun in all probability by Abbot Elyot, and the reference in the monastic record that in 1491 the choir service was held in the Elder Lady Chapel may give the date of the commencement of the work. That it was not finished by Abbot Somerset's time may be inferred from the doorway (since removed) which he made in the west bay of the Elder Lady Chapel. It is, however, possible to conjecture that this door was necessary owing to the nave not being then in a fit condition for services to be held.

Each bay is complete in itself, and the design in both is the same, while in the south transept there is but design for the two bays. All is Perpendicular work of varying date, ranging from the régime of Abbot Hunt, 1473, to that of Abbot Elyot.

In monastic times there seems to have been a large statue of the Virgin Mary on the pier to the left of the entrance into the north choir aisle, as in Abbot Newland's Roll three abbots are said to have been buried near the place. There is a much restored stoup, or rather a modern approximation of what the designer thought a stoup might be, with a memorial tablet

inserted in the wall space. At the foot of the tower pier to the right of the aisle a font used to stand.

In the north wall of this north transept is a modern window, placed here as a memorial to Edward Colston, the famous



THE NORTH TRANSEPT IN 1817.

(From Storer's *Cathedrals of Great Britain*, vol. i.)

Bristol philanthropist, by the Dolphin Society. The general plan of the subjects is to set forth the various works of philanthropy. At the bottom of the window is the memorial inscription, and above it various coats of arms—viz., those of Colston, the Society of Merchant Venturers, the Dolphin Society, the Cathedral, the City, and Christ's Hospital. In

the next tier are six scenes from the parable of the Good Samaritan, the text, "Go and do thou likewise," which was the Colston motto, being worked in below. Above these are the Sermon on the Mount, the hearing of the word, Christ blessing little children, the teaching of as well as the caring for and loving of children. Above these, again, are six large figures—The Centurion, St. John, Joseph of Arimathæa, St. Barnabas, St. Paul, Cornelius, with canopies based more or less on the examples of fourteenth century work existing in the windows of the choir. In the large space above the figures is Christ enthroned, surrounded by angels, and the symbols of the four Evangelists. Below is the Holy Spirit descending as a Dove, and below again are represented the Six Acts of Mercy: feeding the hungry, giving drink to the thirsty, housing the stranger, clothing the naked, visiting the sick, and those in prison. Edward Colston, who is thus worthily commemorated, was born in 1636 and died in 1731. The glass in this window is by James Powell & Sons, London.

The west window contains armorial bearings of various dates, but some of the lights seem to have been wrongly put in at some time, and this makes any attempt at deciphering futile.

The window in the north wall was originally of Early English work, and so, too, is the archway, lately strengthened by the insertion of an additional member by Mr. Pearson, which gives access to the Early English or Elder Lady Chapel. The arch of the north aisle of the choir is later in date, having in all probability been, together with the vaulting, the work of Abbot Newland.

The lierne vaulting is very rich, and the bosses represent the various emblems and instruments of the Passion and the emblem of the Holy Trinity.

In the north transept is a memorial (1886) to Mr. F. J. Fargus, a writer, better known as Hugh Conway, who died in 1885. Near it is a portrait of Mary Carpenter, who devoted her energies to reformatories and industrial schools. Both of these tablets are by Havard Thomas of Bristol.

On the same wall is a tablet in memory of Catharine Winkworth, the authoress of *Lyra Germanica*.

None of the later tablets call for any commendation as to design or execution.

The **south transept**, as mentioned above, was built up on the original Norman walls. Abbot Knowle's successor, Snow, seems to have finished the last bay of the south aisle, and to have built the arch which leads into it from this transept. It is a curiously contrived piece of work, and almost looks as though there had been a change of plan or of builders.

Abbot Hunt, 1473–1481, is known to have made some progress with the buildings, and John Ashfield, the *magister novi operis*, was busily engaged from 1472 to 1491, in all probability on part of this southern transept. It will be noted that the fifteenth century builders made use of the two Norman corbels to support their vaulting shafts.

At the south side of this transept is the staircase now leading up to the room called the Consistory Court. This was formerly the staircase by which access to the church was given from the dormitory by the passage built over the low vestibule of the chapter-house.

At the foot of this staircase, in the wall, is an aumbry, and at the top, on the right-hand side of the door, which is dated in nails 1667, is a stoup.

The masonry, behind which is the staircase, has been carried up in modern times to one uniform level, and now conceals the door at the head of the staircase.

In the left hand, or the south-east corner, of this space, approached by a small extra flight of steps, is a door giving access to a turret stair. This may have been made to give communication with a chamber above the original apsidal chapel which, in all probability, existed here in Norman times, for from the staircase there is a passage, now blocked up, which runs a few feet to the north, and once gave entrance to the small chamber, of which the round-headed window still remains. The staircase would seem to have become of no use after the construction of the Newton Chapel and the later staircase, which runs from east to west along the south wall of the transept.

It would be an excellent plan to convert part of the present Consistory Court, which is never used, into a robing room for the vergers and other officials, and the other part into a permanent museum of relics of the older buildings. Old tiles (which were cast out once as rubbish) might be recovered from their present possessors, old engravings could be hung there

for reference, and, in fact, anything referring to the past could be displayed. The old sculpture found under the Chapter-house floor might well be placed in a public rather than in a private room, and the mutilated fragments of the Tudor choir-screen might be there protected from further damage.

The walls of the south transept are profusely covered with memorial tablets, for the existence of which in any building other than a parish church it is difficult to find any satisfactory excuses. There is one to the verger William Phillips, who bravely withstood the raging mob in the 1831 riots, and practically saved the building from internal ill-treatment, but he was powerless to save the library and the cathedral records. Another, of some artistic interest, is to the children of Mr. R. Walwyn.

There is on the west wall a good bust of W. Muller, and in the floor of the transept at the edge of the step a very pleasing brass, kept in good order. It is a splendid protest against the more recent mural brasses in the Cathedral.

The inscription by Southey on the Butler monument is well worth reading (B in plan); Southey wrote: "Others had established the historical and prophetical grounds of the Christian religion, and the sure testimony of its truth, which is found in its perfect adaptation to the heart of man. It was reserved for him to develop its analogy to the constitution and course of nature; and laying his strong foundations in the depth of that great argument, there to construct another and irrefragable proof, thus rendering philosophy the handmaid of faith, and finding in outward and visible things the type and evidence of those within the veil."

Those in authority at that date tried to improve on Southey's English by substituting the words '*subservient to*' for the '*handmaid of*,' but they might well have let it alone. Below this is Butler's own quotation from Origen: "He who believes the Scriptures to have proceeded from Him who is the Author of Nature, may well expect to find the same sort of difficulties in it as are found in the Constitution of Nature."

The south transept has a memorial window to Mr. T. O. Tyndall, also by Bell of Bristol. It contains in the head our Lord in glory with the multitude of the Redeemed. Below in six lights are depicted the Nativity, our Lord with a lily and a young child, the Last Supper, the Journey to Calvary, the

Burial, and the Angel announcing the Resurrection to the Women at the Sepulchre. The arms of Mr. Tyndall are to be found in some of the smaller spaces in the tracery.

In the west window are still to be seen traces of fifteenth century glass, chiefly heraldic roses.

The windows, as, in fact, most of those in the eastern half of the building, are restorations, more or less on the lines of the previous work.

The **central tower**, which was built by Fitzharding, seems about a century after Abbot Knowle's death to have required rebuilding. Abbot Newbury obtained a lease of Dundry Quarry from the Bishop of Bath and Wells in 1466, and with stone from this source work was being done during the years between 1466 and 1471. Newbury's abbacy, though interrupted for five years, was a long one, lasting from 1428 to 1473.[1]

While the upper part of the tower was being rebuilt, it seems as though the remodelling of the tower piers had been taken in hand so as to bring it into line with Abbot Knowle's work in the eastern limb of the church, but the conjectured meaning of the word *ruinosa*, suggested on p. 38, may be the key to the puzzle.

The space under the tower is not a perfect square, neither is it a perfect oblong. By cleverly paring or reducing the piers, they have been made to seem right whichever way they are viewed, but in a plan on a large scale, their variation from a normal position will be seen.

THE CHOIR.

This part of the building, after many vicissitudes, may now be said to have returned as nearly to its original plan as is possible. The main part of its fabric dates back to the time of Abbot Knowle (1306–1332), and the work is an excellent specimen of the Decorated style of architecture, and of work the like of which is not found elsewhere.

The choir proper now consists of four bays—*i.e.*, from the piers which support the east wall of the tower to the new reredos, which occupies a place between the fourth pair of

[1] Britton, followed by Mr. Street, is probably right in giving the above date, and the use of the Dundry stone confirms his view, though Mr. Godwin ascribes the work to Abbot Newland.

piers from the tower. From William Wyrcestre's measurements we learn that the length of the choir from the reredos of the high altar to the end of the choir was 29 yards; and that the breadth, including the aisles, was 24 yards. This latter measurement is not quite exact (the width is 23 yards), as his system of measuring was at fault, but the first part of his statement bears out the remarks of the late Prof. Freeman as to the original position of the high altar. He pointed out that the last pier in the choir arcade on either side supports a much more prominent vaulting arch than any of the others, being more than a mere rib, and rather marking a division between two portions of the church; and further, that the ornaments in vaulting of this arch were much more elaborate than those in the two bays of the Lady Chapel beyond, and those over the processional path. It will be noted that the lierne vaulting in the roof of the choir has its central quadrangular spaces foliated and cusped, and that this is not the case eastwards of the present high altar.

William Wyrcestre's measurements of 13 yards for the Lady Chapel, 5 yards for the processional path, and the length of the choir from the reredos of the high altar, 29 yards, give a total of 47 yards, or 141 feet. This would warrant the inference that the screen in monastic times stood across the eastern arch of the tower, in the same spot where the low stone screen now stands, and that the rood screen proper was placed across the western arch of the tower.

If, however, we take his measurement, in which he says: *latitudo navis chori cum duabus alis continet* 50 *gressus*, and the length he gives of 64 gressus, and check the latter by the ascertained width of the choir and its aisles, which is 69, we get for length of the choir 88 feet 4 inches, and this tallies with the measurement given above.

It is possible that in his time the choir had been moved slightly to the east so as to facilitate the work in the transepts, and the long projected works in the nave, and the elaboration of the eastern Lady Chapel by Abbot Hunt gives some colour to this view.

No doubt the Norman choir extended further west, and occupied two bays of the nave, and it was in front of this rood screen in the nave that the founder, Abbot Knowle, and his successor, Abbot Snow, were buried.

The piers of the choir carry triple shafts which support the vaulting of the choir, and others for the aisles, which are here of the same height as the choir. Capitals of great delicacy and beauty, modelled from real foliage, serve to break the line of the mouldings and accentuate the springing of the vault. Graceful though the span of the roof is admitted to be, the lines of the arcade of the choir are finer, and the effect of the contrast of their soffit mouldings carried up and round without a break is excellent.

Before the present reredos was erected there was a block of masonry, of comparatively recent date, but presumably on the site of a previous similar piece of work.

The choir was separated from its aisles by a stone screen, which is indicated in Britton's plan of 1830 between the old screen of Edward VI. and the north wall of the Lady Chapel, broken only by a flight of stairs to the pulpit which stood between the present site of Bishop Bush's tomb and the north-east corner of the new reredos. The space between the eastern-most pier in the south aisle of the choir and the Lady Chapel was, as now, occupied by the Tudor work, which is of considerable interest.

Across the aisles were screens of woodwork similar to the older part preserved in the door at the east end of the south choir aisle. These screens are now in Alveston Church.

On the wall of the screen on the north side of the choir was a massive monument, of the same style as the Codrington tomb to the memory of Sir Charles Vaughan, 1630. This has been re-erected in the lay-clerks' vestry.

The iron screen-work that separates the choir from its aisles is uninteresting, and too small in scale.

As late as 1532 Thomas, Lord of Berkeley, willed 100 marks towards the building of the high altar. This bequest seems to indicate some rebuilding of the said altar, or the building of a new altar may have been part of Elyot's grand schemes.

The reredos, which was erected in 1899 as a memorial to Bishop Ellicott, who was for thirty-five years Bishop of Gloucester and Bristol, with the proposed and partly begun screen, makes up the total of what Mr. Pearson designed for the Dean and Chapter.

The present reredos is designed so as not to clash too much

with the panelled work in the last bay of the south choir aisle, and is believed to stand exactly on the site of Abbot Knowle's reredos. The carving in it is very graceful and delicate, but on far too small a scale to be visible except at very close quarters. There is too much squareness and stiffness about its outline, the effect of which is heightened by the excessive slenderness of the pinnacles in the central portion, in fact, the pinnacles generally do not show at any distance from the work. The chief part of the tabernacle work is corbelled out, and gives it a top-heavy effect. In colour this reredos is quite suitable to its surroundings, but it is too solid and too high for its position, and eclipses much of the beauty of the eastern window in the Lady Chapel. A light reredos in the shape of a triangle rather than that of a solid rectangle would have been more in keeping with the Decorated choir.

The original stalls of Abbot Elyot had so far decayed that Bishop Bush, the first Bishop of the diocese, in providing an episcopal throne, was obliged to supply new stalls as well. They suffered considerably when removed by Dean Elliott in the course of the drastic changes he made in 1860, and much new indifferent carved work was inserted. This in its turn has been banished out of the building during Mr. Pearson's restoration of the choir generally. In this same time of change the old black and white marble pavement, cold certainly, but at least dignified and reserved, had to give way to a new mosaic pavement, glistening with the utmost possible polish, and giving the most distracting reflections.

In the step of the sanctuary, where one might hope for a restful method of treatment, is one of those bizarre creations that dazzle always, but which can never please. If it was considered absolutely necessary to lay down marble here, it would have been better to select some of the fine local marbles, which would have been far more subdued in tone, easier and less costly to get, and in every way as durable as the existing highly-polished pavement, which is positively as unsafe to walk upon as it is out of keeping with Abbot Knowle's work.

Most of the carved work in the stalls is far too small in scale, and it is very mechanical in execution, much of it being merely thin carved fretwork. Some of the misericordes contain carvings—grotesque and fanciful as they usually are. One represents two foxes addressing a flock of geese from one

pulpit, another represents a duel or tournament between a woman mounted on a turkey and a man mounted on a sow, both being armed with brooms. There is a vigour about these rude carvings which the nineteenth century carvers cannot express in their work. Some eight or nine are undoubtedly intended to illustrate incidents in the laughable story of Reynard the Fox, and these are now arranged in their proper sequence. In the reconstruction and rearranging of the stalls in the 1895 work, the number was reduced, and some of the more objectionable misericordes found their way to the museum at South Kensington.

During the restoration a trench was dug in the centre of the choir, due east and west, from the second to the fourth bay from the screen. A foundation was discovered which was considered to be that of the east wall of the earlier building. A further foundation was discovered "some twelve paces further east." It is unfortunate that exact measurements were not taken, together with a photograph of the masonry, which is now permanently concealed under the marble pavement.

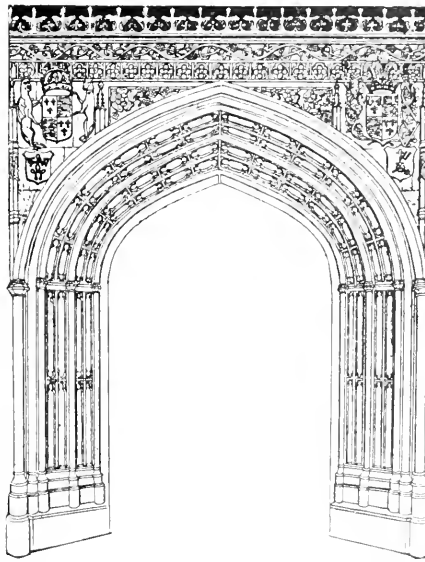
The restorations have had one good effect. A series of tall branching gas-standards of brass, poor in design and most mechanical in workmanship, supported on glaring white stone pillars, elaborately carved, have been removed, and neat electric pendants now give the light that is needed during service. The stone screen erected in 1860 has also been removed.

Henry VIII.'s screen, as shown in Britton's plan, was a solid stone erection about 30 feet in depth, with a staircase at each end to give access to the gallery. The west front of this screen was enriched with carvings and sculptures, which were demolished with other tabernacle work in 1561–2 in obedience to instructions from Queen Elizabeth, quoted on p. 19. Instead of having "some Scriptures written in the places," pictorial representations of the minor prophets were placed there, and they, though covered with plaster during the Civil Wars and presumably forgotten, were restored and on view from 1804–1860, the date of the destruction of the screen, by Dean Elliott. The central doorway is shown (from Lysons) on the opposite page, and details are shown, by permission of the Clifton Antiquarian Club, on pp. 26 and 84.

This screen was erected between 1542 and 1547, as Prince Edward's arms clearly show, and after the destruction of the

rood-loft in 1548, served as the organ loft, on which the organ, mentioned in Britton as having been bought in 1629, did duty till a larger instrument was purchased in 1685. Some additional masonry was added to this screen in 1629, as is indicated by the corbel, which is still preserved in the lay clerks' vestry.

This fine piece of Tudor work was turned out of the choir in



DOORWAY IN THE CHOIR SCREEN (now destroyed).
(See also pp. 26 and 84 for details.)

1860 and thrown in the graveyard. Portions of it have been rescued and stored in the cloisters, and it is intended to build up the fragments at the back of the proposed sedilia in the last bay of the choir. Truly an ignominious end for good, honest, and beautiful work.

The organ.—The first mention of an organ is to be found in Abbot Newland's Roll, in which a later writer added the detail as to his place of burial, stating that he is "berted in

the south side off our Lady Chapell in the arch there by the dore going into the loft going to the organs."

Where this "organ" was really placed is a doubtful point. It was portable and small, but it seems unusual to have a staircase near the Lady Chapel giving access to an organ which must have been near the singers under the tower.

Of this portable organ there is no more to be said except that it was probably found inadequate for the Cathedral service established by Henry VIII. About the year 1629 an organ from the Cathedral was sold for £30 to the Church of St. Stephen's, but nothing is known as to its immediate successor. The present organ was in part erected on the stone screen that up to 1860 stood across the choir two bays to the east of the tower, by Renatus Harris, in the period 1681–1685. It consisted of three manuals—viz., a *swell* of short compass fiddle G to D, a *great* organ with a compass of an additional lower octave, a *choir* of the same compass, but with no pipes of its own, everything being borrowed from the Great. There were no pedals, and the modern composition pedals and couplers were unknown. The system of tuning, too, was that known as the unequal temperament. About a century later a local firm, Messrs. Brice & Seede, added a separate and a real choir organ. In 1821 the organ was repaired, new bellows and feeders being put in, and pedals were added, which, however, had no pipes of their own, but merely acted on the keys of the manual. The work done in 1821 was not first-rate, for by 1836 fresh bellows were again required, but till 1842 nothing was done beyond the addition of a coupler (Swell to Great) and the open diapason pedal stop.

The organ was in a deplorable condition, and after its removal from the screen in 1860 was reconstructed by Messrs. Vowles, according to the specification of Mr. Corfe, the organist.

Dean Elliott, who was certainly most arbitrary, ordered the tone to be subdued, and it was tuned to please the organist on the unequal temperament. Much of the old work was retained, but with seven new stops much of necessity was new, and the case was enlarged in width to the extent of 4 feet. The old GG compass was retained, but extended from D to G—the swell, however, being still of short compass. In 1868 or 1869 the organ was tuned on the equal temperament, and in 1882

pneumatic action was in part introduced, and the pedals were somewhat altered and reconstructed.

The specification is here given :—

GREAT ORGAN.

Open diapason I.	8 ft.	Twelfth	3 ft.
,, ,, II.	8 ft.	Fifteenth	2 ft.
Clarabella	8 ft.	Sesquialtera	4 ranks.
Stopped diapason	8 ft.	Mixture	2 ranks.
Principal I.	4 ft.	Trumpet	8 ft.
,, II.	4 ft.	Clarion	4 ft.

SWELL ORGAN.

Hautboy	8 ft.	Double diapason	16 ft.
Trumpet	8 ft.	Open diapason	8 ft.
Cornopean	8 ft.	Harmonic flute	4 ft.
Fifteenth	2 ft.	Twelfth	3 ft.
Principal	4 ft.	Mixture	2 ranks.
St. diapason	8 ft.		

CHOIR ORGAN.

Stopped diapason, bass.	8 ft.	Clarinet	8 ft.
,, ,, treble	8 ft.	Principal	4 ft.
Dulciana	8 ft.	Flute	4 ft.
Viol di gamba	8 ft.	Piccolo	2 ft.

PEDAL ORGAN.

Bourdon, 16 ft. Open diapason, 16 ft. Principal, 8 ft.

COUPLERS.

Swell to great.	Great to pedals.
,, ,, octaves.	Choir to pedals.
Swell to choir.	Octave coupler for pedals.
Swell to pedals.	8 composition pedals.

It is the custom to complain that this is the only organ in the west of England of such compass, and such primitive mechanism. This may be so, but the tone of the organ is, for the most part, wonderfully fine, and it is to be hoped that in any scheme of reconstruction it may be stipulated that the old work, especially the diapason work, is to be retained. Besides

this, the case is a noble and dignified piece of work, and should be zealously preserved.

The equal height of the choir and its aisles no doubt has much to do with the acoustic effect of the organ, and probably no better position for the organ could be found, though in these days of electricity it could be easily divided and disposed equally on either side of the choir. It is to be hoped, however, that the Cathedral will not be mutilated with steel girders to carry the organ, after the method adopted at Bath Abbey.

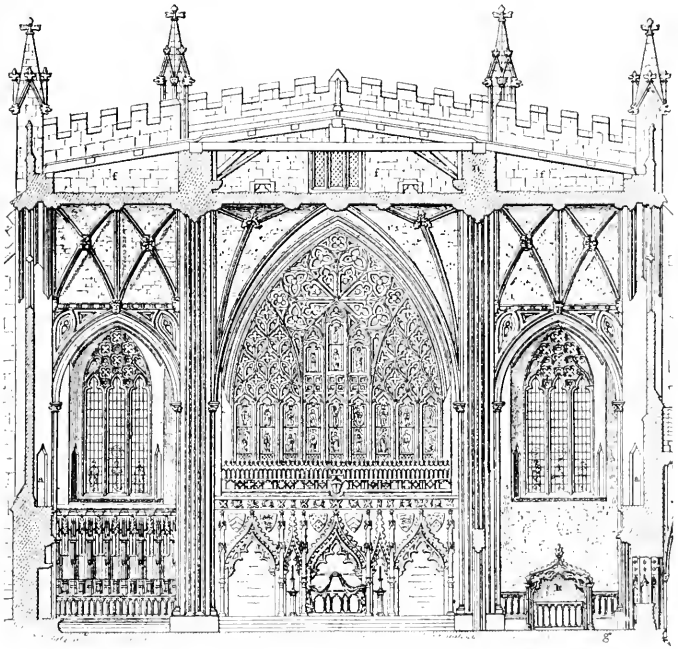
THE CHOIR AISLES AND LADY CHAPELS.

In both the aisles of the choir there is curious and unusual vaulting, shown on page 61, designed by Abbot Knowle. Having decided on side-aisles of the same height as the body of his building, the architect was bound to receive the lateral thrust exerted by his heavy central vaulting (the span of the choir being 34 feet) either by flying buttresses or by a transom. As a matter of fact these transoms or bridges actually do the work of flying buttresses, as will be seen from the section (page 59), and much more efficiently and economically. These transoms have done their work faithfully and well for nearly six hundred years, and they are still there for us to study and admire. Had the architect given us flying buttresses instead, they would have required frequent renewal, and the idea only and not the workmanship would have remained for us to-day.

The transoms, features which were repeated in the windows of the aisles of the choir, and in a much heavier form in the windows of the nave, are additionally strengthened by the graceful arches below which spring from capitals almost similar to those on the choir side of the piers. From the centre of each transom rises a cluster of groining ribs. It has been customary to speak rather disparagingly of this clever piece of work of Abbot Knowle, and to term it carpentry work in stone. It may be so, but the student of to-day may thank the fourteenth century Abbot for a most instructive lesson.

The transoms have crowned heads at either end and in the centre, and they, unlike the transoms in the aisles of the nave, are ornamented with little flowers.

Owing to the height of these aisles (50 feet) the windows are also higher than is commonly the case, and the amount of light thus admitted amply compensates for the absence of a clerestory. The whole eastern half of the interior is so wonderfully open, cheerful, and spacious, that one feels nothing but regret that Abbot Knowle died when his work was but half finished.



SECTION OF THE EAST END. (From Britton's *Cathedrals*.)

Beneath the windows, which are Decorated in character, is a string-course, with ball-flower ornament, a feature which is found all round this eastern part.

In the south aisle the vaulting was intended to be the same as in the north aisle, having been planned by the same

architect, but a difference in the westernmost bay shows it was superintended by a different mind. In all probability it was Knowle's successor Abbot Snow who, from 1332–1341, went on with his predecessor's work, adding that part called the Newton Chapel. It is something after the manner of a colourable imitation, but it is more or less clumsy work, as will appear from an inspection of the details of the mouldings.

From the westernmost bay of this south aisle access is given to the **Newton Chapel**, so called from the distinguished members of that family whose tombs are here to be seen. The style of the work is late Decorated,[1] anticipatively Perpendicular, and seems to have been finished by one of Abbot Knowle's immediate successors, Abbots Snow or Ashe, and altered again on the south and west sides when the south transept was remodelled by Abbot Newland in 1481–1515. In this chapel the west side seems as though it had at one time opened into the transept with a somewhat wider opening than that which was walled up to make a place for the memorial tablets of Bishop Butler and Bishop Gray.

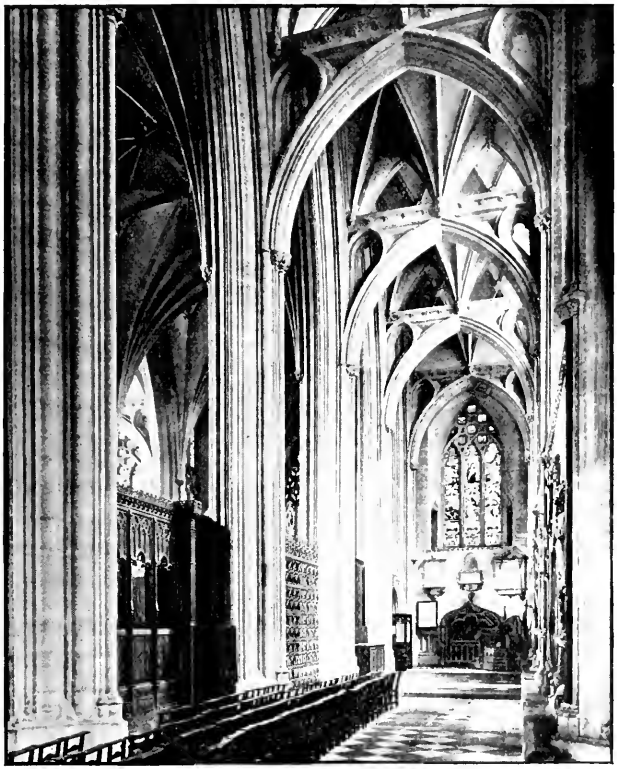
The student will note the good work in the tracery of the east window and the absence of any ball-flower ornament.

On the east side is a tomb of gray marble with an overhanging canopy simple in design, but inclining forward in a dangerous manner. The tomb is probably of the beginning of the sixteenth century. The person to whom it is ascribed died, as William Wyrcestre[2] tells us, on December 13, 1444, but there are two good reasons for thinking the common ascription is wrong. There are official memoranda showing that Sir Richard Newton, whose father, John Cradock, had adopted the name of Newton, was alive and acting as Chief Justice in the Common Pleas from 1439 to the time his successor was appointed in 1449. There is also good evidence for believing that Sir Richard was buried at Yatton in Somersetshire, where there is a fifteenth century tomb with an effigy of a judge upon it. A grandson of Sir Richard Newton died in or about 1500, and the tomb may have been a memorial

[1] There is anticipatively Perpendicular work in the south transept at Gloucester quite as early as the date of Abbot Snow.

[2] Dominus Ricardus Newton Craddok, miles Justiciarius de communi banco, obiit A.C. 1444, die S. Luciæ, 13 die Decembris.

to him. William Wyrcestre, writing in 1480 or so, would have been sure to make a further reference to any tomb which had been lately erected. The legend on the tomb states that it



S. B. Bolas & Co., Photo.]

SOUTH AISLE OF CHOIR.

was defaced in the time of the Civil Wars, and repaired by Mrs. Archer, sister to the late Sir Michael Newton of Barr's Court, 1748.

On the south wall there are several other Newton monuments —one to Sir Henry Newton, who died in 1599, Catharine his wife (a daughter of Sir Thomas Paston of Norfolk), and their six children.

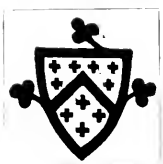
The other Newton tomb is one in stone to the memory of Sir John Newton. It is supported by two very ugly twisted pillars. The knight is represented in armour with a truncheon in his hand. As the tablet says, "he was a man of great courage, and the greatest loyalty to his prince: an honour to his country." He died without issue in 1661.

In the south wall is a piscina of Decorated work.

In the recess in the west wall is the tablet by Bailey to Bishop Gray, erected by all classes in Bristol, in testimony of their esteem and affection and admiration of his firmness and fortitude. He was bishop during a very critical period in the history of Bristol—viz., 1827–1834.

To the left of this recess is a monument to Elizabeth Stanhope by Westmacott.

The whole of this Newton Chapel has the appearance of being an afterthought. Its eastern wall is joined to the wall of the aisle with a vertical joint, and the string-course in the interior shows by the closeness of the last two ball-flowers that there was some change of plan. This again is borne out by the passage under the window in the aisle coming to a built-up, not a blocked -up end in this place.



It may have been built up over and around a smaller Norman or perhaps an Early English chapel on the same site, as there are traces of a chamber in the wall, now blocked up altogether. A round-headed window is still to be seen in the east wall of the south transept, and the staircase in the south-

Note.—The tiles shown above are drawn from perfect specimens in the possession of Mr. R. Hall Warren.

east corner of the same transept has a passage now blocked up that would have given means of access to this part.

On the right, after passing out of the Newton Chapel is one of Abbot Knowle's recesses. In this one the foliage consists of oak-leaves with acorns, interspersed here and there with tiny sprays of mistletoe, an unusual thing in a church decoration, but not to be wondered at if one considers Knowle's love of nature, which is exemplified in all his work.

The tomb (4 in the plan) is generally assigned to Thomas, Lord Berkeley, who died in 1243. He is represented with his head on a pillow supported by mutilated angels, his hands folded, and his legs, which are crossed, in reference to his having been a knight templar, resting on a dog. The figure bears the Berkeley blazon on his left arm, and is clad in a coat of mail with a long surcoat over it, and a haketon, a rare feature, beneath, and poleyns or knee-caps of plate armour. This monument is the oldest of those now to be found in the building, as that to Robert, Lord Berkeley, who died in 1221, and was buried in the north aisle over against the high altar, has disappeared.

In the next recess (5 in the plan) is the tomb of Maurice, Lord Berkeley, the second of that name, who died in 1281. The knight, who is wearing knee-caps of plate-armour introduced in the reign of Henry III., is clad in a long-sleeved shirt of mail reaching to the knees, and hose of the same. His sleeveless surcoat extends to the knees, and is held in at the waist by a slender girdle.

In the next bay up one step is the entrance through an interesting vestibule, originally a sacristy, to the Berkeley Chapel, which is now used as a music-room for the choristers. This entrance is a very fine specimen of Decorated work, but its effect is utterly marred by the miscellaneous collection of mural tablets in stone, brass, and marble which have been affixed to the available wall space in the bay. The doorway is planned in three partitions, the central one of which is the actual doorway, the side parts consisting of small recesses. These side recesses are simpler in character (*vide* page 64) than the central doorway, and are separated from it and themselves by flanked buttresses with a recessed panel on the front edge, and crocketed at the top.

In each partition the bold finials are elaborately carved, and

represent pomegranates. Below the pomegranates is richly wrought crocketing, in which variety of light and shade is effectively obtained by reversing the direction of the ornament in the central panel or partition.

The central doorway has its head enriched with three small, separate trefoils, whereas each side panel has but one of large size. Above the doorway are the Berkeley arms.

S. B. Bolas & Co., Photo.]

ENTRANCE TO THE VESTIBULE OF THE BERKELEY CHAPEL.

The vestibule, from its internal fittings, must have been the monastic **sacristy**. It contains cupboards for plate, and in the north-east corner a long and narrow recess, in which no doubt the abbot's crozier was safely kept. Opposite the entrance door, on the south side, are three ogee arches with niches between. In one of these, the third from the west, was a hearth upon which the sacramental bread was baked. The flue will be noted overhead. The ornamentation in the

spandrels and the finials are curiously interesting work in foliage.

The vaulting of the roof would seem to stamp the work as that of Abbot Knowle. It consists of curved ribs, quite detached, large in section, springing from small capitals. The bosses are particularly fine, the foliage being very flowing and free. It is difficult to realise that the mason has here done in stone what many wood carvers would fail to do in their softer material.[1]

A short distance above the corbels in the walls are diminutive capitals, supporting a small moulding, which seem to melt away into the surrounding masonry. They serve to break the straight line of the upright shafts and prevent any suspicion of stiffness.

The door into the Berkeley Chapel is enriched with a niche overhead, and a label consisting of ammonites, and a moulding below consisting of medlars.

Berkeley Chapel.—This chapel, which is entered from the sacristy, was originally dedicated to the Virgin Mary, and may be the chapel to which reference was made by the Bishop of Worcester when in 1371 he censured the Abbot for wasting the Abbey revenues, and ordered him to make provision for the proper maintenance of the secular clerks of St. Mary's Chapel.

This chapel, judging from the remains of two piscinæ, had two altars, and from traces of masonry removed when the floor was tiled, seems to have had a screen across a portion of its width. One of the altars was thought by some to have been dedicated to St. Keyne, from the fact of her occupation of a hermitage at Keynsham, and from the supposed fact that she had turned all the local snakes, of which there were too many, into stone. The dedication to St. Keyne may be accepted, as she was a local saint of note, but the ammonites on the entrance door are no doubt due to a happy thought of Abbot Knowle, who, having noticed an ammonite partially uncovered in a piece of stone, may have, in his love for natural forms, made a note of it for use.

[1] This kind of vaulting was imitated by Bishop Gower under the rood-loft of St. David's Cathedral. The same prelate adopted the idea of these stellate recesses, which were also reproduced by Canynges in St. Mary Redcliffe in the south aisle of the nave.

In the north wall of the chapel is a recess, which at the beginning of the last century was walled up, but which has now been opened and glazed in a very tentative manner, with a commonplace iron grill. In the arched roof of the recess the

S. B. Bolas & Co., Photo.]

VAULTING IN THE VESTIBULE OF THE BERKELEY CHAPEL.

Berkeley arms are carved, but the crosses pattée are painted on, and of these only traces remain here and there. Below the table-top of the tomb are five coats of arms—viz., (1) Berkeley, (2) de Ferrars, Earl of Derby, (3) England, (4) Roger de Quincy, Earl of Winchester, whose daughter Margaret was the

first wife of Thomas, Lord Berkeley (the second of that name), (5) Berkeley again, with a label of four points. The tomb is now generally ascribed to Thomas, Lord Berkeley, the great-grandson of the founder of the abbey, who died in 1321, and is thought to have been erected in 1309 when his wife Joan[1] died. Above the five coats of arms is a bold moulding of horse-shoes of much earlier date than the rest of the tomb.

In the eastern wall are two windows with glazing of a painful design, far more suitable for a wood pavement than a cathedral window, even though carried out in cathedral glass. The soffit of the south window on the east side is decorated with ball-flower ornament of very large size. The window to the left has roses and quatrefoiled flowers alternately. All the bosses in the roof and the foliage on the capitals should be carefully studied.

There is a door in the west wall which gives access to the staircase to what was once the sacristan's room above the Berkeley Chapel. The room has been destroyed by the lowering of the roof.

It has been thought by some authorities that this chapel was erected by Abbot Snow—the successor of Knowle—who was the builder of the last bay in the south choir aisle.

The door into the sacristy, the sacristy itself, and the door into the chapel seem to be Knowle's work, and quite different in character from the work of Abbot Snow. The ogee arches, too, in the south wall of this sacristy have a strong resemblance to the ogee work (which is undoubtedly Knowle's) in the reredos at the east end of the Lady Chapel. If the work was executed after Knowle's death in 1332, it must have been done according to his designs. At the extreme east end of this south aisle is a modern recessed tomb to members of the Grosett family (1820). Perpendicular work has been ruthlessly cut away to make room for what is better left undescribed. Above it on the stucco which conceals the mutilated tabernacle work are various inanities produced by the statuaries of Bristol.

Immediately above the Berkeley Chapel is the window of

[1] Dugdale states that this lady was buried here.

four lights known as the Loscombe window, glazed by Bell of Bristol in 1888. Below the sacred emblems in the head of the window are (1) The Virgin Mary; (2) St. James; (3) St. John; (4) St. Mary Magdalene. In the tier below are (1) The Annunciation; (2) The Death of St. James; (3) St. John promising the elders of Ephesus to undertake the composition of a fourth Gospel; (4) Christ appearing to Mary Magdalene in the Garden.

The next window westwards—*i.e.*, that which is over the entrance to the Berkeley Chapel—was the gift of two donors, the upper part being given by Mr. Killigrew Wait, and the lower by Mr. Stuckey Lean.

There is nothing especially to be noted in this window.

The next—*i.e.*, the third going westwards—was given by J. A. Simmonds in 1868. The subject is the four Christian graces, and below, the four cardinal virtues.

The fourth window is a memorial window erected by public subscription to Mr. J. D. Corfe, who was cathedral organist for fifty-one years. In the head of the window is the Lamb standing on the Book with the Seven Seals, and on either side angels with scrolls. The four upper lights contain a choir of angels singing the song of the Redeemed, and the symbols of the Evangelists; while in the lower lights are illustrated the song of Moses and the men, and Miriam with the maidens of Israel. Some few bars of Handel's "Israel in Egypt" are inscribed on the scrolls.

All the windows in this south aisle — except the Glemham window—and in the Newton Chapel are by Bell of Bristol.

The east window in the south aisle is a Glemham window (1660–1667), for the Glemham arms are inserted three times: first, impaled with those of the Wentworth family; secondly, with those of the Bacons; and thirdly, with those of the Brandons,[1] and the Glemham crest, a falcon volant, beaked and legged, or.

The subject of the window is as follows. In the centre at the top our Lord driving out the money-changers from the Temple; and below this, Jacob's Dream. On the left, at the

[1] The arms of the Bacon and Brandon families occur in the quarterings in the other Glemham window—*i.e.*, in the east window of the north aisle of the choir.

top, a subject which is doubtful, and below it the sacrifice of Gideon. In the right-hand light at the top, the Tribute-money, and below, Melchizedek and Abraham.

These Glemham windows are very crude in colour, and far too bright. This is partly due to the method of glass-making of the seventeenth century, the colours being merely fired on the surface of the glass, after the manner of an enamel.

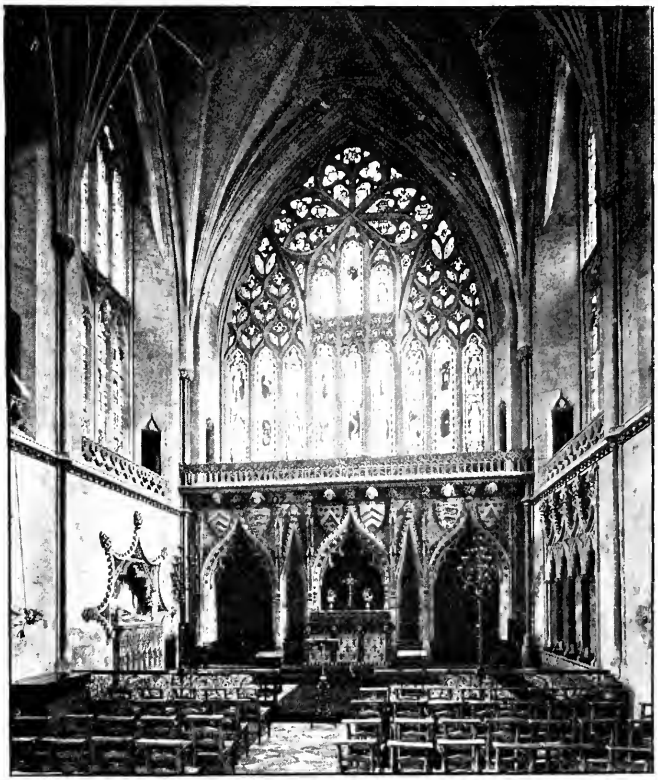
S. B. Bolas & Co., Photo.]

CHANCEL SCREEN, SOUTH SIDE ENTRANCE TO LADY CHAPEL FROM THE SOUTH AISLE OF CHOIR.

The **Lady Chapel**, which, till 1895, had to serve as a chancel, consists of two bays, similar in character and style to those of the western portion of the choir, and lighted by five windows, the eastern one being a Jesse window, the easternmost pair of the side windows having four lights and the other pair having three lights each. Each of the four side windows has a transom with rich tracery below it.

The chapel now measures 42 feet in length by 32 feet in breadth, as compared with William Wyrcestre's measurements of 39 feet by 28½ feet. This discrepancy may be accounted for as far as the width is concerned by assuming that he took his measurement between the two wall piers which carry the vaulting. As to the difference of 3 feet

in the length it may be accounted for by the existence of a screen across the entrance to the chapel, which is mentioned in Abbot Newland's Roll as the place where



S. B. Bolas & Co., Photo.]

THE LADY CHAPEL.

Abbot Coke was buried—viz., "in the space before the door entering into Our Lady's Chapel above the High Altar." Abbot Coke was buried in 1363, so that this screen

had been in existence more than one hundred years before William Wyrcestre made his series of measurements, and as he made this particular measurement in yards, there should be less possibility of any error.

The chapel is divided in two parts by a step, which, if a survival or a retention of the original step, helps to make clear the expression *over* and *nether* arch as applied to Abbot Newbury's and Abbot Hunt's tombs in the north wall. This expression is found in Abbot Newland's Roll.

There was in the same document mention made of "the choir there," in describing Abbot Hunt's place of burial, and this, coupled with a reference (in the same Roll) to the fact that Abbot Newland was buried "in the south side of Our Lady Chapell, in the arch there by the dore going into the loft going to the organs," would point to the fact that the screen may have been wide enough to make up the difference between the measurement of Wyrcestre and those of our own time. Wyrcestre also tells us that the processional path or space between the high altar and the entrance to the Lady Chapel was 5 yards in width.

The central shaft of the triple shafting on the walls is of Purbeck marble, and the capitals have been gilded.

The passage under the windows in this chapel has been adorned with a parapet of quatrefoiled pierced work (part of the 1860 restoration scheme, and perhaps the least objectionable feature of it all), and below this is a string-course with ball-flower enrichment painted in blue, red, and gold. When the yellow wash was removed from the walls, traces of wall paintings in quatrefoils (subjects, angels each with a golden nimbus) were found at either end of the north and south walls below the string-course. They are best seen in a good diffused light.

The **reredos** of this Lady Chapel in part is Abbot Knowle's, and in part is Perpendicular work. Britton in 1830 pointed out that the ogee arches in the sacristy bore a strong resemblance to the work in this reredos, and ventured to represent it as he presumed it might have been originally, or as it might be if appropriately restored. It is shown in Lysons with four equal compartments, but Britton by careful measurements showed that there were three only. In his time it was no doubt as he described it, "much mutilated, and as shamefully defaced

by the tasteless operations of some house-painter." It had been cut away to make room for an altar-piece consisting of panelled work with Corinthian piers. In 1839 this was removed altogether and the reredos restored.

Above the reredos and at the bottom of the east window of this chapel, in a place where the ordinary visitor cannot see them, are several panels with coats of arms of various benefactors. From the work and the fact that the rebus of Abbot Burton (a tun with burrs rising from it) and his initials W. B. are to be found there, the date is probably 1530–1536. These panels were originally above the reredos and below the cresting, but were removed and consigned to their present absurd position in 1861, at the command of Dean Elliott, and against the wishes of a competent architect. They have also the arms of the Berkeley family, and those of Abbot Elyot, 1515–1526, Burton's predecessor, and also of Abbot Hunt 1473–1481.

The **sedilia** are also constructive restorations of the original work. They had been sadly mutilated to make room for an Elizabethan tomb with a canopy supported by columns in memory of Sir John Young and his family. Some fragments of the sedilia had been built in the space behind.

On the north wall near Abbot Newbury's tomb used to be the Codrington monument which is now in the north choir aisle.

In 1480 the prior and the convent granted an obit and mass to be celebrated in memory of Abbot Hunt "in a certain new Chapel of the Blessed Virgin Mary" at the east end of the church. This statement is rather enigmatical, and it is difficult to see to what it refers. The Lady Chapel was Knowle's work of more than a century's standing. It is probable that Abbot Hunt merely decorated the chapel in some way, as his arms are to be seen behind the cresting, which was mutilated by order of Dean Elliott in 1860.

In the north-east wall of the Lady Chapel (now once more the Lady Chapel, as it was intended to be by Abbot Knowle, who built it), is the stellated recess containing the altar-tomb of Abbot Newbury, represented fully robed with mitre and crozier. His head is supported by two angels, his feet rest upon a lion. This memorial was formerly ascribed to Abbot Knowle, but in the copy of Abbot Newland's Roll it is clearly stated that he was

buried before the rood altar, and that Abbot Newbury was buried in the over-arch of Our Lady's Chapel on the north side of the altar. These stellated recesses are a peculiarity of the Cathedral, though there is something like them in St. Mary Redcliffe, Bristol, and in St. David's Cathedral. In fact, in the latter building the work is thought to have been done by the same masons who worked here.

There is infinite variety in the treatment of the detail in these recesses, though the general lines remain practically the same. This one containing Abbot Newbury's tomb is decorated throughout with ball-flower ornaments and five bold floral finials. The effigy—of which the face looks newer than the rest of the body—is perhaps rather small for the recess in which it lies.

In the next recess to the west is the altar tomb (also with an effigy in full canonicals) of Abbot Hunt, who died in 1473. His crozier is broken, but the supporting angels are quite perfect.

By some writers this tomb has been assigned to Morgan ap Gwilliam, the last abbot, but the tomb seems to be prior to his time, and the theory would involve the admission of a further theory, that his effigy was placed here after his death, which occurred some years after the dissolution of the Abbey in 1539.

Immediately opposite to Abbot Hunt's tomb is that of Abbot Newland, usually known as Nailheart from his rebus, a bleeding heart with three nails. The brass above the tomb has gone, and the stonework is new in places. There are traces of colour in the deeper recesses of the stone carvings, but this colour was modern, having been applied by order of Dean Elliott, and subsequently removed by him.

Close to Newland's tomb is a modern brass plate with an inscription, copied from that written by Nathaniel Forster, Bishop Butler's chaplain.

The inscription runs:

H. S.

REVERENDUS ADMODUM IN CHRISTO PATER

JOSEPHUS BUTLER, LL.D.

HUJUSCE PRIMO DIŒCESEOS
DEINDE DUNELMENSIS, EPISCOPUS.
QUALIS QUANTUSQUE VIR ERAT,
SUA LIBENTISSIME AGNOVIT ÆTAS.
ET SI QUID PRÆSULI AUT SCRIPTORI AD FAMAM VALENT
MENS ALTISSIMA, INGENII PERSPICACIS
ET SUBACTI VIS,
ANIMUSQUE PIUS, SIMPLEX, CANDIDUS,
LIBERALIS
MORTUI HAUD FACILE EVANESCET MEMORIA.
OBIIT BATHONIÆ
16 KAL: JUL. A.D. MDCCLII.
ANNOS NATUS LXX.
JUXTA JACET.

Or in English:

"Here lies buried the Rt. Rev. Father in Christ, Joseph Butler, LL.D., Bishop, first of this diocese and then of Durham. His own generation knew right well what manner of man he was; and if a great intellect, keenness of perception, self-restraint, piety, simplicity, frankness, generosity can increase his reputation as a Bishop or as a writer, his memory, though he is dead, will not easily fade away. He died at Bath on June the 17th, 1752, aged 70. He is buried close by."

He was buried at the foot of the Bishop's throne, which, in his time, stood slightly to the west of the present screen at the back of the reredos.

The fine **east window** is one of the kind known as Jesse windows. The lower lights are separated by vine tendrils into oval panels, twenty-one in all. In the lowest tier in the centre is Jesse with David on the right and Solomon on the left hand. To the left of the latter are the prophets Micah, Haggai, Malachi: to the right of David are Jeremiah, Daniel and Amos. In the next tier the central figure is the Virgin and Child, with Hezekiah on the left and Ahaz on the right, the four kings, David, Solomon, Hezekiah and Ahaz representing the descent of the promise. To the left of Hezekiah are the prophets Jonah, Habakkuk, Zechariah; and to the right of Ahaz are Isaiah, Ezekiel and Hosea. Above these two rows

of regular panels, are three panels, containing four subjects—the central one giving us the Crucifixion, with our Lord in glory in the upper part of the light. In the right hand light is the Virgin Mary, in that on the left is St. John.

In the head of this window there are now seventeen blazons of arms. In the quatrefoil at the top—the arms of England as used before the time of Edward III.—viz., the three lions; in the two trefoils immediately below are Berkeley of Stoke Gifford (L), Berkeley of Berkeley Castle (R). In the two trefoils below these are Wylington (R) and De Spencer (L). In the small quatrefoil beneath the latter is a coat unknown, and in the corresponding quatrefoil on the other side are the arms of De la Rivière. Below, in two trefoils, are Bradstone (L), and Basset of Uleigh (R). To the right of the latter, in the head of the right main compartment of the window, are the arms of Beauchamp (of Essex), and in the corresponding position on the other side those of Delamare. In the six central lights of the window, which are arranged like the leaves of a fan, are coats as follows, beginning at the bottom. On the left Mowbray, De Bohun, De Clare; on the right (at the bottom) Montacute, then Beauchamp and De Warrenne.

Most of the glass in this upper part is original, and is supposed by Mr. Winston to date between 1312–1322, as the arms of Gaveston, who was murdered in 1312, are not in the window, while the arms of De Bohun, who was slain in open rebellion in 1322, are clearly here. The glass, then, is of Knowle's time, and being contemporary with the masonry, affords a rich example of the harmony of form and colour about which one hears so much, but which one so seldom sees.

It is probable that the tracery of the window may have been designed for Abbot Knowle by the builder of the window at Carlisle, also an Augustinian house. There is a strong resemblance in the two windows, both of which are excellent work.

Much of the glass in the lower half is modern work by Bell of Bristol, 1847.

The **north-east** window of the choir contains four lights, and in the upper tier there are represented: (1) St. Joseph, (2) The Virgin and Child with the Serpent, (3) St. Mary Magdalene, (4) St. John the Baptist. Below are the four Evangelists. At the foot of this window are the arms of Berkeley of Stoke Gifford (L), then of Cobham of Sterborow

repeated twice, and lastly of Berkeley, differenced with a label of three points.

The **north-west** window—*i.e.*, the window to the west of the last mentioned—is of three lights only, and contains in the upper tier St. Peter, St. Elizabeth, and St. Paul. Below are heads representing Christ and the Twelve Apostles, with St. Augustine below in the centre flanked on either side by an abbot of the fourteenth century.

The armorial bearings are those of Havenell or Havell (L), Gournay, and Vere, Earl of Oxford.

The **south-east** window contains eleven coats of arms as follows. In the head of the window the arms of Beauchamp, and below an unknown coat quartered with Havenell or Havell. Immediately below those of Beauchamp are those of Bradstone, and below are the arms of the Abbey—which are identical with those of the See—and of Berkeley.

The figures represent (1) St. Stephen, (2) The Virgin and Child, (3) Anna, the Prophetess, (4) St. James the Martyr.

Below these are the arms of Rodney impaling Syrmington, and Syrmington alone.

Beneath these are in the centre two mitred abbots of the early fourteenth century, flanked by a knight templar and a knight hospitaller. At the bottom of the window are the arms of Cobham of Sterborow, with (on either side) those of Berkeley of Stoke Gifford, differenced of a label of three points.

To the west of this window is the **south-west** window containing in the top light the arms of Mortimer, Earl of March, and below, those of St. Loe (L), differenced with a label of three points, and Berkeley on the right.

The subject of the pictorial part of the window is the martyrdom of St. Edmund, the last of the native kings of East Anglia, who, while fighting against the Danes in 870, was taken prisoner. Being offered his freedom if he would abjure his faith, he refused, and was put to death. His corpse was removed to the place known in later times as Bury St. Edmunds, where Canute erected a monastery in his honour.

The legend of the grey wolf watching over the severed head is referred to in this window. It will be noted that the costume of the soldiers practically fixes the date of the window—1320.

Beneath St. Edmund is an archbishop, having on his right a

knight in armour bearing the arms of the Berkeleys, but without the crosses pattée; on the left a knight bearing on his shield and surcoat the arms of the Berkeleys.

At the bottom of the window are the arms of Berkeley (L), differenced with a label of three points, De Warrenne (C), and De Bohun (R).

On the back of the reredos is a brass plate, with an inscription as follows :—

A. M. D. G.

IN MEMORIAM EPISCOPATUS
VIRI ADMODUM REVERENDI
CAROLI JOHANNIS ELLICOTT, S.T.P.
MODESTIA, BENIGNITATE, LABORE INSIGNIS,
PRÆCLARÂ SACRARUM LITTERARUM SCIENTIÂ
NOVUM TESTAMENTUM RECENSENTIUM PRÆPOSITI,
HOC GRATI CONCORDISQUE ANIMI
QUALECUNQUE TESTIMONIUM
DEDERUNT DEDICAVERUNT AMICI BRISTOLIENSES
A.S. MDCCCXCIX.

Or in English :

"In memory of the episcopate of the Right Rev. C. J. Ellicott, D.D., a man remarkable for his moderation, his kindliness, his work, his surpassing knowledge of biblical literature, Chairman of the New Testament Revision Committee, his friends in Bristol have gladly and unanimously given this reredos. A.D. 1899."

At the entrance to the north choir aisle from the Lady Chapel is the canopied tomb of Paul Bush, the first bishop of the diocese. Under the canopy is an emaciated cadaver.

Browne Willis gives his epitaph as follows :—

"Hic jacet Dominus Paulus Bush, primus hujus Ecclesiæ Episcopus, qui obiit 11 die Octobris A.D. 1558. Aetatis suae 68. Cujus animæ propitietur Deus."

The Latin verses which are now barely legible are given in Browne Willis :—

"Dignus qui primam circum sua tempora mitram
Indueret, jacet hic Bristoliense decus.
A patre Bush dictus, Paulum Baptisma vocavit,
Virtute implevit nomen utrumque sua.
Paulus Edintoniæ[1] bis Messes preco secutus
Instituit populum dogmate, Christe, tuo.

[1] He had been prior at Edington in Wilts. His wife was buried below the adjacent altar steps.

Ille animos verbis impensis pavit egenos,
Hinc fructum arbusto præbuit ille suo—
Ut madidos arbusta juvant, sic fœdere rupto
Inter discordes pacificator erat."

At the east end of the north aisle is a most ornate Jacobean monument to Sir Robert Codrington and his wife and their seventeen children. The epitaph, an acrostic in Latin, is more curious than interesting.

This tomb was in the chancel (the present Lady Chapel) up to 1840–41, when it was removed here and restored by Sir Bethel Codrington. It is a matter for regret that a beautiful reredos, mutilated though it undoubtedly was by fanatics of an earlier date, should have been further ruined or desecrated by the erection of such an incubus in alabaster.

Close to this—in front of it—is a fine marble monument of Harriet Isabella Middleton, sculptured by Bailey, the Bristol sculptor. The kneeling figure, with the hands gracefully over the breast, is full of tender feeling.

Near the tomb of Bishop Bush is a slab (with two ovals in white marble) to Bishop Westfield, who, after passing through the troublous times 1641–1644, was buried here. The inscription according to Browne Willis (1727) ran as follows:—

"Hic jacet Thomas Westfield, S.T.P., Episcoporum infimus, peccatorum primus, obiit 25 Junii Ann. MDCXLIV., senio et mœrore confectus. Tu lector, quisquis es, vale et resipisce. Monumentum uxor mœstissima, Elizabetha Westfield, marito desideratissimo posuit superstes."

Close to Westfield was buried his successor Thomas Howell, 1644–1646, who with his family was turned out into the streets by the mob. His wife, who had lately been confined, died from exposure when the roof of the palace was stripped off, and her husband died in the same year. His gravestone bore the single word 'Expergiscar.'

Other monuments of note are the bust of Southey—he was born in Bristol—which is in one of the recesses in the north wall. The bust is by Bailey. Also on the north wall is the tablet to Mary, the wife of Mason the poet, who died, aged twenty-eight, in 1767, with the lines:

"Take, holy Earth! all that my soul holds dear,
Take that best gift which heaven so lately gave.
To Bristol's fount I bore with trembling care
Her faded form; she bowed to taste the wave

And died. Does youth, does beauty, read the line?
Does sympathetic fear their breasts alarm?
Speak, dead Maria; breathe a strain divine:
E'en from the grave thou shalt have power to charm.
Bid them be chaste, be innocent like thee,
Bid them in duties' sphere as meekly move:
And if so fair, from vanity as free;
As firm in friendship, and as fond in love,
Tell them, though 'tis an awful thing to die,
('Twas e'en to thee), yet the dread path once trod,
Heaven lifts its everlasting portals high,
And bids the pure in heart behold their God."

On the same wall is a monument by Paine to the memory of William Powell, the actor.

In the north aisle of the choir at the east end is another of two windows, said traditionally to have been given to the Cathedral by Nell Gwynne. The traces of armorial bearings in the window, however, which are those of Glemham, give colour to the theory that they were given by Dean Glemham, who, after being Dean here from 1660–1667, became Bishop of St. Asaph.[1]

In the central light in the top is the Resurrection, and below, the delivery of Jonah from the Whale. On the left is the Agony in the Garden of Gethsemane, with below, Abraham about to offer up Isaac. On the right-hand side Elijah being translated into Heaven, and above this, the Ascension of our Lord.

The other windows in the north aisle are at present plain glass, with a few remains of fourteenth century glass in the upper part of the tracery.

In the north wall of this north aisle will be noticed a doorway in the third bay. It gives access to the curious passage designed by Abbot Knowle to take the place of a triforium. This passage leads to the staircase communicating with the central tower and the belfry, and is the only means of access to the inside of the windows of the choir and choir aisles.

At the foot of the staircase are some Norman corbels which should be studied, as they are some of the few traces of Fitz-harding's original church, though they are in all probability not in their original position.

The Elder Lady Chapel.—This chapel, which is on the

[1] Dean Glemham was the second son of Sir Henry Glemham, and the paternal arms, with the crescent on the chevron as a charge or mark of cadency, confirm this.

north side of the Cathedral, opens into the north transept, and also into the north ambulatory of the choir, and occupies a place (*vide* plan) almost similar to that of the Early

S. B. Bolas & Co., Photo.]

THE ELDER LADY CHAPEL.

English Lady Chapel, of which only part remains, in the Abbey of Tewkesbury. The epithet Elder is advisedly used, as the Lady Chapel at the east end of the choir was of later

date. This Early English Chapel is one of the most interesting portions of the older part of the building, and the masonry shows the date of the work to be early thirteenth century. Tradition assigns it to Abbot David, who presided over the Abbey from 1216 to 1234, and who is said, in Abbot Newland's Roll, to have been buried in this chapel. Others have assigned the work to Abbot John, who was abbot from 1196 to 1215. This may possibly be so, but the roof and the east window are Decorated work. Originally this Lady Chapel was detached from the rest of the building—the Norman aisles of the choir having been much narrower,—a space of about 6 feet intervening.

When the choir was rebuilt and lengthened by Abbot Knowle, this intervening space ceased to exist, and the south windows of the Early English Chapel were blocked up with masonry. Other alterations were also made in the south side, owing to the larger openings that were made for the entrance from the north choir aisle—the chief being a partial reconstruction of the arcading, as will be seen from an inspection of the easternmost member of the arcade.

In the spandrels of the arcade there are some grotesque carvings, not unlike those in the cathedral at Wells. We have an ape playing on Pandean pipes to the accompaniment of a ram and a violin. On another a goat blowing a horn and carrying a hare on his shoulder; on another a contest between a man armed with a spear and a dragon; on yet another the time-honoured legend of the fox and the goose, so dear to the monastic carvers.

Two arches give access to the north choir aisle, in the easternmost of which is an altar-tomb to Maurice, the ninth Lord Berkeley. The two inscriptions are as follows:—

"This tomb was erected to the memory of Maurice, Lord Berkeley, ninth Baron of Berkeley Castle, who died the 8th day of June 1368."

"Also of the Lady Margaret, his mother, daughter of Roger Mortimer, Earl of March, and wife of Thomas, Lord Berkeley. She died the 5th of May 1337."

On the western side of the arch in which the tomb is situated is a marble slab inscribed—

THE MONUMENT
OF
ROBERT FITZHARDING,
LORD OF BERKELEY,
DESCENDED FROM THE KINGS OF DENMARK; AND
EVA HIS WIFE,
BY WHOM HE HAD FOUR SONS AND TWO DAUGHTERS:
MAURICE, HIS ELDEST SON,
WAS THE FIRST OF THE FAMILY THAT TOOK THE
NAME OF BERKELEY.
THIS ROBERT FITZHARDING LAID THE FOUNDATION OF THIS
CHURCH AND MONASTERY OF ST. AUGUSTINE,
IN THE YEAR 1140, THE FIFTH OF KING STEPHEN:
DEDICATED AND ENDOWED IT IN 1148.
HE DIED IN THE YEAR 1170, IN THE SEVENTEENTH OF
KING HENRY THE SECOND.

THIS MONUMENT WAS REPAIRED A.D. 1742.
FROM THE SAID ROBERT FITZHARDING, LORD OF BERKELEY,
AUGUSTUS, THE PRESENT EARL,
IS TWO AND TWENTIETH IN DESCENT.

This tablet merely commemorates the origin of the Berkeley family, for Robert Fitzharding was buried at the entrance to the Norman choir. The tomb contains two recumbent figures of a knight in armour, and a lady, the former bearing the arms of the Berkeleys, and with his head resting on a mitre. The knight is probably Maurice, the ninth Lord Berkeley, and the lady is his wife Elizabeth.

Over the monument there is a good groined canopy, and this, with the one in the next bay, should be carefully noticed. The panelling of the vaulting is carried on three small wall-brackets.

Windows in the elder lady chapel.—The *first* window (to the north-west) is a memorial to members of the Newstead family; the effect of the colour is quite killed by the spottiness of the *second* window, in memory of Sir F. Davis. This window is by Hardman.

The *third* is a memorial window (by Bell of Bristol) to Canon Harvey, who died in 1854.

The *fourth*, the north-east window, is to the memory of John Foster, who died in 1880.

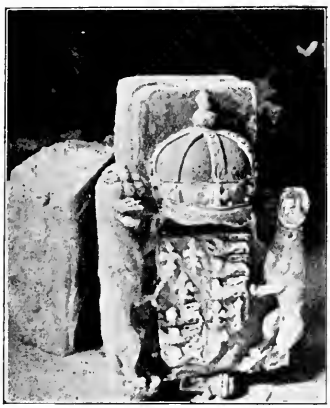
The east window, by Hardman, has its subjects suggested by the Magnificat.

In restoring this chapel it was thought necessary by the architect to insert an additional order in the western archway—that which communicates with the north transept. It was considered advisable at the time as a means of strengthening the arch which had to transmit the thrust of the central tower to the new and external buttress on the north side, but whether it is to be justified on other grounds is an open question.

Another feature in this so-called restoration was the abolition of the Perpendicular doorway made in the north-east bay by Abbot Somerset, and the erection of the wrought-iron screen-work, which, like that in the choir, is far too small in scale.

Photo., H. J. L. J. M.]

THE REREDOS.



ARMS OF HENRY VIII. AND PRINCE EDWARD.

(From the spandrels of the Doorway to the Choir, now preserved in the Cloister.)

CHAPTER IV.

THE PRECINCTS.

THE **Sanctuary**, the dimensions of which are given by William Wyrcestre, was practically coterminous with those of College Green. It seems that in the year 1491–2 twelve persons claimed sanctuary, each paying 4 pence for the insertion of his name in the sacrist's book. In the sanctuary were probably the shrine of St. Clement and St. Jordan's Chapel, as the roll of accounts for 1491–2 specifies the amount of 22 pence received from those two sources.

College Green.—This green or *viridis placea* was originally somewhat larger in extent than it is now, at any rate towards the west. There was a rope walk from east to west, as the sacrist's receipts, quoted by Britton, showed the amount of profit accruing therefrom.

Between the east end of the Cathedral and St. Augustine's Churchyard was an enclosure called the **Masonry**. This was later on leased out for the erection of dwellings, which extended from the Cathedral to St. Augustine's Church. Early in the eighteenth century the houses nearest to the Cathedral were removed as being a nuisance, and the space on which they stood

was made into an avenue leading into a new street called Trinity Street, built on what was the garden in monastic times.

In the abbacy of Abbot Long there were disputes between the Canons of St. Augustine and the brethren at St. Mark's Hospital as to the rights of burial in this *viridis placea*, and of pasturing animals there. The dispute was settled by the Bishop of Worcester, who settled that the Canons were to bury their dead there, on condition that they kept the ground level. He gave to the Abbot of St. Augustine leave to mow the grass and strew it in his two churches—*i.e.*, the present Cathedral and St. Augustine the Less. The right of common pasture he expressly forbade to both claimants.

The **High Cross**.—A market cross is recorded to have existed in Bristol as early as 1247, at the spot where High, Broad, Wine, and Corn streets now meet, but the historic cross, of which the High Cross on College Green is the successor, was erected on the spot in 1373, the year of the granting by Edward III. of the charter which made Bristol both a city and a county. From the date of its erection we know what its style must have been, and had it been preserved in its original form, it would have been something of which the town could have boasted. It contained in niches statues of King John, Henry III., Edward III., to which were added one of Edward IV. after his visit in 1461. At the end of the fifteenth century it was renewed as to its colouring and gold enrichments. Early in the seventeenth century the people of Bristol increased the height of the cross to nearly 40 feet, in order to make room for statues of Henry VI., Elizabeth, James I. and Charles I., and for a frieze of boys bearing shields. To add to the effect, the city stocks were placed close to the base of the cross.

In 1733 the cross was removed, partly owing to complaints of its insecurity, partly owing to the growth of the street traffic, and the pieces were stored in the Guildhall cellars for some years, when the Dean and Chapter gave leave for its erection in the centre of College Green. After a stay of a few years it was again taken down and stored in a corner in the Cathedral, and given by the then Dean to Sir Henry Hoare, who set it up in his grounds at Stourhead.

In 1849 the Dean and Chapter proposed the erection of the present cross, and the foundation was laid at the *corner* of College Green. After remaining here for nearly forty years,

the cross was taken down and re-erected in the centre of the Green. It is ostensibly modelled on the lines of the original cross at Stourhead, and the statues, which, with the exception of that of Edward III., which was erected in 1855, were carved by Hems of Exeter, are said to be copies of the old work—but the cross is merely decorative, not Decorated.

The statue of Queen Victoria is by Boehm.

Monastic Buildings.—Of these but few traces remain to us. Much was destroyed at the dissolution as superfluous, much has disappeared later, partly on purpose, partly by being incorporated with modern dwelling-houses, and thus lost to sight.

At the south-west end of the nave of the original church was a door leading into the western alley of the cloisters. To the west of the nave was the Prior's lodging, of Norman work, portions of which with Decorated additions were standing[1] up to the time of the building of the new and wider west front by Mr. Street (1882). To the north of this, but between the west front and the gatehouse, was the *Guest-house*. It was for some time the Chapter office, but was pulled down in 1885.

The existing **great gateway** stands no doubt on the site of the principal entrance to the original monastery of Fitzharding, but it is a doubtful question as to the amount of the original work that is still to be traced. Some have thought that the small doorway is the only portion that remains of Fitzharding's work, others that the lower half generally of the whole gateway is of that date; others again that the gateway was restored by Abbot Elyot before he rebuilt the upper part. He may have done this between the years 1515–1526, either as part of his own general plan—as he certainly rebuilt part of the cloisters, and is generally assumed to have intended to rebuild the nave—or in continuation of Abbot Newland's[2] work, whose statue, with that of Elyot, was in the upper storey of the front.

Mr. Godwin wrote of this archway that, "Although it presents a fair specimen of rich Norman work, and probably retains its original proportions and design, there are one or two minor points of arrangement and detail which are scarcely what we should expect to find in Norman work, and which, combined

[1] Archdeacon Norris writes that he well remembered Professor Freeman's wrath when he heard of this removal.

[2] Newland's arms are also on the archway in Lower College Green.

with the exquisite 'finish,' indicate the reconstruction of this gateway as amongst the later ante-Reformation works in progress. Thus the hood-mouldings which surround all the arches are not only of Perpendicular section, but at the crown of the arch are mitred into the confessedly Perpendicular string-course of the same section, whilst the jointing of the masonry in the south-west jamb is not continuous, but the outer order breaks joint with the other, and the courses are nearly double the usual height of Norman masonry, so that the so-called Norman gateway of College Green is no Norman gateway, but a Perpendicular restoration of the old work."

In the main this corroborates Britton's view, who, writing in 1811 of this archway, said the "mouldings and details are peculiarly sharp, square and perfect, and this, with the unusual forms of a few of the ornaments, induce some persons to believe that the whole edifice is comparatively modern, but imitative of older works." Britton, too, considered the upper part to have been wholly built or materially altered by Abbot Newland and his successor Elyot, and he shows that the arms of the latter (argent, on a chief gules, two mullets of six points, pierced, of the first) were there in his time, with those of Abbot Newland.

On the north side were, until the restoration by Mr. Pearson in 1883–1888, two mutilated statues, and close to them the arms of Edward the Confessor and of De Clare. This would justify the ascription of the two statues to King Edward and one of the De Clares. Between these shields were the arms of England quartered with those of France, surmounted by a crown. One of the two lower statues on this side had formerly the arms of England, and the other had the arms of the Berkeleys. If these two statues were intended for Henry II. and Robert Fitzharding, it would account for the inscription of Perpendicular lettering, which used to run as follows: "Rex Henricus Secundus et Dominus Robertus filius Hardingi, filii regis Daciæ, hujus monasterii, primi fundatores exstiterunt."

Britton, *Arch. Antiquities*, says of this: "As King Henry II. did not succeed to the throne till 1154, there must be some error in this inscription or in the former date, unless, indeed, Henry joined Fitzharding in the foundation before he came to the throne, or unless it applies to the time of converting the priory into an abbey, which change, according to Tanner, in his

Notitia Monastica, took place at the latter end of the reign of Henry the Second."

Below the figures on a fascia was a row of four roses, with one of larger size in the centre, surmounted with a crown, and on either side of this were coats of arms. On the left were the arms of the Poyntz family quartered with those of Acton, Clanbow, and FitzNicholas of Ticknam; on the right those of the Berkeleys. In the spandrels of the arch were large roses, and in the head of the arch in the hood-moulding the arms of Abbot Newland.

The archway proper consists of four recessed orders enriched with chevron, and other mouldings and ornaments.

This north side now looks painfully new and terribly isolated.

In the main archway is arcading, very much in the style of the later work in the chapter-house, and elaborately interlaced and ornamented.

On the south side there were, before the restoration, two much defaced and weathered statues, probably those of the Cobhams of Sterborow and the Berkeleys without the crosses pattée, as these arms were to be traced on the adjacent shields.

Below were the statues of the two abbots, Newland and Elyot, as their arms, which were below them, would seem to show.

In the fascia were four roses, with the royal arms in the centre, flanked by those of the Berkeleys. The spandrels, as on the north side, were enriched with large roses.

The present Deanery is on the site of what was formerly cellarage, and traces of early Norman work, as well as of Decorated and Perpendicular work, have been found incorporated in the walls.

The former Deanery occupied a site to the west of the gatehouse. It was demolished when the new road was made, with the exception of a few rooms which abut on the gatehouse.

Of the **Cloisters** there are but very scanty remains. The north alley was moved southward by Mr. Street when the new nave was begun. Mr. Godwin noted that the cloister had been rebuilt by Abbot Elyot on part of the south aisle, and from this inferred that the nave had been demolished before this rebuilding took place. It now contains various monumental tablets, removed from their original places in the Cathedral.

A certain amount of reconstruction was undoubtedly

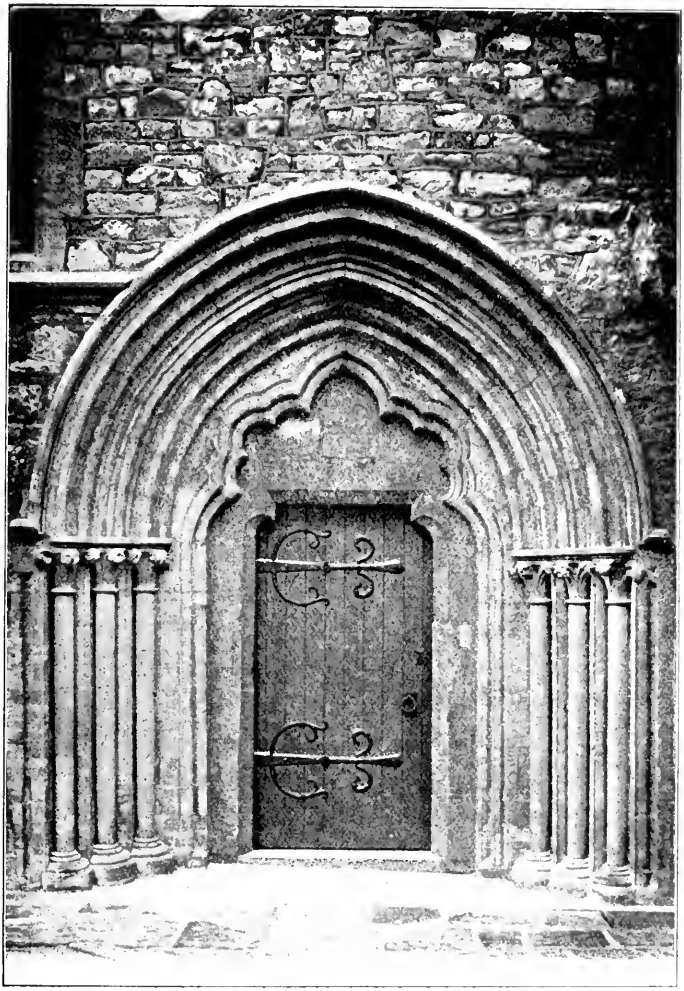


Photo., H. J. L. J. M.]

DOOR OF REFECTORY.

necessary, as in prints of the south west view of the Cathedral given in 1817, in Storer's *Cathedrals of Great Britain*, there are domestic buildings (*i.e.* the backs of houses two storeys lower than the part which backed on to the then existing part of the nave), built flush with the line of the Perpendicular cloister wall.

S. B. Bolas & Co., Photo.]

ENTRANCE TO SOUTH TRANSEPT FROM CLOISTERS.

The beautiful Early English doorway in the south-west corner of the cloister (unfortunately mutilated in recent years) was formerly the entrance to the Refectory from the cloister.

In the west wall of the area once contained by the cloister

is a Decorated doorway, which was rescued from destruction and inserted in its present place by the efforts of Archdeacon Norris.

After the dissolution of the monastery the cloisters were much built upon, and within recent times a dwelling-house, now fortunately demolished, occupied much of the area of the original garth.

At the present time there are stored in the cloisters the screen erected in the Cathedral by Thomas Wright. The delicate carving has suffered by its removal by Dean Elliott in 1860,[1] and it has suffered much at various times since then. It was a typical piece of work with good carving, and it seems a pity that a place cannot be found for it where it might be preserved even if not appreciated.

The east walk of the cloisters has also been restored, the tracery being all new, and the stained glass by Messrs. Bell of Bristol.

In the six lights opposite the vestibule of the chapter-house are portraits of Henry II., Fitzharding—the founder of the abbey—and Henry VIII., the founder of the see; also St. Augustine, with Abbots Newland and Elyot. The timbered roof is entirely new, and replaces a flat plaster ceiling which formerly existed at the level of the top of the large corbels. These corbels seem to be an indication that a vaulted roof was intended to be added by the Perpendicular builders.

The door from this alley into the south transept was designed by Mr. Street.

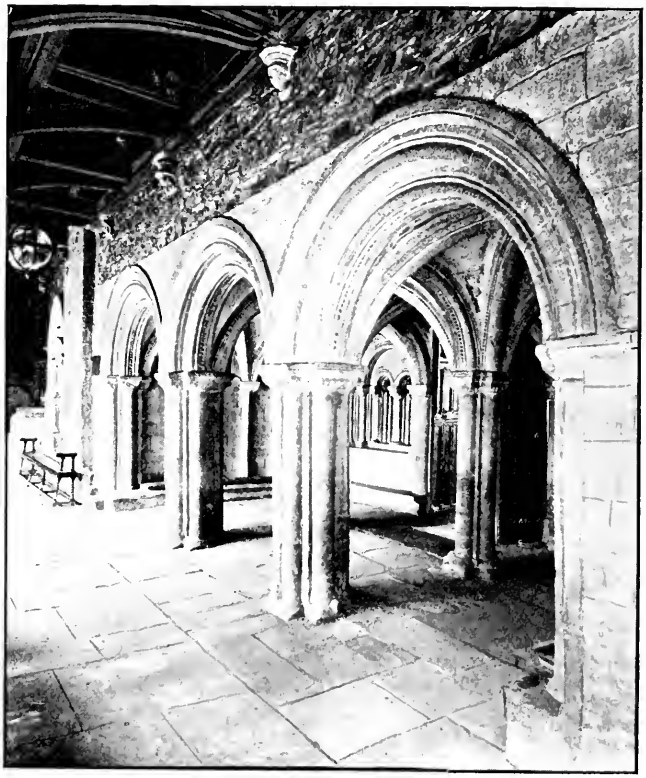
At the south end of this alley is the Minor Canons' vestry. It contains a model of the Bishop's Palace, which was burned down in the riots of 1831.

The **Chapter House**.—This room, which is entered by a door in the east alley of the cloisters, is one of the oldest parts of the earlier fabric of the Cathedral, and, as Britton truly says, "in its original state must have been one of the most interesting of the kind in the kingdom, and perhaps in Europe."

In spite of what it has undergone at the hands of architects, restorers, and rioters, it is most interesting still, a regular parallelogram in shape, measuring 42 feet in length by 25 in breadth, and 25 feet in height, divided into two bays.

[1] It stood across the choir at the end of the second bay eastwards from the tower pier—*i.e.*, two bays east of the present unfinished screen.

At the time of the restoration, as Mr. Godwin states, the condition of the groining of the second bay clearly pointed to the fact that there was a third bay to this apartment. Canon



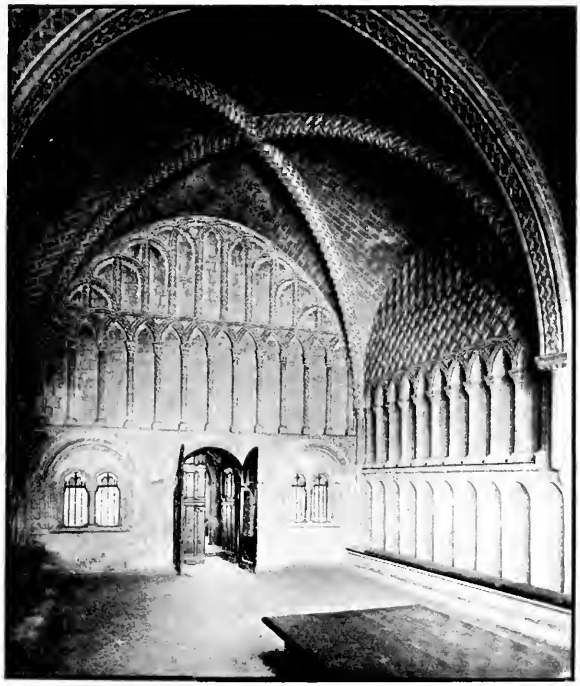
S. B. Bolas & Co., Photo.]

ENTRANCE TO CHAPTER HOUSE.

Norris has said that he had a trench dug six feet deep in continuation of the south wall, and found no traces of any foundations. Mr. Godwin suggests that there may have been

an eastern recess or apse for the abbot's throne, or that Wyrcestre's measurements were exterior measurements.

The eastern wall, which dates from 1831, has three windows, and the west wall has also three round-headed arches, the



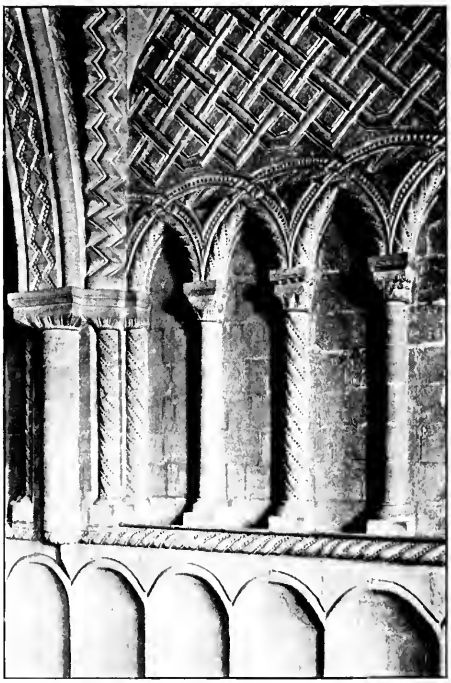
S. B. Bolas & Co., Photo.]

THE CHAPTER HOUSE.

central one being the main door, while the side ones serve as windows, each being subdivided by a small pier. Each of these main openings has a label of cable-moulding. Above this cable-moulding is an arcade of interlacing arches, borne by thirteen tall piers, alternately plain and twisted; and above

this is a semicircular space, also filled with round-headed intersecting arches, so arranged as to fill the semicircular space.

The north and south walls have a plain round-headed arcading below, with a bold round moulding, while above



S. B. Bolas & Co., Photo.]

ARCADING IN THE CHAPTER HOUSE.

is an elaborate arcading, similar to the lower tier on the west wall, but with much richer capitals. Above this is interlaced lattice-work, and above this in one bay a space covered with zig-zag mouldings. The shafts of the arcading on the walls are alternately richly carved or almost plain. The clustered

shafts, from which the main arch of the vaulting springs, are peculiarly rich in ornamentation.

A small vestry, now appropriated to the Canons, communicates with the chapter-house by a door in the south wall. It contains a notable piece of very early sculpture, which was found under the chapter-house floor when it was relaid after the destructive fire in 1831. It was serving the purpose of a coffin lid.[1] Twelve coffins in all were found, but as they had been previously disturbed and relaid, nothing of any value or interest remained in any of them. It may be assumed that the graves were made for some of the earlier abbots.

S. B. Bolas & Co., Photo.]

COFFIN LID.

(Found under the floor of the Chapter House.)

The entrance or vestibule of the chapter-house is to be noted by the student of architecture as showing a very early example of what may be called a pointed arch, while the mouldings and members are quite of the circular style and character. From north to south the arches are round-headed, but from east to west they are pointed. This Transitional Norman work—dating from Fitzharding's time — is of special interest.

In 1713, in the time of Dean Booth, the floor of the chapter-house was raised to between two and three feet above the original level, large sash windows were inserted in place of the

[1] The subject, according to Archdeacon Norris, is the "seed of the woman crushing with one foot the serpent's head, while the serpent is seen to be wounding the Saviour's other heel. The meaning of the wounded heel is shown by the Cross in our Lord's right hand, while infant souls of men are clinging to that Cross, and so being lifted out of the jaws of death, thus interpreting the crushing of the serpent's head . . . . and the Saviour's hand is clasped round the hands of the redeemed, lest they should let go their hold of his Cross."

old circular windows, and the walls were lavishly coated with whitewash. The Dean and Chapter were not ashamed to commemorate their vandalism by the following inscription:—"Capitularis haec domus reparata et ornata fuit, A.D. 1713 Honorabili et Reverendo Roberto Booth, S.T.P., decano, Jacobo Harcourt, S.T.P., vice-decano, Hugone Waterman, A.M., Thesaurario." All traces of their changes, together with the tablet, were removed in the restoration of the chapter-house in 1831 after the riots and the fire.

Britton, in his drawing of the exterior east end, made in 1830, gives it a blocked-up arch (apparently of Decorated work), in which is a misshapen and ugly sash-window in the southern portion of the blocking masonry. If this drawing is right, William Wyrcestre may have been right in his measurement of a length of 56 gressus and a breadth of 18 gressus.

The **Dormitory** was on the eastern side of the cloisters—traces of its windows are still to be seen in the wall over the calefactory—and access to the church was given by the passage over the vestibule of the chapter-house to the stairs in the south transept.

The **Infirmary** probably stood at the south-east corner of the block of monastic buildings, but from the letters patent of Henry VIII., which established the bishopric, it seems clear that the abbot's lodging, which was declared to be henceforth and for ever the bishop's messuage or palace, was on the same site. The wording of the letters patent are plain enough, but there may have been some confusion in copying them, as the words are in the main similar to those in the document referring to Gloucester, where the Abbot's lodging certainly became the Bishop's Palace.

It is just possible that a place for the infirmary had been found elsewhere in the buildings.

Mr. Godwin placed the Abbot's lodging at the south-west corner of the monastic buildings—*i.e.*, considerably nearer to the Lower College Gateway. Archdeacon Norris, who lived in this house, on exploring its drainage, found some curious underground passages of Perpendicular work. These may have been the work of Abbot Newland, whose arms are on the gateway, but it is a doubtful point whether this house was the site of the Abbot's lodging.

The Refectory was close to the kitchen-court, and originally

was of small size, the numbers on the foundation not requiring a large dining-room. In the fifteenth century a new refectory was built, more than twice the size of the earlier one, on this south side of the cloister. William Wyrcestre's measurements of it were 26 paces by 16, or, roughly, 35 feet long by 21 feet wide.

After the dissolution it was divided into two storeys, lighted by spacious windows above the lean-to roof of the cloister, and converted into a canon's residence. It is now the residence of the headmaster of the cathedral school.

The **gateway** in Lower College Green, which is probably of Fitzharding's time, though strengthened by Abbot Newland, whose arms are upon it, was formerly the gateway to the Abbot's lodgings, and later, up to 1831, to the Bishop's Palace, which stood, however, much more to the east, beyond the site of the second or smaller cloister, where the school playground is now.

Photo., H. J. L. J. M.]

GATEWAY IN THE LOWER COLLEGE GREEN.

THE BISHOP'S PALACE.

Bishop Wright—who was the first warden of Wadham College, Oxford—was Bishop from 1623 to 1632, and spent much on the Cathedral as well as on his official residence. Bishop Howell—1644–1646—was brutally treated by the Parliamentary forces and turned out into the streets. The roof of the palace was stripped off, and the contents of the house plundered. Bishop Goulston or Gulston in 1683 petitioned Charles II., complaining of the Dean and Chapter, who had disposed of the Canon's little marsh for the building and repairing of ships. The Bishop alleged that he could not live in any part of his house with comfort owing to the noise and the stench from the workshops. Bishop Butler—1738–1750—spent more than £4000 on repairs and improvements to the palace. During the progress of the repairs, a floor gave way and disclosed the existence of a subterranean apartment or cell, with its original entrances blocked up, and containing bones and implements of iron. The use of this cell is uncertain.

It was this palace which was destroyed by the Reform rioters in 1831, in the episcopate of Bishop Gray. Some ruins of it remain, showing a part of the private chapel and the cellarage beneath.

CHAPTER V.

THE ABBOTS, AND THE SEE.

Richard (1148–1186). He was elected Archbishop of Dol, and died at Rome 1188, whither he had gone for consecration.

Philip (1186–1196), became Abbot of Bellaland or Byland in Yorkshire.

John (1196-1215).

Joseph: died before installation, and was succeeded by

David (1125–1234). He resigned in 1234. He was buried in the Elder Lady Chapel in 1253.

William de Bradestan (or **Bradestone**). Formerly the Prior, became Abbot. In his time the church of St. Augustine the Less was begun, as the tenants of the monastery were cut off by the alterations to the course of the Frome.

William Long (1236–1264) was buried "afore the image of Our Lady." This was probably in the north transept.

Richard de Malmesbury (1264–1276).

John de Marina (1276–1287), another feeble abbot. The Bishop of Worcester complained in 1278 that the house was *damnabiliter prolapsum*, and it continued so for another four years. The Abbots had been partly absentees, and also living beyond their incomes. He was buried in the Chapter-house.

Hugh de Dodington (1287–1294) "was buried before the image of Our Lady in the cross north aisle atwixt two other abbots."

James Barry (1294–1306). "Buried under a marble stone on the south side of the rood altar under the arch there."

Edmund Knowle (1306–1332) was "buried under a broad marble stone straight before the Rood altar in the nave." *Monumentum si requiris, circumspice.*

John Snow (1332–1341). The first and only Abbot of Bristol who sat in Parliament. One of the four benefactors

annually commemorated in former times. He was buried "under a broad marble stone in the entrance to the Rood altar."

Ralpe Ashe (1341–1352). He obtained exemption from attendance in Parliament on the ground that "he held not by barony, nor was his Abbey of royal foundation." Buried in the middle of the choir "within the gryce (or step) afore the youngest novices' stalls."

William Coke (1353–1363), previously the sub-prior. He was buried "in the space before the door entering into Our Lady's Chapel, above the high altar."

Henry Shellingford (or Blebury) (1363–1388). He was buried in the "*nether* tomb of the presbytery which he caused to be made besides the high altar."

John Cerney or Cerny (1388–1393). He was buried "in the *over* tomb of the aforesaid presbytery."

John Daubeney (1393–1428). Buried in the "high tomb in the north side of the Rood altar."

Walter Newbury (1428–1455 and 1460–1473), a great benefactor to the abbey. He is buried in "the *over* arch of Our Lady's Chapel on the north side of the altar."

Thomas Sutton (1455–1460) was instrumental in causing the temporary removal and imprisonment of Newbury. After Newbury's restoration Sutton appealed to the Pope in vain.

William Hunt (1473–1481). He is "buried in the north side of Our Lady Chapel, in the *nether* arch by the quire there."

John de Newland or Nailheart (1481–1515). Known as the '*Good Abbot.*' He compiled a register of remarkable events in the abbey history. This was formerly preserved at Berkeley Castle, but only a copy now exists. Newland is buried "in the south side of Our Lady Chapell, in the arch there by the dore going into the loft going to the organs."

Robert Elyot (1515–1526). He is credited with the building of the upper portion of the abbey gate-house and the finishing of the north transept.

John Somerset (1526–1533). Built a door giving an entrance into the west bay of the Elder Lady Chapel.

William Burton (1533–1537). Seems to have made some additions to the screen in the Lady Chapel. His rebus is there underneath the east window.

William Morgan, or Morgan Guilliam Ap Guilliam

(1537–1539). He was pensioned with £80 per annum at the Dissolution in 1539.

THE SEE.

The see of Bristol was established by Henry VIII. in 1542, as the following extract from the letters patent will show:—

"We from our heart affecting nothing more than that the true religion and true worship of God may not only not be abolished, but rather that it may be wholly restored and reformed to the primitive rule of its own genuine purity; and having corrected the enormities into which the life and profession of the monks in the long course of time had most deplorably fallen, and even aggravated, we have endeavoured, as far as human infirmity can provide against it, that in future in this same place instructions out of the holy oracles and sacraments of our saving redemption may be purely administered, the discipline of good manners be sincerely kept, youth be liberally instructed in learning, old age failing in strength be cherished with things necessary for their support, that alms to the poor may abound, and the repairs of highways and bridges may hence be supported, etc., we have therefore established this bishopric."

In this charter, dated 4th June 1542, full details are given of the constitution of the new foundation. There were to be a dean, six canons, six minor canons, one of them to act as sacrist, one deacon, six lay clerks, one master of the choristers, two masters of the grammar school, four almsmen, one subsacrist or sexton, one porter or verger, one butler and two cooks; but, as Britton says, "the three latter have long since been suppressed."

Pope Paul IV. empowered Cardinal Pole in 1551 to refound the see of Bristol, and Bishop Holyman was appointed by this Pope to the see.

After Charles I. was executed in 1649, Sir William Cann proclaimed that there was no King in England, etc., and the estates of the bishopric were sold. On 30th April in the same year an Act of Parliament was passed providing for the sale of the lands belonging to the Dean and Chapter.

The diocese of Bristol was made to consist of a part of that of Salisbury, by the including the county and archdeaconry of

Dorset: part again was derived from the large diocese of Worcester, and by the including of several parishes which, though in the city of Bristol, were in the diocese of Gloucester. Three churches or chapelries also in Bristol, which hitherto had been in the diocese of Bath and Wells, and the county of Bristol.

This arrangement lasted till 1836, when Dorset, being taken out of Bristol diocese, and Bedminster, which included Redcliff, being restored to the diocese of Bath and Wells, the sees of Bristol and Gloucester were fused into one. In 1845 Bedminster was retransferred to the diocese of Bristol and Gloucester, and in 1897 the Bristol and Gloucester sees were separated, the first bishop of the newly-created or the finally separated see being the Right Rev. George Forrest Browne, D.D.

BISHOPS.

Paul Bush (1542–1554). Formerly master of the 'Bonhommes' at Edyngdon in Wiltshire. He married Edith Ashley, and rather than repudiate her, was deprived of his see by Queen Mary. He died in 1558. His tomb is in the north choir aisle.

John Holyman (1554–1558).

Richard Cheyney (1562–1579).

John Bullingham (1581–1589). These two prelates held Bristol *in commendam* with the see of Gloucester.

Richard Fletcher (1589–1593). He was translated to Worcester, and left the see of Bristol so much impoverished that it was vacant for ten years. According to Fuller, he died from the effects of the immoderate use of tobacco.

John Thornborough (1603–1617). Translated from Limerick to Bristol, and thence to Worcester, where he died in 1641.

Nicholas Felton (1617–1619). Translated to Ely, and died 1626. One of the translators of the Authorised Version.

Roland Searchfield (1619–1622). Chaplain to James I.

Robert Wright (1622–1632). He had been the first warden of Wadham College, Oxford. Translated to Lichfield 1632. Committed to the Tower by the House of Commons for protesting against the proceedings of the House in 1641.

Deprived of all preferments, he retired to Eccleshall Hall, which he held for a time successfully against the Parliamentarians. Two days after his death the Hall was surrendered.

George Coke (1632–1636). Translated to Hereford, and died in 1646.

Robert Skinner (1636–1641). Translated to Oxford, and in 1663 to Worcester. He was imprisoned by Parliament in 1641, and died in 1670.

Thomas Westfield (1642–1644). A celebrated preacher of his time. He was buried in the Cathedral in the north aisle of the choir.

Thomas Howell (1645–1646). Formerly a chaplain to Charles I. Ill-treated by the men of Bristol after the surrender of the city to the Parliament. He was buried in the Cathedral. His tombstone, bearing the one word 'Expergiscar,' has been destroyed.

Gilbert Ironside was made Bishop shortly after the Restoration—viz., in January 1661. Died 1671.

Guy Carlton (Carleton or Charlton) (1671–1678). Translated to Chichester.

William Gulston (or Goulson) (1678–1684).

John Lake (1684–1685). Translated from Sodor and Man. He was one of the Seven Bishops. After the Revolution he was deprived as a non-juror.

Sir John Trelawney (1685–1689). Translated to Exeter, and thence to Winchester in 1707. He also was one of the famous Seven.

Knightly Chetwood was nominated by James II. in 1688, but the appointment was not confirmed.

Gilbert Ironside (1689–1691). Translated to Hereford. He was the son of the former Bishop of the same name.

John Hall (1691–1709). Master of Pembroke, and Lady Margaret Professor of Divinity at Oxford. Buried in St. Aldate's Church, Oxford.

John Robinson (1710–1714). Ambassador to the Court of Sweden, 1683–1708. Dean of Windsor and Registrar of the Order of the Garter in 1711, also Lord Privy Seal. He was a plenipotentiary for the Treaty of Utrecht, and a commissioner for the completion of St. Paul's Cathedral. Translated to London 1714, and died 1723.

George Smallridge (1714–1719). Dean of Christ Church, Oxford.

Hugh Boulter (1719–1724). Translated to Armagh.

William Bradshaw (1724–1732). Was also Dean of Christ Church. Buried in Bristol Cathedral.

Charles Cecil (1732–1734). Translated to Bangor.

Thomas Secker (1735–1737).

Thomas Gooch (1737–1738). Translated to Bangor, and thence in 1748 to Ely.

Joseph Butler (1738–1750). The distinguished author of *The Analogy of Religion* (1736). Dean of St. Paul's 1740. Translated to Durham 1750. He died at Bath 1752, and was buried in Bristol Cathedral.

John Conybeare (1750–1756). Was also Dean of Christ Church, Oxford. Buried in the Cathedral.

John Hume (1756–1758). Translated to Oxford, and thence to Salisbury, 1774.

Philip Yonge (or Young) (1758–1761). Translated to Norwich.

Thomas Newton (1761–1782). Dean of St Paul's 1768–1782. Author of *Dissertations of Prophecy*, and editor of the 4to edition of Milton's Poems.

Lewis Bagot (1782–1783). Translated to Norwich.

Christopher Wilson (1783–1792).

Spencer Madan (1792–1794). Translated to Peterborough.

Henry Reginald Courtenay (1794–1797). Translated to Exeter.

Folliott H. Cornewall (1797–1802). Translated to Hereford, and thence in 1808 to Worcester.

Hon. George Pelham (1803–1807). Translated to Exeter.

John Luxmore (1807–1808). Translated to Hereford, and thence in 1815 to St. Asaph.

William Lort Mansel (1808–1820).

John Kaye (1820–1827). Translated to Lincoln.

Robert Gray (1827–1834).

Joseph Allen (1834–1836).

The see of Bristol having been united to that of Gloucester, it was held successively by—

James Henry Monk (1836–1856).

Charles Baring (1856–1861). Translated to Durham.
William Thomson (1861–1862). Translated to York.
Charles John Ellicott (1863–1898).

In 1897 the two sees were again separated, and the bishopric of Bristol has been held from January 1898 by

George Forrest Browne (1898–).

DEANS.

NAME.	INSTAL.	NAME.	INSTAL.
William Snow,	1542	George Royse,	1693
John Whiteheare,	1551	Robert Boothe,	1708
George Carew,	1552	Samuel Creswick,	1730
Thomas Raynolds,	1553	Thomas Chamberlayne,	1739
Henry Jolliffe,	1554	William Warburton,	1757
George Carew (*restored*)	1559	Samuel Squire,	1760
John Sprint,	1579	Francis Ayscough,	1761
Anthony Watson,	1590	Cutts Barton,	1763
Simon Robson,	1598	John Hallam,	1781
Edward Chetwynd,	1617	Charles Peter Layard	1800
Matthew Nichols,	1639	Bowyer Ed. Sparke,	1803
Henry Glemham,	1660	John Parsons,	1810
Richard Towgood,	1667	Henry Beeke,	1814
Samuel Crossman,	1683	Thomas Musgrave,	1837
Richard Thomson,	1684	John Lamb,	1837
William Levet,	1685	Gilbert Elliott,	1850
Francis Pigou	1891		

APPENDIX.

William Wyrcestre (or Botoner), often wrongly called William of Worcester, was born in Bristol in 1415. He took his degree at Oxford, and became physician and steward to Sir John Falstaf. After a busy life he returned to Bristol, and lived in St. Philip's parish, and spent much time in surveying the churches and streets of Bristol and other towns. His MS. notes were preserved by Archbishop Parker, and are in the Parker Library at Corpus Christi College, Cambridge. Several copies are in existence, but the Cambridge MS., which was edited by Nasmith in 1778, is the best.

His notes on the Cathedral and St. Mary Redcliff are always interesting, but not always quite clear.

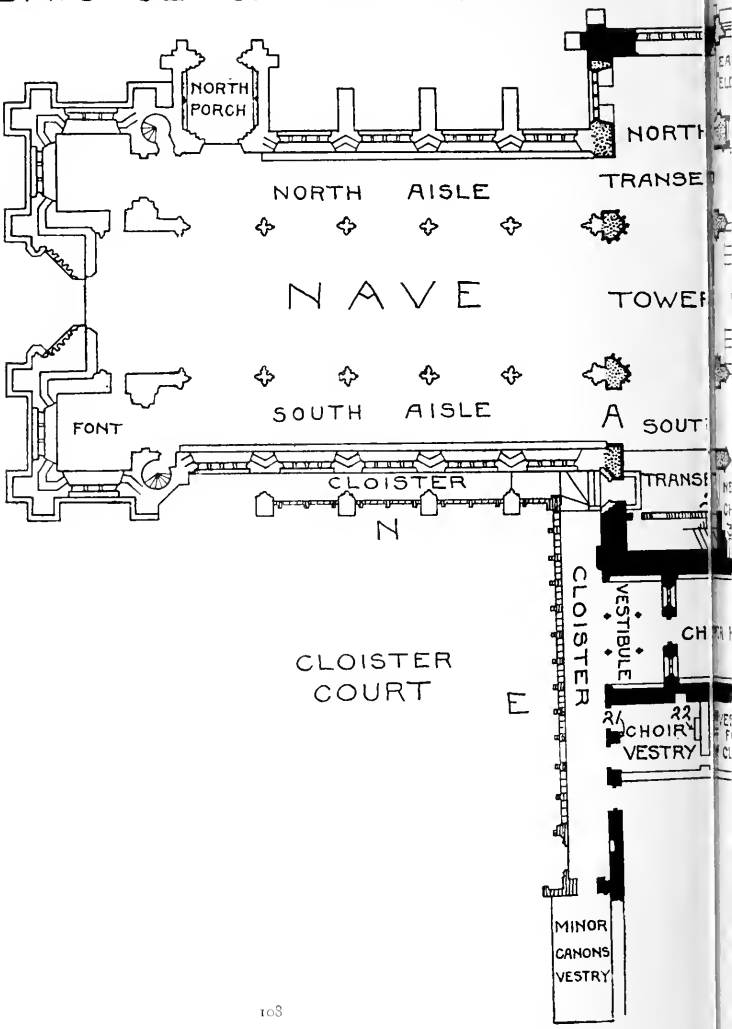
Wyrcestre seems to have died about 1484.

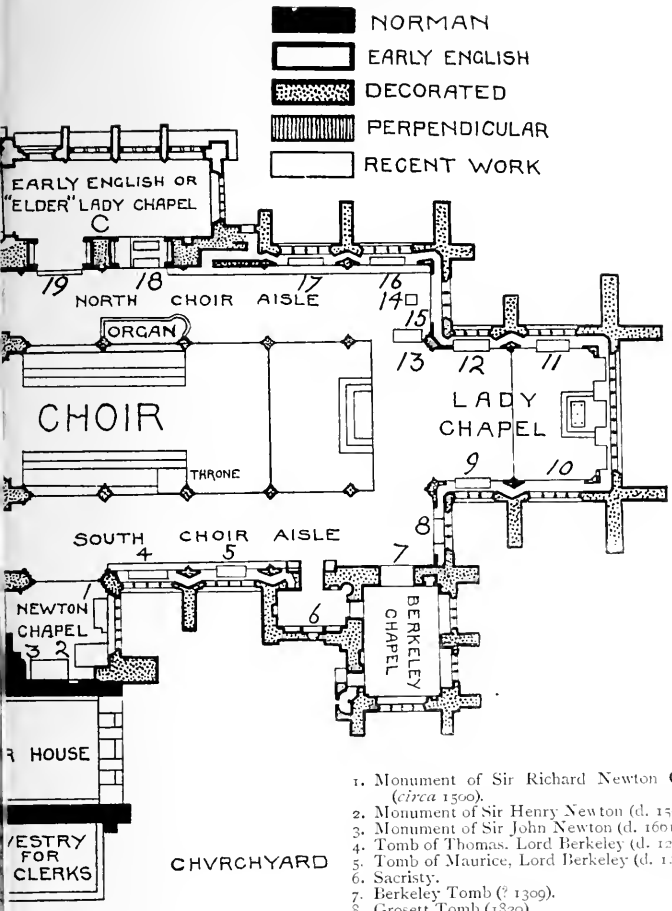
DIMENSIONS.

Length, total external, . .	300 feet.
,, ,, internal, . .	284 ,,
,, of Nave, . . .	125 ,,
Width, including Aisles, . .	69 ,,
Length of Transept, . . .	115 ,,
Width ,, . . .	29 ,,
Height of Vault in Nave, . .	52 ,,
,, in Choir, . .	50 ,,
Area, ...	22,556 sq. ft.

GROUND PLAN OF

BRISTOL CATHEDRAL





1. Monument of Sir Richard Newton Cradock (*circa* 1500).
2. Monument of Sir Henry Newton (d. 1599).
3. Monument of Sir John Newton (d. 1601).
4. Tomb of Thomas, Lord Berkeley (d. 1243).
5. Tomb of Maurice, Lord Berkeley (d. 1281).
6. Sacristy.
7. Berkeley Tomb (? 1309).
8. Grosett Tomb (1820).
9. Tomb of Abbot Newland (d. 1481).
10. Sedilia.
11. Tomb of Abbot Newbury (d. 1428).
12. Tomb of Abbot Hunt (d. 1473).
13. Tomb of Bishop Bush (d. 1558).
14. Monument of Mrs Middleton (1826).
15. Remains of old Reredos.
16, 17. Tombs.
18. Tomb of Maurice, 9th Lord Berkeley (d. 1368).
19. Arched Recess.
20. Stairs to Dormitory.
21. Rebus of Abbot Newland.
22. Monument of Sir Charles Vaughan (1650).

W. H. LORD . DEL.

INDEX.

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