

# Architectural and Sculptured Stonework

by Allan Brodie and David Algar

*Editor's note:*

*To improve appreciation of the stonework, Allan Brodie includes essays on the architectural history of the various sites. That devoted to Old Sarum is detailed and will be of wider interest than purely as background to the catalogued fragments. The great importance of the Museum collection is emphasised and its interpretation is provided in a more easily accessible form than generally available in the published literature.*

## INTRODUCTION

Salisbury Museum contains a substantial collection of carved stone fragments from Old Sarum. Some of the stones came to the Museum as a result of excavations that took place in the early twentieth century while others arrived by a more circuitous route, being recovered from demolished buildings in and around Salisbury and Old Sarum. Most of the fragments originated from the former cathedral, though some fragments in the Museum and in the collection contained in the English Heritage (hereafter 'EH') stone store at Fort Cumberland, Portsmouth, probably came from the castle and the bishop's palace. Through studying these diverse fragments, in combination with the evidence of excavations and comparisons with contemporary buildings, it is possible to begin to visualise the scale and the detailed form of Old Sarum at its height in the twelfth century.

A smaller number of fragments from another great lost building in South Wiltshire, Clarendon Palace, provide hints of the scale and quality of the building campaigns during the twelfth and thirteenth centuries. When the finds from excavations at Clarendon were divided between the British Museum and Salisbury in 1957, the excavated stonework came to Salisbury Museum.

The Museum also holds fragments from other sites where there are more substantial remains. Most important is a small number of Purbeck marble, carved stones from Salisbury Cathedral and there is also a single, very high quality capital that originated from Glastonbury Abbey. The collection also possesses carved stone fragments recovered from a number of lesser buildings in and around Salisbury and South Wiltshire.

## OLD SARUM

### The Foundation of Old Sarum

In 1075 an edict of the Council of London ordered the transfer of cathedrals to more populous places, leading to the unification of the sees of Ramsbury and Sherborne and the transplantation of the new see to Old Sarum (Report 1909, 191; RCHM(E) 1980, 15; Stroud 1986, 120). The site chosen for the new cathedral was an Iron Age hill-fort, which the Romans named Sorviodunum. It was probably the site of the battle of Searobyrg in 552 when the Saxons defeated the Britons. Following a Danish attack on the borough of Wilton in 1003, Old Sarum seems to have grown in importance, making it the most suitable location for a cathedral (RCHM(E) 1980, 1).

Immediately after the Norman Conquest, a timber, motte-and-bailey castle was established and ditches were dug running north to south, subdividing the area within the hill-

fort. Within the north-west part of the fort the cathedral was erected (Report 1909, 191). In creating a cathedral beside a castle, the builders at Old Sarum were following a common procedure for dominating, practically and psychologically, the conquered population. Similar arrangements are found at Durham, Lincoln and Rochester, while at Malmesbury Bishop Roger of Salisbury erected a castle near the west end of the abbey.

Herman, who was the Bishop of Sherborne before 1075, then of Old Sarum from 1075 to 1078, probably began the construction of the new cathedral, but most of the work took place under his successor Bishop Osmund (1078-99) (Report 1909, 191; RCHM(E) 1980, 15). According to tradition Osmund was a nephew of William the Conqueror and by 1066 he was one of his chaplains. In 1070 or 1072 he became Chancellor, but in 1078 he relinquished the post to become bishop of Salisbury (Rogers 1978/9, 32; Oxford DNB online). However, he may have continued to be involved in royal administration and may have had a role in the compilation of Domesday Book (Oxford DNB online). Osmund was the bishop who probably produced the first elements of what became the Use of Sarum, a blueprint for the constitution of cathedrals (Greenaway 1996, 1). He also founded a library at the cathedral and established the song school (Rogers 1978/9, 34). He died in December 1099 after a long illness and was buried near the High Altar. His canonisation took place on 1 January 1457 and a shrine was created in the Lady Chapel of Salisbury Cathedral (Rogers 1978/9, 36; Oxford DNB online).

The cathedral at Old Sarum was consecrated on 5 April 1092, but five days later it was apparently struck by lightning and damaged, though this may be an attempt to gloss over a failure in the construction of the building. Excavators in 1914 believed that scorched and reddened stones in the excavations might date from this event, though the troubled later history of the site may be more likely to have been responsible (Report 1913-4, 102). The damage may not have been substantial as repairs were apparently completed before Osmund died seven years later.

The eleventh century church had an apse echelon plan with the apses of the aisles being enclosed externally within square walls, a form repeated in the early twelfth century reconstruction (Report 1913-4, 103). Osmund's church did not have full transepts, but seems to have had side towers in the position of transepts. A similar arrangement existed in the slightly later Norman cathedral at Exeter until its reconstruction in the fourteenth century (RCHM(E) 1980, 17, Thurlby 1991, 37ff.). Excavations of the church revealed no other possible location for a tower. Therefore, it was presumably one of these transeptal towers that was damaged by lightning in 1092. When the choir was rebuilt in the early twelfth century the width of the central part of the east end was increased and large piers were built for a prominent central tower. Both these suggest that the intention was to replace the original, narrower, and presumably, lower nave of the eleventh century church. However, the fall of Bishop Roger in 1139 allowed seven bays of the original nave to survive until the cathedral was abandoned in the thirteenth century. Excavations suggest that the original west façade was a simple screen, originally unembellished with towers.

Osmund's successor, Bishop Roger rebuilt the east end of the cathedral, creating one of the most richly decorated buildings of its day. Roger had served as a chaplain and steward to Henry I. In 1101 he was appointed as Chancellor, a position he relinquished when he became Bishop of Old Sarum in 1102, although his consecration did not take place until 1107 (Kealey 1972, 12 and 21). William of Malmesbury described how:

'king Henry had among his counsellors, Roger, bishop of Salisbury, on whose advice he principally relied; for, before his accession, he had made him regulator of his household; and, on becoming king, having had proof of his abilities, first made him his chancellor, and then a bishop.' (William of Malmesbury 1989, 142.)

During his thirty-five year reign, Henry I spent seventeen years in Normandy and therefore needed reliable advisers to manage royal affairs in England. Henry appointed Roger as Regent during his absence in 1123-6 and probably on other occasions:

'Nor did he deceive the royal expectation; but conducted himself with so much integrity and diligence, that not a spark of envy was kindled against him. Moreover, the king was frequently detained in Normandy, sometimes for three, sometimes four years, and sometimes for a longer period; and on his return to his kingdom, he laid it to the credit of his justiciar's discretion that he found little or nothing to distress him.' (William of Malmesbury 1989, 143.)

In recognition of Bishop Roger's work, the King rewarded him with substantial estates:

'he [Henry I] gave him estates, churches, prebends, entire abbeys of monks; and lastly committed even the kingdom to his fidelity: he made him chancellor in the beginning of his reign, and not long after, Bishop of Salisbury. Roger, therefore, decided causes; he regulated the expenditure; he had charge of the treasury.' (William of Malmesbury 1988, 31.)

As long as Henry continued as monarch, Roger seems to have had an unassailable position, but the politics of the king's succession led to Roger's downfall. After the king's death in 1135 Roger accepted Stephen of Blois' claim to the throne despite having sworn allegiance to Matilda in 1131. His reward included being granted the borough and hundred of Malmesbury. Roger attended Stephen's coronation at Christmas 1135; yet despite such a conspicuous show of allegiance, Stephen was still suspicious of Roger and his family. William of Malmesbury recorded that Alberic de Ver alleged that 'the bishop of Salisbury secretly favoured the king's enemies' and 'that it was in every person's mouth, that as soon as the empress should arrive, he would join her party, with his nephews and his castles'. (William of Malmesbury 1988, 27-8.)

In 1139 Roger was summoned to see King Stephen at Oxford. 'The bishop of Salisbury set out on this expedition with great reluctance', apparently suspicious of the king's motives. A dispute arose about accommodation at the assembly and the king ordered that the staff of the bishop should be punished as they had:

'infringed his peace; and that this satisfaction should be, the delivery of the keys of their castles, as pledges of their fidelity. Though prepared to make compensation, they hesitated at the surrender of their fortresses; and in consequence, lest they should depart, he ordered them into close confinement. So he took bishop Roger unfettered, but the chancellor, the nephew, (or as it was reported, more than a nephew,) of the bishop, in chains, to Devizes; intending, if he could, to get possession of the castle, which was erected at great and almost incalculable expense, not, as the prelate himself used to say, for the ornament, but as the real fact is, to the detriment of the church.' (William of Malmesbury 1988, 25.)

Roger, his son, Roger the Chancellor, and his nephew Bishop Alexander of Lincoln were seized but his other nephew Nigel, Bishop of Ely, escaped to his uncle's castle at Devizes, though it was surrendered after a brief siege. Roger was returned to Old Sarum, effectively as a prisoner where he died on 11 December 1139 (William of Malmesbury 1988, 30). Roger was buried in the cathedral at Old Sarum, and on 14 June 1226 his remains were transferred to the new cathedral in Salisbury. When he died he left over 40,000 silver marks and a vast amount of gold, wealth derived from the properties granted to him by Henry I, supplemented by income probably obtained through his central position in the royal household (William of Malmesbury 1988, 28). Roger was a man with expensive tastes, with a liking for expensive works of art: 'His cathedral he dignified to the utmost with matchless ornaments' (William of Malmesbury 1988, 31). William of Malmesbury also recorded his admiration for Roger's buildings:

'With unrivalled magnificence in their construction, as our times may recollect, he erected splendid mansions on all his estates'. (William of Malmesbury 1988, 31.)

'He was a prelate of a great mind, and spared no expense in buildings, as may be seen in many places, but more particularly at Salisbury and at Malmesbury. For there he erected extensive edifices, at vast cost, and with surpassing beauty; the courses of stone being so accurately laid, that the line of juncture escapes the eye, and leads one to imagine that the whole wall is composed of a single block. He built anew the church of Salisbury, and

beautified it in such a manner that it yields to none in England, but surpasses many; so that he had just cause to say "Lord, I have loved the glory of thy house." (William of Malmesbury 1989, 143.)

Roger built castles at Sherborne, Malmesbury, Devizes, Old Sarum and perhaps Kidwelly. At Sherborne the buildings were arranged around a courtyard, a layout similar to the remains of the castle at Old Sarum (Stalley 1971, 68; RCHM(E) 1980, 8). The castle at Malmesbury, which was immediately to the west of the west front of the abbey, was demolished in 1216. Devizes Castle was demolished in 1646, though some Norman fabric has survived there and has been reused in a number of houses in the town. However, Bishop Roger's major architectural work was the rebuilding of the east end of the cathedral at Old Sarum.

### **Old Sarum Cathedral in the 12th Century**

Bishop Roger rebuilt the choir, created full transepts with east and west aisles, built a treasury and laid out the cloister to the north of the new choir during the first four decades of the twelfth century (RCHM(E) 1980, 15). At his death there is conflicting evidence over whether the east end was fully completed. William of Malmesbury is clear that he 'built anew the church of Salisbury' but in the *Gesta Stephani* a small part of the bishop's fortune was left in his will to roof the church (Montague 2006, 52). Roofing may be a euphemism for finishing off the construction programme, but regardless of the actual state of the building in 1139, what is clear is that the building was conceived and driven forward to effective completion by Bishop Roger.

The church built in the late eleventh century was 173ft long from east to west and 113½ft across the 'transepts'. As a result of Roger's building campaign its overall size was increased to 316ft long and 138ft wide (Report 1913-4, 111). The plan of his church has been recovered through excavations, but no significant upstanding fabric of the church has survived. However, through examination of carved fragments combined with an examination of contemporary surviving churches, it is possible to begin to reconstruct some aspects of the cathedral's appearance.

The new, square, east end had a projecting central eastern chapel flanked by two smaller chapels. Though the chapels terminated in apses internally, externally they were treated as square blocks. Between the chapels, excavations revealed narrow spaces, the purpose of which is uncertain. A similar arrangement can be found in the later east end of Winchester Cathedral where the thickened sections between the chapels seem to be related to access to a proposed upper storey. An alternative interpretation is that the original layout included some form of raised floor within the central chapel that was removed later in the twelfth century (RCHM(E) 1980, 19).

The plan uncovered in the early twentieth century revealed the substantial piers of the crossing. These suggest that Roger had probably intended to rebuild the earlier nave, probably with a substantial central tower. The new constructions were considerably larger than their eleventh century predecessors and therefore there would have been a notable disparity in size with the surviving nave, though not quite on the scale of Beauvais Cathedral where the thirteenth century choir and sixteenth century transepts tower over the Carolingian nave.

After Roger's death a narthex was built at the west end of the nave by Bishop Jocelyn de Bohun (1142-84) (RCHM(E) 1980, 16). It consisted of twin towers flanking a new west door and measured 75ft wide and 30½ ft deep (Report 1913-4, 110). It was built in front of the former simple screen façade from the early Norman cathedral. The towers were markedly rectangular in plan, and a tower of a similar shape was built at St John's in Devizes, a church which may have been associated with Bishop Roger.

Envisaging the elevations of the cathedral is inevitably more speculative than establishing the plan, but it is possible to describe some elements of the building with a degree of certainty. The east end would have probably been of three storeys, with a tall main arcade, a shorter triforium and a clerestory, probably with a single window and a

tripartite arrangement of arches in front. This assertion can be made, both through the evidence of surviving fragments and by examining contemporary major churches. An alternative reconstruction is that the cathedral had a giant order, the form of elevation employed at St Frideswide, Oxford and perhaps at Reading Abbey (Thurlby and Baxter 2002, 291). Bishop Roger was a patron of Reading and therefore there could be links between the designs of the two buildings. However, the use of the giant order was always a minority approach and churches in the west of England influenced by Old Sarum reveal no obvious signs of this unorthodoxy.

The carved stone fragments that have survived reveal that the east end was very elaborate, probably with most significant features being embellished internally and probably externally. The original function of fragments is revealed by their form and by finding parallels in other churches to illustrate their potential position in the building. The nave at Malmesbury seems to have had many details in common with Old Sarum and although it was probably built in the third quarter of the twelfth century, its overall form may provide a suitable armature on which to apply the surviving carved detailing from Old Sarum. Features that were used on many occasions have survived in significant numbers while those that were used in only a few places may not have left any trace. For instance, in Roger's choir there were only six major pier capitals, three on each side of the choir and none still exist. However, dozens of small decorated roundels, which were probably around the exterior of the windows, have survived.

The main arcade may have been carried on circular columns with large scalloped capitals. There is nothing to indicate how tall these piers were, but if Old Sarum followed the practice of other major western English churches it could have had tall piers, like the naves of Gloucester, Tewkesbury, Pershore and perhaps Exeter cathedral. Alternatively the pier height may have been lower, similar to Malmesbury Abbey, as the arcades of both churches share a number of other features in common. For instance, a large stone decorated with a Greek-key pattern (Cat 29) may have originated in the arches of the main arcades of the east end. Alternatively this fragment may have been part of a substantial doorway, as this motif can be paralleled in the central western door at Lincoln Cathedral and Kenilworth Priory which both share other details with Old Sarum. Around the top parts of the main arcade arches there were probably hood moulds decorated with three rows of cylindrical billet (Cat 30) while at the apex there was a mask with teeth, biting the hood mould (Cat 16). Both these features appear in the nave of Malmesbury Abbey, though the mask biting the hood mould was also used in the nave of Gloucester Cathedral.

Two other features at Malmesbury may have been prominent on the lower storey of the elevation at Old Sarum. In the Museum (Cat 28), as well as in the EH stone store (no. 81109783), there are long narrow stones decorated with a Greek-key pattern consisting of alternating T-shapes and inverted T-shapes. This pattern is set on an angled surface, as if it was a string course designed to be seen from below. The same design was used as the string course between the nave arcades and the triforium in Malmesbury. However, in the same position in the choir at Malmesbury there was a small, arched, decorative frieze, similar to the form of a corbel table, and a stone with the same type of arrangement has been reset in the exterior of the east wall of the Cathedral Close at Salisbury. Therefore, there are two potential parallels at Malmesbury for treating the area between the arcades and triforium and it is unclear which was used in Old Sarum, or whether both were employed. Another possibility is that the Greek-key pattern was between the triforium and the clerestory, while the arched frieze was between the arcade and the triforium.

Above the main arcade there was probably a short triforium, the standard form found in churches in the west of England. The only fragments that may belong to its structure are two voussoirs, one being the junction between two arches (Cat 59, 61). These are both decorated with a chevron pattern and the second voussoir appears to fit above the junction stone. The underside of the stones suggests that there was a second, inner order in the arch. Therefore, the triforium may have consisted of two pairs of arches, similar to, but more elaborate than in the nave of Gloucester Cathedral and comparable to one possible

interpretation of the form of the former Romanesque Cathedral at Exeter (Thurlby 1991, 44). The alternative would be to have an arrangement similar to Malmesbury and Old Sarum's contemporary, St Bartholomew's at Smithfield, where the standard bay has four smaller arches set within a larger arch spanning the width of the bay.

Another piece in the Museum's collection may originate from the triforium. A surviving fragment, apparently shaped like a voussoir, has a raised quatrefoil similar to the numerous surviving roundels but decorated with lumpy foliage (Cat 21). There are also six examples of this form in the wall of the Cathedral Close and at least one in the EH stone store. Though a common fragment, it does not survive as frequently as the simpler roundels. Rather than being voussoirs, these stones may have been part of the tympana of the triforium. Similar foliage studs appear on the triforium of the two west bays of the nave of Worcester Cathedral and in the transepts, while comparable, but more elaborate forms appear in the triforium at Wells Cathedral and at Glastonbury Abbey. Although these are all considerably later, and probably not immediately related to Old Sarum, they do offer a parallel to explain these odd survivors from the demolished building.

No fragments survive from Old Sarum that can definitely be ascribed to the interior of the clerestory. However, vault ribs in the EH stone store, as well as the practice in the west of England in the early twelfth century, suggest that there were high vaults in the east end, as well as in the aisles (Report 1913-4, photograph opposite 112; Hoey and Thurlby 2004, 123; Thurlby and Baxter 2002, 297).

The form of the interior of the aisles is unknown though it is likely that there were single windows in each bay. In the Museum's collection and in the EH stone store there are remnants of elaborate string courses, particularly two sections in the Museum decorated with opposed, S-shaped motifs (Cat 26 and 27). The stones have the carving on an angled surface, while the quality of the detailing suggests that they were suitable to be seen close up.

Some fragments from Old Sarum retain traces of colour, although this is sometimes a result of their reuse. However, some of the traces clearly indicate that both internal and external sculpture was painted. One stone in the collection has the remains of a painted masonry pattern on it (Cat 34).

Externally the church was also elaborate and some of the most accomplished carving seems to have been reserved for the corbel table of the aisles and above the clerestory. The quality of the best carving suggests that the heads were expected to be seen relatively close up, probably along the eaves of the aisles. Corbel tables were features of some major cathedrals, such as Winchester and Ely, and at Reading Abbey, and they appear in Wiltshire churches such as St John, Devizes and Holy Cross, Sherston. A corbel table was also used at Lullington (Somerset). These local churches can be associated with Old Sarum through other details or in the case of Sherston with Old Sarum via Malmesbury Abbey.

Two voussoirs in the Museum's collection (Cat 14 and 15) have been shown to originate from a rose window, probably located in the transept façades (Thurlby 1981, 93-8). The presence of a rose window has been linked with Abbot Suger's west façade at St Denis (1137-40). Suger drew artists from all over Europe and could have attracted people familiar with Old Sarum, but the link could also be as a result of contacts between St Denis and Lincoln Cathedral where Bishop Roger's nephew, Alexander, was the bishop. A number of motifs link the 1140s west façade at Lincoln Cathedral to Old Sarum and buildings associated with it. The voussoirs from the rose window have extravagant mouthfuls of foliage, reminiscent of the beakheads on the inner order of the central door at Lincoln. Lincoln also has the large embattled motif and decorated roundels found at Old Sarum and churches derived from it. The hood mould of the central door of Lincoln Cathedral's west façade has dragons' heads as terminals, a motif found at Malmesbury and in a photograph in the National Monuments Record of a fragment from Old Sarum, which cannot be located at present. The likely mechanism for the dissemination of designs from Old Sarum in the 1140s is Roger's workshop being dispersed after 1139 to local churches and further afield

through his family connections. However, knowledge of Old Sarum may have been acquired at Lincoln in the 1130s, though no fabric from this period survives to prove this.

Old Sarum had a major entrance in the south wall of the south transept, sheltered by a substantial porch. The practice of creating a major side entrance to a church became well established in the west of England by the late twelfth century, for instance at Wells and Salisbury Cathedrals and Malmesbury Abbey. These were side entrances to the nave rather than as at Old Sarum where it had to be in the south transept as the nave had not yet been rebuilt. The porch was dated by RCHM(E) to the episcopate of Bishop Jocelyn (RCHM(E) 1980, 20). The evidence they used was the date that they attributed to the fragment from a gable decorated with lions found in excavations (Cat 5). However, other fragments in the area and even this fragment could date from Bishop Roger's episcopacy. The excavation reports before World War I do not include any evidence to suggest that the porch was added to the transept. The angle of the sides of the gable decorated with two lions corresponds to the incline of the sides of a stone in the EH stone store, a stone decorated with a large, beaded roundel. (no. 81109792) The moulding on the side of the gable stone is repeated in other fragments recovered from the excavations. These fragments would be visually effective over a porch rather than being from the apex of a tall transept. Two other stones from the tops of gables were also recovered in 1912, suggesting a series of gables on the porch or some other part of the façade (Report 1913-4, 115). There is also evidence to suggest that the interior of the porch was lavishly treated. Two stones from the broad order of a doorway, similar to the south door of Malmesbury Abbey, survive (Cat 24 and 25). If Old Sarum's south porch was the inspiration for Malmesbury, was there also a parallel for the large friezes in its side walls? The head of Christ (Cat 1) originated from a large frieze composed of a number of stones, an arrangement similar to Malmesbury but equally to Chichester where they were originally in the choir (Zarnecki 1953b, 108-13).

Another doorway with interesting parallels to Old Sarum, Malmesbury and Lincoln, is at Kenilworth, where the west door is set within a square surround edged with large, eight-lobed floral motifs. A strange four-lobed flower (Cat 23), probably originally from Old Sarum, may have performed a similar function. The outer order at Kenilworth, like the west door at Lincoln, has an embattled decoration. In the spandrels inside the surround at Kenilworth there are large beaded roundels similar to those in the nave clerestory at Malmesbury, Llandaff Cathedral, Portchester (Hampshire), Lullington (Somerset), the north portal of St Michael's, Bockleton (Worcestershire) and in fragments excavated at Newark Castle (Stalley 1971, 75; Thurlby 1981, 97). These beaded roundels are similar to the stone, in the EH stone store, from the porch gable at Old Sarum. There were also dozens of smaller roundels at Old Sarum. Lullington is important in the study of these circular decorations as its north door has beaded roundels in its gable, the smaller roundels decorated with quatrefoil-shaped 'ravioli' and a figure of Christ that has been linked to sculpture at Old Sarum.

### **The Sculptors of Old Sarum and the Characteristics of their Work**

In 1971 Roger Stalley identified characteristics of the work of Old Sarum's leading sculptor and in 1990 James F. King christened him 'The Old Sarum Master' (Stalley 1971, 75-6; King 1990, 70). The characteristics of his work included bulbous eyes with large, drilled pupils and flat bands around the eyes. He also decorated some key lines of carvings with beading and often employed a design of hair with little curls at the end of each lock. Within the collection there are a number of fragments carved by a sculptor of great accomplishment, more 'realistic' in form, if that term can be applied to grotesques, as well as more three-dimensional. However, what the Museum's collection also demonstrates is that there were other sculptors working with him, carvers who deliberately mimic his overall style, but in a less accomplished fashion. This disparity is obvious in the figurative sculpture, but a similar difference in quality can be detected in some of the geometric fragments. It seems as if the Old Sarum master set the form and style for other carvers to follow; in modern parlance he established the house style for the sculpture of the east end of the Cathedral.

The most skilful carver at Old Sarum seems to have been responsible for Cat 5, 7, 9, and 16. These sculptures have the characteristics described above combined with the plasticity of the leading sculptor. He was also probably the sculptor who produced the most accomplished corbel in English Heritage's collection (no. 81109754). However, Cat 10, 11, 13, 14 and 15 also have similar characteristics, but are obviously not of the first level of quality. Some fragments such as the stones from the rose window (Cat 14 and 15) are by a carver of considerable ability, though without the flare of the leading sculptor, and a corbel held by English Heritage seems to be by the same hand (no. 811 09855). At the bottom of the ability scale is the piper corbel (Cat 11) and the corbels (Cat 10 and 13) which are pale imitations of the master's work.

A similar difference in the skill of the execution can also be detected in one of the geometric emblems most frequently employed in the east end of the Cathedral. Dozens of examples of the small, four-lobed forms set within a circular frame appear in the wall around the Cathedral Close, in Salisbury Museum and in the EH stone store. Most examples consist of a diamond-orientated shape with curved sides, but Cat 19 in the Museum is an example of the more delicately-carved example. The four sides of the diamond are curved and are reminiscent of folded-over pasta, hence the nickname 'ravioli'. Each edge is also decorated with a line of drilled holes. These more skilful shapes account for about a quarter of the surviving examples.

### **The Influence of Old Sarum**

Few pieces of mid twelfth-century sculpture and architectural detailing approach the general quality of Old Sarum, let alone the level of plasticity achieved by the leading carver.

Therefore, when the Old Sarum workshop disbanded around 1139, its craftsmen would have been in demand. It has been argued by some authors that Old Sarum is connected to the major strands of sculptural and architectural thinking in large parts of England as well as in France and it is possible to find parallels for the detailed treatment of motifs in such distant workshops as St. Denis, in Burgundy and in south-western France. However, in some instances the normally elastic power of comparison is probably tested to breaking point, but the direct impact of the work at Old Sarum can be detected with confidence within local workshops, through territories subject to the influence of Old Sarum and through the family connections of Bishop Roger. Realistically, the influence of Old Sarum can be observed most strongly in sites in modern Wiltshire and eastern Somerset, in south Wales and Ireland, and, as has already been outlined, in a number of churches in the Midlands.

In and around Wiltshire examples of the influence of Old Sarum can be divided into two distinct groups. In the southern half of the county and at nearby Lullington in Somerset, the influence is direct and immediate, probably dating from around the dissolution of the workshop in 1139. The highly-distinctive 'ravioli' appear at Durnford and Lullington. Berwick St Leonard can boast the simpler roundels, and at Codford St Peter a diaper circle and imbricated pattern are employed. Codford St Mary has two fragments that show some evidence of Old Sarum's influence. One stone is decorated with a beakhead with large oval eyes, drilled pupils and pointed ears, set within a strap-work pattern. A second fragment is a head with a large snout, and large oval eyes surrounded by beading and drilled pupils.

Further north at Chirton beakheads are employed, uncommon features in Wiltshire, and Devizes can boast two churches that differ from any others in the county. Their sophistication, including the employment of rib vaults, suggests they were created while the town felt the influence of Roger of Salisbury. There are also some motifs, such as the imbrication on walls, that appear at Old Sarum.

Old Sarum may have also had an impact on another major lost building of Wiltshire, Wilton Abbey. During repairs that took place in the 1990s the bottom of an elaborate door was revealed with a spiral-fluted, engaged shaft flanked by two orders decorated with geometric decoration including beaded strap-work. Although these motifs cannot be precisely paralleled at Old Sarum, the level of elaboration does reflect the cathedral and it is unlikely that Wilton could have been entirely immune from its influence.



Much of Old Sarum's local impact can be witnessed in churches in the northern half of Wiltshire later in the twelfth century and this is certainly the result of the transmission of ideas via Malmesbury Abbey. The abbey was rebuilt during the middle years of the twelfth century, and as its reconstruction is not referred to by William of Malmesbury, it may not have taken place until after 1143. However, the plan of the east end, and the few details that survive from it, could suggest a date earlier in the twelfth century, perhaps contemporary with the choir of Old Sarum. The church seems to have been complete or nearing completion in 1177 (Brodie 1988, 31ff.).

Excavations revealed that the choir of Malmesbury Abbey had a rounded east end with an ambulatory, not a square end as at Old Sarum. All that is known of its vertical form is contained in a narrow strip of masonry attached to the north-east crossing pier. This demonstrates that its overall form and proportions were similar to the later nave, but that its detailing was significantly earlier than the nave. The only motif with obvious links to Old Sarum is the remnant of the decorative, arched corbel table beneath the gallery which resembles a reset fragment in the wall of Salisbury Cathedral's Close. In the nave of Malmesbury Abbey many motifs seem to be derived from Old Sarum. However, it is the dragon-head terminal of the nave arcades that seem to have captured the imagination of northern Wiltshire sculptors. Similar, though less accomplished, versions of this form appear in parish churches at Castle Eaton, Hankerton, Bishopstone near Wanborough and Wroughton.

Old Sarum's influence can also be detected at Lullington (Somerset), a small church with an elaborate north door set in a gable, a corbel table and elaborate carvings to the arches around the central tower, especially the western arch. The door in the north side of the nave is set within a gable, the apex of which contains a niche with a seated figure of Christ flanked on either side by two pairs of beaded roundels. A similar gabled design appears at Roscrea (Tipperary), including two rather than four roundels flanking the niche above the door opening (Stalley 1971, 79; De Breffny and Mott 1976, 32-4; Henry 1970, 175-7). Old Sarum may have influenced another, more significant Irish church, which in turn influenced Roscrea. The north gable of Cormac's chapel at Cashel (Tipperary) is decorated with rosettes like those at Old Sarum (Stalley 1971, 80). This church was completed in 1134 and therefore may indicate that Old Sarum's impact was already being felt before Roger's demise (De Breffny and Mott 1976, 30; Henry 1970, 170). Gabled doorways become a popular feature in Irish churches and appear in the north of England at Kirkstall and at a number of churches in Scotland, but these do not share any of the distinctive motifs from Old Sarum. Although the figure of Christ at Lullington is eroded, it is possible to see echoes of the frieze on the west front of Lincoln Cathedral and of the later figures in the south porch at Malmesbury. The outer order of the north door at Lullington has beakheads strikingly similar in detail to the Old Sarum beakhead and the mask that decorated a label mould (Cat 9 and 16). To confirm the link to Old Sarum the sculptor has kindly set a couple of the distinctive 'ravioli' on the arch of the north door and on the jambs of the otherwise fairly plain south doorway. Internally the west arch of the crossing has capitals that also seem to be in a clear Old Sarum style. For instance, one capital has muscular lions with tufty manes and long curling tails, reminiscent of the gable from Old Sarum with lions (Cat 5), while another has a pair of heads with the drilled, oval pupils characterised by the Old Sarum sculptors. The link with Old Sarum seems incontestable and the quality of some of the sculpture suggests the presence of the leading sculptor from the cathedral or one of his most skilled assistants.

The beaded roundel motif at Lullington, which later adorns the exterior of the clerestory of the nave of Malmesbury, is also found at Llandaff Cathedral and a dragon-head terminal to a hood mould is also found in South Wales, at Ewenny Priory. Roger of Salisbury may have built a castle at Kidwelly and therefore there may be a plausible reason why craftsmen from Old Sarum might be present in Wales (Stalley 1971, 70-1). However, while some of these Welsh works may date from the time of Roger's episcopacy, others could date from after his downfall and the break up of the workshop.

In addition to an influence spreading westwards, a church in southern Gloucestershire, Leonard Stanley's priory church, also shares some characteristics in its sculpture with Old Sarum and Lullington. In two capitals in the north and south side of the choir, and in a reset tympanum in the south wall of the choir, there is sculpture of greater skill than the scallop capitals of the crossing. The tympanum has two lions with drilled oval eyes, muscular legs and the beaded mane. They resemble the lions of the gable from Old Sarum (Cat 5) and are strikingly similar to a capital decorated with a pair of lions sharing a single head at Lullington. At Leonard Stanley two capitals depict Mary Magdalene washing Christ's feet and a nativity scene. Although nothing comparable survives from Old Sarum, the shape of the heads and eyes and the general plasticity of the carving probably indicate that the same sculptor as the tympanum was responsible for their execution. In the crossing and on the north door of the church, there are hood moulds treated with dragon-head terminals which also seem to originate from Old Sarum.

As well as clear links to churches in and around Wiltshire, in Wales and Ireland, there were a number of buildings in the Midlands where similar detailing can be found. Foremost amongst these was Lincoln Cathedral, but others included Newark Castle and Kenilworth Priory. There are also three isolated examples of mid twelfth-century sculpture with apparent links to Old Sarum. A carved, stone head in the Sainsbury Centre at the University of East Anglia may be related to Old Sarum (Zarnecki et al. 1984, 163; King 1990, 76-7). The basis for this assertion appears to be the general quality and the distinctive treatment of the band around the rim of the eyes. Although it seems possible that it was a work by the Old Sarum master, unfortunately the provenance of the piece is unknown. A corbel at Kilpeck (Herefordshire) employs the distinctive treatment of the eyes with the band around the pupil as well as the curly hair and the wide mouth found in Old Sarum's most accomplished corbel (Cat 7) (King 1990, 87-91). During the third quarter of the twelfth century the Old Sarum master could have also been working at Lewes Priory. A respond capital in the British Museum is decorated with a lion and a gryphon, both of which have strong muscular legs, tails curling over the body and the drilled oval eyes with a narrow band around them. The lion's mane is treated with small curls and the gryphon grabs a ball in one of its claws. The detailing of the animals is similar to the pair of lions on the apex of the gable (Cat 5).

### **Other 12th Century Buildings at Old Sarum**

Roger was not content with a major reconstruction of the east end of the church. He also erected the cloister and a building that may have been a treasury and vestry on the north side of the cathedral. The irregular plan of the cloister was uncovered in the early twentieth century. The lengths of the four walks, clockwise from the south walk, measured 137ft, 113½ft, 133½ft and 125½ft on the east side (Report 1913-4, 104). The alleys were 12ft wide on three sides, but the south one was 13ft wide (Report 1913-4, 114). The irregular shape was not due to inept laying out, but may have been to maximize the use of the area between the north side of the choir and the southern edge of the bishop's palace, as it existed when the cloister was laid out. An alternative explanation is that the south and west walks were laid out with reference to the new east end of the cathedral, while the northern and eastern walls were added later and were built in alignment with the rebuilt bishop's palace (Montague 2006, 50-1). What both explanations share is that there was a tension between aligning new buildings to the ancient earthworks and the existing buildings of the twelfth century.

The treasury was within a two storied structure attached to the north wall of the north transept. Its lower storey was four bays long and two bays wide, with a line of three central piers that were probably cylindrical in plan. Above the treasury was probably a vestry. The excavators in the early twentieth century did not attribute a definite function to this building, though they thought it might have been a chapter house (Report 1913-4, 105). However, there would have been problems with the level of the upper storey of this structure, the supposed chapter house, being above the probable floor level of the cloister. Normally the

floor of both would have been on the same level. It has also been suggested that this building predated the construction of the north transept and was originally built as a freestanding building, but its form and position seem to be dependent on the construction of the new east end (RCHM(E) 1980, 15). Interestingly the new cathedral at Salisbury also included a two storied treasury and vestry structure attached, in this case, to the south-east transept.

Beside the cathedral and its monastic buildings, Bishop Roger and his successor built a large episcopal palace. It consisted of four ranges around a paved courtyard in the shape of an irregular quadrilateral. The east range was occupied by a large aisled hall with a nave 90-94ft long by 21ft wide, and aisles 11ft to 12ft wide. The piers of the arcades stood on 5ft wide sleeper walls and fragments found during the excavations suggested that the piers were square in plan with spiral shafts at the angles. Excavators believed that the aisles may have been vaulted and the arches of the arcades were moulded with an ornamental hood mould. In scale the hall probably resembled the surviving Great Hall at Oakham Castle, Rutland, dated to c.1180. However, the use of a central entrance, rather than a door into a cross-passage at one end of the hall, suggests that the Old Sarum hall may date from earlier in the twelfth century, though whether it dates from the episcopacies of Roger or Jocelyn is uncertain. The problems with aligning the cloister would seem to indicate that it was an addition after Roger's death in 1139.

Along the north end of the hall were the services including the kitchen. The south range of the palace was set along the north side of the cloister and the west range apparently contained a chamber and a private apartment of the bishop. However, in the interpretation at the time of the excavations, the latter range was supposed to have housed lodgings. Little on the north side of the courtyard has survived (RCHM(E) 1980, 21-2; Report 1914-5, 232-6).

Although the cathedral and the episcopal palace were probably the most elaborate buildings on the site, it was the castle that was at the heart of Old Sarum and the reason for the complex's existence in that location. The original building was a motte and bailey castle on an earthwork (RCHM(E) 1980, 2). The castle, which was always intended as a temporary measure, was originally held by the King and in 1129 the Sheriff of Wiltshire was carrying out building work there (Ashbee 2006, 76). It seems that, soon after, it had passed to Bishop Roger who replaced many of the early, purely-defensive structures with a substantial, fortified house, the 'Great Tower' and Herlewin's Tower in the northern half of the inner bailey. The Great Tower was first mentioned in 1130-1 and by the thirteenth century it was probably three storeyed (English Heritage 1994, 7; RCHME 1980, 8-11). The house had four ranges enclosing a rectangular, paved, inner courtyard. The major chambers were on the first floor, with the Great Hall occupying the west range and the Great Chamber the north one (English Heritage 1994, 7; Report 1909, 192; RCHM(E) 1980, 7). The eastern end of the south range was occupied by St Margaret's Chapel on the ground floor, with St Nicholas' chapel above. These chapels were three bays long with a short narrow chancel at the east end (RCHM(E) 1980, 8). At the north end of the east range there was a 'kitchen tower' and an east turret holding further garderobes (RCHM(E) 1980, 9). Although Roger's house was substantial and elaborate in plan, it does not seem to have been embellished with the same level of sculptural detail as the cathedral. Where sections of the walling survive, the remnants show that they were reinforced with pilaster buttresses and in the excavations fragments of stone shingles and ornate, red and green glazed ridge-tiles were discovered. The published reports suggest that the doors and windows were decorated with chevron, while it was surmised that the upper windows were subdivided by stone shafts with spiral grooves and other patterns. The chimney (Cat 80), which is the most elaborate surviving feature from the Great Tower, was discovered during the 1910 excavations and illustrated in the following year's report (Report 1909-10, 505; Report 1911-12, photograph opposite 60). The Great Tower and the adjacent narrow Postern Gate, as well as the East Gate, are the only significant, but ruinous, structures surviving from this period.

## The Demise of Old Sarum

There is evidence that Roger would have continued the reconstruction of the cathedral to include the nave, but with his death in 1139 the rebuilding programme was scaled down. His successor, Bishop Jocelyn de Bohun (1142-84), built a large west façade, the last substantial building works that took place on the cathedral. In the early thirteenth century some new buildings were built on the site. A New Hall was erected in the southern half of the inner bailey and a bakehouse was built south-west of the main gatehouse.

By the end of King John's reign the practical problems of the cathedral sharing a cramped, secure castle site were proving insurmountable for the clergy. Discussions about a move to the water meadows, where Salisbury is now located, were begun by Bishop Herbert Poore before his death in January 1217 (RCHM(E) 1980, 16). In a letter written at some time between 1182 and 1206, Peter de Blois mentions the poor environment on the hill, which was 'at the mercy of the wind, barren, dry, deserted and mean' (Frost 2005, 155-6). In April 1217 the Dean and Chapter petitioned to Pope Honorius III to move the cathedral:

'They state that the cathedral church, being within the line of defence, is subject to so many inconveniences, that the canons can not live there without danger to life.

Being in a raised place, the continual gusts of wind and storm make such a noise that the clerks can hardly hear one another sing, and the place is so rheumatic by reason of the wind that they very often suffer in health.

The church, they say, is so shaken by wind and storm that it daily needs repair; and the site is without trees and grass, and being of chalk has such a glare that many of the clerks have lost their sight.

Water, they say, is only to be got from a distance, and often at a price that, elsewhere, would buy enough for the whole district.

If the clerks have occasion to go in and out on business, they can not do so without leave of the castellan, so that on Ash Wednesday, Holy Thursday, and on synodal and ordination and other solemn days, the faithful who wish to visit the church can not do so, the keepers of the castle declaring that the defences would be endangered.

Moreover, as many of the clerks have no dwellings there, they have to hire them from the soldiers, so that few are found willing or able to reside on the spot.' (Report 1909, 193).

Although the petition offers a colourful view of life at Old Sarum, the modern visitor to the site can still appreciate its windswept and slightly bleak quality. John Leland dismissed one of the reasons cited for wishing to move the cathedral: 'Sum think that lak of water caussid the inhabitants to relinquish the place; yet were ther many welles of swete water.' (Report 1909, 194.) However, it seems that the major problems were the restrictions on movement placed on the clergy by having to share a relatively small site with the occupants of the castle and the shortage of housing within the precinct. (Stroud 1986, 125). A contemporary poem by the court poet Henry d'Avranches, written c1225-6, described the background to the translation of the cathedral to the new site and cited a range of biblical sources as a symbolic justification for the move (Frost 2005, 158ff.). Old Sarum was likened to the inhospitable mountains of Gilboa, whereas the new site was like Paradise (VCH 1956, 165).

On 29 March 1218 papal consent for the move was granted and by 1219 a cemetery and a wooden chapel had been built near the site of the Salisbury Cathedral (RCHM(E) 1980, 16). The foundation stone of the new church was laid on 28 April 1220 and in 1226 the bodies of three bishops, Osmund, Roger and Jocelin, were moved to the new cathedral. (Report 1913-4, 109). By 30 July 1227 the official translation from Old Sarum had taken place (Report 1909, 194). Part of the old cathedral was retained for use as the Chapel of St Mary and a chapel was still in use at Old Sarum as late as the sixteenth century (RCHM(E) 1980, 3, 16; Report 1913-4, 108). However, once the clergy had moved from the site, the slow but inevitable process of decline, ruination and the quarrying of stone began. In 1237 an order was given to take down the hall and other buildings belonging to the bishop to use the building material to repair the castle (RCHM(E) 1980, 3). In 1276 permission was given for stone from Old Sarum to be used in new buildings in Salisbury, but, judging from the buildings it was used in, it seems likely that Old Sarum was being used as a quarry earlier in

the thirteenth century (RCHM(E) 1993, 22; Ayers and Sampson 2000, 81). In 1327 a licence was granted for the construction of a close wall and in 1331 Edward III allowed the chapter to use stone from the old cathedral and some of the former clergy houses for repairs to the new cathedral and the precinct wall (Report 1913-4, 102; Report 1909, 194; RCHM(E) 1993, 39).

The cathedral at Old Sarum was abandoned in the thirteenth century, but the castle remained in use though there are no indications of new, major building works. This is indicated both by documentary evidence and the paucity of later stone fragments that have survived. In 1247 a wheelhouse was built above the well, and the hall, the gaol and two kitchens in the castle were repaired (Report 1909, 193; RCHM(E) 1980, 3). In 1315 £60 of repairs were carried out followed in 1337-8 by repairs to the towers and walls, particularly the Great Tower (RCHM(E) 1980, 7). In 1366 a detailed indenture was compiled concerning the repair of the Courtyard House (RCHM(E) 1980, 3). Although some repairs were being undertaken the castle was still decaying. By 1307-8 the hall, chamber, kitchen and bakehouse had ceased to be used (RCHM(E) 1980, 3, 11). On 29 November 1399 a commission was appointed 'to inquire into divers wastes, dilapidations, and destructions committed in the King's Castle of Old Sarum.' (Report 1909-10, 510.) The introduction of artillery rendered the castle militarily ineffective and by 1446-7 it was described as 'now fallen into decay' (Report 1909, 194). In 1514 Thomas Crompton, Groom of the Chamber, was granted the right to use the castle for building materials. (RCHM(E) 1980, 4). In the 1530s John Leland described Old Sarum as 'This thing hath beene auncient and exceeding strong: but syns the building of New-Saresbyri it went totally to ruine.' (Report 1909, 194.) By 1832 Old Sarum was 'only a green mound without a habitation upon it', but it was famous, or more accurately infamous, as one of the notorious rotten boroughs abolished in that year (Stroud 1986, 120). On 9 June 1832 *The Times* published 'A Lament for Old Sarum', purporting to be written by the man who had bought the Parliamentary seat it had guaranteed:

'Farewell to thee, Sarum! for thousands I bought thee,  
And hoped that a heir-loom thou long shouldst remain;  
A provision for sons and for nephews I thought thee,  
A fountain unfailling of honours and gains.  
But the voice of the "Spolier" was heard to denounce thee,  
A loud cry for "Plunder" arose in the land;  
As a vote-giving mount, I at last must renounce thee,  
And yield to the torrents I cannot withstand.'

### **Excavations of the Site**

By the early twentieth century knowledge of the buildings at Old Sarum was limited to a small amount of above ground masonry, the appearance of parch marks in hot summers and small excavations. Bishop Richard Pococke visited Old Sarum in October 1754: 'The situation is very fine and elevated; it is defended by a double rampart and two deep ditches, and was walled round; great pieces of the wall are still to be seen.' (Cartwright, 1889, 131.) Following a period of severe frost and thaw during the winter of 1795, the entrance to a subterranean passage was revealed in the outer bailey. The presence of this tunnel was verified in 1957 (Rhatz and Musty 1960, 359). In 1834 the unusually dry summer weather exposed the outline of the church and prompted a small excavation (Report 1909, 191; Report 1912-3, 93-95; RCHM(E) 1980, 4).

The major campaign of excavations began on 23 August 1909 and would have lasted for a decade, but the outbreak of war in 1914 led to their immediate cessation. Initially the excavators concentrated on the interior of the earthwork of the Norman castle. When work began only a small part of the postern tower and the main gate were exposed, but by the end of the 1911 campaign a clear picture of the castle had emerged. The whole of the postern tower at the west side of the site was revealed while a structure occupying the northern half of the site, which they christened the 'Great Tower', was uncovered. To the

south, excavations revealed a hall and a building with hearths, probably a bakehouse, near the gate. In 1912 excavations began on the cathedral and the monastic buildings to the north of it (Report 1912-3, 93). By the outbreak of World War I the plan of the church had been revealed, along with the treasury to the north of the north transept and several buildings to the west of the west façade (Report 1913-4, fig 14).

## CATALOGUE

### *Editor's note:*

The abbreviation 'D.' stands for 'depth' throughout this section of the catalogue. Where 'diameter' is abbreviated it appears as 'diam.'

### **Figurative Sculpture**

**1 Head of Christ.** Sandstone; badly weathered. 1130-40. H. 280mm. W. 350mm. D. 290mm, relief projects 160mm. Removed in 1875 from an unknown location at the North Canonry, The Close, Salisbury, but probably originally from Old Sarum Cathedral. Zarnecki et al. 1984, 160, no. 114; King 1990 70, 77ff., pl. 2a. OS.C54 **Fig 00**

The head of Christ was from a large relief made up of a series of horizontal courses, an arrangement similar to the carvings from the screen at Chichester Cathedral. Its original location in the cathedral is unknown, but a possible option is that it came from within the south porch. This porch seems to have served as an exemplar for some part of the overall decorative scheme of the later south porch of Malmesbury Abbey, though not its detailed execution. The porch was believed to have been added to the south transept of Old Sarum after 1139 and due to its weathered state it is difficult to compare this head with the style of other works by the leading sculptor at Old Sarum, the so-called 'Old Sarum Master'. However, the head is still likely to date from the era of Roger of Salisbury as it seems to be related to the figure of Christ above the door at Lullington Church (Somerset). This door also has a number of other motifs in common with Old Sarum and was probably a work by the Old Sarum Master, probably immediately after the cessation of work at the cathedral in 1139.

**2 Left leg of figure with drapery.** Traces of white paint. Mid 12th century. H. 215mm. W. 360mm. D. c.270mm. Probably from Old Sarum Cathedral; it was found incorporated in the 15th century building at 1 Castle Street, Salisbury. 1954.56 **Fig 00**

This is the left upper leg of a figure covered in drapery. Its size suggests that it was part of a large scene, perhaps similar to the figures in the south porch of Malmesbury and may come from the south transept porch, like the head of Christ.

**3 Fragment of figure.** 12th century. H. 130mm. W. 93mm. D. 30mm. Found during the excavations at Old Sarum. 1945.269

This small fragment may be part of a depiction of a priest wearing a stole decorated with circles. It has a small section of drapery on the left side, probably from the chest of the figure.

**4 Feet of Christ from a crucifixion.** 12th century. H. 65mm. W. 90mm. D. 95mm. Found during excavations at Old Sarum. 1945.268

This fragment consists of the right foot and part of the left foot of a figure, presumably the crucified Christ. The size of the fragment suggests that it came from a substantial, near life-size figure. Is this related to the head of Christ, Cat 1 or a similar large relief?

**5 Gablet flanked by crouching lions.** Sandstone, weathered, especially the right hand lion. Legs of right hand lion broken off. 1130-40. H. 410mm. W. 400mm. D. 260mm. From Old Sarum Cathedral, possibly from the south transept porch. It was found in trial trenches south of the church, along with a

number of corbels. *O.S. Diary* 1912, 15; Report 1912-3, 98; Report 1913-4, photograph opposite 114; Zarnecki et al. 1984, 176 no. 135a and 63, pl. 135a; King 1990, 70, pl. 2b. 1945.270 **Fig 00**

The angle of the incline of the moulding beneath the lions is identical to the sloping edges of the large rosette in the EH stone store (no. 81109792), which suggests that this piece was at the apex of a gable and the rosette was set beneath it. Both fragments were found in the same excavation. The animals have beaded spines and the manes down their backs are treated as curly tufts, similar to the hair of the lion on corbel Cat 7. The legs are muscular with long claws, and elegant long tails curve over the lions' bodies. Zarnecki 1984 suggested that their form inspired an illustration in the Shaftesbury Psalter c.1130-40.

**6 Block decorated with two lions fighting an eagle.** The upper parts of each animal are damaged. 1130-40. H. c.210mm. W. c.270mm. D. c.210mm. From Old Sarum Cathedral, this was one of the stones found in excavations south of the south transept. *O.S. Diary* 1912, 15; Report 1912-3, 98 and photograph opposite 98. 1945.262 **Fig 00**

This block was perhaps a finial at the apex of a gable designed to be seen from all directions and was only attached to a building beneath, and probably by a narrow piece of masonry between the lions. When it was excavated it was erroneously described as a capital. The backs of both lions have beaded spines with lines from them defining the musculature of the animals. On the more complete lion, the weathered head sits on a broad neck. The style of the animal and the beaded spine is similar to the lions flanking the gablet (Cat 5).

**7 Corbel with a lion's head.** Damaged at rear where it was attached to a wall. c.1120-40. H. 235mm. W. 200mm. L. 200mm. This was one of the corbels found in excavations south of the south transept of Old Sarum Cathedral. Report 1912-3, 98 and photograph opposite 98; Stalley 1971, 75; Zarnecki et al. 1984, 177 pl. 135d; RCHM(E) 1980, pl. 29f; King 1990, 70, pl. 1a. 1945.274.1 **Fig 00**

This fragment is the most accomplished corbel surviving from Old Sarum, carved by a sculptor able to create a strong, very plastic image. This lion's head has the distinctive wide mouth, curly locks, small ears and large eyes with drilled pupils found in many other heads that are not carved with the same skill level. There are two similar corbels in the EH stone store (no. 8110975 and 81109854).

**8 Corbel with a youthful head.** Sandstone, weathered, minor damage to front but cut off at back. c.1120-40. H. 180mm. W. 180mm. From Old Sarum Cathedral, this was one of the corbels found in excavations south of the south transept. Report 1912-13, 98 and photograph opposite p. 98; Zarnecki et al. 1984, 176 pl. 135c; Stalley 1971, 75; RCHM(E) 1980, pl 29a; Thurlby 1981 93-8; King 1990, 70, pl. 1a. 1945.273 **Fig 00**

**9 Beak-head.** Beak-head with large eyes with drilled pupils, biting a short section of shaft. Rough at rear where fixed into wall. Discolouration on left side of beak suggests traces of pigment. H. 200mm. W. 145mm. D. 200mm. c. 1120-40. From Old Sarum Cathedral. Stalley 1971, 77-9; Zarnecki et al. 1984, 174 no.130; King 1990, 73, pl. 4b. 1945.275 **Fig 00**

This is the only beak-head in surviving fragments from Old Sarum. It has been compared with similar carvings from Reading Abbey and Sherborne Castle, the former being supported by Bishop Roger and the latter having been built by him. King and Zarnecki suggest it was from a door but it could have been a corbel. The quality of the carving suggests it was probably a work by the most accomplished sculptor.

**10 Corbel, with bearded, animal's head with cat's ears.** c.1120-40. H. 200mm. W. 200mm. D. 240mm. (broken off at rear). From the excavations at Old Sarum. RCHM(E) 1980, pl. 29b. 1945.272 **Fig 00**

The style of this corbel is related to others surviving in the collection. It has the bulbous eyes with drilled pupils and strong ridges around the eyeball and the short pointed ears. Compared to the lion's head corbel (Cat 7) it is rigid in its form, though the flourish at the end

of the handlebar moustache is in marked contrast to the coarse, almost geometric facial features.

**11 Corbel with a trumpeter.** Sandstone, weathered and damaged. This corbel is fairly crudely carved compared to some others (e.g. Cat 7 and 8). The large eyes have drilled pupils and ridges around them (similar to Cat 8 and 9). The figure uses both his arms to support the top of the corbel and therefore implausibly manages to play the trumpet with no hands! c.1120-40. H. 220mm. W. 250mm. D. 380mm. From Old Sarum Cathedral. This could be one of the corbels found in excavations south of the south transept. Zarnecki et al. 1984, 176 no. 135b. 1945.276 **Fig 00**

**12 Fragment of a corbel with an animal's head.** This small fragment has a broad nose, bulging drilled eyes and ridges on the forehead. In form it can be seen as derived from the more accomplished corbels from the cathedral. 12th century. H. 155mm. W. 110mm. D. 90mm (max). From the excavations at Old Sarum. 1945.265

**13 Corbel decorated with crude human head, long moustaches.** Weathered. Traces of paint in the beard. This is a crude head but with features derived from the more accomplished corbels. c.1120-40. H. 180mm. W. 185mm. D. 225mm. From the excavations at Old Sarum. RCHM(E) 1980, pl. 29c. 1945.274.2 **Fig 00**

**14 Voussoir with grotesque animal head with a fluted tongue.** This item and the next voussoir formed part of the surround of a rose window. c.1120-40. H. 480mm. W. 280mm (max), 200mm (min). From Old Sarum Cathedral. Report 1913-4, 114; Zarnecki 1953a, 7, pl. 43; Stalley 1971, 75; Zarnecki et al. 1984, 177 no. 135f; RCHM(E) 1980, pl. 29(e); Thurlby 1981, 93-8. 1945.280 **Fig 00**

**15 Voussoir with a woman trying to open the mouth of a monster.** This item and the previous voussoir formed part of the surround of a rose window. c.1120-40. H. 480mm. W. 270mm (max), 210mm (min). From Old Sarum Cathedral. Report 1913-4 photograph opposite 114; Zarnecki 1953a, 22 and 56, pls. 42, 43 and 45; Stalley 1971, 75; Zarnecki et al. 1984, 177 no. 135g; RCHM(E) 1980, pl. 29(g); Thurlby 1981 93-8. 1945.281 **Fig 00**

These two fragments originated from the same feature at Old Sarum and were probably carved by the same sculptor. Although both are skilfully carved, they are not of the highest quality found in Old Sarum fragments and are probably not by the leading sculptor. Originally said to have been from a door, Thurlby has proposed that they came from the surround of a large rose window in the east end. He argues that the heads would have been upside down if they were on a door and that the voussoirs would be too large for a doorway. The creatures on both voussoirs have short ears, strong mouths and bulging eyes with drilled pupils. They have strong noses and eyebrows with notches carved in them to simulate hair. Cat 14 has a strange fluted tongue, as if breathing fire, while Cat 15 has a small figure hanging from its mouth.

**16 Mask with a lion's head.** Damage at rear where attached to walls and at sides where a label mould extended from it. Evidence of red colouration survives between the teeth. c.1120-40. H. 230mm. W. 260mm. From Old Sarum Cathedral, this was one of the fragments found in excavations south of the south transept. Report 1912-13, 98 and photograph opposite 98; Zarnecki 1953a, 22, pls. 45, 46; Stalley 1975, 75; Zarnecki et al. 1984, 177 no. 135e. 1945.271 **Fig 00**

This fragment was originally at the apex of a label moulding, probably above the main arcade of the east end. A similar motif is used in the nave of Gloucester Cathedral and in the later nave of Malmesbury Abbey, which has many forms derived from Old Sarum. The labels at Malmesbury have dragons' heads as label stops and in the National Monuments Record a similar head appears in a photograph labelled as a fragment from Old Sarum. However, today this fragment does not appear to survive in the EH stone store or in the Museum.

**17 Fragment of capital with two birds and section of chamfered abacus.** H. 190mm. W. (surviving) 160mm. D. 120mm. Column diam. approximately 140mm. From the excavations at Old Sarum. 1945.261



This is a small capital decorated with the body and two wings of a bird, and the wing of a second bird. It has approximately the same diameter as a group of engaged capitals (Cat 44, 45 and 46) and this is the diameter of the sections of kidney shaped shafts in the collection. However, apart from this possible coincidence, it is difficult to link this capital with any other fragments.

**18 Small corbel with grotesque head.** This is a small head with a grotesque face; probably from a corbel. It has protruding eye balls, bared, sharp teeth, a large nose and hair streaming back. H. 155mm. The corbel top is 125mm x 95mm. Labelled 258 in red paint. From the excavations at Old Sarum. 1945.264

Though the fragment originated from Old Sarum it does not appear to be Romanesque in date and may originate from a later building on the site.

## Non-figurative Sculpture

**19 Voussoir decorated with quatrefoil in a roundel.** c.1120-40. H. 215mm. W. 240mm top, 165mm base, D. 160mm. From the excavations at Old Sarum. King 1990, 73, pl.3. 1945.284 **Fig 00**

In the wall of the cathedral close, in Salisbury Museum and in the EH stone store there are dozens of voussoirs decorated with quatrefoils. Most are simple geometric forms (e.g. Cat 20) but a significant number, around twenty-five, are treated as more elaborate, curved forms nicknamed 'ravioli'. These quatrefoils have curved sides with small drilled holes along their edge and resemble pinched and folded sheets of pasta. The fluidity of the form, compared with the simple geometric form in some stones, suggests carvers with a higher skill level created these voussoirs.

The narrower face of the voussoir has a slight but deliberate curve, suggesting that it was from around an arch. Perhaps it was a decoration around a window, similar to the function of Cat 22 and the 'paterae' around the nave clerestory of Malmesbury Abbey. The large number of surviving quatrefoils suggests that the motif was used around a common feature, such as a decoration around the choir windows (Report 1913-4, photograph opposite 110; Brakspear 1931, 1-18; Wilson 1975, 80-90; Brodie 1988, 34).

**20 Voussoir with roundel containing a diamond shape with curved faces.** Limestone block from a frieze. c.1120-40. Traces of plaster with colour wash. A cut away behind carving probably dates from reuse. H. 268mm. W. 200mm. D. 260mm broken off. From 1 Castle Street, Salisbury - originally from Old Sarum Cathedral. 1954.54 **Fig 00**

This is one of three stones with this design apparently from Old Sarum Cathedral that were found incorporated in the fifteenth-century building at 1 Castle Street, Salisbury. There are also thirty-one examples of this motif on stones in the east wall of the cathedral close.

This version of the diamond motif is similar in form to the more elaborate voussoir (Cat 19), the so-called 'ravioli'. If both were around a clerestory window, their forms would have been superficially similar if observed from the ground. Perhaps one was used in the choir while the other was used on the transepts, or alternatively the 'ravioli' were at a lower level than these simpler designs.

**21 Voussoir decorated with a projecting quatrefoil.** Traces of later white paint. c.1120-40. H. 220mm. W. 245 top, 205mm base, D 280mm (broken off at rear). Carving projects 40mm. From the excavations at Old Sarum. Report 1913-4, photograph opposite p. 110. 1945.282 **Fig 00**

This voussoir is another variation of the themes in Cat 19 and 20, and is also related to the voussoir with the roundel (Cat 022). It is decorated with a quatrefoil, similar in form to the 'ravioli' on Cat 19, but with a lumpy surround. However, unlike 19 and 20, this item projects from the surface of the stone 40mm as in Cat 22. There are six examples of this type of voussoir in the east wall of the cathedral close and at least one in the EH stone store. Like the other voussoirs there is a definite, though slight curve on the narrower face, suggesting it was around an arched opening. However, the best parallel may be found in the triforia of Worcester Cathedral, Wells Cathedral and Glastonbury Abbey.

**22 Voussoir decorated with a garb of wheat and leaves.** c.1120-40. H. 220mm. W. 245mm top, 200mm base, D. 360mm. Carving projects 40mm. From the excavations at Old Sarum. Report 1913-4, photograph opposite p. 110. 1945.283 **Fig 00**

This voussoir has a slightly curved lower face indicating that it was from around an arched opening, such as a window. The carved roundel projects 40mm from the surface of the stone. The carving is well drawn but roughly finished as if the piece was never expected to be seen close up. For instance, the bundle of wheat, which is similar in form to the Roman fasces, is bound by a square clip coarsely decorated with small squares created by criss-cross lines. Perhaps this fragment, and other decorated roundels came from around clerestory windows. A similar, but more elaborate arrangement is found in the later nave at Malmesbury Abbey where flat dishes decorated with semicircles are arranged around the windows. The form of these circular dishes, christened 'paterae', is similar to a large circular decoration on a stone from a gable from the south transept at Old Sarum. Report 1913-4, photograph opposite p.112; Brakspear 1913, 399-437; Stalley 1971, 75-6; Wilson 1975, 80-90; Brodie 1988, 34.

**23 Block with quatrefoil flower.** This stone is decorated with a large four-lobed, floral motif. At the centre there is a large drilled bead and the leaves each have a central spine of beads. Two similar flowers are held by English Heritage (no. 81109702). This floral motif is part of a larger decoration, as at one side of the stone there is a small projection, as if there was an adjacent carved form. H. 210mm. W. 295mm. D. 180mm.

From the yard of Church House, Crane Street, Salisbury. Originally from Old Sarum. 1951.51 **Fig 00**

Was it from a door surround, as a similar floral motif is used around the outside of the west door of Kenilworth Priory?

**24 Engaged column with elaborate carving.** Traces of red colouration survive in the recesses. H. 145mm. W. 330mm. D. 280mm. Column diam. c.310mm. From a cottage opposite Avon Farm, Stratford-sub-Castle. 1937.22.2 **Fig 00**

**25 Engaged column with elaborate carving.** Incised star, probably a mason's mark on one face. H. 190mm. W. 365mm. D. 265mm. Column diam. c.310mm. From a cottage opposite Avon Farm, Stratford-sub-Castle. 1937.22.3 **Fig 00**

Cat 24-25 must originally have come from Old Sarum. They are semicircular in plan and decorated with large trilobed leaves along the sides and a criss-cross, strap-work pattern decorated with drilled beads. The form of the shafts and the general type of decoration though not the detail, resembles some of the orders in the south porch of Malmesbury Abbey.

**26 String course decorated with opposed S-curved foliage forms.** H. 120mm. W. 423mm. D. c.420mm. From the excavations at Old Sarum. c.1120-40. 1945.278 **Fig 00**

**27 String course decorated with palmettes.** Incomplete on right-hand side. H. 120mm., W.(surviving) 390mm., D. c.190mm. From the excavations at Old Sarum. c.1120-40 1945.279 **Fig 00**

This and Cat 26 are remnants of elaborate string courses from the east end of the cathedral. Their elaboration and their detailed finish suggest they were at a relatively low level, possibly in the aisles.

**28 Block with Greek key pattern.** Traces of red colouration survive in the recesses. H. 180mm., L. 300mm., D. 310mm. From the excavations at Old Sarum. 1945.277 **Fig 00**

This is a section of an elaborate string course which retains traces of red paint. It consists of two interlocking T-shaped forms probably with the remnant of another simpler decoration above it. At Malmesbury Abbey the string course above the nave arcades has the same

pattern of decoration, suggesting a possible location for the motif in the east end of Old Sarum Cathedral (Stalley 1971, 76).

**29 Voussoir with Greek key-pattern.** This is a very large stone decorated with a Greek key pattern but with an irregular finish to the pattern. The line effectively returns and continues at right angles to the main pattern. The block is shaped as if it was a keystone but its size and the pattern does not seem to accord with just being a straightforward arch. H. 420mm. W. 430mm. D. 290mm. Found re-used in the north wall of Old Sarum Farm (Wingrove's Barn) within the East Suburb of Old Sarum. Musty and Rahtz 1964, 143 and fig. 5 no. 1. OS.C96; 1959.10.1; 1963.73 **Fig 00**

Was it part of a door surround, similar to decoration found at Lincoln and Kenilworth?

**30 Voussoir from hood moulding with four alternating rows of cylindrical billet.** H. 140mm. W. 490-420mm. D. 255mm. See also Cat 24, 25 and 36. From a cottage opposite Avon Farm, Stratford-sub-Castle. 1937.22.1

This stone is probably from a section of a hood moulding.

**31 Two stones forming a block with interlaced arcading.** H. 350mm. W. 887mm. D. 130mm at top, 200mm at base. From the excavations at Old Sarum. RCHM(E) 1980, pl. 29(d). 1945.263 **Fig 00**

These two stones formed a single panel decorated with a small, intersecting arcade with simple cushion capitals and simple arches decorated with a small roll moulding. Was it a panel from the side of a tomb?

**32 Palmette moulding.** 12th century. H. 115mm. W. 150mm. D. 48mm (max). From the excavations at Old Sarum. 1945.266

This is a small piece of moulding that came from a horizontal feature, such as a string course.

**33 Vine moulding.** 12th century. H. 52mm. W. 120mm. D. 55mm (max). From the excavations at Old Sarum. 1945.267

This fragment has a small leaf beside a bunch of grapes. Its original function is unknown.

**34 Irregular block with painted lines.** This block has dark red paint depicting the outline of stone blocks on one surface. H. 215mm. W. 290mm. D. 215mm. From the excavations at Old Sarum. 1945.258

Along with the frequent traces of paint on carved fragments this provides some insight into the highly coloured interior of the twelfth-century church.

**35 Voussoir with chevron moulding on two faces.** This voussoir differs from any others as it has chevron carved on two faces. Both faces have two bands of chevron but the 'front' face has an additional narrower, smaller band of chevron along the bottom of it. H. 240mm. W. 185mm. D. 420mm, of which 130mm is the moulding. From Stratford-sub-Castle. 1949.132

**36 Engaged column base.** Engraved P on one flat surface. H. 180mm. W. 480mm. D. (max.) 370mm. From a cottage opposite Avon Farm, Stratford-sub-Castle, originally from Old Sarum. 1937.22.4

This large base is from a semicircular shaft and is the only base in the collection.

**37 Wedge-shaped section of large cylindrical shaft.** Approximately one quarter of its circumference. H. 300mm. The original diam. of the shaft appears to have been c.400mm. Mortar on 'inner' face. Apparently from Musty and Rahtz excavations in the East Suburb of Old Sarum. 1959.10.2

**38 Wedge-shaped block with three layers of imbricated feather moulding.** c.1120-40. H. 196mm. W. 260mm. D. (max) 160mm. Length of imbricated surface 250mm. From Old Sarum Cathedral. Report 1913-4, photograph opposite p.110. 1945.260

The function of this stone is unclear but it resembles a coping stone from the top of a buttress.

**39 Fragment with beading.** H. 140mm. W. 95mm. D. 90mm. Small fragment with paper label: 'Found in Old Sarum moat - piece of Cathedral wall? March 20th. 1918?' From Old Sarum. 1947.53

This is a small piece of a stone decorated with a hollow chamfer and a line of small beads.

**40 Stone with hollow chamfered moulding.** H. 200mm. W. 155mm. D. 125mm. From the excavations at Old Sarum. Probably 1945.259

This is a small piece of a stone decorated with a hollow chamfer.

### **Fragments from Toone's Court, 14 Scot's Lane, Salisbury**

Toone's Court was a group of sixteenth-century houses on Scot's Lane that were demolished in 1972 (RCHM(E) 1980, 142-3). The chimneybreast in no. 14 was found to include a large number of carved stones including three engaged columns, four engaged capitals, six sections of 'kidney-section', spiral shafts, ten voussoirs with chevron moulding, ten similar parallel-sided blocks, five blocks decorated with diaper pattern and one other fragment. The diversity, quality and date of the fragments suggests that they probably originated from Old Sarum. As there is considerable consistency in the type of fragments used in the chimney this suggests that they came directly from Old Sarum and specifically from one or two buildings. Therefore, although the first robbing of stone from the site took place as early as the thirteenth century, this suggests that significant buildings were still standing in the sixteenth century, available to be quarried. An alternative, though less likely, explanation is that the chimney breast was built from stone taken from a previous building in the town, which itself was built from stone robbed from Old Sarum. One wonders how many houses in Salisbury have reused stone within them!

**41 Engaged shaft and a quarter with spiral moulding and imbricated panel on lateral face.** H. 180mm. W. 260mm. D. 270mm. Shaft diam. 110mm. 1972.21 (stone 6.) **Fig 00**

**42 Engaged shaft and a quarter with spiral moulding and imbricated panel on lateral face.** H. 200mm. W. 200mm. D. 350mm. Shaft diam. c.120mm. 1972.21 (stone 5.)

**43 Engaged shaft and a quarter with spiral moulding and strap-work panel on lateral face.** H. 200mm. W. 200mm. L. 360mm. Shaft diam. c.120mm. 1972.21 (stone 7.)

These three fragments from the chimney at 14 Scot's Lane, Salisbury have a similar plan. They have an engaged shaft and part of another one decorated with spiral fluting. Cat 41 and 42 have beading included in the decoration. On the flat, originally exposed sides of the stone, there is an area of decoration. Cat 40 is decorated with rows of geometric forms, resembling a five lobed leaf. Each row consisted of three or two and two halves of these motifs. Cat 41 has a similar imbricated, almost feathered pattern but with less elaborate elements. The most elaborate decoration appears on Cat 43. The panel is decorated with a beaded strap-work motif enclosing two beaded leaves with pointed lobes, a leaf form resembling ivy.

**44 Engaged capital with volutes.** H. 175mm. W. 230mm. D. 275mm. Shaft diam. c.160mm. Late 11th century. RCHM(E) 1980, 143. 1972.21 (stone 1.) **Fig 00**

This small capital probably dates from the episcopate of Bishop Osmund (1078-99) and may have come from the nave which was not rebuilt by Bishop Roger.

**45 Engaged capital.** Part cut away when re-used and heavily sooted. H. 180mm. W. 230mm. D. (surviving) 300mm. Shaft diam. c.140mm. 1972.21 (stone 3.)

This is a small engaged, scalloped capital with four scallops on each face.

**46 Engaged capital.** H. 175mm. W. 230mm. D. 320mm. Shaft diam. c.140mm. Part cut away when reused. 1972.21 (stone 2.)

This small engaged, scalloped capital has the scallops carved as if emerging from a shallow sheath around the base of the capital.

**47 Engaged capital.** Partly cut away when re-used. H. 170mm. W. 235mm. D. (surviving) 310mm. Shaft diam. c.140mm. 1972.21 (stone 4.)

This small engaged capital is decorated with parallel curved grooves as if portraying stiff, vertical leaves. Cat 45, 46 and 47 performed the same function in the building from which they originated, though their original location is unclear.

**48 Column of kidney section with opposed spiral moulding.** L. 335mm. W. 130mm. D. 145mm. 1972.21 (stone 8.)

**49 Column of kidney section with opposed spiral moulding.** L. 329mm. W. 140mm. D. 130mm in two fragments. 1972.21 (stone 9.) **Fig 00**

**50 Column of kidney section with opposed spiral moulding.** L. 283mm. W. 140mm. D. 130mm. 1972.21 (stone 10.)

**51 Column of kidney section with opposed spiral moulding.** L. 340mm. W. 145mm. D 130mm. 1972.21 (stone 11.)

**52 Column of kidney section with opposed spiral moulding.** L. 270mm. W. 143mm. D 130mm. 1972.21 (stone 12.)

**53 Column of kidney section with opposed spiral moulding.** L. 290mm. W. 145mm. D 135mm. 1972.21 (stone 13.)

In plan the shafts have two lobes at the front, decorated with spiral mouldings in opposite directions. There is a piece of a similar shaft in the EH stone store (no. 811 09852). Sections of shafts with spiral grooves were described in the excavation reports as having perhaps originated from work carried out in 1130-1 on the Great Tower but these shafts seem too elaborate and lack grooves or holes for window fittings. The function of the shafts is unknown but was probably part of Bishop Roger's elaborate east end or cloister.

**54 Voussoir with chevron moulding.** H. 190mm. W. 250-190mm. D. 350mm. 1972.21 (stone 14.)

**55 Voussoir with chevron moulding.** H. 200mm. W. 180-140mm. D. 270mm. 1972.21 (stone 15.)

**56 Voussoir with chevron moulding.** H. 200mm. W. 175-130mm. D. 290mm. 1972.21 (stone 16.)

**57 Voussoir with chevron moulding.** H. 200mm. W. 210-160mm. D. 200mm. 1972.21 (stone 17.)

**58 Voussoir with chevron moulding.** H. 200mm. W. 285-220mm. D. 210mm. There is a slot cut into the back of the stone about 130mm x 130mm. 1972.21 (stone 18.)

**59 Voussoir with chevron moulding.** H. 200mm. W. 190-140mm. D. 240mm. 1972.21 (stone 19.)

**60 Voussoir with chevron moulding.** H. 200mm. W. 145-115mm. D. 280mm. 1972.21 (stone 20.)

**61 Voussoir with chevron moulding.** H. 230mm. W. 220-165mm. D. 260mm. 2002.55

These are a group of voussoirs from arches decorated with a chevron pattern consisting of a roll, a hollow and a roll. As the fragments came from the dismantled chimney, some have soot on them. Cat 60 is a junction piece between a pair of arches and Cat 58 is shaped to be the voussoir immediately above it. On the underside of the voussoirs there are projections which were attached to another chevron on a separate block, as if they

originated from the outer order of a multiple order arch. The fragments are consistent with a decorated outer order of a substantial arch, probably a gallery rather than the main arcade.

**62 Voussoir with chevron moulding.** Damaged when reused. H. 180mm. W.(estimated) 190-120mm. D. 305mm. *1972.21* (stone 21.)

This voussoir is superficially the same as the main group of voussoirs but the chevron pattern is different.

**63 Rectangular block with chevron moulding.** H. 305mm. W. 200mm. D. 250mm. *1972.21* (stone 22.)

**64 Rectangular block with chevron moulding.** Inner surface sooted through being in chimney. H. 370mm. W. 190mm. D. 150mm. *1972.21* (stone 23.)

**65 Rectangular block with chevron moulding.** H. 330mm. W. 180mm. D. 220mm. Notch roughly cut at back from one edge, 110 x 90 x 40mm. *1972.21* (stone 24.)

**66 Rectangular block with chevron moulding.** H. 270mm. W. 180mm. D. 220mm. *1972.21* (stone 25.)

**67 Rectangular block with chevron moulding.** H. 230mm. W. 200mm. D. 260mm. *1972.21* (stone 26.)

**68 Rectangular block with chevron moulding.** Grey encrustation on carved face, possibly lime wash. H. 280mm. W. 200mm. D. 260mm. *1972.21* (stone 27)

**69 Rectangular block with chevron moulding.** H. 330mm. W. 150mm. D. 280mm. *1972.21* (stone 28.)

**70 Rectangular block with chevron moulding.** H. 285mm. W. 125mm. D. 300mm. *1972.21* (stone 30.)

**71 Rectangular block with chevron moulding.** H. 200mm. W. 300mm. D. 295mm. *1972.21* (stone 31.)

Some of these blocks, which came from the dismantled chimney have soot on them. There is a very slight taper on some of the blocks but it is too slight to suggest that they were voussoirs from an arch. They seem to have originated from a flat surface, like a wall rather than a pier. The chevron is formed with an alternating pattern of three shallow rolls and two hollows.

**72 Rectangular block with chevron moulding.** H. 230mm. W. 210mm. D. 270mm. There is a notch 90mm x 90mm x 70mm cut out of one corner of the moulded face. *1972.21* (stone 29.)

This fragment is similar in form to the group of chevron decorated blocks but it is only moulded with two shallow hollows with a roll between.

**73 Fragment with diagonal grooves.** Corner of block, 140mm x 120mm surviving, with maximum thickness 200mm. *1972.21* (stone 37.)

This is a small part of a larger block with shallow, diagonal grooves cut into the surface.

**74 Block with diaper pattern.** H. 175mm. W. 290mm. D. 230mm. Similar to Cat 64. *1972.21* (stone 34.)

**75 Block with diaper pattern.** H. 175mm. W. 325mm. D. 250mm. Stone 32. *1972.21* (stone 32.)

**76 Block with diaper pattern.** Possibly a cut-down voussoir. H. 80mm. W. 240, D. 230mm. *1972.21* (stone 36.)

**77 Block with diaper pattern.** H. 105mm. W. 330mm. D. 230mm. 1972.21 (stone 33.)

**78 Block with diaper pattern.** H. 155mm. W. 420mm. D. 180mm. Similar to Cat 64. 1972.21 (stone 35.)

These blocks are decorated with a surface pattern of diamond-shaped diaper. Although one block was damaged and therefore seems to have a curved edge, they appear to come from a flat surface. The diaper in Cat 77 is more irregular and elongated than in the other blocks.

**79 Rectangular block with chevron moulding.** A trimmed voussoir. H. 200mm. W. 85mm. D. 175mm (max). A slot has been cut into the back of the stone. 2008.14

### **Fragments from the Courtyard House at Old Sarum**

**80 Part of a chimney.** Twenty-five blocks from the conical top and upper section of chimney, ten with carved decoration. External diameter c.910 mm. Wall thickness c.175 mm. Course height c.140-180 mm. Found during excavation on the outside the north side of the Courtyard House at Old Sarum. Early 12th century. 1945.257 **Fig 00**

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The chimney as reconstructed in the Museum is based on the excavators' photograph (Report 1911-2, photograph opposite p. 60). The conical top is represented by three blocks with angled mouldings, smoke holes and with mortar joints angled at 30° from the vertical. The upper part of the chimney itself is of four courses. The uppermost course, decorated with a projecting chevron pattern, is 150mm high. Under this, and of the same height, is a course containing a series of circular smoke holes; apparently in alternate stones the holes are blind. The next course has a curved strap-work pattern decorated with beads. At the base there is a plain course 172mm high. (Report 1909-10, 505). The chimney illustrates that while the cathedral was very richly decorated, Bishop Roger also expended considerable money on the domestic buildings of Old Sarum.

### **Fragments from site of Gibbs Mew Brewery, Gigant Street, Salisbury**

These are a series of fragments recovered from excavations on the site of the Gibbs Mew brewery in Gigant Street, Salisbury, conducted by the Trust for Wessex Archaeology (site code W192, small finds 7-11). They consist of two blocks with engaged shafts at one corner, two sections of a shaft with a similar diameter and a piece of Purbeck marble. Although most fragments found in buildings in Salisbury were quarried from buildings at Old Sarum, the piece of Purbeck marble is more likely to originate from the cathedral.

**81 Block with engaged shaft.** H. 130mm. W. 150mm. D. 150mm. Column diam. about 120mm. 1991.54

**82 Block with engaged shaft.** H. 130mm. W. 180mm. D. 220mm. Column diam. about 120mm. 1991.54

**83 Fragment of shaft.** H. 125mm. Column diam. about 120mm. 1991.54

**84 Fragment of shaft.** H. 110mm. Column diam. about 120mm. 1991.54

**85 Purbeck marble block.** Sub-rectangular block, H. 350mm. W. 250mm. D. 150mm with axing marks. 1991.54

## CLARENDON PALACE

The collection of Old Sarum fragments in the Museum is sufficiently large and diverse to allow some, hopefully intelligent, speculation about the form of the buildings that once occupied the site. However, the same cannot be said of the remains of Clarendon Palace. The Museum contains the finds deposited after the excavations that first took place between 1933 and 1939 and continued intermittently in the 1950s and 1960s. The 1930s finds were divided up in 1957 and the stonework was deposited in the Museum (James and Robinson 1988, 234). Although the stone fragments cannot help with reconstructions, some of them do provide hints of the quality of the buildings erected in the twelfth and thirteenth centuries.

It is not the intention here to provide a detailed description of the history and development of the palace but a broad understanding of the form of the house and how it developed during the twelfth to fourteenth centuries is necessary to appreciate the surviving fragments. For a more detailed discussion of Clarendon Palace Howard Colvin's medieval volumes of the *History of the King's Works* published in 1963 and the excavation report of 1988 should be consulted (Colvin 1963 A, B; James and Robinson 1988). However, as clear and concise an image of the size and extent of the palace can be gleaned from an examination of the excavation plan supplemented by the plausible, though necessarily speculative, reconstruction by AC Garnett published in 1988 (James and Robinson 1988, James 1988). In 2007 a new study was published, describing how the Palace functioned within its landscape. (James and Gerrard 2007). Today some pieces of wall survive above ground level, including the east wall of the hall, but most of the palace has been destroyed (Tancred and Borenus 1936, pl XIX).

Clarendon Palace was a series of visually piecemeal buildings that evolved predominantly during the twelfth and thirteenth centuries. Though they might have looked haphazard to the modern eye for symmetry, the buildings expressed the functions of the medieval house very clearly. Services and the kitchen were at the lower end of the Great Hall and there were two sets of royal apartments at the upper end of the hall. The hall lay on the north side of the palace complex and was aligned approximately east to west; therefore the services were to the west and the royal apartments to the east. The main buildings, where not directly interconnecting, were linked by a series of pentices and covered walkways. Life for the monarch and his retinue was conducted at first floor level, with rooms below being for storage and other lower status functions. The king's oldest son, visitors and staff supporting the King and Queen were housed in buildings further from the hall, on the east and west sides of the courtyard. Clarendon's buildings reflected the form of complex medieval houses prior to the evolution of the compact, familiar medieval house during the twelfth century, with its combination of hall, services and solar in one unified structure (Blair 1993, 6-7).

The palace was first referred to in 1072 as a lodge used by William I when he was hunting in Clarendon Forest, though the site may have been inherited from his Saxon predecessors (James and Robinson 1988, 1, 267). In the 1930s excavations traces of the early house were found underlying the later palace (Colvin 1963 vol. 2, 910). Henry II transformed the status of the site from an occasional private residence to a palace capable of hosting major councils (James and Robinson 1988, 4; 267 Colvin 1963 vol. 2, 910). Documentary sources point to work on the palace beginning in 1155-6, with improvements to the King's chamber in 1167-8, and a wine cellar was excavated in c.1172 (Borenus and Charlton 1936, 58, James and Robinson 1988, 5; Colvin 1963 vol. 2, 910-1). In 1175-6 £343 was spent on buildings, including importing Purbeck columns that may have been destined for All Saints Chapel which was first referred in 1178-9. Payments to the canons of Ivychurch Priory to serve the palace first occur immediately after this substantial expenditure. A Purbeck column and flat leaf capital was excavated in the 1930s, but this is now lost (James



and Robinson 1988, plate LXb). The chapel apparently had a nave and chancel and the existence of the column demonstrates that part of the chapel had aisles (Colvin 1963 vol. 2, 915).

Major expenditure continued into the 1180s (James and Robinson 1988, 5). In 1181-3 over £200 was spent on the palace, perhaps on the new hall (Colvin 1963 vol. 2, 910-1). This new building was at the heart of the palace and remained so even after the mid thirteenth century alterations and extensions. It was a four-bay, aisled hall (82ft x 52ft, 25m x 15.9m) and probably resembled the surviving hall at Oakham Castle, Rutland (James and Robinson 1988, 10). At the west end of the hall, its lower end, was a screens passage leading to the services. The principal dating evidence came from a scalloped capital found in the east wall of the hall, in line with the north arcade of the hall and some fragments in the museum which came from excavations also point to a similar date (James and Robinson 1988, 235).

Although the Palace continued in use during the reigns of Richard I and John, it was during Henry III's reign that there was a strong, renewed interest in the site. Between £3,000 and £4,000 was spent on enlarging and refurbishing the Palace (Colvin 1963 vol. 2, 912; James and Robinson 1988, 7-8). Henry II's hall, updated or rebuilt, remained the nucleus of the house and two-light windows were inserted where there had previously been smaller, single light Romanesque openings. (Colvin 1963 vol.1, 123; Colvin 1963 vol. 2, 912; James & Gerrard 2007, 74). Two louvers were set into the roof of the hall in 1231-3 and a new porch was added in 1246. A number of stones in the museum's collection, which resemble fragments of ceiling bosses, apparently came from the refurbishment of the Great Hall. However, as the hall would have had a timber roof rather than vaults, perhaps the fragments were from corbels.

After his marriage in 1236 Henry III erected a new chamber and wardrobe for his Queen at all his manor houses, but at Clarendon a Queen's chamber already existed and therefore was extended and altered after his marriage in that year (Colvin 1963 vol. 1, 121). The King's and Queen's suite of rooms each included a hall, wardrobe, chambers and a chapel, with the King's suite of rooms being larger (James 1988, 10; Colvin 1963 vol. 2, 915). The Queen's chapel was dedicated to St Katherine and scenes from her life were painted on its walls in 1236. The King's chapel was built by Master Elias of Dereham in 1234-7 and was decorated with gilded angels and images of Saint Mary and Saint Edward (Colvin 1963 vol. 2, 914). In 1244 a new stable was created, as the old one, which was an old hall, was to be converted into a chamber with a fireplace. (James and Gerrard 2007, 74-6).

Beginning in 1246, Henry III also undertook a ten-year refurbishment and rebuilding programme of his private apartments (Alexander and Binski 1987, 323). The palace was redecorated in a contemporary style, probably much as at other royal residences (James and Robinson 1988, 267). Rooms had elaborate tiling and paint schemes like at Westminster Palace, including chambers decorated with scenes from the story of Antioch, the duel of Richard and Saladin and the life of Alexander (Colvin 1963 vol. 1, 128-9). The Queen's Hall had a new fireplace built in 1251 with marble columns and the twelve months of the year carved into the mantel.

Although Henry III spent lavishly on Clarendon Palace, some of the basic maintenance was apparently neglected, perhaps particularly late in his reign when he was at loggerheads with his barons (James 1988, 5). A survey compiled at the beginning of Edward I's reign listed the problems with the roofs and the rainwater goods, as well as itemising some recent fire damage to the Queen's inner chamber (Colvin 1963 vol.2, 916-7; James and Robinson 1988, 32-4). Although a series of repairs was immediately undertaken, a subsequent survey in 1315 still identified the need for £1830 of repairs. In 1327 a new gate was built and in the 1350s the King's chapel, the Great Chamber and the kitchen were reroofed, All Saints chapel was altered in 1355-6 and the Great Hall was repaired in 1358-9 (Colvin 1963 vol. 2, 917). A new stable was built near one of the gates in 1399 and in 1448-9 one of the gates was pulled down and rebuilt (Colvin 1963 vol. 2, 918). The 'Bolpit', the prison for offenders who breached Forest law, was rebuilt in 1477.

These modest changes suggest the palace was still in use, though probably not a leading royal residence. However, after 1485 the palace was ignored by Tudor rulers, though some of the buildings were still in use in 1574 when Queen Elizabeth I took shelter there (James and Robinson 1988, 40ff., 268). In the seventeenth century the estate passed out of royal hands, through a tortuous route, to the Bathurst family who built Clarendon House in 1737 (James 1988, 10). The palace was a sad ruin when it was first excavated in 1821. Major excavations took place under the direction of Dr Tancred Borenius and John Charlton between 1933 and their premature cessation in September 1939. Further excavations were conducted in the 1950s by Elizabeth Eames in search of tile pavements and John Musty in the 1960s (James 1988, 12). However, it was only in 1988 that a collected report of these excavations was published.

*Editor's note:*

The numbers given to stones in Ashurst and James 1988 are captured within the references below in order to facilitate cross referencing to individual catalogue entries here. Most of the stones are fragments and the measurements given indicate little more than the relative size of the piece.

### **Plain Ashlar Stones**

**86 Plain ashlar with obtuse angle.** This wedge-shaped block, with a concave soffit, may have originated from a vault or a window arch. It has diagonal tooling and is decorated with paint and plaster. On what would have been its exposed faces, it had originally had a red surface on a white ground with a darker red block of paint. This has been plastered over with a fine lime or gypsum plaster finished with a red motif that resembles small semicircles. H. 140-160mm. W. 120mm. D. 100mm. Ashurst and James 1988, 238 no. 1, fig. 88 (where the illustration has been reversed). 1957.47

The following ashlar fragments were excavated in the 1930s. They are all of Chilmark-type stone with undecorated chiselled or axed faces, though due to their fragmentary condition it is impossible to tell on some of them how many faces were dressed. The majority of the pieces were painted and appear to show evidence of various schemes of decoration.

**87 Plain ashlar**, a weathered and irregularly shaped piece, mortared on several sides, suggesting it has been reused as core filling. H. 110mm. W. 110mm. D. 100mm. Ashurst and James 1988, 238 no. 2. 1957.47

**88 Plain ashlar**, with traces of mortar, probably original. There are remnants of a painted linear pattern: blue, green, yellow, red and another yellow stripe. One end is broken into a whitewashed triangular face. H. 120mm. W. 65mm. D. 80mm. Ashurst and James 1988, 238 no. 3. 1957.47

**89 Plain ashlar.** This obtuse-angled stone is worked on three surfaces with one axed face and it is painted on two surfaces. One is blue, green and yellow, the other is yellow. H. 45mm. W. 75mm. D. 90mm. A coating of modern varnish has distorted the colour of the original colour scheme. Ashurst and James 1988, 238 no. 7. 1957.47

**90 Plain ashlar**, with a painted surface 45mm x 40mm of red on a white ground. This has been varnished in modern times. Ashurst and James 1988, 238 no. 8. 1957.47

**91 Plain ashlar**, decorated with some red paint on a white ground. H. 95mm. W. 55mm. D. 45mm. Ashurst and James 1988, 238 no. 9. 1957.47

**92 Plain ashlar.** H. 110mm. W. 90mm. D. 52mm. This stone has traces of red and yellow bands on one surface, with a white ground on the return face. Ashurst and James 1988, 238 no. 10. 1957.47

**93 Corner of block with three axed faces**, red colouration on one face, mortar adhering to another. H. 65mm. W. 80mm. D. 40mm. From the Musty 1961 excavations. Ashurst and James 1988, 238, fig. 88, no. 11 (where the illustration has been reversed). *1990.24*

**94 Plain ashlar**. H. 70mm. W. 70mm. D. 105mm. Course height possibly 70mm. From the Musty 1961 excavations. Ashurst and James 1988, 238 no. 12. *1990.24*

**95 Plain ashlar**. Two axed faces give a course height of 130mm. H. 130mm. W. 120mm. D. 150mm. From the Musty 1961 excavations. Ashurst and James 1988, 238 no. 13. *1990.24*

**96 Plain ashlar**, The block indicates a course height of 140mm. The block is broken to form a rough wedge shape and there are three dressed surfaces. Joggles, measuring 25mm x 10mm deep, have been cut into the upper and lower surfaces to receive mortar or lead. There are traces of mortar and on one surface there are traces of fire-reddening. Ashurst and James 1988, 238 no. 14, fig. 88 (where the illustration has been reversed). From the Musty 1961 excavations, labelled 'corner stone from GH' (Great Hall). *1990.24*

## Moulded Stones

**97 Complete jamb stone of a large doorway**. The face of the stone had been covered by a fine lime-wash but there are no traces of polychrome decoration. The stone has rough axed surfaces with finer diagonal axing and vertical tooling on exposed faces. The moulding consists of a large quadrant framed by two flat bands, suggesting a quarter-round door opening possibly of the first half of the 14th century. It is a Chilmark-type stone. H. 212mm. W. 210mm. D. 295-170mm. Ashurst and James 1988, 241 no. 15, fig. 89. *1984.234*

**98 Fragment of door or window jamb**. It is a hollow-chamfered stone with a small, approximately circular bowtell. H. 120mm. W. 50mm. D. 90mm. Ashurst and James 1988, 241 no. 16, fig. 89. *1957.47*

The collection contains eight fragments of scroll moulding which may be fragments of hood moulds. Seven fragments show evidence of more or less heavy lime-washing.

**99 Scroll moulding**. L. 80mm, moulding 40mm x 50mm. There are remnants of dark red paint overlying a white ground. Ashurst and James 1988, 241 no. 17. *1957.47*

**100 Scroll moulding**. L. 80mm, moulding 40mm x 50mm. This stone has traces of red paint overlaid by white and heavy lime-washing suggests that this may have been an external moulding. Ashurst and James 1988, 241 no. 18. *1957.47*

**101 Scroll moulding**. This is the smallest fragment. L. 43mm, moulding 30mm x 40mm. Ashurst and James 1988, 241 no.19. *1957.47*

**102 Scroll moulding**. L. 70mm, circular moulding diam. c.25mm. Ashurst and James 1988, 241 no.20. *1957.47*

**103 Scroll moulding**, the largest fragment, L. 170mm, moulding c.40mm x 80mm. Heavy lime-wash suggests that this may have been an external moulding. Ashurst and James 1988, 241 no. 21, fig. 89. *1957.47*

**104 Scroll moulding**. L. 140mm, circular moulding diam. c.55mm. Ashurst and James 1988, 241 no. 22. *1957.47*

**105 Scroll moulding**. L. 65mm, moulding 30mm x 30mm. Ashurst and James 1988, 241 no. 23. *1957.47*

**106 Scroll moulding, possibly a fragment of an arch.** L. 95mm, moulding c.50mm x 50mm. This displays toothed axe-work on the undamaged end. Ashurst and James 1988, 241 no. 24, fig. 89. 1957.47

There are three fragments of filleted roll mouldings which seem to come from another type of hood mould.

**107 Filleted roll moulding.** It has traces of yellow overlying white on the inner face of the curve. L. 130mm, moulding 50mm x 70mm. Ashurst and James 1988, 241 no. 25, fig. 89. 1957.47

**108 Filleted roll moulding.** It has a rebated lap joint, and it originally joined Cat 109. There are traces of yellow overlying white on the inner face of the curve. L. 75mm, moulding 60mm x 65mm. Ashurst and James 1988, 241 no. 26. 1957.47

**109 Filleted roll moulding.** This originally joined fragment Cat 108. L. 75mm, moulding 60mm x 65mm. Ashurst and James 1988, 241 no. 27. 1957.47

There are three fragments consisting of a large filleted roll, with an adjacent, small, roll moulding. All these pieces retain evidence of paint and there is visible tooling on the bed face and finer tooling on the dressed faces. They may have formed part of an arch rather than a rib, judging by the angle at which the main filleted roll is set.

**110 Large filleted roll,** H. 100mm, moulding c.120mm x 80mm. It retains traces of a black linear design on a white ground, the whole later lime-washed over. Ashurst and James 1988, 241 no. 28, fig. 89. 1957.47

**111 Filleted roll moulding,** which has been painted yellow. L. 110mm, moulding 90mm. x 75mm. Ashurst and James 1988, 241 no. 29. 1957.47

**112 Filleted roll moulding,** covered with yellow paint. L. 83mm, moulding 130mm x 80mm. Ashurst and James 1988, 241 no. 30. 1957.47

**113 Purbeck marble moulding fragment,** perhaps part of the base of an attached shaft. The stone is damaged so that it is now roughly triangular in shape with two broken faces. Three surfaces are worked, one of which is rubbed and polished and there is a moulding channel on one side. L. 87.5mm. W. 78mm. H. 45mm. Ashurst and James 1988, 241 no. 31, fig. 89. 1957.47

**114 Fragment of pink Chilmark stone** with a groove forming the edge of a simple moulding. Irregular fragment 75mm x 65mm x 35mm. From the Musty 1961 excavations. Ashurst and James 1988, 241 no. 32. 1990.24

## **Carved Stones**

**115 Chevron string course moulding.** L. 90mm. H. 65mm. D. 35mm. This is probably a remnant of a piece of chevron and therefore dates from the 12th century. It was discovered in 1934 and may be one of the pieces of chevron moulding recovered from excavations in the west kitchen. Ashurst and James 1988, 241 no. 33, fig. 89. 1957.47

A number of fragments of attached columns, originating from a doorway leading from the Great Hall were unearthed during the 1930s excavations of the Great Hall (Borenus and Charlton 1936, 72-3, fig. 3). The suggested date, based on documentary sources, for this work was c.1250, though the fragments may have been reused (James and Robinson with Eames 1988, 93 and 244). The columns are more likely to date from the twelfth century and may have been attached shafts to support roof timbers of the aisles.

**116 Attached column fragment.** A tapered half cylinder, this was possibly part of an attached column with a moulded astragal, or annulet, at the neck of the shaft. It may have been burnt and shows no sign of paint or lime-wash. It is similar in form to three other pieces (Cat 117, 118 and 110). L. 210mm. W. 75-115mm. D. 40mm, column diam. 90mm (max). Ashurst and James 1988, 241 no. 34, fig. 90. 1957.47 **Fig 00**

**117 Small attached column fragment.** It has a triple ring-moulded astragal or annulet similar to Cat 116. H. 60mm. W. 82mm (max). D. 45mm, column diam. 82mm (max). It was excavated from the south west corner of the Great Hall. Ashurst and James 1988, 244 no. 35, fig. 90; Borenus and Charlton 1936, 72-3 and fig. 3. 1957.47

**118 Attached column fragment with painted decoration.** This stone corresponds in size with the broad end of Cat 116. It is finely tooled and has a red painted pattern of stylised wing-shapes on a pale background. L. 85mm. W. 105mm. D. 40mm, column diam. c.125mm. Ashurst and James 1988, 244 no. 36, fig. 90. 1957.47 **Fig 00**

**119 Attached column fragment,** similar to Cat 118. It retains some evidence of lime-wash, but the mortar adhering to the face suggests it has been reused as core filling. This stone was recovered from the solar. L. 45mm. W. 122mm. D. 65mm, column diam. c.130mm. Ashurst and James 1988, 244 no. 37. 1957.47

Four fragments of attached column shafts, measuring 40-45mm in radius, were excavated in the 1930s.

**120 Attached column fragment.** L. 50mm. W. c.60mm. D. 20mm, shaft diam. c.70mm with blue paint on a white ground, varnished in modern times. Ashurst and James 1988, 244 no. 38. 1957.47

**121 Attached column fragment,** decorated with red paint on a white ground. Apparently from 'solar U' (perhaps an unstratified location in the solar). L. 112mm. W. 82mm. D. 35mm. Ashurst and James 1988, 244 no. 39. 1957.47

**122 Attached column fragment,** L. 180mm. W. 90mm. D. 80mm, shaft diam. 90mm. No evidence of painting. From their proportions this stone and no. 41 may have been components in a compound pier or cluster of shafts. Ashurst and James 1988, 244 no. 40, fig. 90. 1957.47

**123 Attached column fragment,** L. 185mm. W. 90mm. D. 90mm, shaft diam. 90mm. No evidence of painting, encrustations of mortar suggesting it may have been reused. Ashurst and James 1988, 244 no. 41. 1957.47

**124 Multiangular stone,** possibly part of an octagonal base or a capital, or less likely a padstone for a timber pier. It consists of a larger hollow moulding with two fillets. There are traces of mortar on the bottom face and traces on the carved faces. H. 75mm. W. 170mm. D. 100mm. Ashurst and James 1988, 245 no. 42, fig. 90. 1957.47

**125 Multi-angular stone,** possibly from the base of a pier. Similar in form to Cat 124. Unlabelled, possibly from Clarendon. H. 115mm. W. 170mm. D. 50mm. 2008R.1438

**126 Shaft with fillet.** This was described as a fragment of a column capital (Ashurst and James 1988, 245 no. 43, fig. 90). It has painted decoration with a white ground and a red overlay. L. 180mm. W. 105mm. D. 65mm. 1957.47

It seems to resemble a shaft with a fillet ending in a v-shaped fork, as if it was located near the point where a small vault or arch sprang from the upright.

**127 Purbeck marble,** scroll moulded rib, possibly from an arch, excavated from the Queen's chamber. 70mm x 30mm x 20mm. Ashurst and James 1988, 245 no. 44. 1957.47

**128 Purbeck marble,** scroll moulded rib, possibly from an arch, excavated from the Queen's chamber. L. 70mm. W. 30mm. D. 20mm. Ashurst and James 1988, 245 no. 45. 1957.47

**129 Corbel or vault springer with a cat's head.** The cat has pointed ears, oval eyes with thick bands around them and a strange nose with diagonal grooves. It is made of siliceous limestone, and is broken away below the nose. H. 210mm. W. 200mm. D. 150mm. Ashurst and James 1988, 245 no. 46, fig. 91 and pl. LXIa. 1956.92 **Fig 00**

This stone was found during the excavations of the 'chapel' in late August 1939. It was dated in James and Robinson 1988 to the twelfth century and stylistically it probably dates from the mid twelfth century. It should be part of Henry II's building campaigns of the 1160s and 1170s, but it seems archaic in style. In its broadest form it is reminiscent of some of the carved heads from Old Sarum, though its quality does not match that of the former cathedral.

**130 Ear of an animal.** Some mortar adheres to the rear of the stone. The whole piece measures 150mm x 130mm x 70mm, the ear only 90mm x 57.5mm. Ashurst and James 1988, 245 no. 47 and fig. 91, where it is dated to the 13th or 14th century. 1957.47 **Fig 00**

**131 Fragment of stiff-leaf foliage capital.** Although heavily weathered, it was originally a piece of elaborate, mid 13th century foliage, possibly from a capital. H. 152mm. W. 142mm. D. 162mm, depth of abacus 35mm. Ashurst and James 1988, 245 no. 48, fig. 91. 1957.47 **Fig 00**

**132 Roof boss or capital fragment decorated with stiff-leaf forms.** This stone was excavated from the Great Hall, and in style dates from the mid 13th century, possibly the 1230s. It was carved from a dense and glauconitic limestone, 170mm x 140mm. D. 90mm. Ashurst and James 1988, 245 no. 49, fig. 91 and pl. LXIb. 1956.93

**133 Part of capital or a boss with a ribbed and leaf pattern.** 80mm x 50mm. D. 70mm. It has a central mortice hole, 15mm in diameter and 5mm deep. Ashurst and James 1988, 245 no. 50, fig. 91. 1957.47

**134 Fragment of a capital or a boss?** It is decorated with an intertwining, floral motif, resembling a spade in a pack of cards. It was excavated from the Great Hall and therefore probably dates from work of the 1230s. There is still some mortar attached to it. L. 155mm. W. 110mm. D. 80mm. Ashurst and James 1988, 245 no. 51, fig. 92 and pl. LXIb. 1957.47

**135 Volute from a capital or corbel** There are three small indentations in the centre of the volute, probably the centres of radii for inscribing the design. There is still some mortar adhering to the former, unexposed faces of the stone. H. 120mm. W. 65mm. D. 120mm. Ashurst and James 1988, 245 no. 52, fig. 92. 1957.47

The next group of fragments are decorated with stiff-leaf foliage and three (Cat 137-9) are recorded as having been excavated from the south west corner of the Great Hall, hence dating from the thirteenth century. More precisely the fragments probably date from the 1230s.

**136 Fragment of stiff-leaf crocket.** H. 75mm. W. 100mm. D. 80mm. Borenus and Charlton 1936, 73 and fig. 3; Ashurst and James 1988, 245 no. 53. 1957.47

**137 Stiff-leaf crocket.** H. 98mm. W. 85mm. D. 75mm. Ashurst and James 1988, 245 no. 54. 1957.47

**138 Stiff-leaf crocket.** H. 90mm. W. 75mm. D. 85mm. On this carving there are traces of red colour on a white ground. Ashurst and James 1988, 245 possibly no. 55, 56 or 57. 1957.47

**139 Stiff-leaf carving.** H. 135mm. W. 115mm. D. 85mm. This fragment retains traces of red and white coloration. Ashurst and James 1988, 245 possibly no. 55, 56 or 57. 1957.47

**140 Stiff-leaf carving.** H. 130mm. W. 115mm. D. 110mm. Ashurst and James 1988, 245 possibly no. 55, 56 or 57. 1957.47

**141 Stiff-leaf foliage.** H. 48mm. W. 76mm. D. 30mm. Ashurst and James 1988, 245 no. 58. 1957.47

**142 Crocket with leaf and ball design.** According to Borenius and Charlton it was excavated from the south west corner of the Great Hall (see Cat 117) and was originally a decoration from a doorway. It would date from the 1230s and is carved in a particularly compact Chilmark-type stone, H. 85mm. W. 64mm. D. 62mm. Borenius and Charlton 1936, 73 and fig. 3; Ashurst and James 1988, 245 no. 59. 1957.47

**143 Fragment of pink Chilmark stone, perhaps foliage carving.** H. 70mm. W. 100mm. D. 35mm. From the Musty 1961 excavations. Ashurst and James 1988, 245 no. 60. 1990.24

**144 Fragment of a beaded string course or arch moulding.** This stone is decorated with a beaded, hollow-chamfer and probably dates from the third quarter of the 12th century. H. 120mm. W. 100mm. D. 55mm. Ashurst and James 1988, 245 no. 61. 1957.47 **Fig 00**

**145 Fragment of a beaded string course or arch moulding.** This stone is decorated with a beaded, hollow-chamfer and probably dates from the 12th century, probably from the campaign of the third quarter of the 12th century. Mortar adhering to the finished face suggests it was reused as core filling. H. 150mm. W. 132mm. D. 62mm. Ashurst and James 1988, 245 no. 62 and fig. 92 (where erroneously illustrated as no. 61). 1957.47 **Fig 00**

**146 Fragment of incised and relief ball design.** H. 85mm. W. 40mm. D. 40mm. Ashurst and James 1988, 245 no. 63. 1957.47

**147 Fragment of cornice, string course or capital with flattened bead design.** H. 110mm. W. 72mm. D. 80mm. Traces of black and red coloration on end face. Ashurst and James 1988, 245 no. 64, fig. 92. 1957.47

**148 Fragment of cornice or string course.** It is decorated with cylindrical billet set into a hollow chamfer, with adjacent smaller billets. H. 85mm. W. 125mm. D. 66mm. Mortar on two faces. Ashurst and James 1988, 245 no. 65, fig. 92. 1957.47

**149 Head of a Youth.** c.1246-56. Found in 1935 in the solar. The head was carved from a block of Chilmark stone which measured at least 250mm x 200mm x 140mm. The carved part of the block is H. 190mm high, W. 140mm and D. 125mm. The carving of the rather attenuated head, with its furrowed brow, teeth and curly hair has a naturalistic, almost portrait-like quality. There are traces of an orange or light brown colouring on the hair, which may be the remains of gilding. The pupils have a spot of black paint and the lips, when the piece was found, were painted pink. *Sal. Mus. Rep.* 1955-56, 9 and pl.1; 1 Stone 1972, 118-19 and pl. 92; Ashurst and James 1988, 246 no. 66, frontispiece and pl. LXII; Alexander and Binski 1987, 323. 1956.80 **Fig 00**

This head may have been a label stop of a hood mould, suggesting that this was one of a pair. In 1246 Henry III began to improve his private apartments. In 1249 a fireplace in the King's wardrobe was repaired and improved while in 1252-3 a window was provided for the King's wardrobe, with a pillar, a seat and a bench for his clothes. Could this be the window from which the head originated? (Alexander and Binski 1987, 323.) Henry's improvements to Clarendon echoed the programme of refurbishment that took place at Westminster Palace, and therefore it is perhaps no surprise that heads with comparable detailing survive at Westminster Abbey (most of the adjacent medieval palace having now been replaced). In the Abbey the depiction of a head with a line of visible teeth, hair ending in rows of curls and a long face are found in corbel heads in St Faith's Chapel, while the furrowed brow appears in a corbel in St Benedict's Chapel and in the combat bosses in the Muniment Room.

In the report of the excavation the head was thought to represent 'the dead', and so may have been balanced by a second head representing 'the quick' (Ashurst and James 1988, 246). Another interpretation is that the head depicts 'anguish' suggesting its pair may have been 'joy' (Alexander and Binski 1987, 323).

## Fragments of Carved Figures from the Great Hall

The next six items were excavated apparently from the south west corner of the Great Hall, beneath a fourteenth-century floor. However, some of the fragments seem to have come from the solar that would have been at the east end of the hall. They have been compared with the double capital from the cloister of Ivychurch Priory (see Cat 200). As the canons of the priory served the chapel of the palace a further link through shared craftsmen seems plausible (Borenus and Charlton 1936, 67 and pl. XII, 2).

The size of these pieces suggests that they may have been part of the decoration of historiated capitals. They were dated to c.1155-60 in the catalogue of the English Romanesque Sculpture exhibition (Zarnecki et al. 1984, 189-90). However, the hall seems to have been built in the early 1180s though the report of the excavations did emphasise that fragments could have been moved there from one of the chapels (James and Robinson 1988, 246). A date of around 1160 seems more plausible.

**150 Half figure in profile.** The torso and left hand of a human figure with drapery decorated with a beaded border. H. 150mm x 85mm x 45mm. Correspondence suggests this fragment may have been found in the solar. Zarnecki et al. 1984, 190 pl. 155b; Ashurst and James 1988, 246 no. 67, fig. 93 and pl. LXIIIa; Borenus and Charlton 1936, 67 and fig. 2(b). 1957.47 **Fig 00**

**151 Upper part of a male torso holding a sword.** Broken in two fragments. The drapery is decorated with beaded hems. H. 120mm x 110mm x 40mm. Zarnecki et al. 1984, 189 pl. 155a; Ashurst and James 1988, 246 no. 68, fig. 93 and pl. LXIIIb; Borenus and Charlton 1936, 67 and fig. 2(e). 1957.47 **Fig 00**

**152 Seated Figure.** H. 112mm. W. 110mm. D. 45mm. Correspondence suggests this fragment may have been found in the solar. Zarnecki et al. 1984, 190 pl. 155f; Ashurst and James 1988, 246 no. 69, fig. 93 and pl. LXIVa; Borenus and Charlton 1936, 67 and fig. 2(f). 1957.47 **Fig 00**

**153 Legs of a seated figure.** H. 100mm x 60mm x 45mm. Zarnecki et al. 1984, 190 pl. 155c; Ashurst and James 1988, 246 no. 70, fig. 93 and pl. LXIVb; Borenus and Charlton 1936, 67 and fig. 2(d). 1957.47 **Fig 00**

**154 Harpy or Siren.** Legs, tail, head and one arm broken off. This fragment was described by Borenus as an angel. H. 155mm x 140mm x 50mm. Zarnecki et al. 1984, 190 pl. 155e; Ashurst and James 1988, 246 no. 71, fig. 94 and pl. LXVa; Borenus and Charlton 1936, 67 and fig. 2(a). 1957.47 **Fig 00**

**155 Feline head.** It has a wide mouth with prominent teeth and large oval eyes. In overall form, though not in its detailed execution, it is similar to heads from Old Sarum. Was this part of a beak-head voussoir, a corbel or a historiated capital? H. 70mm x 65mm x 40mm. This fragment apparently came from in or near the solar. Zarnecki et al. 1984, 190 no. 155d; Ashurst and James 1988, 246-9, no. 72, fig. 94; Borenus and Charlton 1936, 67 and fig. 2(c). 1957.47 **Fig 00**

**156 Fragment of bird or angel wing.** 75mm x 45mm x 50mm. This fragment has traces of red coloration on a white ground and there is clear evidence of gilding on the feathers. It was excavated from the Queen's chambers, but the King's chapel, built in 1234-7, was known to have been decorated with gilded angels. Could this be a fragment from one of these angels or a similar scheme in the Queen's chambers? James and Robinson 1988, 249 no. 73, fig. 94 and pl. LXVb (?T25 or 23). 1957.47 **Fig 00**

**157 Fragment of a head?** This stone resembles a large set of teeth, but may simply be two bands of irregular beads. Probably 12th century. H. 45mm. W. 70mm. D. 65mm. Ashurst and James 1988, 249 no. 74, fig. 94. 1957.47

**158 Fragment of drapery.** L. 110mm. W. 50mm (max). D. 25mm. Ashurst and James 1988, 249 no. 75. 1957.47



**159 Fragment of drapery**, including a line of beading. Probably 12th century. L. 90mm. W. 25-33mm. D. 40mm. Ashurst and James 1988, 249 no.76. *1957.47*

This fragment appears to be related to Cat 169.

**160 Fragment of spiral-shaped drapery or leaf**. H. 55mm. W. 60mm. D. 25mm. Ashurst and James 1988, 249 no. 77. *1957.47*

**161 Fragment with intertwined leaf trails**. H. 120mm. W. 80mm. D. 50mm. Ashurst and James 1988, 249 no. 78. *1957.47*

**162 Fragment with overlapping beaded border**. Probably 12th century. H. 75mm. W. 70mm. D. 30mm. Ashurst and James 1988, 249 no. 79. *1957.47*

**163 Fragment of rib or arch moulding with beaded border**. H. 70mm. W. 40mm. D. 35mm. Ashurst and James 1988, 249 no. 80. *1957.47*

**164 Fragment with beaded border**. Probably 12th century. H. 45mm. W. 40mm. D. 30mm. Ashurst and James 1988, 249 no. 81. *1957.47*

**165 Fragment with beaded border**. Probably 12th century. H. 55mm. W. 40mm. D. 15mm. Ashurst and James 1988, 249 no. 82. *1957.47*

**166 Carved fragment with roll moulding**. H. 95mm. W. 85mm. D. 50mm. Ashurst and James 1988, 249 no. 83. *1957.47*

**167 Fragment with radiating ribs**. H. 30mm. W. 40mm. D. 15mm. Ashurst and James 1988, 249 no. 85. *1957.47*

**168 Purbeck marble**, unworked fragment, 60mm x 40mm x 15mm. Ashurst and James 1988, 249 no. 92. *1957.47*

Cat 169-176 are fragments that cannot be related to those published by Ashurst and James 1988.

**169 Fragment of arch or rib**. H. 43mm. W. 85mm. D. 23mm. *1957.47*

This may be part of a tracery arch. See also Cat 159.

**170 Moulded fragment**. H. 70mm. W. 40mm. D. 28mm. *1957.47*

**171 Carved fragment**. A stone with shallow carving but no obvious function. H. 60mm. W. 20-35mm. D. 35mm. *1957.47*

**172 Crocket with trilobed leaf form**. H. 75mm. W. 70mm. D. 50mm. *1957.47*

**173 Moulded stone**. H. 36mm. W. 50mm. D. 55mm. *1957.47*

**174 Carved stone**. This stone is pink/red in colour, possibly as a result of being burnt. H. 58mm. W. 36mm. D. 36mm. *1957.47*

**175 Fragment of a beaded string course**. This stone is decorated with a beaded hollow chamfer similar to Cat 144. H. 75mm. W. 75mm. D. 30mm. Unlabelled, but apparently from the Musty 1961 excavations as with other stones from this source. *1990.24*

**176 Block with an incised cross**. Mortar adhering to one face. 185mm x 185mm x 170mm. Probably from the salsary. Unpublished. *1964.59*

## **SALISBURY CATHEDRAL**

Within the Museum's collection there are a number of fragments that originated from Salisbury Cathedral. These seem to have predominantly originated from the vestibule to the chapter house and the west wall of the chapter house where it adjoined the vestibule. Purbeck marble was used selectively in the building to provide accents to the rest of the carved stone, but more Purbeck was employed around the entrance from the vestibule.

The construction of the cathedral was underway by the end of the 1210s and the symbolic laying of the foundation stone took place on 28 April 1220. By 1226 the building was sufficiently advanced to allow the first of the bishop's tombs from Old Sarum to be moved into the cathedral. According to an early fourteenth century source, the cathedral was consecrated in 1258, though it was apparently not completed until 1266 (VCH 1956, 165; Cocke and Kidson, 1993 3-4 and 8; Spring 1987, 10-5, Blum 1991, 22). However, the tower and the spire, as well as the statues of the west front belong to later in the thirteenth and fourteenth century. The cloister and chapter house were usually an integral part of the building programme, so that, if the 1266 date is broadly accurate, the chapter house was complete by that date. However, recent research has suggested that at Salisbury the construction of the cloister and chapter house was not undertaken until the last two decades of the thirteenth century (Blum 1991, 25-36).

By the end of the seventeenth century the chapter house was in need of repairs but nothing appears to have been done until the mid nineteenth century (Cocke and Kidson 1993, 22). Repairs to the cloister were begun in 1850 by Bishop Denison who died in 1854. As a tribute to the bishop a restoration of the chapter house was funded through public subscriptions. This campaign is dated by various authors to 1855, 1856, 1855-6 or 1855-61 (Whittingham 1979; Slocombe 1996, 30; Spring 1987, 26; Cocke and Kidson 1993, 29). The architect responsible was Henry Clutton (1819-93) though the sculptor John Birnie Philip (1824-75) and William Burges were also involved (Slocombe 1996, 30 and 72; Cocke and Kidson 1993, 29; Whittingham 1974; Spring 1987, 26). After the repairs, fragments of the original fabric were deposited in the Victoria and Albert Museum. Cat 177-194 are now on long term loan.

**177-80 Four mouldings.** Purbeck marble, decorated with cusps, from an arch. Maximum width at the spandrels c.290mm and at the cusps 130mm. L. c.700mm. D. max. 220mm. V & A: A40.1916. 1971.38 **Fig 00**

These four stones formed a single arch with stiff leaf carving in the spandrels of the cusping originally on both sides of the opening, though one side is badly damaged. They were originally part of one of the two arches between the chapter house and the vestibule.

**181 Male head.** H. 180mm. W. 130mm. D. 110mm. The face and hair both retain traces of gilding. V & A: A44.1916. *Sal. Mus. Rep.* 1970-1, 21 and pl. IIIA. 1971.37 **Fig 00**

At the rear of this head are the remains of the hood moulding to which the head was attached. This indicates that it came from one of the decorative arches, presumably from one of the arches at the west side of the chapter house.

**182 Quarter capital with stiff leaf carving.** Purbeck marble. H. 150mm. Column diam. c.160mm. V & A: A49.1916. 1971.42 **Fig 00**

This stiff-leaf capital, which has its crockets broken off, is a quarter of a circle in plan, suggesting that it came from a corner. The most likely location is where the arcading above, and flanking, the entrance to the vestibule adjoined the vault shafts.

**183 Capital with stiff leaf carving.** Damaged. Purbeck marble. H. 220mm. Column diam. c.100 mm. V & A: A48.1916. 1971.42

This capital, which is similar in form to Cat 182 but is more circular in form, probably originated from the same arcading above the vestibule.

**184 Annulet for connecting group of three, or more shafts.** 420mm max. x 260mm max. x 80mm thick. The central column diam. 115mm, the flanking ones 100mm. Purbeck marble. 13th century. V & A: A43.1916. 1971.39 **Fig 00**

This stone was one of the connecting annulets to join lengths of Purbeck marble. Although it is not possible to point to its precise original location, it is clear that it was one of the connecting pieces in a group of vault shafts, probably where the shafts passed through the string course above the dado arches.

**185 Base.** Purbeck marble. H. 140mm. W. 270mm. D. 400mm. The moulding 230mm x 190mm. A recess indicates that it was a base for a quatrefoil-shape shaft 115mm x 85mm. V & A: A45.1916. 1971.40

**186 Base.** Purbeck marble. H. 140mm. W. 270mm. D. 285mm. A recess indicates that it was a base for a quatrefoil-shape shaft 115mm x 85mm. V & A: A46.1916. 1971.40 **Fig 00**

This fragment and Cat 185 are bases of small shafts, which were quatrefoil in plan. Similar shafts appear in the west side of the chapter house.

**187 Capital.** Purbeck marble. Rounded square H. 130mm. W. 220mm. V & A: A47.1916. 1971.41

This capital has a recess to take a column of quatrefoil section, similar to the bases Cat 188 and 189.

**188 Engaged capital.** Purbeck marble. H. 150mm. W. (max.) 210mm. Column diam. 75mm. V & A: A53.1916. 1971.46

**189 Engaged capital.** Purbeck marble. H. 200mm. W. 210mm. Column diam. 75mm. Identical to Cat 188 except for length of column. V & A: A54.1916. 1971.46

**190 Engaged capital.** Purbeck marble. H. 260mm. W. 210mm. Column diam. 75mm. Identical to Cat 188 except for length of column. V & A: A55.1916. 1971.46

These capitals differ in height but were all carved to fit columns of approximately 75-80mm in diameter and share the same profile. They may have come originally from the tracery or vault shafts of the chapter house.

**191 Engaged capital.** Purbeck marble. H. 110mm. W. 145mm. Column diam. 80mm. Flat at the back with a slot 30mm wide and 20mm deep cut into the top. V & A: A51.1916. 1971.44

This capital also topped a shaft 80mm in diameter, but is simpler in profile than the previous group.

**192 Annulet.** Purbeck marble. H. 80mm. W. 200mm. D. 180mm. V & A: A52.1916. 1971.45

This annulet is a junction piece to join two length of Purbeck marble shaft 100mm in diameter.

**193 Engaged capital.** Purbeck marble. H. 300mm. W. 400 mm. D. 450mm. Column diam. c.130mm. V & A: A50.1916. 1971.43 **Fig 00**

This capital is much larger than the other fragments from the chapter house. This indicates that it either came from part of the vaulting system or more plausibly from the vaulting of the vestibule to the chapter house. The dimensions of the capitals of this section of vaulting are close to the size of the fragment.

**194 Engaged base.** Purbeck marble. H. 130mm. W. 205mm. D. 270mm. Diam. of column base 140mm. V & A: A56.1916. 1971.47

## **Other Fragments from the Cathedral**

There are fragments from buildings in and around the city that are presumed originally to have come from the Cathedral.

**195 ?Corbel with a female head in wimple.** Limestone. H. 230mm. W. 170mm. D. 240mm. Mid to late 13th century. This head was re-used decoratively in the Crown Hotel, High Street, Salisbury, which was demolished in 1969. *Sal. Mus. Rep.* 1969-70, 18 and pl. Ila. 1970.52 **Fig 00**

**196 Corbel with human head.** Purbeck marble. A very large corbel, of which only the lower part survives. H. 140mm. W. (at shoulders) 290mm. D. 260mm. From Harnham. 1937.109

**197 Fragment of simple moulding with ?ivy-leaf frieze.** Surface mortar suggests reuse as rubble. L.185mm. W. 170mm. D. 100mm. This moulded string course is decorated with two stiff leaves and the carving retains traces of red, blue and yellow/brown colouration. From the garden of 11 The Close, Salisbury. 2003.11

### **The Hungerford Chantry Chapel**

The Hungerford Chantry Chapel occupied the angle between the north wall of the Lady Chapel and the east wall of the north aisle of the choir. The chapel, built in 1464-1471, commemorated Robert Lord Hungerford (pre 1413-1459) (Cocke and Kidson 1993, 14.) His widow Margaret de Botreaux spent £497 on the construction of the chapel and £250 on ornaments and furniture. To maintain the chantry she provided extensive endowments and a house in The Close for its two priests (VCH 1956, 181, 200; White 1898, 46).

Between 1789 and 1792 an extensive campaign of 'improvements' to the cathedral took place including the demolition of the thirteenth-century choir screen, the removal of most medieval glass, the opening of the Lady Chapel to the Choir and externally the demolition of the thirteenth century belfry. The Hungerford Chapel and its counterpart on the south side of the Lady Chapel, which were in poor condition, were also demolished (VCH 1956, 200; Strong 1987, 22; Cocke and Kidson 1993, 28). Other fragments from the Hungerford chapel can be found in the west walk of the cloister (Spring 1987, 146).

**198 Raven in cusped quadrilobe.** The raven gorged and chained was one of the badges of the Hungerford family. Thus it is most likely that this stone came from the Hungerford Chantry Chapel. H. 385mm. W. 285mm. D. c.110mm. Very weathered. From the garden of 48 The Close, Salisbury. 1937.148 **Fig 00**

### **IVYCHURCH PRIORY, ALDERBURY**

Ivychurch Priory was founded in the middle of the twelfth century, probably during the reign of King Stephen. From 1154 until its dissolution in 1536 it received an annual grant from the Royal treasury in exchange for saying the offices in the chapel of nearby Clarendon Palace. After the Dissolution the site was converted into a large house, but this was largely demolished in 1889. See RCHM(E) 1987, 148-153; Nightingale 1891, 352-5. Today the remains of the north aisle and north transept of the priory church have been incorporated into a farmhouse. This building contains a number of reset fragments, and parts of walls and piers survive around the farmhouse. There is also a fountain in the nearby village that incorporates double capitals that may have come from the cloister.

**199 Capital of respond .** H. 300mm. W. 336mm. D. 460mm. Column diam. >350mm. From Ivychurch Priory, Alderbury.. Possibly 1888-89.2 or 1890-91.2

This substantial scalloped capital is from a large respond, probably from an aisle of the church. It has plain scallops whereas the surviving capitals on the site have small, v-shaped sheaths around the scallops.

**200 Double capital.** H. 200mm. W. 510mm. D. 260mm. Column diam. c.130mm. Figure carving is badly damaged. From the cloisters of Ivychurch Priory, Alderbury. 1934.67 **Fig 00**

This eroded double capital depicts a series of small seated figures set within arches. It is clearly from a cloister with double shafts and a number of similarly-shaped capitals survive in the farmhouse and surrounding walls, while four are incorporated into the water fountain of the village. They are mostly decorated with scalloped forms and many make use of beaded strap-work, but none of these has figures set within arches.

**201 Sundial, possibly formerly a capital.** H. 165mm. W. 145mm. D. 145mm. From Ivychurch Priory, Alderbury. 1890-9.2

This strange stone, which has had a sundial set into it, may be a cut-down capital, or a stone that has been discarded and adapted. All the faces are different including one with a recessed crescent, while the opposite face is decorated with a heart. The carvings on the other faces are clear, but are not specific forms. The piece retains traces of several iron pins. Perhaps a post-medieval adaptation.

**202 Ridge stone with ?finial socket.** Ironstone. H. 240mm. W. (max.) 250mm. Diam. of socket 90mm. From Ivychurch Priory, Alderbury. 1890-91.2

## IMBER

Imber was a small village requisitioned by the military during World War II. Residents were informed at a meeting on 1 November 1943 that they had until 17 December 1943 to vacate their homes, the pub and the church. They expected to be able to return after the war, but apart from occasional open days the village has remained the sole preserve of the military (Sawyer 1987, 97ff.).

Some of the buildings, including the church, survive from the historic village, but many of the buildings were built to simulate the conditions that soldiers would face in a European land war. The church had a Norman font, now in Brixton Deverill, suggesting a Norman origin for the building. However, it was rebuilt in the late thirteenth century and its fenestration was altered during the fifteenth century. The early chancel was rebuilt in 1849 and the church was restored in 1895 (Sawyer 1987, 5-6; Pevsner 1975, 276).

**203 Block with human face.** H. 250mm. W. 240mm. D. 200mm. Late 13th or early 14th century. Found built into a stone wall of a building known as the Imber Post Office. 1965.3 **Fig 00**

This block is decorated with an eroded and damaged female face. Although it was built into the Post Office, it probably originally came from the church and dates from the main building campaign.

## EAST KNOYLE

Two fragments from the garden of Knoyle Place at East Knoyle. Knoyle Place is a large house with late fourteenth-century origins, but with major additions in the seventeenth and eighteenth centuries. It was the home of Christopher Wren's family at the time of his birth in 1632.

**204 Central part of Trinity group.** 'Knees of the Father and lower part of Crucifix.' 15th century. From the garden of Knoyle Place, East Knoyle. 1959.20.1

Un-located in the Museum since at least 1974; description is based on a note by Hugh Shortt, confirmed by a photograph (acc. no. 2009R.125.2537).

**205 Carving of outstretched left hand,** possibly the hand of the Father blessing his Son. 15th century. L. 120mm. W.110mm. D.80mm. From the garden of Knoyle Place, East Knoyle. 1959.20.2 **Fig 00**

## GLASTONBURY ABBEY

The Museum has a fine capital from the cloister of Glastonbury Abbey. It was built while Henry of Blois was the abbot (1126-71). Henry, a nephew of Henry I, was the Bishop of Winchester from 1129 onwards, but he never relinquished control of the abbey. No documents record the dates of the construction of the cloister, but it is attributed to the middle of the twelfth century. The cloister was destroyed by a devastating fire in 1184.

**206 Part of double capital.** Blue Lias limestone. This was originally a free-standing double capital supported by two colonnettes, but only half of the capital survives. Column diam. c.40mm. H. 230mm. c.1150. OS.C53 **Fig 00**

The capital has no provenance, but the material from which it is made and the style of the decoration are identical to fragments from the cloister sculpture of Glastonbury Abbey. They share similar curling leaf forms, the stalks of which are decorated with beading, zigzag and decorated clasps. The capital featured in the 1984 'English Romanesque Art 1066-1200' exhibition alongside capitals that came from Glastonbury. See *Sal. Mus. Cat.* 1870, 60 no. 3; Zarnecki et al. 1984, 184-5 no. 149a, Radford 1981, 131, pl. XXIVF.

## OTHER PIECES

**207 Part of a chimney capstone.** Max. diam. at base 230 mm. H. 190 mm. With one complete aperture (W. 130 mm and H. 140 mm.) and traces of two others at right angles. Although the capstone appears to be oval, damage prevents certainty over whether it may originally have been circular. Upper surface appears to have supported a finial. 13th century. Found reused in the east wall of the hall of The Old Deanery, The Close, Salisbury. Drinkwater 1964, 55 and pl.32b. 1962.86 **Fig 00**

After the catalogue above was completed two additional pieces came to light:

**208 Head of a grotesque.** 12th century. H. 240 mm. W. 200 mm. D. 450 mm. The head of what appears to be a grimacing man was recovered from a trench dug at The Market House, Salisbury (built 1859), itself on the site of the former Maidenhead Inn. In style it has some affinities with figural carving from Old Sarum though its relationship to it cannot be demonstrated. 1973.138 **Fig 00**

**209 Boss.** Mid-13th century. L. 340 mm. W. 320 mm. H. 180 mm. Found in the garden of 97 Exeter Street, Salisbury. Although very eroded that are signs that it was decorated with stiff-leaf foliage and presumably originally came from a building within The Close, which is adjacent to this street. 1932.1 **Fig 00**

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