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AN ATTEMPT TO DISCRIMINATE

THE

STYLES OF ARCHITECTURE IN ENGLAND.



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AN ATTEMPT TO DISCRIMINATE
THE
STYLES OF ARCHITECTURE IN ENGLAND,

FROM THE
CONQUEST TO THE REFORMATION:

WITH A SKETCH OF
The Grecian and Roman Orders.

BY THE LATE
THOMAS RICKMAN, F.S.A.

SIXTH EDITION,
With considerable Additions, chiefly Historical,
By JOHN HENRY PARKER, F.S.A.

Oxford and London:
JOHN HENRY AND JAMES PARKER.
1862.

Printed by Messrs. Parker, Cornmarket, Oxford.

ADVERTISEMENT TO THE SIXTH EDITION.

IN the present edition the text of Mr. Rickman is preserved entire, all additional matter being inserted between brackets, or else distinguished by smaller type; the former where the actual text required amplifying in consequence of the progress of the study since Mr. Rickman's time, the latter where historical examples are introduced to illustrate and explain the text. A beginner therefore wishing only to study the grammar of the subject, may pass over the more close printing until he has made some progress and wishes to investigate the history.

The additions now comprise a chronological series of English examples of each style, with a selection of foreign examples of the same period for comparison. A considerable part of this chronological table of medieval architecture appeared in the "Companion to the Glossary" in 1841 and 1846, but has been out of print for many years, because the compiler was not satisfied with it: he has now added largely to it from the results of subsequent investigations, and although quite conscious that it is still very incomplete, he trusts that it will be found useful; and if he had deferred it much longer, his life might perhaps not be spared to publish it at all, and no one else could have made much use of his notes.

Mr. Rickman was so accurate and careful an observer, and was so ably assisted by Mr. W. Twopeny and others, and their combined observations extended over so wide a field, that this work can never in fact be superseded by any other. All subsequent writers on the subject have been largely indebted to it, and many of their attempts are mere plagiaries from it, with

or without acknowledgment. His divisions of the styles and his definitions and descriptions of their characteristic features are so true, that those who have differed from him have only departed from the facts. Others have quarrelled with his nomenclature, and have endeavoured to change it, while retaining his divisions and descriptions; but the great merit of Mr. Rickman's nomenclature is its simplicity, and that it involves no theory, consequently does not mislead the beginner, which all others do.

No one can deny that each country has an Early Gothic style of its own, distinct from that of any other country: in England this is the Early English style. The term Decorated has been much cavilled at, but it is extremely clear and convenient: window tracery, which is the characteristic feature of this style, is obviously a great decoration, and forms an essential part of the structure, which cannot be removed without leaving a blank; this is not usually the case with other ornamentation, and therefore this decoration is an excellent characteristic of the style. There is less variation in this style in different countries, and Dr. Whewell has called it the perfect Gothic, assuming it to be the same in all countries, which perhaps to a certain extent it is, but still there are decided national and provincial characteristics in this style as in all others, though they are less marked. The name of the Perpendicular style is so called from the vertical lines of the tracery and the panelling, which form the distinguishing features of this style; and this name is so obviously true that no one ever forgets it, which is a great advantage.

An attempt was made some years since to introduce the terms First Pointed, Middle Pointed, and Third Pointed, for Mr. Rickman's three styles of Gothic, and from the influential persons who took it up this change was partially and temporarily introduced, but has almost died out again, as it was found to mislead people rather than guide or assist them to a knowledge of the subject. No one can say what

was the First Pointed style, but the Early English Gothic certainly was not; and as no one can say which will be the last Pointed style, it is equally impossible to say which is the Middle. The greatest objection to this proposed nomenclature is, however, the manner in which it misleads beginners in the study. Every round-headed doorway is set down for *Romanesque* or Norman, and every square-headed window for "Third Pointed," or Perpendicular, or Debased; and this is quite natural for those who are taught to consider the form of the arch as a guide to the age of a building. It is no guide whatever, the form of the arch was at all times dictated by convenience quite as much as by fashion: round-headed doorways and square-headed windows are of all periods, and may be found in all the styles, common in some districts, rare in others; this is more especially the case in houses and castles, but it is very frequent in church towers also, and not uncommon in other parts of churches where convenience obviously required it.

A remarkable instance of this inattention to the form of the arch may be mentioned; the castle of the celebrated captain of the English army under Edward III., John Chandos, in the Cotentin in Normandy, of which the walls are nearly perfect, has scarcely a pointed arch throughout the whole structure. But it is not necessary to go abroad for examples, almost every mediæval house or castle in England shews the same thing, though not to the same extent.

The term Gothic has so long been established, and is so thoroughly well understood throughout Europe, that it is in vain to attempt to change it; and whatever its origin may have been, it is a very convenient term, which now misleads no one but those who are grossly and wilfully ignorant.

Mr. Rickman's concise and clear description of Grecian and Roman architecture has been retained in the present edition, and carefully revised by Professor Donaldson, to whom the Editor begs thus publicly to express his cordial thanks; he has greatly increased the value of this useful summary of a subject

which is in danger of being forgotten altogether, but of which some knowledge is essential for the proper understanding of the Medieval styles, which were gradually developed from the Roman.

The chapter on Anglo-Saxon architecture, which was thrown into an Appendix in the previous editions, has now been introduced in its proper place, between the Roman and the Norman styles, with large additions. Mr. Rickman's "Tour in Normandy and Picardy in 1832," first published in the twenty-fifth volume of the *Archæologia*, and appended to some editions of this work, has now been omitted as not necessary, the substance of his observations and large extracts being given in the list of Foreign Examples.

TURL, OXFORD,
July 1, 1862.

ADVERTISEMENT TO THE FIFTH EDITION.

THE practical value of this work has now been so long established, and is so well known, that it is only necessary to mention the alterations which have been made in the present edition.

The text of Mr. Rickman's last edition has been scrupulously preserved, the additional matter being inserted between brackets or as foot notes. Several years having elapsed since the last edition was published, and those years having been remarkable for a very great and rapid extension of the study of Gothic Architecture, it might be expected that great changes would have been required in this work, which was the first systematic treatise on the subject in any language, and formed the original basis and ground of the study. But notwithstanding the numerous works which have appeared within the last five or six years, it is surprising to observe how very little real information has been added to that which Mr. Rickman collected and digested. The general accuracy of his observations, and the acuteness with which he made use of the facts he had collected, are really quite wonderful, considering that he was the first to examine the ground, and may be said to have invented a new science.

It would have been easy to have enlarged every chapter of his work, but this would have added more to the bulk than to the value, the real difficulty was to compress and digest the multitude of instances, to take a general and comprehensive view, without being deterred by a few exceptions.

The Editor of the present edition felt that what the work really required to make it more intelligible to the public, was a better set of engravings of the objects described; an accurate drawing of the object is worth more than a whole chapter of description. He has accordingly turned his attention chiefly to this point. In the present edition the illustrations are entirely taken from old examples, while in the previous editions they were chiefly from Mr. Rickman's own designs. By far the

greater part are from original drawings made expressly for the work by Mr. Mackenzie and Mr. Orlando Jewitt, whose accuracy cannot be too highly praised. A portion of them have been borrowed from other works when any could be found that exactly suited the purpose. To have attempted to give the whole from original sources, where so large a number was required, would have greatly increased the price of the book, without any equivalent advantage.

The Appendix to the former editions contained short notes of a number of churches in different counties; this part of the work was found to require a thorough revision, in some cases from imperfect information originally, in others from subsequent changes. The manuscript notes of Mr. Rickman himself and those of many others who have kindly assisted in the work, are in the hands of the Editor and preparing for publication. They are altogether so numerous and important that he has considered it best to make them into a separate work on "The Ecclesiastical and Architectural Topography of England," which he purposes to publish in separate counties, of which Bedfordshire is ready for the press, and many others are in a state of forwardness^a. The plan which he has adopted is that of arranging the churches in Deaneries, by which those in each neighbourhood can be most conveniently classed together. Some notice will be given of every church, distinguishing those most worthy of attention; the remains of the Monasteries, Castles, and Houses of the Middle Ages will, as far as possible, be noticed under the head of the parishes in which they are situated, or to which they are proximate. Such a work must obviously be one of great labour and difficulty, and requiring the assistance of many hands, he will therefore be obliged by receiving communications from any parties who have been in the habit of taking architectural notes.

Turl, Oxford, March 18, 1848.

^a Of this work seven counties were published, completing the dioceses of Oxford and Ely, for the use of students at the two great Universities, and com-

prising the following counties,—Oxford, Berks., and Bucks.; Cambridge, Beds., Huntingdon, and Suffolk.

PREFACE TO THE FIRST EDITION.

AN outline of the present essay was written by the Author for Smith's "Panorama of Science and Art," and published in that work many years ago, but having been frequently requested to enlarge and republish it, he has performed that task, and has subjoined a copious list of buildings for the student's instruction.

The object of the present publication has been to furnish, at a price which shall not present an obstacle to extensive circulation, such a view of the principles of architecture, more particularly that of the British Isles, as may not only be placed with advantage in the hands of the rising generation, but also afford the guardians of ecclesiastical edifices such clear discriminative remarks on the buildings now existing, as may enable them to judge with considerable accuracy of the restorations necessary to be made in those venerable edifices that are under their peculiar care; and also, by leading them to the study of such as still remain in a perfect state, to render them more capable of deciding on the various designs for churches in imitation of the English styles which may be presented to their choice.

As a text-book for the architectural student little need be said of this publication. The want of such a work, particularly as it respects the English styles, is generally acknowledged; and it has been the aim of the Author, by a constant reference to buildings, to instil the principles of practice rather than mere theoretical knowledge.

This essay is by no means intended to supersede that more

detailed view of English architecture which the subject merits and requires : an undertaking of this nature must necessarily be expensive, from the requisite number of plates, without which it is impossible to give a full view of this interesting subject ; but if his life be preserved, and time and opportunity be afforded him, the author may perhaps again intrude himself on the public, with a more comprehensive view of Gothic architecture in Europe. If he be not so permitted, it is a satisfaction to him to know that he will now leave behind those fully capable of investigating a subject which will richly reward the philosophic investigator.

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An Attempt, &c.

THE science of Architecture may be considered, in its most extended application, to comprehend building of every kind: but at present we must consider it in one much more restricted; according to which, Architecture may be said to treat of the planning and erection of edifices, which are composed and embellished after two principal modes,

1st, the Antique, as Grecian and Roman, or Classic;

2nd, the English or Gothic, or Mediæval.

We shall treat of these modes in separate dissertations, because their principles are completely distinct, and indeed mostly form direct contrasts. But before we proceed to treat of them, it will be proper to make a few remarks on the difference between mere house-building, and that high character of composition in the Grecian and Roman orders properly styled Architecture; for though we have now many nobly architectural houses, we are much in danger of having our public edifices debased, by a consideration of what is convenient as a house, rather than what is correct as an architectural design.

In order properly to examine this subject, we must consider a little, what are the buildings regarded as our models for working the orders; and in what climate, for what purposes, and under what circumstances they were erected. This may, perhaps, lead to some conclusions, which may serve to distinguish that description of work, which however rich or costly is still mere house-building in point of its composition.

It is acknowledged on all hands that our best models, in the three ancient unmixed orders, the Doric, Ionic, and Corinthian, are the remains of Grecian temples. Most of them were erected in a climate in which a covering from rain was by no means necessary, and we shall find this circumstance very influential; for as the space within the walls was always par-

tially, and often wholly open, apertures in those walls for light were not required; and we find, also, in Grecian structures very few, sometimes only one door. The purpose for which these buildings were erected was the occasional reception of a large body of people, and not the settled residence of any. But, perhaps, the circumstances under which they were erected have had more influence on the rules, which have been handed down to us as necessary to be observed in composing architectural designs, than either the climate or their use. It is now pretty generally agreed, that the Greeks did not use the arch, at least in the exterior of their public buildings, till it was introduced by the Romans. Here then we see at once a limitation of the intercolumniation, which must be restrained by the necessity of finding stones of sufficient length to form the architrave. Hence the smaller comparative intercolumniations of the Grecian buildings, and the constant use of columns; and hence the propriety of avoiding arches in compositions of the purer Grecian orders.

The Romans introduced the arch very extensively into buildings of almost every description, and made several alterations in the mode of working the orders they found in Greece, to which they added one order by mixing the Corinthian and Ionic, and another by stripping the Doric of its ornaments. Their climate, also, was so far different as to require more general roofing; but still, from the greater necessity of providing a screen from the heat of the sun than apertures to admit the light, it does not appear that large windows were in general use, and hence an important difference in modern work. Although, by roofs and arches, much more approximated to modern necessities than the Grecian models, still those of Rome, which can be regarded as models of composition, are temples or other public edifices, and not domestic buildings; which, whenever they have been found, appear unadapted to modern wants, and are therefore unfit for imitation.

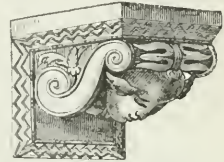
In a few words we may sum up the grand distinctions between mere building and architectural design: the former looks for convenience, and though it will doubtless often use architectural ornaments, and preserve their proportions, when

used as smaller parts, yet the general proportion may vary very widely from the orders, and yet be pleasing, and perhaps not incorrect. But all this is modern building, and not architecture in its restricted sense: in this the columns are essential parts, and to them and the proportions of the order, to which they belong, all other arrangements must be made subservient. And here we may seek for models with care and minuteness amongst the many remains yet left in various parts, (and of which the best are familiar to most architectural students from valuable delineations by those, who have accurately examined them,) and in selecting and adopting these the taste and abilities of the architect have ample scope.

As an introduction to the dissertations, it may not be amiss to take a hasty sketch of the progress of architecture in England.

Of the British architecture, before the arrival of the Romans in the island, we have no clear account; but it is not likely it differed much from the ordinary modes of uncivilized nations. The hut of wood with a variety of coverings, and sometimes the cavities of the rock, were doubtless the domestic habitations of the aboriginal Britons; and their stupendous public edifices, such as Stonehenge and others, still remain to us. The arrival of the Romans was a new era. They introduced, at least in some degree, their own architecture, of which a variety of specimens have been found: some few still remain, of which, perhaps, the gate of Lincoln is the only one retaining its original use. Although some fine specimens of workmanship have been dug up in parts, yet by far the greatest part of the Roman work was rude, and by no means comparable with the antiquities of Greece and Italy, though executed by the Romans. The age of purity in the Roman architecture reaches down to several of the first emperors; but very early, with a degree of purity of composition, there was such a profusion of ornament made use of, as soon led the way to something like debasement of composition. The palace of Dioclesian, at Spalato, has descended to us sufficiently perfect to enable us to judge of the style of both composition and ornamental details; and the date of this may be

considered from A.D. 290 to 300; and Constantine, who died in A.D. 337, erected the church of St. Paul, without the walls of Rome^a, which, in fact, in its composition resembles a Norman building. And it is curious to observe that the ornament afterwards used so profusely in Norman work is used in the buildings of Dioclesian, the Corinthian modillions being capped with a moulding cut in zigzag, and which only wants the enlargement of the moulding to become a real Norman ornament. When the Romans left the island,



Palace of Dioclesian.

it was most likely that the attempts of the Britons were still more rude; and endeavouring to imitate, but not executing on principle, the Roman work, their architecture became debased into the Saxon and early Norman, intermixed with ornaments perhaps brought in by the Danes. After the Conquest, the rich Norman barons erecting very magnificent castles and churches, the execution manifestly improved, though still with much similarity to the Roman mode debased. But the introduction of shafts, instead of the massive pier, first began to approach that lighter mode of building, which, by the introduction of the pointed arch, and by an increased delicacy of execution and boldness of composition, ripened at the close of the twelfth century into the simple yet beautiful Early English style. Towards the end of another century, this style, from the alteration of its windows by throwing them into large ones divided by mullions, introducing tracery in the heads of windows, and the general use of flowered ornaments, together with an important alteration in the piers, became the Decorated English style, which may be considered as the perfection of the English mode. This was very difficult to execute, from its requiring flowing lines where straight ones were more easily combined; and at the close of the fourteenth century we find these flow-

^a It was begun by the Emperor Theodosius, and finished by his sons Arcadius and Honorius. "The rescript, addressed to the Prefect of Rome in the year 386, which conveys the imperial commands on this subject, has been preserved by

Baronius," [vol. v. p. 607].—*Ecclesiastical Architecture of Italy*, by the late Mr. Gally Knight, in which work a view of the interior of this building is given, as it existed previous to the fire in 1522.

ing lines giving way to perpendicular and horizontal ones. The use of which continued to increase, till the arches were almost lost in a continued series of panels, which at length in one building—the chapel of Henry VII.—covered completely both the outside and inside; and the eye, fatigued by the constant repetition of small parts, sought in vain for the bold grandeur of design, which had been so nobly conspicuous in the preceding style. The Reformation, occasioning the destruction of many of the most celebrated buildings and the mutilation of others, or the abstraction of funds necessary for their repair, seems to have put an end to the working of the English styles on principle. The square panelled and mullioned windows, with the wooden panelled roofs and halls, of the great houses of the time of Queen Elizabeth, seem rather a debased English than anything else; but during the reign of her successor, the Italian architecture then prevalent on the Continent began to be introduced first only in columns of doors and other small parts, and afterwards in larger portions, though still the general style was this debased English^b. Of this introduction, the most memorable is the celebrated tower of the Schools at Oxford, where, into a building adorned with pinnacles and having mullioned windows, the architect has crowded all the five orders over each other. Some of the works of Inigo Jones are little removed beyond this barbarism. Longleat, in Wiltshire, is rather more advanced, and the Banqueting-house, Whitehall, seems to mark the complete introduction of Italian workmanship. The close of the seventeenth century produced Sir Christopher Wren, a man whose powers, confessedly great, lead us to regret that he had not studied the architecture of his English ancestors with the success he did that of Rome; for while he has raised the most magnificent modern building we possess, he seems to have been pleased to disfigure the English edifices he had to complete. His works at St. Mary Aldermary and St. Dunstan-in-the-East prove how well he could execute imitated English buildings when he

^b Italian features certainly began to be introduced before the reign of James I. They are occasionally to be met with in work of the time of Henry VIII., and

more frequently in buildings erected during the reigns of Edward VI. and Elizabeth.

chase, though even in them he has departed, in several respects, from the true English principles. By the end of the seventeenth century the Roman architecture appears to have been well established, and the works of Vitruvius and Palladio successfully studied; but Sir John Vanbrugh and Nicholas Hawksmoor seem to have endeavoured to introduce a massiveness of style, which happily is peculiar to themselves. The works of Palladio, as illustrated by some carpenters, appear to have been the model for working the orders during the greater part of the eighteenth century; but in the early and middle part of it, a style of ornament borrowed from the French was much introduced in interiors, the principal distinctions of which were the absence of all straight lines, and almost of all regular lines. The examples of this are now nearly extinct, and seem to have been driven out by the natural operation of the advance of good workmanship and greater simplicity of treatment in the lower class of buildings.

All ornamental carvings were with difficulty executed in wood, and were very expensive; but towards the latter end of the eighteenth century, the Adames introduced a style of ornament directly contrary to the heavy carving of their predecessors. This was so flat as to be easily worked in plaster and other compositions, and putty-ornament was sold very cheap and profusely used in carpenters' work. This flatness was more or less visible in many considerable buildings; but near the close of the century, the magnificent works of Stuart and Revett, and the Ionian antiquities of the Dilettanti Society, began to excite the public attention, and in a few years a great alteration was visible; the massive Doric, and the beautiful plain Grecian Ionic began to be worked, and our ordinary door-cases, &c. soon began to take a better character. The use of the simple yet bold mouldings and ornaments of the Grecian models is gradually spreading, and perhaps we may hope, from the present general investigation of the principles of science, that this will continue without danger of future debasement, and that a day may come, when we shall have Grecian, Roman and English edifices, erected on the principles of each.

GRECIAN ARCHITECTURE.

THE many valuable treatises and excellent delineations of the Grecian and Roman buildings, and the details of their parts, will render unnecessary in this dissertation that minuteness, which from the total absence of a previous system it will be proper to adopt in the description of the English styles. But in this sketch a similar plan will be followed, of first giving the name and grand distinctions of the orders; then describing the terms and names of parts necessary for those who have not paid attention to the subject to understand; and a concise description of each order will follow. With respect to the examples in England, it will be most proper to leave the reader to select his own; because in this country we have not, as in the English architecture, the originals to study, but a variety of copies, adapted to the climate and to the convenience of modern times.

In dividing the Grecian and Roman architecture, the word *order* is used, and much more properly than *style*; the English styles regard not a few parts, but the composition of the whole building. But the question naturally arises, What is an order? In architecture the term 'order' signifies properly not merely the column and its superincumbent entablature, but rather a recognised principle of decoration, a systematic arrangement, a certain characteristic proportion, which pervade not only the column and entablature, but also all the other accompaniments in a building, and all the minute details of the several parts, as the doors, windows, &c.

Now it is well known that there are three distinct general divisions, under which all objects in nature may be classed: namely, 1st, the strong and weak; 2nd, the tall and short; and 3rdly, the mean between these two: by some compared with the robustness of the man, the grace of the virgin, and the maturer development of the matron. Each of these moral

modifications is realised in the orders, and received its physical and typical realization in the three great divisions of Greek architecture, known as the Doric, Ionic, and Corinthian: where strength and robustness are retained in the Doric, refined and modified in the Ionic, and attenuated to greater grace and elegance in the Corinthian. These distinct qualities exist not only in the column of the order, but pervades all the parts of an edifice; so that a Greek-Doric monument is known at once by its simple, massive, ponderous proportions; the Ionic by its calm but lighter subdivisions; the Corinthian by the more intricate and slender modifications of all the parts. So that even without the prominent characteristic of the column with its capital and base, we may at one glance decide to which order of architecture the edifice may belong. Thus the physical proportions of the building decide its moral influence on the mind, so that, if these two do not harmonize, there must be some impropriety or contradiction.

Let us then bear in mind these three great physical distinctions embodied in the Doric, Ionic, and Corinthian orders: in the Doric, the idea of solid supports, subdued ornament, and short proportions; in its opposite, the Corinthian, elegance of form, lightness of proportions, richness of decoration; in the Ionic, the mean between these two extremes, moderate strength, subdued embellishment, proportions intermediate between the sturdiness of the Doric and the lofty grace of the Corinthian. The Romans, however, who were less exact in their metaphysical appreciation of the orders, divided them into five, as did also the Italian masters, and they are usually enumerated as follow:—

Tuscan,—Doric,—Ionic,—Corinthian,—Composite.

The first and the last of these being unknown in Greek art.

Their origin will be treated of hereafter. Their prominent distinctions are as follow:—

The *Tuscan* is without any ornament whatever.

The *Doric* is distinguished by the channels and projecting intervals in the frieze, called *triglyphs*, and the Greek-Doric column is usually without a base.

The *Ionic* is characterized by the ornaments of its capital, which are spiral, and are called *volutes*.

The *Corinthian* is marked by the superior height of its capital, and by its being ornamented with leaves, which support very small volutes at the angles and in the centre, and which are called *caulicoli*.

The *Composite* has also a tall capital with leaves, but is distinguished from the Corinthian by having the large angular volutes and the enriched ovolo of the Ionic capital.

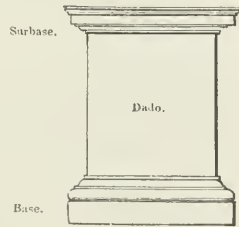
In a complete order there are three grand divisions, which are occasionally executed separately, viz.

1. The *pedestal*^d, which supports the column,
2. The *column*, including its base and capital,
3. The *entablature*, or part above and supported by the column.

These are again subdivided into three parts:—

The *pedestal* into

1. *base*, or lower mouldings;
2. *dado* or *die*, the plain central space;
3. *surbase*, or upper mouldings.



The *column* into *base*, or lower mouldings; *shaft*, or central space; and *capital*, or upper mouldings.

The *entablature*, into *architrave*, or beam immediately above the column; *frieze*, or central space; and *cornice*, or upper projecting mouldings to throw off the rain.

These parts may be again divided thus: the lower portions, viz. the base of the pedestal, base of the column, and the

^d A pedestal can scarcely be considered necessary for the completeness of an order. It is not found in the majority of ancient examples.

architrave, divided each into two parts; the first and second into plinth and mouldings, the third into face or faces, and upper moulding or *tænia*^e.

Each *central* portion, as dado of the pedestal, shaft of the column, and frieze, is undivided.

Each *upper* portion, as surbase of the pedestal, capital of the column, cornice of the entablature, divides into three parts: the first into *bed-mould*, or the part under the corona; *corona*, or plain face; and *cymatium*, or upper moulding.

The *capital* into *neck*, or part below the ovolo; *ovolo*, or projecting round moulding; and *abacus* or *tile*, the flat upper moulding, in general nearly square. These divisions of the capital, however, are less distinct than those of the other parts^f.

The *cornice* into *bedmould*, or part below the corona; *corona*, or flat projecting face; *cymatium*, or moulding above the corona.

Besides these general divisions, it will be proper to notice a few terms often made use of.

The ornamental moulding running round an arch is called an *archivolt*, or round doors and windows it is called an *architrave*. (B.)

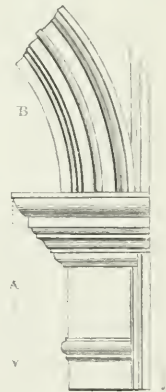
A horizontal moulding for an arch to spring from is called an *impost*. (A.)

The central stone at the top of an arch, which often projects, is called a *key-stone*: this does not usually occur in Gothic construction.

^e The term *tænia* is usually confined to the Doric order.

^f In the Corinthian order, and in many examples of the Ionic, these divisions do not exist. In the Composite order the part below the ovolo

is called the *vase*, *bell*, or *body* of the capital. In fact, the vase is the cap proper, round which the caulicoli and leaves are grouped merely as a decoration. In the vase-shaped Egyptian capitals this is very evident.



The small brackets under the corona in the cornice are called *mutules* or *modillions*. If they are square, or longer in front than in depth, they are called *mutules*, and are used in the Doric order; if they are less in front than their depth, they are called *modillions*, and in the Corinthian order have carved leaves spread under them.



A *truss* is a modillion enlarged, and placed flat^s against a wall, often used to support the cornice of doors and windows.



A *console* is an ornament like a truss carved on a key-stone.

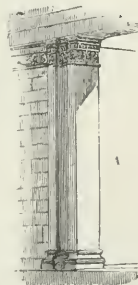
Trusses, when used under modillions in the frieze, are called *cantallivers*.

The space under the corona of the cornice is called a *soffit*, as is also the under side of an arch^h.

Dentils are ornaments used in the bed-mould of cornices; they are parts of a small flat face, which is cut perpendicularly, and small intervals left between each, and represent the ends of ceiling joists.



Flat columns, having the same capital as the column, are called *pilasters*ⁱ; in Greek architecture they have a different capital, and are called *antæ*. (A.)



A small height or story above the cornice is called an *attic*; and sometimes a parapet is introduced, with small pillars, swelling towards the bottom, called *balustres*, and a series of them a *balustrade*.

^s It would be more correct to say, placed upright against a wall.

^h Soffit is a very general term for horizontal under surfaces; it is applied to the under side of the architrave of

an entablature.

ⁱ Pilasters are usually attached to a wall, and in general project but slightly from it.

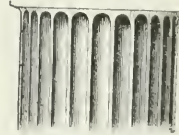
The triangular portion over a series of columns is called a *pediment*, and the plain central space bounded by the horizontal and sloping cornices, the *tympanum*; this is often ornamented with groups of figures, as in the Parthenon at Athens, or by other work in relief.

Pedestals and attics are far from settled as to their proportions, or the mode of their execution, depending almost entirely on circumstances connected with the particular design, rather than the order with which they are used. However, for either, about one-fifth of the whole height, including pedestal and entablature, is a good proportion, though it may be often necessary to increase it from local circumstances. In general, an order looks much better executed without pedestals.

Columns are sometimes ornamented by channels, which are called *flutes*^k. These channels are sometimes partly filled by a lesser round moulding; this is called *cabing* the flutes.

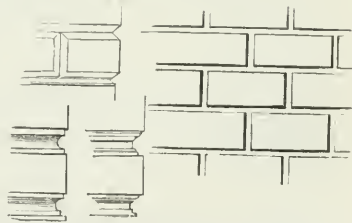


Grecian Doric, Parthenon.



Grecian Ionic, Erectheum.

If the joints of the masonry are sunk in channels, the work is called *rustic*; this is often used on the basement of an order.



For the better understanding the description to be given of the orders, it will be proper first to notice the mouldings which, by different combinations, form their parts. [They are the al-

^k In the Doric order twenty flutes are used on the column, and they are worked without fillets between them. In the Ionic, Corinthian, and Com-



posite orders twenty-four flutes are used, with small fillets between. The Tuscan is the only order in which the columns are never fluted.

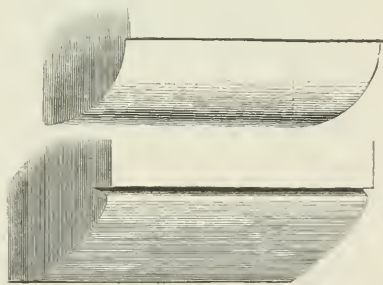


phabet of architecture, as Mons. Ramée observes: they are the elements, the members which serve to determine and give expression to the different parts of a monument.

It is to be observed, that the purer monuments of Classic art are characterized by the moderate use of mouldings, which are generally small in size and few in number, as compared with the plain faces. In the later periods, however, the mouldings gradually increased, and finally among the Romans predominated, so as to leave hardly any plain faces at all. A moulding may be considered to be, in the terms of Quatremère de Quincy, “a small body projecting more or less from the wall, and having a rounded surface.” It may be remarked, that the angle of inclination of the Greek mouldings is never very great, but in the Roman monuments they overhang much more.]

Mouldings may be divided into two classes, the simple, and the complex or compound; the former are—

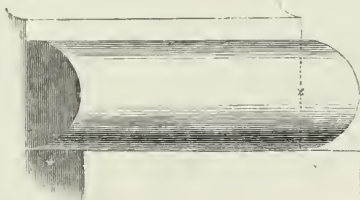
1st. The Roman *ovolo*, or quarter round; or the Greek *ovolo*, with an elliptic or conic section.



2nd. The *cavetto*, or hollow.



3rd. The *torus*, or round.



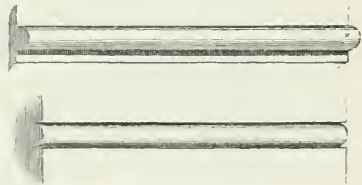
From the composition of these are formed divers others, and from the arrangement of them, with plain flat spaces between, are formed cornices and other ornaments. A large flat space is called a *corona*, if in the cornice; a *face* or *fascia* in the architrave; and the *fricze* itself is usually a flat space¹. A small flat face is called a *fillet*, and is interposed between mouldings to divide them. (See p. 18.)



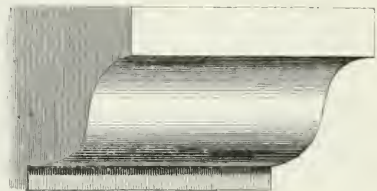
A fillet is, in the bases of columns and some other parts, joined to a face, or to the column itself, by a small hollow, then called *apophyges*.



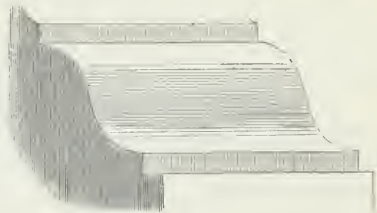
The torus, when very small, becomes an *astragal*, or *bead*, which does or does not project.



Compound mouldings are —the *cyma recta*, which has the hollow uppermost and projecting.



The *cyma reversa*, which has a similar contour, but adapted for a base moulding to a wall or plinth.



¹ The fricze is not *invariably* flat.

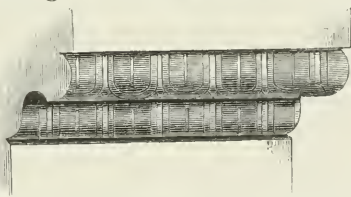
The *ogee*, which has the round uppermost and overhanging.



The *scotia*, which is formed of two hollows^m, one over the other, and of different centres.



[The most complex of all mouldings is the *Bird's-beak*, which exists almost exclusively, if not quite so, in the Greek Doric order. It was never employed, strange to say, by the Romans. It disappears, even in the Greek buildings themselves, after the classic period of Athenian art. It may be defined in its elementary form as a cyma surmounted by a projecting or overhanging ovolo, the uppermost moulding, the ovolo, casting a deep shade on the whole of the cyma recta. It is never carved, but was usually painted with a succession of leaves placed vertically.]

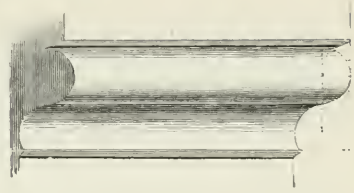


In the Roman works, the mouldings are generally worked of equal projection to the height, and not bolder than the above regular forms; but the Grecian mouldings are often bolder, and worked with a small return, technically called a *quirk*, and these are of various proportions.

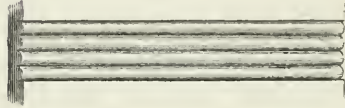
^m The upper and lower hollows contrasted.



The ogee and ovolo are most generally used with quirks.



Several beads placed together are called *reedings*.



All these mouldings, except the fillet, may be occasionally carved, and they are then called *enriched mouldings*.

From these few simple forms (by adding astragals and fillets, and combining differently ornamented mouldings, faces, and soffits) are all the cornices, panels, and other parts formed, and the modern compositions in joiners', plasterers', and masons' work, are very numerous, and too well known to need describing.

There are several terms applied to large buildings, which it is proper also to explain.

A series of columns of considerable length is called a *colonnade*.

A series of columns at the end of a building, or projecting from the side of a building, is called a *portico*.

A portico is called *tetra style*, if of four columns; *hexa style*, if of six; *octo style*, if of eight; *deca style*, if of ten.

TUSCAN ORDER.

THIS is the most ancient of the Roman orders, and, from its plainness and simplicity, it is usually first noticed. Its origin is evidently Italian, for the Grecian work, however plain, has still some of the distinctive marks of massive Doric, whilst the Tuscan always bears clear marks of its analogy to the Roman Doric. Some examples of simple orders in the lower stories of ancient theatres and amphitheatres have induced the writers on architecture to consider them as Tuscan.

But if we are to rely upon Vitruvius, the great master in the art, we shall find the features of the Tuscan entablature, as described by him, totally different from the examples above referred to, or those given by the Italian writers on architecture. The best illustration of which exists in the portico of Covent-garden Church, London.

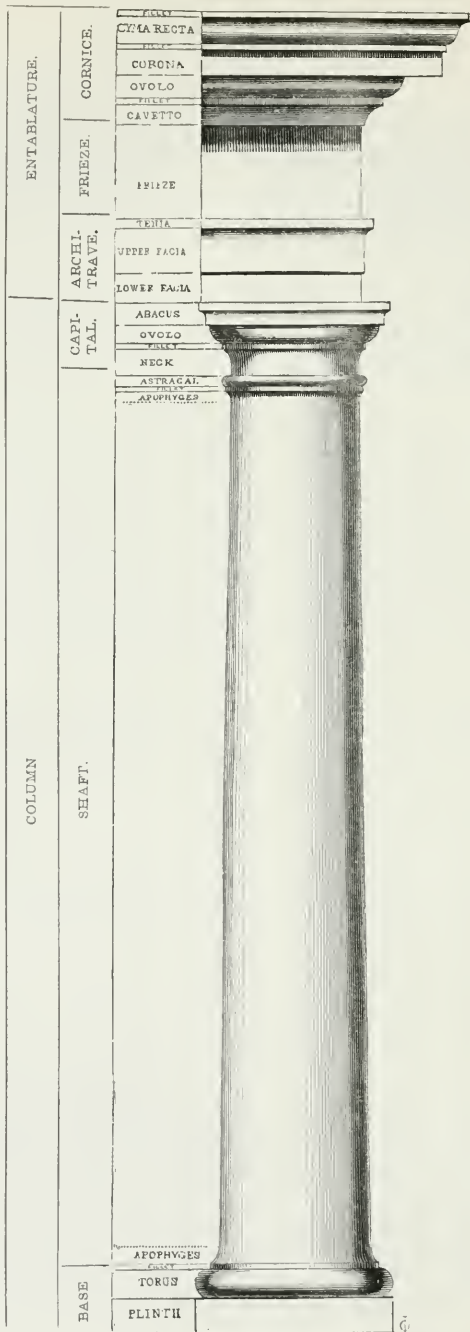
Vitruvius gives seven diameters to the height of the column, the base half a diameter high, and the upper diameter of the column equal to three-fourths of the lower one. He divides the capital into three parts, one for the hypotrachelium or neck, one for the echinus, and one for the abacus, which equals in width the lower diameter of the column. He describes the architrave as being formed of coupled beams of wood, two inches apart; over the beams are mutules, equalling in projection one-fourth of the height of the column; over the mutules come the corona and mouldings. The columns of Trajan and Antonine, with the exception of the pedestals, may be considered, omitting the sculptures, as the Vitruvian type of the Tuscan column.

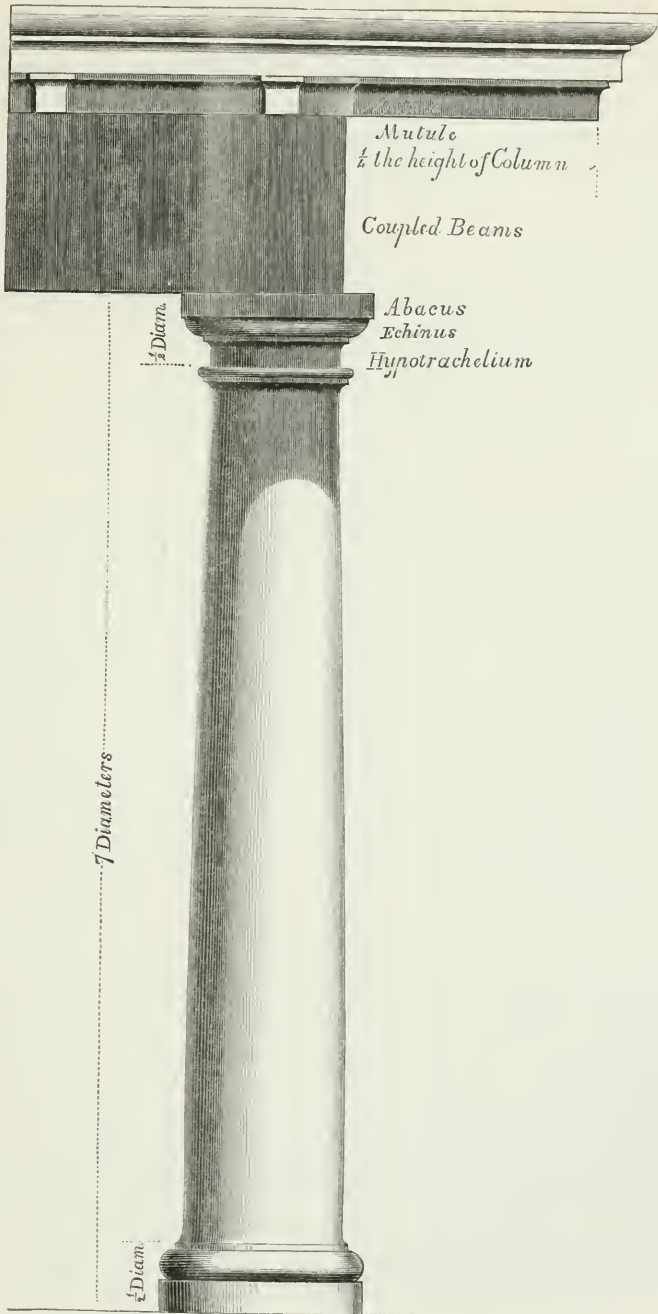
The pedestal, when used, should be very plain, but the column is more often set on a plain square block plinth, which suits the character of the order better than the higher pedestal. This block projects about half the height of the plinth of the base beyond its face.

The Tuscan column, including the base and capital, is, according to the rules of the Italian masters, about seven diameters high. The column, in the Roman orders, is usually only diminished the upper two-thirds of its height. This diminution is bounded by a curved line, which is variously determined, but does not differ much from what an even spring would assume, if one part of it were bound, in the direction of the axis of the shaft, to the cylindrical third, and then, by pressure at the top only, brought to the diminishing point. The Grecian columns are mostly diminished from the bottom, and conically. The quantity of diminution varies from one-sixth to one-fourth of the diameter just above the base.

The Tuscan base is half a diameter in height, and consists of a plain torus with a fillet and apophyges. This last is

TUSCAN ORDER ACCORDING TO THE ITALIAN MASTERS.





part of the shaft, and not of the base, as indeed all apophygæ are considered to be, and also all the astragals underneath the capitals, as well as the upper fillet of the base in all the richer orders; in masonry it should be executed on the shaft stones.

The capital of the Tuscan order is (exclusive of the astragal) half a diameter in height, and consists of a neck on which is an ovolo and fillet, joined to the neck by an apophyges, and over the ovolo a square tile or abacus, which may or may not be ornamented by a projecting fillet.

The shaft is never fluted, but many architects have given to this order, and some have even added to the richer orders, large square blocks, as parts of the shaft, which are called rustications, and are sometimes roughened.

The Tuscan entablature, according to the Italian masters and Sir W. Chambers, should be quite plain, having neither mutules nor modillions. The architrave has one or sometimes two faces, and a fillet; the frieze quite plain, and the cornice consisting of a cyma recta for cymatium and the corona with a fillet, and a small channel for drip in the soffit. The bed-mould should consist of an ovolo, fillet, and cavetto.

The Tuscan given on p. 18 is that of Palladio; some other Italian architects have varied in parts, and some have given a sort of block modillions like those used in Covent-garden Church, but these ought not to be imitated in stone, being only adapted for wooden construction.

[This order is little used in monumental architecture, but it is sometimes adopted with the bed-moulding or slightly projecting mutules, where rustic orders are introduced, as at the Villa Papa Julia at Rome by Vignola; at the Luxembourg palace by De Brosse at Paris, and in the orangery at Versailles, by Mansard.]

Having explained the parts of one order, it will be necessary to make a few remarks, which could not so well be previously introduced. If pilasters and columns are used together, and they are of the same character, and not antæ, the pilasters should be diminished like the columns; but where pilasters are used alone, they may be undiminished.

The fillet and moulding under the cymatium, which in rich orders is often an ogee, is part of the corona, and as such is continued over the corona in the horizontal line of pediments, where the cymatium is omitted; and is also continued with the corona in interior work, where the cymatium is often with propriety omitted.

In pediments, whose cornices contain mutules, modillions, or dentiles, those in the raking cornice must be placed perpendicularly over those in the horizontal cornice, and their sides need not be perpendicular: their under parts follow the rake of the cornice.

DORIC ORDER.

THE ancient Grecian Doric appears to have been an order of peculiar grandeur; simple and bold, its ornaments were the remains of parts of real utility: and perhaps it originally was worked with no moulding but the cymatium, to cover the ends of the tiles, its triglyphs being the ends of the beams, and its mutules those of the rafters. In after times, its proportions were made rather less massive, and its mouldings and ornaments, though not numerous, were very beautiful. The Romans considerably altered this order, and by the regulations they introduced rendered it peculiarly difficult to execute on large buildings. As the examples of the two countries are very different, we shall treat of them separately, and therefore describe first the

GRECIAN DORIC.

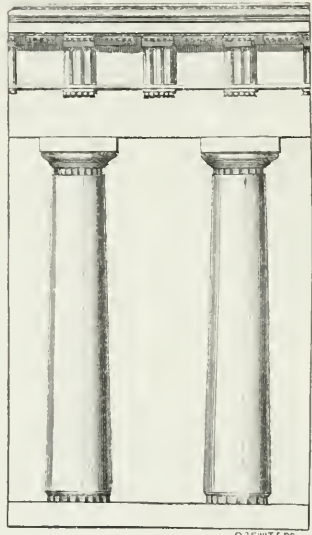
The columns of this order were, in Greece, generally placed on the floor, without pedestal and without base; the capital, which occupied a height of about half a diameter, had no astragal, but a few plain fillets, with channels between them, under the ovolo, and a small channel below the fillets. The ovolo is generally flat, and of great projection, with a quirk or return. On this was laid the abacus, which was only a plain tile, without fillet or ornamentⁿ.

ⁿ The abacus is worked on the same stone with the rest of the capital, and is not separate from it.

GRECIAN DORIC.



Temple of Theseus, Athens.



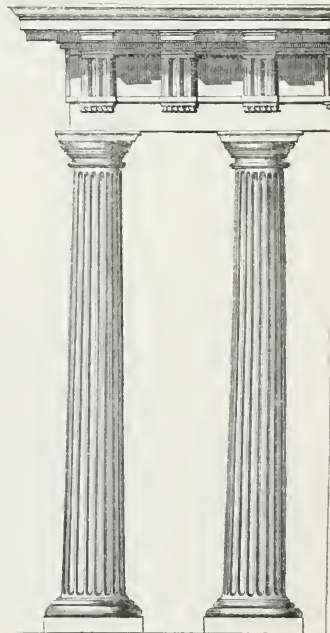
Temple of Apollo at Delos.

ROMAN DORIC.



Theatre of Marcellus, Rome.

MODERN DORIC.



T. Rickman.

In the division of the entablature, the architrave and frieze have each more than a third in height, and the cornice less. The architrave has only a plain broad fillet^o, under which are placed the drops or guttæ, which appear to hang from the triglyphs^p.

A triglyph, in Greece, appears to have been generally placed at the angle^q, thus bringing the interior edge of the triglyph nearly over the centre of the angular column, and consequently rendering the outer intercolumniations closer, giving an appearance of greater strength to the angles. The metope, or space between the triglyphs, was nearly the square of the height of the frieze, and frequently, as in the Parthenon and Theseion at Athens, filled with sculptured groups; and a mutule was placed not only over each triglyph, but also over each metope. The cornice of this order, in Greece, consisted of a plain face, under the mutule, which was measured as part of the frieze, and then the mutule, which projected sloping forward under the corona, so that the bottom of the mutule in front was considerably lower than at the back. Over the corona was commonly a small ovolo and fillet, and then a larger ovolo and fillet for the cymatium; and below the corona a fillet about equal in height to the mutule.

The ornaments of this order, in Greece, were,—

1st, the flutings of the column, which are peculiar to the order, and are twenty in number, shallow, and not with fillets between them, but arrises or sharp edges. These flutes are much less than a semicircle, and should be elliptic.

2nd, At the corner^r, in the space formed in the soffit of the corona, by the interval between the two angular mutules, was sometimes placed a flower; and the cymatium of the cornice had often lions' heads^s, which appear to have been real spouts.

3rd, In addition to the drops under the triglyph, the mutules also had three rows of drops of the same shape and size^t.

This order appears in general to have been worked very

^o The tænia, along the top.

^p They are not attached to the tænia, but to a small intervening fillet on the underside of it.

^q When a building forms an angle.

^r Of a building.

^s Projecting from it at intervals.

^t The tympanum of the pediment and the metopes of the frieze were often ornamented with sculpture in relief.

massively; in the best examples the columns are from five to six diameters high, which is lower than the Italians usually worked the Tuscan; but this gave peculiar grandeur to the temples in which it is thus employed.

Our present authorities for the Grecian orders are scattered through a variety of very expensive works, and in them are presented in very irregular succession, whether we regard their supposed dates, their purity, or their orders; and it would be a valuable present to the architectural student, if the good authorities of each order were collected, figured, and some account given of their variations. With respect to the Doric order, this has been ably done in a treatise by Edmund Aikin^u, from which we shall take the liberty of extracting a few remarks.

“On viewing and comparing the examples of the Doric order, the first emotion will probably be surprise at beholding the different proportions,—a diversity so great, that scarcely any two instances appear, which do not materially differ in the relative size of their parts, both in general and in detail: they present differences, which cannot be reconciled upon any system of calculation, whether the diameter, or the height of the column, or the general height of the order be taken as the element of proportion. At the same time, they all resemble one another in certain characteristic marks, which denote the order; the differences are not generic but specific, and leave unimpaired those plain and obvious features, which enable us to circumscribe the genuine Doric order within a simple and easy definition.

“Interesting would be the investigation, could we trace the history of the Doric order in its monuments, and mark what progressive improvements it may have received in the course of time; but of the monuments of antiquity few, comparatively, have survived the injuries of time, and the more speedy and effectual destruction of violence; and of these still fewer retain either inscriptions, or, in the records of history, the dates of their erection.”

^u Essay on the Doric Order of Architecture. Folio. Lond. 1810.

The examples of Grecian Doric, of which we have accounts and figures that may be depended on, are:—

- | | | |
|---------------------|---|---|
| Attic type. | { | The temple of Minerva at Athens, called the Parthenon. |
| | | The temple of Theseus, at Athens. |
| | | The Propylæa, at Athens. |
| | | The temple of Minerva at Sunium, and one at Thoricum. |
| | | The temple of Apollo, at Delos. |
| | | The portico of Philip, at Delos. |
| | | The portico of the Agora, at Athens, (Roman period). |
| | | The temple of Jupiter Nemæus, between Argos and Corinth, (Roman period probably). |
| Sicilian type. | { | The temple at Corinth. |
| | | The temple of Jupiter Panhellenius, in Ægina. |
| | | The temple of Minerva, at Syracuse. |
| | | The temple of Juno Lucina, at Agrigentum. |
| | | The temple of Concord, at Agrigentum. |
| | | The temple of Jupiter, at Selinus. |
| | | A smaller temple at Selinus. |
| A temple at Ægesta. | | |
| | { | Temple of Metapontum, Calabria. |
| | | Three temples at Pæstum. |

Our limits will not permit us to enter minutely into the question which of these examples might be now considered as the most valuable for imitation, but one circumstance it is requisite to notice, which is, that in the Athenian examples, and many of the others, the architrave projects over the top of the shaft, so as to be nearly perpendicular to the front of the bottom of the shaft, an arrangement never seen at Rome, but which contributes much to the boldness of the Grecian temples: and it is curious to observe, that in the temple of Apollo at Delos, of Concord at Agrigentum, and the temple of Ægesta, this projection is very small compared with that of the other examples; and that in the portico of Philip, at Delos, and all the temples at Pæstum, there is no projection, but the face of the architrave is set over the diminished part of the shaft, the same as in Roman examples.

Two of the temples at Pæstum have capitals, with some additions about the neck, and such a great projection of the

echinus and abacus, as well as some appearances in the entablature, which give them a peculiar and striking character.

The other temple at Præstum has (excepting the projection above spoken of) all the characters of the Grecian examples.

On the whole, the temples of Minerva and Theseus at Athens, and of Minerva at Sunium, appear to be those examples of the Attic type, which deserve the most attentive consideration, as well from the general beauty of the composition as the excellence of the details and execution. But in this order, as well as in architecture generally, the duty of the architect is not to be a servile copyist of any example, however fine; but, by seizing the principles and spirit of the age of his best models, so to design a building which should appear as fitted for the purpose, as a like work by any of the great architects, whose productions he seeks rather to renew than imitate.

ROMAN DORIC.

This differs from the Grecian in several important particulars: 1st, the triglyphs must be precisely over the centre of the columns; 2nd, the metopes must be exact squares; 3rd, the mutules also must be exact squares; 4th, it has the attic base; 5th, the mutules appear in the inclined cornice of the pediment as well as in the horizontal cornice.

The Roman Doric is sometimes set on a plinth, and sometimes on a pedestal, which should be of few and plain mouldings. The bases usually employed are either the attic base of a plinth, lower torus, scotia, and upper torus, with fillets between them, or the proper base of one torus and an astragal, or, very rarely, of a plinth and simple fillet. The shaft^x, including the base and capital, each of which is half a diameter, is generally eight diameters high, and is fluted. The capital has an astragal and neck under the ovolo, which has sometimes three small fillets projecting over each other^y, and sometimes another astragal and fillet. The ovolo should have a segmental profile. The abacus has a small ogee and fillet on its upper edge.

The architrave has less height than the Grecian; this con-

^x The column.

^y The fillets are placed under the ovolo, above the neck.

sequently gives it a weak appearance, being only two-thirds of the frieze, which is equal in height to the cornice. In a few instances the architrave has two faces, but mostly only one.

The frieze has nothing peculiar to this mode; if plain, its metopes being, as before observed, square.

The cornice differs much from the Grecian, having its soffit flat, and the mutules square, with a square interval between them. The Grecian drops in the mutules generally appear in front, below the mutules; but the Roman do not, and are sometimes omitted; the drops also are of a different shape, being more complete cones.

The cymatium, or crowning moulding, is often a cavetto, and sometimes a cyma recta, with an ogee under it. The mutules have a small ogee, which runs round them, and also round the face they are formed of^z; and under the mutules are an ovolo and small fillet, and the flat fillet which runs round the top of the triglyphs here belongs to the cornice, and not, as in the Grecian, to the frieze. Sometimes dentils are introduced in the bed of the cornice, representing the ends of the ceiling joists.

The Roman Doric is susceptible of much ornament, for in addition to the flutes, the guttæ of the triglyphs, and the roses in the soffit of the corona, the neck of the capital has sometimes eight flowers or husks placed round it, the ovolo carved, and the metopes in the frieze filled with alternate ox-skulls, pateræ, or other emblematic ornaments. In interior decorations, sometimes one or two of the mouldings of the cornice are enriched; but with all this ornament, the Roman Doric is far inferior in grandeur of sentiment to the Grecian.

The Doric we have now described, and its rules, should rather be considered Italian than Roman; for it is in fact the Doric worked by Vignola, Serlio, and other modern Italian architects, rather than the Doric of ancient Rome, of which we have only one example, which is far from giving such a Doric as above described.

This example is the theatre of Marcellus, which has dentils in the cornice, and of which the corona was so decayed even near 150 years back, as to give no trace of anything but an

* The face from which they project.

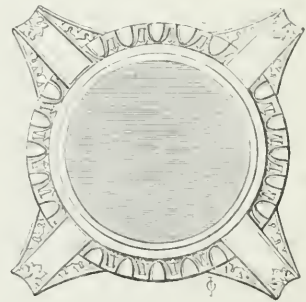
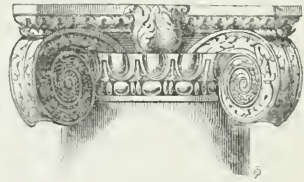
indication of a mutule, which appears a little like a Grecian mutule. This theatre is considered to have been erected by Augustus, and it appears most probable that the portico of the Agora, at Athens, was erected about the same time; if so, it becomes a curious question how and why the order should be so altered in Rome.

The first order of the Coliseum is a much later work, and is extremely poor in its combinations, but has a capital very much like the theatre of Marcellus, and its cornice has an uncut dentil face. The parts and proportions given by Sir W. Chambers to this order are arranged in the most masterly and graceful manner, and present the most perfect example of the Roman Doric.

IONIC ORDER.

As the Greeks and Romans differed much in their modes of working the Doric order, so there was considerable difference in their execution of the Ionic, though by no means so great as in the former.

The distinguishing feature of this order is the capital, which has four spiral projections called volutes. These, in Greece, were placed flat on the front and back of the column, leaving the two sides of a different character, and forming a balustre. But as this produces a disagreeable effect at the external angle, an angular volute was sometimes placed there, shewing two volutes, one flat the other angular, to each exterior face, and a balustre cushion to each interior, as at the Erechtheum in the Acropolis at Athens; but this not forming a good combination, a capital was invented by the Romans with four angular volutes, and the abacus with its



Modern Ionic, Palladio.

sides hollowed out^a. This is called the *angular* Ionic capital. In the *ancient* examples, the list or spiral line of the volute runs along the face of the abacus, straight under the ogee, but in the modern this list springs from behind the ovolo; and in the hollow of the abacus, which is an ovolo, fillet, and cavetto, is generally placed a flower. The abacus of the ancient capital has only a small ogee for its moulding.

There are examples at Athens of an astragal to the ancient Ionic capital below the volutes, leaving a neck which is adorned with carvings; but these examples are rare.

The Ionic shaft, including the base, which is half a diameter, and the capital to the bottom of the volute generally a little more, is about eight and a half to nine diameters high.

The pedestal is a little taller, and more ornamented than in the Doric.

The bases used to this order are very various: some of the Grecian examples are of one torus and two scotiæ, with astragals and fillets as in the temples of Priene and Branchydæ, near Miletus; others of two tori and a scotia of small projection, as in the Erectheum at Athens; but the attic base is very often used, and with an astragal added above the upper torus makes a beautiful and appropriate base for the Ionic.

The cornices of this order may be divided into three divisions: 1st, the plain Attic cornice; 2nd, the dentil cornice of Ionia; 3rd, the modillion cornice of Rome.

In the first, the architrave is of one or two faces, the frieze plain, and the cornice composed of a corona with a deep soffit^b, with the bedmould moulding hidden by the drip of the soffit, or coming very little below it. The cymatium generally a cyma recta, and ogee under it.

The second has generally two or three faces in the architrave, and the cornice, which is more than one-third of the height of the entablature, has a corona with a cyma recta and ogee for cymatium, and for bedmould a dentil face between an ovolo and ogee. The soffit of the corona is sometimes ornamented.

^a At Rome the Temple of Fortuna Virilis and a capital in the Basilica of S. Maria in Trastevere are the best instances of these angular volutes.

^b Deeply sunk.

The third, or modillion entablature, has the architrave, frieze, and cymatium of its cornice as the last, but under the soffit of the corona are placed modillions, which are plain and surrounded by a small ogee; one must be placed over the centre of each column, and one being close to the return^c, makes a square panel in the soffit at the corner, and between each modillion, which is often filled with a flower. The bedmould below is generally an ovolo, fillet, and cavetto.

This modillion cornice is, in fact, as well as the capital, rather Italian than Roman, as the ancient examples have the dentil cornice; and in point of time, there may be some doubt whether the modern Ionic capital is not rather a deduction from the Composite than the contrary; for the angular volute of Greece is not such an one as, if repeated, would make the modern Ionic capital. The alteration of this order is in many respects valuable, for although not equal in simplicity to the Grecian Ionic, yet it is so easily manageable, especially with a dentil cornice, as to be easily adapted to modern wants; and when executed on a large scale, the modillion cornice has a bold effect. The great difficulty in the Grecian Ionic is the return at the angle; it does not look well to have a column sideways in a range with others fronting, and this arrangement is so often wanted, and so ill-attained by the Greek angular volute, that many times there is no alternative but the use of the modern capital.

It was once the custom in modern times to work the Ionic frieze projecting like a torus^d, thus giving an awkward weight to an order which ought to be light. The introduction of good Grecian models has driven out this impropriety, and much improved the present execution of the order, which is very beautiful if well executed.

The Ionic shaft may be fluted in twenty-four flutes, with fillets between them; these flutes are semicircular. This order may be much ornamented, if necessary, by carving the ovolo of the capital, the ogee of the abacus, and one or two mouldings of both architrave and cornice; but the ancient Ionic looks extremely well without any ornament whatever.

^c At an angle of a building.

^d When thus formed it is called *pulvinated*.

Our Ionic examples are not so numerous as the Doric, nor so complete, several of them not being entirely figured without conjecture. They are,—

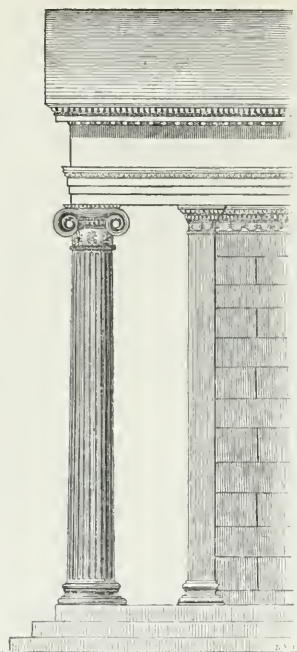
In Attica. { The temple on the Ilissus, at Athens.
The temples in the Acropolis, (at Athens,) of Minerva Polias, and Erectheus, and the Propylea.
The aqueduct of Hadrian, at Athens.

In Ionia. { The temple of Apollo Didymæus, at Miletus.
The temple of Bacchus, at Teos.
The temple of Minerva Polias, at Priene.
The temple of Fortuna Virilis, at Rome.

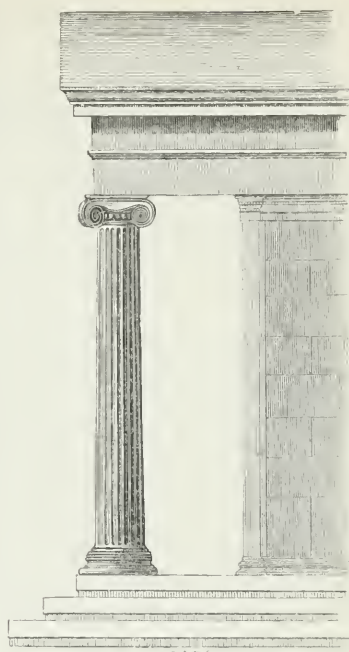
Of these, for simplicity of composition, the now destroyed temple on the Ilissus is pre-eminent; its volutes were plain, but of excellent proportion, and it had an angular volute to the external capital; its base was, in mouldings, the attic, but the tori were large, and the scotia flat; there was a small astragal above the upper torus, and that torus was cut into small flutes. The entablature was very plain, having an architrave of one face only, a frieze plain, but which there is some reason to suppose was carved in some parts, a corona with deep soffit, and for bedmould only an ogee, with a fillet above and astragal below.

The temples in the Acropolis are small, but extremely rich, having many members carved. The cornice is the same as the last example, but the architrave is of three faces. There are three ranges of columns, and the capitals of each have minute differences, but they may all be described together: they have an ornamented neck and astragal below the volutes; the fillets of the volutes are double, and the mouldings richly carved, thus making the volute much more elaborate: and it is to be observed that the large size of the volutes give greater importance to the capital than in the Roman examples, and still more majesty than in the examples of the Italian masters. The bases are enriched with carvings, and the columns fluted; the bases are nearly those of the last example, but want the astragal. The architraves overhang slightly beyond the upper diameter of the column, though not near so much as the Doric.

GRECIAN IONIC.

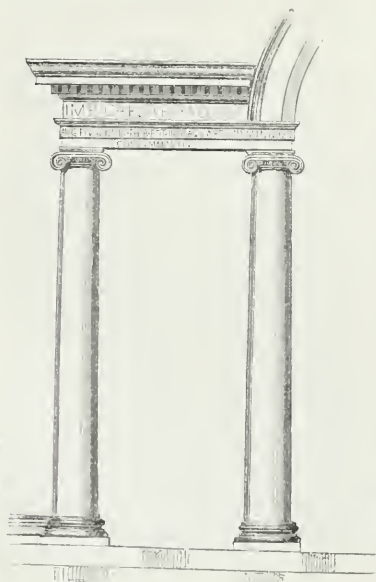


Erechtheum, Athens.



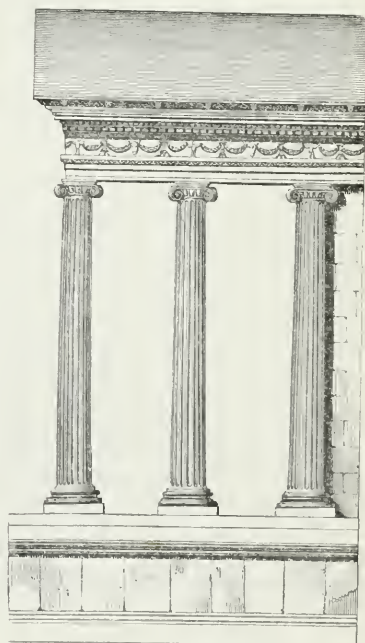
Temple on the Ilissus.

ROMAN IONIC.



Aqueeduct of Hadrian, Athens.

O. 16. 117



Temple of Fortuna Virilis, Rome

O. 21171 40

The aqueduct of Hadrian is plain, but of good composition ; it has a good volute, an architrave of two faces, and a small projection in front of the column ; a plain frieze, and a good plain dentil cornice.

The temples of Minerva Polias at Priene, and Apollo at Miletus, have a base which is curious, but by no means deserving of imitation ; it consists of a large torus, resting on two scotiæ, which are divided from it, and from each other and the plinth, by two astragals at each division. This base gives the column so unsteady an appearance, that it spoils an otherwise beautiful order.

The temple of Bacchus, at Teos, has an attic base with an astragal added, and a cornice with dentils of greater projection than usual. These three last examples have their volutes smaller than those of Athens, which takes much from the grandeur of the order.

The temple of Fortuna Virilis, at Rome. This example is far inferior to those we have before noticed. The Romans seem to have had a singular predilection, particularly in their declining works, for very large fillets, and it is abundantly shewn in this edifice, where the fillet of the tænia of the architrave is very nearly as large as the ogee under it, and larger than one face of the architrave ; this, though the capital is pretty good, spoils the order, and the cornice is poor from the trifling appearance of the corona. The base is the attic, of very good proportion.

The temple of Concord, at Rome, is figured by Desgodets, but it is only remarkable for its deformity, and having an appearance of the modern Ionic^d. The capitals have angular volutes, but under the usual ovolo and astragal is a cyma recta, enriched with leaves and a large astragal and fillet. The entablature is of a very poor character, and has small dentils and large plain modillions. The base is of two tori divided by two scotiæ, which are separated by a fillet. In this example the fillet on the bottom of the shaft is nearly as large as the upper torus.

^d It is introduced in Hanover-square Church, London, in the columns under the gallery.

CORINTHIAN ORDER.

THIS order originated in Greece, and the capital is said by Vitruvius to have been suggested by observing a tile placed on a basket left in a garden, and round which sprang up an acanthus. All the other orders have, in various countries and situations, much variety; but the Corinthian, though not without slight variations, even in the antique, is much more settled in its proportions, and its greater or less enrichment is the principal source of variety.

The capital is the great distinction of this order; its height is more than a diameter, and consists of an astragal, fillet, and apophyges, all of which are measured with the shaft, then a vase and horned abacus. The vase is set round with two rows of leaves, eight in each row, and a third row of leaves supports sixteen small open volutes; the eight larger of which are under the four horns of the abacus, and the other eight smaller ones, which are sometimes interwoven, being under the central recessed part of the abacus, and having over them a flower or other ornament. These volutes spring out of small twisted husks placed between the leaves of the second row, and which are called *calices*. The abacus consists of an ovolo, fillet, and cavetto, like the modern Ionic. There are various modes of carving the leaves, which are called, from these variations, *parsley*, *acanthus*, *olive*, *laurel*, &c. The column, including the base of half a diameter, and the capital, is from nine to ten diameters high.

Of the Corinthian capital, although the best examples have all some trifling difference, principally in the raffling of the leaves and the connection of the central small volutes, yet there is one capital so different from the others that it deserves some remark, more especially as it has been lately introduced into some considerable edifices. This capital is that of the circular temple at Tivoli, called by some a temple of Vesta, by others the Sybils' temple. In this capital the angular volutes are large, so much so as to give the capital the air of a Composite, till more minutely examined; it is however a real Co-

Corinthian, for it has central volutes, though they are small, and formed out of the calices themselves, and not, as in the ordinary capital, rising from them. Its great beauty, however, is the very bold manner of raffling the leaves, which gives it a very different appearance from the other capitals, and one which in particular circumstances may make it valuable. The flower over the centre volutes is very different from the common one, and much larger.

If a pedestal is used, it should have several mouldings, some of which may, if necessary, be enriched. The base may be either an attic base, or with the addition of three astragals, one over each torus, and one between the scotia and upper torus; or a base of two tori and two scotiæ, which are divided by two astragals, and this seems the most used to the best examples: one or two other varieties sometimes occur.

The entablature of this order is very fine. The architrave has mostly two or three faces, which have generally small ogees or beads between them.

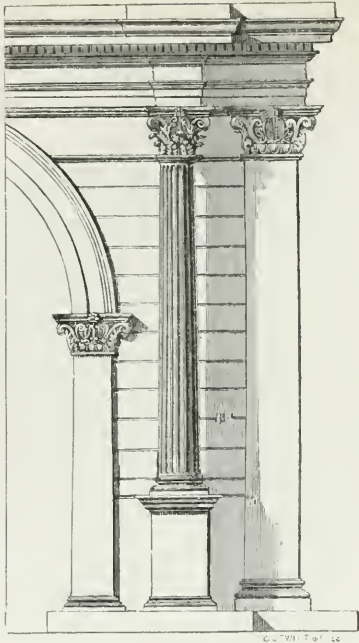
The frieze is generally flat, but is occasionally curved, and often joined to the upper fillet of the architrave by an apophyges.

The cornice has both modillions and dentils, and is usually thus composed: above the corona is a cymatium, and small ogee; under it the modillions, whose disposition, like the Ionic, must be one over the centre of the column, and one close to the return of the cornice.

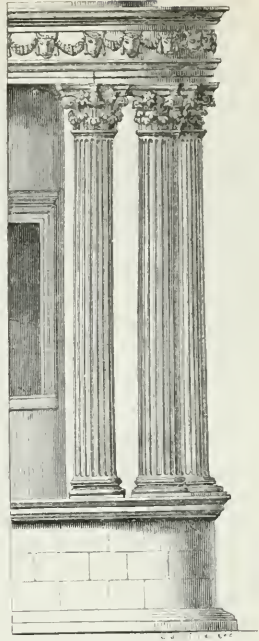
These modillions are carved with a small balustre front, and a leaf under them; they are surrounded at the upper part by a small ogee and fillet, which also runs round the face they spring from. Under the modillions is placed an ovolo, and then a fillet and the dentil face, which is often left uncut in exterior work. Under the dentils are a fillet and ogee. In some cases this order is properly worked with a plain cornice, omitting the modillions, and leaving the dentil face uncut, as at Tivoli.

The enrichments of this order may be very considerable; some of the mouldings of the pedestal and base may be enriched; the shaft may be fluted, as the Ionic, in twenty-four flutes, which may be filled one-third high by staves, which is

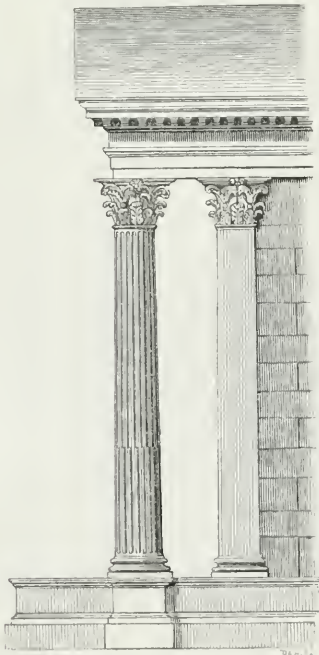
CORINTHIAN.



Arch of Hadrian, Athens
CORINTHIAN.



Temple of Vesta, Tivoli,
COMPOSITE.



Temple of Jupiter Olympius, Athens.



Arch of Septimius Severus, Rome.

called *cabling* the flutes ; the small mouldings of the architrave, and even some of its faces, and several mouldings of the cornice, may be carved, the squares in the soffit of the corona panelled and flowered, and the frieze may be sculptured. But though the order will bear all this ornament without overloading it, yet, for exteriors, it seldom looks better than when the capitals and the modillions are the only carvings, and but few of the mouldings enriched.

The principal Corinthian examples are in Rome ; there are, however, some Grecian examples, which we shall first notice :—

The Choragic monument of Lysicrates,	} at Athens.
The Stoa or portico,	
The arch of Hadrian,	
The Incantada, at Salonica.	

A temple at Jackly, near Mylassa.

Of these, the third, the arch of Hadrian at Athens, has an entablature, which is almost exactly that, which has been generally used for the Composite ; the others have all dentil cornices, without modillions. In three examples, the horns of the abacus, instead of being cut off as usual, are continued to a point, which gives an appearance of weakness to the capital. The bases are mostly attic with an additional astragal, and at Jackly the tori are carved.

The temple of Vesta, at Tivoli, has the capital noticed above ; its entablature is simple, with an uncut dentil face, and the frieze carved in festoons and boucrania. The astragal, under the capital, has a fillet above as well as below, and the base has a fillet under the upper torus omitted. The flutes are stopt square, and not, as usual, rounded at the ends.

The remain, called the frontispiece of Nero, has the complete block entablature, usually called Composite. The capitals good, with attic base, and the whole of noble character.

The temple of Vesta,	} at Rome,
The Basilica of Antoninus, and	
The temple of Mars the Avenger,	

are all incomplete : the first has pointed horns, and the first two the attic base ; the capital of the last is simple and magnificent in style.

The temple of Antoninus and Faustina, and
 The portico of Severus,
 have both a cornice with dentil face only, and uncut; the first
 an attic base.

The baths of Dioclesian have a good entablature, and the
 attic base; some of the capitals are Composite.

The forum of Nerva,
 The inner order of the Pantheon,
 The outer order of the Pantheon,
 The temple called Jupiter Tonans, and
 The temple called Jupiter Stator,
 are all excellent and beautiful in their proportions and execu-
 tion; the fillets small, and the order much enriched. The
 forum of Nerva, and the temple of Jupiter Tonans have no
 bases visible; the others have the real Corinthian base with two
 scotiæ. The last may be considered the most elaborately en-
 riched model of Corinthian; and nothing can better stamp its
 value than a minute and rigorous examination of it with any
 of the other examples.

These are only a part of the antique remains of this order,
 but they are the best known, and may be sufficient to induce
 the student to examine every example for himself.

It will not be right to quit this order without adverting
 to two stupendous magazines of it, the ruins of Balbec and
 Palmyra; but although they are worth examining as matters
 of curiosity, they are of comparatively little value; however rich,
 they contain much of the faulty and crowded detail of the later
 Roman work of the time of the Antonines; and to what excess
 this was carried in very great Roman works of the decline of the
 Roman Empire, the best evidence is the palace of Dioclesian, at
 Spalato, where, amidst a profusion of ornament, we meet with
 great poverty of composition, and combinations of mouldings so
 barbarous as to lead to a degree of astonishment how they could
 be executed by persons before whose eyes were existing such
 examples as Rome even now contains. In the decline of the
 Roman empire, it became a fashion to remove columns from
 other buildings; there are therefore in Rome many edifices
 with a variety of valuable columns erected without their own

entablature; and Constantine, in the church of St. Paul without the walls, began the Norman arrangement by springing arches off the columns without an entablature, and carrying up the wall to the clerestory windows with little or no projection; thus annihilating the leading features of the orders—a bold cornice.

COMPOSITE ORDER.

THIS order is principally found in some triumphal arches, as those of Trajan at Rome and Beneventum, and the arch of Titus at Rome.

The Romans are said to have formed this order by mixing the Corinthian and Ionic capitals for the sake of greater richness; like the Corinthian, the capital is its principal distinction. This is of the same height as the Corinthian, and it is formed by setting, on the two lower rows of the leaves of the Corinthian capital, the modern Ionic volutes, ovolo, and abacus. The small space left of the bell is filled by caulicoles, with flowers, and the upper list of the volute is often flowered.

From the great variety of capitals which are not Corinthian, (for it seems most commodious to term those only Corinthian which have four volutes in each face, or rather eight sets round the capital, four at the angles and four in the centre,) it may seem at first difficult to say what should be called *Composite*, and what considered as merely a *Composed order*; but there appears an easy way of designating the real Composite capital, viz. that of considering the Ionic volute, and the Ionic ovolo and astragal under the abacus, as essential parts; for this ovolo and astragal not existing in Corinthian capitals, forms a regular distinction between the two.

The column is of the same height as the Corinthian, and the pedestal and base differ very little from those of that order, the pedestal being sometimes a little plainer, and the base having an astragal or two less.

The entablature mostly used with this order is plainer than the Corinthian, having commonly only two faces to the architrave, the upper mouldings being rather bolder; and the cornice

is different, in having, instead of the modillion and dentil, a sort of plain double modillion, consisting of two faces, the upper projecting farthest, and separated from the lower by a small ogee; under this modillion is commonly a large ogee, astragal, and fillet. The assumption of this entablature for the Composite is rather Italian than Roman, for the examples of Composite capitals in Rome have other entablatures, and this is found with Corinthian capitals; but we must suppose that Palladio and Scamozzi, who both give this cornice to the Composite, had some authority on which they acted, and considering the great destruction of ancient buildings for their columns, this is not improbable.

A plain cornice, nearly like that used to the Corinthian order, is sometimes used to this order, and also a cornice with the modillions bolder, and cantalivers under them in the frieze.

This order may be enriched in the same manner as the Corinthian.

The Composite examples we have to notice are few, and these are,—

The temple of Bacchus,

The arch of Septimus Severus, and

The arch of the Goldsmiths.

These are all at Rome, and all have an attic base; they have all large fillets. The first entablature is plain, and has no dentil face; the second has a dentil face cut, as has the third, but the latter has an awkward addition of a second ogee under the dentils, apparently taken out of the frieze, which is thus made very small.

The baths of Dioclesian. This example is placed in the same room with Corinthian columns; it has an attic base, and the Corinthian entablature.

The arch of Titus. This example has a real Corinthian base and entablature; in short, it has nothing Composite but the capital.

On the whole, an attentive examination of the subject will lead us rather to discourage the use of this order than otherwise; it cannot be made so elegant an order as the Corinthian, and can only be wanted when columns are to be in two ranges; and then the capital of the temple of Vesta, at Tivoli, affords a sufficient alteration of the Corinthian.

Having gone through the forms and distinctions of the orders, it is proper to say that, even in Greece and Rome, we meet with specimens whose proportions and composition do not agree with any of them. These are comprised under the general name of *Composed orders*, and though some are beautiful as small works, scarcely any of the ancient ones are worthy of imitation in large buildings. Of these Composed orders we have two examples in the Pantheon, one in the columns of an altar, and the other in the pilasters of the attic: they have both dentil cornices, with an uncut face; the first has angular Corinthian volutes, and none in the centres, and water leaves instead of ruffled leaves under the volutes; the other has no real volutes, but a scroll-work gives the appearance of them, and this capital is only fitted for pilasters. Modern composition has run very wild, and produced scarcely anything worth prolonging by description. There was, however, one attempt of a singular kind, made some years since by an architect at Windsor, who published a magnificent treatise, and executed one colonnade and a few door-cases in and near Windsor. This was H. Emlyn, who conducted the restoration of St. George's chapel. His order, he says, was first brought into his mind by the twin trees in Windsor forest. He makes an oval shaft rise about one-fourth of its height, and then two round shafts spring from it, close to each other, and the diminution affords space for two capitals, which have volutes, and instead of leaves, feathers like the caps of the knights of the Garter. His entablature has triglyphs, and his cornice mutules. The triglyphs are ostrich feathers, the guttæ acorns, and the metopes are filled with the star of the Garter.

To conceal the awkward junction of the two columns to the lower part, an ornament is placed there, which is a trophy with the star of the Garter in the centre.

It is obvious that this order must be extremely unmanageable, as it is difficult, and indeed almost impossible, to make a good angle column, and if its entablature is proportioned to the diameter of one column it will be too small, if to the whole diameter it will be too heavy, and a mean will give the capitals wrong; so that in any shape some error arises. In

the colonnade above mentioned the entablature is so light as to appear preposterous. This attempt is not generally known, as the book was very expensive, and the colonnade at a distance from a public road; but it deserves consideration, because, though the idea was new, its execution seems completely to have failed; and indeed, in large designs, no Composed order has ever yet appeared that can come into competition with a scrupulous attention to those excellent models of Greece and Rome, now, through the efforts of graphic art, happily so familiar to almost every English architect.

The Choragic monument of Lysicrates, commonly called the lantern of Demosthenes, is one of the most beautiful little remains of antiquity existing. The whole height is but thirty-four feet, and its diameter eight feet. It is a circular temple, with six engaged Corinthian columns standing on a basement, nearly as high as the columns, and nearly solid. The capitals, peculiar in the arrangement of the leaves and central honeysuckle ornament, are very beautiful. The frieze is sculptured, and instead of a cymatium to the cornice, is an ornament of honeysuckles; and above that, on the roof, which is exquisitely carved in leaves, is a line of a waved projecting ornament; on the top is a vase, or rather the base of a tripod. Our limits will not admit of particularizing all the singularities of this delicate building, but it well deserves study and imitation.

There are a few small buildings in and near Athens which, though not coming within any of the orders precisely, are yet so beautiful in some of their parts as to require express notice. These are,—

The Choragic monument of Thrasyllus,

The octagon tower of Andronicus Cyrrhestes, called the Temple of the Winds,

The temple of Pandrosus.

The first is now merely a face, its intervals being walled up, but was originally the front of a cavern, and consists of an entablature supported by three antæ, and covered by an attic lowered in the middle, on which is a statue in a sitting posture. The mouldings of the antæ are such as are used in Doric buildings, and the architrave is capped by a plain fillet, with a small

fillet, and guttæ below; the guttæ are continued along with an interval about equal to each drop. The frieze contains eleven wreaths of laurel instead of triglyphs, and the cornice and attic mouldings are plain, but very good.

The whole of this monument is so simple, yet possesses so beautiful a character, as to render it worthy of very attentive study.

The Temple of the Winds is chiefly valuable for its sculpture; it had two doorways of a Composed order, and in the interior is a small order of a Doric, of very inferior proportions, which rises to the support of the roof from a plain string, below which are two cornices, or rather tablets. The roof is of marble cut into the appearance of tiles. The outside walls are plain, with an entablature, and a string below, forming a sort of frieze, on which are the figures of the winds. On the whole, this monument is rather curious than beautiful.

The temple of Pandrosus is a building with Caryatidæ, or figures instead of columns; they have each a capital of an ornamented square abacus, and ovolo carved. The entablature has no frieze, but an architrave of three faces, the uppermost of which has plain circles for ornament, and joins the cornice, which is a dentil cornice, large, and of good mouldings. The statues are good, and stand upon a continued pedestal of two-thirds their own height; and there are two antæ, which descend through the pedestal, and the entablature is rather proportioned to these antæ than the Caryatidæ. Many of the mouldings are enriched, and indeed the whole of this curious building, which comprises the temples of Erytheus, Minerva Polias, and Pandrosus, is a fruitful source of most delicate enrichment.

In this essay it has by no means been intended to mention every valuable remaining example; all that has been aimed at is to give a general view of those remains, which must be considered as standards, and to excite in the pupil that persevering attention to the best models, as the only way of arriving at a complete knowledge of these very interesting sources of architectural science.

ENGLISH GOTHIC ARCHITECTURE.

IN a work like the present there will be little propriety in a lengthened disquisition on the origin of this mode of building, we shall therefore proceed to the detail of those distinctions which, being once laid down with precision, will enable persons of common observation to distinguish the difference of age and style in these buildings as easily as the distinctions of the Grecian and Roman orders.

It may, however, be proper here to offer a few remarks on the use of the term English, as applied to that mode of building usually called the Gothic, and by some the Pointed architecture. Although, perhaps, it might not be so difficult as it has been supposed to be to shew that the English architects were, in many instances, prior to their continental neighbours in those advances of the styles about which so much has been written, and so little concluded, it is not on that ground the term is now used, but because, as far as the author has been able to collect from plates, and many friends who have visited the Continent, in the edifices there (more especially in those parts which have not been at any time under the power of England) the architecture is of a very different character from that pure simplicity and boldness of composition which marks the English buildings. In every instance which has come under the author's notice, a mixture, more or less exact or remote, according to circumstances, of Italian composition, in some parts or other is present; and he has little doubt that a *very* attentive observation of the continental buildings called Gothic would enable an architect to lay down the regulations of French, Flemish, Spanish, German, and Italian styles, which were in use at the time when the English flourished in England.

On the origin of the pointed arch, about which, perhaps, there may be now more curiosity than ever, from the numerous accounts given by travellers of apparently very ancient pointed arches in Asia, Africa, and various parts of the Continent, it

will doubtless be expected that something should be said, and what is necessary may be said in a few lines. To say nothing on the impossibility, as far as at present appears, of fixing an *authentic* date to those which, if dated, might be of the most importance, there appears little difficulty in solving the problem, if the practical part of building is considered at the same time with the theoretical. Intersecting arches were most likely an early, and certainly a very widely-spread, mode of embellishing Norman buildings, and some of them were constructed in places, and with stones, requiring centres to turn them on, and the construction of these centres must have been by something equivalent to compasses: thus, even supposing (which could hardly have been the case) that the arches were constructed without a previous delineation, the centres would have led to the construction of the pointed arch; and, when once formed, its superior lightness and applicability would be easily observed. To this remark it may be added, that the arches necessarily arising in some parts from Norman groining would be pointed.

A careful examination of a great number of Norman buildings will also lead to this conclusion—that the style was constantly assuming a lighter character, and that the gradation is so gentle into Early English, that it is difficult in some buildings to class them, so much have they of both styles: the same may be said of every advance; and this seems to be a convincing proof that the styles were the product of the gradual operations of a general improvement, guided by the hand of genius, and not a foreign importation^a.

^a [There is no doubt that Mr. Rickman's observations on this subject were perfectly correct, and are fully borne out by subsequent investigations; the early Gothic of all parts of the Continent has a mixture of Roman details, the Early English Gothic is the only one that is perfectly pure and unmixed. But the name of Gothic, whatever its origin may have been, has been established for nearly two centuries all over Europe, and is the only name by which the mediæval style of building is known in all languages; it is therefore quite useless to attempt to change it, whether we think we could change

it for the better or not. Mr. Freeman's ingenious argument, that it is the style of the Gothic nations developed by them when they became civilized, and confined to them, is entitled to its due consideration; but without entering into the vexed questions of its origin or its propriety, long-established usage is sufficient ground for retaining it, while there is also this advantage in doing so, that the name does not mislead any one, whereas the name of Pointed, which has been proposed as a substitute, does mislead many persons; when they find a Pointed arch they naturally conclude that the building is of the Pointed

During the eighteenth century various attempts, under the name of Gothic, have arisen in repairs and rebuilding ecclesiastical edifices, but these have been little more than making clustered columns and pointed windows, every real principle of English architecture being by the builders either unknown or totally neglected.

English Gothic architecture may be divided into four distinct periods, or styles, which may be named,

- 1st, the Norman style,
- 2nd, the Early English style,
- 3rd, the Decorated English style, and
- 4th, the Perpendicular English style.

The dates of these styles we shall state hereafter, and it may be proper to notice, that the clear distinctions are now almost entirely confined to churches; for the destruction and alteration of castellated buildings have been so great, from the changes in the modes of warfare, &c., that in them we can scarcely determine what is original and what addition^b.

style, forgetting that the Pointed arch was used at all periods, and that it is impossible to say which is the first Pointed style, or what will be the last. On the other hand, beginners who have been taught to call the Gothic styles Pointed, naturally conclude that when they find a round-headed doorway it is of the twelfth century or earlier, and that all square-headed windows are of the fifteenth, and they are often completely misled in this manner by a name; the fact being that round-headed doorways and square-headed windows may be found of all periods, especially in castles and houses.

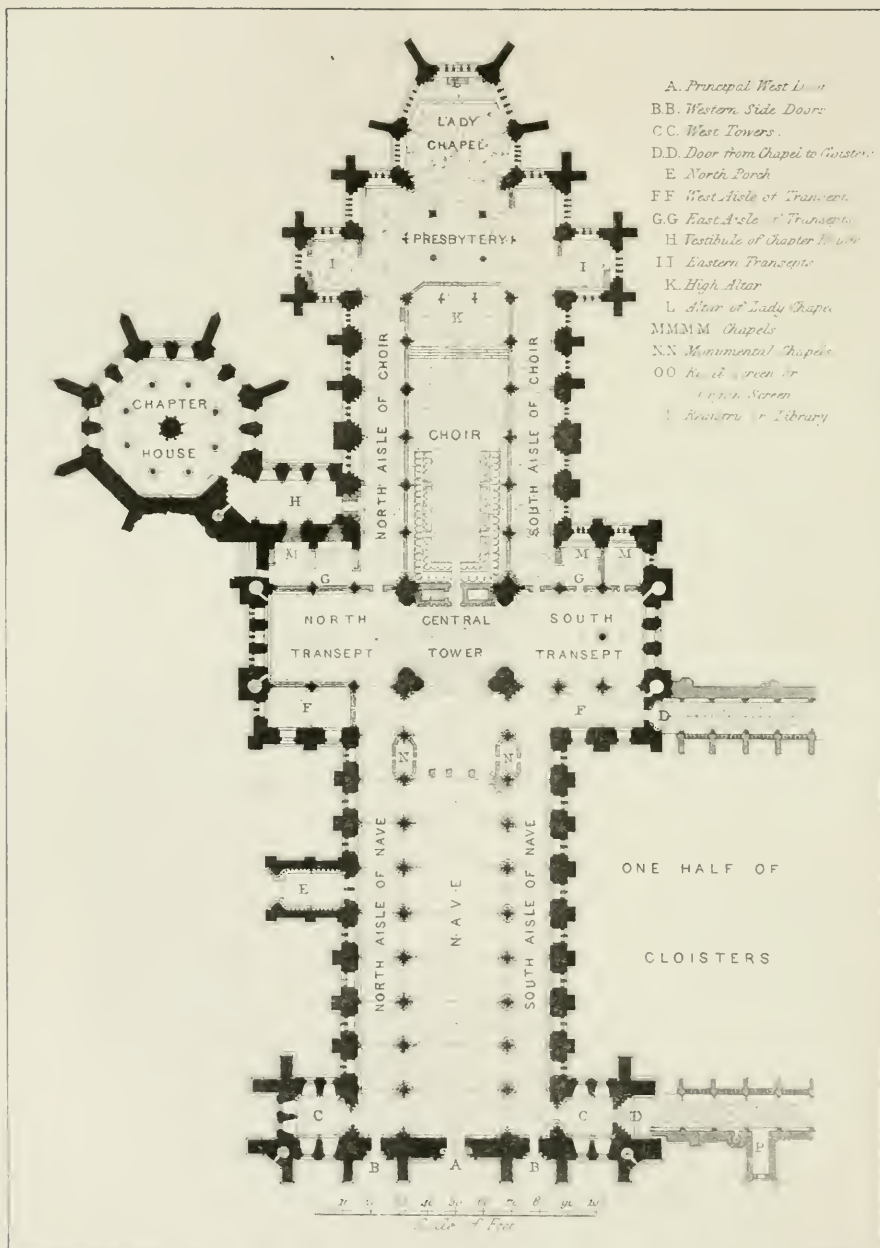
The form of the arch was at all periods dictated chiefly by convenience or the necessity of the construction, and can never be relied upon as a guide to the date of any building; this can only be ascertained by careful attention to the mouldings and details, as shewn in the following chapters of this work.

The Early English Gothic is so clearly distinct from the early Gothic of all other countries that it deserves and requires a distinct name, and as the early Gothic of each country has to a considerable extent a distinct national

character, it is convenient to distinguish each by its own name: the Early French Gothic or the Early German Gothic may dispute the priority of date with the Early English Gothic, it may be difficult to prove that either one was derived from the other, but there can be no reasonable objection to calling each by the name of the country in which it flourished.

It must also be borne in mind that in the reign of Henry II., when the early Gothic style was developed, the whole of the western provinces of France were under the dominion of the English Crown, and Normandy had been for more than a century part of the same kingdom, and a very influential part: some eminent French antiquaries call this style Anglo-Norman, and not without reason; there is scarcely any difference of style in buildings of the same period in Normandy and in England, but Normandy is not at all in advance of England in the development of the Early Gothic style.]

^b [Subsequent and more careful observations have removed this difficulty. Castles and houses can now be as well classed and arranged in chronological



PLAN OF WEST END OF WELLS CATHEDRAL

Before we treat of the styles separately, it will be necessary to explain a few terms which are employed in describing the churches and other buildings which exemplify them.

Most of the ancient ecclesiastical edifices, when considered complete, were built in the form of a cross, with a tower, lantern, or spire erected at the intersection. The interior space was usually thus divided:—

The space westward of the cross is called the *nave*^c.

The divisions outward of the piers are called *aisles*.

The space eastward of the cross is generally the *choir*.

The part running north and south is called the *cross* or *transept*^d.

The choir is generally enclosed by a *screen*, on the western part of which is usually placed the organ^e.

The choir in cathedrals does not generally extend to the eastern end of the building, but there is a space behind the altar, usually called the *Lady-chapel*^f.

The choir is only between the piers, and does not include the side aisles, which serve as passages to the Lady-chapel, altar, &c.

The transept has sometimes *side aisles*^g, which are often separated by screens for chapels.

Chapels are attached to all parts, and are frequently additions.

The aisles of the nave are mostly open to it, and in cathedrals both are generally without pews.

succession as churches. See "Domestic Architecture of the Middle Ages," by T. H. Turner and J. H. Parker.]

^c This name is applied equally to the body of the church whether the plan is cruciform or not, and whether with or without aisles.

^d More commonly called the north and south transepts, which is often convenient, though not strictly correct. In some cathedrals a second smaller transept occurs, as at Canterbury, Wells, &c.

^e [This is, however, a modern custom; the original use of the gallery at the west end of the choir separating it from the nave was to carry the holy rood, or crucifix, and it was called the rood-loft. The organ was a small instrument at the time when Gothic churches were originally built, and has only grown to

such large dimensions in modern times. It is now a serious obstruction to the view, and encloses the choir more closely than was intended. The west end is the usual place for it in foreign churches, and either there or one of the transepts appears to be a better place for it than over the chancel-screen. A custom has crept in lately of building a room like a chapel on the side of the church to contain it, and in some cases the room over the porch has been applied to that purpose.]

^f In some of the larger collegiate and cathedral churches there is a considerable space eastward of the high altar between the reredos screen and the Lady-chapel, called the presbytery.

^g More frequently on the east side only.

In churches not collegiate the eastern space about the altar is called the *chancel*.

To the sides are often attached small buildings over the doors, called *porches*, which have sometimes vestries, schools, &c. over them^h.

The *font* is generally placed in the western part of the nave, but in small churches its situation is very various. In a few churches a building like a chapel has been erected over the font, or the font set in itⁱ.

In large churches the great doors are generally either at the west end, or at the end of the transepts, or both; but in small churches often at the sides^k.

To most cathedrals are attached a *chapter-house* and *cloisters*, which are usually on the same side.

The *chapter-house* is often multangular.

The *cloisters* are generally a quadrangle, with an open space in the centre; the side to which is a series of arches, originally often glazed, now mostly open. The other wall is generally one side of the church or other buildings, with which the cloisters communicate by various doors. The cloisters are usually arched over, and formed the principal communication between the different parts of the monastery, for most of the large cross churches have been [attached to] monasteries.

The Lady-chapel is not always at the east end of the choir; at Durham it is at the west end of the nave, at Ely [and Oxford] on the north side.

The choir sometimes advances westward of the cross, as at Westminster^l.

The walls in the interior, between the arches, are *piers*.

Any building above the roof may be called a *steeple*. If it be square-topped, it is called a *tower*.

^h The room over the porch is frequently, but erroneously, called the parvise.

ⁱ As at Luton, Bedfordshire; St. Margaret's, Norwich; and Trunch, Norfolk.

^k A south door only, protected by a porch, contributes materially to the warmth of a small church, especially in derived situations.]

^l [The choir properly so called, or the place for the chorus for chanting the service, was very frequently continued westward beyond the crossing of the transept, and occupied also the first bay or first and second bays of the nave: it was enclosed by a screen or *cancellus*, from which the name of chancel was derived.]

A tower may be round, square, or multangular. The tower is often crowned with a spire, and sometimes with a short tower of light work, which is called a *lantern*. An opening into the tower, in the interior, above the roof, is also called a lantern.

Towers of great height in proportion to their diameter are called *turrets*; these often contain staircases, and are sometimes crowned with small spires.

Large towers have often turrets at their corners, and often one larger than the others, containing a staircase; sometimes they have only that one.

The projections at the corners and between the windows are called *buttresses*, and the mouldings and slopes which divide them into stages are called *set-offs*.

The walls are crowned by a *parapet*, which is straight at the top, or a *battlement*, which is indented; both may be plain, or sunk panelled, or pierced.

In castellated work the battlement sometimes projects, with intervals for the purpose of discharging missiles on the heads of *ássailants*; these openings are called *machicolations*.

ARCHES are round, pointed, or mixed.

A *semicircular arch* has its centre in the same line with its spring, as in fig. 1.



A *segmental arch* has its centre lower than the spring, as in fig. 2.



A *horse-shoe arch* has its centre above the spring, as in fig. 3.



Pointed arches are either *equilateral*, described from two centres, which are the whole breadth of the arch from each other, and form the arch about an equilateral triangle, as in fig. 4;



Or *drop arches*, which have a radius shorter than the breadth of the arch, and are described about an obtuse-angled triangle, as in fig. 5;



Or *lancet arches*, which have a radius longer than the breadth of the arch, and are described about an acute-angled triangle, as in fig. 6.

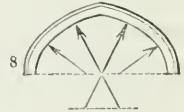


All these pointed arches may be of the nature of segmental arches, and have their centres below their spring.

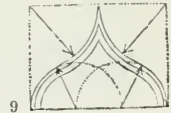
Mixed arches are of three centres, which look nearly like elliptical arches, as in fig. 7;



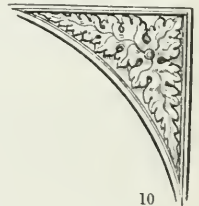
Or of four centres, commonly called the *Tudor arch*; this is flat for its span, and has two of its centres in or near the spring, and the other two far below it, as in fig. 8.



The *ogee* or *contrasted arch* has four centres; two in or near the spring, and two above it and reversed, as in fig. 9.



The spaces included between the arch and a square formed at the outside of it are called *spandrels*, and are often ornamented, as in fig. 10.



Windows are divided into lights by *mullions*.

The ornaments of the divisions at the heads of the windows, &c., are called *tracery*.

Tracery is either *flowing*^m, where the lines branch out into the resemblance of leaves, arches, and other figures; or *perpen-*

^m The earlier kinds of tracery consist of circles and portions of circles, and other geometrical figures, which cannot strictly be called flowing.

dicular, where the mullions are continued through in straight lines.

The horizontal divisions of windows and panelling are called *transoms*.

The parts of tracery are ornamented with small arches and points, which are called *featherings* or *foliations*, and the small arches *cusps*; and according to the number in immediate connection they are called—



TREFOILS, 1; QUATREFOILS, 2; OR CINQUEFOILS, 3.

The cusps are sometimes again feathered, and this is called *double feathering*, as in fig. 4.



Tablets are small projecting mouldings, or strings, mostly horizontal.

The tablet at the top, under the battlement, is called a *cornice*, and that at the bottom a *basement*, under which is generally a thicker wall.

The tablet running round doors and windows is called a *dripstone*ⁿ, and if ornamented, a *canopy*.

Bands are either small strings round shafts, or a horizontal line of square, round, or other panels, used to ornament towers, spires, and other works.

Niches are small arches, mostly sunk in the wall, often ornamented very richly with buttresses and canopies, and frequently containing statues.

A *corbel* is an ornamented projection from the wall, to support an arch, niche, beam, or other apparent weight, and is often a head or part of a figure.

ⁿ This term is not strictly applicable to the mouldings over windows in the interior of a building, hoodmould is

perhaps the best term: label is very commonly used, but is properly applied only to square-headed windows.

A *pinnacle* is a small spire, generally with four sides, and ornamented; it is usually placed on the tops of buttresses, both external and internal.

The small [leaves or] bunches of foliage ornamenting canopies and pinnacles are called *crockets*.

The larger bunches on the top are called *finials*, and this term is sometimes applied to the whole pinnacle.

The seats for the dean, canons, and other dignitaries in the choirs of collegiate churches are called *stalls*.

The bishop's seat is called his *throne*.

The ornamented open work over the stalls, and in general any minute ornamental open work, is called *tabernacle work*.

In some churches not collegiate there yet remains a screen, with a large projection at the top, between the nave and chancel, on which were anciently placed [the holy rood, or crucifix, with images of St. Mary and St. John]; this was called the *rood-loft*.

Near the entrance door is sometimes found a small niche, with a basin which held, in Roman Catholic times, their holy water; these are called *stoups*.

Near the altar, or at least where an altar has once been placed, there is sometimes found another niche, distinguished from the stoup by having a small hole at the bottom to carry off water; it is often double, with a shelf: [and is commonly called a *piscina*.]

On the south side, at the east end of some churches, are found stone stalls, either one, two, three, or sometimes more, of which the uses have been much contested^o; [but they are now generally considered to have been the seats for the officiating ministers, and are called *sedilia*.]

Under several large churches, and some few small ones, are certain vaulted chapels, these are called *crypts*.

In order to render the comparison of the different styles easy,

^o See the *Archæologia*, vols. x. and xi., in which will be found a long controversy on the subject of the original use of these

seats, not without interest from the number of examples cited on both sides.

we shall divide the description of each into the following sections:—

Doors,
 Windows,
 Arches,
 Piers,
 Buttresses,
 Tablets,
 Niches, and ornamental arches, or panels,
 Ornamental carvings,
 Steeples, and
 Battlements,
 Roofs,
 Fronts, and
 Porches.

We shall first give, at one view, the date of the styles, and their most prominent distinctions, and then proceed to the particular sections as described above.

1st. The *Norman style*, which prevailed to the reign of Henry II. ; distinguished by its arches being generally semi-circular ; though sometimes pointed, with bold and rude ornaments. This style seems to have commenced before the Conquest, but we have no remains *really known* to be more than a very few years older ^p.

2nd. The *Early English style*, reaching to the reign of Edward I. ^q ; distinguished by pointed arches, and long narrow

^p [The earliest examples of the Norman style in England are believed to be the remains of the work of the time of Edward the Confessor at Westminster Abbey, consisting of the substructure of the dormitory and the lower part of the walls of the refectory, with the ornamental arcade. See Scott's "Gleanings from Westminster Abbey."

The reign of Henry II., 1154—1189, was the chief period of transition from the Norman to the Early Gothic in England, and in Normandy and the other

English Provinces of Gaul ; in France proper, that is, in the Royal Provinces of France, this change took place chiefly in the reign of Philip Augustus, 1180—1223, but it is said to have begun a few years earlier, during the administration of Suger, under Louis VII., 1137—1180.]

^q The reign of Edward I. was the period of transition from the Early English to the Decorated style : many buildings of this reign belong to the latter style ; for instance, the Eleanor

windows without mullions; and a peculiar ornament, which, from its resemblance to the teeth of a shark, we shall hereafter call the toothed ornament.

3rd. *Decorated English*, reaching to the end of the reign of Edward III., in 1377, and perhaps from ten to fifteen years longer^r. This style is distinguished by its large windows, which have pointed arches divided by mullions and the tracery in flowing lines [or] forming circles, arches, and other figures, not running perpendicularly; its ornaments numerous, and very delicately carved.

Perpendicular English. This is the last style, and appears to have been in use, though much debased, even as far as to 1630 or 1640, but only in additions. Probably the latest whole building^s is not later than Henry VIII. The name clearly designates this style, for the mullions of the windows and the ornamental panellings run in perpendicular lines, and form a complete distinction from the last style; and many buildings of this are so crowded with ornament, as to destroy the beauty of the design. The carvings are generally very delicately executed.

crosses, which were all erected between 1290 and 1300, and the style of which is clearly Decorated. If all windows with mullions and with foliated circles in the head are to be considered as belonging to the Decorated style, the division must be placed at an earlier date, as many buildings of this character are of the time of Henry III.; for instance, the chapter-house at Salisbury. See at the end of the *Early English Style* on the transition to the Decorated.

^r [The change from the Decorated to the Perpendicular style began to come in occasionally at an earlier period, as at Gloucester, where the work has very much the appearance of the later style before the middle of the fourteenth century, but the mouldings are clearly Decorated; this is, in fact, a transitional example, as are Edington Church, Wilt-

shire, and part of the west end of Winchester Cathedral. Examples of transitional work, or a mixture of these two styles, are common.

^s [Subsequent observation has brought to light several examples of whole buildings designed and executed in a debased Perpendicular style in the time of James I. and Charles I., as the Schools and Wadham College, and the Chapels of Lincoln, Jesus, and Oriel Colleges, Oxford; the Chapel of St. Peter's College, Cambridge; the hall of the Inner Temple, and the Chapel of Lincoln's Inn, London; and several country churches, as Low Ham Church, Somersetshire; Water Eaton Chapel, Oxfordshire; Apthorp Church, Northamptonshire; Arthuret Church, Cumberland; and Stanton Harold, Leicestershire.]

ON

ANGLO-SAXON ARCHITECTURE,

OR SUCH BUILDINGS AS MAY BE PRESUMED TO HAVE BEEN
ERECTED IN ENGLAND BEFORE THE NORMAN CONQUEST.

It may be necessary to state, that though many writers speak of Saxon buildings, those which they describe as such are either known to be Norman, or are so like them that there is no real distinction. But it is most likely that in some obscure country churches some *real* Saxon work of a much earlier date may exist; hitherto, however, none has been ascertained to be of so great an age.

Without venturing to fix a date to either, it will be proper here to mention two towers which have hitherto been very little noticed, and yet are of very singular construction; the first is, that of the *old* church, St. Peter's, at Barton on Humber, in Lincolnshire. This is a short thick tower, with very thick walls, originally of three stages, the two lower of which are ornamented by perpendicular strips of stone, projecting from the face of the wall, and near the top of each stage breaking into arches; the lower set of arches semicircular, and the perpendicular lines springing from a stone set on the top of the arch; the second set are straight-lined arches, and run up to a flat string or tablet, on which is the third plain stage, with only two small arches, (if so they may be called,) as in the second stage. On the top of these three stages is one evidently early Norman, having a regular double Norman window in it, with a shaft and capital in the middle; this stage being clearly Norman, it is evident the substructure must be of an earlier date; and in the second

stage of the lower part is also a double window, with round arches, and divided by something (evidently original, for there are two) exactly resembling a rude balustré: all this arrangement is so different from Norman work, that there seems a probability it may be real Saxon; and it should be noted that the other, or *new* church, St. Mary's, stands within a hundred and fifty yards of the old church, and is principally a Norman building, with an Early English tower, and a chancel of the same, and a very early Decorated east window, which, of course, renders it necessary to go back to the Conquest at least for the date of the old one.

The other tower is that of Clapham Church, in Bedfordshire; and this is principally remarkable for the extreme simplicity and rudeness of its construction. It consists of a square tower, without buttress or tablet, about three squares high, with a rude round-arch door, and above it two heights of small round-arched windows; above this part of the tower, with a plain set-off, inwards is a Norman portion, with a Norman window divided into two by a central shaft, plain, and of early character; this part is surmounted by a cornice and battlement of later date.

In addition to what has been incidentally remarked on these buildings, I wish to consider these early edifices both in England and France, and I have to notice such buildings in both countries as are either known to be of a date prior to the year 1000, or by their clear difference from anything of later date may, from that clear difference, and their relation to works known to be before the year 1000, be well permitted to be considered of an earlier date, until proved to be of a later one.

In France there are the following buildings:—

The walls of the city of Bayeux,

The theatre at Lillebonne,

The church of St. Germain at Rouen,

The ancient portion of a church at Beauvais, now called the Basse Œuvre;

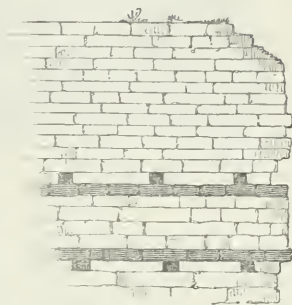
All these present clear and definable Roman features.

At the theatre at Lillebonne we have regular ashlar masonry

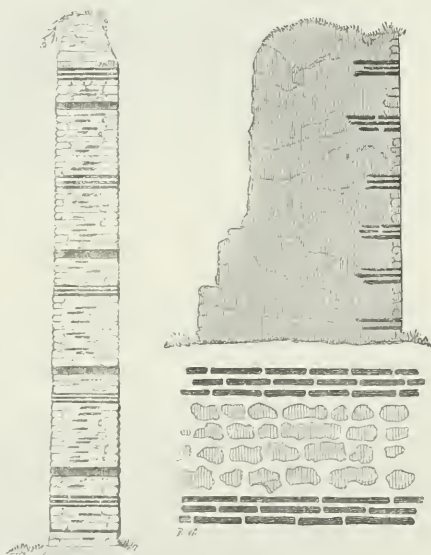
with rubble backing^a: the front work very well done, with good clean joints. Also a wall with small stones about six inches long and about four inches high in the courses; these form a thin skin, and have rubble backing, but with horizontal courses of what are called Roman bricks, i.e. flat tiles about fourteen inches long, eleven inches broad, and not quite two inches thick. These tiles act as bonding-courses to the small stone and rubble of which much Roman walling is constructed.

This horizontal bond of tiles accompanies nearly all the Roman walling which is built of small stones, both in England and that part of France included in my present observations.

It is present in the walls of Bayeux, where the courses of stone are irregular, some small, some large: in the church of St. Germain, where the walling is of squared stone, rather larger than the small stones at Lillebonne; and here there is also an outer tier of bricks around the arches, like a drip-stone. It is also in the Basse Œuvre at Beauvais; here the walling is small stones with large joints, and the exterior arches, as well as the drip-course round them, are partly formed of Roman bricks. The interior walling of this building is the

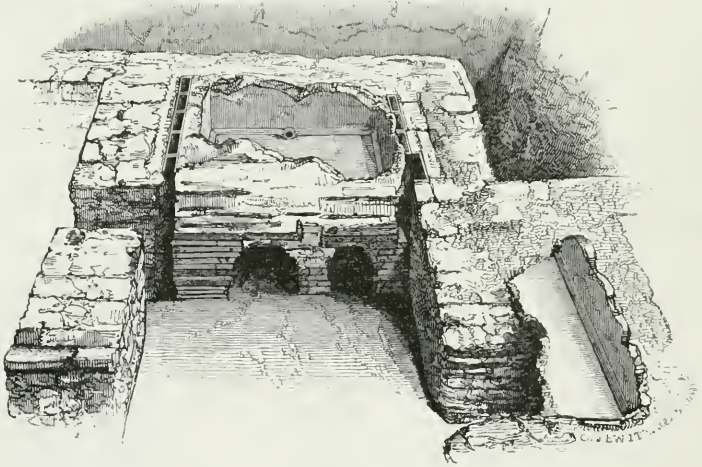
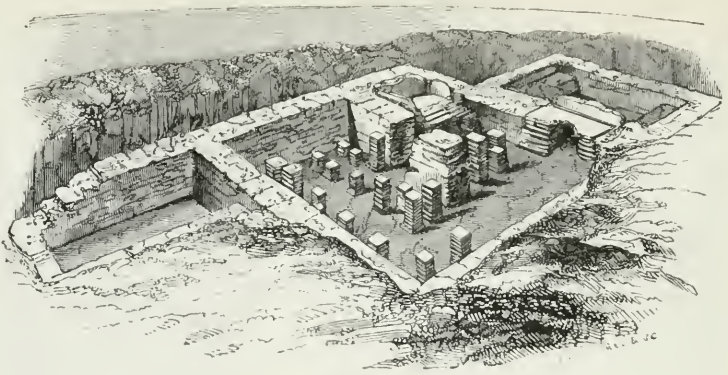


Roman Masonry, Caerwent.

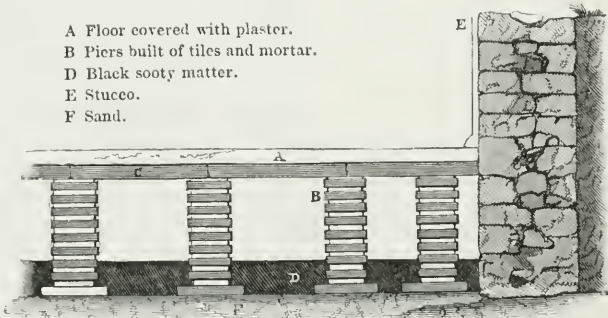


Roman Masonry, Burgh Castle, Norfolk.

^a See Glossary of Architecture, vol. ii. Plates 12 and 107.



- A Floor covered with plaster.
- B Piers built of tiles and mortar.
- D Black sooty matter.
- E Stucco.
- F Sand.



VIEWS AND SECTION OF A ROMAN HYPOCAUST, WHEATLEY, OXON.

white stone of that country, which, though so soft as to be easily worked, retains its edge and its form completely to the present time. This building, though sadly neglected, has much of its interior work—plain round arches and square piers—in very good condition.

These buildings are in France well known to antiquaries, and their dates constantly acknowledged as prior to the year 1000.

In England we have, first, a variety of Roman walling acknowledged to be such.

These walls are in various counties, from Northumberland to Kent, and many of them (and I believe all in which the construction was necessary) have the bonding bricks more or less frequent.

There are a few Roman examples in which, from the mode of construction with large blocks of stone, it does not appear that the bonding bricks were used. Of these examples I may mention two which remain in a more perfect state than, considering their age, could well have been expected.

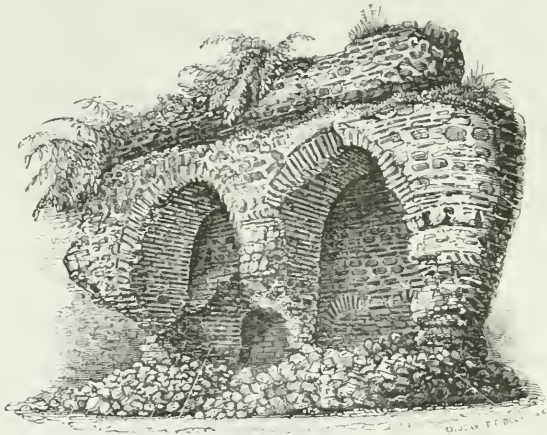
The first is the north gate at Lincoln, which, as when first erected, is still used as the passage through the walls. This gate had originally an impost and architrave moulding; but they are now hardly visible.

The second is a portion of the Roman wall near the military road from Newcastle to Carlisle; its walling is well done, and in a very perfect state; and near it is a quarry of most excellent building stone, from whence that used in the wall appears to have been taken.

I do not intend to notice all the Roman works known to exist in England, but merely a few for the purpose of shewing the similarity of construction with those noticed in France; and of referring to them as linking with those churches which I suppose to have been erected in England before the year 1000.

What is called the Jews' Wall at Leicester is built with many of the flat tiles, or Roman bricks; and the portions of Roman wall still remaining near St. Alban's, in Hertfordshire, and at Richborough Castle, in Kent, have these Roman bricks

used as horizontal bond, in the same way as we have noticed in the French edifices.



Roman Masonry, Jewry Wall, Leicester.

I shall now, previous to enumerating the buildings which I have reason to believe were erected before the year 1000, state those particularities of their masonry, their forms and their details, which by the difference from works of known Norman date give reason to suppose them of this very early period.

First, as to the masonry, there is a peculiar sort of quoining, which is used without plaster as well as with, consisting of a long stone set at the corner and a short one lying on it, and bonding one way or both into the wall; when plaster is used, these quoins are raised to allow for the thickness of the plaster. Another peculiarity is the use occasionally of very large and heavy blocks of stone in particular parts of the work, while the rest is mostly of small stones; the use of what is called Roman bricks, and occasionally of an arch with straight sides to the upper part instead of curves. The want of buttresses may be here noticed as being general in these edifices. An occasional use of portions with mouldings much like Roman, and the use in windows of a sort of rude balustre. The occasional use of a rude round staircase, west of the tower, for the purpose of access to the upper floors; and at times the use of rude carvings,

much more rude [and shallow] than the generality of Norman work, and carvings which are clear imitations of Roman work.

All these marks do not in every case appear in each of the edifices; but they are all more or less united to one another, and thus form a very interesting series.

This list comprises twenty edifices in thirteen counties, and extending from Whittingham in Northumberland, north, to Sompting on the coast of Sussex, south, and from Barton-on-the-Humber, on the coast of Lincolnshire, east, to North Burcombe on the west. This number of churches extending over so large a space of country, and bearing a clear relation of style to each other, forms a class much too important and extensive to be referred to any anomaly or accidental deviation; for the four extreme points all agree in the peculiar feature of long and short stones at the corners, and those stones of a varied character, and all easily accessible in their respective situations.

These English examples of towers and churches I may, I trust, be permitted to describe with some minuteness, so that persons who visit them may know wherein consists their likeness to each other, and difference from other styles.

From what I have seen, I am inclined to believe that there are many more churches which contain remains of this character, but they are very difficult to be certain about, and also likely to be confounded with common quoins and common dressings, in counties where stone is not abundant, but where flint, rag, and rough rubble plastered over, form the great extent of walling.

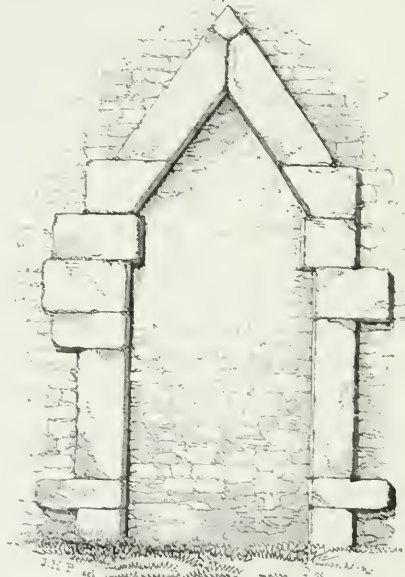
In various churches it has happened that a very plain arch between nave and chancel has been left as the only Norman feature, while both nave and chancel have been rebuilt at different times, but each leaving the chancel-arch standing. I am disposed to think that some of these plain chancel-arches will, on minute examination, turn out to be of this Saxon style. I am the more induced to think so from the tower at Whittingham, in Northumberland, having close to it one such plain arch, and next to it another semicircular arch, which would be called, if not early, certainly not very late Norman, yet strikingly different.

As the portion of France I visited, though containing a great

variety of large edifices, was not visited as to the small churches to an equal extent, owing to the difficulty of getting to places not on the high roads, I cannot say whether there is anything like our combination of long and short stones; only one church I saw at a village near Beauvais had any such antiquity, by tradition, as before the year 1000, and there the only feature noticeable was a resemblance to the walling of the Basse Œuvre at Beauvais, both being formed of small stones with large joints.

I shall now proceed to state more clearly the distinctions of this early or Saxon style, and then to describe those edifices above enumerated.

ARCHES. Where of considerable size, they are semicircular, but there are smaller apertures of doors and windows, with straight slopes to the aperture. In some doors, and in some larger arches, there is a regular impost at the spring, which has a rude resemblance to Roman mouldings.



Door, Barten-en-Humber.

In the small windows a sort of rude balustre, such as might be supposed to be copied by a very rough workman by remembrance of a Roman balustre.

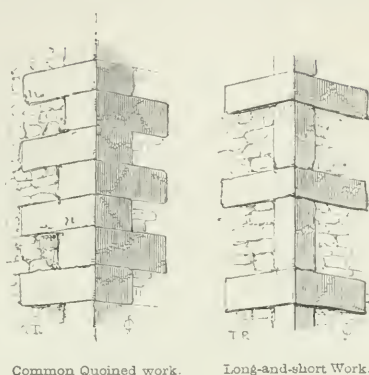
[This is sometimes attached to the front of a narrow strip of wall, as at St. Michael's, Oxford; more frequently it stands in the middle of the thick wall, and carries a long stone extending through the wall.]



MASONRY. First, a sort of quoins or framing of stone projecting from the face of the wall, the filling-in often of small

rough stonework, and sometimes plastered. Second, the use of very large pieces of stone, much larger than usual in Norman, for parts, while the remainder is of small and very roughly hewn stone.

[The quoins or corner stones are arranged in a peculiar manner,—a long stone being placed upright at the angle, alternately with a similar long stone placed horizontally, in order to bind the rubble walling and keep it together. This is techni-



cally called *Long-and-Short Work*. Its use depends a good deal on the nature of the building materials. As this use of stone, especially the vertical or upright pieces, is not a natural use of that material, or such as a mason would use, it has been supposed that these early buildings were erected by carpenters rather than by masons.]

STAIRCASES. In two instances (more perhaps may hereafter be found) there are on the west side of the towers circular staircases, equally rude as the masonry of the church; but in one of these instances this staircase has been found to be an addition.

BRICKS. It is not easy to discover whether the Roman bricks (or rather flat tiles, as we should now term them) that we find in one at least of these edifices, have been laid before, and are the ruins of a former building, or were made for the purpose and used new.

ORNAMENTS. In one, if not more of these buildings, there are some very rude carvings, more rude than most Norman work. [These are extremely shallow, and such as could be worked with the hammer or pick, without the use of the chisel being required.]

PLAN. All the corners square; and there seems no instance of a buttress to these buildings which is not evidently an addition.

As I cannot presume to settle which of these buildings is of the earliest date, it will, I think, be better to take them nearly geographically, and commencing at the most northerly.

1. WHITTINGHAM CHURCH, NORTHUMBERLAND.

This church has a tower, and the west end of the aisles and one arch on the north side, all appearing of the same early style. There are Norman portions, but they are clearly of a different and later date, and parts of the church are even later still, with some modern mutilations.

The corners of the tower and exterior angles of the walls of the aisles are clearly of long and short stones of a very strong coarse gritstone, and the whole walling being of the same stone as the quoins, and no plaster required, the construction of the masonry is very conspicuous. The battlements and a part of the upper story of the tower appear to have been altered; but the upper aperture has a rude balustrade between the two windows; thus presenting two features, generally the most striking and constant in these early buildings. One arch of what appears to me to be the original nave remains; it is very plain, has a large rude abacus or impost, and a plain square pier: it is now stopped, and forms part of the vestry. The next arch eastward on the same side is a common Norman one, with the usual round pier and a capital, with a sort of bell and a square abacus. The remainder of the church is later, and of little comparative interest. The apertures in the tower have been much mutilated, yet those above have the balustrade sufficiently clear to mark the style.



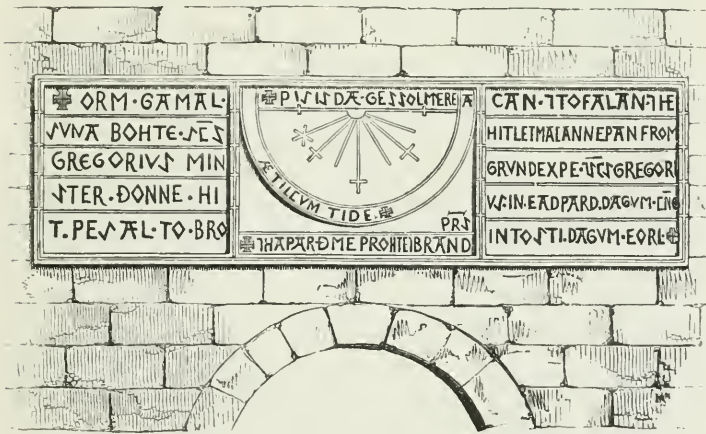
Whittingham, Northumberland.

This church is situated about three hundred yards out of the

great road, and presents nothing attractive to the eye at a distance, nor do I believe it has ever been described.

2. THE CHURCH OF KIRKDALE, YORKSHIRE.

This church is also out of the road, between Helmsley and Kirkby Moorside, in a valley near the celebrated Bone Caves. It is a small edifice, mostly of much later date. It has a stone on the south side, with a Saxon inscription; but as this has been removed from its original place, it is now no evidence of itself as to what part of the church is Saxon; but as the western door, now stopped, and the arch to the chancel, are both of them very rude, though in some degree resembling Norman, they may, I think, on a careful examination of them, be considered portions of the old building.



Inscription in Kirkdale Church, Yorkshire, c. 1000.

[This inscription is to be read thus:—"Orm Gamal suna bohte sanctus Gregorius minster ðonne hit wes æl tobrocan 7 to-falan 7 he hit let macan newan from grunde XPE 7 sanctus Gregorius in Eadward dagum cinig, in Tosti dagum eorl." Which may be translated:—"Orm, son of Gamal, bought St. Gregory's church, when it was all ruined and fallen down, and he caused it to be made new from the ground, to Christ, and St. Gregory, in Edward's days the King, and Tosti's days the Earl."]

The inscription round the dial may be translated:—"This is the sun's day-marker at every hour, and Hayward made me, and Brand the priest."

Tosti was Earl of Northumberland from 1055 to 1065. Orm was murdered, by Earl Tosti's order, in 1064.]

3. THE CHURCH OF LAUGHTEN-EN-LE-MORTHEN,

between Sheffield and Work-
sop, is in Yorkshire, away
from any public road; it is
a fine church, with a lofty
spire, visible at a great dis-
tance. The Saxon portion
of the church consists only
of a door on the north side,
close to the western wall;
it is evidently part of a more
ancient structure, carefully
preserved, and surrounded
with more modern masonry
of very different stone, and
is as clearly a long and



Doorway, Laughten-en-le-Morthen, Yorkshire.

short construction as Whittingham or Barton. The church, for a country place, is a large one, and has a nave, aisles, and large chancel. A portion is Norman; and this, as well as some more modern parts, is built of what appears to be a magnesian limestone—yellow at first, but growing a fine grey: the ancient door is, however, of a very different stone, being a dark red sandstone of a strong grit; whence obtained I do not know; but in the Norman chancel, intermixed with the grey stone, are several portions of the red sandstone, built in irregularly, as if portions of an older building; and on the inside are two niches, one evidently a seat with a plain sink and a semicircular head, and another, which seems to be a cupboard, with a straight arch top: but both of these are plastered and whitewashed, so that I could not examine of what stone they were constructed.

The later portions of this church are curious; for the Norman piers on one side of the nave are capped by a sort of upper square capital of Perpendicular work, which I have not seen elsewhere, and which is intended to raise those piers to the height of the piers on the other side of the nave, and from each spring arches of the same character, corresponding with the later piers.

4. THE CHURCH OF ST. PETER, AT BARTON-ON-THE-HUMBER, LINCOLNSHIRE.

This is a short thick tower, with very thick walls, originally of three stages; the two lower of which are ornamented by perpendicular strips of stone, projecting from the face of the wall, and near the top of each stage breaking into arches: the lower set of arches semicircular, and the perpendicular lines springing from a stone set on the top of the arch; the second set are straight-lined arches, and run up to a flat string or tablet, on which is the third plain stage, with only two small arches, (if so they may be called,) as in the second stage. On the top of these three stages is one evidently early Norman, having a regular double Norman window in it, with a shaft and capital in the middle: this stage being clearly Norman, it is evident the substructure must be of an earlier date: and in the second stage of the lower part is also a double window, with round arches, and divided by something (evidently original, for there are two) exactly resembling a rude balustre. All this arrangement is so different from Norman work, that there seems a probability it may be real Saxon; and it should be noted, that the other, or *new* church, St. Mary's, stands within 150 yards of the old church, and is principally a Norman building, (with an Early English tower, and a chancel of the same, and a very early Decorated east window,) which, of course, renders it necessary to go back to the Conquest at least for the date of the old one.



Barton-on-the-Humber,
Lincolnshire.

This always goes by the name of the old church, and the other church, within a very short distance and called St. Mary's, the new church. Now no part of the new church is much later than A.D. 1300, and, *except the tower*, no part of the *old* church

is so old as the year 1300; thus referring to the tower as the ancient part of the old church, and as the piers and arches of the nave of the new church are Norman, though rather late, it makes the old church of course as old as Norman, and from the circumstance of the belfry story above the ancient tower being Norman, and certainly not late Norman, it gives a sort of *primâ facie* evidence of a greater antiquity to the tower; and this evidence, and the complete difference from Norman in this tower, first attracted my attention, and led me to look for similar ones in other parts of the kingdom.

This tower has the long-and-short quoin and rib stones, with the balustre window for what appears to be the original belfry story, before the addition of the Norman belfry. These rib and quoin stones project, are filled in with rough rubble walling, and plastered. There is one door with a round arch, and one straight. The walls of the tower are thick, and there is no appearance of any staircase having ever existed. The church is mostly of Decorated character. I consider this tower the most pure specimen of the long-and-short work, and particularly deserving of a visit from those who wish to see this style fully exemplified; and the Norman belfry is valuable from at once limiting the date of the tower to an early period.

5. ROPSLEY, LINCOLNSHIRE.

The long-and-short remains in this church are confined to a portion of the west end near the tower, and here also it is mixed with Norman work; a Norman north aisle appears to have been added.

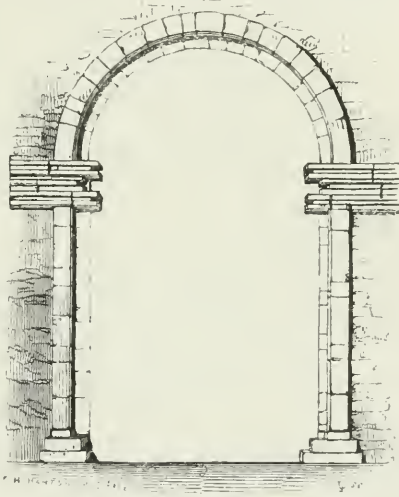
6. THE EAST END OF THE CHURCH OF REPTON, IN DERBYSHIRE.

Here the long-and-short appearances are very small, only two ribs by the side of the chancel window, which is an insertion; but there is a crypt, which is more like Roman work in some parts than Norman; and here are early Norman portions in the church, and all these portions are so blended with later work, that it is very difficult to say where one ends and the

other begins ; but I have no doubt that some part of this church is of Saxon date.

7. THE TOWER OF THE CHURCH AT BARNACK,
IN NORTHAMPTONSHIRE.

This tower has quoins and rib-stones like Barton-on-the-Humber, but the stones are more carefully squared and laid, and there are certain ornamental portions built into the walls, which give it a very different air to that of Barton ; but it had no staircase, and to supply this want the lower story was groined, and in one corner a circular staircase of Early English date carried up within the square of the old tower. The arch into the church is curious from its singularly rude imitations of Roman mouldings in the impost and architrave. On the tower is a later belfry, and a short spire.



Tower-arch, Barnack, Northamptonshire.

This church is near Stamford, but not on any high road ; it is a handsome structure, and deserving of attention, exclusive of the more ancient portion. It is built of Barnack stone, which seems to have been very extensively employed at one time, though the quarries are not, I believe, now worked : it is an oolite, in which are embedded numerous small shells, from whence it weathers very rough and open.

8. THE EAST END OF WITTERING CHURCH,
NORTHAMPTONSHIRE,

has some portions of long-and-short work, and the arch between

the nave and chancel is built of large rude blocks of stone, with very little attempt at ornament.

This church has a short tower and low spire, and has nothing attractive in the view from the great road, from which it is distant only a few hundred yards, being on the road from Stamford to London, and is the next parish to Barnack. The church is well deserving of attention, more than it has received, and is a curiously connecting link between Barnack and Earl's Barton.

9. BRIGSTOCK CHURCH, NORTHAMPTONSHIRE,

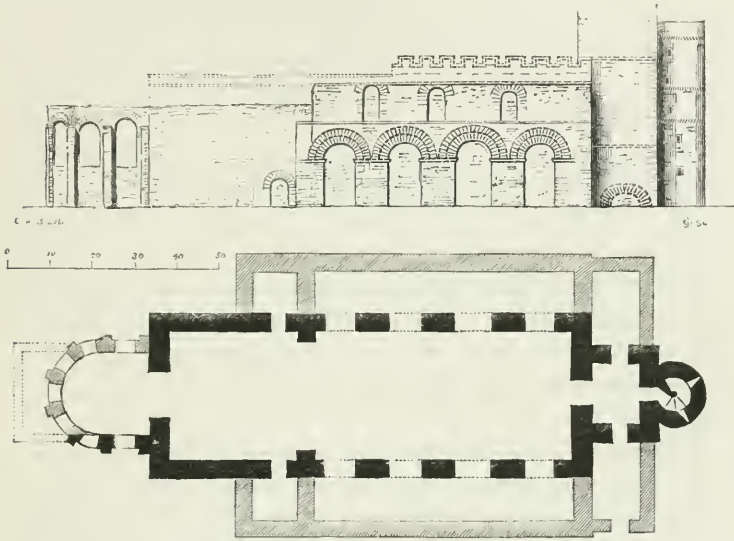
is another curious specimen, but here the early work forms only a very small portion, though surrounded by ancient remains of such a character as to confirm, as much as their antiquity can do, the earlier date of this portion. The tower is of very rough masonry, plastered, and has a roughly built round staircase on the west side, as at Brixworth; the tower opens into the north aisle by a semicircular-headed small plain door, with a small window over it. The arch into the nave has large plain blocks for imposts, and a projecting stone round the arch, like those at Barton-on-the-Humber; the pier of this arch is on the north-east corner of the tower, abutted against by Norman piers and plain arches; the rest of the church has various interesting features of several styles, but nothing more appears now to remain of a character like the lower part of the tower, which has above it a belfry and spire of a date somewhat later than that at Brixworth. There are several good doors and windows, a small water-drain, a beautiful niche in the chancel, and the stairs to the rood-loft remain.



Chancel-arch, Brigstock.

10. BRIKWORTH CHURCH, NORTHAMPTONSHIRE ^b.

This curious church had not, to my knowledge, been noticed till visited by me in company with my friend G. Baker, the historian of Northamptonshire, near the end of the year 1823,

Plan and North Elevation of Brixworth Church ^c

which visit led to a subsequent more minute examination of the building, and a search for traces of the parts which have been destroyed.

This church, in its original state, appears to have consisted of a spacious nave and narrow aisles, a large chancel and a western tower, with a clerestory to the nave, and the chancel divided from it by a large arch. The lower story of the tower had four doors, one on each side, the north and south small, the east and west large and lofty: in the upper part of the tower, and looking into the nave, is a window, with two of the rude balustres found in the windows of the tower of the old church at Barton-on-the-Humber. In this state the church

^b For engravings of this church see Britton's *Architectural Antiquities*, vol. v. p. 160.

^c The foundations of the aisles are here shewn as uncovered by digging.

would be near 120 feet long, the nave thirty feet wide, and the aisles appear to have been from ten to twelve feet wide ; but as the foundations, which were discovered by digging on the north side, were irregular, this width is in some degree conjectural, although it is not likely to be more than a foot or two wrong. If we suppose eleven feet as the medium for the breadth of the aisles, it will give the exterior breadth of the church, in its original state, sixty-six feet, as the walls are near three feet and a-half thick.

The construction of this church comes now to be noticed, and this is particularly curious ; the walls being mostly built with rough red-stone rag, in pieces not much larger than the common brick, and all the arches turned, and most of them covered, with courses of bricks or tiles, as they may be called, precisely similar in quality and size to those found in Roman works discovered in this country ; and over the balustres of the window looking from the tower into the nave these bricks are used as imposts.

The great arch, between the nave and the chancel, has, at an early period, been partly taken down and filled up with a good pointed arch ; but this was not so completely done as to destroy the remains of the spring of the original arch, which, on stripping the plaster, was found to have the same tile impost and tile arch, and course of covering tiles, as are found in the other arches. At what date the church remained in its original state I do not presume to determine, but from the nature of the alterations now extant it must have been very early : and I now proceed to state these as they appear.

The north door of the tower is stopped up, and against the west side of the tower is erected a circular staircase, built of the rag-stone in a very rough state ; the stairs are partly remaining, and the under side of them has been formed upon rough plastered centering, in the mode usually adopted by the Normans. To afford access to this staircase, the original west door of the tower has been partially stopped, and the aperture is a small circular-headed door. There is no other access to these stairs, and they lead to the two stories of the tower, reaching rather higher than the present remains of the original steeple, upon

which is now a belfry and lofty spire, of a style which may be considered of from 1300 to 1330.

Proceeding eastward, we find the original aisles destroyed, and the westernmost arch, on the south side, remaining to its original use, but now leading into a south aisle, nearly of the date of the belfry ; and to give access to the eastern part of this aisle, the wall of the original chancel on the south side has been opened, and two arches inserted, which are dissimilar in their shape, range, and mouldings. In the arch next the tower on the south side is also inserted a door, and of such a character as to fix its date to about the year 1150 : it is covered by a porch of a date somewhat later. We now come to the present chancel, which is an addition eastward of the original one. The east end had, originally, one large window and two small ones ; the lower part of the large one has been opened to the ground, widened, and the upper part supported by a wood lintel resting on two wooden uprights, against which are some remains of a Perpendicular wood screen. Eastward, the present chancel consists of portions of each of the four styles ; on the north side, joining the old chancel, are parts of two Norman divisions with small flat buttresses, and such a direction as to make it probable that this Norman chancel was multangular eastward. In these two divisions are inserted two windows, one a Decorated two-light window, forming a north low side window, the other a Perpendicular two-light, which is so inserted as to preserve above it the Norman arch of the window originally lighting that division. The rest of the chancel below the string is Early English, and has Perpendicular windows above ; on the south side is a Perpendicular door and a low side window of the same date. The nave is now lighted by six windows inserted in the old walls, all of different sizes, and, with the exception of two, which are alike, of different dates. A vestry has been formed in the nave, opposite the porch, and a wall built across the nave at that part, forming a screen ; the vestry is lighted by a small window, differing from any of the others.

This church has been thus particularly described, on account of the extraordinary preservation of so much of the original structure, amidst alterations which appear to have been carried

on from the time of the Normans to the Reformation, about every fifty years, for so diversified are the different additions and insertions as to character: it is also curious for the discovery of a relic in a small shrine, which appears of the age of the south aisle, and was inserted in the south wall near a window. Interfering with a seat, it was taken out of the wall, and behind it a cavity was found containing a small wooden box, in which was a small bone, which, with the shrine, is carefully preserved.

[There seems to be little doubt that this church was originally a Roman basilica, probably of the fourth or fifth century, of which the outer walls have been destroyed and the arches walled up. The foundations of the aisle walls were again uncovered at the time of the meeting of the Archæological Institute in 1861, and examined by Lord Alwyne Compton, Mr. J. H. Parker, and some others. The aisles are divided by cross walls, as if they had been originally divided into small chambers or chapels. The western porch has Roman arches or doorways on the north, south, and west sides; the Anglo-Saxon belfry has been built upon this Roman porch, probably in the eleventh century, and the circular staircase added to obtain access to it. The original Roman apse at the east end has been destroyed in order to carry out a longer chancel.]

11. EARL'S BARTON, IN NORTHAMPTONSHIRE.

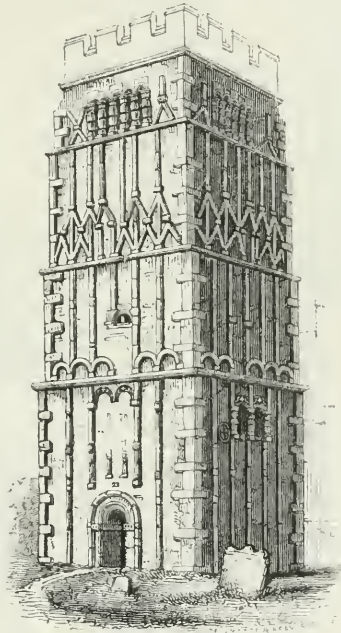
This tower is apparently of the same character as No. 4, but more ornamented, and with rather more finish of workmanship; it is, however, still rude, compared with most Norman work, and its west door has a curious approximation to Roman work, in an impost with flutes, and a rude moulding over it, similar to a Roman architrave. The balustre is used to the windows; the number of stone ribs is greater than at Barton-on-the-Humber;



Window in Tower, Earl's Barton.

and the upper stories of the tower diminish in size a few inches each way, less than the story below. This tower so clearly resembles Brixworth in the balustre, Brigstock in the work about the door, and Barton-on-the-Humber in general character, that there can be little hesitation in considering them of the same class, and the tower of Barnack assimilates also in several points to Brigstock and Earl's Barton.

The church of Earl's Barton is highly interesting, exclusive of its curious tower. The chancel below the window, the south door of the church, and some other portions, are Norman, good and much enriched; other portions, both of church and chancel, are Early English, and the north door and some of the windows are Decorated; while some inserted windows and the clerestory are Perpendicular. There are two Early English water-drains and three Norman stalls. There have been low side windows to the chancel, but they are now stopped. The arch from the tower into the nave is evidently an insertion of later date than the rest of the tower: it is partly Norman to the spring of the arch, and Early English above.



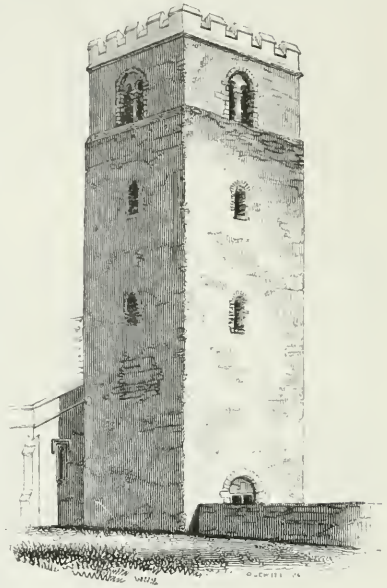
Tower, Earl's Barton.

12. THE TOWER OF CLAPHAM CHURCH, BEDFORDSHIRE.

This is principally remarkable for the extreme simplicity and rudeness of its construction. It consists of a square tower,

without buttress or tablet, about three squares high, with a rude round-arched door, and above it two heights of small round-arched windows; above this part of the tower, with a plain set-off inwards, is a Norman portion, with a Norman window divided into two by a central shaft, plain, and of early character; this part is surmounted by a cornice and battlement of later date.

This tower is wholly plastered and rough-cast outside, and therefore does not shew the long-and-short work; but a very attentive examination of the interior of the tower, the construction of the windows, the absence of a staircase, the great thickness of the walls, the material used (small rag-stone) and the general appearance, induce me to include it in this list of early churches. This church is very near the great road about two miles north of Bedford.



Tower, Clapham, Bedfordshire. ✓

13. THE TOWER OF THE CHURCH OF ST. BENET, IN CAMBRIDGE.

The long-and-short portions have been here obscured by plaster and rough-cast; but during the sitting of the British Association at Cambridge in the year 1833, I had permission of Dr. Lamb, Master of Corpus Christi College, to remove so much plaster as should settle the construction of the tower, which was done, and the long-and-short masonry clearly developed^d. The

^d This tower has since been entirely cleared of plaster, under the direction of the Cambridge Camden Society.

arch from the tower into the church (a large semicircular one) resembles the arch at the west end of Kirkdale Church in a degree of approach to Norman, and the impost and arch mouldings assimilate it to Barnack and Earl's Barton; while certain rude animals, in the place of a drip supporter, add another curious feature. This tower is not sufficiently known, being a good specimen and in excellent preservation; it has the balustre belfry window, and no staircase. The west door, and window over it, are insertions.

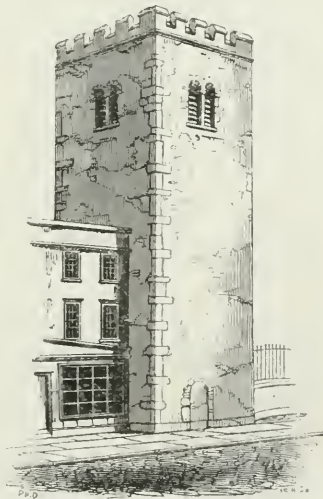
[The tower-arch is a remarkably characteristic feature, and has some curious rude sculpture on the imposts, some kind of animal, the sculpture very shallow and flat, such as might be done with the pick without requiring the use of the chisel.]

14. THE TOWER OF THE CHURCH OF ST. MICHAEL, IN OXFORD.

This tower, like Clapham, in Bedfordshire, was, till very lately, covered with rough-cast, and its curious features only to be guessed at from a balustre belfry window, and the small rude rag-stone walling of the interior, with the absence of a staircase: but on recently passing through Oxford, I was glad to find the rough-cast stripped off from the outside, and its long-and-short features clearly displayed. It now stands out a decided and good specimen of the long-and-short work.



Tower, St. Benet's, Cambridge



Tower, St. Michael's, Oxford

15. TRINITY CHURCH, COLCHESTER.

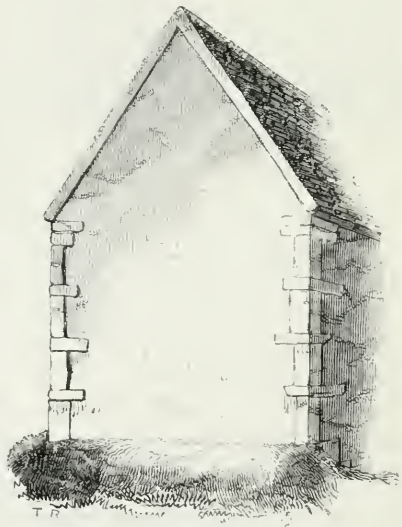
Of this church only a part of the tower, the west door, and a small portion about it, are of early date, but this small part is curious from its near approximation to Roman work, being plastered over bricks, and also from its having a straight-lined arch. The arch into the church is semicircular, and of small rag-stones or brick, i.e. flat tiles.

16. THE CHURCH OF STOKE D'ABERNON, SURREY.

This church has the chancel-arch and east wall of long-and-short work.

17. THE CHURCH OF NORTH BURCOMBE, WILTS.

This is a small church close by the road side from Wilton to Hindon; it is only the east end of the chancel which appears to be part of the original building; though the rest of the church is principally of Decorated date, and has proper quoins of the usual size, and alternate bonding into the wall; and thus this church offers a good specimen of both sorts of masonry, which are not commonly found together.

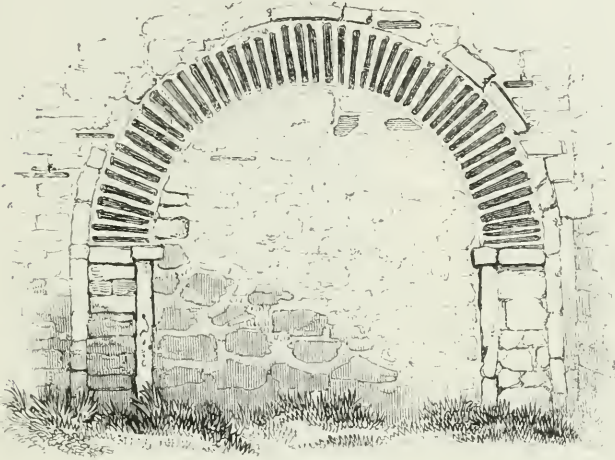


North Burcombe.

Both the long-and-short pieces and the quoins are of the oolite, common in that part of Wiltshire, and are in very good condition, and the edges sharp, affording another proof of the value of that description of stone. The walls are flint and rag and some rubble, but the east end is plastered and rough-cast, as well as part of the sides of the chancel, and therefore I can-

not tell whether there is any east window, or ever has been, as the plaster, both inside and out, shews no trace of any that I could discover.

18. BRITFORD CHURCH, NEAR SALISBURY.



Arch in the wall, Britford Church.

In this parish was, I believe, a palace of Edward the Confessor. The church is a cross church, and seems to have been rebuilt and patched at various times; but there still remains a north and a south door, which are evidently Saxon; and there is another aperture rudely stopped, and a window (also stopped) with a buttress of much later date before it. This last-mentioned aperture and window are not clear as to date; but the north and south doors are curious.

The former is of stone in small thin pieces, long-and-short-wise, with a plain impost to spring from; the latter is also composed of long-and-short pieces of stone, with a few of the flat tiles called Roman bricks, and the arch turned with these bricks, and large joints of a mortar evidently composed of lime, flint, and pounded bricks. These doors are now both stopped; the south door forms an important link with Brixworth Church by the mixture of brick and stone.

19. THE CHURCH OF WORTH, IN SUSSEX,

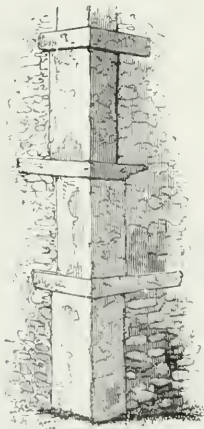
appears to have some long-and-short work; but as I have not been yet able to visit it, or otherwise to ascertain exactly its arrangement and construction, I notice it only as a church deserving of more attention than it has hitherto received.

[Mr. Bloxam considers the ground-plan of it to be the most perfect of any of this class. The original foundation does not appear to have been disturbed, although insertions of windows of later date have been made in the walls. It is a cross church, consisting of a nave with transepts, and a chancel terminating at the east end with a semicircular apsis.]

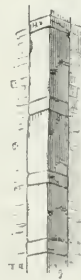
20. SOMPTING CHURCH, SUSSEX.

This most curious tower I have recently visited, and have found it clearly of long-and-short character, but presenting some singular differences from others. Here, as in most, the corner stones are long and short; but the transverse or short pieces are no longer, or rather broader, than the long ones, and they are mostly of a different stone.

This tower is large, and the whole of the north side has been taken down and rebuilt to form a side of a chapel, part of which



Ordinary Long-and-Short.



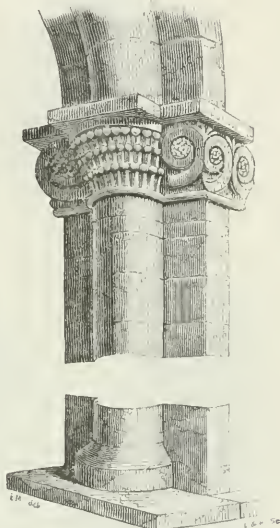
Long-and-Short at Sompting

now remains, but this only applies to about fifteen feet of the lower part; all above is ancient. There is a window, now stopped,

on the west side of this tower, which appears to be an original one, and which has the small thin long-and-short work, like the



Tower-arch, Sompting.

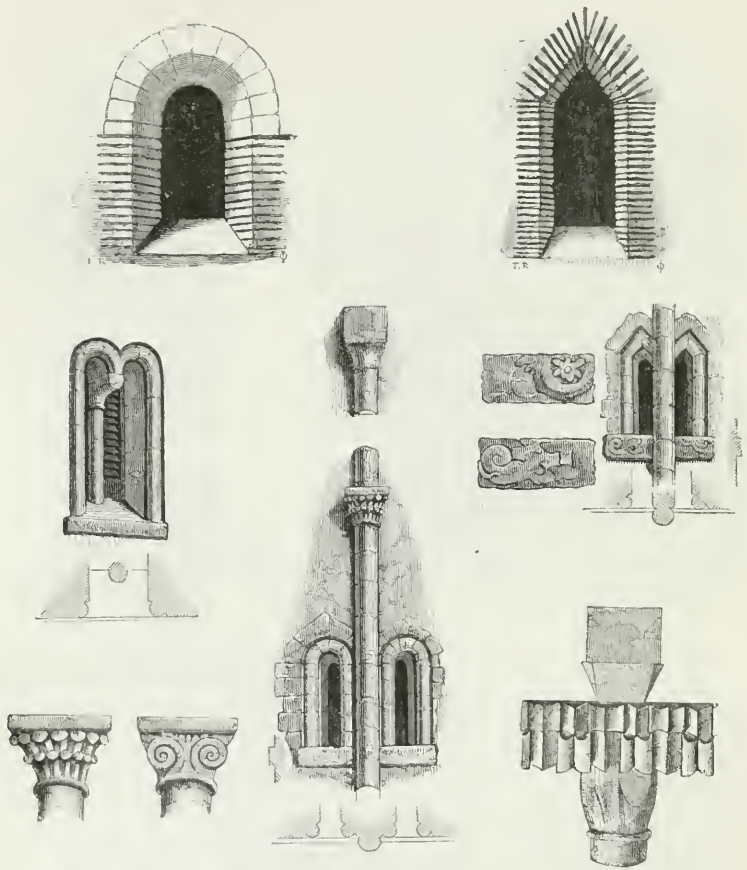


Impost of Tower-arch.

north door at Britford. The opening into the church from this tower is not in the middle, but on the south part of the west wall, and has on each side a column and two pilasters; the former with a rude capital not Norman, but having much of a Roman character, and, like a Corinthian cap, with the volutes and curls of the leaves broken off; the pilasters have a sort of impost with a boldly cut scroll, the relief and character of which are also much more Roman than Norman. This tower has no stairs, and in its upper windows has a plain round centre instead of the balustre, but having a top with a rude sort of volute; and in several parts of these windows I found Roman bricks, or flat tiles, and some of the windows had semicircular heads and some straight-lined heads.



This tower has a middle rib which becomes rounded above the first story, and is flat below; that first story has over it an



Details of Tower, Sompting.

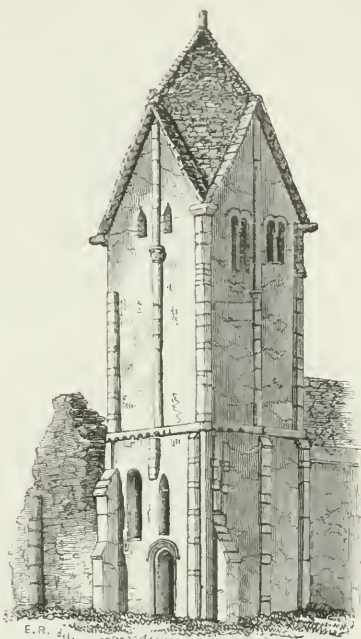
ornamented string with a sort of cutting I have never seen elsewhere, and unlike any Norman ornament I know.

This string is about nine inches thick, and is so decayed that I could not satisfactorily ascertain its section, but I believe the above is near what it is.



This tower is lofty, full one hundred feet to the point of the slated sort of spire; it has four gables very pointed, and thence arises the spire.

The church is a cross church with no aisles, except an east aisle to the transepts; the north has three round piers and two arches, and the south one arch only; the whole of this is mixed with very late Norman and Early English, and appears all before 1200, except the woodwork of the porch, and perhaps its stonework, and some Perpendicular inserted windows. On the whole, this is a very curious church, and deserves to be studied with great attention.



Tower, Sompting.

Having now gone through the list of twenty churches, which I have described with some minuteness, in order to excite an interest in this valuable study, and also to shew their connection, (and I have left much undescribed, that they may be visited and studied by others,) I proceed to make a few general remarks.

I beg first to say, that in this interesting investigation I owe much to the zeal and activity of my friend William Twopeny, Esq., of the Temple. For the knowledge of several of these churches I am indebted to him; he first discovered and examined the two extremes, Whittingham and North Burcombe, each of which I have since visited, and found peculiarly valuable.

It is curious that of twenty churches, the names of seven, or more than one-third, begin with the letter B.

It is also curious that no one of the towers appears to have had a stone stair. Those at Brixworth and Brigstock are

evidently additions outside, and at Barnack obviously so inside. They have all ladders, and I find no vestige of any original stone stair: at Whittingham is a sort of vault and rude stair a little way up, but I do not think it original. The very extensive under-building which appears at Earl's Barton to introduce the arch into the nave, and at Sompting to add the Decorated side chapel, are very curious, and shew great boldness of practice. In the latter, short and thick buttresses have been added to the tower, evidently when this chapel was built; and a west door and window inserted in the lower story of the tower at the same time. In the examination of this subject I have of course attended to the illuminations of ancient manuscripts, and I find in those of the metrical paraphrase of Cædmon^e, lately printed by the Antiquarian Society, (*Archæologia*, vol. xxiv. Plates LV. and LXIII.,) something which appears to me clearly to represent the long-and-short masonry.

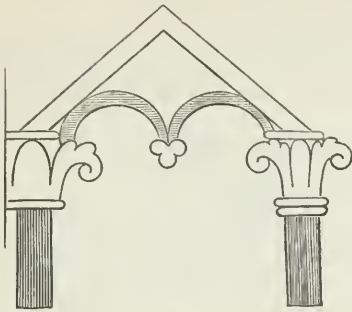
[The annexed representations of parts of Saxon buildings are from Ælfrie's Anglo-Saxon version of the Pentateuch, preserved among the Cotton MSS. in the British Museum. Claud. B. iv. There is considerable doubt whether the representations of buildings in Anglo-Saxon MSS. can be relied on; also whether they are intended to represent stone buildings or wooden structures with metal ornaments.]

The term Roman brick will, I hope, be easily understood. Though I by no means wish to assert that all these bricks were Roman, I think it not unlikely that the Saxons retained the art of making them^f. The brick I mean differs in shape from modern brick, and more resembles our present large paving-tile; they are of various dimensions, nearly, but I believe seldom quite, square, between fourteen inches and eleven inches on the sides, and rarely much more than one inch and a-half thick.

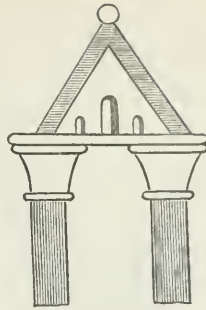
^e [This manuscript of Cædmon is of the eleventh century. The Benedictional of St. Æthelwold, published in the same volume of the *Archæologia*, and which also contains drawings of Anglo-Saxon buildings, is supposed by Mr. Gage to have been written between A.D. 977 and 989. See *Arch.*, vol. xxiv. p. 134.]

^f [There appears good reason to suppose that tiles continued to be made after the Roman fashion in size and thickness down to the thirteenth century. The

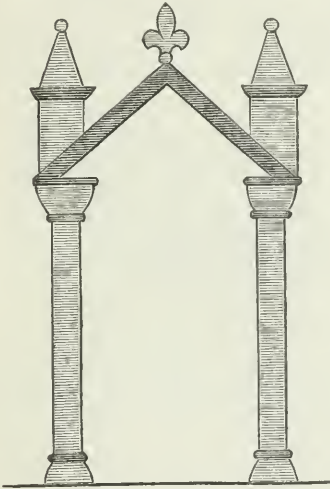
newels of the staircases at St. Alban's, and many tiles or bricks in Colchester and its neighbourhood, and in other parts of the east of England, appear to have been made for the places they occupy. The earliest example of the use of bricks of the Flemish shape in England is at Little Wenham Hall, Suffolk, about 1260. Paving-tiles and roofing-tiles are frequently mentioned in the writings and accounts of the twelfth and thirteenth centuries.]



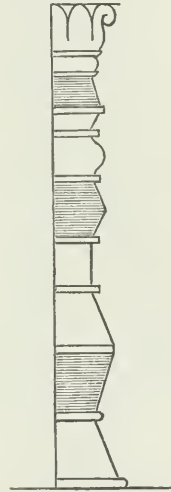
MS. Cotton, fol. 61. v^o.



Fol 65. v^o.



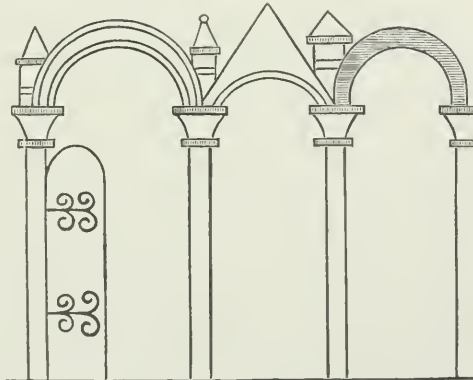
MS. Cotton, fol 57. v^o.



MS. Cotton, fol. 74. v^o.



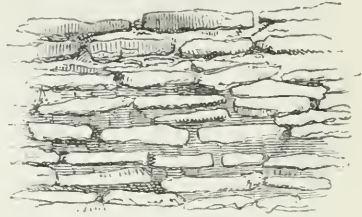
MS. Cotton, fol. 38. v^o.



MS. Cotton, Claud. B. iv. fol. 38 v^o.

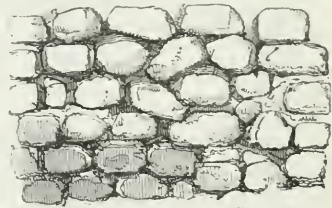
ILLUSTRATIONS FROM MSS. OF THE ELEVENTH CENTURY.

As the terms *rag* and *rubble*, though very clear when known, are sometimes confusing to those not acquainted with various masonry, I may say, that by *rag* I mean stuff of many qualities in different counties, but being flat bedded stuff, breaking up about the thickness of a common brick, sometimes thinner, and generally used in pieces not much larger than a brick; it is found laid in all directions, though generally horizontally. This stone is often very hard, and frequently plastered and rough-cast; but in some counties neatly pointed with large joints, and looking very well.



Rag-work.

Rubble walling is generally of pieces more nearly approaching to a cube, with great irregularity of size and shape, as well as hardness; this also is often plastered, but sometimes well pointed with large joints, and left outside; it is, however, much more used as backing behind ashlar work, and often of very bad materials. I once took down a fine Norman tower, in parts seven feet thick, and the wall consisted of two skins about nine inches thick, of sand-stone ashlar, and the whole of the interval filled in with mere mud mixed with a little lime. In all these early churches the materials are generally hard and well consolidated.



Rubble-work.

I thus present at once to the view of my readers all that I at present know on the subject, that others may be induced to engage in this interesting pursuit, and thereby my list of twenty churches be increased; for there are several others that I hope will, on a careful examination, prove to be of this early date. I do not mention them, because I wish not to mislead by noticing what *may* be curious; but rather, that by closely studying these examples, the student may have his ideas of this style carefully fixed, and then explore for himself in the many parts of England where our churches have not, to any extent, been properly examined.

[The following churches of this class have been noticed since the publication of Mr. Rickman's list.

21. DEERHURST CHURCH, GLOUCESTERSHIRE.

The tower of this church is a good specimen of the style. It is unusually lofty, being four stories high, and is divided by a wall into two parts: this middle wall, however, extends only to the top of the third story, one side is covered by a plain and rude barrel-vault, the other half appears to have had a spire upon it: the whole of the upper story may probably be an addition.

The masonry is very rude and wide jointed rag-work, with some herring-bone, and with long-and-short work at the angles: the doorways are round-headed, with clumsy dripstones, and rude sculptures over them; that over the middle doorway is a figure standing in a shallow niche, holding a vesica, probably intended to represent the Trinity.

The south wall of the church and the chancel-arch appear to be of the same age as the tower. The arch is now built up in the wall which forms the present east wall of the church: it has a square dripstone terminated by sculptures of grotesque animals. The mouldings of this chancel-arch have, however, more of the usual Norman character, and the body of the church has evidently been rebuilt, if not entirely, at least in great part, at different periods. The whole church is curious, and requires careful study to make out its history.

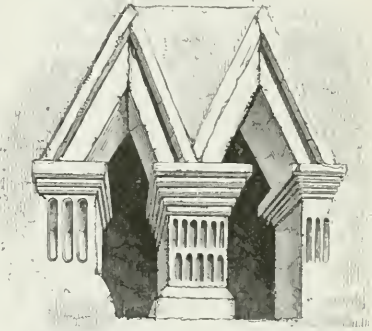
The windows of the tower on the north and south sides are small and round-headed, the head of each cut out of a single stone, and the jambs each also formed of a single stone. In the east wall is a curious double window with triangular heads,



Section of Tower.

the shafts ornamented with an imitation of Roman fluting, and the capitals are merely cut into a series of small receding square fillets.

This church is a valuable example of the supposed Saxon class, the more so from the circumstance of a stone having been preserved with an inscription upon it recording the erection of a church on this spot by Duke Odda, who lived in the reign of Edward the Confessor. This stone, which is now preserved among the Arundel Marbles in Oxford, was dug up in the last century on the site of the chancel, which had been destroyed in the time of the civil war.



East Window of Tower, Deerhurst.



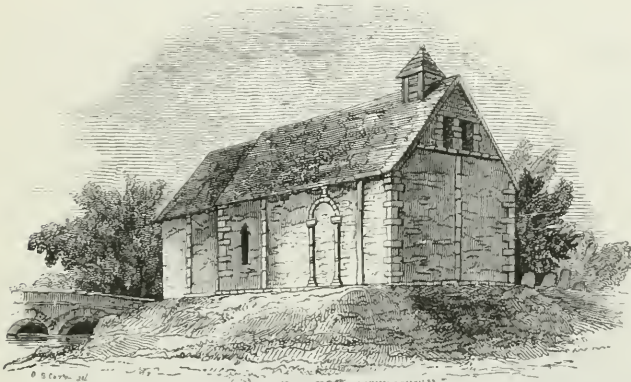
[Odda dux jussit hanc regiam aulam construi atque dedicari in honore Sanctæ Trinitatis pro anima germani sui Elfrici, que de hoc loco assumpta. Eaddredus vero episcopus qui eandem dedicavit iij idibus Aprilis, xiiii autem anno S. regni Eadwardi regis Anglorum.]

Earl Odda ordered this royal building [church] to be constructed and dedicated in honour of the Holy Trinity for the [salvation of the] soul of his cousin Ælfric, who died at this place. It was Eaddred, the bishop, who dedicated it, on the third of April, in the fourteenth year of Saint Edward, King of England.

[The form of the letters is of the eleventh century, rather later than the date mentioned, and the use of the letter S, indicating Saint, before 'regni,' would not have been used in the lifetime of the Confessor. But as all the circumstances mentioned are correct, its authenticity cannot be doubted. The Saxon Chronicle records that Odda was appointed earl over Devonshire and over Somerset, and over Dorset, and over the Welsh in 1051, and died in 1056. Florence of Worcester adds that he was a lover of churches, and died at Deerhurst, and that he received the monastic habit at the hands of Bishop Ealdred a short time before his death: so that it was probably on that occasion he ordered this church to be built. We learn from the same authority that Alfric, Odda's brother, died also at Deerhurst in 1053, so that this place was probably the residence of the family.

This is the earliest *dated* church in England, and is very little more advanced in style than any of the others of the Anglo-Saxon type. We must therefore either assume that all the churches built in England for five hundred years after the departure of the Romans were in exactly the same style, and that the art of building stood still for that long period, or we must allow that we have scarcely any buildings remaining between the years 500 and 1000, because the habit of the people was to build in wood only, as was the case with other nations in the same stage of civilization.]

22. CORHAMPTON CHURCH, HAMPSHIRE.



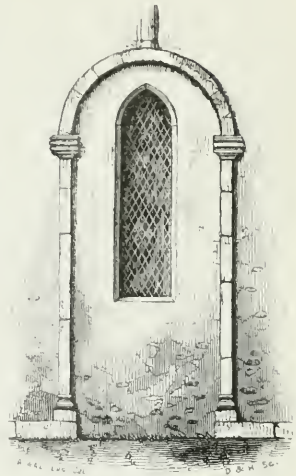
Corhampton Church, Hampshire.

This is a singularly good example of long-and-short work, which occurs at every angle. The flat pilaster buttresses, and

the north doorway, have the same character. The doorway is built up, and a lancet window inserted under it. The impost and base of this are good specimens of the rude imitation of Roman work which has been before noticed. The chancel-arch is also of the same clumsy work as has been noticed in other examples, the imposts of plain large stones and the usual sort of rude hoodmould. Part of this church is Early English, which is also the case with several others of this class. The font is a curious one, and seems early.



Corhampton Doorway.
Impost and Base.



Door, Corhampton.

23. NORTHLEIGH CHURCH, OXFORDSHIRE.

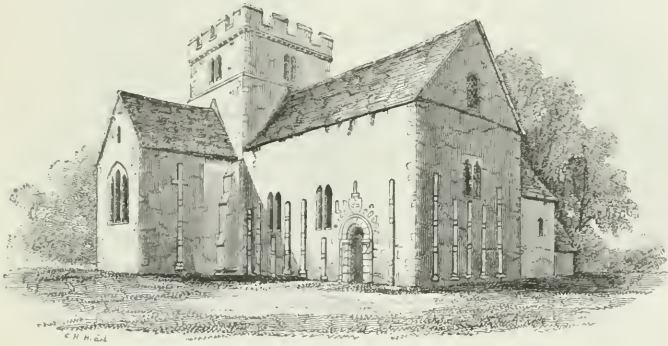


Northleigh Church, Oxfordshire.

The tower of this church appears, from its very thick walls and rude balustre windows, to belong to the same class: it has originally been a central tower, but the nave has been destroyed, and the original chancel turned into the present nave, another chancel having been added.

Arches of much later date have been pierced through the thick rubble walls of the original tower in a very singular manner, the original belfry-story above being preserved, and a late battlement erected upon it.

24. STANTON LACY CHURCH, SHROPSHIRE.



Stanton Lacy Church, Shropshire.

This church, though much altered, has preserved many of its original features; the pilaster strips and the north doorway possess very clearly the same early character as the other examples.

For further particulars respecting this church, see an account of it by Mr. Petit in the "Archæological Journal," vol. iii. p. 297; and some remarks upon it by Mr. Hartshorne, *ib.*, p. 285.



Doorway, Stanton Lacy.

25. CHURCH OF ST. MARY BISHOP-HILL JUNIOR, YORK.

The tower of this church has most of the same features with the others already described. The upper part has been rebuilt of the old materials. The original masonry is, in parts, of herring-bone work, and has bricks or tiles of the Roman shape built in. The belfry windows are of the usual rude character, with something approaching to long-and-short work in the jambs, a clumsy shaft carrying a long impost, and a plain square dripstone carried on pilaster strips.



Tower.



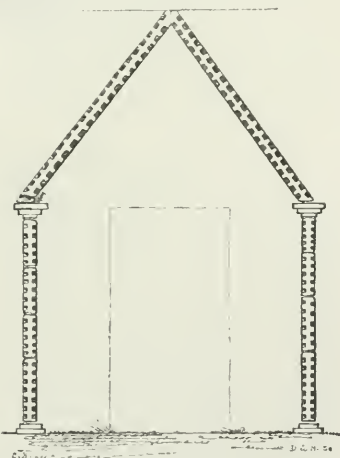
South and East Windows of Tower, St. Mary Bishop-hill Junior, York.

26. DUNHAM MAGNA, NORFOLK.

The nave and central tower of this church have the usual features of the class. The tower has long-and-short work at the angles, small round-headed windows, splayed inside and out, and belfry windows, with a central shaft supporting a long stone, as in several other examples, but the shaft has caps and bases of Norman character. The tower-arches are plain and massive, the eastern arch has a rude cable-moulding for the impost, and on the west side has two hood-moulds, the lower one springing from the end of the impost mouldings, the upper one from short corbel shafts with round caps rudely moulded: both these hood-moulds are round, and appear of ante-Norman character: the western arch has the Norman star ornament, the same as occurs in the chapel of the White Tower, London. At the west end is a triangular canopy, over a square-headed doorway, consisting of a fillet with the edges cut into a kind of square billet ornament, and shafts ornamented in a similar manner, the imposts of which are of the same character as those of the window at Deerhurst.



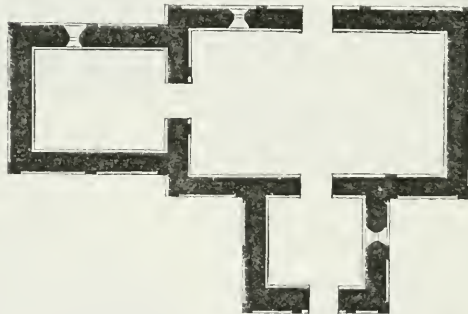
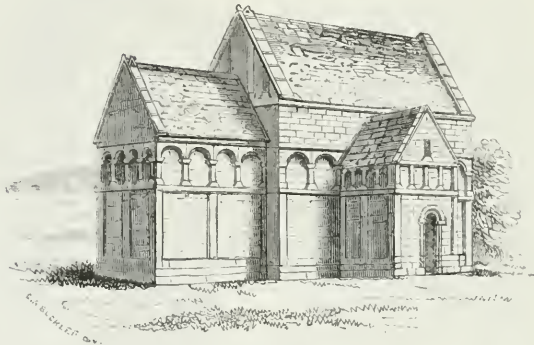
General View.



Dunham Magna, Norfolk.

27. BRADFORD-ON-AVON, WILTSHIRE.

This church is a very remarkable example; it is a small early cruciform church, standing originally in the same churchyard



View and Plan of Bradford-on-Avon Church, Wiltshire.

with a larger and later church, but this later church has some portions of the work of the end of the twelfth century. The old church (now used as a school-house) has most of the features of the class supposed to be Anglo-Saxon, but the masonry is remarkably good, clean, and fine-jointed, and there is an arcade incised in the surface of the wall round the outside of the chancel; on either side of the chancel-arch also were sculptured figures of angels. We know that neither fine-jointed masonry nor sculpture were in use either in England or Normandy before the twelfth century, and it seems, on the whole, far more probable that the inhabitants of a remote country village continued to

build after the fashion of their fathers, and that the actual date of the construction of this church is the beginning of the twelfth century, than that they were in advance of Prior Conrad at Canterbury, or the builders of any other part of Europe, which must have been the case if this church was built in the eleventh century, or at any previous period.

[The following churches, or portions of churches, of similar character, have been noticed as belonging to this class. It may very possibly be found, on a careful examination, that some of them do not strictly belong to it, while further research will probably bring other examples into notice. There is strong ground for believing on historical evidence that several of these are really of a date subsequent to the Conquest; for instance, Jarrow and Monk's Wearmouth are mentioned by Simeon of Durham as rebuilt in his time^h. Such examples may nevertheless be properly classed as belonging to the Anglo-Saxon style, as the Norman Conquest did not produce any immediate change of style in building:—

BEDFORDSHIRE.

- *Clapham, tower (12).
- Knotting.

BERKSHIRE.

- Cholsey, tower.
- Wickham, tower and chancel-arch.

BUCKINGHAMSHIRE.

- Caversfield, tower.
- Iver.
- Lavendon, tower.
- Wing, nave and chancel, with polygonal apse.

CAMBRIDGESHIRE.

- Cambridge, St. Giles's.
- *——— St. Benet's (13).

CORNWALL.

- Tintagel.

DERBYSHIRE.

- *Repton, east end (6).

DURHAM.

- Jarrow, walls of church, and ruins near it.
- Monk's Wearmouth, tower.

^h See Mr. Raine's Preface to "The Inventories and Account Rolls of Jarrow and Monk's Wearmouth," published by the Surtees Society, Durham, 1854.

ESSEX.

- Boreham, church.
- *Colchester, Trinity church tower (15).
- Felst-ad, church.
- Great Maplestead, north door.

GLOUCESTERSHIRE.

- Daglingworth, church.
- Deerhurst, tower.
- Miserden, church.
- Stretton, north doorway.
- Upleaden, chancel-arch.

HAMPSHIRE.

- Boarhunt.
- Corhampton, church.
- Headbourne Worthy.
- Hinton-Ampner.
- Little Somborn.
- Kilmeston, church.
- Tichborne.

HERTFORDSHIRE.

- St. Michael's, at St. Alban's.
- Part of St. Alban's Abbey.

HUNTINGDONSHIRE.

- Woodstone, tower, (lately destroyed).

* Those marked * were first published by Mr. Rickman, and most of them were originally pointed out to him by W. Twopeny, Esq.

KENT.

Dover, the ruined church in the castle.
Swanscombe, tower.

LEICESTERSHIRE.

Barrow-on-Soar.
Tugby.

LINCOLNSHIRE.

Aukborough.
*Barton-on-Humber, tower (4).
Branston.
Caburn.
Clee, tower.
Heapam.
Holton-le-Clay.
Lincoln, St. Benet's tower.
—— St. Peter's at Gowts.
—— St. Mary-le-Wigford.
Nettleton.
*Ropsley, west end (5).
Rothwell.
Scartho, tower.
Skellingthorpe.
Skillington, part of the church.
Springthorpe.
Stow, transepts.
Swallow.
Sys-ton, tower.
Waith, tower.
Winterton.
Worleby (?).

MIDDLESEX.

Kingsbury, part of the church.

NORFOLK.

Beeston, St. Lawrence.
Dunham Magna, church tower.
Elmham.
Howe.
Newton, tower.
Norwich, St. Julian's.

NORTHAMPTONSHIRE.

*Barnack, tower (7).
*Brigstock (9).
*Brixworth (10).
*Earl's Barton, tower (11).
Green's Norton, west end.
Pattishall.
Stowe Nine Churches.
*Wittering (8).

NORTHUMBERLAND.

Bolam, tower.
Bywell, St. Andrew.
Bywell, St. Peter.
Corbridge.
Hexham, crypt.
Ovingham.
*Whittingham (1).

OXFORDSHIRE.

Northleigh, tower.
*Oxford, St. Michael's, tower (14).

RUTLANDSHIRE.

Market Overton, tower-arch.

SHROPSHIRE.

Barrow, chancel-arch.
Church Stretton.
Clee.
Stanton Lacy, nave and transept.
Stottesdon.

SOMERSETSHIRE.

Cranmore, a doorway.
Milbourne Port.

SUFFOLK.

Barham, part of church.
Claydon, part of church.
Debenham.
Flixton, near Bungay.
Gosbeck, part of church.
Hemingstone.
Ilketshall.
Leiston.

SURREY.

Albury, church.
*Stoke d'Abernon (16).

SUSSEX.

Bishopstone, church.
Bosham, tower.
St. Botolph, chancel-arch.
Burwash.
*Sompting, tower (20).
*Worth, a small part (19).
Yapton.

WARWICKSHIRE.

Wooten Wawen, substructure of tower.

WILTSHIRE.

Bradford-on-Avon.
Bremhill, west end.
*Brytford, door (18).
*North Burcombe, east end (17).
Somerford Keynes, church.

WORCESTERSHIRE.

Wyre Piddle, chancel-arch.

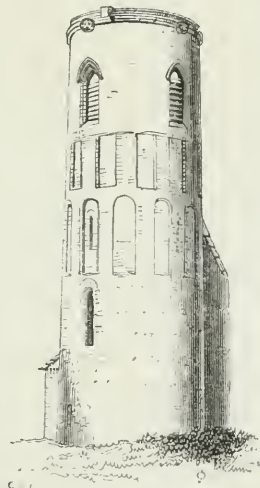
YORKSHIRE.

Bondsey.
*Kirkdale, west end (2).
Kirk Hamerton.
*Loughton-en-le-Morthen (3).
Maltby.
Ripon Minster, crypt.
York, St. Mary Bishop-hill Junior.]

[Long-and-short work in the quoins or corners of a tower, or in the jambs of a doorway or of a window, is by no means always an indication of a very early date: it depends a good deal on the nature of the building materials, and in this, as in other things, it is highly probable that in remote country villages the people long continued to build in the way of their fathers in many little things, even when in the general design they followed the fashion of the day.

Many churches and other buildings which unquestionably belong to the Norman period still have details corresponding with the buildings called Anglo-Saxon. Such are several of the round towers in Norfolk and Suffolk, which have windows with straight-sided arches, as at Hadiscoe, Norfolk, and Herringfleet, Suffolk; these windows have shafts with the regular Norman scolloped capitals of the twelfth century. The peditments over an arcade in the north transept of Norwich Cathedral have much of the Saxon character, and we know that they must be Norman, for the cathedral was rebuilt on a new site after the Conquest.

Towers were often built of a round form, to avoid the necessity for obtaining square stones for the corners, especially when the building material was flint. Some of these have long-and-short work in the jambs, and arches formed of tiles either actually Roman or made after the Roman fashion, large and thin and flat. When these features are combined, as at Tasburgh, Norfolk, we may fairly conclude that it is a very early example, in general probably of the eleventh century^h. Other examplesⁱ in which this sort of mixture of early features occurs in later work are,—



Tasburgh Church, Norfolk.

- Snailswell, Cambridgeshire.
- Southese, Sussex.
- Piddington, Sussex.
- Great Lees, Essex.
- Hadiscoe Thorpe, Norfolk.
- Norton, Norfolk.

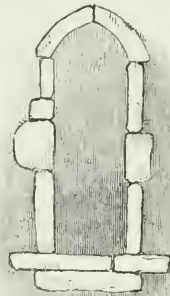
- Kirby, Norfolk.
- Blundeston, Norfolk.
- Rushmere, Suffolk.
- Barsham, Suffolk.
- Syleham, Suffolk.
- Weybread, Suffolk.

^h The belfry story of this tower is evidently an addition of a much later period.

ⁱ For this list we are indebted to Mr. J. C. Buckler, whose indefatigable

researches during many years are well known and justly appreciated. The list might easily be enlarged, as such examples are numerous.

Headbourn Worthy Church, near Winchester, is an example of this kind; it has long-and-short work at the angles and in the jambs of windows, pilaster strips on the surface of the walls, and an early doorway at the west end, with a rude sculpture of the Crucifixion over it.



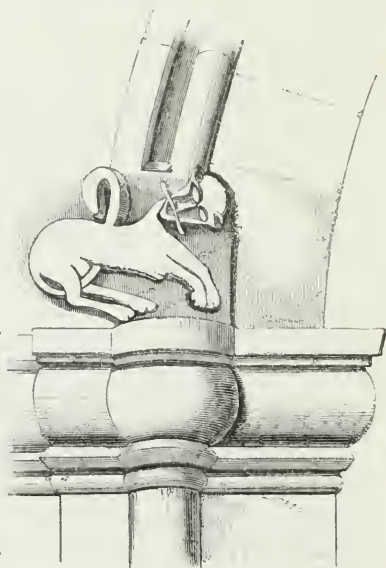
Window, Headbourn Worthy.

The tower-arch of Leeds Church, Kent, has on the western side very much the appearance of the Anglo-Saxon character, the work being rude, and square blocks of stone used in the place of capitals; but on comparing this with the eastern side of the same arch, it is evident that the work has only been left rough and unfinished, probably because it was not intended to be seen: the eastern side is in the usual Norman style of the time of Henry I., and the Augustinian Priory to which it belonged was not founded until 1119.

The mouldings in churches of this character are a sort of rude Norman, and the capitals are merely rounded off, not carved; they approach so closely to the mouldings and capitals of buildings known to be of the time of the Conqueror, such as Bishop Gundulph's work at Rochester and Malling, that it is difficult to believe there can be many years difference between them. Occasionally there is some rude sculpture at the springing of the arch, as at St. Benet's, Cambridge; this is very shallow, and such as might be worked with the axe without requiring the use of the chisel.



Capital, Jarrow.



Impost, St. Benet's, Cambridge.

A capital dug up in the ruins of Jarrow closely resembles that at St. Benet's, Cambridge, and it seems more likely to belong to the rebuilding in 1075 (see p. 107), than to the original work of Benedict Biscop in 672.]

[PREVIOUS to entering upon Mr. Rickman's definitions of the styles of Medieval Architecture, it seems desirable to introduce them by a few pages of historical matter, to enable the reader to understand more clearly what follows, and to appreciate the value of Mr. Rickman's labours in classifying and arranging the buildings in such a manner as to enable the student to recognise the period to which each part belongs by its architectural character alone. He was the first to reduce Medieval Architecture into scientific order, and reclaim it from the state of confusion in which it had been before the first publication of this work.

The buildings which were in use before the Norman Conquest had only attracted the attention of Mr. Rickman at a later period, after the other styles had been arranged and classified: he did not acknowledge the existence of an Anglo-Saxon style, and threw them into an Appendix. But whether they are considered as a distinct style or not, their natural place is between the Roman and the Norman styles, and in the present edition they are so arranged.

The buildings of this class have not yet been examined with sufficient care to be arranged in chronological order, they may be considered as generally belonging to the eleventh century, and, like the buildings of any other century, might be subdivided into early, middle, and late; each succeeding generation, or an interval of about thirty years, having always made a visible change in the style of building. There are, indeed, a few buildings distinct from the Roman, and yet of early date, constructed of rough stone, without mortar, such as the walls and pits in the ancient town on Worle-hill, Somersetshire, and others of the same class, supposed to belong to the early Britons: there are several of these in Ireland, and in the western islands of Scotland, but the age of them is much disputed, and is not material for our purpose. The buildings of the beginning of the eleventh century are of rough stone, but with mortar.

There is great reason to believe that Mr. Rickman was mistaken in fixing so early a date as *before* the year 1000 to this class of buildings, it would be more correct to say before the time of the Conquest, or rather, perhaps, before the year 1100. It is very difficult to find buildings in any part of Europe belonging to the period between the fall of the Romans and the end of the tenth century. But the beginning of the eleventh century was everywhere a great building era¹, the

¹ The chronicle of Radulphus Glaber, who was living during the first half of the eleventh century, appears to be decisive evidence upon this point. He says that "the number of churches and

monasteries which were building in all countries, more especially in Italy and France, was so great, that the world appeared to be pulling off its old dingy attire, and putting on a new whit

movement began at that period which went on in a rapidly increasing ratio for two or three centuries. The buildings of the early part of the eleventh century are extremely rude everywhere, and although there are no churches on the Continent exactly corresponding to the English type, there are several which approach to it, and many which are very little more advanced in the art of construction and of masonry. For a long period the Barbarians built of wood only, and the earliest attempts at the revival of the art of building in stone were necessarily very rude, and clumsy, and unskilful; the progress made by each successive generation may be clearly traced. This study is one of great interest, and closely connected with the history of the country and the general history of civilization.

In England there is great reason to believe that the earliest churches of this type are those which were built by order of king Canute^k after he became a Christian, when we are told by the Chroniclers that he ordered churches to be built of stone and lime in all the places where himself or his father had burned the churches or minsters during their wars with the Anglo-Saxons^l. It is most probable that the churches burnt by the Danes in their wars were of wood only, and that they replaced them with stone, according to the fashion of the day, and these are probably the earliest stone buildings now remaining in England after the time of the Romans. It is remarkable that of the one hundred churches which have been noticed as containing portions of this type, fully two-thirds are in the eastern counties, where it is well known that the Danes were settled; and in Lincolnshire, which was the most distinctly Danish county, they are far more numerous than in any other. It seems very probable that the tribe of the Northmen settled in England, whom we call Danes, would possess, and did possess, the same energy and spirit as the other tribe of the same race settled in France, and called Normans, and as we know that the latter became great builders, why should not the former also? In France there were more Roman buildings to copy from and to serve as types, and hence their buildings were of a better style than those in England, where there were only wooden buildings to copy from, but before the middle of the eleventh century the frequent intercourse with Normandy

robe. Then nearly all the bishops' seats, the churches, the monasteries, and even the oratories in the villages, were changed for better ones."—*Glabri Radulphi, Historia*, lib. iii. cap. 4; ex Bibl. Pithæi, fol. Francof., 1506, p. 27.

^k William of Malmesbury, Sharpe's Translation, p. 228.

^l Barnack, in Northamptonshire, (No. 7.) is recorded to have been ravaged and laid waste by the Danes in 1013: the church was probably burnt at that time, and therefore would be one of those rebuilt by Canute after he became a Christian.

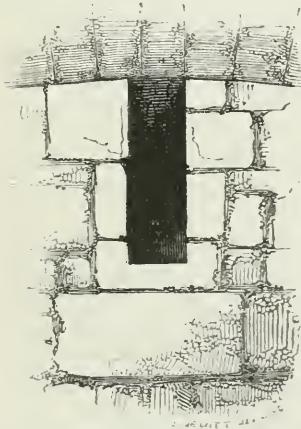
led to an improvement in the style of the English buildings, and this was accelerated by the increased intercourse following on the Norman Conquest, but there is no reason to believe that any great or violent change in the art of building was immediately produced by that conquest.

The only examples with inscriptions recording their date which we have of this early style all belong to near the middle of the eleventh century: these are Deerhurst, Gloucestershire, Kirkdale and Aldborough, Yorkshire, and Postling, Kent, all of the time of Edward the Confessor. The inscription at Aldborough, *Ulf let areran cyrice for hanum for Gunhara saula*, may be translated, "Ulf caused this church to be built for his own and Gunthar's souls." Ulf is said to have lived in the time of Edward the Confessor. This inscription is considered by Professor Bosworth as rather Danish than Anglo-Saxon, but there was very little distinction between the languages at that period. The church has been rebuilt.

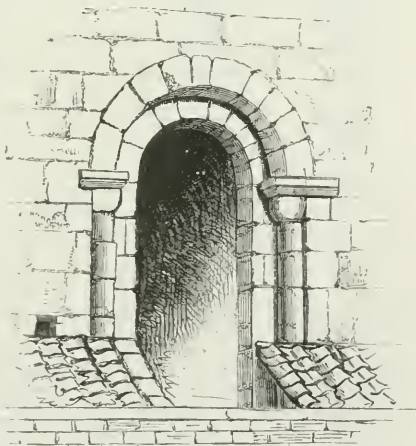
Towards the middle of the eleventh century the masonry becomes much better, the stone is hewn and squared, but



Inscription in Aldborough Church, Yorkshire.



Masonry from the early work at Westminster, A.D. 1066



Window in the Dormitory, Westminster, A.D. 1066

hammer-dressed only, of which good examples remain in the walls of the work of Edward the Confessor in the cloisters at Westminster.

No examples of long-and-short work are known in France, but a little of it has been observed in Switzerland, as at Romain-Motier. There are many churches in France, Switzerland, and Italy built of fragments of Roman temples or palaces, and the greater part of them seem to belong to the early part of the eleventh century, when the great revival of building began; and these have many features in common with our Anglo-Saxon buildings of the same period. The belfry windows especially, with the mid-wall shafts, are extremely common in the churches of the Pyrenees, and other districts.

The church of St. Maurice, Switzerland, in the valley of the Rhone, rebuilt in 1014 of Roman fragments, has a tower with belfry windows having very much the same appearance: these have the shafts, or balustres, formed of Roman pillars cut in two and partly imbedded in the wall; (see *Archæologia*, vol. xxxvii.)

The west front of the cathedral of Treves, rebuilt by Archbishop Poppo 1016—1047, remains with little alteration, and the principal walls of the present edifice belong to this period, with portions of older work built in, and the ornamentation of the interior entirely altered in the following century. The construction is rude, but massive, solid, and durable.

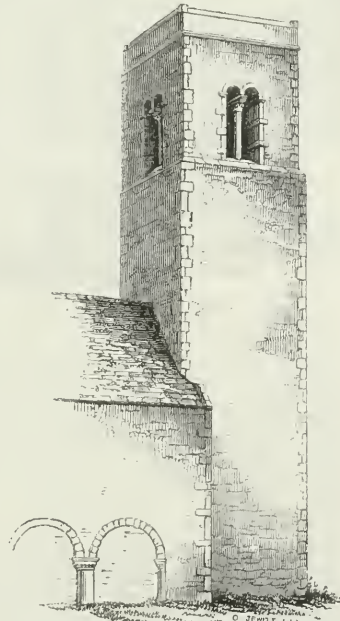
The abbey church of Bernay, in Normandy, founded by Judith, wife of Richard II., duke of Normandy, (Orderic Vital., lib. iii. p. 45) has a considerable part of the *construction* of the eleventh century, and the triforium has a kind of rude balustre in the opening, but the greater part of the ornamentation has been entirely changed in the twelfth century.

The church of Ronceray at Angers, founded by Foulque, earl of Anjou, in 1028, has preserved a considerable part of the *construction* of this period, but with many Roman materials used up, and the ornamentation altered at a subsequent period; the original parts are rude and massive.

The cathedral of Nevers, in the ancient duchy of Burgundy, founded in 1028, retains the western apse and the crypt under it of the early character; the capitals are exactly the same as those in the crypt at Auxerre of the same date; the arches are square in section, the piers square and massive, with heavy shafts attached to them, carrying a large round moulding under the soffit of the arch; the vaults are groined without ribs, and without transverse arches. The original church was small, and of the form of the Greek cross, which may still be traced, though much altered.

The church of St. Remi at Rheims was consecrated by Pope Leo IX. in 1049, (Orderic. Vital., lib. v. p. 575.) The main construction is of this period, with some Roman columns built in as old materials, but the whole of the ornamentation has been entirely altered in the twelfth and thirteenth centuries, as is evident on a careful examination of the building. This church is said to have been *destroyed* by fire in 1098, and restored in 1100, (*Gallia Christiana*, and Mabillon, v. 397,) but it is plain that the main walls were not destroyed, though the roofs were burnt and the ornaments destroyed or damaged. Probably, as in other instances, the pillars and capitals were so much injured that they were obliged to be rebuilt; any projecting string or ornament was destroyed, but the triforium gallery and the outer walls were protected by the vaults. All the original work is of the same plain massive character, with wide-jointed masonry, and without any carving. The work is better than in earlier churches, as might be expected from the date, and is nearly the same as in the original work at Caen.

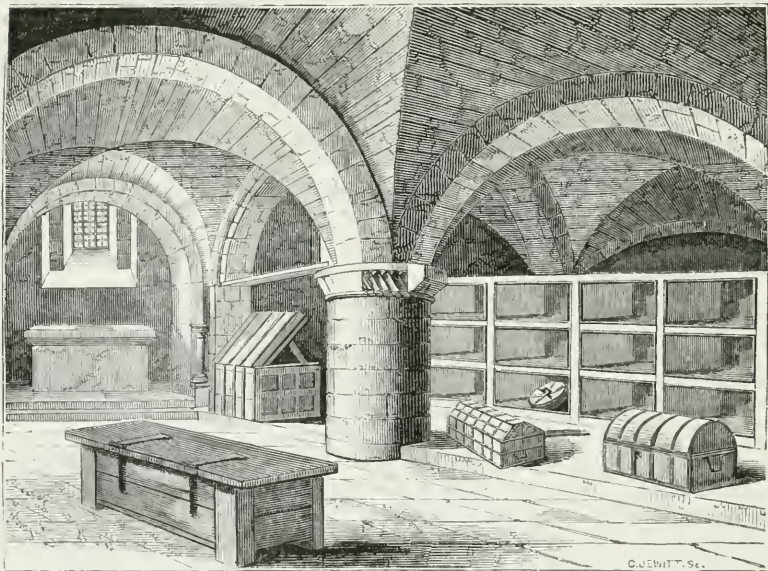
The early division of the Norman style comprises the period from 1060 to 1090, or from a few years before the Norman Conquest to the end of the reign of William the Conqueror. During this period it is certain that many buildings continued to be erected after the fashion used by the Anglo-Saxons and Danes before the Conquest. The churches in the lower part of the city of Lincoln are a good example of this. The Danish inhabitants had continued to occupy the Roman city on the hill, the fortifications of which were then perfect, and a portion of them still remains: the Normans took possession of nearly half of this city for their castle and cathedral; the inhabitants then drained a part of the fens at the foot of the hill, and formed a new town there, and several of the churches then built remain tolerably perfect, especially the



Tower of St. Peter's at Gowts, Lincoln.

towers, of which St. Peter's at Gowts (that is, at the drains or sluices) is an example. St. Mary le Wigford has also retained the tower built at this period. St. Alban's Abbey, of which the date (1077—1116) is recorded by good cotemporary evidence, has in parts a considerable mixture of the style in use before the Conquest.

The Norman style was introduced into England in the time of Edward the Confessor; the king himself founded the great Abbey of Westminster, and many of the buildings were erected

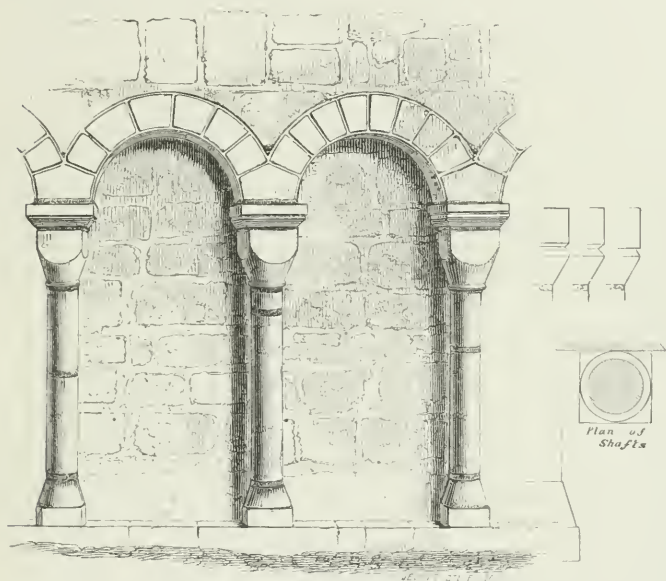


Chapel of the Pyx, part of the Substructure of the Dormitory of Westminster Abbey, A. D. 1066.

in his time. Of this church he had completed the choir and transepts, which were sufficient for the performance of divine service, and it was then consecrated, Dec. 28, 1065, a few days only before his death. The nave at that time was not built: it is probable that a nave was built soon afterwards, but of this church we have no remains. The dormitory was in all probability building at the same time, as the monks who had to perform the service in the church must have required a place to sleep in. Of this dormitory the walls and the vaulted substructure remain; the work is rude and clumsy Norman, with wide-jointed masonry, and the capitals left plain, to be painted or carved afterwards. It is about as much advanced in style

as the work in Normandy of the same period, and is said to have been built by Norman workmen.

A considerable part of the walls of the refectory are also still standing, and although the ornamentation was entirely altered and windows inserted by Abbot Litlington in the fourteenth century, the original ornamental arcade in the refectory has been preserved^m.



Arcade, Refectory, Westminster Abbey, A. D. 1066—1090 (?).

It is remarkable that in the stone used in the Confessor's work at Westminster the marks of the hammer are still distinctly visible, notwithstanding the blackness produced by the London smoke, while the stone used by Abbot Litlington in the fourteenth century, when the wall of the refectory was altered and decorated afresh, is quite of a different character, and has perished so much that it crumbles with a touch.

^m This arcade had been built up with rough stone for centuries in order to receive the wainscoting; it was first noticed by the Rev. T. W. Wcare and Mr. J. H. Parker in the spring of 1861, and two of the small arches were then

opened under the direction of Mr. G. G. Scott, and the whole arcade may be traced in the wall, though filled up. See "Gleanings from Westminster Abbey," by G. G. Scott and others. 8vo., 1861.

WILLIAM I., A.D. 1066—1087.

DURING the latter part of the eleventh century the art of building in stone made very rapid progress, but we have very little work of the time of the Conqueror remaining, and that is not much advanced beyond the work of the time of the Confessor, which is the starting-point of the Norman style in England.

The buildings known to belong to this period, or the earliest buildings in the Norman style, are:—

A.D. 1070—1078. The church of St. Stephen in the Abbaie aux Hommes at Caen, in Normandy, founded in 1070 and consecrated in 1078. The original part is chiefly concealed by later work, the two western towers consist of three sides only, built against the original west front, which exists behind themⁿ. The present west front is probably of the time of William Rufus. It is evident that Normandy was only a little in advance of England at the time of the Conquest, and that the Norman style was not imported bodily in perfection, but was gradually developed in both countries during the century after the Conquest; the great change of style, or period of transition, having begun about a hundred years after the Conquest, in the time of Henry II. In the Abbaie aux Dames, Caen, none of the original work remains visible; part of the construction is really ancient, as was discovered during some recent repairs, but entirely cased over and concealed by later work. These repairs were conducted under the direction of M. Ruprich-Robert, one of the Government architects.

The original parts of these churches have the masonry of almost exactly the same character as that at Westminster, the stones large and squared, but hammer-dressed only, with wide joints of mortar between them, and the upright joints are frequently sloping instead of vertical: this mortar also is frequently squeezed out so as to project considerably, and has become harder than the stone itself.

A.D. 1070—1095. The abbey of Bury St. Edmund's, rebuilt by Abbot Baldwin, assisted by the sacrists Thurstan and Tolin. "The church of the monastery, consecrated in 1032, having been for the most part, like its predecessor, built of wood, though not finished, was still unworthy both of St. Edmund

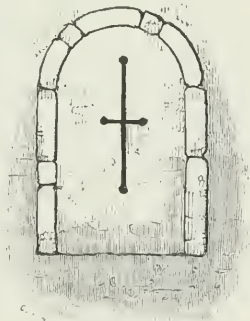
ⁿ See two Memoirs on this subject recently published at Caen, by M. Ruprich-Robert, in the *Journal of the*

Société des Beaux-Arts, 1861, and by M. Bonet in the *Bulletin Monumental*, edited by M. De Caumont, 1862.

and of an establishment endowed with such magnificent revenues as St. Edmund's Bury. Accordingly, under the auspices of Abbot Baldwin, the sacrists Thurstan and Tolin demolished the church which had been so recently constructed. King William the Conqueror upon this occasion issued his precept to the abbot of Peterborough, commanding that the abbot and convent of St. Edmund should be permitted to take sufficient stone for the erection of their church from the quarries of Barnack, in Northamptonshire, granting at the same time an exemption from the usual tolls chargeable upon its carriage from that place to Bury." Baldwin was a monk of St. Denis at Paris, then Prior at Deerhurst, in Gloucestershire (No. 21), a cell to St. Denis. Lydgate says he was "greatly expert in craft of medicine." King Edward the Confessor granted to him, for his monastery, the privilege of a mint. He was also in great favour with King William the Conqueror, under a charter from whom he made considerable acquisitions for his monastery^o. The new edifice was completed in 1095, and the body of St. Edmund was translated into it in 1096^p. It is now a ruin, but portions of the work of this period remain.

A.D. 1071—1074. Oxford Castle, built by Robert Doily, according to the Osney Chronicle. One tower of it remains: it is built of rubble, and very similar to the Anglo-Saxon work; it *batters* (or slopes) considerably, and has long-and-short work in the upper part.

A.D. 1073—1088. Lastingham, or Lestingham Church, Yorkshire, built by Stephen, a monk of Whitby, who was appointed abbot in 1078, but obtained permission of the king to remove the abbey to Lastingham, on account of the incursions of the pirates. It is expressly stated that the monastery had been entirely destroyed by the Danes, and Stephen immediately began to rebuild it on his new site, but finding it still too near the sea and exposed to the pirates, he finally obtained permission to remove it to York in 1088. This seems to fix the date of the crypt between 1078 and 1088^q.



Window, Oxford Castle.

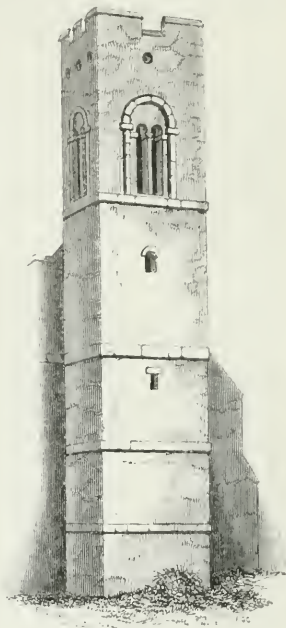
^o See *Mon. Ang.*, vol. iii. p. 101, and the extract from the register of the abbey preserved in the office of the Duchy of Lancaster, fol. 84, *ibid.*, p. 162.

^p MS. Harl., 447; ap. *Mon. Ang.*,

vol. iii. p. 102.

^q *Mon. Ang.*, i. 342. See Britton's *Architectural Antiquities*, vol. v. p. 169, for a fine engraving of the crypt.

A.D. 1075—1083. The late Dr. Raine, of Durham, has shewn by his very careful investigations that the churches of Monk's Wearmouth and Jarrow were rebuilt by the monks of Durham after 1075. The chief authority for this is the Chronicle of Simeon of Durham. The church of Monk's Wearmouth could not have been built on the old site, for in the accounts of the House at Wearmouth for the year 1360, *the old church* is mentioned incidentally as used for a barn or storehouse. The date of the present church must therefore be shortly after 1075, when the monk Aldwin and his two associates were placed there by Walcher, Bishop of Durham: and "when the bishop saw the monks wishful to rebuild the church itself and the ruined monastic dwelling-place, he gave to them the vill of Jarrow with its appendages, viz. Preston," &c. The rebuilding of Jarrow was subsequent to that of Wearmouth, and if we assign the date of 1085 to it, we cannot be far wrong.



Tower of the supposed Saxon character, Monk's Wearmouth, Durham. A. D. 1075

A.D. 1075—1095. St. John's Church, Chester, was commenced by Peter, the first Norman bishop, for the cathedral of the united dioceses of Chester, Lichfield, and Coventry; but the work was interrupted by the incursions of the Welsh, and the site of the cathedral was removed to Coventry. The only part built at Chester before the removal was the choir, which was rebuilt about a century afterwards. The earliest parts now remaining are the pier-arches of the nave, which are recessed; and though the piers are very massive, they have scolloped capitals and moulded bases of the time of Henry I. The beautiful triforium and clerestory are of about 1200.

A.D. 1076. Stow, Lincolnshire, converted into a Benedictine monastery by Abbot Remigius. It had been a cathedral in the Anglo-Saxon times, and parts of the transepts probably belong to that period: the revenues were much augmented in 1091 by the grant of Ensham Abbey, and the monks were removed

to Ensham in 1109. The choir is good Norman, and was probably rebuilt between these dates, or about 1100.

A.D. 1077—1107. The genuine works of Bishop Gundulph, the great builder of his time, are but little in advance of the early work at Westminster: they consist of a small part of the crypt and the north transept tower at Rochester; the lower part of the west front of Malling Abbey, Kent, founded by



Malling Abbey, Kent.

The lower part A.D. 1090—1103; the upper part c. 1150 and later.

him about 1090, and dedicated in 1103; and the early Norman keep called St. Leonard's Tower, at Malling (see p. 114), where he appears to have chiefly resided, as he kept the government of the abbey in his own hands. The White Tower, London, with its chapel, is attributed to him, and may be his work, but is of later character than his work in Kent. The present castle of Rochester is half a century later than his time. The portion of the crypt at Rochester which is his work is at the west end of the present extensive crypt, the greater part of which is of the thirteenth century. Gundulph's crypt is of two bays only, and was under the original high altar, the church having been much lengthened eastwards. This early crypt has a groined

vault without ribs, and is low; the detached pillars are monolithic, with capitals of the plain cushion shape, that is, a cube with the lower corners rounded off, the simplest of all forms after the mere square block; the responds attached to the wall are made of *tufa* in small stones with wide joints. The capitals are the same as those of the detached pillars, and this capital seems to be the only one used in Gundulph's work, except in the chapel in the White Tower, London, said to have been built by him in 1081.

Darent Church, in Kent, is also supposed to have been built or rebuilt by him; it was given by him to Rochester Abbey^r. The east end of this church is very remarkable: it is divided into two stories, of which the lower one forms the chancel, and has a vault of early character groined without ribs, as in the crypt of Rochester and other buildings of this kind, and is lighted by three small windows in the east wall: the upper chamber also has three small windows, one blocked up; these are different from the lower ones, the central one round, the other two wide, as if for bells to hang in, an arrangement which is not very uncommon in a western gable, but which has not been observed in an eastern one: this chamber may possibly have been a



Respond from Gundulph's Crypt at Rochester.

^r Some land in this parish was given to Rochester Priory before the Conquest, by Brihtrie, and the curious Saxon charter, or deed of gift, is printed in Hasted's History of Kent: it is without date, but is supposed to be of the tenth century. Brihtrie, son of Aethelric, or Aegilric, is mentioned by Florence of Worcester as living in 1007, and in the Saxon Chronicle he is recorded as commanding a fleet of forty ships in 1009. This is supposed to be the same person, but the fact is not very material, as the church is not mentioned in

his gift, and is known from other evidence to have then belonged to Canterbury. It was afterwards given to Rochester by Bishop Gundulph, whose original charter is preserved among the Cotton MSS, and is printed in the *Monasticon*, vol. i, p. 175. It is most probable that the church was rebuilt at the time it was given, about 1080, and its architectural character agrees with the other buildings of Gundulph. But it must be acknowledged that the history of this church is obscure and confused.

primitive belfry, or it may have been an upper chapel over the chancel, a sort of primitive rood-loft, as at Compton, in Surrey, and there are a few other rare examples of this upper chamber over the chancel. On the exterior the lower windows are worked with shallow ornament, such as might be done with the axe, the upper windows are plain. There is no staircase or other approach to this upper chamber, but the western part of the chancel has been rebuilt towards the middle of the twelfth century, and the rest of the church is considerably later, but the west end may possibly be early, and has quoins formed of tiles.



East End of Darent Church, Kent, c. 1080.

The font is a remarkable one, covered with a series of figures under arches, said to represent the legend of St. Dunstan; the sculpture is of the time of Henry I.

Darent-ford, or Dartford Church, was also given by Bishop Gundulph to Rochester Abbey, and the tower of this church appears to be of his time, though much altered; the walls are original, of rough work, and there is an early doorway with wide-jointed masonry.



Window in the East End of Darent Church.

A.D. 1077—1087. The cathedral of Bayeux, Normandy, was built from the foundation by Bishop Odo. The only parts remaining visible of this period are the lower parts of the two western towers, which are rude and massive early Norman work. A considerable part of the walls of the rest of the fabric may be of the same kind, but if so, they are entirely concealed by the ornamentation of a later period.

A.D. 1077—1093. St. Alban's Abbey Church, built by Abbot Paul of Caen. The original parts are of very early character, closely resembling the Anglo-Saxon work. The masonry is wide-jointed, and a good deal of rubble walling is used, with many Roman tiles, and balustre shafts.

A.D. 1079—1093. The crypt and transepts of Winchester Cathedral, built by Bishop Walkelyn^s. The original parts are very plain, of early masonry with wide joints. The fall and rebuilding of the central tower a few years afterwards, in 1107, makes the distinction between the early and later work very evident; the later work has fine-jointed masonry. The early work also has the plain cushion capital, and the arch square-edged, and not recessed, both usually characteristic of the eleventh century.

A. D. 1080. Wooten Wawen Church, Warwickshire, given by Robert de Tonei, standard-bearer to William the Conqueror, as a cell to the abbey of Conches in Normandy. The style of the building closely resembles those called Anglo-Saxon, but there is every probability that it was built about the time it was given, as this is almost invariably found to be the case when the church has not been rebuilt at a subsequent period.

A.D. 1083—1106. Ely conventual church, built by Abbot Simeon, brother to Walkelyn, Bishop of Winchester. Parts of the nave and transepts are of this date, and agree in character with the early parts of Winchester. The nave was continued in the same style, though not completed till near the end of the twelfth century.

A.D. 1084—1089. Worcester Cathedral, rebuilt on a new site

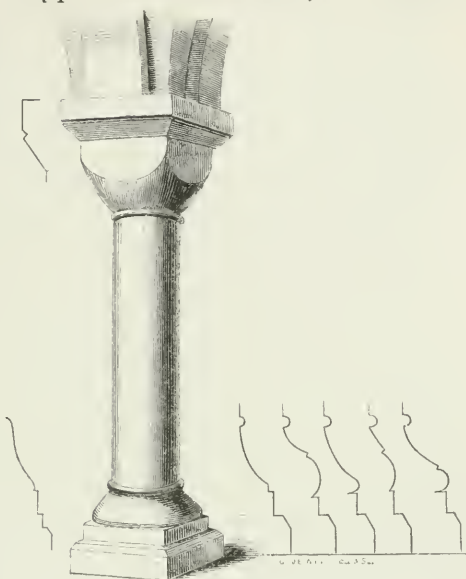


Interior of North Transept, Winchester^t,
A.D. 1079—1093.

^s *Mon. Ang.*, vol. i. p. 195, and Willis's "Architectural History of Winchester Cathedral."

^t From Professor Willis's "Architectural History of Winchester Cathedral."

by Bishop Wolstan. The crypt of this time remains, and is almost identical with some work of the Conqueror at Caen. There are several varieties of bases in Gundulph's crypt at Rochester also, and it is remarkable that no settled form of base seems to have been agreed upon at that time, even though the capitals are all alike. In the crypt of Worcester there are six different forms of bases; and in the small church or chapel of La Paix, at Caen, in Normandy, said to have been built in 1061, there are not less than ten different varieties of bases; the date of this chapel is doubtful, but it is evidently early Norman work.



Crypt, Worcester, A.D. 1081—1089.

A.D. 1085—1108. Thorney Abbey, Cambridgeshire, rebuilt by Abbot Gunter^u. The pier-arches of the nave remain, though much altered in appearance by the destruction of the aisles and clerestory, and the insertion of Perpendicular windows.

The dates of the foundations of the numerous abbeys and other monasteries are a very useful guide in one respect, we know that there can be nothing there *earlier* than that date, but we must be careful not to conclude that the existing buildings belong to the time of the original foundation: this is a very common source of error, but it is obvious that the churches may have been rebuilt many times, or not completed till long after the time of the foundation, and a careful examination is necessary in each particular case. The abbeys of the Benedictine Order are so numerous, and their foundations began at so remote a period, that they are not much guide to the architectural history: the original buildings were evidently of wood only in most cases during the early period. The dates of monasteries of the Clunian, the Cistercian, the Augustinian,

^u *Annales Monasterii de Thorney*, ap. *Mon. Ang.*, vol. ii. p. 611.

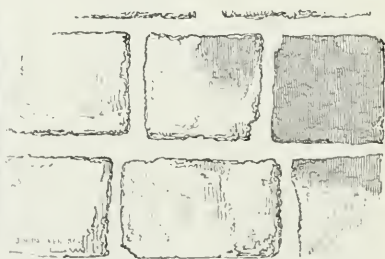
and the other later Orders are far more valuable for the history of architecture.

Especial care is necessary in examining the buildings of monasteries founded in the middle or latter part of the eleventh century, because the work of that period was so substantial, and at the same time so plain, that the main structure has often been retained, when the whole of the ornamentation has been entirely changed. It most frequently happens that this change of the ornamentation was made in the twelfth century, when from the resemblance of the style it is far more difficult to detect it. This practice prevailed in France as much as in England. The French churches of this period are generally larger, more lofty, and better built than the English, but the difference is not so great as is commonly imagined; the art of construction or the style of architecture was not materially different. The intercourse between the people of the two countries was so close, that any improvement made in the one was very speedily followed in the other. The character of the masonry, and especially the width of the joints of mortar between the stones, are the safest guides to distinguish the work of the eleventh century from that of the twelfth. Some of the work after the Conquest has the masonry almost as rude as before, but early in the twelfth century, from the time of Roger, Bishop of Salisbury, the masonry is almost entirely fine-jointed.

The keep at Malling, Sussex, mentioned as in all probability the work of Bishop Gundulph about 1080, has masonry of a very rude description: it is range work, and not mere random work or rubble, but the stones are rough, and the joints



Rubble Masonry, St. Leonard's, Malling, Kent.



Widejointed Masonry, Chapel in the White Tower, London, A. D. 1091.

of mortar as wide as they well can be. In the White Tower, London, also attributed to Gundulph, the masonry is better, the stones are squared, but the joints of mortar are still wide. At Winchester we have an excellent opportunity of com-

paring the masonry of the two periods side by side, the walls of the transepts have the joints of the masonry almost as wide as those in the White Tower, whereas in the parts rebuilt after the fall of the tower in 1107, we have fine-jointed masonry as good as at any later period.



A.D. 1099. A.D. 1120.
Winchester Cathedral, Transept.

The reign of William Rufus is the commencement of the great building era in the Norman style in England, but the work of the last ten years of the eleventh century belongs in style entirely to the twelfth. It must be remembered that the division into styles is entirely arbitrary, made for convenience, and to assist beginners in the study of the architecture of the Middle Ages, the history of which is one of continual progress and gradual change throughout, although the changes are more marked and decided at one period than another. This makes it necessary to allow a period of transition between each of the styles. The most conspicuous of these is naturally the time of change from the Romanesque, or Norman style, distinguished by its massive character and the general use of the round arch, and the Gothic distinguished by its lightness, its peculiar mouldings, and the general use of the pointed arch. But the pointed arch alone is a very unsafe guide, and beginners are continually misled by the name of the Pointed style: the pointed arch was used occasionally at all periods, and was in very common use long before the Gothic style was established. It was used in some countries much earlier than in others, and in the south of France it appears to have been in common use at the end of the eleventh century, although not accompanied by any other features of the Gothic style. The building art had made very rapid progress there up to a certain point, and then stood still for above a century. This probably arose from the political circumstances of the country, into which it is not our purpose to enter, as it would lead into too wide a field of discussion. On the other hand, round-headed doorways and square-headed windows were used at all periods when convenience called for them, especially in houses and castles, and it is quite a mistake to suppose that the Gothic styles were confined to churches; all buildings of the same period were in the same style, only the churches have been commonly preserved, because no one would be at the expense of rebuilding them; houses

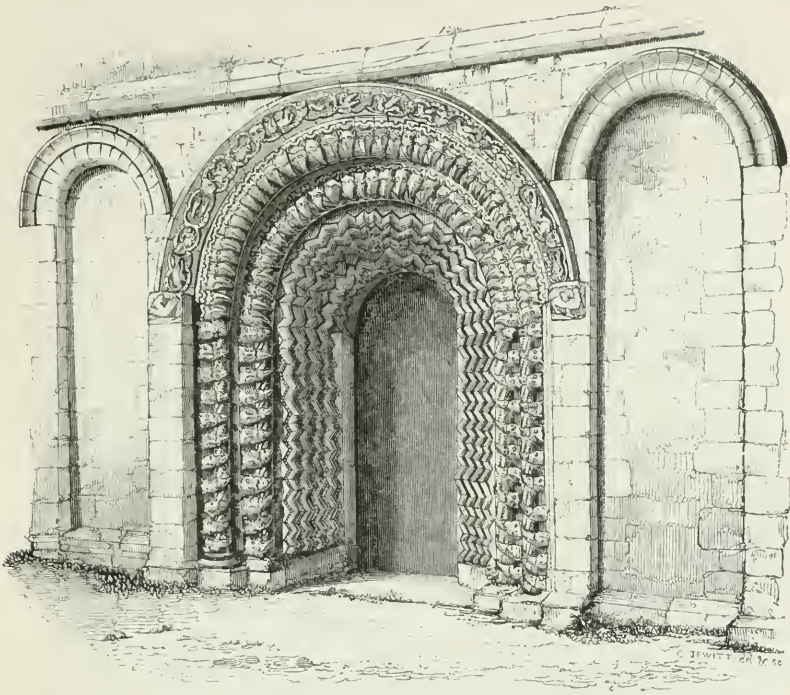
have generally been rebuilt again and again, as the fashion changed, or the ideas of comfort and convenience were altered.

The great divisions into styles are extremely convenient, and a wonderful help to the memory of the student, as is proved by the rapid progress which the art has made since Mr. Rickman first reduced its history into a system and an intelligible classification; but where minute accuracy is required, and we wish to ascertain within a few years the age of a building by its characteristic features, we must subdivide each of the styles into three parts—early, middle, and late.

Churches of the eleventh century and the early part of the twelfth were usually terminated at the east end by a semi-circular apse, and the chancel was short; this was commonly lengthened at a subsequent period, and a square east end substituted, so that the round east end is a rare feature in England; while on the Continent the case is reversed, the apse is the rule, the square east end the exception. The small early churches with a chancel of one bay only and an apse, have however escaped alteration in some districts, as at Newhaven, Sussex. This example is probably of the twelfth century, but it gives a good idea of the general aspect of an early Norman church.]



Newhaven Church, Sussex



West Door, Itley Church, Oxfordshire, c. 1160.

NORMAN DOORWAYS.

There seems to have been a desire in the architects who succeeded the Normans to preserve the doorways of their predecessors, whence we have so many of these noble, though, in most cases, rude efforts of skill remaining. In many small churches, where all has been swept away, to make room for alterations, even in the Perpendicular style, the Norman doorway has been suffered to remain. The arch is semicircular, and the mode of increasing their richness was by increasing the number of bands of moulding, and, of course, the depth of the arch. Shafts are often used, but not always, and we find very frequently in the same building one doorway with shafts and one without. When shafts are used, there is commonly an impost-moulding above them, before the arch-mouldings spring. These mould-

ings are generally much ornamented, and the wave or zig-zag ornament, in some of its diversities, is almost universal, as is a large round moulding, with heads on the outer edge, partly projecting over this moulding. There are also mouldings with a series of figures enclosed in a running ornament; and at one church, at York, these figures are the zodiacal signs. The exterior moulding often goes down no lower than the spring of the arch, thus forming an apparent dripstone, though it does not always project so as really to form one. The door is often square, and the interval to the arch filled with carvings. Amongst the great variety of these doorways in excellent preservation, Ifley Church, near Oxford, is perhaps the best specimen, as it contains three doorways, all of which are different; and the south doorway is nearly unique, from the flowers in its interior mouldings. South Ockenden Church, in Essex, has also a doorway of uncommon beauty of design and elegance of execution. Ely, Durham, Rochester, Worcester, and Lincoln cathedrals have also fine Norman doorways. In these doorways almost all the ornament is external, and the inside often quite plain.

Almost every county in England contains many Norman doorways; they are very often the only part which patching and altering has left worth examining, and they are remarkably varied, scarcely any two being alike. In delicacy of execution and intricacy of design, the College Gateway at Bristol seems equal, if not superior, to most; and indeed is so well worked, that some persons have been inclined to ascribe it to a later date; but an attentive examination of many other Norman works will shew designs as intricate where there can be no doubt of the date.

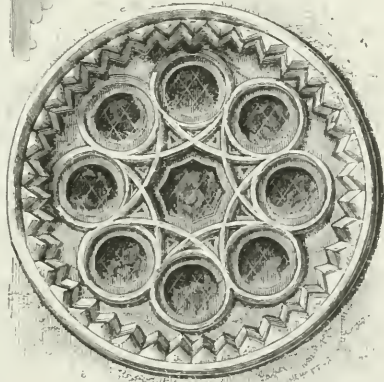
[These rich and elaborately worked Norman doorways all belong to the latest division of the style, and are of the time of King Stephen or Henry II. They have frequently been inserted in earlier Norman work, as at Lincoln and Rochester. These insertions can generally be distinguished without much difficulty by the joints of the masonry: at Lincoln this is especially the case, the early work being of the eleventh century, with wide-jointed masonry, while the insertions have all fine-jointed masonry.]

NORMAN WINDOWS.

The windows in this style are diminutive doorways as to their ornaments, except that in large buildings shafts are more frequent, and often with plain mouldings. The size of these windows is generally small, except in very large buildings; there are no mullions, but a double window divided by a shaft is not uncommon [in belfries]. In small rich churches the exterior is often a series of arches, of which a few are pierced as windows, and the others left blank. The arch is semicircular, and if the window is quite plain, has generally sloped sides, either inside or out, or both. The proportions of the Norman windows are generally those of a door, and very rarely exceed two squares in height of the exterior proportions, including the ornaments.

The existing Norman windows are mostly in buildings retaining still the entire character of that style; for in most they have been taken out, and others of later styles put in, as at Durham, and many other cathedrals.

There are still remaining traces of a very few circular windows of this style: the west window at Iffley was circular, but it has been taken out; there is one in Canterbury Cathedral, which seems to be Norman; and there is one undoubtedly Norman at Barfreston*, rendered additionally singular by its being divided by grotesque heads, and something like mullions, though very rude, into eight parts. There seems to have been little, if any, attempt at feathering or foliating the heads of Norman doors or windows.



Circular Window, St. James's, Bristol.

[Early Norman windows are usually very small and narrow, little more than loopholes; they have very commonly been

* [See Glossary of Architecture, vol. iii. pl. 262.]

altered or enlarged, or replaced by larger windows, still many early windows remain, especially in belfry towers, where there was less need to alter them. Simultaneously with these early loop windows there was, however, another class, more in the usual form of windows, that is, wider in proportion to their height, as in the dormitory at Westminster.



Exterior.

Window, Hambroough, Oxou, c. 1120



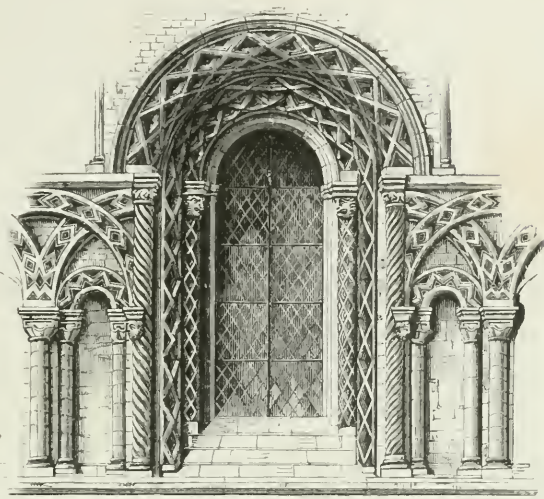
Interior

Belfry windows had always a different character from other church windows, not being glazed, and having luffer or louvre boards to keep cut the birds, and were commonly of two lights from the earliest period. After the balustres and midwall-shafts the sub-arches were carried by a slip of wall with shafts on the face of it, and in the angles or nooks, as at Bucknell, Oxfordshire. In later Norman work the windows generally are larger and the shafts and mouldings lighter, and in very late examples the head is pierced with a small round opening, as at St. Maurice's, York^v. The openings of the triforium arcade in the choir of Peterborough Cathedral have the head also pierced, and, although not actual windows, only require to be glazed to become so. This is the earliest step towards tracery, that choir was consecrated in 1143, and these openings are evidently part of the original construction.]

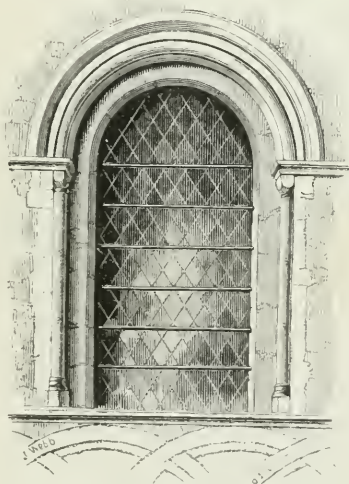


Bucknell, Oxfordshire, c. 1120,

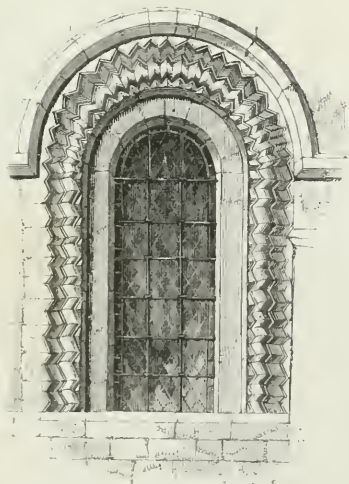
^v See Glossary, vol. iii. pl. 230.



West Window, Castle Rising, Norfolk, c. 1160.



Malmesbury Abbey, c. 1160.



South Window, Iffley, c. 1160.

NORMAN ARCHES.

The early Norman arches are semicircular, and in many instances this form of the arch seems to have continued to the latest date, even when some of the parts were quite advanced into the next style: of this the Temple Church is a curious instance; here are piers with some of the features of the next style, and also pointed arches with a range of intersecting arches, and over this the old round-headed Norman window. But though the round arch thus continued to the very end of the style, the introduction of pointed arches must have been much earlier, for we find intersecting arches in buildings of the purest Norman, and whoever constructed them, constructed pointed arches; but it appears as if the round and pointed arches were, for nearly a century, used indiscriminately, as was most consonant to the necessities of the work, or the builder's ideas^z. Kirkstall and Buildwas Abbeys have all their exterior round arches, but the nave has pointed arches in the interior. There are some Norman arches so near a semicircle as to be only just perceptibly pointed, and with the rudely carved Norman ornaments.

There are a few Norman arches of very curious shape, being more than a semicircle, or what is called a horse-shoe, and in a few instances a double arch. These arches are sometimes plain, but are much oftener enriched with the zigzag and other ornaments peculiar to this style.

[The early Norman arches are usually square in section, or profile, as in the chapel of the White Tower, London, or merely recessed and still square-edged, not moulded, as in Malvern Abbey Church.



Holywell Church, Oxford, c 1100.

^z [This observation of so careful an observer as Mr. Rickman deserves more attention than it has received. It seems clear that the pointed arch was in common use in England and many other parts of Europe by the middle of the

twelfth century, and as the piers, capitals, and mouldings of the early examples of the pointed arch are pure Norman, it was not necessarily connected with the change of style.]

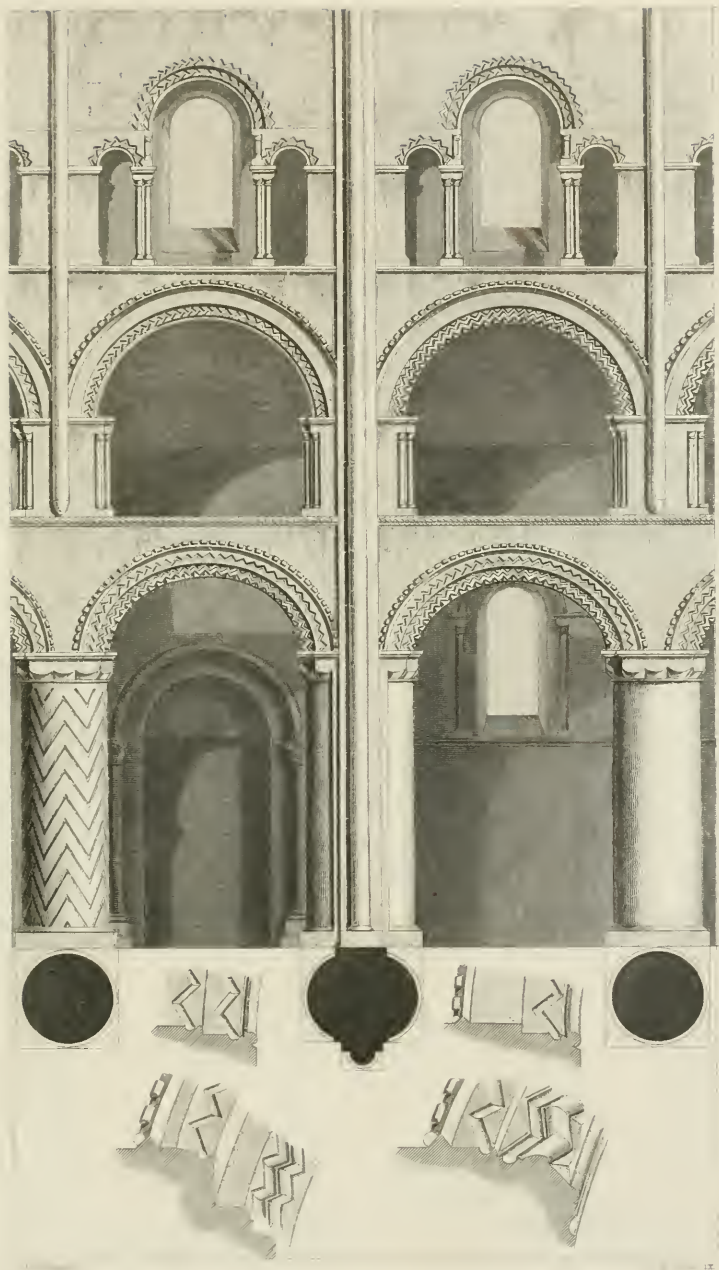
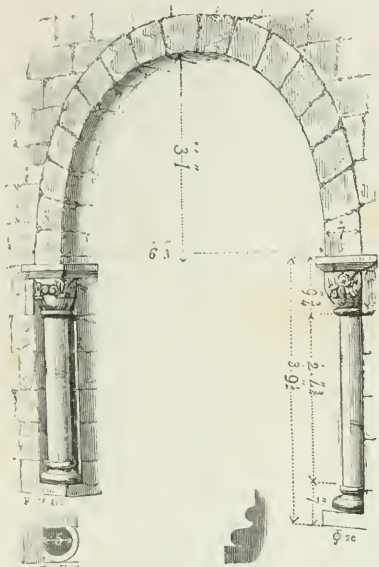
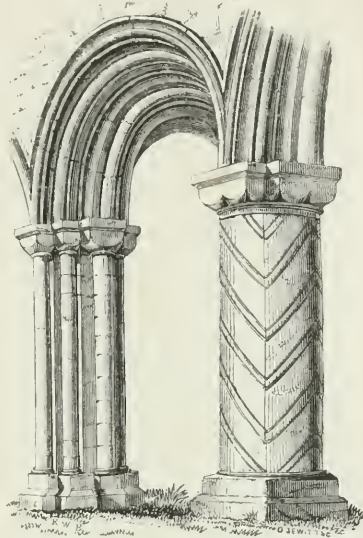


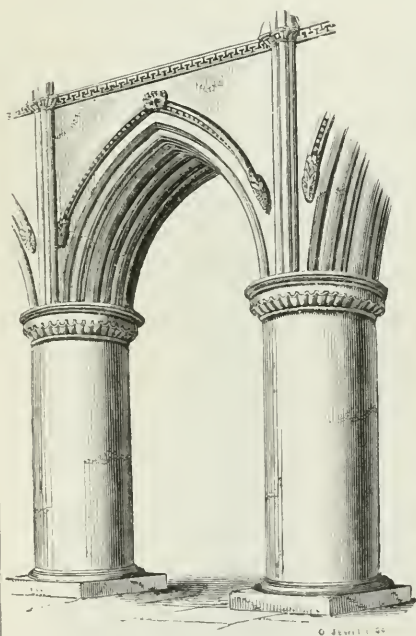
PLATE 100
ARCHITECTURE



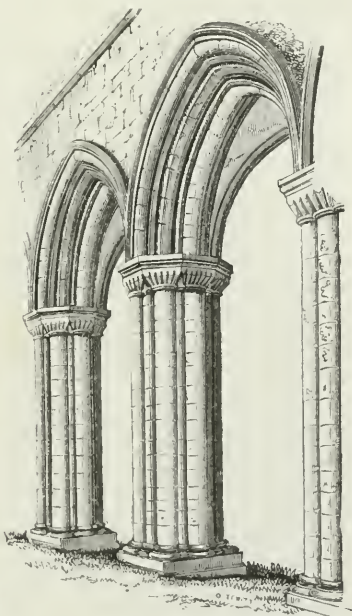
Palace, Westminster, A.D. 1097.



Lindisfarne Priory, A.D. 1093—1099.



Malmesbury Abbey, A.D. 1116—1139



Kirkstall Abbey, A.D. 1152—1182.

NORMAN PIERS.

These are of four descriptions. 1st, The round massive columnar pier, which has sometimes a round, sometimes a square capital; they are generally plain, but sometimes ornamented with channels in various forms, some plain zigzag, some like net-work, and some spiral, [as at Durham, Lindisfarne, &c.] They are sometimes met with but little more than two diameters high, [as at Malmesbury,] and sometimes are six or seven.

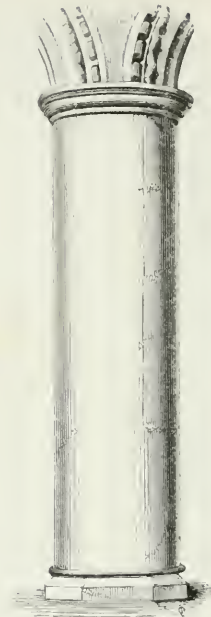
2nd. A multangular pier, much less massive, is sometimes used, generally octagonal, and commonly with an arch more or less pointed, [as at Oxford Cathedral].

3rd. The common pier with shafts; these have sometimes plain capitals, but are sometimes much ornamented with rude foliage, and occasionally animals. The shafts are mostly set in square recesses, [as at St. Albans].

4th. A plain [square] pier, with perfectly plain round arches, in two or three divisions, [as at Winchester].

In some cases the shafts are divided by bands, [as at St. Peter's, Northampton,] but the instances are not many.

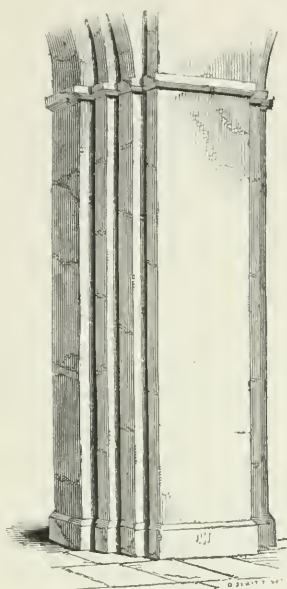
[Sometimes in early examples the piers are so massive and wide in proportion to the arches, that they are more like masses of wall with arches pierced through, as at St. Michael's, St. Albans.]



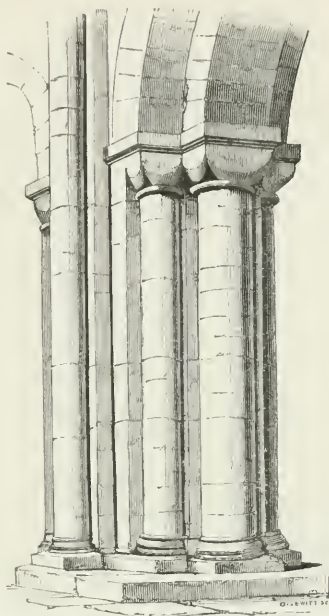
1st, Gloucester Cathedral.



3rd. Lady-chapel, Oxford Cathedral



St Alban's Abbey, A.D. 1077—1116.

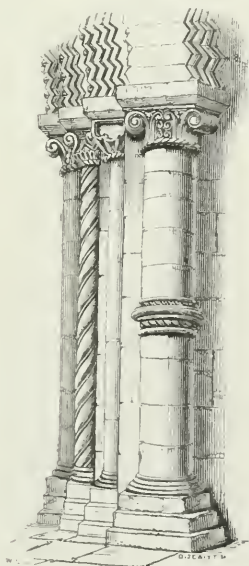


Winchester Cathedral, A.D. 1079—1093



H. J.

Oxford Cathedral, c. 1160.



St. Peter's, Northampton, c. 1180.

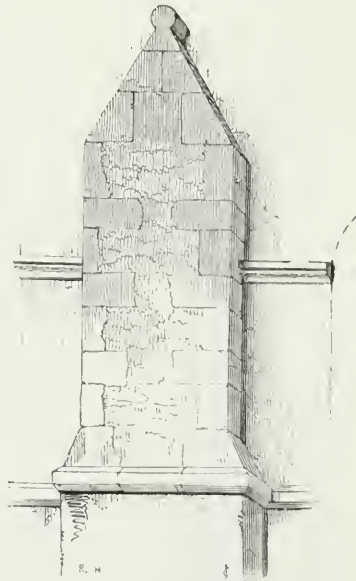
NORMAN BUTTRESSES.

These require little description; they are [usually] plain, broad faces, with but small projection, often only a few inches, and running up only to the cornice tablet, and there finishing under its projection. Sometimes they are finished with a plain slope, and in a few instances are composed of several shafts. Bands or tablets running along the walls often run round the buttresses. There are, however, in rich buildings, buttresses ornamented with shafts at the angles, and in addition to these shafts, small series of arches are sometimes used; occasionally a second buttress, of less breadth, is placed on the outside of the broad flat one, [as at St. Cross Church, Hampshire; see Plate].

[Occasionally, but rarely, the buttresses are half rounds. Such examples are rare in England, they are more common in France, as at St. Remi, Rheims, and they sometimes have capitals and bases so as to appear like richly ornamented columns attached to the wall; this is especially the case on the exterior of a semicircular apse in French churches, but such examples rarely, if ever, occur in England.]

The usual Norman buttress in England is the plain flat buttress, but a half octagon is sometimes used, as at Fountains Abbey. The flat Norman buttress frequently terminates flush with the parapet or corbel-table, but is sometimes sloped off at the top, as at Ifley, and in late examples it sometimes terminates in a sort of pediment, as at Monk's Horton, Kent.

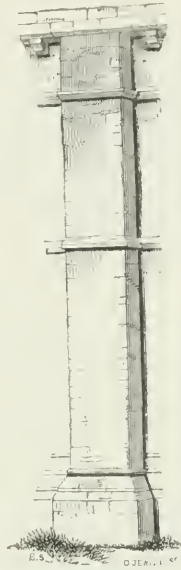
The horizontal strings along the wall are sometimes carried round the buttresses, and in other instances are stopped by them, and there does not appear to be any regular rule in this respect.]



Monk's Horton, Kent, c. 1130.



Iffley Church, South Side, c. 1160



Fountains Abbey, c. 1170.

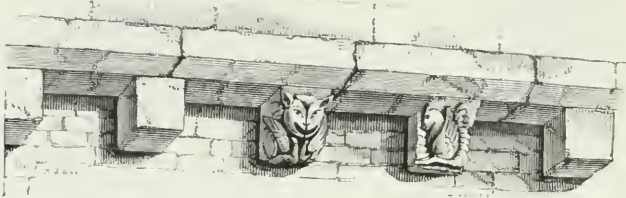


Fountains Abbey, c. 1160.



Iffley Church, East End, c. 1200.

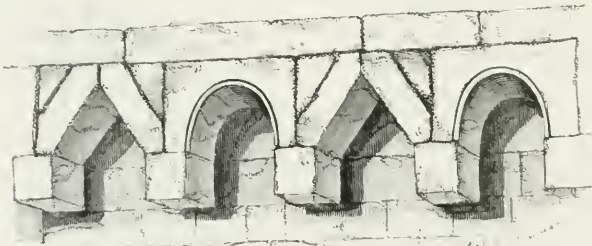
NORMAN TABLETS.



Corbel-table, Iffley, Oxfordshire, c. 1160.

In treating of tablets, that which is usually called the cornice is of the first consideration ; this is frequently only a plain face of parapet, of the same projection as the buttresses ; but a row of blocks is often placed under it, sometimes plain, sometimes carved in grotesque heads, and in some instances the grotesque heads support small arches, when it is called a corbel-table. A plain string is also sometimes used as a cornice.

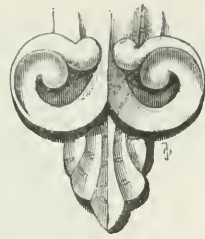
[The distinction which is here drawn between the cornice and the corbel-table is not much attended to. It is more usual to call all the cornices of the Norman style supported by blocks or corbels, corbel-tables, and to confine the name of cornice to the later styles.]



Corbel-table, Iffley, Oxfordshire, c. 1160.

[As the carving was commonly executed after the stones were placed in position, it is sometimes of much later date than the construction of the masonry, and frequently in corbel-tables the square blocks have been left and not carved at all : good examples of this occur in the corbel-tables of Iffley Church, some of which are carved, others left in their original state, as merely square blocks of stone.]

The next most important tablet is the dripstone, or outer moulding of windows and doors; this is sometimes undistinguished, but oftener a square string, frequently continued horizontally from one window to another, round the buttresses. [When not so continued it is frequently terminated by some grotesque ornament, especially in the richer buildings, as at Malmesbury Abbey^a, or with a kind of foliage, as at Shoreham Church, Sussex.]



Dripstone termination,
Shoreham, Sussex.

The tablets, under windows, are generally plain slopes above or below a flat string. In the interior, and in some instances in the exterior, these are much carved in the various ornaments described hereafter.

NORMAN NICHES, &c.

There are a series of small arches with round and often with intersecting arches, sometimes without, but oftener with shafts. Some of these arches have their mouldings much ornamented. [These small ornamental arches are commonly called wall-arcades.]

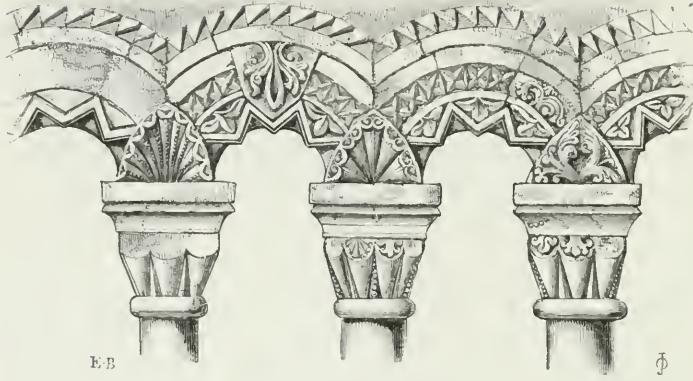
There are also other niches of various shapes over doors, in which are placed figures; they are generally of small depth, and most of them retain the figures originally placed in them.



Leigh, Worcestershire, c 1120.

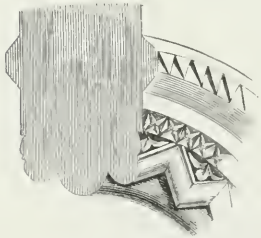
^a See "Glossary of Architecture," vol. ii. plate 52.

NORMAN ORNAMENTS.

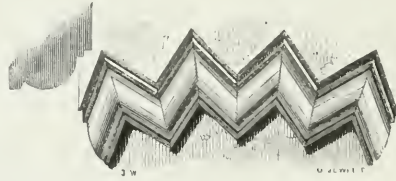


Staircase, Canterbury, c. 1160.

The ornaments of this style consist principally of the different kinds of carved mouldings surrounding doors and windows, or

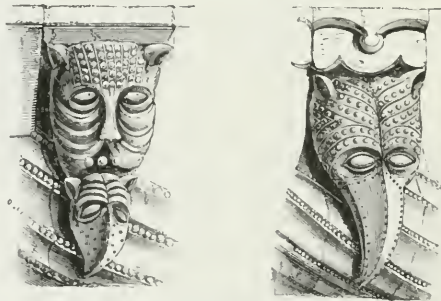


Staircase, Canterbury.

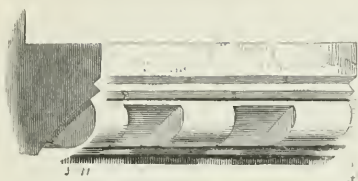


Malmesbury Abbey.

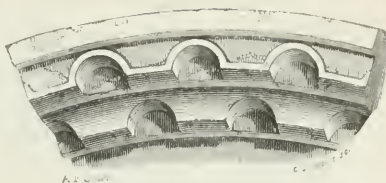
used as tablets. The first and most frequent of them is the zigzag or chevron moulding, which is generally used in great profusion. The next most common on door mouldings is the beak-head moulding, consisting of a hollow and a large round; in the hollow are placed heads of beasts or birds, whose tongues or beaks encircle the round.



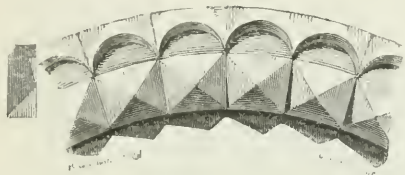
Beak-heads, Ilby Church.



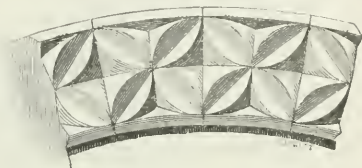
Malmesbury Abbey.



Colchester Castle.



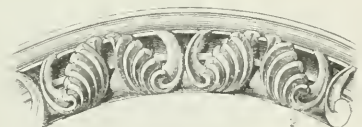
St. Ethelred's, Norwich



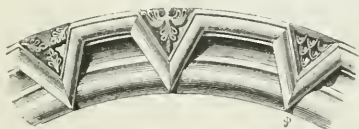
Romsey.



Abacus and String, Durham.



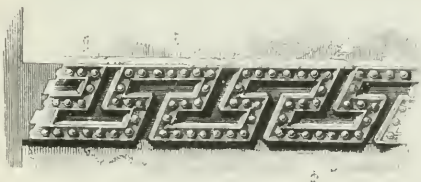
New Shoreham, Sussex.



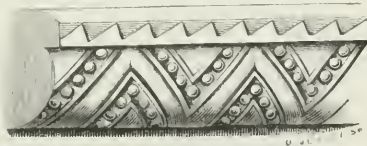
New Shoreham, Sussex.



Dripstone, Durham.

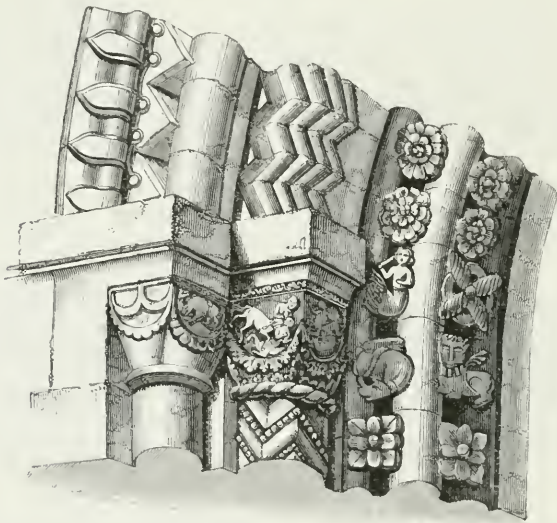


String, Barfreston, Kent.



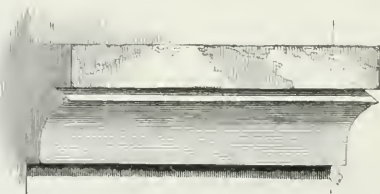
String, Barfreston, Kent.

After these come many varieties, almost every specimen having some difference of composition; a good collection of them may be seen in the *Archæologia*, King's *Munimenta Antiqua*, [and in the "Glossary of Architecture"^b] and a selection of them in the two preceding pages. When the zigzag ornament is much used, it is a mark that the building is late in the style. The billet was the earliest ornament used in the Norman style.]



Part of South Door, Illey Church, Oxfordshire, c. 1160.

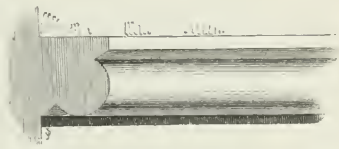
There is one moulding which deserves mention, from its almost constant occurrence, very nearly of the same pattern and proportions over every part of the kingdom; this is the moulding of the square abacus, over the flowered or cut part of the capital; it consists of a broad fillet and hollow, which are separated by a little sunk channel, and it is sometimes continued as a tablet along the walls.



St. Alban's Abbey.

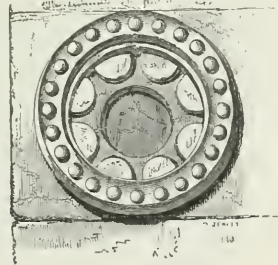
^b Vol. ii. plates 76—82.

[A plain round moulding called a *bowtel* is frequently used as a horizontal string, or tablet, in the Norman style, and commonly has over it a projecting piece with the lower angle bevelled or chamfered off, just like the usual Norman *abacus*, as at Peterborough.



Peterborough Cathedral, Transept, A. D. 1155.

Some of the Norman buildings are exceedingly rich and profusely covered with ornament in almost every part; these examples are generally late in the style, but this does not appear to be an invariable rule, and the period at which particular ornaments were first used is still undecided. The exterior of Norman buildings is sometimes nearly covered with a series of shallow niches or arcades, as in Castle Acre Priory, Norfolk; St. Peter's Church, Northampton; the west end of Iffley Church, Oxfordshire; the towers of Norwich and Ely Cathedrals; Castor Church, Northamptonshire, &c. The interior is ornamented in a similar manner, and sometimes portions of the surface of the wall are covered with a kind of hatched-work, or with interlaced patterns or other enrichments, resembling the diaper of a subsequent period, as in Canterbury Cathedral, the remains of the chapter-house at Rochester, St. Alban's Abbey, Chichester Cathedral, &c. Occasionally also a kind of small round panels or pateræ are introduced in the jambs and soffits of the arches for the sake of additional ornament, as at Malmesbury Abbey.



Malmesbury Abbey.

As a general rule, early work is always shallow and late work deeply cut: early ornaments are also of simple forms, such as the billet and zigzag, and the sunk star; foliage either in imitation of the ancient Greek foliage, or a conventional imitation of natural leaves, comes next; and figures, especially the human figure, last. Some rude grotesque figures of animals are of rather earlier date, but nothing like sculpture occurs before the twelfth century. The evidence of Gervase is distinct that the chisel was not used in "the glorious choir of Conrad" at Canterbury, consecrated in 1130, nor is any mark of the chisel to be found in the existing remains of that choir; the ornaments are all such as might very well be executed with the axe or pick, and an examination of them shews that they were so. Some of the capitals have been carved afterwards,

where they were within easy reach; and this was evidently a common custom, as may be seen very distinctly in the early capitals of the pillars in the vaulted substructure of the dormitory at Westminster, and in numberless instances both in England and France; the difference between the parts that are within reach and those which are out of reach, and between those which were seen and those which were not seen, makes this very evident.



Brinsop Church, Herefordshire, c. 1150.

The space formed over the head of the doorway between the flat head of the door itself and the semicircular arch over it, called the tympanum, is frequently filled with sculpture, either of emblematical figures, or other ornaments in great variety, as in Brinsop Church, Herefordshire, &c.

The pillars are also sometimes covered with a kind of fluting, or with zigzags, as at Durham Cathedral, Waltham Abbey, the crypt at Canterbury, or with other sculptured ornament. Amongst these ornaments the interlaced figure called Runic—evidently an imitation of wicker-work—is of frequent occurrence, as well as on the fonts and crosses of this style; at what period this kind of ornament was first used is not easily ascertained, but it continued in use to the end of the Norman style. Occasionally, but rarely, the surface of the pillars is entirely covered with rich carving, as at Shobdon, Herefordshire, a very remarkable example, and from its unusual character supposed to be of foreign origin.



Shobdon Church, Herefordshire, A.D. 1141—1150.

In some of the pillars of the crypt at Canterbury the capitals are carved, others are quite plain, and in others the carving has been begun but never finished, from which it would appear that the monks amused themselves with carving them during the interval between the consecration in 1130 and the great fire in 1174, when their whole attention was required for more important work. In a late Norman doorway at Castle Ashby Church, Northamptonshire, one of the capitals has the pattern drawn in outline in incised lines with the chisel, but the carving was never finished. Similar examples are not of rare occurrence when they are looked for, especially when they are within reach without requiring a scaffold.



Capital in the Crypt, Canterbury.



Pillar in the Crypt,
Canterbury Cathedral, A.D. 1130

A few examples of Norman gable crosses have been preserved, as at St. Margaret's, York, Saint Germain's, in Cornwall, and Othery, Somersetshire, but in general these as well as the parapets have perished from exposure to the weather.]



Othery, Somerset.



St Germain's,

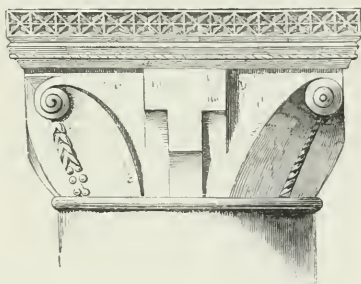
NORMAN CAPITALS.

The capitals of piers and shafts are often very rudely carved in various grotesque devices of animals and leaves, but in all the design is rude and the plants are unnatural.

[They are frequently quite plain, and in some cases appear to have been ornamented with painting only. The earliest form is a square block, with the lower angles rounded off, so as to resemble a common wooden bowl, and frequently called the cushion capital. This occurs almost invariably in all works before 1090, whether in England or France, excepting when they have been carved afterwards, and then the original outline of the form is usually preserved.

Nearly simultaneous with this is a sort of rude Ionic capital, with imperfect volutes at the angles, and an attempt at imitating the Corinthian or Composite, a square projecting piece being left uncarved in the middle between the volutes, as if for the cauliculi; these were probably painted. Capitals with this peculiar feature occur in numerous instances in work of the latter part of the eleventh century.

The next capital is that commonly called the scalloped capital, from the resemblance to the scallop shell; this is the



White Tower, London, c. 1080.



St. Leonard Gloucestershire, c. 1130.

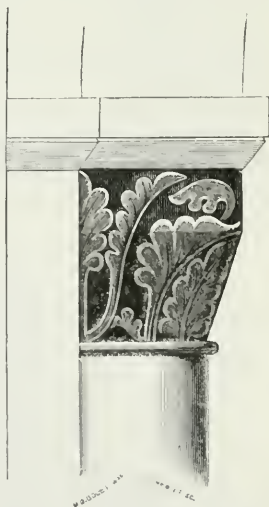
capital commonly used in the time of William II. and Henry I., or from 1090 to 1135.

Both the cushion and the scollop capitals are, however, frequently used afterwards, throughout nearly the whole of the twelfth century.

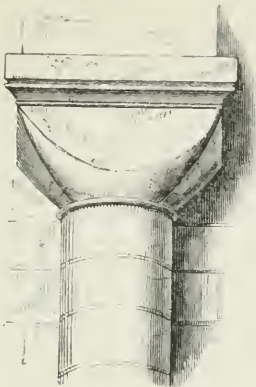
The richly carved Norman capitals are all of the time of Stephen and Henry II., or from 1135 to 1190. The carving gradually becomes deeper and bolder as the style advances. The abacus is generally square, with a plain chamfer or a hollow under it; in rich capitals the abacus is also ornamented with sculpture, but such examples are generally late in this style.

When the carving becomes free and the foliage curls over at the point, as in the later part of the choir at Canterbury, the work is of transitional character, and not earlier than about 1180. Another capital, which also belongs to the period of transition, will be better understood by the engraving from the Galilee of Durham Cathedral, than from any description. The same form occurs frequently in Gloucestershire, as at Slymbridge.

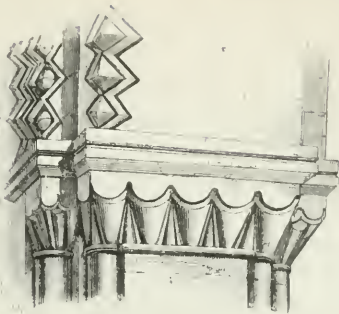
There is no doubt that in internal work Norman capitals were usually painted and gilt, and were intended to be so by the original architects who designed them. Originally the painting was on the plain surface of the cushion capital, but it was soon found more convenient, and to heighten the effect, to have them partly carved and partly painted. In the ruins of the abbey of Jumièges, in Normandy, a remarkable example occurs of an early capital of the rude Ionic form of the eleventh century having been plastered over to receive the painted foliage of the twelfth. A similar example in some respects occurs at St. Remi, Rheims, at the west end of the nave, where an early capital of the eleventh century has been covered with plaster or mortar in the twelfth, but in this instance the ornament is worked in relief and the painting does not remain; the mortar has become as hard as stone, and the change was only discovered by accident in the course of some recent repairs under the direction of M. Viollet-le-Duc.]



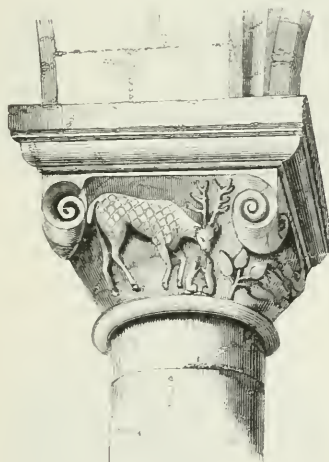
Painted Capital, Jumièges, Normandy.



North Trans-pt, Winchester Cathedral, A.D. 1079-1093.



Stourbridge, Cambridge-shire, c. 1120



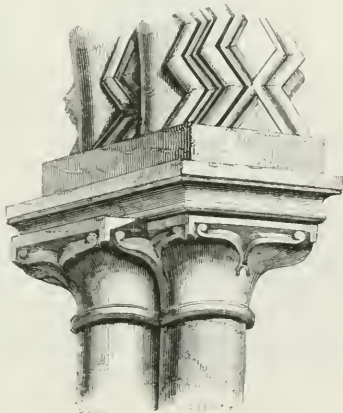
Durham Castle, c. 1150.



Choir, Canterbury Cathedral, A.D. 1180.



Wootton, Gloucestershire, c. 1170

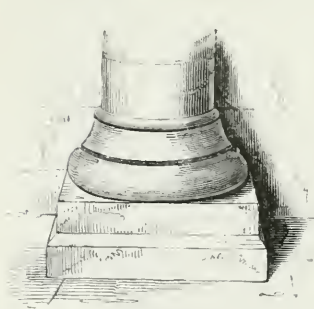


Gah-e, Durham Cathedral, A.D. 1150-1197

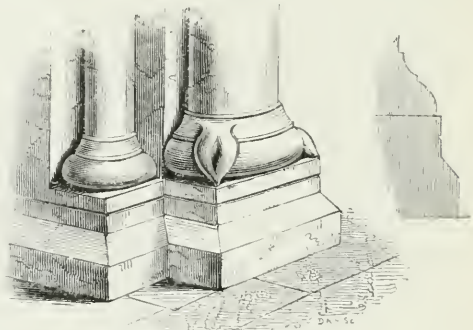
NORMAN BASES.

The bases frequently resemble a plain capital reversed; they often appear to be rude imitations of the Tuscan, and in late examples bear a close resemblance to the Attic base.

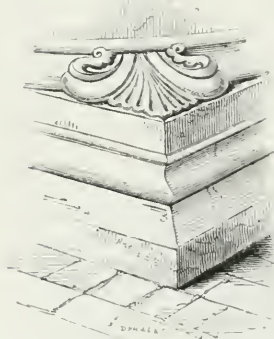
[In early Norman work there is a singular variety in the profiles of the bases, as in Gundulph's crypt at Rochester there are three or four varieties; in the crypt of Worcester Cathedral there are six, and in the ruins of the small church called De la Paix, at Caen, there are no less than ten varieties.]



Winchester Cathedral, A.D. 1079—1099.



Postlip, Northants, c. 1160.



St. Cross, Hampshire, c. 1160.

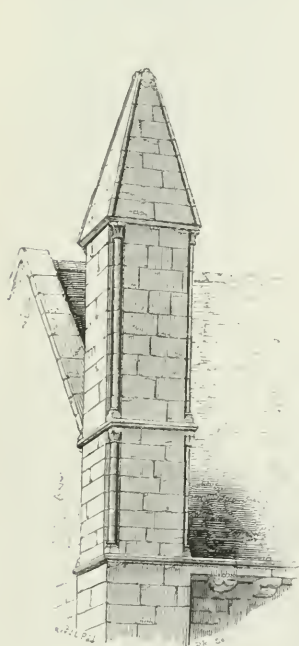


Ifley, Oxfordshire, c. 1160.

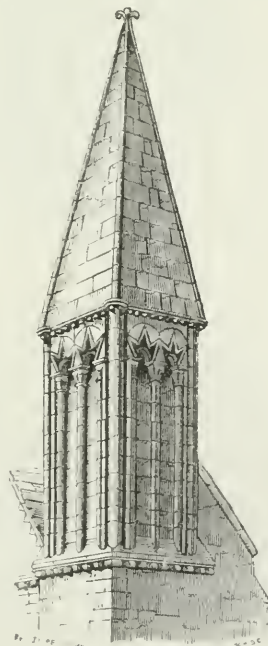
The pedestal on which the pier stands being always square, while the pier itself with its base-mouldings is often round, an interval occurs at the angles which is frequently filled up with an ornament consisting most commonly of rude foliage; these are usually called foot-ornaments, as at St. Cross, and Romsey Abbey.]

NORMAN STEEPLES.

The Norman steeple was mostly a massive tower, seldom rising more than a square in height above the roof of the building to which it belonged, and often not so much. They are sometimes plain, but often ornamented by plain or intersecting arches, and have generally the flat buttress, but that of St. Alban's runs into a round turret at each corner of the upper stage; and at St. Peter's, Northampton, there is a singular buttress of three parts of circles, but its date is uncertain^c. The towers of Norwich and Winchester Cathedrals, Caistor, Northamptonshire, and Tewkesbury, Gloucestershire, are very fine specimens of the Norman tower. It does not seem likely that we have any Norman spires, but there are some turrets crowned with large pinnacles, which may be Norman: such is one at Cleeve, in Gloucestershire, and one of the towers at the side of the west front of Rochester Cathedral.



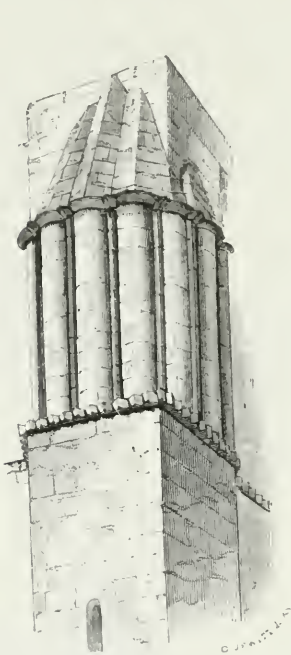
Bredon, Worcestershire, c. 1180



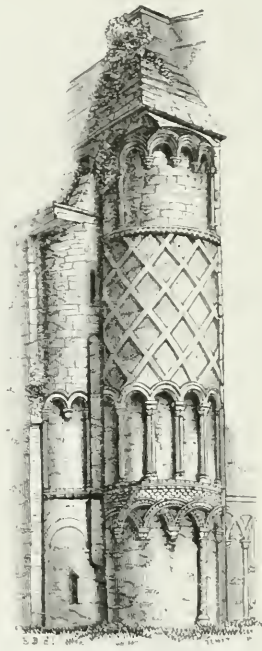
Bishop's Cleeve, Gloucestershire, c. 1180

^c [This tower has been rebuilt of old materials, and raised in the fourteenth century.]

[One also crowns a stair-turret at St. Joseph's Chapel, Glastonbury. The round pinnacles on the porch at Southwell, Nottinghamshire, have been *restored*, and therefore cannot be depended on as examples.]



Illey, Oxfordshire, c. 1100.



Christ Church, Hampshire, c. 1100.

NORMAN BATTLEMENTS.

From exposure to weather, and various accidents, we find very few roofs in their original state, and from the vicinity of the battlement we find this part also very often not original. It seems difficult to ascertain what the Norman battlement was, and there seems much reason to suppose it was only a plain parapet: in some castellated Norman buildings a parapet, with here and there a narrow interval cut in it, remains, and appears original; and this, or the plain parapet, was most likely the ecclesiastical battlement. Many Norman buildings have battlements of much later date, or parapets evidently often repaired.

NORMAN ROOFS.

The Norman wooden roof was often open to the actual frame-timbers, as we see some remaining to this day, as at Rochester and Winchester^d; but at Peterborough is a real flat-boarded ceiling, which is in fine preservation, having lately been carefully repainted from the original. It consists of a sort of rude mosaic, full of stiff lines; and its general division is into lozenges, with flowers of Norman character, and the whole according in design with the ornaments of that style. This kind of roof, particularly when the exterior was covered with shingles, contributed much to spread those destructive fires we so frequently read of in the history of early churches.

[This very remarkable Norman ceiling is flat in the transepts, but canted in the nave. This has been raised two or three feet in the fourteenth century, when the central tower was rebuilt, and the tower-arches raised. The strip of wall on each side between the original Norman cornice-moulding and the Norman painted ceiling is also painted, but in quite a different style, that is, in the style of the fourteenth century, when the alteration was made, thus confirming the genuineness of the earlier ceiling. This style of painted ceiling has been introduced by Mr. Burges in Waltham Abbey Church among the restorations in 1860 with very good effect. It seems the most appropriate finish to a Norman church. A similar painted ceiling, but far more rich and elaborate, has been restored in Ely Cathedral by the indefatigable zeal of Mr. Styleman Le Strange.

It is evident, from the weather-mouldings which frequently remain on Norman towers, that the outer roofs of this style were frequently of a high pitch, but they were sometimes very low, and they appear to have generally, if not always, had tie-beams, placed very near together, on the under side of which a flat boarded ceiling was nailed. Such a roof was recently destroyed in some *restorations* at Adel Church, Yorkshire, and it may be doubted whether any example of this period now remains, though we have sufficient evidence to shew what they were in several instances. Portions of some very remarkable wooden roofs of this style remain in the bishop's palace at Hereford, and at Oakham, Rutland.]

^d [These have been destroyed since Mr. Rickman wrote, and the framing of the roof at Peterborough above the ceiling is modern.]

Of the Norman groined roof [or vault] we have very many fine examples, principally in the roofs of crypts, and in small churches; they consist of cross-springers, and sometimes, but not always, of a rib from pier to pier; they are sometimes plain, but oftener ornamented with ribs of a few bold mouldings, and sometimes with these mouldings enriched with zigzag and other carved work of this style. The ruins of Lindisfarne, on the Northumberland coast, have long exhibited the great cross-springer rib, over the intersection of the nave and transepts, remaining while the rest of the roof is destroyed.



Norman Groined Roof of Aisle, Peterborough Cathedral, A. D. 1117-1143.

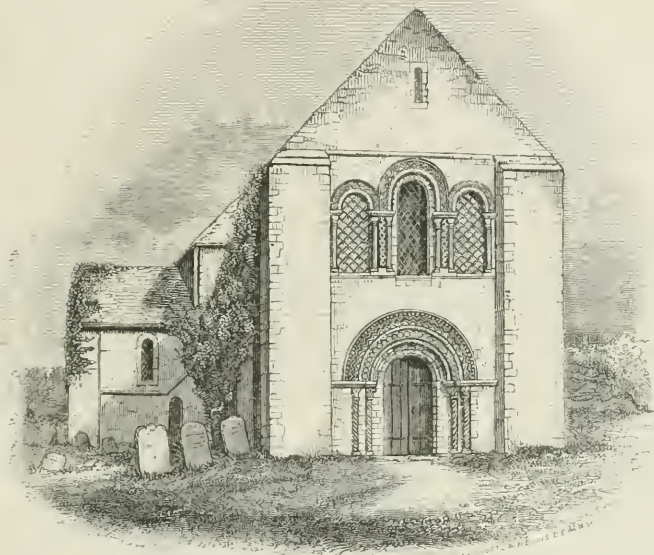
[The earliest Norman vaults are quite plain, and of the barrel form, as in the chapel of the White Tower, London; in the next stage they have flat arch-ribs only, they are then groined, but still without ribs; these plain groined vaults over narrow spaces are often cotemporaneous with the barrel-vaults, and belong generally to the eleventh century, but the Norman architects did not venture to throw a vault over a wide space until very near the end of the style, and the contrivances necessary for vaulting over spaces of unequal width seem to have led to the general use of the pointed arch.]



WÄND DER WESTWÄND DER KATHEDRAL VON SPEYER

1848 B. 11. E.

NORMAN FRONTS.



St. Mary's Church, Porchester, Hampshire, A.D. 1133.

The greatest part of the Norman west fronts have been much changed by the introduction of windows of later date, (mostly large Perpendicular windows). The ruins of Lindisfarne, however, present us with one nearly perfect. This consists of a large door with a gallery or triforium over it, of which some of the arches have been pierced through for windows; and above, one larger window. Rochester and Lincoln Cathedrals, Castle Acre Priory, and Tewkesbury Church, all shew what the Norman west fronts were, with the exception of the introduction of the large window. [The west front of the small church in the castle at Porchester, Hampshire, is a very perfect and good plain specimen.]

The east fronts much resembled the west, except the door; and in small churches we have both east and west fronts perfect. Peterborough and Winchester Cathedrals furnish fine examples (except the insertion of tracery to the windows) of

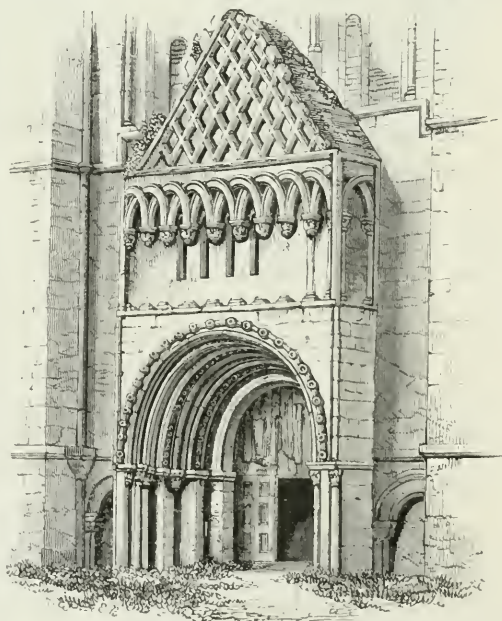
transept ends; these generally rose in three tiers of windows, and had a fine effect, both interiorly and exteriorly. [The east front of St. Cross Church, Hampshire, is also a fine example; see Plate.] There are a few large buildings, and many small ones, with semicircular east ends; and of these, the east ends of Norwich and Peterborough Cathedrals are the finest remaining, but in both, the windows are altered by the insertion of tracery, and, in parts, of new windows.

NORMAN PORCHES.

There are many of these remaining to small churches; they are generally shallow, and the mouldings of the outer gate are often richer than those of the inner.

[Some Norman porches are of large dimensions, and have arcades on each side of the interior, as at Southwell Minster, Nottingham, and Sherborne Abbey, Dorsetshire. At Malmesbury Abbey is one of surpassing richness, the profusion of ornament used in this porch exceeds that of any other part of the building. In many instances, however, the Norman porches are so shallow as to have little more projection than the buttresses, and to make it almost difficult to say whether they should be called shallow porches or deep doorways.

At Kelso in Scotland is a fine example of this kind



Kelso, Scotland, A.D. 1150.

of porch, though this is much more decided than many others^e.]

^e [See Glossary, vol. ii. pl. 115.]

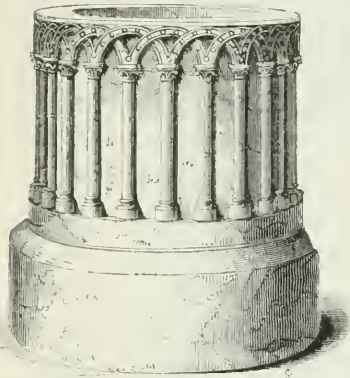


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NORMAN FONTS.

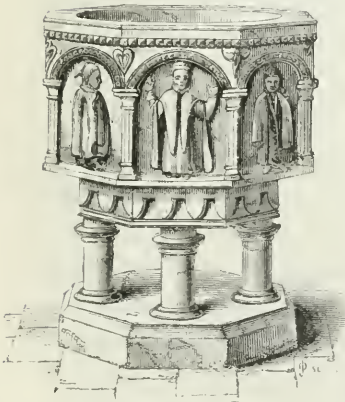
Norman fonts are very numerous, perhaps as much so as Norman doorways, and some are very curious, from the rudeness and intricacy of the decorations.



Ancaster, Lincolnshire, c. 1140.



Chaddesley Corbett, Worcestershire, c. 1140



Bolton, Lincolnshire, c. 1160.



Ashby Folville, Leicestershire, c. 1160.

The general appearance of Norman buildings is bold and massive. Very few large buildings remain without much alteration and mixture with other styles; perhaps the nave of Peterborough and that of Rochester Cathedrals present as little mixture as any, though in these the windows have been altered; but of smaller churches, Barfreston in Kent, Stewkley in Buckinghamshire, and Adel in Yorkshire, have had very little alteration. Tickencote in Rutlandshire, till within a few years, was one of the most valuable remains in the kingdom; but it has been rebuilt sufficiently near in its likeness to the original to deceive many, and so far from it as to render it not a copy, but an imitation; yet it is still curious, and the interior of the chancel is original. The interior arrangement of large Norman buildings is considerably varied: sometimes the large circular pier is used alone, as at Gloucester Cathedral; sometimes mixed with the pier composed of shafts, as at Durham; and sometimes of that pier of shafts only, as at Peterborough, Norwich, &c.—The triforia are various; some, as at Southwell and Waltham Abbey, a large arch quite open, but oftener broken by small shafts and arches, and the clerestory windows have often an arch on each side of the window, forming a second gallery; of these galleries, which are partly pierced, the tower of Norwich forms the best example. In many large churches we find the Norman work remaining only to the string running over the arches, and later work above that; this is the case at Canterbury and Hereford. The arrangement at Oxford Cathedral is curious, as under the great arches, springing from the piers, are other arches springing from corbels, and between these two are shafts and arches as ornaments, but not open as a gallery. In small churches the gallery is generally omitted.



Norman Staircase, Canterbury, c. 1160.

Of this style, it will be proper to remark two buildings that deserve attention ; the one for its simplicity and beauty of composition, the other from its being nearly unique, and being at the same time a very fine specimen of ornament. The first is the vestibule, or entrance leading to the chapter-house at Bristol, and the other the staircase leading to the Registry at Canterbury Cathedral. With respect to ornaments, few surpass those of a ruined tower at Canterbury, generally called Ethelbert's, and those on the front of Castle Acre Priory.

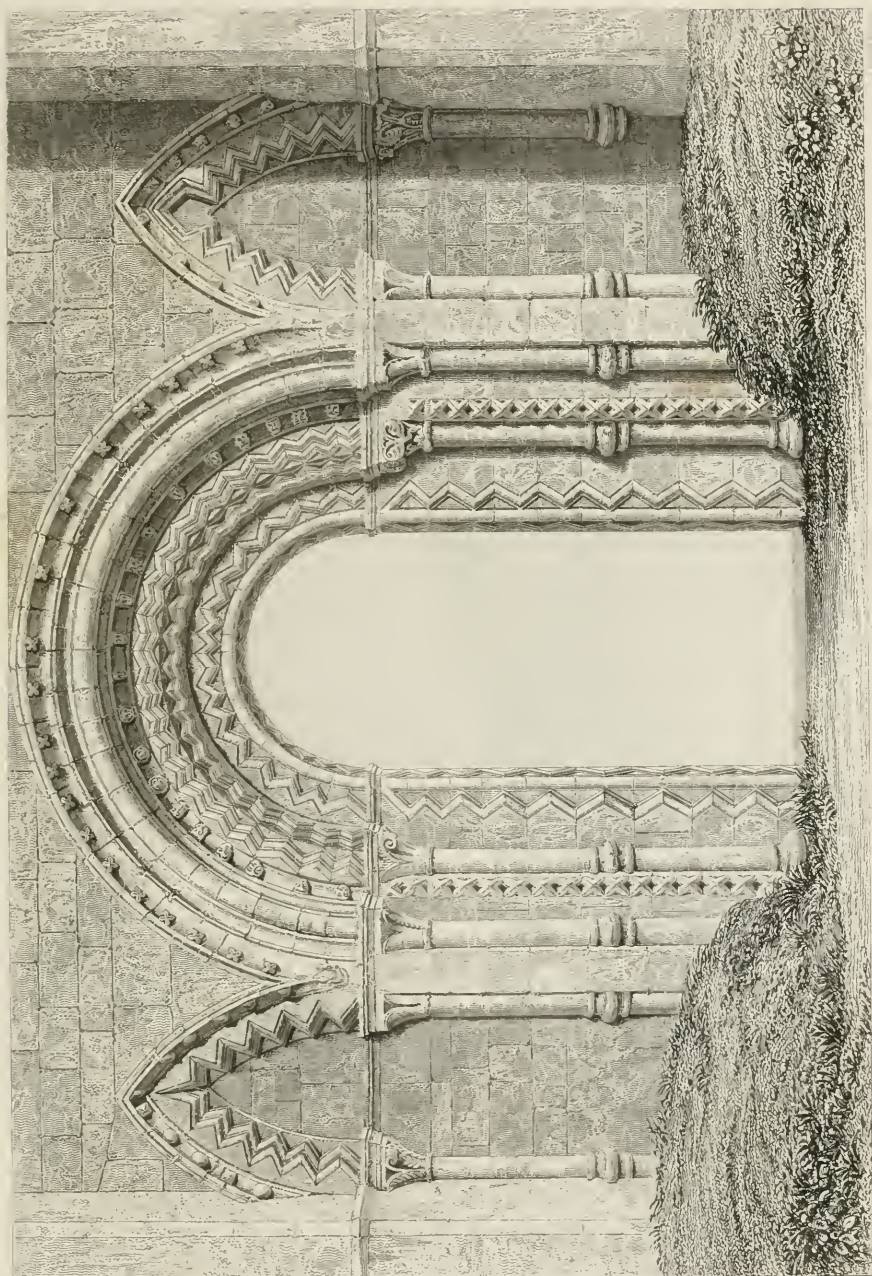
There are many fine Norman castellated remains; of these it may be enough to mention those of Rochester in Kent, Hedingham in Essex, Connisburgh in Yorkshire, and Guildford in Surrey.

[There are also a few Norman houses remaining, as the Jews' House, and St. Mary's Guild, at Lincoln; Moyses Hall, Bury St. Edmund's, Suffolk; the old manor-house of Appleton, Berks.; the hall of Oakham Castle, Rutland; two small houses at Southampton; others at Christ Church, Hampshire; Minster in the Isle of Thanet, Kent; Boothby Pagnel, Lincolnshire ^f.]

TRANSITION.

The transition from Norman to Early English was gradual, and it is sometimes very difficult to decide on the character of some remains; in general, the square abacus to the capital is the best mark, for the arch is none, many pure Norman works having the pointed arch. The mouldings of later Norman work approach very near to Early English. The Temple Church, London, is one of those buildings which seems to belong as much to one style as the other; and two Lincolnshire buildings, not far distant from each other, shew a curious crossing of the marks of these two styles:—one, the front of the hospital of St. Leonard, at Stamford, presents a semicircular arch with pure Norman mouldings, but the shafts are in two rows, stand free, and have a round abacus of several mouldings, which are quite Early English. The other, part of Ketton Church, has the square Norman abacus and semicircular arch with Norman mouldings, and another pointed one on the side; but both these have a dripstone filled with the toothed ornament, which also runs down by the shafts, which are banded and have an Early English base.

^f For engravings of these see the "Domestic Architecture of the Middle Ages," vol. i.



WILLIAM II., A.D. 1087—1100.

[The first division of the Norman style, belonging to the time of William the Conqueror, has been already described.

The second division comprises the reigns of William II. and Henry I., and most of the buildings usually called early Norman belong to this time. The peculiar features by which these divisions may be readily distinguished have been described under the head of doorways, windows, capitals, &c. ; it would cause too much repetition to introduce them here. It will be sufficient to say that during this second period the masonry is better finished, and becomes fine-jointed, and the chisel comes into general use.

A.D. 1087. Hurley Priory, Berkshire, founded by Geoffrey de Mandeville. The church is of plain early Norman work, and was probably built soon after the foundation^g.

A.D. 1087—1092. Lincoln Cathedral was built on a new site by Bishop Remigius, or of St. Remi. Part of the present west front is his work ; it has wide-jointed masonry, and the original parts are of very early character, but of grand design, with three lofty recessed arches, or shallow porches. In this work doorways and capitals were inserted by Bishop Alexander in 1146^h. The later work can be distinguished by the fine-jointed masonry.

A.D. 1089—1100. Gloucester Cathedral, built by Abbot Serlo ; the first stone was laid in 1089, and it was dedicated in 1100. The crypt of this period remains with some alterations. The arches are segmental, remarkably wide and flat ; and this seems to be a local peculiarity, as it occurs in a chapel in



Capital, Lincoln Cathedral, A.D. 1092

^g See Lysons' Berkshire, vol. i. p. 300 ; Gentleman's Magazine, 1839, vol. i. p. 257, where there is an engraving of the church ; and *Mon. Ang.*, iii. 531.

^h Roger de Hoveden, *Annal.*, p. 280. Fine engravings of this west front, from drawings by Carter, were published by the Society of Antiquaries.

the Deanery, of the twelfth century, and in some churches of the neighbourhood, as at Bishop's Cleeve. The vaults are groined without ribs, but the bays separated by the transverse arches, which are square in section. Some of the capitals are of the cushion form, others the rude Ionic. For engravings, see Britton, &c.

A.D. 1092—1101. Carlisle Cathedral was commenced by Baron Walter at the former date, and consecrated at the latter; but this would have included the choir only, which was entirely rebuilt in the thirteenth century. The south transept (excepting the clerestory) and the pier-arches of the nave are *early* Norman work, built in continuation of the choir soon after 1101. The triforium and clerestory of the nave, and the clerestory of the south transept, are rather *late* Norman. It was made a cathedral in 1133.

A.D. 1093. The church of Lindisfarne, on Holy Island, Durham, rebuilt from the foundations. The ruins shew that it is constructed partly of the red sandstone of the neighbouring coast, and partly of the whinstone of the island, agreeing exactly with the minute description of Reginald of Durham¹, who was living at the time. The style is early Norman, with massive piers and cushion capitals. (See an arch, p. 123.)

A.D. 1093—1099. The priory of Christ Church, in Hampshire, built by Ralph Flambard, who was then made Bishop of Durham. The nave and transepts are supposed to be his work, from their close resemblance to Durham. But it is probable that the Bishop retained the priory, and that these parts were not erected until the time of Henry I., when the priory was richly endowed by Richard de Redvers, Earl of Devon^k.

A.D. 1093—1104. Durham Cathedral. The choir built by Bishop William Carileph. The first three stones were laid by the Bishop, Malcolm King of the Scots, and Prior Turgot, on the 3rd of August, 1093, and the work was so far completed as to receive the body of St. Cuthbert in 1104^l.

A.D. 1096—1110. The choir of Canterbury entirely rebuilt, more magnificently than before, by Prior Ernulf, who entirely destroyed Lanfranc's work. A portion of the crypt of this period remains. Ernulf was made Bishop of Rochester, and was succeeded by Conrad in 1110^m.

¹ Reg. Dunelm., cap. xxi. p. 45.

^k See *Mon. Ang.*, vi. 302.

^l Roger de Hoveden, *Annales*, p. 265.

^m A full account of the rebuilding of Canterbury Cathedral, at successive periods, will be found in Professor

Willis's "Architectural History of Canterbury Cathedral," 8vo., 1845; the most valuable work on the history of architecture that exists in any language.

A.D. 1096—1119. Norwich Cathedral, built by Herbert Losinga on a new site, the see having been removed from Thetford by him. The style is early Norman; most of the capitals are of the cushion shape, but some are scolloped, and others are of the rude Ionic form. The church was left unfinished by Bishop Herbert, and was not completed until 1200.

A. D. 1097. Westminster Hall, built by William Rufus. The original walls remain for the most part, but cased over and hidden, and the ornamentation entirely altered. Some of the original work was uncovered during the repairs made under the direction of Sir Robert Smirke, and was carefully described by his brother, Mr. Sydney

Smirke, in *Archæologia*, vols. xxvi., xxvii., where several engravings are given from drawings by Mr. Smirke and Mr. Buckler. The masonry is wide-jointed, and the capitals of the shafts are the plain cushion capitals. Some sculptured capitals were also found built in the wall, and are engraved in the *Archæologia*, but these evidently belong to a later period, towards the end of the twelfth century. (See an arch from this palace, p. 123.)



Capital, Norwich Cathedral, A.D. 1096—1119.

FOREIGN EXAMPLES OF THE SAME PERIOD.

The French antiquaries call many buildings of the eleventh century which a little investigation shews clearly to belong to the twelfth. It is, in fact, not an uncommon practice in this country to call each century by the name of the figures which represent it, so that the century from 1100 to 1199 is often called the eleventh century. Although this is obviously a mistake, it is a very common one, and in France more common than in England, and in Italy it is universal; the *cinque cento* means, in fact, the sixteenth century. In reading foreign archæological works it is quite necessary to bear this in mind, as it is very easy to be misled by it.

A.D. 1096—1104. The abbey church of Vezelay, near Nevers, founded and built by Abbot Arnaldus, who was elected in 1096, was

consecrated in 1104; (see the *Gallia Christiana*, tom. iv. p. 922). This space of time is too short for anything more than the choir to have been built, and that was entirely rebuilt about a century afterwards, 1198—1206, with the exception of a portion of the crypt and the two western piers, now forming the two eastern piers of the nave joining to the transept; these are of wide-jointed masonry of the usual character of the period. The nave was added during the twelfth century, and the splendid western porch, or narthex, at the end of the twelfth or beginning of the thirteenth. (Viollet-le-Duc, *Dictionnaire de l'Architecture*, vol. ii. p. 184, figs. 21, 22, and p. 232, figs. 54, 55, 8vo., Paris, 1854).

A.D. 1097. St. Stephen at Nevers, within a few miles of Vezelay, remains very perfect, in a remarkably genuine state, and is of about the same age as the original church at Vezelay, and affords one of the best examples of the style of the end of the eleventh century in this part of France. It has an apse and apsidal chapels, and a cupola over the central space; the vaults are groined, without either ribs or transverse arches; the transepts have small round-headed windows, with a circular window over them in the gable, and an ornamental wall-arcade, the arches of which are alternatively round and triangular; the capitals are in the style of the eleventh century. The nave is a little later than the choir and transepts, but not much; the bays of vaulting are divided by arches; the vaults of the triforium are segmental, forming buttresses to the walls of the nave. The whole of the work is very plain, and the style is not at all in advance of Norwich, or other work of the same period in England.

A.D. 1097. The church of Montierneuf at Poitiers, consecrated by Pope Urban II., is of the same plain massive early character, and not in advance of English work of the same period.

The abbey church of St. Savin, near Poitiers, is another very remarkable example of the style of the eleventh century, very massive and gloomy, the aisles being nearly the same height as the central space, and all three vaulted with barrel-vaults and having no clearstory. The crypt has the curious original paintings on the walls which have been published by the French Government, and are clearly of the eleventh century. An altar in the crypt also has an inscription of that period. (For a plan and section of St. Savin, see *Dict. de l'Archit.*, vol. ii. p. 176.)

A.D. 1096—1100. The cathedral of Cahors, in the south of France. The early parts are in the semi-Byzantine style usual in that part of the country, with cupolas, and are more advanced in the principles of construction than the churches of the north of the same period. The capitals are of a very peculiar and marked type, which is found also in several other churches in that district, as at Rodez, but is little more advanced than the Norman cushion capital. The church was altered and enlarged between 1150 and 1200, and one doorway bears the date of 1119. (See *Archæologia*, vol. xxxvi.)

HENRY I., A.D. 1100—1135.

A.D. 1103—1121. Tewkesbury Abbey Church, Gloucestershire, founded by Robert Fitz Haimon, and consecrated in 1121ⁿ; but this was probably the choir only. The grand west front and the arches of the nave are in the style of the twelfth century, and may be nearly as early as this. The work is very plain, but the arches are more lofty than is usual at this period. The great arch in the west front, extending the whole height of the building, is believed to be unique, but the same idea is carried out about a century later in the three arches of the west front of Peterborough, forming, in fact, a magnificent west porch. At an earlier period, also, the three great arches recessed in the west front of Lincoln convey the same idea. The grand western porches in France are often half the height of the building, but not so lofty as these. At Tewkesbury it is evident from the mass of masonry in the south aisle, near the west end, that there either was an inner wall forming an actual porch or Galilee, or else a tower.

A.D. 1103—1116. St. Botolph's Priory Church at Colchester, Essex. Founded by Ernulph, or Eynulph, a monk, afterwards abbot of Peterborough in 1102, and supposed to have been completed about 1116, when a papal bull invested the priory with peculiar privileges^o. It is built chiefly of Roman bricks, as are nearly all the churches of the town and neighbourhood; the Roman walls of the town having long served as a convenient quarry in a district where stone is scarce. It is ornamented with intersecting arcades, but the details are early, excepting a rich doorway, which is evidently an insertion of a much later date. (For engravings see the *Monasticon* and Britton's "Architectural Antiquities," vol. i. p. 2.)

1104—1133. Durham Cathedral. The nave and aisles were built chiefly by Bishop Flambard, in the same style as the choir built by his predecessor; the work was completed by the monks during the vacancy of the bishopric between 1128 and 1133^p. The style is simple, grand, massive early Norman. (For engravings, see Britton, Carter, &c.)

ⁿ *Mon. Ang.*, vol. ii. p. 53; *Annales Winton.*, ap. *Ang. Sac.*, vol. i. p. 297, and the *Chronica de Tewkesburge* in *Bibl. Cotton.*, printed in *Mon. Ang.*, vol. ii. p. 59; W. Malmesb., *De Gestis Reg. Ang.*, p. 89; Petit's *History of Tewkesbury*.

^o *Mon. Ang.*, vol. vi. p. 104, and the Papal Bull printed there, p. 106.

^p Some curious particulars descriptive of Durham Cathedral as it stood in the middle of the twelfth century, are given by Reginald of Durham, cap. lxxxix. p. 190. 8vo., Surtees Society, 1835.

A.D. 1107. Fall of the central tower of Winchester Cathedral⁹. The tower and part of the transepts were rebuilt soon after the fall, and the difference in the character of the masonry marks the exact points of junction, and affords a useful guide for the examination of other buildings. In the old walls the masonry is wide-jointed, in the new work it is fine-jointed, shewing a considerable advance in the art of construction in a few years. Yet the enormous mass of masonry which was used to support the new tower and ensure its not falling again, shews that the art was far from having attained that degree of perfection which it reached at the end of the century. (For details, see pp. 111, 114, 137, 138.)

A.D. 1110—1139. Sherborne Castle, Dorsetshire, built by Roger, Bishop of Salisbury^r. It is now a mere ruin, but possesses many of the original Norman features, and the masonry is fine-jointed. This improvement in the art of construction is believed to have been first introduced by Bishop Roger, who also in 1115—1139 built Malmesbury Abbey.

“He (Bishop Roger) was a prelate of great mind, and spared no expense towards completing his designs, especially in buildings; which may be seen in other places, but more particularly at Salisbury and Malmesbury; for there he erected extensive edifices at vast cost, and with surpassing beauty, *the courses of stone being so correctly laid that the joint deceives the eye, and leads it 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, Sharpe’s Transl., p. 504.)

This passage of William of Malmesbury is worthy of particular notice, as it seems that this mode of building with fine-jointed masonry struck him as remarkable, from which we may infer that it was not then in general use; and in confirmation of this it has been observed, that the work of a previous date has generally wide joints between the stones, as in the older parts of Winchester and Canterbury.

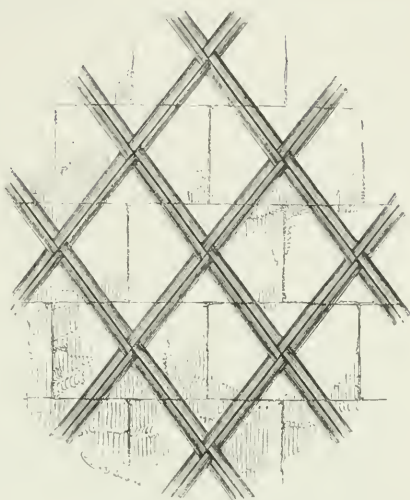
A.D. 1115—1130. Rochester Cathedral. Ernulf, who had been Prior of Canterbury and had begun to rebuild the choir there, was made Bishop of Rochester^s, and carried on the work which had been begun by Bishop Gundulph. His work at Rochester may be traced by its exact resemblance to his work at Canterbury. Precisely the same ornaments are used in both churches, especially a peculiar kind of plain diaper

⁹ *Annal. Winton.*

^r Godwin, p. 273.

^s See Godwin’s *Lives of the Bishops*, 4to., 1601, p. 396.

pattern on the walls, which occurs in the passage leading from the north transept to the crypt at Canterbury; and at Rochester in the ruins of the chapter-house and cloisters, and in the fragments of the eastern bay of the nave, which has been rebuilt in the thirteenth century, but the old materials used up in an internal buttress to the central tower: also at the west end of the aisles, the central part of the west front is of later date, and the different bays of the nave each of a different date, the work being continued through nearly the whole of the twelfth century; the rich central doorway of the west front being part of the later work.



Diaper Work in Passage to Crypt.

A.D. 1117—1143. Peterborough Cathedral having been burnt in the preceding year, a new one was begun from the foundation by John de Seez, who formed the plan of the whole, and in 1143 it was consecrated^t. The style is good plain Norman of rather early character. The date of consecration only proves that the choir was ready for the daily service. The nave was not completed until quite the end of the century. The triforium arcade of the choir affords the earliest example of plate tracery in its most primitive form, small plain circular openings pierced in the flat head over the sub-arches in one of the bays. (For engravings, see Britton's "Cathedrals," or Stow's, or Murray's.)

A.D. 1121. Reading Abbey, Berkshire, founded by King Henry I.^u The ruins which remain consist chiefly of enormous masses of rubble and flint walls, the whole of the ashlar masonry having been stripped off, but the extreme hardness and solidity of these massive walls have defied the efforts of the destroyer. Some fragments of Roman walls are built in as old material in square masses. Some small portions of the ornamental stone-

^t *Annal. Petriburg., Mon. Ang.*, vol. i. p. 351.

^u *Matt. Paris*, p. 69; *Mon. Ang.*, vol. iv. p. 28.

work have been dug up, and arranged. The churches of Cholsey, Berks., and Leominster, Herefordshire, were cells to Reading Abbey, and founded at the same time, 1123—1130. A considerable part of Leominster Church remains as built at this period. At Cholsey the choir has been rebuilt in the thirteenth century, and but little of the original work remains; but the lower part of the tower is of early Norman character, and not long after the foundation.

A.D. 1121. Kirkham Priory, Yorkshire, founded by Sir Walter Espee, and Adeline his wife, for Austin Canons^x. The principal remains consist of a beautiful gateway, a fine Norman doorway, and part of the cloisters. See Glossary, Pl. 75.

A.D. 1121—1130. Bury St. Edmund's, Suffolk. The gateway tower of the Abbey (called St. James's tower) built by Radulphus and Heraeus the sacrists^y. It is fine and rich Norman work, but the ornament is of early character, shallow and worked with the pick, except the rich doorway, which is evidently an insertion of a much later date. (See p. 107.)

A.D. 1122. Kenilworth Priory, Warwickshire, founded for Austin Canons by Geoffrey de Clinton, chamberlain and treasurer to Henry I. The churches of Wotton, Warwickshire, Clinton, Oxfordshire, Barton, Northamptonshire, and Stone, Staffordshire, were given to it by the founder; Hathe and Stoneleigh, Warwickshire, were given by King Henry I.; Packington, Leamington, Worm-Leighton, Herberbury, and Radford, Warwickshire, Barton Seagrave, Northants^z, and Stewkley, Buckinghamshire, were given by Geoffrey, the son of the founder, about 1150; Hethe, Oxfordshire, by Lescelina, daughter of the founder, about the same time; Iffley, or Yffley, Oxfordshire, by Juliana de St. Remi, about 1160; and fifteen other churches by subsequent benefactors, which it is not necessary to enumerate: but those mentioned are believed all to have portions of the original work about the time of donation, and they are supposed to have been built or rebuilt under the direction of the canons of Kenilworth. They are all of rich Norman work. Iffley is not mentioned in the Confirmation at the beginning of the reign of Henry II., and was therefore given after that time. The church at Kenilworth has a rich Norman doorway.

A.D. 1124. Caistor Church, Northamptonshire. A fine cruciform church, with a central tower of rich but not late Norman work; the external ornament is all shallow, and such as would

^x *Mon. Ang.*, vol. vi. p. 207.

^y *Mon. Ang.*, vol. iii. p. 98. For engravings see Britton's "Architectural Antiquities," vol. iii. p. 84.

^z For engravings of Norman details from this church see "Churches of Northamptonshire," royal 8vo., 1849, p. 150.

not require the use of the chisel. Some of the capitals in the interior are carved with groups of figures obviously requiring the use of the chisel, but it is quite possible that these were executed afterwards.

Over the south door of the chancel there is a niche with a trefoil head, the upper part of which is cut out of one large stone, bearing the following rude inscription. All the letters are raised on the face of the stone, except those signifying XXIII, which are cut into it.

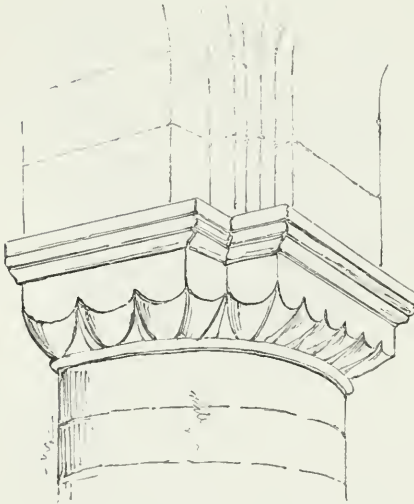


Inscription, Calster Church, Northamptonshire.

The tower of this church is rich Norman work, with the square billet, the hatchet, and scalloped ornaments. Other parts of the church are of the same period, and there is another inscription cut in wood on the south door of the nave, which is also of very early character: but the chancel has been in a great degree rebuilt in the thirteenth century, preserving, however, the Norman sedilia, and other parts of the Norman work, among which is the inscription above given, and probably the whole niche, for although the trefoil head is not usual in Norman work, it is occasionally met with; and this niche appears ruder than the Early English doorway over which it is placed. The edges are square and not moulded.

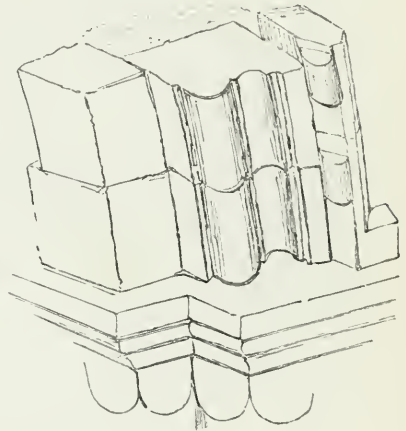
A.D. 1123—1133. The church of St. Bartholomew, Smithfield, London. This was the church of the Augustinian priory founded in 1123 by Rahere, the king's jester or minstrel, and he obtained a charter from the king in 1133, by which time it is probable that the buildings were in an advanced state.

It is recorded that three Greek travellers of noble family were present at the foundation, and foretold the future importance of the church^a. They were probably merchants from Byzantium, and it has been conjectured that they were consulted by the founder respecting the plan and architectural character of the church. The aisle round the apse remains in a very genuine state, and agrees with this period; it is of rather early Norman character, with transverse arches, which are of the horse-shoe form, and the vaults are slightly domical, that



Capital of Apse,

St. Bartholomew's, Smithfield, A.D. 1133.



Voussoirs of Choir.

is, the centre of each bay is higher than the sides. The upper part of the choir is of later date than this aisle; the central tower is not square, and the arches are transitional, two being round and two pointed, with mouldings and details of much later character than those of the aisle; the nave has been destroyed, and the vaults of the aisles have parts of modern houses built upon them. Domes are the peculiar feature of the Byzantine style, and buildings that are partly derived from this style have their vaults of a domical form, though not high enough to become actual domes.

A.D. 1127. St. Sepulchre's Church, Northampton, built by Simon de St. Liz (Seynlyz, Senlis), the second Earl of Northampton, on his return from the first crusade, and presented by

^a *Mon. Ang.*, vol. vi. p. 294.

him to the priory of St. Andrew's in that town: the gift was confirmed by Hugh, Bishop of Lincoln, and King Henry I. Earl Simon died in the year 1127^b. It is one of the round churches built in imitation of the church of the Holy Sepulchre at Jerusalem. The original part of the work is of rude and early Norman character, but the arches are acutely pointed. There is, however, great doubt whether these arches are original, the upper part of the wall is evidently late work, and these arches appear to belong to the alteration made at that time rather than to the original work. (For engravings, see Britton's *Arch. Ant.*, vol. i. p. 45.)

A.D. 1127. Furness Abbey, Lancashire, founded by Stephen, Count of Boulogne and Mortain, afterwards King of England^c. The magnificent ruins of this wealthy abbey are almost entirely of subsequent periods, rebuilt or added in the thirteenth and fourteenth centuries, but there are some small portions of early Norman work remaining which were probably erected soon after the foundation.

A.D. 1127—1134. Cormac's Chapel, on the rock of Cashel, Ireland, commenced in 1127 and consecrated in 1134^d. This beautiful little chapel is a very remarkable piece of work to be found in Ireland at that date. It is good and rich Norman work, rather in advance of anything in England at the same date, but its history seems well authenticated. The round tower seems to have been built at the same time as a belfry to it, though detached, and in the thirteenth century the cathedral and castle were added, but the chapel not disturbed.

A.D. 1127—1144. The church of St. Rule (or St. Regulus), at St. Andrew's, Scotland, built by Bishop Robert. There is a remarkably tall tower, closely resembling some of the towers supposed to be Anglo-Saxon, and still more some of those in Ireland. (For engravings see Billings' "Antiquities of Scotland.")

A.D. 1128—1152. The abbey church of Kelso, Scotland, founded and built by St. David, King of Scotland. The original parts are good Norman work, not of late character. The pier-arches of the nave and the windows are round-headed, and the capitals are scolloped only; there are intersecting arcades in

^b *Mon. Ang.*, vol. v. p. 192. Bridges' History of Northamptonshire, vol. i.

^c Beck's History and Antiquities of the Abbey of Furness, pp. 111, 112; *Mon. Ang.*, vol. v. p. 250. The cells or daughter churches to this important abbey were,—Calder, Cumberland, founded in 1134; Swyneseved, or Swineshed, Lincolnshire, 1148; Fermoy, or *De Castro Dei*, Ireland, 1170; Iunis-

corthy, Ynes, or *De Insula*, in the diocese of Down, Ireland, 1183; Holy Cross, in the diocese of Cashel, Ireland, 1183; Wythney, Ireland, 1183; Corkenrouth, or *De Petra Fertili*, Ireland, 1197; Russyn, in the Isle of Man, 1238; *De Surio*, in the diocese of Lismore, Ireland, 1249.

^d Petrie's Ecclesiastical Architecture of Ireland, vol. i. p. 283.

the side walls, and the tower-arches are pointed. (For engravings see Billings' "Scotland," and the "Porch," p. 146.)

A.D. 1130. The cathedrals of Canterbury and Rochester were both consecrated by Archbishop William Corboil, this year. These two churches had been building simultaneously, and the choirs of both were completed at the same time. At Canterbury the outer walls of this choir remain; at Rochester it was rebuilt and much enlarged about sixty years afterwards, but ruins of the chapter-house and cloisters of this period remain. Ernulf, who had been prior of Canterbury, and had begun the choir there, was at this time Bishop of Rochester, having succeeded Rodolph, who was promoted to Canterbury in 1114. (See p. 157.)

A.D. 1131. Rievaulx Abbey, Yorkshire, founded by Walter Espec, who placed here some monks sent by St. Bernard from the abbey of Clairvaux. It was the earliest Cistercian abbey in Yorkshire^e. (For engravings see the *Mon. Ang.*)

A.D. 1132. Fountains' Abbey, Yorkshire, was founded in this year. The buildings were burnt in 1140. The church was rebuilt by Abbot John of York, who laid the foundations in 1204^f. There are considerable remains of the domestic buildings of the abbey remaining, of a good Norman style. (For engravings see "The Abbeys of Yorkshire," folio, Sunter, York.)

A.D. 1133. Porchester Church, Hampshire^g. A priory of canons of the order of St. Augustine was founded by King Henry I. within the walls of Porchester Castle. The establishment was removed about twenty years afterwards to Southwick, but the church which they had built in the castle remains. It is pure Norman, and the west front is a particularly good example of a small Norman west front, in good preservation; (see p. 145.) The font is of the same period, ornamented with intersecting arcades.

A.D. 1135—1160. Buildwas Abbey, Shropshire, founded by Roger, Bishop of Chester^h. There are considerable ruins of these buildings; nearly all the walls of the church remain; the chancel has been altered in the thirteenth century, but not rebuilt; and the nave has not been altered, the two sides of it are not quite of the same date. It is evident that, as usual, the choir was built first, and the nave by degrees afterwards; the nave has pointed arches, but the character of the work is not late, probably about 1150. The arches are merely recessed and not moulded, and the capitals are scolloped only. The clerestory windows are round-headed. (For engravings see Sharpe's "Parallels of Architecture.")

^e *Mon. Ang.*, vol. v. p. 274.

^f *Ibid.*, p. 286.

^g *Ibid.*, vol. vi. p. 243.

^h *Chron. Petriburg.*; *Mon. Ang.*, vol. v. p. 355.

STEPHEN, A.D. 1135—1154.

THE reign of Stephen and the early part of that of Henry II. is the period of the rich Norman style; during the reign of Henry I., as we have seen, the buildings were still of the class which we usually call early Norman, massive and comparatively plain. We know from Gervase that the chisel was not used in the "glorious choir of Conrad" and Ernulf, and a careful examination of the remains of that choir and of many other buildings of the same period shews that no marks of it are to be found; although a good deal of surface ornament began to be used in the time of Henry I., yet it is all shallow, and such as might be executed with the pick, until quite the end of his reign. In the time of Stephen the chisel began to be freely used, and many capitals and other ornaments which had been erected before were now carved, especially such as were within easy reach, as in the crypt and on the wall-arcades at Canterbury, where some of the capitals are still left in their original form, the plain cushion; others are elaborately carved, and some are left half finished. (See p. 134.)

The buildings known to have been erected in this reign are numerous, but they are chiefly a carrying on of works begun in the two preceding reigns. There were, however, a considerable number of new foundations, especially of the Cistercians.

A.D. 1136. St. Cross Church and Hospital, near Winchester, founded by Henry de Blois, Bishop of Winchester, brother to King Stephen. This church has pointed arches throughout; the nave is evidently of later date than the choir, and is considerably more advanced in style, being quite of transitional character, but the choir is pure Norman, and there seems no reason to doubt that this part was built within twenty years of the foundation. The triforium arcade of intersecting mouldings forming pointed arches was supposed by Dr. Milner to have been the origin of the pointed arch. (See Plate.)

A.D. 1140. Dorchester Abbey, Oxfordshire, refounded by Alexander, Bishop of Lincoln, for Austin Canons. The church was rebuilt in the time of Edward I., but there are portions of the Norman church remaining; the chancel-arch and a doorway from the north aisle of the choir into the cloister are part of the original work built soon after this foundation. The north wall of the nave, or at least the lower part of it where

the cloister has abutted against it, is also of about the same period, though Decorated windows have been inserted in the upper part of it.

A. D. 1141 — 1150.
Shobdon Church, near Leominster, Herefordshire, built by Oliver de Merlemond, steward to the Mortimers, of which a minute history is preserved and printed in the *Monasticon*¹, in the original Norman-French of the period. It appears that the founder went on a pilgrimage to the shrine of St. James of Compostella, in Spain, during the progress of the work, and on his return was hospitably entertained in the monastery of St. Victor at Paris, with which he was so much

pleased, that when his church was completed he sent for two monks from that monastery to serve it. The unusual richness of the work makes it a fair conjecture that he brought home with him from his travels either drawings or a remembrance of what he had seen, and applied this knowledge to his new building. It would be a curious matter of research to ascertain where he found it: the monastery of St. Victor has been entirely destroyed, but very similar work may be found in Anjou and Poitou of the same period, and it is probable that he would go through the English provinces in the west of France on his way to Spain. The church of Notre Dame de Poitiers is equally rich, especially the west front, and is probably of about the same period. The establishment was removed to Wigmore in 1179 by Hugh de Mortimer, and so richly endowed that it became an important abbey of the Austin Friars. This shews that the buildings remaining at Shobdon must be previous to that date. (For details see p. 135.)



Doorway, Dorchester Abbey, Oxon, A.D. 1140—1150.

¹ *Mon. Ang.*, vol. vi. p. 315.

A.D. 1145. Lillieshall Abbey, Shropshire. An abbey of Augustinian Canons was founded here about this date, by Richard and Philip de Balmeis^k. There are considerable remains of the church and other buildings of this abbey; their style would give the idea of an earlier date than this, as they appear to be rather early Norman. The plan is very peculiar—a long narrow church without aisles, but with transepts, no triforium, but a clerestory high up in the walls to allow for the cloister and domestic buildings abutting against them; the nave is divided by transverse walls into three portions; the choir has chapels on the side; the east window is Decorated, and the west tower Perpendicular. There are considerable ruins also of the refectory and the abbot's house.

A.D. 1146. Lincoln Cathedral, which had been much damaged by a fire in 1141, was restored by Bishop Alexander; the present rich west doorways are the work of Bishop Alexander inserted in walls of earlier date. Some of the capitals of the shafts of the large arched recesses are also insertions of the same period. The original walls are of wide-jointed masonry; the insertions are all fine-jointed.

A.D. 1147. Roche Abbey, Yorkshire. This abbey of the Cistercian Order was founded by Richard de Busli and Richard Fitz Turgis, the owners of the neighbouring soil^l. There are considerable ruins of the choir and transept of the church, which are in a style of early transition, massive and plain, the arches pointed, but the windows round-headed. We have no date of consecration, but the choir is not likely to have been built more than twenty years after the foundation of the abbey. The stone is of a remarkably durable nature, and although destroyed by violence and exposed to the weather for centuries, the details that remain are as perfect as the day they were carved.

A.D. 1148. St. Augustine's Priory, Bristol, founded by Robert Fitz-Harding, Mayor of Bristol. The chapter-house and the gateway of this priory remain, their date may probably be twenty years after the foundation of the priory; they are late and rich Norman.

A.D. 1150. Birkenhead Priory, Cheshire, founded by Hamon de Masii, third Baron of Dunham Massey. The Norman chapel remains, and is probably not long after the time of the foundation.

A.D. 1152. Kirkstall Abbey, in the West Riding of Yorkshire, was removed to a new site by Henry de Laci, and the buildings were completed before 1182^m. The style is Norman with pointed arches. (See an arch from it, p. 122.)

^k *Mon. Ang.*, vol. vi. p. 261.

^l *Mon. Ang.*, vol. v. p. 501.

^m *Mon. Ang.*, vol. v. p. 526.

A.D. 1140—1144. The abbey church of St. Denis, near Paris, rebuilt by the celebrated Abbot Sugerⁿ. The whole of the interior of the choir, with the clearstory and all above the vaults of the aisle, was rebuilt 1228—1281, by the Abbots Odo, Clement, and Matthew of Vendome, under Queen Blanche^o, who took much interest in the work. The portions which remain of the early period are the crypt under the apse, the apsidal chapels, and the aisle, or procession-path, within them, a part of the west front, and two western bays. The arches of this early work are obtusely pointed, but the character of the details and mouldings is not at all in advance of other buildings of the same period. This is considered by the French antiquaries as the earliest germ of Gothic architecture; and M. Viollet-le-Duc, a very high authority on such a subject, says that the principle of Gothic construction is first shewn in this work. It is, however, certain that the pointed arch was in common use in the south of France long before this date, as at St. Front at Perigueux, and other dated examples of the Byzantine style, described by M. Felix de Verneilh in his valuable work, "Byzantine Architecture in France," 4to., 1851. And it appears more probable that English Gothic was gradually developed from the mixture of the Byzantine and the Romanesque, which can be distinctly traced in the domical vaults of Anjou and Poitou.

A.D. 1140—1149. The new church of the Holy Sepulchre at Jerusalem rebuilt by the Crusaders. It was begun by Fulke, Count of Anjou, in 1140, and consecrated by the Patriarch Fulcher in 1149. Chapels were added in 1160—1169. The style is entirely that of a French church of the same period, more in the style of the churches of Anjou than any other country. The arches are pointed, but that was not unusual in the south and west of France, or rather of Gaul, at the same period, and the details are quite French, or what we call Norman^p.



Church of the Holy Sepulchre at Jerusalem, as built by the Crusaders; from Vogué.

ⁿ *Gallia Christiana*, tom. iv. p. 334.

^o *Parv. Chron. S. Dion.*, ad ann. 1281: ap. Lebeuf, *Hist. de Paris*, vol. iii. p. 182; *Gall. Christ.*, vol. iv. p. 337.

^p See the Cartulary of the Abbey of the Holy Sepulchre published at Paris

in 1849; and for engravings, *Les Eglises de la Terre Sainte*, par le Comte Melchior de Vogué, 4to., Paris, 1860, and Professor Willis's "Church of the Holy Sepulchre," 8vo.

HENRY II., A.D. 1154—1189.

THE early part of this reign is the period to which some of our richest examples of the Norman style belong, such as Iffley and Stewkeley; and in Normandy the nave of Bayeux Cathedral (1160—1183), and the chapter-house of St. George de Bocherville (1157—1211), the rich western doorway of which is well known by engravings, and corresponds very closely with similar doorways in England. The naves of several of our finest Norman cathedrals belong to this reign, but the work being gradually and quietly carried on, we have comparatively little mention of it in history. All of these are late Norman, and after the first twenty years of this reign the approaching change becomes very evident.

The style which we in England properly call the Norman style, and which our fathers called the Saxon style, is called by the French antiquaries, with equal propriety, Anglo-Norman, for it prevailed equally in Normandy as in England, and there is scarcely any distinction in style until after the time of Henry II. The style of Anjou and Poitou is very distinct from it, and is called by some of the French antiquaries the Plantagenet style, which is not very correct; it is now more commonly called the Angevine style, and although it is not confined to Anjou, this is perhaps the best name for it. In considering the history and progress of architecture, we should always remember the extent of the dominions of Henry II., and the necessary intercourse of the inhabitants of the different provinces of his dominions.

A.D. 1155—1177. Peterborough Cathedral. The transepts built by Abbot Waterville in continuation of the previous work of the choir commenced in 1117, and in exact conformity with it, in the pure Norman style. (For engravings see Britton, &c.)

A.D. 1160—1180. Christ Church Cathedral, Oxford, is a fine example of late Norman and early transitional work. It was consecrated in 1180, and was probably building for about twenty years previously: the confirmation, by Pope Adrian IV., of the charters granting the Saxon monastery of St. Frideswide to the Norman monks was not obtained until 1158, and it is not probable that they began to rebuild their church until their property was secured. The prior at this period was Robert of Cricklade, called Canutus, a man of considerable eminence, some of whose writings were in existence in the time of Leland. Under his superintendance the church was entirely rebuilt from the foundations, and without doubt on a larger scale than before, as the Saxon church does not appear to have been destroyed

until this period. The design of the present structure is very remarkable; the lofty arched recesses, which are carried up over the actual arches and the triforium, giving the idea of a subsequent work carried over the older work; but an examination of the construction shews that this is not the case, that it was all built at one time, and that none of it is earlier than about 1160. Precisely the same design occurs in a part of Romsey Abbey church, Hampshire, and very similar ones may be seen in other places: lofty arched recesses occur in Dunstable Priory church, Bedfordshire, where Perpendicular windows have been inserted in the triforium, but the original design was the same. (For engravings see Ingram's "Memorials of Oxford," and details in the "Glossary of Architecture," and pp. 124, 125.)

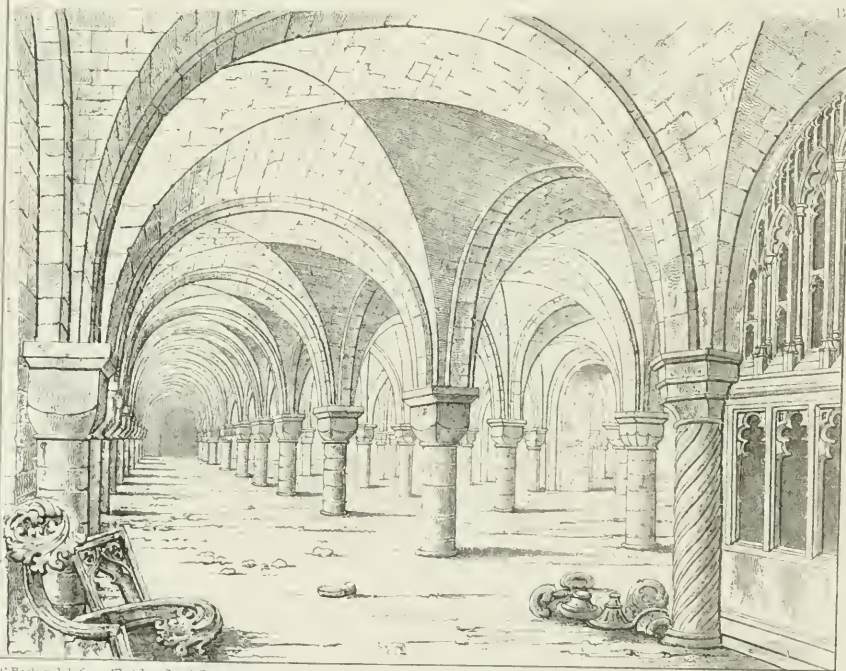
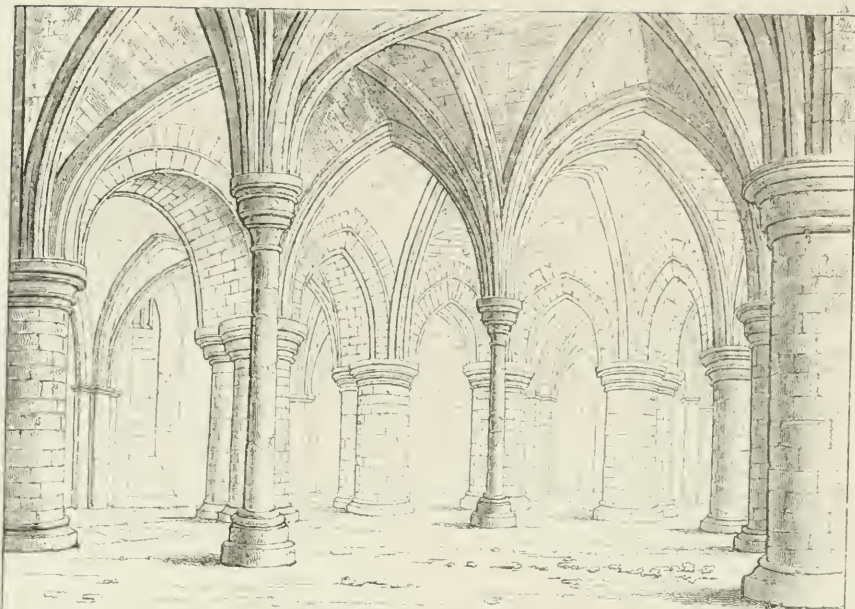
A.D. 1165—1191. The hall of Oakham Castle, Rutlandshire, built by Walkelin de Ferrers, is an excellent specimen of transition work. It retains a great deal of the Norman character, but late and rich: the capitals are very similar to some of those at Canterbury, and more like French work than the usual English character; the tooth-ornament is freely introduced; the windows are round-headed within and pointed without, with good shafts in the jambs, and the tooth-ornament down each side of the shafts. (For engravings see the "Glossary," and the "Archæological Journal," vol. v.)

A.D. 1169. Elnercost Priory, Cumberland, was founded by Robert de Vallebois, Lord of Gilsland, and the church was dedicated in 1169 by Bernard, Bishop of Carlisle. The remains are considerable, and although part has been rebuilt, the original part is a good example of transitional work. (For engravings see the *Mon. Ang.*, &c.)

A.D. 1174—1189. The nave of Ely Cathedral, carried on and completed by Bishop Geoffrey, called Ridal⁹. It is in continuation of the previous work, and in pure Norman style. (For engravings see Bentham's and Miller's Histories of Ely.)

A.D. 1175—1184. The choir of Canterbury Cathedral has long been considered as the type *par excellence* of the transition in England, and a better example could not be desired. The minute description of the progress of the work by Gervase, an eye-witness of it, and the full corroboration of his history afforded by a careful examination of the building itself as demonstrated by Professor Willis, afford together such undeniable evidence as probably no other building possesses. The portions of the old choir which have been preserved afford excellent opportunity for comparison and contrast with the new work, and the descriptions of Gervase are borne out in every part. He

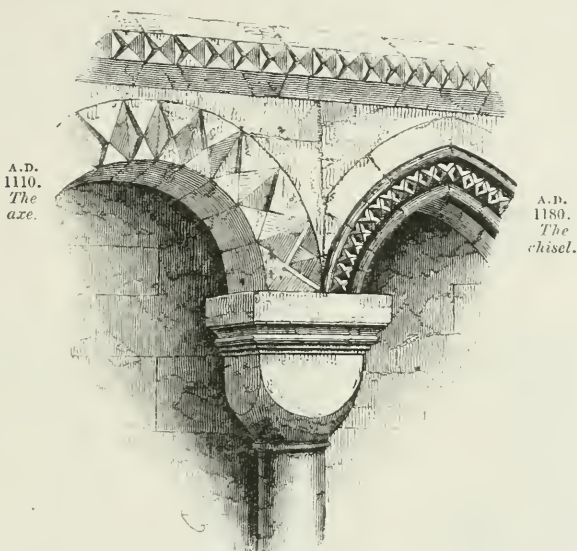
⁹ Godwin. p. 202.



C. Backer del. from Sketches by G. Cattermole

CANTERBURY CATHEDRAL.
CRYPTS. A. Trinity Chapel &c. B. Choir &c.

expressly says that all the ornament of the old choir was executed with the axe, and not with the chisel, and an examina-

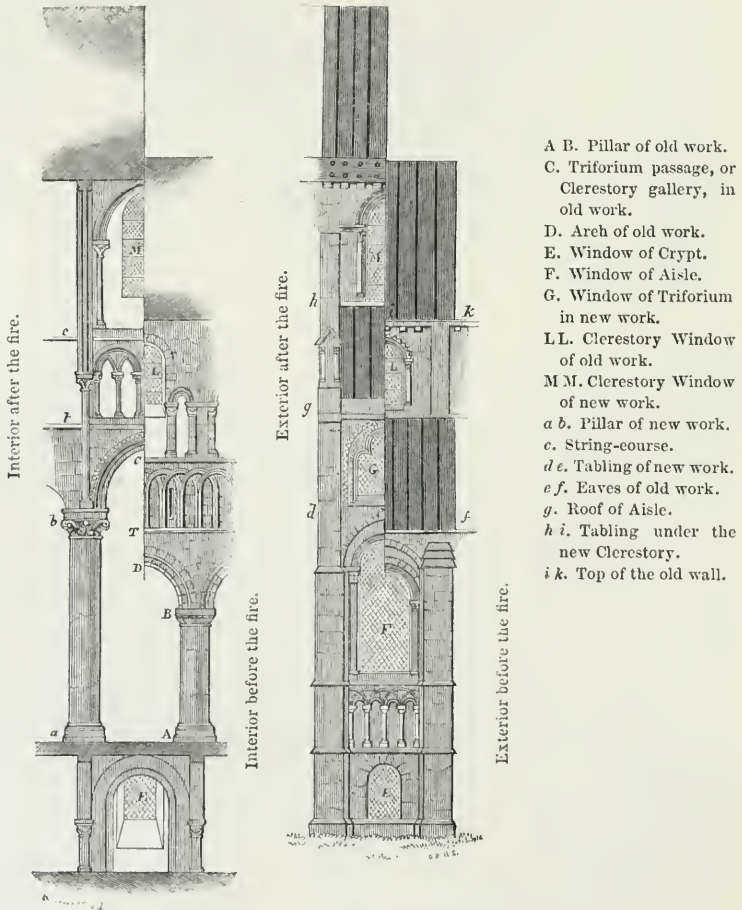


Part of Arcade, Cantertury, shewing the junction of the old and new work.

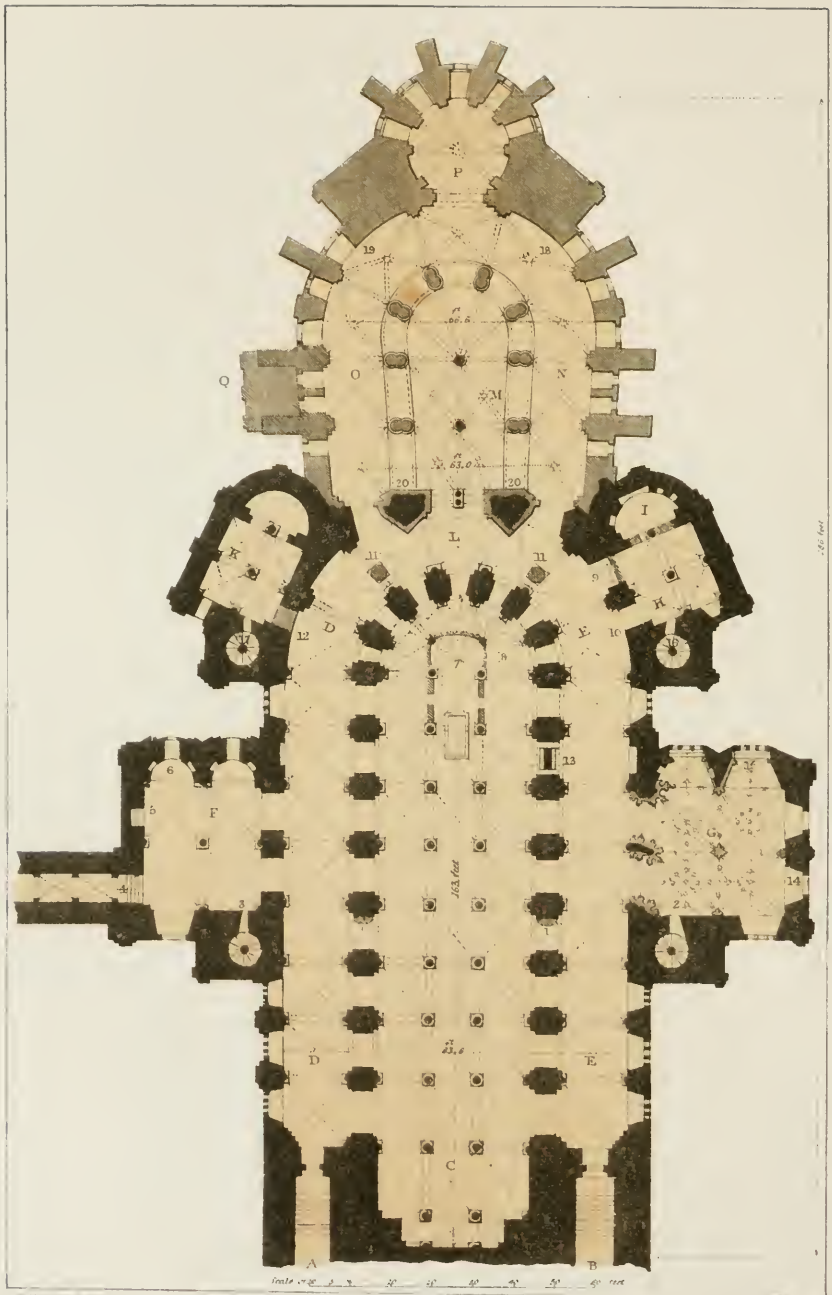
tion of the ornamental arcades still remaining proves this to be correct. And yet this choir was called the "Glorious Choir of Conrad," and was the finest work that had been executed in England in its day. The great progress that had been made in the art of construction and in sculpture during the half century which intervened between the completion of that work and the great fire by which it was almost destroyed, is too evident to be questioned. The precise words of Gervase are so important that they must not be omitted:—

"It has been stated that after the fire nearly all the old portions of the choir were destroyed, and changed into somewhat new and of a more noble fashion; the difference between the two works may now be enumerated. The pillars of the old and new work are alike in form and thickness, but different in length; for the new pillars were elongated by almost twelve feet. In the *old capitals the work was plain, in the new ones exquisite in sculpture.* There the circuit of the choir had twenty-two pillars, here are twenty-eight. There the arches and everything else was plain, or *sculptured with an axe and not with a chisel*; but here, almost throughout, is appropriate sculpture. No marble columns were there, but here are innumerable ones. There in the circuit around the choir the vaults were plain, but here they are

arch-ribbed, and have key-stones. There a wall set upon pillars divided the crosses [transepts] from the choir, but here the crosses are separated from the choir by no such partition, and converge together in one key-stone, which is placed in the middle of the great vault, which rests upon the four principal pillars. There, there was a ceiling of wood decorated with excellent painting, but here is a vault beautifully constructed of stone and light tufa. There was a single triforium, but here are two in the choir, and a third in the aisle of the church. All which will be better understood by inspection than by any description."



Compartment of the Corona, a. n. 1184.
(From Willis's "Canterbury.")



C. H. Ross del.

J. L. Kerr sculp.

CANTERBURY CATHEDRAL CHURCH.
CRYPTS

The history of Canterbury can hardly be understood without reference to the views and plan of the crypt, in which the work of William the Englishman (1180—1184) is printed in a lighter tint than the older part.

A. View of the eastern part, 1175—1184.

B. View of the western part, 1073—1080.

Plan—Total length, 286 feet.

1, 1. Piers between the nave and aisles.

2, 3. Staircases from the north and south transepts of crypt to the church.

4. Stairs to the exterior of the building on the north side.

5. Niche or recess in the wall near these stairs.

6. Semicircular recess for an altar.

7. Chapel, said to be dedicated to the Virgin Mary, under the usual situation of the high Altar.

8. Aisle round the chapel, within the original apse.

9. Tomb in a recess on south side.

10. Entrance to a dark chapel, or cell, on south side.

11, 11. Piers of modern masonry to support the floor above.

12. Doorway to a dark chapel, or cell, on north side.

13. Tomb of Archbishop Morton, between the piers of south aisle.

14. Window in south transept.

15. Recessed altar on east side of south transept.

16, 17. Staircases in old towers, north and south of original apse.

18, 19. Aisle of crypt under Trinity Chapel.

20, 20. Massive piers at the original termination of the church, now between the two crypts.

A B. Stairs from church to crypt at west end.

C. Nave of the original crypt, 163 feet in length.

D E. Aisles of the original crypt, 83 ft. 6 in. in width across nave and aisles within the walls.

F. North transept.

G. South transept.

H I K. Cells or chapels north and south of original east end.

L. Entrance or passage between the two crypts.

M N O. Nave and aisles of eastern crypt, 66 ft. 6 in. wide in widest part.

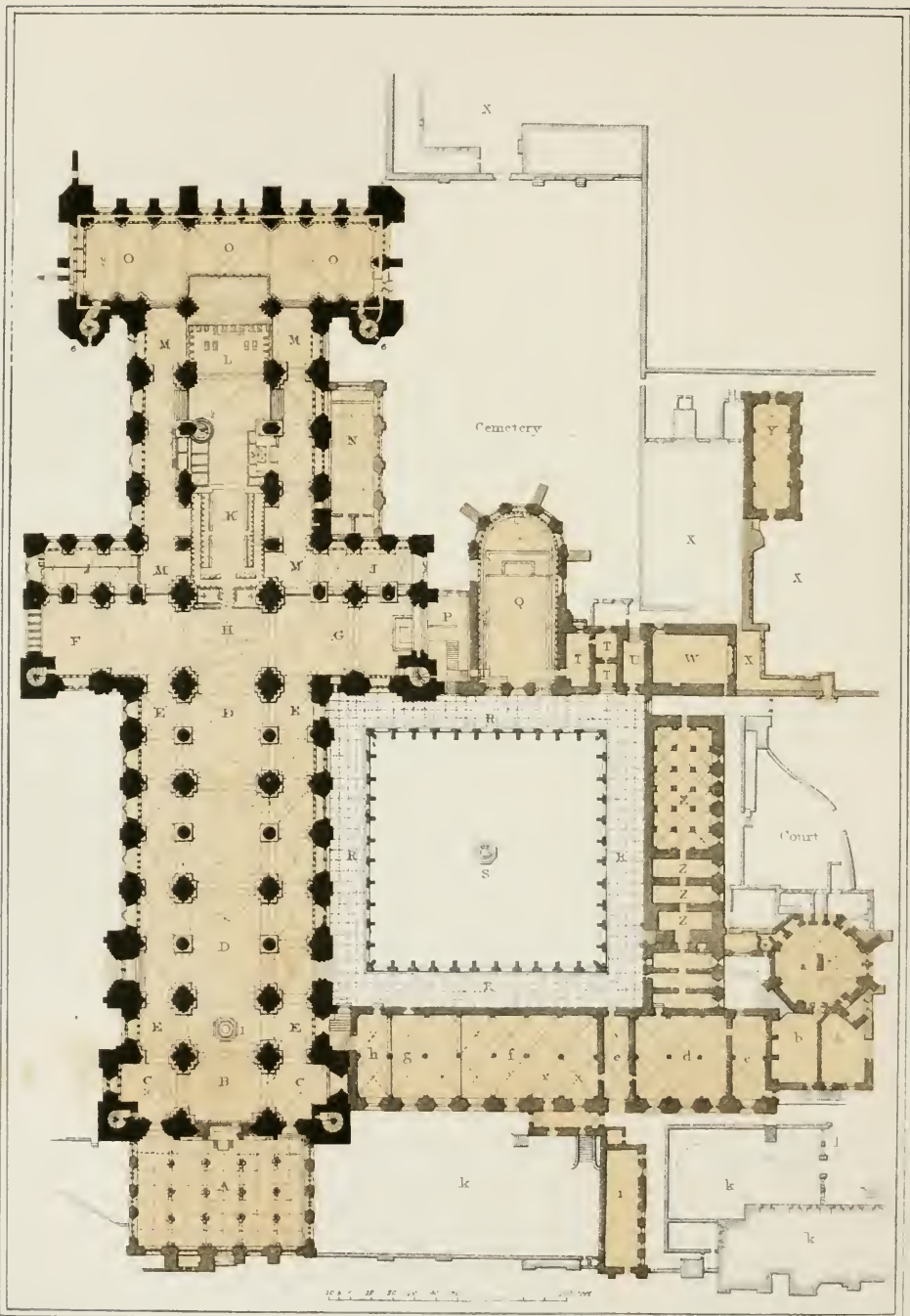
P. Vaulted room under Becket's crown.

Q. Foundation of a chapel on north side.

By Gervase's minute account of the work of each year Professor Willis was enabled, on carefully examining the building itself, to find the joints in the masonry where the cessation for the winter took place, and so to date every arch of the building, and almost every stone. It will be observed that the central part only was rebuilt, the outer walls being preserved up to a certain height and raised. The work began at the west end next the transept, in 1175, and these arches are semicircular, their mouldings and capitals are still Norman although late; but before the completion of the work in 1184, when the corona or extreme eastern chapel was built, the arches have become pointed, and the details almost pure Early English. In the beginning of the fourth year from the commence-

ment of the work, that is, in 1179, the scaffolding gave way under the architect, William of Sens, who fell from the height of fifty feet; but, though much injured, he was not killed, and he continued for some months to direct the works from his bed, with the help of a young monk whom he had selected for the purpose, and who afterwards carried on the work on his own responsibility, with the help of such advice and instructions as he had received from the master. The successor was called "William the Englishman." The change of style became more rapid after this period, but there does not seem ground for supposing that it would have been otherwise, had William of Sens been able himself to complete the work he had so well begun. Much of the credit, however, must belong to his successor, who is described by Gervase as "William by name, English by nation, small in body, but in workmanship of many kinds acute and honest." As was frequently the case, the pupil was in advance of his master; but William of Sens was much restricted by the necessity of making his choir correspond with the old work preserved in the aisles, whereas his successor was freed from this restraint, the old work not extending to the eastern chapel, or corona; and in the transepts, which were out of sight from the choir, the newer style was more freely adopted.—It would be a mistake to suppose that the style of the new work at Canterbury was at all unique, or much in advance of other buildings of the same period. It would appear from Gervase's account that when the monks in their first consternation at the calamity which had befallen them called in the most eminent architects of England and France for competition, they preferred William of Sens rather because he was more conservative than the rest, than because he was in advance of the age. The general voice of the other architects recommended the entire pulling down of the remains of the old building, and erecting a new one in its place; William of Sens undertook to preserve as much as possible of the old work, and restore it. The monks having a great affection for their old "Glorious Choir," preferred this plan and adopted it. He had previously rebuilt the choir of Sens Cathedral, the pier-arches and vaulted side-aisles of which are almost identical with Canterbury.

A. D. 1177.—Byland Abbey, Yorkshire, which had been founded in 1143, was removed to a new site in 1177. An extract from the register of the abbey to this effect is printed in *Mon. Ang.*, vol. v. p. 343. The style is late Norman and transition; the side windows are round-headed, the west front has lancet windows and an Early English doorway. (For engravings see the "Yorkshire Abbeys" and Sharpe's "Parallels.")



From Walter

DURHAM CATHEDRAL
GROUND PLAN

J. J. Knox

A.D. 1180—1197. Durham Cathedral. The galilee built by Bishop Hugh de Puiset, corruptly Pudsey^r. The style is of the latest and lightest Norman, and in fact transitional, but the arches are all round, not pointed. (For engravings see Carter, Britton, &c.)

These large western porches are a common feature of this period, both in England and France; they are believed to have been for the use of the pilgrims, who, being penitents, and ordered to make these pilgrimages to particular shrines as a penance for their sins, were not at first admitted within the church. The name given to these large porches was the Galilee or the Narthex; they are frequently an addition to the original fabric, as at Ely and Durham. This arrangement will be better understood by consulting the annexed plan of Durham.

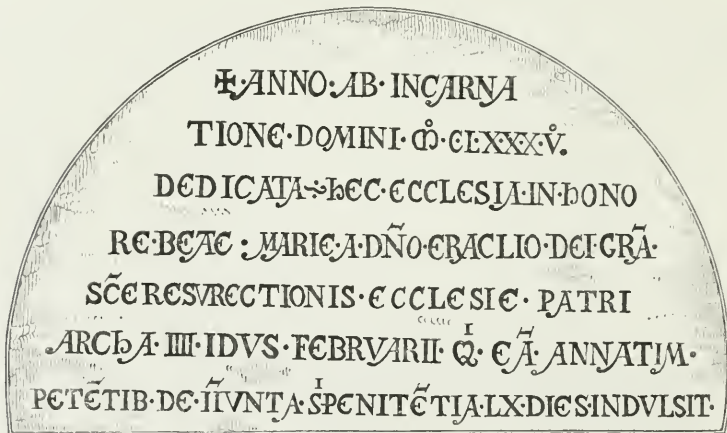
- A. Galilee, or great western porch, (A.D. 1180—1197,) divided into five aisles by four rows of pillars, three in each row.
- B. Vestibule, or space at the west end, called also the atrium, or narthex, and supposed by some to be the same as the "parvise."
- C C. Two western towers, height 143 feet; the space under these seems to have formed part of the atrium, or parvise.
- D D. Nave, length 203 feet; breadth between the pillars 37 feet; height 70 feet. (A.D. 1104—1133.)
- E E. Aisles of nave; breadth of nave and aisles together 82 feet.
- F. North transept; length 170 feet.
- G. South transept: breadth 59 feet.
- H. Central tower; height 210 feet.
- I I. Eastern aisle of transept.
- K. Choir; length 93 feet from organ-screen to altar-steps; breadth, with aisles, 79 feet; height 70 feet. (A.D. 1093—1104.)
- L. The High Altar.
- M M. Aisles of the Choir.
- N. Modern Vestry.
- O O O. The Chapel of the Nine Altars, or Lady-chapel. (A.D. 1220—1242.)
- P. An apartment called by Mr. Carter the Parlour.
- Q. The chapter-house.
- R R R R. The cloisters; length, interior, 145 feet, breadth the same.
- S. Remains of a laver, or conduit.
- T T T. Small rooms, probably store-rooms.
- U. Passage from the cloisters to the deanery.
- W. Hall of the deanery.
- X X X. Buildings of the Priory.
- Y. Crypt of the private chapel.
- Z Z Z Z. Basement of the refectory.
- a. Great kitchen of the monastery.
- b b. Kitchen offices.
- c d e f g h Rooms under the large dormitory.
- i k k k. Prebendal houses, gardens, &c.

Extreme length, 507 feet outside, 476 inside. Extreme breadth, 194 feet outside, 170 inside.

^r Godwin, p. 512.

1180—1200. Church of St. Thomas à Becket, Portsmouth. From records in the possession of Thomas Thistlethwaite, Esq., of Southwick Park, Hampshire, it appears that about the first date John de Gisons granted to the church and canons of St. Mary of Southwick, a place to erect a chapel in honour of St. Thomas of Canterbury, on his land called Sudeweda, in the island of Portsea, containing thirteen perches in length and twelve in width. There is, beside, a charter of Richard Toelvye, bishop of Winchester, addressed to Godfrey, prior of Southwick, in which, among other things, he confirms to the priory the chapel of St. Thomas the Martyr, which they had begun to build, with the consent and advice of the said bishop, in their parish of Portsea. Bishop Richard Toelvye was elected May 1, 1173, and died in 1189.

A.D. — 1185. The Temple Church, London. The round part of the church was completed and dedicated in this year; the style is entirely transitional, with pointed arches, but Norman details, and not very much advanced. The choir is of later date, and in the Early English style. The following inscription is preserved in the wall over the west door:—



A.D. 1185—1200. Glastonbury Abbey, Somersetshire, rebuilt after the great fire which consumed all the previous buildings. The walls of St. Joseph's Chapel are nearly perfect, and a fine example of advanced transition. The remains of the great church are in rather a later style, and for the most part pure Early English. (For engravings see *Vetusta Monumenta*, vol. iv.)

It appears that the wooden church built by St. Dunstan remained until the time of the great fire, as the early Norman buildings of stone were always constructed in such a substantial manner that it was difficult to destroy them, and they certainly would not burn: and not a vestige of any early Norman masonry or sculpture has ever been found at Glastonbury, although the buildings have now been in ruins for three centuries, and if any early Norman work had been used up as old material, it must have come to light before this time.

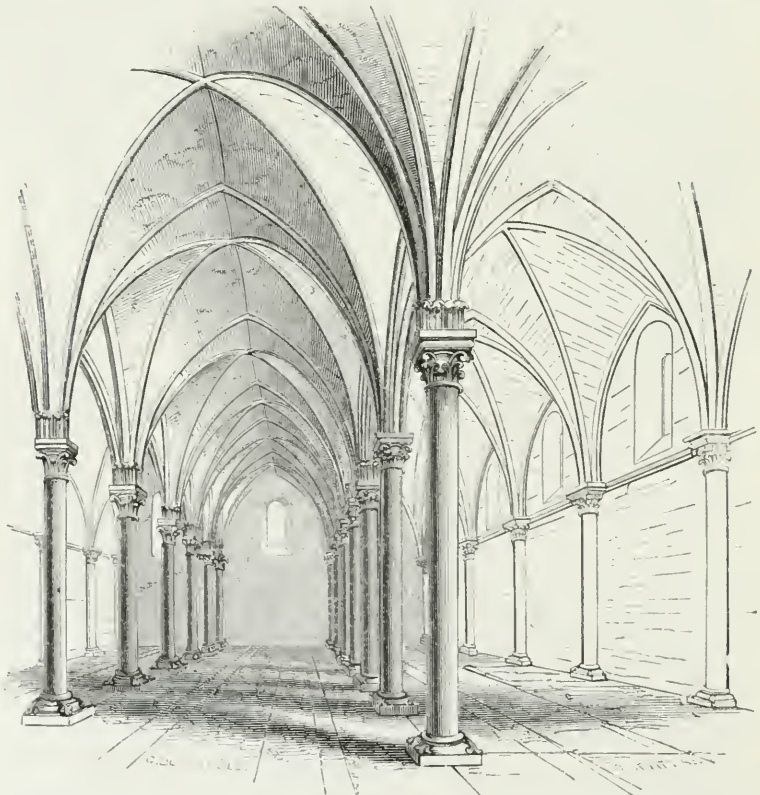
FOREIGN EXAMPLES.

The reign of Henry II. is the chief period of the Transition, or change of style in England and the English dominions, which then comprised the whole of the western provinces of Gaul, or about one-third of the territory which is now united in one kingdom or empire, and therefore properly called France, but which was then divided into many distinct and independent provinces, each having its own national character, and, as usual in all countries, having that distinct character stamped upon its architecture. The most casual observer travelling through France cannot fail to be struck with the great variety of style in the medieval architecture of different parts; the buildings of the north and the south, the east and the west, are more distinct from each other than several of them are from the buildings of England. The divisions of the ancient provinces may often be traced by the different character of the buildings still remaining; the limits of each may be traced by a distinct line of churches, each having its own national or provincial character.

It should be noticed that the plain round pillars with capitals in imitation of the Roman Composite continued in use in France for a very long period, not only throughout the thirteenth century, as at Chartres and at Amiens, but in later work also; and the same idea seems to be continued even in the Flamboyant work of the fifteenth and sixteenth centuries, while in England we never find them after the twelfth century. The square abacus also is continued in France in all the styles, while with us it is a mark of Norman or transitional work. The choir of the church of St. Germain des Près at Paris, and the cathedral of Mantès, were built at the same time, and are of the same character with Notre Dame. The choir of the church of St. Remi at Rheims, and the cathedrals of Laon and Noyon, are also fine examples of transitional work; and a great number of churches in the country round Soissons, called the "Soissonais," are of this character.

The frequent use of the dome to cover churches of the eleventh and twelfth centuries in Perigord is perhaps the most striking of their provincialisms, and although at first these seem to have been entirely isolated and the work of a colony of Greek merchants from Byzantium, or from Venice, then a city of the Greek empire, yet before the end of the twelfth century these domes exercised considerable in-

fluence on the architecture of the neighbouring provinces. In the south the dome itself is commonly used in place of a central tower over the crossing of a cruciform church. In Anjou and Poitou the vaulting is a mixture of the dome of Byzantium with the debased Roman or Norman vault; the centre of each bay, or compartment, is raised in a domical form, though these domes are low and do not appear above the roof; this is called domical vaulting. We must bear in mind that before this period the builders of the northern churches had not ventured to construct a vault over the wide central space. The aisles had been vaulted for more than half a century, while the central space was still covered with a wooden ceiling, as at Peterborough. The domes of Perigord and the domical vaults of Angers and Poitiers were calculated to give courage to the northern builders, whilst they retained their lofty walls and rejected the low massive walls and



Hall of the Hospital at Angers, a. d. 1177—1184

enormous square buttresses of Anjou and Poitou, and introduced the arch buttress to carry their new vaults.

As Henry II. was hereditary Count of Anjou, and frequently held his court at Angers, when the English nobles and bishops with their attendants must have seen the new buildings carrying on, such as the Hospital at Angers, founded by Henry II. himself, built in his reign, and opened by him with great ceremony, it is only natural to conclude that the style of building of that country had considerable influence on that of England. The deed of foundation is dated 1177, William de Passavant, Bishop of Le Mans, and Louis VII., King of France, who died in 1179, being among the witnesses. The hospital was consecrated in 1184, by Ralph de Beaumont, Bishop of Angers*.

There are some remains of a mill, and a very fine barn of the same period is perfect; this was probably built at the time of the great famine in Anjou, when Henry II. undertook to feed the people of that province for three months with corn from England.

A.D. 1143—1163. The cathedral of Sens was consecrated by Pope Alexander III. in 1163†. The date of the commencement of the work is not recorded, but it was probably about twenty years in building. The portions of this church which now remain are a chapel on the east side of the north transept, the side walls of the choir with the vaults of the aisles, and the arches of the choir with their pillars and capitals, which are almost identical with those of Canterbury. The present vault over the central space, and the large clearstory windows, are of the thirteenth century, corresponding with those of the nave of that period.

A.D. 1143?—1182. A considerable part of the ancient cathedral, now the church of St. Peter, at Lisieux, in Normandy, is of very similar character to Sens and Canterbury, and quite as much advanced in style,

* "Ego autem pietate motus super inopia et necessitate tam sanorum quam infirmorum inhabitantium in ipso Hospitali, dedi eis et concessi, et presentem carta mea confirmavi exclusam meam Andegavensem, quam ex propriis meis sumptibus feci, et a primo lapide fundavi habendam et tenendam in liberam et perpetuam Eleemosinam sicut eam melius habui cum omni emendatione quam ibi facere poterunt tam molenariorum quam aliarum rerum ad eandem exclusam pertinentium, quare volo et firmiter precipio quod predictum hospitali et pauperes Christi in eodem habitantes, predictam exclusam habeant et teneant in libera et perpetua elemosina," &c.—Hiret, *Antiquités d'Anjou*, p. 265; see also "Gentleman's Magazine," 1859, vol. cevi. p. 284, and *Gallia Christiana*, vol. ii. pp. 136 and 517.

† Chronicle of the Monks Clarius and Hiron, MS. preserved at Auxerre, and printed by D'Achery in the second volume of his *Spicilegium*, quoted by M. Challe of Auxerre in the report of

the Congrès Scientifique, 1858, vol. ii. p. 182. During the recent repairs under the direction of M. Viollet-le-Duc, he ascertained by the construction that the church had been raised, and the vault rebuilt of the old materials, the old rib-mouldings being used again, and made good in places where it was necessary. It was long supposed that this cathedral had been much damaged, and the roof burnt in the great fire of 1184, which consumed a great part of the city, but M. Challe has shewn from contemporary records that the fire was confined to the lower part of the town, whilst the cathedral is on the hill. The fact of the rebuilding of the vault is not affected by this; the evidence of construction is unanswerable. The vaults of the aisles are original, and are carried on round arches. On the south side of the nave some of the old clearstory windows remain in the wall, and are visible on the exterior. The west front has been partly rebuilt after the fall of the southern tower in 1290.

with pointed arches and transitional mouldings. It was built by Arnulf^u, who was bishop forty years; and the part which belongs to this period comprises the western part of the choir and the transepts, with the exceptions of the central vault and clearstory, which, as at Sens, have been added or rebuilt about half a century later. The church at Lisieux was completed by Bishop Jordan du Hommet, 1197—1214: it was damaged by a fire in 1226, probably the roof was burnt, and the clearstory and vault rebuilt, and the east end lengthened by Bishop Fuleo, who was buried in 1254 before the high altar. In the later parts we have lancet windows and Gothic mouldings, and the round abacus is used, as in England.

A.D. 1152 — — The church of Saintes in Aquitaine. The rebuilding was commenced at this time under a license from Pope Eugenius, the bishop having endeavoured to stop it owing to a quarrel with the monks. It is a fine example of transitional work.

A.D. 1153?—1178. The church of Lessay, in Normandy, finished and consecrated in 1178. The style is pure, unmixed Norman, with round arches throughout, and no appearance of transition^x.

A.D. 1157—1183. The church of Notre Dame, at Chalons sur Marne, rebuilt by Bishop Boso^y, and consecrated by Bishop Guido in 1183. It is a fine example of transitional character.

A.D. 1157—1228. The cathedral of Noyon, in Picardy, rebuilt^z. The previous church had been destroyed in a great fire, which consumed nearly the whole city in 1148. In 1157 mention is made of the collection of money for the purpose of rebuilding the church, and the first bishop who was buried in it was Gerard Baroches in 1223, who is said to have enlarged and ornamented the choir. The five previous bishops were buried in the monastery of Ourcamp, a few miles distant. This cathedral is a fine example of the transition of styles in this part of France, and the gradual development of the Early French style. It is evident on examining the building that the work has been carried on for a long period, but we have not sufficient historical data for fixing the exact history of each part. The arches and piers of the choir are evidently the earliest; and these are very like the same parts of Lisieux and Canterbury, with round arches, but the choir has been lengthened, the apse and apsidal chapels added, and here the arches are pointed and the details later; these are earlier than other

^u *Gallia Christiana*, tom. ii. p. 649. Robertus de Monte in appendice ad Sigebertum ad ann. 1182:—"Arnulfus Lexoviensis Episcopus cum per 40 annos eandem ecclesiam rexisset, in aedificando ecclesiam et pulcherrimas domos laborasset, renunciavit Episcopatu, et perexit Parisius suos dies dimidiaturus apud S. Victorem in domibus pulcherrimis, quas ibi ad opus suum construxerat." It is remarkable that the chronicler should twice mention the beautiful houses which he had built, and that

some of these were in the monastery of St. Victor at Paris, the same place where the founder of Shobdon Church had taken refuge a few years before and during the life of Arnulf. May not his very beautiful buildings have been the models of the rich work at Shobdon?

^x See De Caumont, *Histoire sommaire de l'Architecture*, p. 138; and Gally Knight's *Tour in Normandy*, p. 98.

^y *Gallia Christiana*, tom. ii. p. 506.

^z *Ibid.*, tom. iii. p. 819.

parts of the building, so that it would appear the change of fashion or of ritual, which required a longer chancel with a procession-path and apsidal chapels, took place during the progress of the work, and still during the period of transition. The choir has evidently been raised also as well as lengthened, and is very lofty, with a large triforium gallery vaulted, and an ornamental arcade over this between the top of the arches and the windows of the clearstory; an arrangement common in these lofty French churches, but not found in England. The transepts are a little later than the choir, and are also apsidal, without aisles, and the arrangement different from that of either choir or nave, and rather unusual, consisting of—1. the pier-arches, which are round; 2. a large blank arcade, the arches round in two bays, and pointed in the five bays of the apse; 3. a triforium arcade of round arches; 4. and 5. a double clearstory, the lower windows pointed, the upper ones round; the vault with ribs nearly the same as the choir; the capitals a little later. The nave consists of five double bays of different periods; the eastern one corresponds with the choir; the western bay between the towers, and the western transept, are also earlier than the three other bays of the nave. The fine western porch, or galilee, the cloisters, and the chapter-house, are all of later periods, and the rich western doorways are of the fourteenth century, or much altered at that time. The differences between the Early French and the Early English styles begin to come out very distinctly in the later transitional parts of this church.

A.D. 1160—1180. The church of St. Remi at Rheims, was greatly altered and partly rebuilt by Bishop Odo and Peter of Celles. The choir was rebuilt and lengthened, and the apse with its aisles added. The style of these parts of the building is transitional; the apsidal chapels are of later character, and were probably built by Abbot Simon, who also rebuilt the western part of the nave, and died in 1198. The vaults over the central spaces are modern, and of plaster, but the vaulting-shafts are probably of this period. The aisles of the transepts have transverse vaults, as at Tournus, but these belong to the early church of the eleventh century. The choir of the canons extended to, and included, the third bay of the nave, as it still does: the vaulting-shafts throughout the choir on both sides of the transept are carried on very bold corbels over the old capitals, which are partly hid by them. In the nave the vaulting-shafts are carried on pillars placed in front of the old piers; some of these pillars are antique granite columns taken from a Roman building: a Roman arch or gateway still remains at the entrance of the town. Some of the Roman marble columns are also used in the triforium; the Roman ruins having evidently served as a convenient quarry. The vaults of the aisles are transitional work of the latter part of the twelfth century. The central part of the west front and two western bays are in the style of the thirteenth century, with double columns. This part replaces the ancient narthex, and was probably built by Abbot Simon, but in the aisles some of the work of the eleventh century has been preserved, with columns and capitals of that period, and a doorway of the twelfth. The triforium arcade has been altered in the

twelfth, the early arches and imposts remain, but the capitals of the shafts have been carved. The early clearstory remains, having a row of very plain round-headed windows, with small plain circular windows over them. There were no vaults to the original church in this part. Two of the capitals at the west end of the nave are of a hard stucco only, put upon the early capitals of the eleventh century, and ornaments of the twelfth worked in the stucco. The choir has been rebuilt and the apse added in the period of transition, the apsidal chapels are later. The choir is divided into four stories as in the transepts, by introducing a small arcade over the triforium and under the clearstory. The apsidal chapels are in the style of the thirteenth century, and are evidently later than the aisles of the choir, of which the arcade and pillars are continued independently of them; and in the eastern chapel the vault is evidently built against the arches of the earlier arcade. Some fine old painted glass of the end of the twelfth century remains in the windows of the triforium and clearstory of the choir, and some earlier figures apparently preserved from the glass of the eleventh.

The south-west tower is part of the work of the eleventh century, and the capitals are of the plain cushion form only, but some have been carved afterwards. The north-west tower is rather later, or at least the upper part of it. The buttresses are round; those of the nave and aisles smaller than those of the choir, and without capitals. The flying buttresses are also different.

Abbot Simon was buried in the nave in 1198; the following are the last two lines of his epitaph:—

“Erexit, exit, dispersit, respicit, eruat,
Ecclesiam, monachos, danda, cavenda, Deum a.”

It appears that in France, as in England, the buildings of the last ten years of the twelfth century belong in style to the thirteenth.

A. D. 1161—1177. The cathedral of Senlis, in Picardy, rebuilt by bishops “Almaricus et Henricus^b.” The greater part of this fine church is of the Early French Gothic style, and some of the later parts are Flamboyant, but the original parts are quite of transitional character: the arches of the choir are small and pointed, but with square soffit, and the piers alternately square masses with shafts attached, and plain round massive pillars with transitional capitals; the aisles and triforium are vaulted, with very massive plain groined ribs, and the transverse arches square in section. The most remarkable feature of the church is the very fine tower and spire, but these are clearly later than the choir, and belong to the work of the thirteenth century. There are considerable remains of the other buildings of the abbey; and in the town of Senlis there are three other medieval churches, two of them desecrated, and some small remains of the castle, parts of which are Roman, with the head of a doorway constructed of tiles so arranged as to form the zig-zag pattern.

A. D. 1163—1185. Cathedral of Notre Dame, Paris. The choir and apse built by Bishop Maurice de Sully. “Mauricius episcopus Pari-

^a *Gallia Christiana*.

^b See *Gallia Christiana*, ed. 1656, tom. iii. p. 1018.

sciensis jam diu est qui multum laborat et perfecit in ædificationem ecclesie predictæ civitatis: ejus *caput* jam perfectum est, excepto majori rectorio quod opus si perfectum fuerit, non erit opus citra montes nec apte debeat compari^c." Bishop Maurice died in 1196, and the west end was not completed until 1223. This choir is a fine example of transitional work, with massive round pillars and pointed arches; the capitals are very similar to those of Canterbury, and it is not at all in advance of other English buildings of the same period.

A.D. — 1165. The church of Breteuil, in Picardy, in the diocese of Beauvais, was consecrated in this year. The character of the work is the same as that of Norman work of the same period. (For engravings see Woillez, *Ancien Beauvoisis*, folio, Paris, 1856.)

A.D. 1168?—1175. An apsidal chapel at the end of the south transept of the cathedral of Soissons is frequently referred to as the type of the corona or eastern chapel of Canterbury, and there is a certain resemblance sufficient to make it probable that the architect of that part of Canterbury had seen the chapel at Soissons, which belongs to an earlier building than the present one, and was built between 1168 and 1175, during the episcopate of "Hugo de Champfleury II. *alias de Anglia*^d." The choir of Soissons was rebuilt on a larger scale and more lofty, and the new building was completed in 1212, as recorded by an inscription scratched on the wall at the time the monks entered the choir; this later building is of advanced transitional and Early French character.

A.D. 1170—1186. Church of St. Nicholas at Blois. The relics of St. Lawrence, the patron saint of the monastery, were translated on the 25th of May in 1186. The choir and transepts being then completed and ready for consecration, Count Thibault made a donation on this occasion which enabled the monks to complete the nave in 1210. The church is a fine example of the Transition.

ITALY.

A.D. 1174 —. The campanile, or leaning tower of Pisa, Tuscany, built by Bonanno Pisano and William of Inspruck. Under the first arcade, at the right side of the door, is the following inscription cut in stone, which records its foundation:—A.D. MCLXXIV. CAMPANILE HOC FUIT FVNDATVM MENSE AVGVSTI. Raniéri Grassi, in his work *Fabbriche Principali di Pisa*, and particularly in his *Descrizione Storica e Artistica di Pisa*, part i. pp. 97—109, has maintained, against the opinion of modern writers, that its inclination is the result of a premeditated plan, and not the consequence of its foundations having sunk. This tower is covered with arcades of small semicircular arches, and has no appearance of the pointed style. It is a good example of

^c *Sigeberti Chronicon*, p. 147.

^d *Gallia Christiana*, tom. iii. p. 1051.

For a plan and engraving of this apse, see Viollet-le-Duc, *Dict.*, tom. ii. p. 194, figs. 30, 31. He considers it to have been commenced only in 1175, and the

style agrees better with this date. If the earlier date is correct, as is warmly maintained by M. Challe of Auxerre, and other local authorities, it is singular that the bishop under whom it was erected was an Englishman.

the Pisan style of the twelfth century, which was used throughout the Republic of Pisa, and at Lucca, which was under its dominion. This style has been ignorantly attributed to the ancient Lombards some centuries before the period recorded in numerous inscriptions on the buildings themselves.

A.D. 1174—1186. The cathedral, or duomo, of Monreale, in Sicily, built by William II., King of Sicily. The bronze door, which is richly ornamented with small figures in compartments, is the work of Bonanno Pisano, who completed it in 1186^e. "This cathedral is the latest and most splendid of the works of the Norman kings of Sicily. Latin in its shape, Norman in its colonnade, Byzantine in its mosaics, Greek in its sculpture, Saracenic and Norman in many of its mouldings, features, and details, it exhibits a most curious combination of styles, and is one of the most splendid monuments of the middle ages^f." Pope Lucius III. in a bull addressed to the first archbishop of Monreale, dated 1182, mentions it as a work unrivalled since the days of the ancients. (See Gally Knight's "Saracenic and Norman Remains in Sicily," Plates xxiv. and xxv.)

A.D. — 1180. The church of St. John the Baptist at Genoa has the date of 1180 in the head of a doorway, and the tower is of transitional character, with lancet windows, and is very much of the French type of the same period.

In Italy, generally, the round arch and the Romanesque style continued in use throughout the thirteenth century, with a few exceptions. The pointed arch occurs indeed in St. Mark's at Venice in work of the eleventh century, and in the aisles of the cathedral of Pisa in the eleventh or twelfth, and in the Saracenic work at Palermo, also in the twelfth; but these are obviously exceptional cases.

GERMANY.

A.D. 1170—1196. The cathedral of Trèves was partly rebuilt and greatly altered in appearance by the Archbishops Hillin and John. A considerable part of the internal decoration, with the vaults of the present edifice, belong to this period, and are in the style of transition, with a mixture of French and German. (For engravings see Didron, *Annales Archéologiques*, and the separate work on this cathedral by the Baron Ferdinand de Roisin, 4to., Paris, 1861.)

In Germany, the greater part of the churches near the Rhine are of this period, as has been ably shewn by M. de Lassaulx: the Romanesque character is preserved in those churches down to about 1220, or even 1250; for instance, the fine cathedral of Worms, built between 1242 and 1262, is still purely in the Romanesque style, a period subsequent to some of our finest Early English work, such as Bishop Hugh's work at Lincoln, Bishop Lucy's at Winchester, Bishop Joceline's at Wells; and contemporary with Salisbury Cathedral.]

^e Serradifalco, *Il Duomo di Monreale*, &c., pp. 5—22, Plates i.—xiv.

^f Gally Knight's *Normans in Sicily*, p. 290.

OF THE SECOND
OR
EARLY ENGLISH STYLE.

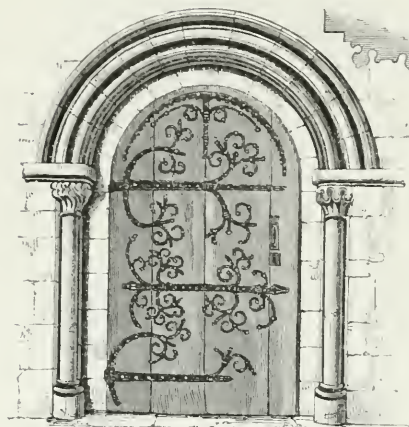
EARLY ENGLISH DOORS.

As the Norman doors may be said to be all of semicircular arches, these may be said to be all pointed^a, at least all the exterior ornamented ones; for there are small interior doors of this style with flat tops, and the sides of the top supported by a quarter circle from each side. The large doors of this style are often double, the two being divided by either one shaft or several clustered, and a quatrefoil or other ornament over them. The recess of these doors is often as deep as the Norman, but the bands and shafts are more numerous, being smaller; and in the hollow mouldings they are frequently enriched with the peculiar ornament of this style—a singular toothed projection, which, when well executed, has a fine effect. But although this ornament is often used, (and sometimes a still higher enriched moulding, or band of open-work flowers,) there are many doors of this style perfectly plain; of this kind the door of Christchurch, Hants, is a fine specimen.

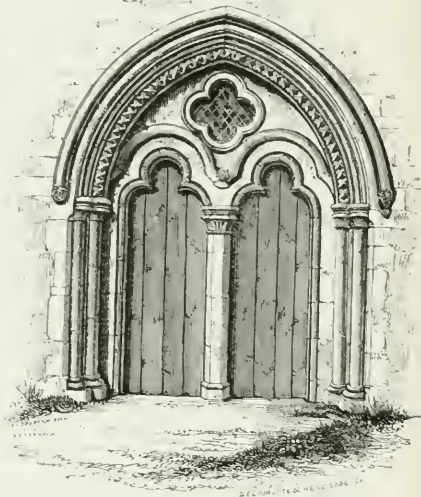
The dripstone is generally clearly marked, and often small,

^a [This is the general rule, but there are many exceptions; in some districts Early English doorways with semicircular arches are extremely common; there is a good example with the original iron scroll-work on the wooden door at Faringdon, Berkshire. The doorways with flat tops, described by Mr. Rickman as confined to the interior, are also frequently found in small external doors, especially on the south side of the chancel, commonly called the priest's door. The name of square-headed trefoil has

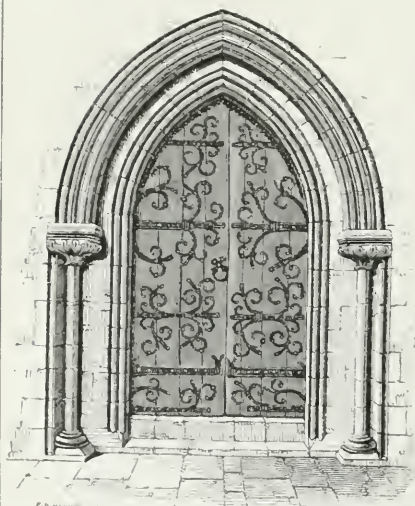
been given to this form, and is now generally understood as describing it. But it has recently been called the shouldered arch, and this as a popular name is very expressive. It is said to have been invented by the present Duchess of Northumberland, and does credit to her Grace's quickness of observation. The figure of a man with his head cut off gives exactly the idea, and often the proportions, of a small doorway of this form.]



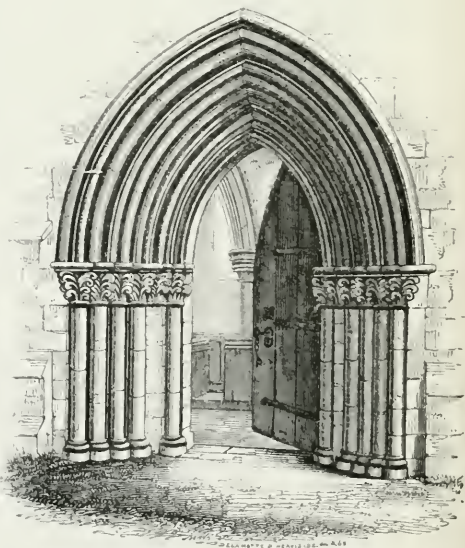
Farnham, Berkshire, c. 1100.



St. Cross, Hampshire, c. 1100.



Udington, Berkshire, c. 1100.



Great Milton, Oxfordshire, c. 1100.

and supported by a head. In many doors, a trefoil, and even cinquefoil feathering is used, the points of which generally finish with balls, roses, or some projecting ornament. The principal moulding of these doors has generally an equilateral arch, but from the depth and number of the mouldings, the exterior becomes often nearly a semicircle. In interiors, and perhaps sometimes too in the exterior, there are instances of doors with a trefoil-headed arch.

The shafts attached to these doors are generally round, but sometimes filleted, and they generally, but not always, stand quite free. They have a variety of capitals, many plain, but many with delicate leaves running up and curling round under the cap-moulding, often looking like Ionic volutes. The bases are various, but a plain round and fillet is often used, and the reversed ogee sometimes introduced.

The most prevalent base^b, and what is used not only to shafts, but sometimes as a base tablet, is curious, from its likeness to the Grecian attic

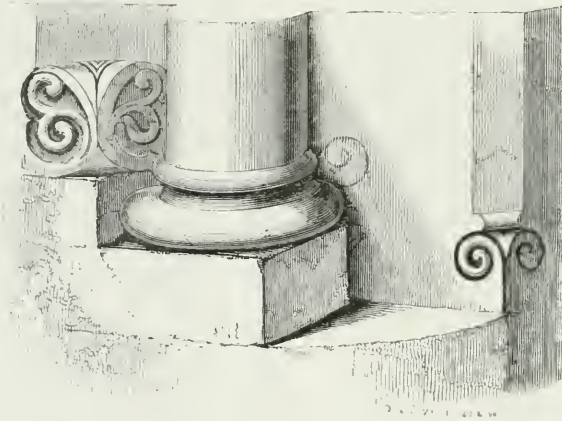


Winchester Cathedral, A. D. 1200.

^b [We have had occasion to observe the great variety of bases used in Norman work even from the earliest period, but in the Early English style little variety is used, a pattern seems to have been arrived at by common consent, and very generally adhered to: it occurs even in the earliest examples of this style, as in the transept and eastern

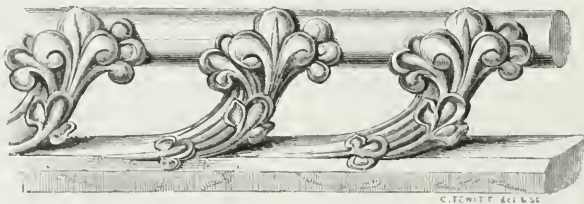
chapel of Canterbury in 1184, and in De Lucy's work at Winchester in 1200, (see the woodcut above,) and continued in use for nearly half a century with little alteration; in the later examples the hollow becomes filled up by a third round moulding, and gradually merges into the following style.]

base: like that, it consists of two rounds, with a hollow between, and that hollow is often deepened, so that if water gets into it the water remains, and it is almost the only instance of a moulding used in English work which will hold water, they being in general so constructed as entirely to free themselves of rain, and in a great measure of snow.



Base, South Door, Stanwick, Northamptonshire, c. 1200.

All these mouldings are cut with great boldness, the hollows form fine deep shadows, and the rich bands of open-work leaves are as beautiful as those executed at any subsequent period, being sometimes entirely hollow, and having no support but the



Open Foliage, Tomb of Archbishop Walter Gray, York, A. D. 1255

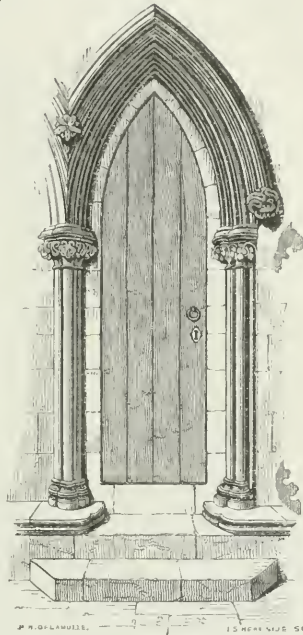
attachment at the sides and the connection of the leaves themselves. These doors are not so numerous as the Norman, yet many still remain in perfect preservation: York, Lincoln,

Chichester, and Salisbury^e have extremely fine ones, and Beverley Minster one, of which the mouldings are bolder than most others.

The door of the transept at York, and those of the choir-screen at Lincoln, have bands of the richest execution, and there is a fine double door at St. Cross. (See p. 184.)

[The west doorway of Higham Ferrers Church, Northamptonshire, is a very rich and fine example of a double door: the smaller doors have low segmental heads under a lofty pointed arch, and the space thus formed, called the tympan, is filled with a series of small groups of sculpture of great merit. (See Plate.)]

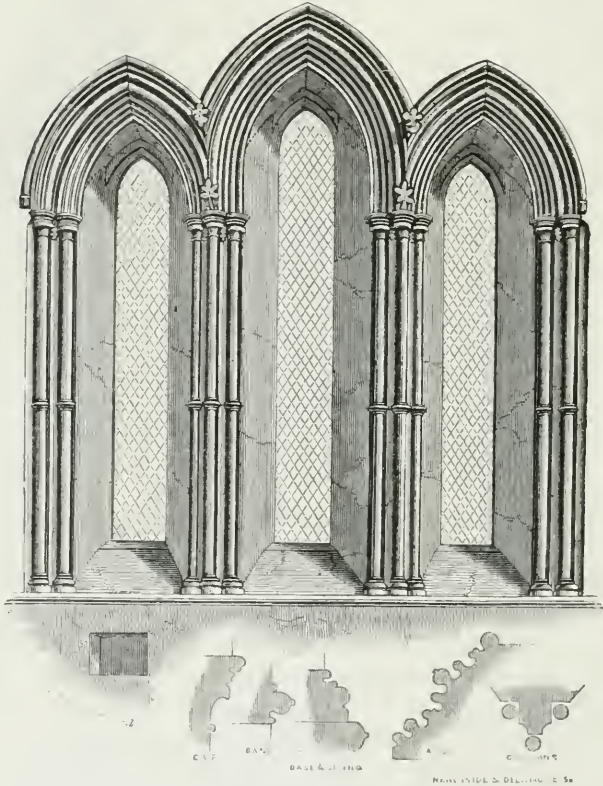
Lichfield Cathedral presents a door curious for its resemblance to some foreign cathedrals^d; it is placed in a shallow porch formed in the thickness of the wall, the arch of which is richly feathered, and otherwise ornamented; the interior aperture is divided into two doorways by a pier of shafts, and this pier, as well as the side piers of both the apertures, has a statue fixed against it, resting on a corbel and crowned with a canopy. The recess is groined, and the whole is worked with great delicacy, and full of rich ornament; the interior portion is in tolerable preservation, the exterior much decayed; the doors appear original, and are covered with beautiful ramifications of scroll-work, in iron. Indeed, there are many wooden doors, both of this style and Norman, which seem to be of the same age as the stone-work. (See p. 184.)



Doorway in Screen, Lincoln Cathedral, c. 1300.

^e See Glossary, vol. ii. Pl. 78.

^d Ibid., vol. ii. Pl. 79.

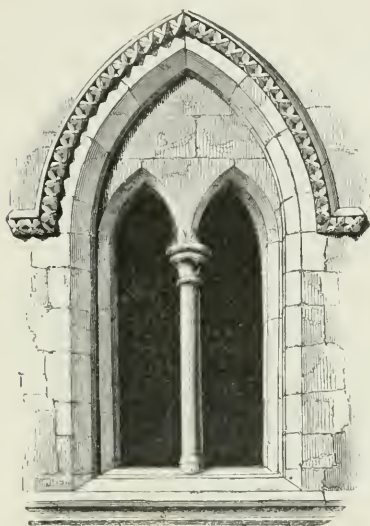
EARLY ENGLISH WINDOWS ^e.

Polebrook, Northamptonshire, c. 1220.

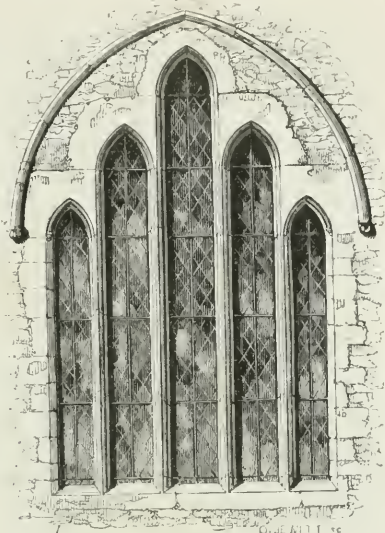
These are, almost universally, long, narrow, and lancet-headed, generally without feathering, but in some instances trefoiled.

A variety of appearance results from the combination of this single shape of window. At Salisbury, one of the earliest complete buildings remaining, there are combinations of two, three, five, and seven.

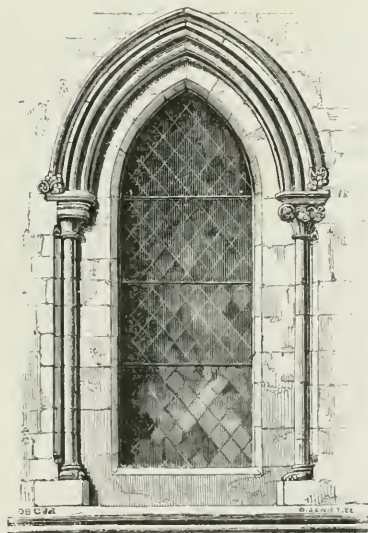
^e See Glossary, Pls. 226, 229, 230, 231, 233, 237—240, 242, 243, 255, 258, 263.



Irealsall, Derbyshire, c. 1200.



Oundle, Northamptonshire, c. 1200.

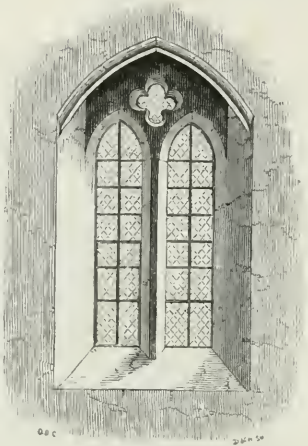


Romsey Abbey, c. 1220.



Stanwick, Northamptonshire, c. 1220.

Where there are two, there is often a trefoil or quatrefoil between the heads; and in large buildings, where there are three or more, the division is often so small that they seem to be the lights of a large window, but they are really separate windows, having their heads formed from individual centres, and, in general, separate dripstones. This is the case even at Westminster, where they approach nearer to a division by mullions, from having a small triangle pierced beside the quatrefoil, and a general dripstone over all. It appears that the double



Barton Stacey, Northants, c. 1220.

window, with a circle over it, sometimes pierced and sometimes not, began to be used early in the style, for we find it at Salisbury; and this continued the ornamented window till the latest period of the style: it was indeed only making a double door into a window. [Of this kind the west window of Raunds Church, Northamptonshire, is a very fine example; the lower part is now blocked up, but enough remains to restore it perfectly in the drawing. (See plate.)] In the more advanced period it was doubled into a four-light window—at Salisbury, in the cloisters and chapter-house; and the east window of Lincoln Cathedral is of eight lights, formed by doubling the four-light, still making the circle the ornament. This window is, in fact, a Decorated window^f, but together with the whole of that part of the choir is singularly and beautifully accommodated to the style of the rest of the building. In small buildings, the windows are generally plain, with the slope of the opening considerable; and in some small chapels they are very narrow and long. In large buildings they are often ornamented with very long and slender shafts, which are frequently banded

^f Its actual date belongs to the Early English period, but quite the close of that style, at the end of the reign of Henry III., when the Decorated style was fast coming in; and bar-tracery

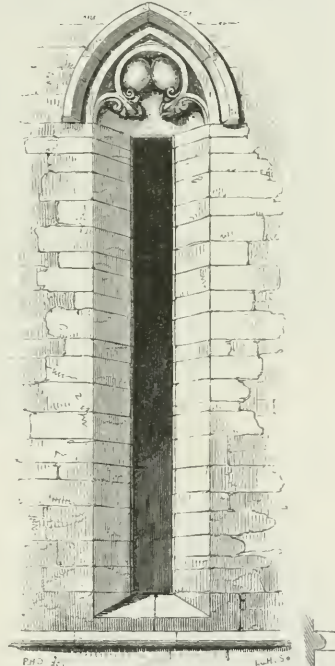
being fully developed, the general appearance of the window is rather Decorated than Early English, but the mouldings still belong to the earlier style.



WEST WINDOW OF GREAT CHURCH.
[1850]

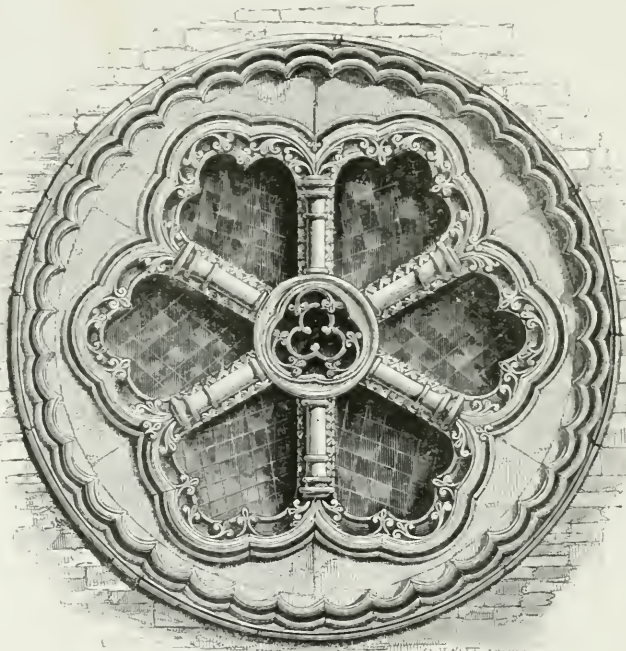
[as at Polebrook, Northamptonshire, p. 188]. Most of our cathedrals contain traces of windows of this character, but some, as at Durham, have tracery added since their original erection. Salisbury, Chichester, Lincoln, Beverley, and York, still remain pure and beautiful; at York north transept are windows nearly fifty feet high, and about six or eight wide, which have a very fine effect.

[Some windows of this style are long and narrow, like the usual lancet-shaped windows, but with square tops, and worked quite plain, as in the chancels of Cowley Church, Oxfordshire, and Tixover, Rutlandshire. The same form occurs at Ringstead, Northamptonshire, with an arched head over it, trefoiled and ornamented, but not pierced. Similar loop windows, with square tops, occur occasionally also in Norman work.]

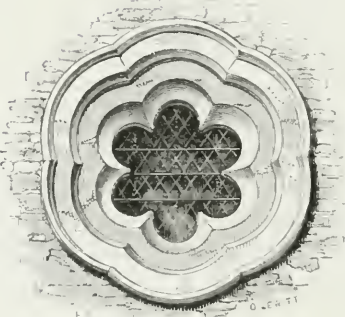


Window of Tower, Ringstead, Northants, c. 1200.

Although the architects of this style worked their ordinary windows thus plain, they bestowed much care on their circles. Beverley Minster, York and Lincoln, have all circles of this style peculiarly fine; that of the south transept at York, usually called the marygold window, is extremely rich, but the tracery of the circles at Westminster is of a much later date. [Mr. G. G. Scott has found the pattern of the original tracery of this window on one of the tiles in the chapter-house, (see "Gleanings from Westminster Abbey"). The present tracery is much more recent, and comparatively poor.]



Peterborough Cathedral, c. 1150.



Strixton, Northamptonshire, c. 1250

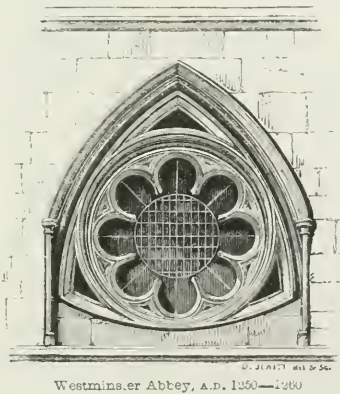
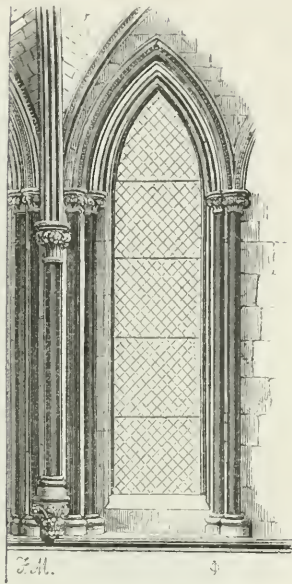


Hargrave, Northamptonshire, c. 1220,

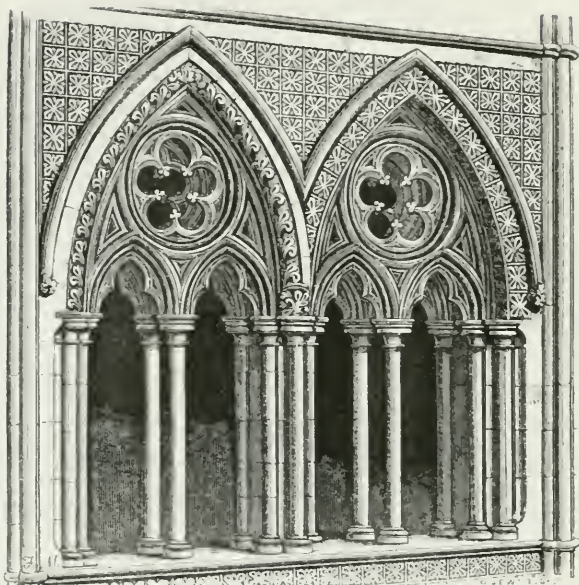
There is in all the long windows of this style one almost universal distinction: from the straight side of the window opening, if a shaft is added, it is mostly insular, and has seldom any connexion with this side, so as to break it into faces, though the shafts are inserted into the sides of the doors, so as to give great variety to the opening. [These shafts are very frequently of the dark-coloured marble called Purbeck, or Petworth, or Forest marble, which takes a high polish, and is composed chiefly of shells, varying in size in different specimens from the same quarry, but there is no real distinction between these varieties.]

At Westminster Abbey there are a series of windows above those of the aisles, which are formed in spherical equilateral triangles.

[The clearstory windows in small churches of this style are sometimes plain circles, as at Acton Burnel, Shropshire, or a plain early trefoil or quatrefoil, often enclosed in a circle or a square within, as at Hargrave, Northamptonshire. They are common in that county and in the northern part of Oxfordshire, but in many parts of the country such windows are almost unknown,—the clearstory being most frequently an addition of the Perpendicular style. Small lancet-shaped windows may also be found, and spherical triangles similar to those at Westminster, but plainer.]



EARLY ENGLISH ARCHES.



Triforium Arcade, North Transept, Westminster Abbey, A.D. 1250—1260.

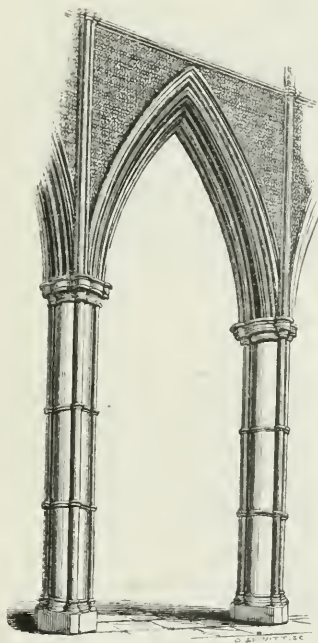
The window-arch of this style being generally a lancet arch, and some persons having considered the shape of the arch to be a very distinguishing feature of the different styles, it may be necessary in this place to say a few words on arches generally. If we examine with care the various remains of the different styles, we shall see no such constancy of arch as has been apprehended; for there are composition lancet arches used both at Henry the Seventh's Chapel, Westminster, and at Bath; and there are flat segmental arches in the Early English part of York; and upon the whole it will appear, that the architect was not confined to any particular description of arch. The only arch precisely attached to one period is the four-centred arch, which does not appear in windows, &c., if it does in composition, before the Perpendicular style^g.

^g There are a few rare exceptions to this rule, as the doorway to the city

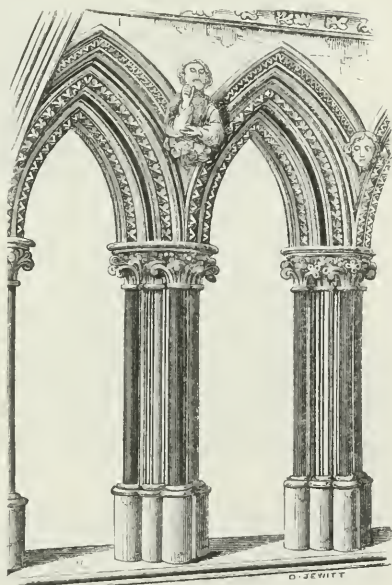
schools at Bristol, which has a four-centred arch with pure Early English



Woodford, Northamptonshire, c 1260



North Transept, Westminster Abbey, A.D. 1250.

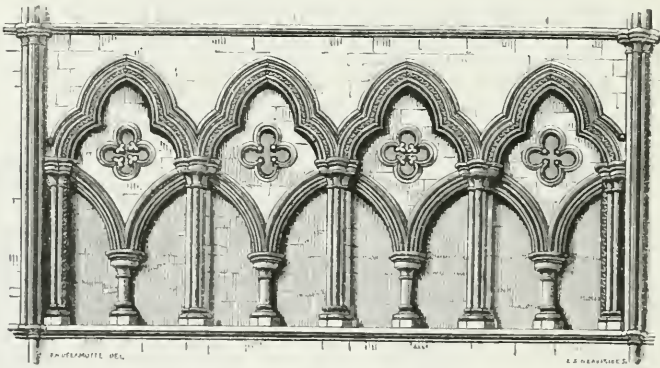


Arches, York Cathedral, A.D. 1227.

In large buildings, the nave-arches of the Early English style were often lancet, but in some large and many small ones, they are flatter, some of one-third drop, and perhaps even more, and sometimes pointed segmental.

At Canterbury, in the choir, are some curious pointed horse-shoe arches; but these are not common.

The architraves of the large arches of rich buildings are now beautifully moulded, like the doors, with deep hollow mouldings, often enriched with the toothed ornament^b. Of this description, York transepts, and the nave and transepts of Lincoln, are beautiful specimens; Salisbury is worked plainer, but not less really beautiful; and Westminster Abbey is (the nave at least) nearly plain, but with great boldness of moulding.



Triforium Arcade, Beverley Minster, c. 1230.

The arches of the gallery [triforium] in this style are often with trefoiled heads, and the mouldings running round the trefoil, even to the dripstone. Chester choir is a fine specimen; and there are some plain arches of this description in Winchester Cathedral which are very beautiful.

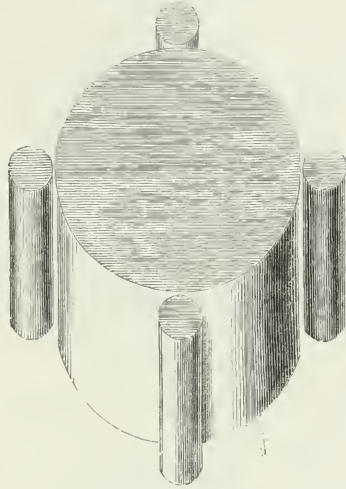
mouldings. In the crypt of St. Joseph's Chapel at Glastonbury, the Lady-chapel at Christ Church, Oxford, and the pier-arches at Stanwick in Northampton-

shire, are other early examples of four-centred arches.

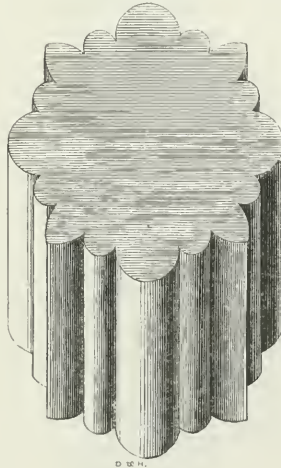
^b See Glossary, Pls. 121, 122.

EARLY ENGLISH PIERS.

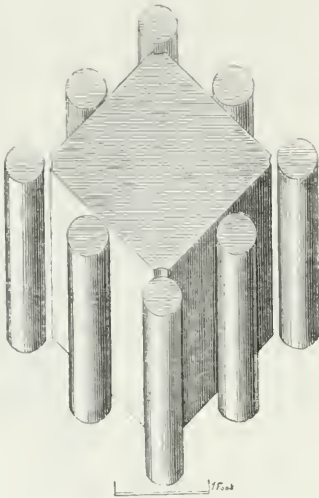
Of the piers of large buildings of this style, there are two distinguishing marks: first, the almost constant division, by one or more bands, of the shafts which compose them; and secondly, the arrangement of these shafts for the most part in a circle. In general they are few, sometimes only four, sometimes eight, set round a large circular one: such are the piers of Salisbury and of Westminster Abbey. There are sometimes so many as nearly to hide the centre shaft, as at Lincoln and York; but the circular arrangement is still preserved, and there are some few, as in the choir at Chester, which come very near the appearance of Decorated piers. Amongst other piers, one not very common deserves to be noticed; it is found at Beverley Minster, and in a few other churches; it consists of shafts, some of which are plain rounds, others filleted rounds, and some whose plan is a spherical triangle, with the edge outwards. At Runcorn Church, Cheshire, is a pier consisting of four of these triangular shafts, with a handsome flowered capital, which has altogether a very fine effect.



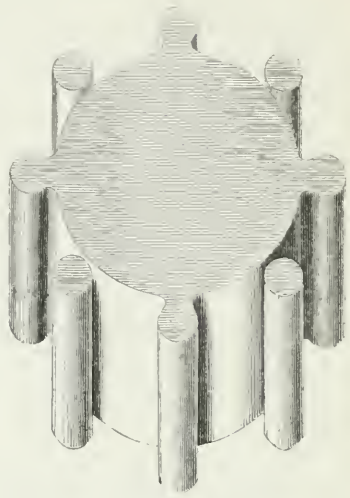
North Transept, Westminster, A. D. 1250.



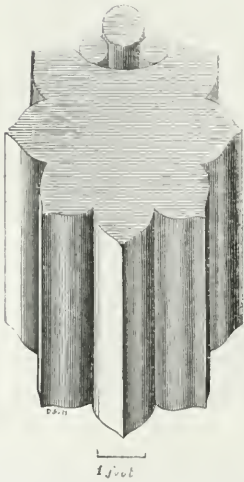
Transept, Beverley, c. 1220.



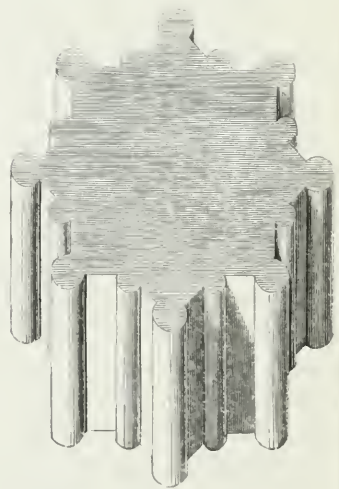
Choir, Lincoln Cathedral, A.D. 1190—1200,



Choir, Westminster, A.D. 1245—1260



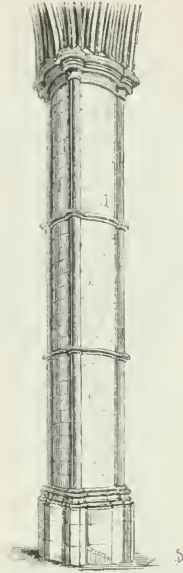
Nave, Selby, Yorkshire, c. 1230.



Nave, St. John's, Cirencester, c. 1250.



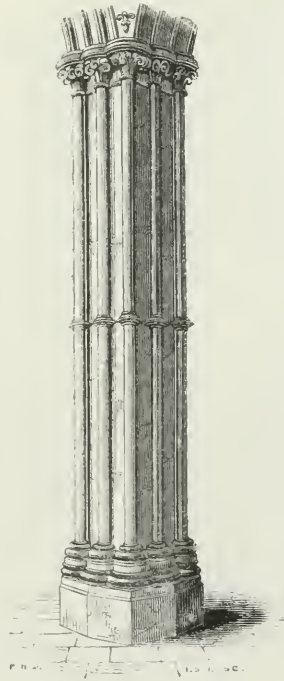
Netley Abbey, c. 1300.



North Transept, Westminster Abbey, A.D. 150.

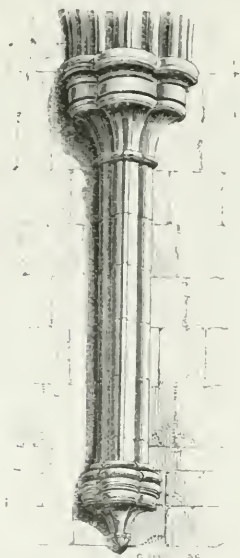


Beverley Minster, c. 1200.



Lincoln Cathedral, A.D. 1300.

[The responds of half pillars attached to the wall at each end of an arcade frequently differ from the other piers, and the original Early English responds often remain when the arches and the other piers have been rebuilt in a subsequent style.



Whitby Abbey, Yorkshire, c. 1230.

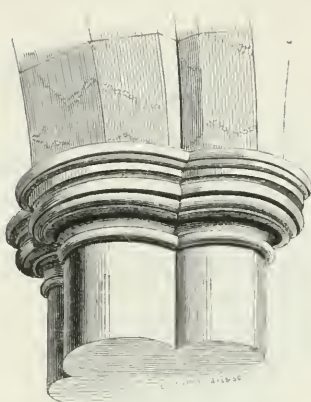


Netley Abbey, Hampshire, c. 1350.

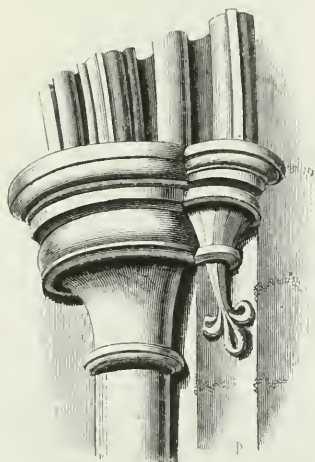
The vaulting-shafts or half pillars attached to the wall and carrying either the ribs of the vault, or the side posts of the open timber roof, are very characteristic features of this style. They sometimes spring from the ground, and in such cases the lower part of them is attached to the face of the pier, often united in one base with it. In other instances they spring from corbels projecting from the face of the wall, as at Whitby; these are often placed in the spandrel formed by the springing of two arches immediately above the capital, as at Netley. When they spring from corbels it is usually in order to allow room for the canopies of the stalls, and indicates the length of the choir of the monks or canons, which was often extended to the second or third bay of the nave. In other cases the vaulting-shaft is usually carried up from the ground, and is sometimes introduced in front of older pillars. It does not follow that because there are vaulting-shafts there was originally a stone vault; these shafts are often used to carry a wooden ceiling only, and these ceilings are sometimes in the form of vaults, as at Warmington, Northamptonshire.]

The capitals of these shafts are various. In many, perhaps the greater number of buildings, they are plain, consisting of a bell with a moulding under it, and a sort of capping, with more mouldings above; and these mouldings are often continued round the centre pier, so as to form a general capital, [as at Stanwick, Northamptonshire, Westminster, and Beverley]. The dividing bands are formed of annulets and fillets, and are often continued under windows, &c. as tablets, and are, like the capitals, sometimes continued round the centre shaft. Another and richer capital is sometimes used, which has leaves like those in the capitals of the door shafts. This kind of capital is generally used where the shafts entirely encompass the centre one, as at York and Lincoln, and has a very fine effect, the leaves being generally extremely well executed.

[Occasionally heads, or birds, or animals, are introduced among the foliage, as in the beautiful tomb of Archbishop Walter Gray, in York Cathedral. In this instance and at Romsey the foliage is allowed to creep up over the abacus, but in general the abacus is allowed to stand clear with its deep undercut mouldings.]



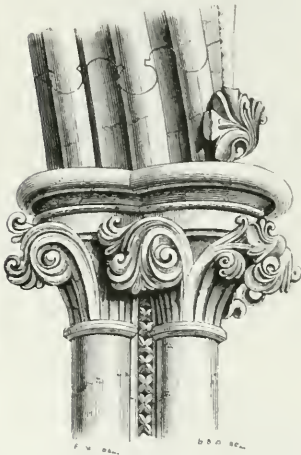
Stanwick, Northamptonshire, c. 1240.



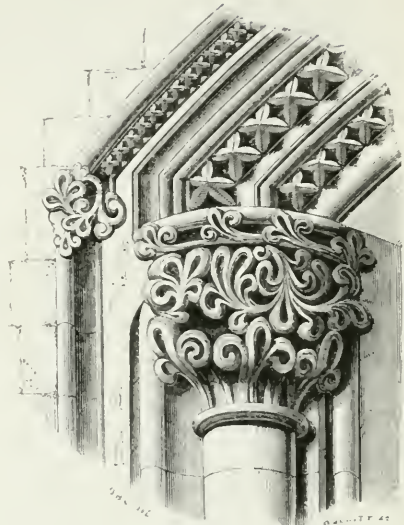
North Aisle of Choir, Westminster, A.D. 1200.



Lincoln Cathedral, A.D. 1200.



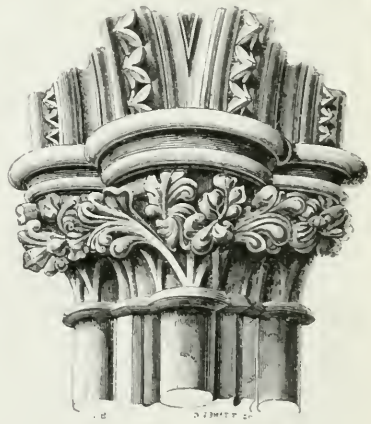
North Transept, Lincoln Cathedral, A.D. 1190—1200



North Transept, Romsey Abbey, c. 1240.

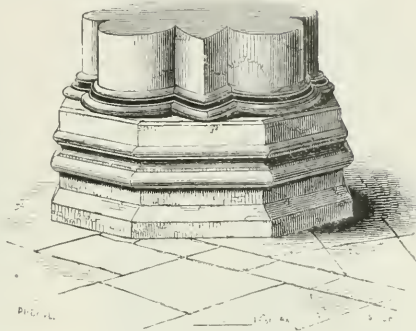


Tomb of Abp Walter Gray, York, A.D. 1255

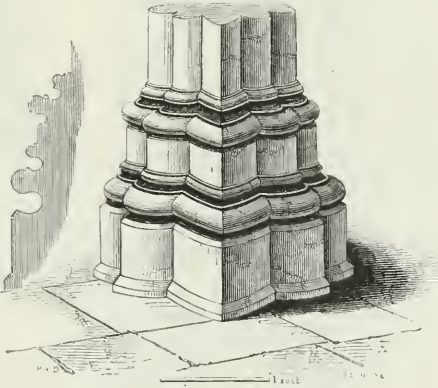


North Transept, York Cathedral, A.D. 1250.

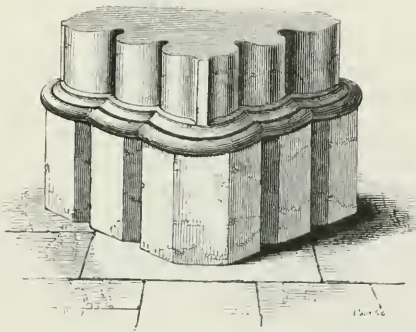
The bases used are frequently near approaches in contour to the Grecian attic base, but the reversed ogee is sometimes employed. There is another pier, in buildings that appear to be of this style, which is at times very confusing, as the same kind of pier seems to be used in small churches, even to a very late date; this is the plain multangular (generally octagonal) pier, with a plain capital of a few very simple mouldings, and with a plain sloped arch. Piers of this description are very frequent, and it requires great nicety of observation and discrimination to refer them to their proper date; but a minute examination will often, by some small matter, detect their age, though it is impossible to describe the minutiae without many figures. In general the capitals and bases will carry in their character sufficient marks to determine their date, except in the transition from Early English to Decorated.



Beverley Minster, c. 1220.



Choir, Lincoln Cathedral, A.D. 1200.



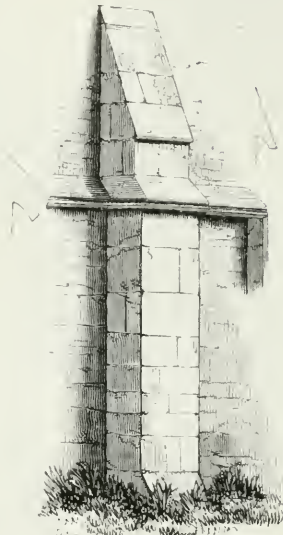
Selby, Yorkshire, c. 1260.

EARLY ENGLISH BUTTRESSES.

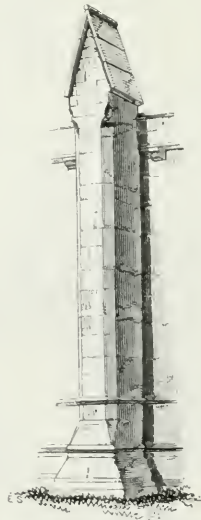
These are of four descriptions:—

1st. A flat buttress is often used, but it is not always so broad as the Norman; its tablets are more delicate, and it has often the small shaft at the angle, like the Norman. [This kind of buttress generally terminates in a slope under the cornice, as at Ensham.]

2nd. A buttress not so broad as the flat one, but nearly of the same projection as breadth, and carried up, sometimes with only one set-off, and sometimes without any, and these have often their edges chamfered from the window tablet. They sometimes have a shaft at the corner, and in large rich buildings are occasionally panelled. These buttresses have also, at times, much more projection than breadth, and are sometimes, as at Salisbury, filled with niches and other ornaments. [They frequently stand up clear above the parapet, as at Whitby.]



Ensham, Oxon, c. 1220.

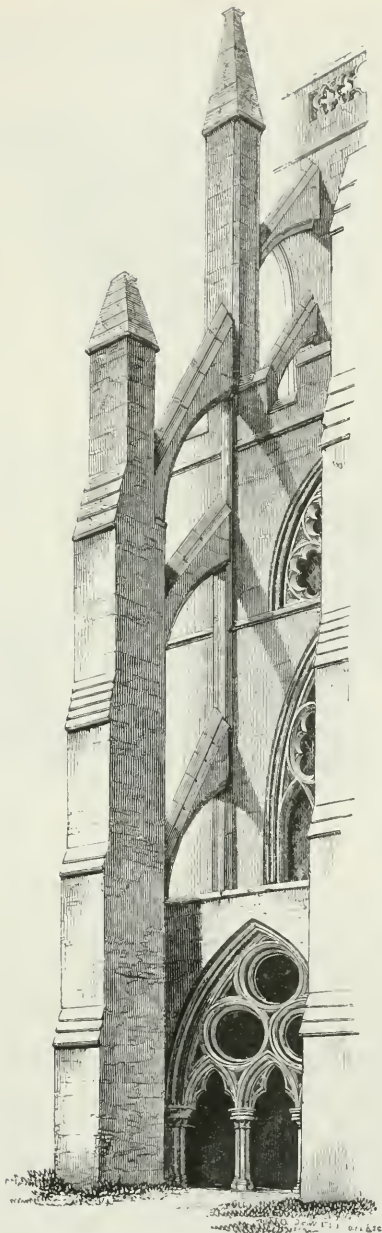


Whitby Abbey, Yorkshire, c. 1230.

3rd. A long slender buttress, of narrow face and great projection in few stages, is used in some towers, but is not very common.

4th. Towards the latter part of this style, the buttress in stages was used, but it is not very common, and is sufficiently distinguished by its triangular head, the usual finish of this style, which can hardly be called a pinnacle, though sometimes it slopes off from the front to a point. From the buttresses of the aisles to those of the nave, choir, &c., now began to be used the flying buttress, of which Salisbury and Chichester Cathedrals present various fine examples.

[Westminster Abbey affords a remarkable example, with the flying arch broken into two by an intermediate pinnacle. This arrangement is common in France, but very rare in England.]



Westminster Abbey, A. D. 1250

The cornice is sometimes rich in mouldings, and often with an upper slope, making the face of the parapet perpendicular to the wall below.

There are cornices of this style still resembling the Norman projecting parapet, but they consist of several mouldings.

The hollow moulding of the cornice is generally plain, seldom

containing flowers or carvings, *except the toothed ornament*, but under the mouldings there is often a series of small arches resembling the corbel-table.

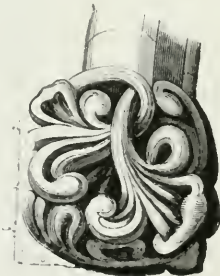


Cornice, York, A.D. 1260.



Corbel-table in Tower, Stanwick, Northamptonshire, c. 1200.

The dripstone of this style is various, sometimes of several mouldings, sometimes only a round with a small hollow. It is, in the interior, occasionally ornamented with the toothed ornament, and with flowers. In some buildings, the dripstone is returned, and runs as a tablet along the walls. It is in general narrow, and supported by a corbel, either of a head or a flower; or a clump of characteristic foliage, as at Swaton, Lincolnshire, or it is sometimes merely curled round without any corbel.



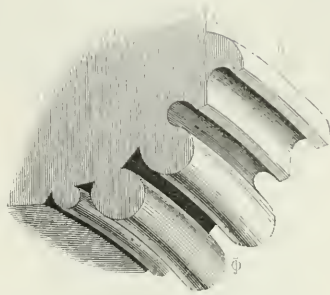
Dripstone Termination, Swaton, Lincolnshire.

There are frequently, in large buildings, in the ornamented parts, [horizontal] bands of trefoils, quatrefoils, &c., some of them very rich.

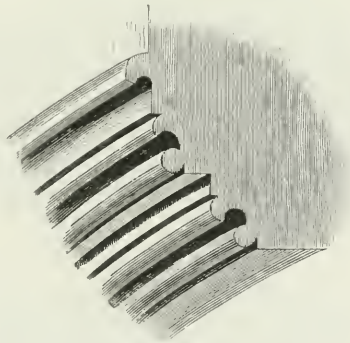
Although a sort of straight canopy is used over some of the niches of this style, yet it does not appear to have been used over windows or doorways. In some buildings where they are found, they appear to be additions.

The tablets forming the base-mouldings are sometimes a mere slope, at others, in large buildings, are of several sets of mouldings, each face projecting farther than the one above it, [as at Salisbury]; but the reversed ogee is very seldom used, at least at large and singly.

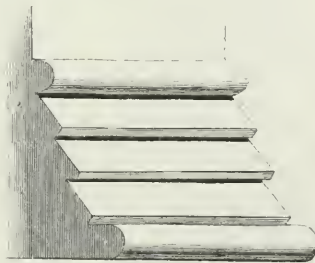
[The arch-mouldings of this style, whether of the pier-arches or of doorways or windows, are generally very bold and deeply cut, and form a very characteristic feature; they consist principally of plain rounds, separated by deep hollows: in very rich examples these hollows are sometimes filled with the tooth-ornament, or with foliage, and the rounds are often filleted; the keel or pear-shaped moulding is also frequently used.]



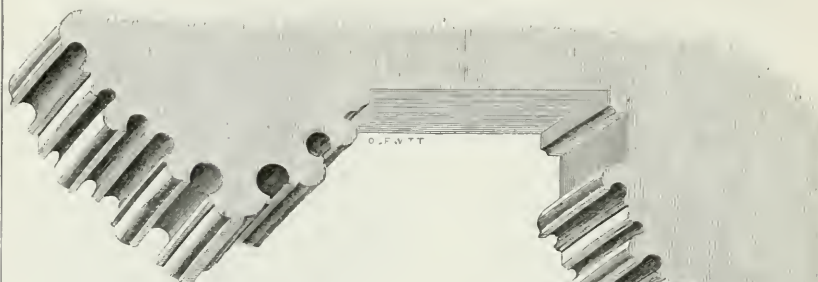
North Door, Kidlington, c. 1230.



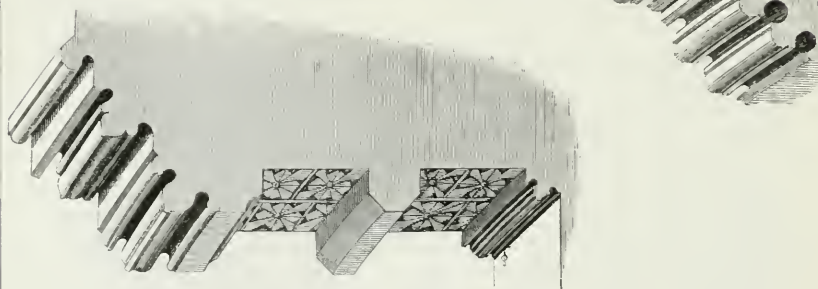
Arch of the Nave, Milton, Oxon, c. 1250.



Base-moulding, Salisbury, A.D. 1220.



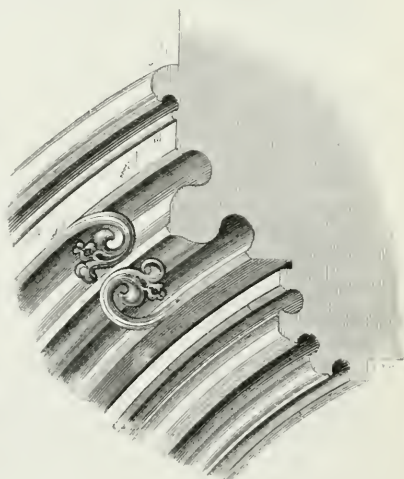
Section of West Porch, Raunds, Northants, c. 1250.



Section of Porch, Higham Ferrers, c. 1220.



Arch of the North Doorway, Milton, Oxon, c. 1220.



Moulding of Doorway, Woodford, Northants c. 1250.

The most important niches are those found in chancels, in the walls of the south side, and of which the uses do not yet appear to be decidedⁱ. Of these there are many of all stages of Early English; there are sometimes two, but oftener three, and they are generally sunk in the wall, and adapted for a seat; the easternmost one is often higher in the seat than the others. They have sometimes a plain trefoil head, and are sometimes ornamented with shafts; they are generally straight-sided^k.

The statuary niches, and ornamented interior niches, mostly consist of a series of arches, some of them slope-sided, and some with a small but not very visible pedestal for the statue. [On the west front of Peterborough Cathedral is a series of trefoil-headed arches, which are alternately filled with statues and windows.] They are often grouped two under one arch, with an ornamental opening between the small arches and the large



Sedile, Stanwick, Northants, c. 1200.



Niche, West Front, Peterborough Cathedral, A. D. 1200.

ⁱ The sedilia, see p. 52.

^k At Uffington, Berks., is a fine example; see Glossary, Pl. 189.



Piscina, Polebrook, Northamptonshire, c. 1230.

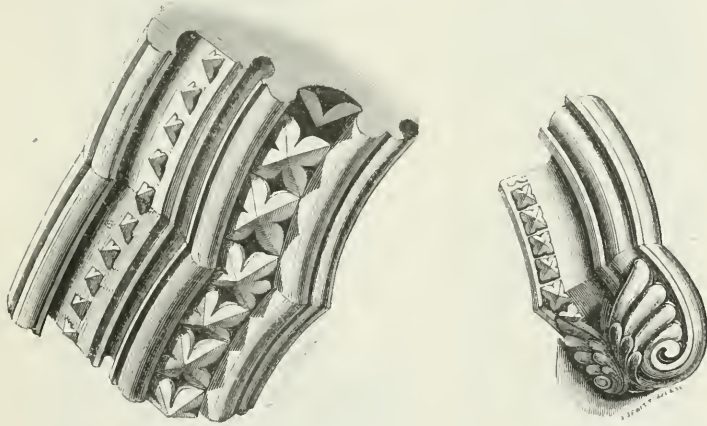


Stalls in Chancel, Denford, Northamptonshire, c. 1250.

one, like the double doors; a straight-sided canopy is sometimes used, and a plain finial. These niches, except the chancel stalls, and the stoup and water-drain, are seldom single, except in buttresses, but mostly in ranges.

EARLY ENGLISH ORNAMENTS.

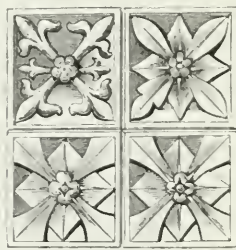
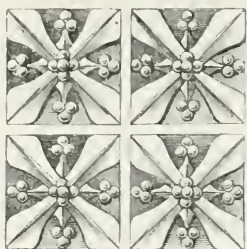
The first ornament to be described is that already noticed as the peculiar distinction of this style, to which it seems nearly, if not exclusively confined; it is the regular progression from the Norman zigzag to the delicate four-leaved flowers so common in Decorated English buildings. Like the zigzag,



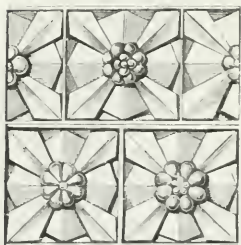
Tooth-Ornament and Dripstone Termination, Piscina, North Transept, York Cathedral, A.D. 1245.

it is generally straight-sided, and not round like the leaves of a flower, though at a distance, in front, it looks much like a small flower. It is very difficult to describe it, and still more so to draw it accurately; it may perhaps be understood by considering it a succession of low, square, pierced pyramids, set on the edges of a hollow moulding. This ornament is used very profusely in the buildings of this style, in Yorkshire and Lincolnshire, and frequently in those of other counties. [It is now generally known by the name of the tooth-ornament. See above, and the capitals from York and Romsey.]

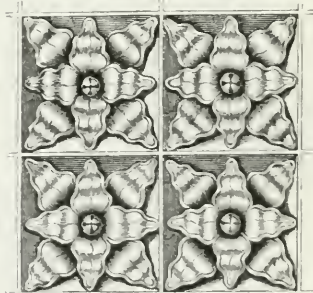
Another ornament, which though not peculiar, in small works, to this style, was seldom, but during its continuance, practised to so large an extent, is the filling of the spaces above the choir-arches with squares, enclosing four-leaved flowers, [or other leaves, and usually called diaper-work]. This is done at Westminster, at Chichester, and in the screen at Lincoln, in all which the workmanship is extremely good, and it has a very rich effect.



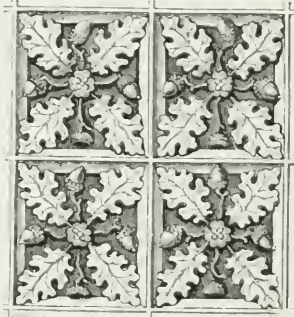
Choir and Transept, Westminster Abbey, A.D. 1240—1250.



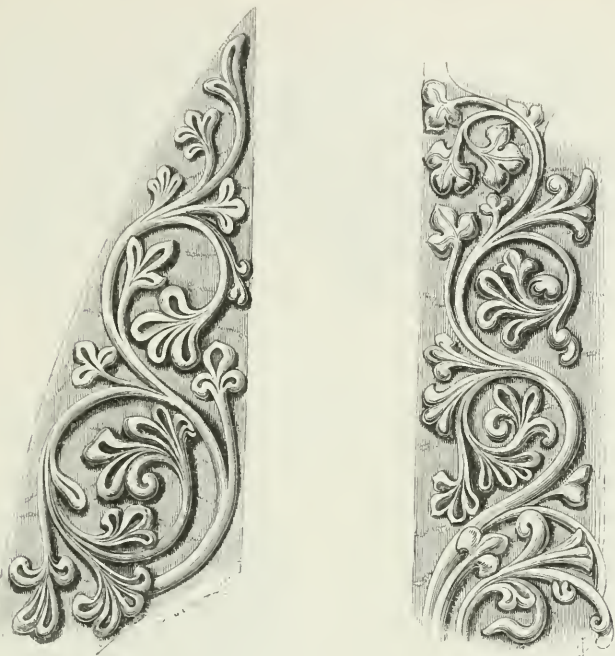
Higham Ferrers, Northants, c. 1200



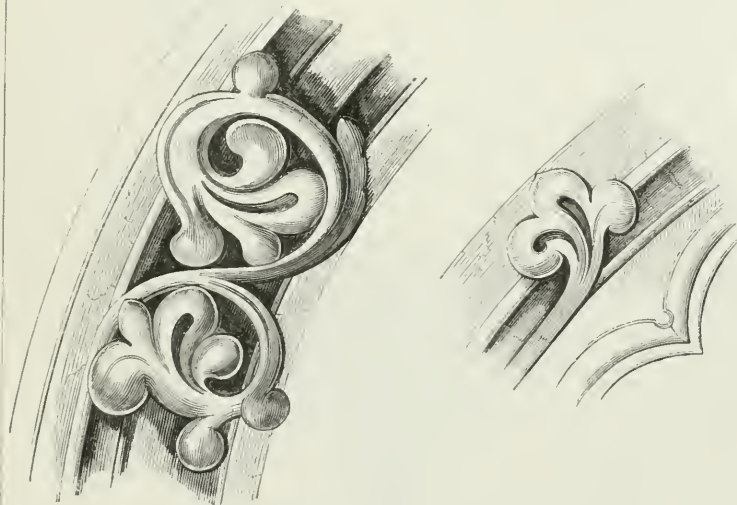
Choir-Screen, Selby, Yorkshire, c. 1250.



Choir-Screen, Lincoln Cathedral, c. 1260



Foliage, Cloisters, Westminster Abbey, A.D. 150.



Foliage, Romsey Church, Hampshire, c. 1230.



Notley Abb-y, Buckinghamshire, c. 1230.

In many parts, as in the spandrels of door-arches, and other spaces, circles filled with trefoils and quatrefoils, with flowered points, are often introduced, [as at Raunds]. These are of small depth, and are used in many buildings very freely. Sometimes instead of sunk panels a sort of boss of leaves and flowers is used, of which there are some fine examples in the Early English part of York Miuster, [and in the ruins of Notley Abbey. Elegant scrolls of foliage of a very marked character are also frequently used as ornaments in this



Sunk Panel, Raunds, Northants c. 1200.



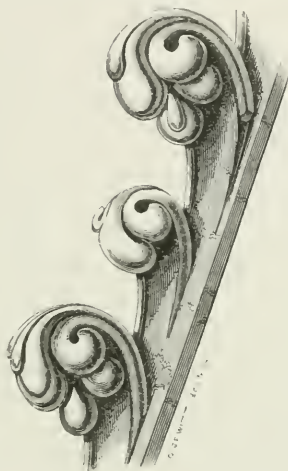
Foliage. Tomb of Alp. Walter Gray, York, A.D. 1355



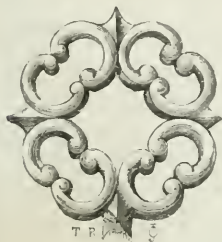
H. L. 1852

style, as in the beautiful tomb of Abp. Walter Gray, at York, and at Westminster, Romsey, &c.]

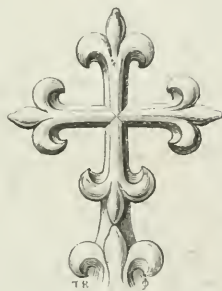
In the early period of the style, crockets were not used, and the finial was a plain bunch of three or more leaves, or sometimes only a sort of knob; but in small rich works, towards the end of the style, beautiful finials and crockets were introduced. [A peculiar sort of knob or lobe on the leaf is very characteristic of the foliage in this style, and often conspicuous on the crockets. Gable crosses of this style are not very common: when found, they partake of the usual character of the foliage.]



Crockets, Tomb of Abp. Walter Gray, A.D. 1255



Cross, Morton, Lincolnshire.



Cross, Little Ponton, Lincolnshire.

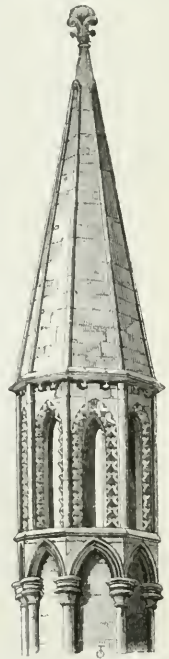
EARLY ENGLISH STEEPLES.

The Norman towers were short and thick; the Early English rose to a much greater height, and on the tower they placed that beautiful addition, the spire.

Some of our finest spires are of this age, and the proportions observed between the tower and spire are generally very good. Chichester was clearly of this style; and Salisbury, though not erected till within the period of the Decorated style, is yet in its composition so completely of Early English character that it should be considered as such, notwithstanding the date and the advance of its ornaments: in beauty of proportion it is unrivalled. The towers of Lincoln and Lichfield, though perhaps not finished within the date of the style, are yet of its composition; the spires of Lichfield are of much later date. Wakefield steeple is finely proportioned, though plain, and it is singular for its machicolations in the top of the tower. The towers are flanked by octagonal turrets, square flat buttresses, or, in a few instances, with small long buttresses; and generally there is one large octagonal pinnacle at the corners, or a collection of small niches.

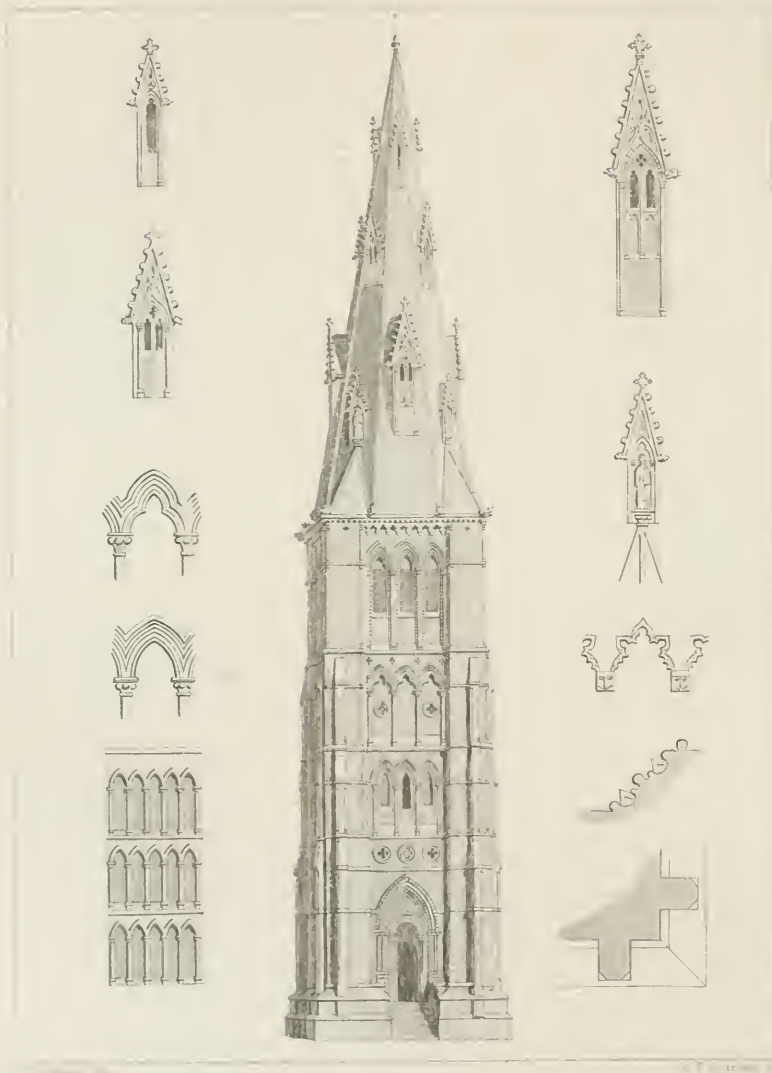
[Fine examples of pinnacles and turrets occur at Peterborough Cathedral, some of which have the tooth-ornament, and others have their arches supported by clustered shafts¹.]

When there is no parapet, the slope of the spire runs down to the edge of the wall of the tower, and finishes there with a tablet; and there is a double slope to connect the corners with the intermediate faces. The spire is often ornamented by ribs at the angles, sometimes with crockets on the ribs, and bands of squares filled with quatrefoils, &c., surrounding the spire at different heights. There are many good spires of this style in country churches. [Northamptonshire is especially celebrated for them, generally of the class called broach spires, which have no parapet: Polebrook is a good example of the usual character of these spires, (see Plate); at Raunds perhaps the spire is rather disproportionate to



Tinnacle, Peterborough,
c. 1200.

¹ See Glossary, Plate 154.

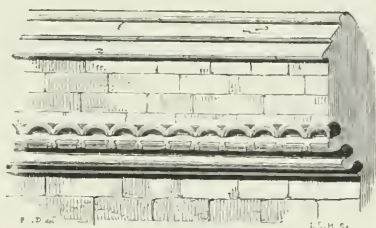


ST. MARY'S CHURCH, STAFFORD.

the tower, but it is a very fine specimen, and the paneling of the tower is very remarkable^m. St. Mary's, at Stamford, in Lincolnshire, is another celebrated example: the spire is of somewhat later date than the tower, but the general character is well preserved and the proportions are good. It is not unusual to find Decorated spires added to Early English towers. (See Plate.)]

EARLY ENGLISH BATTLEMENTS.

During nearly the whole of this style, the parapet, in many places plain, in others ornamented, continued to be used; at Salisbury it has a series of arches and panelsⁿ, and at Lincoln quatrefoils in sunk panels [in some parts, in other parts plain, with a rich cornice under it]. Perhaps some of the earliest battlement is that at the west end of Salisbury Cathedral, plain, of nearly equal intervals and with a plain capping moulding: but it may be doubted if even this is original. In small ornamented works, of the latter part of this style, a small battlement of equal intervals occurs. [In some instances the parapet is pierced with trefoils or quatrefoils, or open panels with trefoil heads similar to the sunk panels at Salisbury: the latter occur at Bayeux.]



Lincoln Cathedral.

^m [Oxford Cathedral has one of the earliest examples in England of a spire which is short, with pinnacles at the angles of the tower: these and the upper part of the spire have been clumsily rebuilt. Witney and Bampton, Oxfordshire, have very fine spires of this style rising from the towers at the intersec-

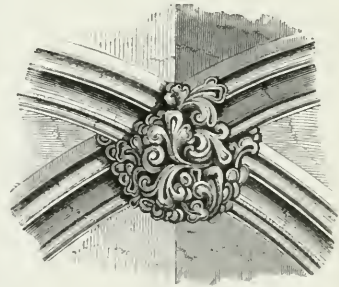
tion of cruciform churches, which gives them great elevation, and a fine effect; at Bampton, figures of angels are used as pinnacles. The spire-lights both here and at Oxford are good and characteristic, with open trefoils in the head.]

ⁿ See Glossary, Plate 139.

EARLY ENGLISH ROOFS.

The roof of the nave of Salisbury Cathedral^o presents the best specimen of an Early English groined roof; it has cross springers, and the rib from pier to pier, but it has no rib running longitudinally or across at the point of the arches. Another description of groining, also peculiar to Early English works, is one with an additional rib between the cross springer and the wall, and between the cross springer and the pier rib; this has a longitudinal and cross rib at the point of the arches, but it does not run to the wall, being stopped by the intermediate rib. The old groining, in a passage out of the cloisters, at Chester, is a very good specimen of this roof. Another variety is found at Lichfield, where there is no pier rib, but the two intermediate ribs are brought nearer together, and the longitudinal rib runs between them.

The rib mouldings of these groins are not very large, and consist of rounds and hollows, and often have the toothed ornament in them, and at Lichfield a sort of leaf. The bosses in these roofs are not many or very large, the intersections being frequently plain, but some of the bosses are very well worked. Those in Lincoln Cathedral are very beautiful specimens.



North Aisle of Nave, Lincoln Cathedral,
c. 1250.

There do not appear to be any Early English wooden roofs [remaining entire] which can clearly be distinguished to be such.

^o [See Glossary, Plate 220. Strictly speaking, the inner covering of a church, whether of stone, or wood, or plaster, is a ceiling, protected from the weather by an external roof; and even what are called open timber roofs are in reality

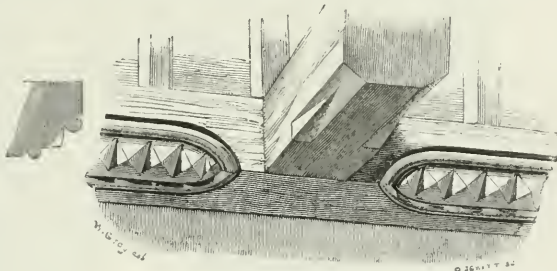
only another kind of ornamental ceiling, as these also are commonly protected by an external roof, and are seldom open to the actual external timbers, excepting in modern copies of old roofs.]

[But there is reason to believe that a few do still remain in our country churches, especially in Sussex, though they are usually plain and without any very marked character; they are of steep pitch, and either canted, or of a circular form like a barrel vault, and had generally tie-beams. The nave of Hales Owen Church, Shropshire, is an example of this kind. One of the aisles of Rochester Cathedral has a lean-to roof with moulded beams of clear Early English character; and at Old Shoreham in Sussex is a tie-beam with the tooth-ornament cut on the angles of it. Portions of roofs of this style occur more frequently, and though generally mutilated yet retain enough of their original character to mark their date. In South Moreton Church, Berkshire, the tie-beams and braces remain; and in Pamber Church, Hampshire, the original circular braces remain above a flat plaster ceiling.

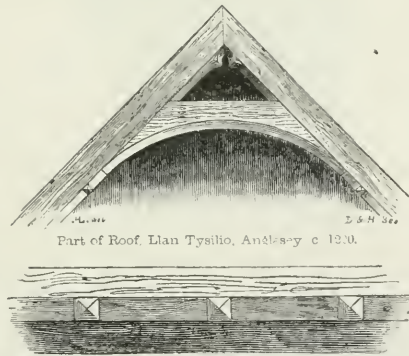
At Bradfield, Berkshire, and Upmarden, Sussex, the wall-plate has mouldings of this style; the other timbers are plain, canted, and probably of the same date. At Llan Tysilio in the Isle of Anglesey is a very good small Early English roof, with the nail-head ornament cut at intervals upon the beams.

At Warmington, Northamptonshire, is a very beautiful wooden ceiling, in imitation of a stone vault, all the details of which are of Early English character, very rich and late in the style, approaching fast to the Decorated: it may indeed be called transition. (P. 220).

The cloisters of Lincoln also have a genuine Early English

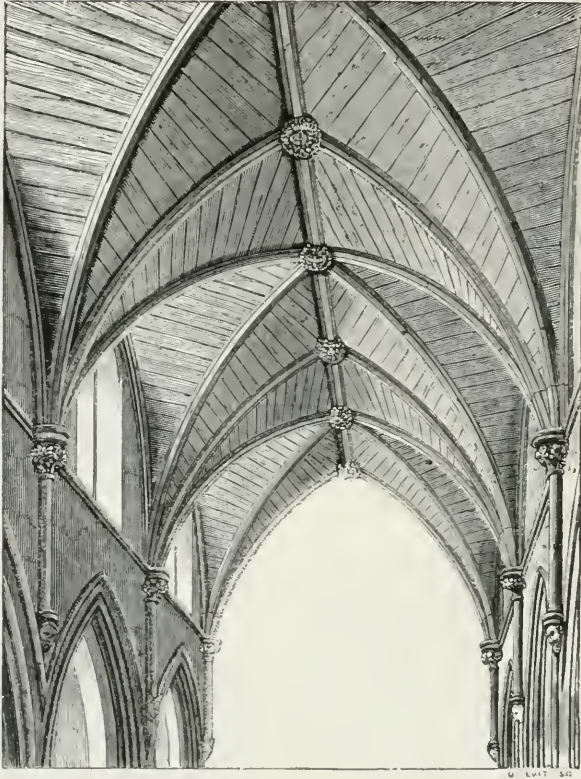


Upmarden, Sussex, c. 1200.



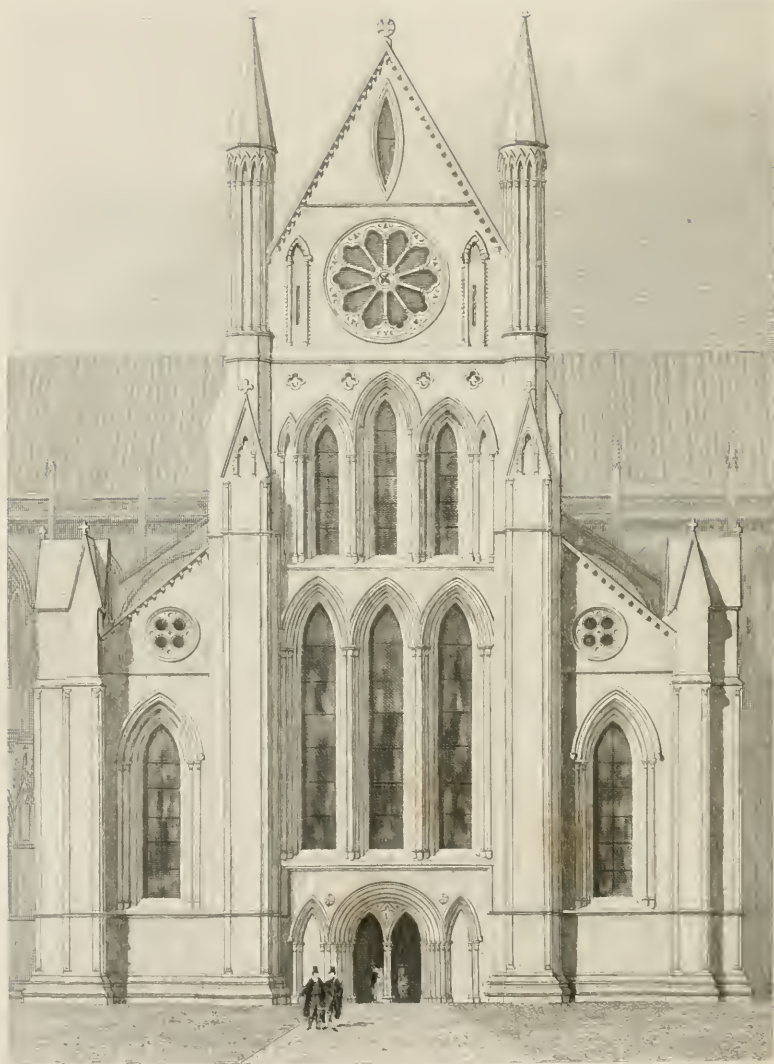
Springer of the Roof.

wooden ceiling in imitation of stone vaulting; and there is reason to believe, from vestiges remaining here and there, that



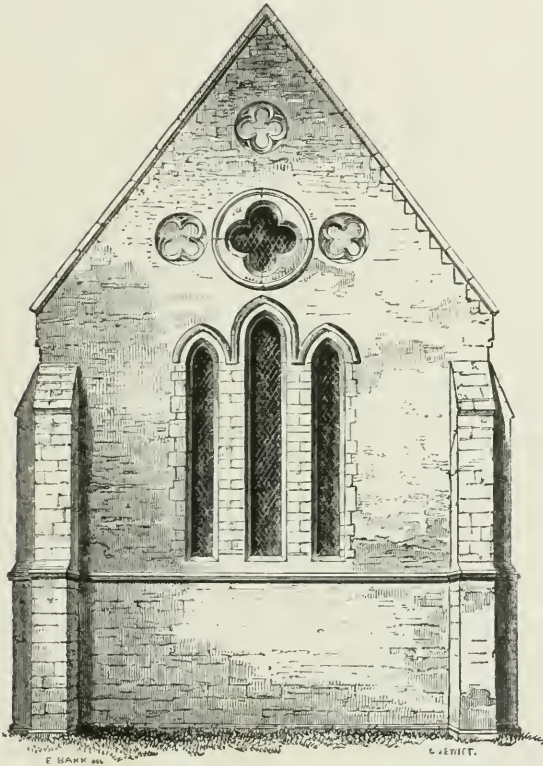
Wooden Groined Roof, or Ceiling, Warmington, Northamptonshire, c. 1260.

such groined wooden ceilings were not uncommon, the corbels and springers being of stone, although always intended to be carried out in wood, which has either been destroyed or never completed.]



NORTH TRANSEPT BEVERLEY MINSTER.

EARLY ENGLISH FRONTS.



Strixton, Northamptonshire, c. 1220.

There is, perhaps, a greater variety in the Early English fronts than in those of any other style. The west front of Salisbury is, no doubt, the finest; but the transept ends of Salisbury, York, and Beverley (see Plate), are very fine, and all different in composition. The ruins of Tynemouth Priory, Valle Crucis Abbey, Byland Abbey, and Whitby Abbey, all exhibit the remains of excellent work. Of the smaller works

the east end of the Lady-chapel at Salisbury, the extreme east end of Hereford Cathedral, and the north transept of Headon Church, near Hull, deserve attention. In general, the west fronts and transept ends have a door, and one, two, three, or even four ranges of niches, windows, and arches over them. The transepts of Westminster Abbey are very fine, but much of the work is not original. The west front of Lincoln Minster deserves minute examination for its details: the old Norman front is encompassed by Early English, the workmanship of which is very superior; and a large feathered circle over the great door is nearly unique, from the exquisite workmanship of its mouldings, which consist of open-work bands of flowers. The west front of Peterborough Cathedral is different from all the rest; it consists of three large arches, forming a sort of screen to the front. These arches have piers of many shafts, and fine architraves, and the gables enriched with much small work of circles and arches, and a profusion of the toothed ornament over the whole.

[The west front of Wells Cathedral is one of the richest examples of this style in existence, being covered with a profusion of sculpture from the basement to the coping. Although on a small scale compared to some of the large foreign cathedrals, such as Amiens, &c., it affords an excellent example of the English style as contrasted with that of all foreign countries; in place of the large and rich French doorways or porches, with comparatively plain work above, we have here unimportant doorways, with the ornament carried regularly over the whole front. The west front of Salisbury was nearly equally rich, but the sculpture has been destroyed, as is unfortunately the case in most English churches.

Many small parish churches of this style have east or west fronts deserving attention: in the east front there is most frequently a triplet of lancet lights; and the same arrangement is usual in the fronts of the north and south transepts, and at the west end also when there is no tower. Sometimes the lancets are small, and have a small window over them in the gable, as at Strixton, Northamptonshire (p. 221), which is a valuable specimen of plain Early English work throughout. In later examples, the window is usually of three or more lights, separated only by mullions, with circles in the head, either with or without foliation, as at Raunds, Northamptonshire, and

Acton Burnel, Shropshire. The west front of Nun-Monkton Church, Yorkshire^p, affords a very singular example of the combination of a small tower with the west gable, over a fine triple lancet window, and a rich doorway or shallow porch of transition character. New Shoreham Church, Sussex, has a fine east front of good design, very early in this style; the west front of St. Edmund's Chapel, Gateshead, Durham, is another fine example.]



Acton Burnel, Shropshire, c. 1260.

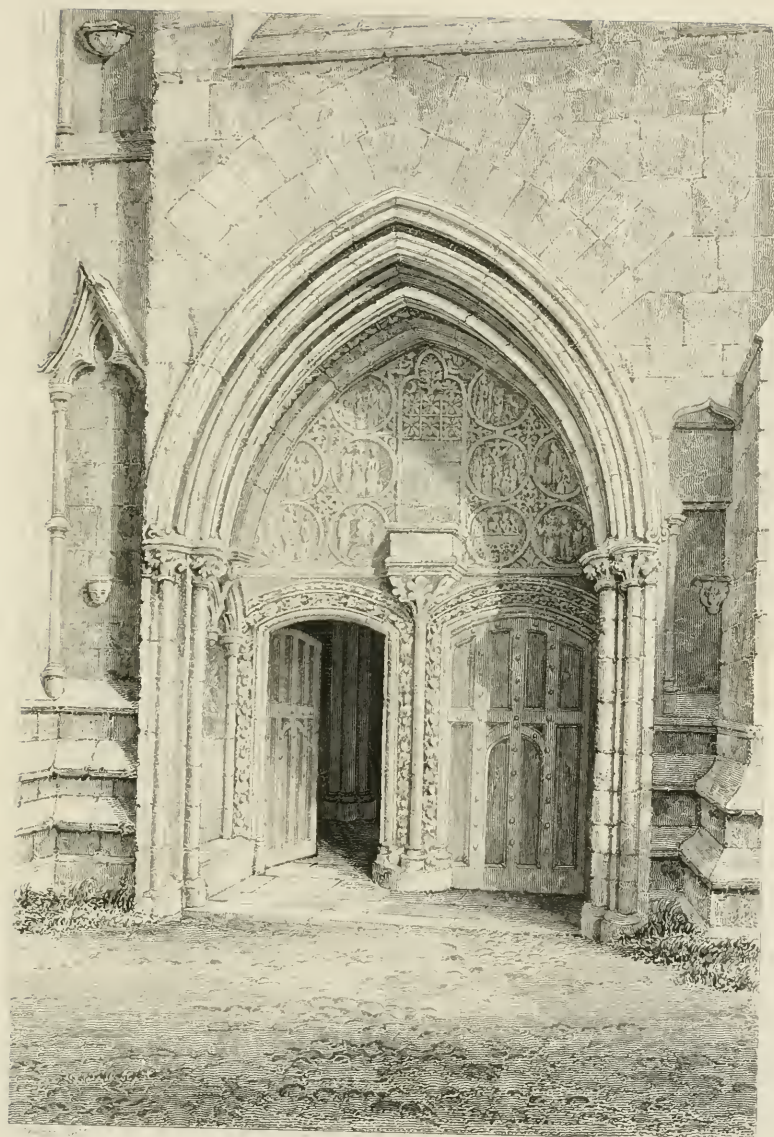
^p See an engraving of this front, with details, in the *Archæological Journal*, vol. iv.

EARLY ENGLISH PORCHES.

Of these, which are in general larger than the Norman porches, it will be sufficient to mention two; one the north porch of Salisbury Cathedral, and the other the south porch at Lincoln. The first is attached to the north side of the nave, of which it occupies one division, rising as high as the aisles. It consists of a noble plain arched entrance, over which are two double windows, close together, resting on a tablet; and quite in the peak of the gable, two small niches close together resting on another string. The interior is groined in two divisions, and its walls ornamented with sunk panelling. The porch at Lincoln is placed in a singular situation, running westerly from the west side of the south transept. The lower part is a rich piece of groined work, with three entrances—north, south, and west, over which is a small room; the whole of this porch, both interior and exterior, is well worked, and richly ornamented.

[There are also fine Early English porches at Barnack, Northamptonshire, and Skelton, Yorkshire⁹, and at Woodford, Northamptonshire, (see p. 225,) both the outer and inner doorways of which are richly moulded, and have numerous banded shafts in the jambs; the outer arch is rather acutely pointed, the inner one is of the rounded trefoil form. The shallow west porch of Higham Ferrars Church, Northamptonshire, (see Plate,) is also deserving of especial mention from its extreme richness, the whole surface of the wall being covered with sculpture and diaper-work, except where the crucifix has been removed. The west porch of St. Alban's Abbey Church is another very fine example, though the outer arch is Decorated; but perhaps the most gorgeous porch of this style in existence is the galilee at the west end of Ely Cathedral: this magnificent specimen of the Early English style must be seen to be duly appreciated; it combines the most elegant general forms with the richest detail. A very happy effect is produced by the double

⁹ See Glossary, Pl. 162.



J.H. & Co. x

THE WESTERN DOORWAY . HIGHAM FERRERS CHURCH .

arcade on each side, one in front of the other, with detached shafts, not opposite but alternate.]

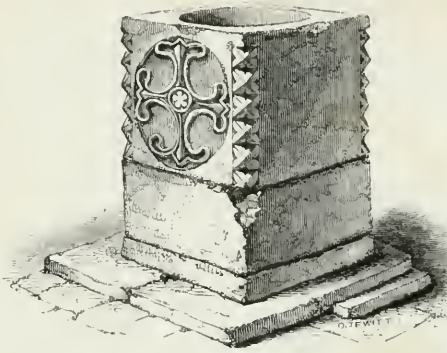


South Porch and Door, Woodford, Northamptonshire, c. 1230.

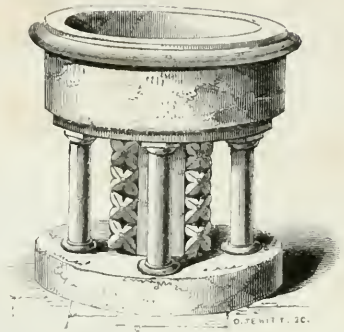
Early English staircases (except round ones in towers) are not common; it is proper therefore to remark a small one, of rich character, at Beverley Minster: it leads from the north aisle of the choir to some adjacent building, and consists of a series of arches rising each higher than the former, with elegant shafts and mouldings. (See Plate.) There is another in the Refectory (now a grammar-school) at Chester, leading up to a large niche or sort of pulpit for the reader.

[This kind of staircase, let into the thickness of the wall, and leading up to a rostrum or reading-pulpit on one side of the refectory, is a feature generally found in the remains of monasteries of this period. The well-known beautiful example at Beaulieu, Hampshire, belongs to the transition from this style

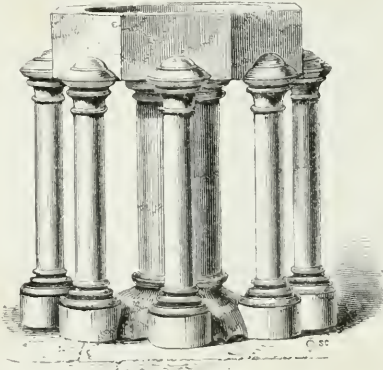
EARLY ENGLISH FONTS



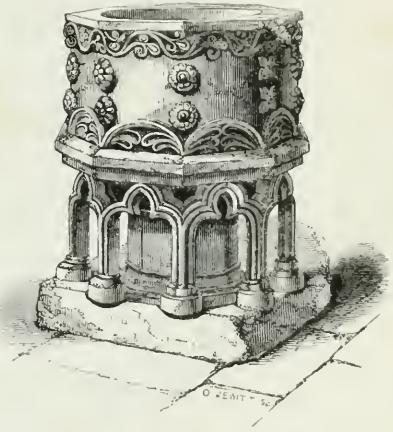
Twyford, Leicestershire.



Bexham, Northumberland.



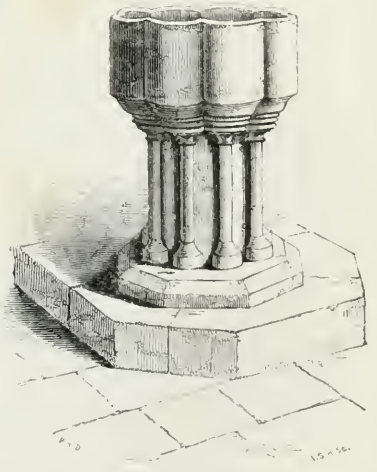
St. George's, Canterbury.



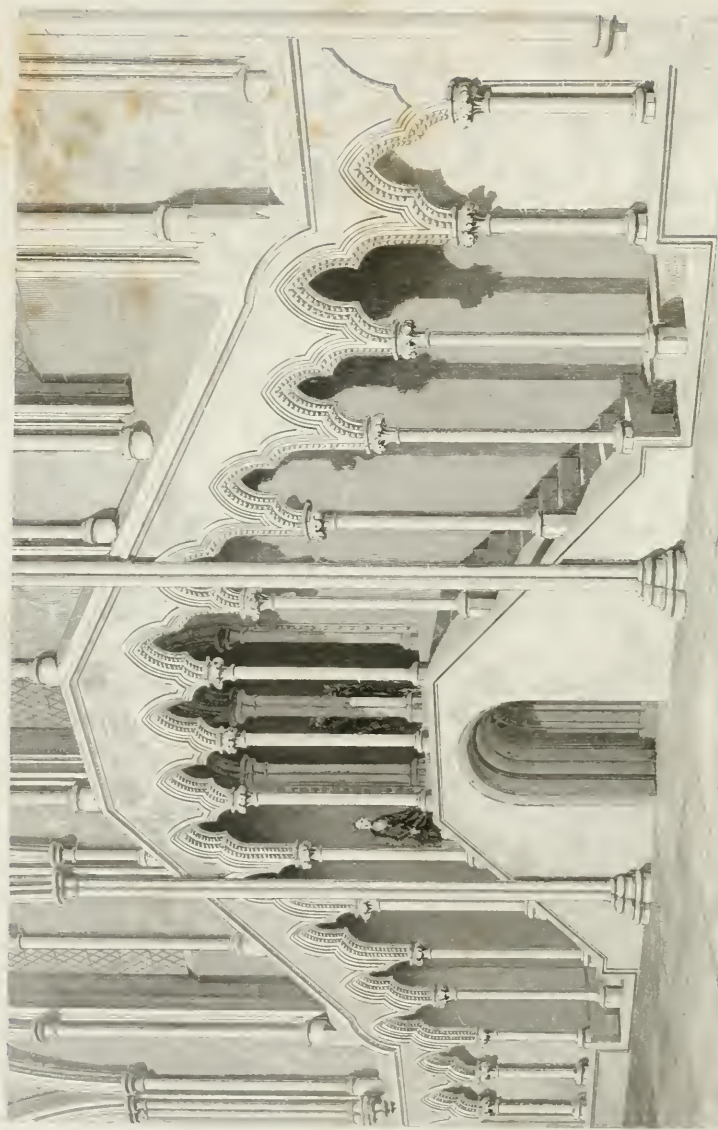
Barnack, Northamptonshire.



Barnough, Leicestershire



Wellow, Somerset.



J. Mut. Bernini

STATIONER, 11, N. 1ST ST., N. Y. CITY.

to the next. Other examples occur at Walsingham Priory, Norfolk; St. Mary's Abbey, Shrewsbury; Fountains and Ric-vaux Abbeys, Yorkshire, &c. There is a very elegant staircase of this period in the refectory of St. Martin des Près, in Paris, (now a public library,) perhaps one of the lightest buildings ever executed in stone.]

There appear to be fewer Fonts of this style remaining than of any other, at least of such as can be clearly marked as belonging to the style. [But there are many plain, square, and circular fonts, of which it is difficult to say whether they belong to the commencement of this or the end of the preceding style^r. The richer fonts are usually ornamented with the characteristic foliage in high relief, or with the tooth-ornament, and the stem is frequently surrounded by detached shafts.]

The general appearance of an Early English building is magnificent, and rich rather from the number of parts than from its details. In those buildings where very long windows are used, there is a grandeur arising from the height of the divisions; in smaller buildings there is much simplicity of appearance, and there is a remarkable evenness in the value of the workmanship. There is much of the other styles which appears evidently to be the copy by an inferior hand of better workmanship elsewhere; this is remarkably the case in Perpendicular work, but is hardly anywhere to be found in Early English work: all appears well designed and carefully executed.

Of this style we have the great advantage of one building remaining, worked in its best manner, of great size and in excellent preservation; this is Salisbury Cathedral, and it gives a very high idea of the great improvement of this style on the Norman. Magnificent without rudeness, and rich, though simple, it is one uniform whole. The west front is ornamented, but by no means loaded, and the appearance of the north side is perhaps equal to the side of any cathedral in England. (See Plate

^r [Mr. Twopeny's Preface to Simpson's Series of Ancient Baptismal Fonts, a valuable work, the accuracy

of which may always be depended on. It contains a list of sixty-five Early English Fonts.]

of one Compartment, exterior and interior.) The west front of Lincoln is fine, but the old Norman space is too visible not to break it into parts. Peterborough and Ely have perhaps the most ornamented fronts of this style. As interiors, after Salisbury, the transepts of York are perhaps the best specimens, though there are parts of many other buildings deserving much attention.

In the interior arrangement of large buildings we find the triforium a very prominent feature; it is large in proportion to the work above and below it, and is generally the most ornamented part of the work. In small churches the triforium is generally omitted. Among the greatest beauties of this style are some of the chapter-houses, of which Lincoln and Lichfield, both decagons, but of very different arrangement, and those of Chester and Oxford, both parallelograms, deserve particular attention; but that of Salisbury, a regular octagon, and of a character quite late in the style, is one of the most beautiful buildings remaining. Its composition is peculiarly elegant, and its execution not excelled by any.

Not much has been done in either restoring or imitating this style^s; it is certainly not easy to do either well, but it deserves attention, as in many places it would be peculiarly appropriate, and perhaps is better fitted than any for small country churches. It may be worked almost entirely plain, yet if ornament is used, it should be well executed; for the ornaments of this style are in general as well executed as any of later date, and the toothed ornament and hollow bands equal, in difficulty of execution, the most elaborate Perpendicular ornaments.

In this style ought to be noticed those beautiful monuments of conjugal affection, the crosses of Queen Eleanor. Of these, three remain sufficiently perfect to be restored, if required, and to do which little would be wanted to two of them. One at Geddington, in Northamptonshire, is comparatively plain, but

^s [Since this was written many attempts have been made at imitating this style, but very few have been at all successful.]



THE MONUMENT TO THE BISHOP OF BATH

2 of 504

those of Northampton and Waltham are peculiarly rich, and of elegant composition; there is enough of Early English character in them to mark their date, and enough of Decorated richness to entitle them to be ranked as buildings of that style; that of Northampton is the most perfect (see Plate), but that at Waltham is, on the whole, the most beautiful in its details.

If the transition from Norman to Early English was gradual, much more so was that from Early English to Decorated; and we have several curious examples of this transition on a large scale. Westminster Abbey, though carried on for a long time †,



Compartment of the Cloisters, Westminster, c. 1260.

appears to have been carefully continued on the original design; and except a very few parts, some of which are quite modern, may be considered good Early English throughout; but in the cloisters there is much gradation.

Ely Cathedral presents Early English of several dates, from

† [The nave was not built until the fifteenth century, and although the general appearance of the Early Eng-

lish style is very well preserved, the mouldings are Perpendicular.]

just clear of Norman to almost Decorated character. The nave of Lichfield, though clearly Early English in composition, has the windows of the aisles as clearly Decorated. Perhaps the finest piece of accommodation between the styles is the Lady-chapel at Lincoln, which is evidently Decorated, but executed so as beautifully to harmonize with the work about it^u.

[There is a large class of windows of which the style is much disputed: they consist of two, three, or more lights, with mullions, and with circles in the head, sometimes plain, in other instances cusped; they are often clearly Early English in date, having precisely the same mouldings as the lancet-shaped windows in the same church, but the construction does not agree with the strict definition of the Early English style; each light does not form a separate window, and the use of mullions as well as foliation belongs rather to the Decorated style. Perhaps they are best classed as transitional specimens, belonging to the earlier style in actual date, but to the later one in the principle of construction.

The cusps in these early examples are formed in a different manner from those of later periods; they are not generally cut out of the same stone, but are let into the tracery in separate small pieces, and they spring from the flat soffit, not from the outer mouldings. This will be better understood by the annexed example from Raunds Church, Northamptonshire. Such cusps have often been cut out by the glaziers to save trouble in fixing the glass; this may have been the case in the head of the window at Acton Burnell, p. 223: but in the earlier examples the circles were not cusped.



Another class of windows, which may also be considered as transitional specimens, consist of three or five lancet-shaped lights, divided by actual mullions, not by mere strips of wall, as in the earlier examples; and with the spandrels in the head pierced, instead of being left solid; and the whole comprised under one common arch, not merely surmounted by a dripstone. A comparison of the window at Oundle, engraved on page 189, with that at Irthlingborough, page 231, will clearly explain this distinction.]

^u Its date corresponds to the period of transition between these two styles. It was built between 1256 and 1280,

and forms the present east end of the cathedral.

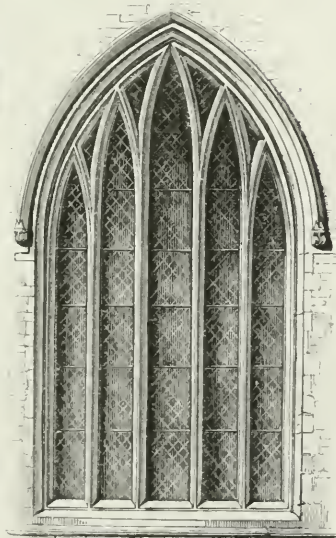


East Window, Raunds, Northamptonshire, c. 1270



G. 1270

Acton Burnell, Shropshire, c. 1270



G. 1270 41 & 51

Irthlingborough Northamptonshire, c. 1270.

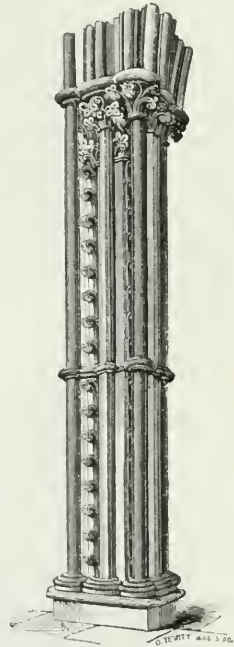
RICHARD I., A.D. 1189—1199.

[A.D. 1190—1199. Chichester Cathedral, eastern part. The church was much injured by a fire in 1186, and restored by Bishop Sefrid the Second. The lady-chapel and the vaulting of the choir, with the vaulting shafts, are of this period^x. (For engravings see Willis's "Architectural History of Chichester," 4to., 1861.)

A. D. 1190—1200. Lincoln Cathedral. Choir and north transept, and part of the south, built by St. Hugh, Bishop of Lincoln.

"His church of Lincoln he caused to be new built from the foundation; a great and memorable worke, and not possible to be performed by him without infinite helpe. . . . He died at London on November 17th, in the year 1200. . . . His body was presently conveyed to Lincolne . . . and buried in the body of the east part of the church, above the high aulter^y."

It is therefore plain that this portion of the building was completed, and a careful examination enables us to distinguish clearly the work completed in the time of Bishop Hugh, which comprises the choir with the eastern side and north end of the transepts. The central tower fell down in 1240, and was restored in the same style with so much care that the junctions of the work can only be seen by careful examination. The nave is a subsequent work continued in the same style, and the presbytery eastward of the choir is still later, and in a later style, (see A.D. 1260—1280). This agrees with the recorded history of the building, and therefore leaves no doubt of the genuineness of the work ascribed to St. Hugh. Nothing can well exceed the freedom, delicacy, and beauty of this work; indeed, there is an exuberance of fancy which leads us almost to think that the workmen ran wild with delight, and it became necessary to sober them down and chasten the



Lincoln Cathedral. A.D. 1190—1200
Pillar of Choir.

^x *Mon. Ang.*, vi. 1162; Godwin, p. 385; Willis's *Architectural History of Chichester Cathedral*, 4to., 1861.

^y Godwin's *Catalogue of the Bishops*, 4to., Lond. 1601, p. 237.

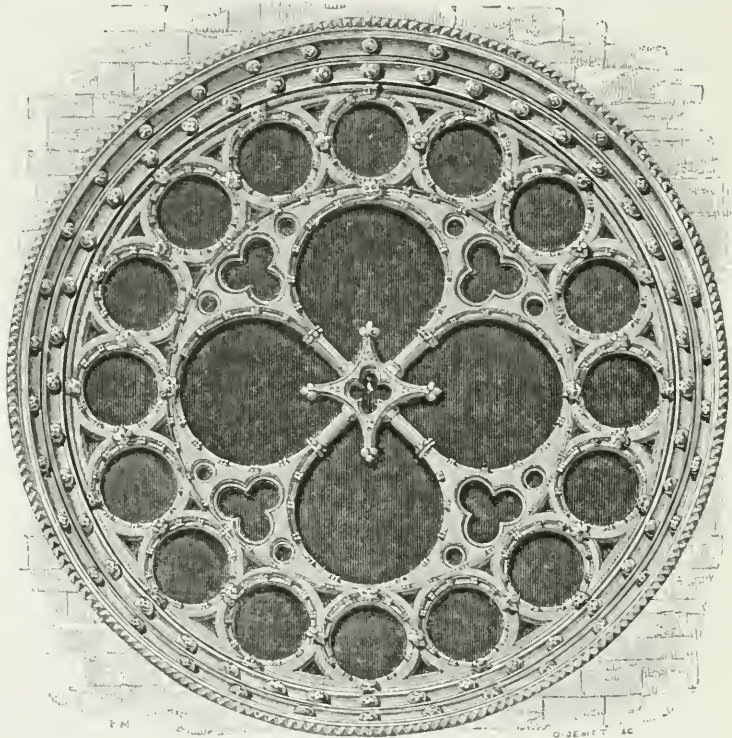
character of the work afterwards: for instance, in the double arcade which covers the lower part of the walls there is a waste of labour, which is avoided in the subsequent work of the nave, without material injury to the effect. In the early work there is not only a double arcade, one in front of the other, but in some parts there are actually three shafts in a line, one in front of the other, so as only to be seen sideways and with difficulty: this arises from the vaulting-shafts being brought in front of the double arcade, when the new vault was built after the fall of the tower. The foliage of the capitals is exquisitely beautiful, (see p. 202,) and though distinguished technically by the name of stiff-leaf foliage, because there are stiff stalks to the leaves rising from the ring of the capital, the leaves themselves curl over in the most graceful manner, with a freedom and elegance not exceeded at any subsequent period. The mouldings are also as bold and as deep as possible, and there is scarcely a vestige of Norman character remaining in any part of the work. The crockets arranged vertically one over the other behind the detached marble shafts of the pillars, are a remarkable and an uncommon feature, which seems to have been in use for a very few years: it occurs also in the west front of Wells Cathedral, the work of Bishop Joceline, a few years after this at Lincoln.

St. Hugh has long had the reputation of having been a great builder of churches, and it is recorded that he assisted in the work of his cathedral with his own hands, probably in order to excite the enthusiasm of the people; but it appears that he was not the architect of his cathedral. The name of the architect, "constructor ecclesiæ," was Geoffrey de Noyers².

The large circular windows of plate tracery at the end of the north transept is believed to be quite unique in England, whereas windows of a similar character are common in France in work of the early part of the thirteenth century. This seems to give countenance to the theory of Professor Willis, that the architect was a Frenchman, and his name also adds to the probability of this, although that cannot be considered as decisive, as he may have belonged to a French family settled in England. On the other hand, M. Viollet-le-Duc, a very high authority on such a question, says that the work at Lincoln is purely English, that there is nothing French about it, and he does not believe that the architect was a Frenchman; but he also disbelieves the early date assigned to this work, which he thinks cannot be before 1220. The evidence that St. Hugh did build a choir here is too strong to be contraverted, it rests

² See the Metrical Life of St. Hugh, and Gentleman's Magazine, vol. ccix. (Nov. 1860), p. 459.

on the recorded testimony of eye-witnesses, and his own testamentary directions respecting his burial in it. That this choir



Circular Window, Lincoln Cathedral, c. 1200.

was not entirely destroyed and rebuilt twenty years after his death, appears also to be proved by the repairs and the new vault of the choir. It is singular that the highest living English authority should consider this work as French, and the highest living French authority should consider it as English.

A.D. 1192. Clee Church, Lincolnshire, was consecrated by St. Hugh, as recorded in the following inscription :—

HEC ECCLIA DEDICATA EST IN HONORE
 SC^{TI} TRINITATIS ET BEMARIE VI^{RG}INIS
 MARTII AD NO^{BI}LICONE LINCOLN^{IA} SESI EP^{IS}CO
 ANNO AB INCARNATIONE D^{NI} M^{CC}XCII
 TE^{MP}OR^E RICARDI REGIS

This inscription is inserted in one of the western pillars of the nave, which is early Norman, and this was long considered as evidence of the late continuance of the Norman style. But the small square stone on which the inscription is cut has evidently been inserted in an earlier pillar, and the part of the church rebuilt at that time was the chancel and transepts, which are of transitional character, closely approaching to Early English, and resembling St. Hugh's work at Lincoln.

A.D. 1192—1200. St. Giles's Church, Oxford, was also consecrated by St. Hugh, and a considerable part of the church is probably of that period.—The chapter-house of Oxford Cathedral is a parallelogram divided into two parts by a wall of the time of the Commonwealth. It is pure Early English work, with lancet windows and detached shafts very similar to the north aisle of St. Giles's, and is very probably of the time of St. Hugh. (For engravings see Ingram's "Memorials of Oxford.")

A.D. 1195—1204. Winchester Cathedral. The presbytery and Lady-chapel, built by Bishop Godfrey de Lucy. The style is pure Early English. (For engravings see Britton, &c., and a doorway from it, p. 185.)

A.D. 1195—1214. St. Alban's Abbey. Western arches of the nave and part of the west porch, built by Abbot John de Celles. The style is pure Early English. (For engravings see Buckler's "History of St. Alban's.")

A.D. 1198—1215. Ely Cathedral. The galilee, or large western porch, built by Bishop Eustace^a. The style is pure Early English, with lancet-shaped and trefoil-headed windows. (For engravings see Bentham, &c.)

FOREIGN EXAMPLES.

A.D. 1190—1195. The choir of the abbey church of Vezelay, in Burgundy, rebuilt. The style is advanced transition. (See A.D. 1096.)

A.D. 1190—1198. The choir and apsidal chapels and the two western bays of the nave of the church of St. Remi, at Rheims, rebuilt by Abbot Simon, who died in 1198, and was buried in the nave, the appearance of which was made to harmonize with the choir by an entire change of the ornamentation, although the walls and arches of the church of the eleventh century were preserved. (See A.D. 1160, p. 179.)

A.D. 1190—1210. The cloisters of St. Paul's-without-the-Walls, at Rome, built at this time, as recorded by an inscription on the cornice. The style is the Italian Romanesque, with round-headed arches; it is richly ornamented with mosaics of Roman pattern^b.

^a *Anglia Sacra*, tom. i. p. 634.

^b D'Agincourt, *Histoire de l'Art par les Monumens*, vol. i. plates 22, 23.

A.D. 1194. The cathedral of Chartres destroyed by fire. The only parts of the buildings which existed before the great fire are the crypts, of the eleventh and twelfth centuries, and the western doorways with the lower part of the towers; these are of the latter half of the twelfth, probably built during the episcopate of John of Salisbury, 1168—1182, or his successor, Peter I., 1182—1187. The fire is recorded by four different contemporary writers—Rigord, William of Brittany, William of Newbridge, Robert d'Auxerre. The damage done by the fire is thus described in an ancient poem in the Romance language, written in 1262:—

“A Chartres fuest en la cité,
 Un feu qui ne fu pas a gens,
 Car trop fu grand et dommagenus.
 La ville ardi don feu esprise
 Dont arse fu toute l'eglise,
 Dont il fu merveilles dommage
 Ni remet voste n'autre estage,
 Tres et soulires enfondi;
 L'ardeur du feu le plon fondi;
 Trebuchierent murs et metieres;
 Briserent eloches et verrieres:
 Tretont torna a descepline
 Ou par arson ou par ruine
 Moulte fu grand douleur don veoir
 Telle eglise ardoir et cheoir.
 * * * * *
 Or convint quel fust amendée
 On falloit moult grand consternent
 Quil convint dusque au fondement

Tretont abattre et dépicier
 Et une nouvelle dreicier
 Et l'eglise faire nouvelle.
 * * * * *
 Mes quant les mens et les metières
 Et la pic qui le sustenait
 Furent cheu, il convenoit
 Quelle ne fust pas repareillée
 Mes tout de nef edifiée,
 * * * * *
 Mestre Jehan le marchant
 * * * * *
 Ceste œuvre a jusqua chief cerchiée
 Mil deux cent lxi ans
 * * * * *
 Ou sexante deux en Septembri
 * * * * *
 Fut cette besogne achevée.”

A.D. 1195 —. Laon Cathedral is a very fine example of transition, and the Early French style. The earliest parts are the five western bays of the choir, and the north transept; these are of a transitional character, but lighter and more advanced than the choir of Notre Dame at Paris. At the end of this transept is a large rose window of plate-tracery, very similar to the one in the same position at Lincoln. In the cloisters there are also round windows of plate-tracery, even more like to the one at Lincoln, but the details are not quite the same. The five eastern bays of the choir are evidently an addition, and quite of the Early French style. The east end is square, after the English fashion, with a triple lancet window and a large rose over it, and over this a small arcade of open-work, and two corner turrets of open-work also: the style of this part is that of the middle of the thirteenth century, with rich carving. The nave is also of the thirteenth: chapels and flying buttresses have been added in the fourteenth. The original plan was to have had six corner towers of open-work, and a central lantern; if it had been completed it would have been one of the finest churches ever built. The situation, on the summit of an isolated hill, also increases the grand effect of this magnificent structure. The exact date of the different parts of this very fine church have not been ascertained. A previous church was destroyed

by fire in 1112, during a tumult in which the bishop was killed: this Bishop Walter was an Englishman, and had been Keeper of the Privy Seal (*Referendarius*) to King Henry I. The next bishop, Bartholomew de Vire, rebuilt (?) or repaired (?) the cathedral in two years, and dedicated it afresh in 1114. The present magnificent church has been said to be the church then built in two years! This is absurd; to say nothing of the style, the mere size of the building makes it almost impossible: but as this bishop lived until 1150, and is recorded on his tombstone to have founded the church, it is probable that he first built a chapel for the daily service,—perhaps the one in the bishop's palace, which is also mentioned on his tombstone, and the style of this chapel agrees with his time,—and then began the present grand cathedral, which must have been carried on for many years. Walter de Mortaigne II., who was bishop from 1155 to 1174, is recorded in the Chronicle of Laon to have distinguished himself by much building^c. Bishop Anselm, 1223—1248, is also mentioned as a builder, and some of the later parts are probably his work.

A.D. 1196—7. The Château-Gaillard, on the Seine above Rouen, was built by Richard Cœur-de-Lion in one year, a whole army being employed upon it, and was justly considered one of the wonders of the age. Richard is said to have been his own architect, or engineer, and to have profited largely by his experience in Palestine. It was the most perfect castle which had then been built in Europe. The ruins of it are very fine, the masonry is admirable, and so far as it has any architectural character it is Early Gothic and not Norman^d.

^c *Gallia Christiana*, tom. ii. p. 622. M. Viollet-le-Duc considers that the plan of the present cathedral is entirely of one design, and that the foundations of this building were not laid until after the peace in 1191. (*Dictionnaire de l'Architecture*, vol. ii. p. 305.) The square east end, which is so unusual in France, he says might be attributed to the intercourse of the bishops with England, but that the custom of building square east ends did not begin in England until after that time. This is surely an oversight of this excellent author. It is difficult to find any other than a square east end in any church in England after the middle of the twelfth century.

^d "One year had sufficed for Richard to finish all these enormous works and the whole system of defences which was attached to them. 'Is she not fair, my daughter of a year?' exclaimed the monarch, when he beheld his great undertaking finished. At the close of the twelfth century the Norman fortifications had nothing in common with

the forms adopted in the construction of the Château-Gaillard; we may therefore safely conclude that Richard was alone the author of them, and that he had himself planned and marked out certain arrangements of defence which denote a profound experience in the military art. Had Richard brought back from the East acquirements so far in advance of his age? It is hard to say. Were they the last remains of Roman tradition? Or rather, had this prince, as the result of practical observation, found in his own genius the ideas of which he then made so remarkable an application? . . . In all these works no sculpture is to be seen, or mouldings of any kind; everything has been sacrificed to the defence: the masonry is good, and composed of a rubble of silex bedded in excellent mortar and revetted (or faced) with carefully executed face-work in small courses, here and there having alternate courses of red and white stone."—*Viollet-le-Duc, Military Architecture of the Middle Ages*, 8vo., 1860, pp. 87—90.

JOHN, A.D. 1199—1216.

BEFORE the time of John the Early English style had been fully established, and the buildings of this reign belong entirely to the earlier division of that style, with lancet windows, and shafts often detached and banded. It is remarkable that popular tradition assigns more of our older castles and domestic buildings to King John than to any other monarch. It is difficult to account for this tradition, for we have very few buildings recorded as being erected in this reign, and the number of monastic foundations is very small. There is, however, no doubt that many buildings commenced in the latter half of the twelfth century were carrying on during this reign. Numerous castles are attributed to this period, but we have very little real historical evidence relating to them. St. Briavel's Castle, Monmouthshire, is one of those said to have been rebuilt in this reign, and is pure Early English in style: it was the residence of one of the lords marchers of the Welsh borders, and partakes as much of the domestic as of the military character, having fireplaces and chimneys to almost every room: the gatehouse is the only part perfect, the rest is in ruins.

A.D. 1200 ——. The Augustinian Priory of Haverfordwest, Pembrokeshire, founded. The church is a large and fine one; the chancel and other original parts are pure and good Early English, probably built, as usual, within twenty years after the foundation. The nave has been much altered, and has a clear-story and roof of Perpendicular work.

A.D. 1202. The tomb of Abbot Alan in Tewkesbury Abbey Church is a fine example of Early English work with trefoil arches^e.

A.D. 1203—1218. The choir of the cathedral of Worcester, which had been burnt down in 1202, was rebuilt at this period. The dedication took place on June 7, 1218, in the presence of the young king, Henry III., five bishops, and many abbots and barons^f. The style is pure Early English, very light and elegant; the windows have been originally triple lancets with detached banded shafts, but the exterior has been cased in the fifteenth century, and the windows filled up with Perpendicular tracery.

A.D. 1204 ——. The abbey of Beaulieu, in Hampshire,

^e *Mon. Ang.*, vol. ii. p. 54.

^f *Chronicon Petriburgensi*; *Anglia*

Sacra, tom. i. p. 484; *Mon. Ang.*, vol. i. p. 578.

founded by King John^g. The church has been destroyed, and the refectory turned into a parish church: this contains the celebrated pulpit of very elegant Early English work corbelled out from the wall, with a staircase and passage to it in the thickness of the wall, as usual in monastic refectories of this period: the windows are simple lancets; but the date of this refectory is probably fifty years later than the foundation. (For engravings see Weale's "Quarterly Papers," vol. ii., 4to., London, 1844.)

A. D. 1205—1246. Fountains Abbey, Yorkshire. The choir of the church rebuilt. Abbot John of York laid the foundations and began the fabric, raising some of the pillars of it. John Pheed, the next abbot, carried on the work; and John of Kent, his successor, finished the structure. The style is pure and fine Early English^h. (For engravings see the "Yorkshire Abbeys.")

A. D. 1213 ——. Dunstable Priory Church, Bedfordshire, consecrated by Hugh II., Bishop of Lincolnⁱ. All that now remains of this church is the nave with its aisles, and west front; these are chiefly Norman, but a part of the west front is Early English and very fine; one of the doorways is remarkably rich, equal to anything that we have in this style; an enriched tooth-ornament is particularly worthy of notice.

A. D. 1215. Hales Owen Abbey, Shropshire, founded by King John^k. There are considerable remains of the chapter-house and other buildings, of fine Early English character, with lancet windows, &c.

FOREIGN EXAMPLES.

FRENCH.

A. D. 1200?—1212. The refectory of the abbey of St. Michael-on-the-Mount, in Normandy, built by Abbot Jourdain, who died in this year, having completed the refectory, with the dormitory over it, and the cells under it. The other buildings of the abbey were carried on and completed by his successor. On the top of the building is a cloister, the details of which are remarkably like English work. On the wall of this cloister is an inscription of the period recording the date, A. D. 1228. The monastery was burnt by the Bretons during the war between John as Duke of Normandy, and Philip Augustus of France, and restored under the Abbot, largely assisted by the French King^l.

A. D. 1202 ——. The abbey of Beauport, in Brittany, was founded^m.

^g *Chron. Fetriburg.*, and *Mon. Ang.*, vol. v. p. 680.

^h *Mon. Ang.*, vol. v. p. 286.

ⁱ *Annal. de Dunstapl.*; *Mon. Ang.*, vol. vi. p. 241.

^k *Mon. Ang.*, vol. vi. p. 926.

^l *Gallia Christiana*, tom. iv. p. 642.

For an excellent set of lithographic plates of this very remarkable series of buildings, see *Histoire de Mont Saint-Michel*, par M. Le Héricher, dessins de M. G. Bozet, publiée par Ch. Bourdon, folio, Caen, 1848.

^m *Gallia Christiana*, tom. iv. p. 158.

There are considerable remains of the church and of the other buildings of this abbey, forming a fine and extensive ruin. The earlier parts are quite of transitional character; these include a portion of the choir with round arches, and of the west end with a round-headed doorway, and a window of four lights with plain circular openings in the head of plate tracery; the rest of the church is later, and more decided Early French work, and the other buildings, which are of considerable interest, including the cloister and the chapter-house, are chiefly Early French, and early in the style.

A.D. 1206—1231. The chapel of the Hotel Dieu, at Bayeux, Normandy, built by Robert d'Abléches, Bishop of Bayeux. It is a very elegant specimen of the Early French style, with lancet windows and groined vault; the plan is a simple oblong, but the east end is made to have the appearance of an apse inside by the arrangement of the vaults.

A.D. 1207—1234. The cathedral of Rouen, Normandy, rebuilt from the design and under the direction of Ingelram, who also built the abbey church of Bec. The previous cathedral, consecrated in 1062, was so much damaged by a great fire in 1200 that it was necessary to rebuild the greater part of it. The lower part of the west front and of the north-western tower of St. Romain, with the two side doors, belong to the old church. In 1207 a Papal rescript was addressed to Archbishop Walter (of Coutances), ordering this church to be rebuilt on pain of ecclesiastical censures. The new church was consecrated by Archbishop Maurice, who died in 1234, and was buried in it^a. Part of the choir and the north transept belong to this period, and the style of these parts is pure and fine Early French.

A.D. 1208. Notre Dame, Paris. Odo, who died in this year, was buried in the middle of the choir, the usual place for the founder: he was the first bishop who was buried in the church, and this shews that the choir was built in his time^o. (See A.D. 1257.)

A.D. 1210?—1226. The church of Eu, Normandy, rebuilt. Laurence, Archbishop of Dublin, died in the monastery at Eu in 1181, and being considered a saint, his body was taken up in 1186, and found uncorrupted. In the same year the rebuilding of the church was commenced, and his body was finally translated to the new building in 1226^p. It is a very fine church of the earliest Gothic style, with considerable remains of Norman work, but lofty and elegant, with some peculiar features in the design^q.

^a *Gallia Christiana*, tom. i. p. 586. For an excellent plan of this cathedral, see Viollet-le-Duc, *Dict.*, tome ii. p. 362.

^o *Gallia Christiana*, tom. i. p. 441.

^p *Gallia Christiana*.

^q The most remarkable feature is the omission of any vault to the aisle, or floor to the triforium, the aisle being the height of these two stories of the building, but the triforium arcade is retained. This unusual arrangement occurs also in Rouen Cathedral, and Eu

was probably copied from that: it occurs also in England in Rochester Cathedral, where it is part of the original design of the twelfth century, and in Waltham Abbey Church, where the floor or vault appears to have been cut away. In later churches the triforium gallery of the same width as the aisle is seldom used, the more lofty aisle having taken the place of it; but in Wells Cathedral and Westminster Abbey Church this feature is retained.

A.D. 1211—1241. The Cathedral of Rheims, rebuilt under the direction of the celebrated architect, Robert de Coucy^r. Engravings of this cathedral are innumerable, but the most remarkable are those made at the time it was building, by Wilars de Honcourt, partly taken from the designs of the architect, which were never carried out. The work was suspended for some years for want of funds, and resumed about 1240. The apsidal chapels, which were originally round, were made polygonal after a certain height, when the work was resumed; probably in order to have a flat surface for the windows, which have bar-tracery, and belong to the later part of the work.

ITALY.

A.D. — 1206. The church of St. Mary at Toscanella was consecrated in 1206, as recorded on a contemporary inscription still preserved on part of the building: the arches are all semicircular, but the tooth-ornament occurs; the capitals are very similar to those at Canterbury and Oakham, and all the details are of transitional character. (For engravings see Gally Knight's "Italy.")

GERMANY.

Many churches in Germany are attributed to this period by the best German antiquaries: they almost invariably retain the round arch, but in other respects are quite of advanced transitional character, and many of the details quite Gothic. Amongst these are—

The cathedral of Limburg, published by Moller and attributed by him to this time.

A.D. 1208. The church of St. Quirin, at Neuss.

A.D. 1210. The church of Sinzig, on the Rhine.

A.D. 1210—1233. The choir of the abbey church of Heisterbach, on the Ahr.

A.D. 1212. The nave, central tower, and cupola of St. Gereon's, at Cologne.

Engravings of these will be found in Boisscréc's "Rhine Churches," and the dates are those given by M. de Lassaulx after careful investigation; his valuable Notes will be found translated at the end of Dr. Whewell's work on the German Churches.

A.D. 1210—1220. The choir of the church of Gelnhausen, in the electorate of Hesse-Cassel.

A.D. 1215. Church of St. Sebald, at Nuremberg.

A.D. 1215—1220. The porch and cloisters at Maulbrom, in the kingdom of Wurtemberg. Engravings of these are given by Kallenbach, with the dates, in his valuable work the *Chronologie der Deutschen Mittelalterlichen Baukunst*. They are all of transitional character.

^r *Chronicon Nicaisianum*, quoted by Marlot, *Histoire de Reims*, 4to., Paris, 1843. See Wilars de Honcourt, 4to.,

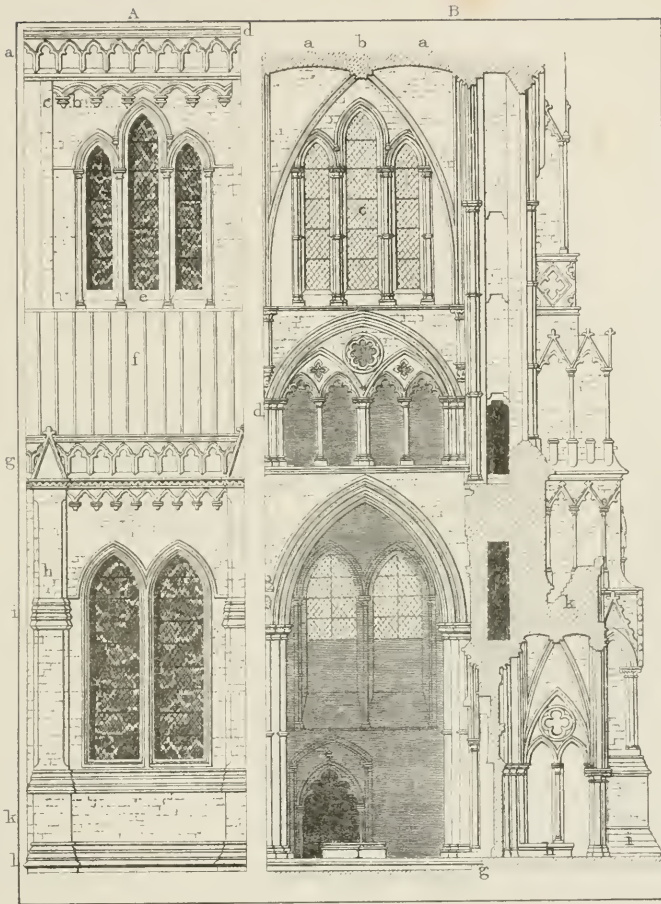
London, 1859, p. 218. For a plan and engravings of various details, see Viollet-le-Duc, *Dict.*, tome ii. p. 316, &c.

HENRY III., A.D. 1216—1272.

DURING this long reign, of which the architectural remains form the chief glory, great progress was made in the art of construction, and towards the close of it the highest point of perfection to which it has ever attained was reached. Window tracery, which is perhaps of all others the most distinguishing feature of Gothic architecture, was worked out and brought to perfection in this reign, and by this means the large windows which are a blot and a deformity in all the Classical styles, (not being suited to the climate of the countries in which those styles were developed,) are made the most conspicuous and ornamental features of the Gothic. At the beginning of this reign the windows were still, in general, merely of the lancet shape, and the only approach to tracery consisted of small round or trefoil openings pierced through the flat plates of stone which formed the head of a window of two or more lights under one common arch or dripstone. These openings had begun to be used nearly a century before, as in the triforium of the choir of Peterborough in A.D. 1140, but the effect which they were ultimately to produce was not at all foreseen, and they crept into more general use almost imperceptibly both in England and France. The openings were gradually enlarged and made more numerous, and the substance of the stone between them was more and more cut away, until the result was a mere bar, often not thicker than a bar of iron might have been; and when these were fully developed, the Decorated style came in, of which bar-tracery is the special characteristic. This change took place quite at the close of the reign of Henry III.: the earliest examples of bar-tracery when it consists only of circles in the head, with or without cusps, are considered as still belonging to the Early English style, and the mouldings were not materially altered until a further change of tracery had come in, which was not until the time of Edward I.

A.D. 1220—1258. The most celebrated example of the Early English style is Salisbury Cathedral, which is undoubtedly the most complete and perfect in all its parts, and therefore the finest as a whole; although, if the different parts are taken separately and compared with other examples, they are by no means so fine. The west fronts of Peterborough and Wells, the east ends of Lincoln and Durham, the transepts of York and Beverley, the porches of Ely and Lincoln, are all finer

SALISBURY CATHEDRAL.



A. ELEVATION OF EXTERIOR.

- a. The panell'd Parapet of Nave.
- b. The Cornice of ditto.
- c. Buttress of Clear-story.
- d. The Triforium.
- e. Clear-story Window.
- f. Roof of Aisle.
- g. Parapet and Cornice of Aisle
- h. Aisle Buttress.
- i. Wall of Aisle
- k. Basement Mouldings, or Tablets

B. SECTION OF INTERIOR.

- a. a. Shell of Vault.
- b. Boss of Vault.
- c. Clear-story Window.
- d. The Triforium
- e. Doorway.
- f. Roof of Aisle.
- g. Steps from Porch.
- h. Interior of ditto.
- i. Basement Mouldings.
- k. Vault of Aisle.



than the corresponding parts of Salisbury; but none of these are complete examples of the style as a whole, and although Salisbury is not on so grand a scale nor so rich as some of them, the style is remarkably pure and unmixed with any other, and it gives the best general idea of an English cathedral of this period. It was commenced by Bishop Richard Poore in 1220, who finished the choir and was buried in it in 1237. The work was completed by his successor, Bishop Giles de Bridport, and consecrated in 1258.

A.D. 1222—1235. The King's Hall at Winchester rebuilt^s. This hall remains nearly perfect, and is still the King's Hall of Justice, but the interior is badly disfigured by the arrangements for the modern Law Courts. The outer walls are entire, and the style is good and pure Early English; the windows are of two lights with a pierced quatrefoil of plate-tracery in the head, and small sunk panels of lancet shape between the windows on the exterior; the buttresses die into the wall under the corbel-table.



Castle Hall, Winchester, A.D. 1222—1235.

A.D. 1223. St. Mary's Church, Dover Castle. A mandate from the King in this year orders that this church be repaired. The chancel is of this period, though sadly mutilated^t.

A.D. 1223—1239. Pershore Abbey, Worcestershire, was destroyed by fire this year^u. In the same year there are mandates from the King for timber from the forests of Alveston, Fecham,

^s See the Ripe Rolls of the period, and the extracts from them given by Mr. E. Smirke in the Proceedings of the Archæological Institute at Win-

chester in 1845.

^t *Rot. Lit. Claus.*, p. 551.

^u Worcester Annals; *Anglia Sacra*, tom. i. p. 486.

and Kenefare, towards the restoration of the church^x, &c. The church was dedicated in 1239^y. It was again nearly destroyed by fire in 1288^z. The beautiful ruins contain portions of both these periods.

A.D. 1224 ——. Nuttley, or Notley Abbey, Bucks. There is a mandate from the King to allow timber to be carried through Windsor forest for the fabric of this church^a. There are some ruins of the church, with very beautiful and rich details, now converted into a barn. (See a fine corbel-table from it, p. 214.)

A.D. 1224—1244. The cathedral of Elgin, Scotland, was founded by Bishop Andrew de Moravia in 1224, and partly ruined in 1244. The western doorway belongs to this period, and is very fine rich Early English work. (For engravings, see Billings' "Scotland.")

A.D. 1225—1239. Wells Cathedral, built by Bishop Joceline de Welles, who was buried in the choir in 1242. He also built the Bishop's Palace adjoining, which is still the residence



Exterior.

Interior.

Window, Bishop's Palace, Wells, c. 1239.

of the Bishop of Bath and Wells, and has remarkably beautiful windows, and a substructure with groined stone vaults of this

^x *Rot. Lit. Claus.*, p. 554.

^y *Ang. Sac*, tom. i. p. 491.

^z *Ibid.*, p. 509.

^a *Rot. Lit. Claus.*, p. 595.

period. The cathedral was consecrated in 1239^b, and although that ceremony usually took place as soon as the choir was ready for divine service, it would seem in this instance that nearly the whole of the cathedral was completed by that time. The whole of the foundation must have been laid at once, for there is no break or junction in the masonry throughout the nave and the west front, up to the height of about ten or twelve feet from the ground: above that level a change takes place, as if the work had been suspended for a time, probably from lack of funds. The evidence quoted by Godwin from a contemporary MS. is remarkably distinct, and as Godwin was himself a prebendary of Wells, he had every opportunity of verifying it:—

“Moreover in building he bestowed inestimable summes of money. He built a stately chappell in his palace at Welles, and another at Owky^c, as also many other edifices in the same houses: and lastly, the church of Welles itselfe being now ready to fall to the ground, notwithstanding the great cost bestowed upon it by Bishop Robert, he pulled down the greater part of it, to witte, all the west ende, and built it a-new from the very foundation, and hallowed or dedicated it October 23rd, 1239. Having continued in this bishopricke 37 yeeres, he died at last November 19, 1242, and was buried in the middle of the quier that he had built, under a marble tombe, of late yeeres monsterously defaced^d.”

This leaves no doubt that the west front and the nave were at least begun by him, but there are some appearances in the building which seem to shew a change of plan during the progress of the work, as if it had been commenced on too ambitious a scale, and the design afterwards reduced and modified; the nave is remarkably plain as compared with the very rich west front, and at first sight looks earlier, but it must in fact have been built a few years later, and not all at once, but at short intervals; there are changes in the work, but very slight. As usual, it was begun at both ends, and the central bays are the latest; the junction and change in the work can be distinctly seen in the triforium gallery on the south side, although in the nave itself it is hardly perceptible. The east end of the choir was rebuilt a few years afterwards in order to lengthen it and add the beautiful Lady-chapel and chapter-house, and the work was carried on till near the end of this century^e.

^b *Nic. Trivet. Annal., Anglia Sacra*, pars i. p. 564; *Mon. Ang.*, vol. ii. p. 277; Godwin's Catalogue of the Bishops, 4to., p. 296.

^c There are some fragments of the palace of Owky, or Wokey, still remaining, and these agree in character with

the work at Wells.

^d Godwin, p. 297.

^e For engravings see Britton, &c., and a fine set of lithographic drawings of the sculpture, with an explanation, by Professor Cockerell, 4to., 1851.

A.D. 1225—1239. Rochester Cathedral. "The choir from the north and south wings" was rebuilt by William de Hoo, Sacrist, afterwards Prior, "with the offerings made at St. William's shrine^f." The style of this part of the church is pure and fine Early English; the transepts and central tower are in the same style, and the two eastern bays of the nave were rebuilt along with the tower, and a large internal buttress is built up at the north-west angle of the tower, of the old materials of the Norman work, the ornamental surface of which is exposed in some of the stones and not in others, as if this buttress had been built very hastily, probably because the tower was in danger of falling. It would seem from the entry in the register that this part had been rebuilt before the choir; in either case it is a continuation of the same work, and there is no difference of style.

A.D. 1227—1240. The south transept of York Cathedral, built by Archbishop Walter Grey^g. The style is very fine Early English, the windows lancet-shaped, the celebrated Five Sisters, with their original glass, being at the end of it; the glass is of the colourless or grey kind called by the French *grisaille*, which seems to have been commonly used at this period. The mouldings of the windows and arches are very fine, and the tooth-ornament is abundantly used.

A.D. 1228. The church of St. Mary-le-Wigford, at Lincoln, was building at this time, as appears from the Liberate Roll of the 11th Henry III. It is a good plain Early English parish church, and the east end in particular is an excellent example of a small east front of this style.

A.D. 1227—1232. Hinton Charterhouse, Somersetshire, a Carthusian Priory founded by Ela Longespée, Countess of Salisbury^h. This is now in ruins, but the remains are considerable and interesting. The chapel, of two stories, is perfect; it is unusually small, and more like a domestic chapel of the same period than the chapel of a monastery. There are remains of other buildings attached to it; the style is pure Early English. The present Manor-house is built out of the ruins, which probably served as a quarry, and only so much was pulled down as was required for the purpose.

A.D. 1232—1238. Lacock Abbey, Wiltshire, also founded by

^f *Registrum Roffense*, Bibl. Cotton, Vespasian, A 22, quoted in *Mon. Ang.*, vol. i. p. 158, and Hasted's *Kent*, vol. ii. p. 23. The new choir was sufficiently advanced for the *Introitus* of the monks to take place in 1227. (*Ang. Sac.*, vol. i. p. 347.) The dedication took place in

1240. (*Ibid.*, p. 349.)

^g Fabric Rolls of York Minster, published by the Surtees Society, 8vo., Durham, 1859, p. x.

^h *Trivetii Annales*, p. 182; *Mon. Ang.*, vol. vi. p. 3.

Ela Longespée, Countess of Salisburyⁱ, who was afterwards abbess of it, and was buried in the church in 1263. The remains of this nunnery are considerable, and part of them belong to the original structure, probably built soon after the foundation.

A.D. 1232—1250. Ketton Church, Rutland. Hugh de Welles, Bishop of Lincoln, by a deed dated on the 9th of August of this year, granted an indulgence, a release of twenty days' penance, to all those who should contribute anything to the building or reparation of the church of the Blessed Mary at Ketton, at that time ruinous^k. The general style of the church is Early English, but with a curious mixture of Norman forms and details. It is probable that parts of the previous building were retained and the old materials used when this rebuilding or reparation took place.

A.D. 1233—1235. Part of the nave of Lincoln Cathedral. Bishop Hugh de Welles leaves by his will to the cathedral a hundred marks, and all the timber which he might possess at his death throughout the whole of his diocese^l. It appears from this that the roof of the nave was then in progress, or at least in preparation.

A.D. 1233—1294. Southwell Minster, Notts.; the choir, &c. Funds being required for the completion of the fabric of the church, begun some time before, Archbishop Walter Grey granted an indulgence to all contributors, a like indulgence having been previously granted by the Pope^m. This must relate to the fine Early English choir. There are several later notices, proving that building was going on till towards the end of this century; some of these probably relate to the chapel on the east side of the north transept, now used as a library. This chapel is intermediate in date between the choir and the chapter-house; the latter is mentioned in 1294, when certain fines are assigned "ad fabricam novi capituli." This choir and chapter-house contain some of the richest and most beautiful details of Early English and early Decorated work that we have remaining anywhereⁿ.

A.D. 1233 —. Ripon Minster, Yorkshire. Archbishop Walter Grey granted an indulgence in this year to all con-

ⁱ *Nec. Triveti Annales*, p. 184; *Mon. Ang.*, vol. vi. p. 500.

^k Roll of Hugh de Welles in the Registry at Lincoln, quoted in *Blore's History of Rutland*, p. 183.

^l This will is preserved in the Archives of the Dean and Chapter at Lincoln.

^m *Rot. Maj.* of Archbishop Grey,

York Archives, § 276.

ⁿ See Mr. Dimock's history of this church in the *Journal of the Archaeological Association*, January, 1853, and Mr. Petit's Memoir in the *Proceedings of the Archaeological Institute at Lincoln*, 1848, accompanied by a plan and engravings.

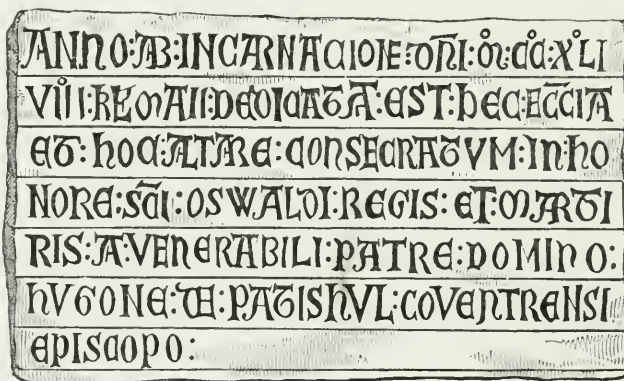
tributors to the funds for the fabric of this church^o. Other indulgences were granted in 1284 by Archbishop Wickwarre, and in 1287 by Archbishop Romaine, and again in 1354^p. A considerable part of this very fine church is in the Early English style, agreeing with the period.

A.D. 1235—1252. The presbytery of Ely Cathedral, built by Bishop Hugh Northwold^q.

“ This man is much commended for his house keeping and liberality unto the poore, which may well seeme strange, considering the infinite deale of money spent by him in building of his church and houses. The presbytery of the cathedrall church he raised from the very foundation, and built a steeple of wood towards the galilee at the west end of the church. This noble worke he finished in seventeene yeeres, with the charge of 5,350*l.* 18*s.* 8*d.*; and the seventeene daie of September, 1253, he dedicated it in the presence of the King, and his sonne Prince Edward, &c., &c.^r”

The sum expended on this building is very large, being equal to nearly 100,000*l.* of our money, and the result is certainly a very rich and magnificent piece of work, forming the present east end of the cathedral, the style of which is pure Early English.

A.D. 1235—1241. Ashbourn Church, Derbyshire. The date of dedication is recorded on a brass plate in this church.



Inscription in Ashbourn Church, Derbyshire, A.D. 1241.

Hugh de Patishull was consecrated Bishop of Coventry and

^o *Rot. Maj.* of Archbishop Grey, York Archives, § 276.

^p See Walbran's Guide to Ripon, *Mon Ang.*, vol. vi. 1368, &c.

^q *Mon. Ang.*, vol. i. p. 463; Ben-
tham's History of Ely, p. 148.

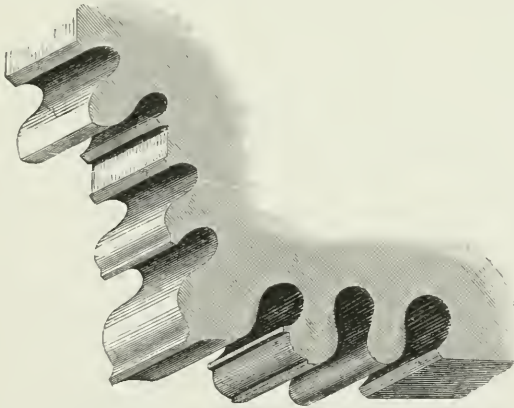
^r Godwin's Catalogue of the Bishops,
p. 208.

Lichfield July 1, 1240, and died Dec. 8, 1241. The style of the original parts is Early English, with triple lancet windows; but there are considerable alterations of later periods.

A.D. 1237. At the Council of London it was ordered that all churches not yet consecrated must be so within two years. Many churches were consecrated according to this order, some of which had been built long before, especially in the enormous diocese of Lincoln. Amongst these were Peterborough Cathedral, and Ramsey and Sawtrej Churches, Lincolnshire.

A.D. 1239. Netley Abbey, Hampshire, was begun this year by the executors of Peter de Roche, Bishop of Winchester, who had bequeathed funds for this purpose^s. These beautiful ruins are chiefly in the Early English style. The choir was probably begun at this time.

A.D. 1240. The new choir of the Temple Church, London, being finished, the whole was re-consecrated in the presence of the King and many of the chief nobility^t. This part of the church consists of three parallel aisles of equal height, with groined vaults and rib-mouldings, carried on pillars of Purbeck



Mouldings from the Choir of the Temple Church, London A. D. 1240.

marble; the windows are triple lancets. It was restored, including the painting of the vaults and the painted glass, a few years since.

A.D. 1242—1265. Finchale Priory, Durham. The new church was begun in 1242, and was probably finished about 1265^u. The ruins are fine Early English, but quite plain work.

^s Waverley Annals, sub anno.

^t Matt. Paris, Hist., p. 236; *Mon. Ang.*, vi. 317; Stow's Survey of London p. 754.

^u See Charters of Finchale Priory, published by the Surtees Society, 8vo., Durham, 1839.

A.D. 1242—1290. The chapel of the Nine Altars at the east end of Durham Cathedral was built during this period, as appears from the accounts and contracts still preserved among the archives of the cathedral. The design was probably given by Bishop Poore, who issued indulgences to raise money for it in 1237^x; the style is of the finest Early English, with lancet windows; the vault of the nave is also of this period. Thomas de Melsonby was prior during the early part of the work.

A.D. 1242—1258. Glasgow Cathedral, choir. In the Provincial Council of the Scottish Church held at Perth in 1242, it was ordered that the indulgence for raising funds for this cathedral should be hung up in every church, and the people exhorted to contribute annually during Lent; the money to be paid through the rural deans, and no money to be collected for any other purpose during the same period^y. In 1277 materials were collected for building a campanile and a treasury, shewing that the main fabric of the church was then completed. The style of the whole church is pure Early English, with lancet windows, and might perhaps be an imitation of Salisbury, as Bishop Burdington introduced the Salisbury Use into Glasgow at the same time. (For engravings see Billings, &c.)

A.D. 1244 —. Chetwode Church, Buckinghamshire. The Austin Priory, of which this was the conventual church, was founded in 1244, by Sir Ralph de Norwich^z. The chancel remains in a tolerably perfect state, and is a fine specimen of the Early English style, with lancet windows, five at the east end and triplets at the sides, good sedilia and piscina, and some of the original painted glass. (For engravings see Lysons' *Magna Britannica*.)

A.D. 1244. St. Bartholomew's Hospital, without the town of Sandwich, in Kent, rebuilt and enlarged by Sir Henry de Sandwich^a. The chapel is beautiful Early English work, and contains the tomb of Sir Henry with his effigy in ring-armour.

A.D. 1245—1269. Westminster Abbey Church. The choir and transepts rebuilt on a larger scale and a more elegant form by order of King Henry III., and at his own expense^b. The Lady-chapel had previously been added in 1220—1240,

^x *Hist. Dunelm. Scriptores tres*, 8vo., Surtees Society, p. 41; Godwin's Catalogue of Bishops, p. 519; Raine's History of Durham Cathedral, and Proceedings of the Archæological Institute at Newcastle in 1852, vol. i. p. 238: and for engravings see Billings' Durham Cathedral, 4to.

^y *Chart. Aberdeen*; Wilkins' *Concilia*.
^z *Mon. Ang.*, vol. vi. p. 498.

^a Hasted's History of Kent, vol. iv. p. 270.

^b *Matt. Paris, Hist.*, p. 661; *Mon. Ang.*, vol. i. p. 273; Gleanings from Westminster Abbey, by G. G. Scott and others, 8vo., 1861.

but was entirely rebuilt by Henry VII. The work executed in the time of Henry III. may be distinguished on examination, although it was so well copied that at first sight the whole appears to be one piece of building, and the original design was faithfully carried out. The parts erected at this period were the choir and transepts and the chapter-house. The latter has windows of three lights divided by regular mullions, with bar-tracery in the head, and this is believed to be the earliest example in England of the use of this peculiar feature, which then came rapidly into fashion. (An ancient Roll of the date of 1253 preserved in the Public Record Office, and printed in the "Gleanings," p. 92, mentions canvas for covering the windows of the chapter-house, which shews that they were then finished and waiting for the glass. The first service in the new church was in 1269, when the relics of Edward the Confessor were translated into the new shrine^c.)

A.D. ——— 1247. Skelton Church, Yorkshire. "There is a tradition in the parish that this church was built with the stones that remained after the south transept of York Minster was completed." The character of the work corresponds very closely, and in 1247 there is an entry on the Roll of Archbishop Walter Grey, confirming a donation from "Master E. Hageton, treasurer of York, to John de Ledes, clerk of the chapel of Skelton," which shews that the chapel was completed at that time.

A.D. 1248—1264. The Lady-chapel of Wells Cathedral, built by Bishop William Bitton, who died in 1266 and was buried in it^d. The style of the earliest part is Early English, but late in the style, with bar-tracery and very rich: part of it is evidently of later date, and as Godwin also states that the chapter-house was built in the time of Bishop William de Marchia, 1292—1302, and the two works are clearly of the same period, the probability is that both were begun in the time of Bishop Bitton, and completed in the time of Bishop de Marchia: the lower part of the chapter-house belongs distinctly to the earlier period, and is some years earlier than the upper part.

A.D. 1250—1260. The north transept of York Cathedral, built by Johannes Romanus, treasurer of the church^e. The style is pure Early English, but rather more advanced than the north transept, and the triforium arcade has foliated circles in the heads of the arches; these are of plate-tracery, but the round window in the gable at the end has bar-tracery, though thick

^c Wikes' Chron., sub anno. For engravings of details, see pp. 193, 194, 197, 198, 199, 205, 213.

^d Godwin's Catalogue of the Bishops,

4to., p. 298.

^e Ibid., p. 470; *Mon. Ang.*, vol. vi. p. 1175; Britton, &c.

and early-looking, whereas the lancet windows of the north transept are separated by strips of wall not yet reduced to mullions.

A.D. 1253—1258. The tomb of Bishop Robert Grosse-teste, erected in Lincoln Cathedral. The style is pure Early English, with shafts and capitals corresponding with the nave, and the panels ornamented with quatrefoils.

A.D. 1254—1260. The tomb of Bishop Hugh de Northwold, erected in the south aisle of Ely Cathedral. The style is very rich Early English; the shafts have capitals of foliage interspersed with heads of ecclesiastics and birds.

A.D. 1255—1260. The tomb of Archbishop Walter Grey in York Cathedral. The style is fine and rich Early English, with trefoil arches, foliated capitals, crockets and finials^f.

A.D. 1255—1281. Crowland Abbey, Lincolnshire. Part of the west front having been blown down in a storm, was repaired by Abbot Ralph de Marche^g. The very beautiful Early English sculpture in the west front belongs to this period, and though mutilated, a good deal of it remains. It was in imminent danger of falling in 1860, but was skilfully repaired by Mr. G. G. Scott.

A.D. 1257. St. Alban's Abbey Church. The east end taken down and rebuilt this year, according to Matthew Paris, p. 634. The style of this part of the church is fine Early English, rather late in the style, agreeing well with this date.

A.D. 1260—1280. The presbytery or eastern part of Lincoln Cathedral built. In the year 1256 the Dean and Chapter of Lincoln obtained permission from King Henry III. to take down part of the city wall and enlarge the church eastwards; this work was begun soon afterwards, and completed before 1280, when the relics of St. Hugh were translated to his new shrine in this part of the church, built to receive them^h. The style is Early English, but of the richest and latest work consistent with that style; the windows have bar-tracery: the mouldings and sculpture also are still of this style, though approaching to the next. It is one of the most beautiful examples of the best period of English artⁱ.

^f For engravings of some of these details, see pp. 214, 215.

^g Crowland Annals, MS. Vespasian, bk. xi.

^h Pat. 40 Hen. III., m. 22 in dorso; *Mon. Ang.*, vol. vi. p. 1278.

ⁱ Mr. Rickman himself has classed this east front of Lincoln among his Decorated fronts, but this is hardly con-

sistent with his definition of the styles in other respects, and not at all consistent with the dates in his chronological table. There is, however, no real break or line of distinction between the styles, they run into each other and overlap frequently. Such buildings as this may be called by either name—the end of the Early English or the be-

A.D. 1263. The tomb of Bishop Giles de Bridport in Salisbury Cathedral is a fine example of the later division of this style, with foliated circles in the heads of the arches. The style of the chapter-house and the details of the workmanship correspond so exactly with this tomb, that there can be no doubt it was building at the same time^k.

A.D. 1265 ——. Burnham Abbey, Buckinghamshire, founded by Richard, King of the Romans^l. There are some ruins only of the abbey; the windows are lancet-shaped, but the mouldings are late and approaching to the Decorated style.

A.D. 1268. The tomb of Bishop Peter de Aquablanca in Hereford Cathedral. The style is of the richest Early English, with foliated circles of bar-tracery.

A.D. 1270—1301. Part of St. Alban's Abbey Church was built during this period^m, comprising the western division of the nave with its aisles and the west porch. The style is transitional from Early English to Decorated. The work was probably continued by Abbot John de Berkhamstead, who died in 1301, and was buried before the high altar.

A.D. 1271—1292. St. Mary's Abbey at York. The first stone in the foundation of a new choir was laid in 1271ⁿ, at a depth of nine feet; in places the foundation was twenty-four or twenty-six feet deep. The first stone of the columns was not laid until 1273. The campanile threatening to fall, was taken down in 1278. The whole church was completed within twenty-four years by Simon de Warwick, who died in 1296. This very beautiful ruin is fine and rich Early English, late in the style.

There is a very common popular delusion that Gothic architecture was used for churches and chapels and monasteries only; but this is altogether a mistake, arising from the fact that our houses have generally been rebuilt by each succeeding generation according to their own ideas of comfort and con-

ginning of the Decorated style. The end of the first and beginning of the second great division of Gothic architecture coincides generally with the reign of Edward I. in England: this is the period of the most perfect and beautiful Gothic buildings, when English art attained to the highest eminence it has ever yet reached. For a fine series of engravings of the sculpture, see Professor Cockerell's paper in the Proceedings of the Archæological Institute at Lincoln, 1848.

^k There are good engravings of the

chapter-house and of this tomb in Britton's "Cathedrals." The tomb is Plate XXVI., and is erroneously lettered as Bishop Bingham's; the error is corrected in the letterpress.

^l *Mon. Ang.*, vol. vi. p. 545.

^m By Abbot Roger de Northone, who also built the infirmary, now destroyed. *Mon. Ang.*, vol. ii. p. 194; Carter's and Buckler's History of St. Alban's, p. 2.

ⁿ *Mon. Ang.*, vol. iii. p. 544; MS. Chronicle of St. Mary's, York, in Bodleian, fol. 127, 131, and 163.

venience, while our churches have remained as they were built, to a great extent. In consequence of this error, whenever a Gothic window is seen in any old building or ruins, it is immediately called a church or chapel window, although it is quite as often the window of the hall; there is, in fact, no difference externally between the window of a church and of a hall of the same period. Internally there are usually seats in the recess of the window, for ladies to sit and work at their tapestry; this is often the only distinction between a hall and a chapel when the traces of the altar have been destroyed. Within the precincts of the great monastery of Peterborough, in the most retired part, close to the east end of the infirmary chapel, there still remains a small Early English house of about 1220, nearly perfect, with windows having remarkable plate-tracery in the heads. It is supposed by Professor Willis to have been the "House of Honour," or the guests' house; or it may have been the house of the Infirmarer, who was an important officer in the larger abbeys. The house is divided into two parts by a partition wall, on one side of which is the hall, which is the whole height of the building; the other half is divided into two stories by a floor, and this is part of the original design, as shewn by the doors and windows.



Pretendal House, Peterborough, c. 1220.

FOREIGN EXAMPLES.

FRENCH.

A.D. 1217—1254. Cathedral of Le Mans. The choir and transepts, with the apse and apsidal chapels, are of this period. The windows were filled with painted glass by Bishop Gaufrid de Loudon II., who died in 1255°. The style is pure Early French Gothic.

A.D. 1218—1223? Notre Dame, Paris; part of the west front of the cathedral. The church of St. Stephen, which was situated to the west and south of Notre Dame, was pulled down in 1218, and the present west front commenced^p. The style is pure and fine Early French Gothic.

A.D. 1220—1288. The cathedral of Amiens. It was begun in 1220, by the celebrated architect Robert de Luzarches, who gave the design. The nave was built first, in 1220—1228: this deviation from the usual practice was caused by the choir of the older church being retained for use as long as possible. The choir was consecrated in 1244, and there is the date of 1248 on the glass of one of the clear-story windows. The work was continued by Thomas de Cormon, and completed by his son Renaud in 1288^q. This splendid building is by many considered the finest cathedral in Europe, and certainly served as a type for many others. It was begun in the same year as Salisbury, and is usually compared with it, and said to be in a more mature style^r and a much finer building. But the comparison is hardly a fair one; it must have cost at least double the money, and was continued for a much longer time; during that period of rapid progress the additional twenty years would naturally give a more mature style to those parts of the building: a more fair comparison would be with the east front of Lincoln or the west front of Wells. It does, however, afford a fair example of the contrast between the French and English styles of the same period. The greater height of the French churches gives great magnificence to the interior, but at the expense of the exterior, which is always lumpy and badly proportioned; and from the great height to which the vaults have to be carried, they require a regular scaffolding of stone to support them, which hides the windows and spoils the effect of the exterior. The choir of Amiens, with the apse and chapels and the clear-story, has foliated circles in the heads of the windows, of bar-tracery, similar to the chapter-houses of Westminster and Salisbury; and as this choir was consecrated in 1244, these windows must be of about 1240, which is a few years earlier than any dated example in England of this important feature of Gothic architecture.

^o *Gallia Christiana*, tom. ii. p. 517; *Dict. de l'Archit.*, tom. ii. p. 355; De Caumont, Bourassé, &c.

^p *Gallia Christiana*; De Caumont; Bourassé, *Cathédrales de France*; Viollet-le-Duc, *Dict.*, &c.

^q *Gallia Christiana*, tom. ii. p. 100;

De Caumont, *Cours d'Antiquités Monumentales*, vol. vi. p. 398; Bourassé, *Cathédrales de France*, pp. 20, 21; Viollet-le-Duc, *Dict.*, &c.

^r Dr. Whewell's *Architectural Notes*, pp. 239, 245.

It seems clear that in this particular the French were a few years in advance of the English. Whether in the earliest development of Gothic, with lancet windows united in two, three, or five lights into one window, they were also in advance, is more doubtful. The triforium arcade at Amiens has plate-tracery only, and as this would naturally be executed before the windows, it marks the exact period when this change took place in France. The chapel windows between the buttresses are insertions of the fourteenth century; the rose windows are of the fifteenth. The west front, though chiefly original work, has been more or less altered in the fifteenth century. The arms of Canon Dumas, c. 1510, are inserted in the gable of the central porch^a.

A.D. 1225—1270. The choir and apse of Beauvais Cathedral rebuilt. There is very little of the work of this period remaining, but the design was probably given from the first in rivalry with Amiens, the attempt of the architect being to overtop his rival and build a still more lofty structure. He was rather too ambitious for the means at his command, and calculated too much on the skill of his workmen; according to the received history, the vaulting fell in as soon as the church was finished, and was rebuilt in 1272. Twelve years afterwards it again fell in, and forty years more were employed in rebuilding it in the manner in which it now stands. This brings us to 1324 for the completion of this choir. The pillars and arches, and vaults of the aisles, appear to be of the thirteenth century; they are commonly tall and narrow: the arches were originally double their present width, and each intermediate pillar was introduced when the central vault fell down. The clearstory windows and the central vault are of the fourteenth century. A central tower seems to have been attempted, and to have fallen down and not been rebuilt. The pier at the north-east corner of the central tower has evidently been rebuilt in the fifteenth century, and some other repairs rendered necessary at that period^b. The transepts are Flamboyant work of the fifteenth or sixteenth century. The nave never was built; the original low early nave remains, and is called the *Basse-Euvre*; it appears to be late Roman work, with a west front added in the twelfth century^c.

A.D. 1245—1257. The Sainte Chapelle, at Paris, (or chapel of the royal palace, now the "Palais de Justice," or Law Courts,) was built from the design and under the direction of Pierre de Montereau, who died in 1266, and was buried in the Lady-chapel of the church of St. Germain des Près, with an inscription on his tomb recording his works. He was the most celebrated architect of his day, and is said

^a For a plan and various details, see Viollet-le-Duc, *Dict.*, tom. ii. p. 327, and *Specimens of Medieval Architecture*, from Sketches made in France and Italy, by Mr. E. Nesfield, folio, London, 1862. Many of the foreign buildings mentioned in this volume are illustrated in Mr. Nesfield's work, which has appeared very opportunely while

this edition has been passing through the press. Mr. Nesfield's drawings are very carefully executed on stone by Messrs. Day.

^b *Gallia Christiana*, tom. ii. p. 394; Bourassé; Whewell's Notes.

^c For a plan, see *Dict. de l'Archit.*, t. ii. p. 334.

to have also built the refectory of the abbey of St. Martin des Champs, (now a public library,) which is perhaps the lightest and most elegant specimen of Gothic architecture that exists in any country. The Sainte Chapelle is too well known as one of the glories of France to need much description. It is of two stories, both vaulted and richly decorated, and has lately been restored with much care and taste. The upper and lower chapels were both consecrated together on April 23, 1248, by Eudes de Chateauroux, Bishop of Tuseulum, the Papal legate, and Philip Berruier, Archbishop of Bourges. This chapel is usually considered as the earliest example of the fully developed Gothic, and is the first certain instance of the use of bar-tracery in the windows.

A.D. 1250—1280. Chartres Cathedral. The magnificent north and south porches were erected at this time, as is proved by the figures of persons living at that time being introduced in the sculpture as donors; the same figures are repeated in the painted glass above, with their armorial bearings. These porches are among the finest examples of the Early French style. (See A.D. 1194.) The cathedral was consecrated in 1260, on the 17th of October, which date has been recorded in the Breviaries of the diocese ever since the fourteenth century*.

A.D. 1257 ——. The south transept of the cathedral of Notre Dame, Paris, built from the design and under the direction of Jean de Challes. There is an inscription along the basement on the exterior of this transept, recording the date of the commencement of the work and the name of the architect. This south transept, with its fine doorway, and the chapels adjoining on either side, and the upper part of the west front, are the work of this period. They are fine Early French, but not in advance of other buildings of the same time. (See A.D. 1208.)

BELGIUM.

A.D. 1221—1270. The church of St. Martin, at Ypres, commenced in 1221, consecrated in 1270. The nave is said to have been begun in 1254, but it is probable that the choir only was finished at the time of the consecration, according to the usual custom of the Middle Ages. The style of the chancel is Early Flemish Gothic; the nave is Decorated†.

A.D. 1226. The church of St. Gudule, at Brussels, rebuilt by Henry, first Duke of Brabant, but left long unfinished. Parts of the present choir and nave are of this period, and the style is the Early Flemish Gothic.

A.D. 1240—1260. The church of the Dominicans at Ghent, erected at this period, was a very remarkable example of the early Gothic of Flanders; it was unfortunately destroyed in 1860. It consisted of

* For illustrations, see Nesfield's and M. Schayes's Treatise on the Specimens. Pointed Style in Belgium, in Weale's

† *Flandria Illustrata*, tom. i. p. 357, Quarterly Papers, vol. i. p. 56.

a simple parallelogram, 53 feet wide in one span and 167 feet long, with chapels of two stories between the buttresses. This large space left clear was admirably adapted for the purpose of preaching in. The Dominicans were called the Preaching Friars. (For engravings, see the "Gentleman's Magazine," vol. cexii., March, 1862.)

GERMANY.

A.D. 1216. The church of St. Sebald, at Nuremberg, built. The style is Romanesque and transitional².

A.D. 1216—1220. The chapter-house of the abbey of Rammersdorf, near the Rhine, built. The style is transitional, with more of the early German Gothic character³.

A.D. 1219 ——. The vaulting of the Church of the Apostles at Cologne erected. The style is transitional^b.

A.D. 1219 ——. The church of St. Leonard, at Frankfort-on-the-Maine, commenced. "The ground on which this church is built is said to have been given to the city by the Emperor Frederic the Second, in the year 1219, in order to erect, as the document of this donation has it, a chapel in honour of the Blessed Virgin Mary and St. George, whose figures are seen in the field of the arched gateway^c." The style is transitional: the doorway is round-headed: the capitals and ornaments partake of the Early German Gothic character.

A.D. 1220—1272. Freiburg Minster, in the Breisgau, built. The style of the original parts is the Early German Gothic, but the windows have foliated circles in the head, and parts of the church, including the very beautiful and celebrated spire of open-work, are evidently of later date. (See Moller's *Denkmaler*.)

A.D. 1221 ——. Sion Church, at Cologne, begun. The style is transitional, but advanced, and partaking more of the Early German Gothic^d.

A.D. 1222—1243. Church of St. Mary, at Treves. Style, Early German Gothic^e.

A.D. 1230—1240. The choir of the church of the Dominicans, at Halle, built. Style, Early German Gothic^f.

A.D. 1235—1283. The church of St. Elisabeth, at Marburg, built. The style is pure Early German Gothic, and Moller considers this the earliest building in Germany in which this style is consistently maintained. (For engravings, see Moller's *Denkmaler*.)

A.D. 1240 ——. The cathedral of Bamberg is said to have been built by Wilars de Honcourt, the architect of Picardy, whose Sketch-book is preserved in the Imperial Library in Paris, and was carefully engraved under the directions of the late M. Lassus, and published

² Kallenbach, *Chronologie*.

^a De Lassaulx's Notes, &c., pp. 190, 191; Boisserée, *Denkmaler*, Pl. lviii.

^b De Lassaulx's Notes, pp. 211, 212; and Boisserée's Engravings.

^c Moller, *Denkmaler*, p. 14, Pl. xi.; Von Lessner's *Frankfurter Chronik*,

vol. ii. p. 112.

^d Gelenius, *De Sacr. et Civil. Magnit. Colon.*, p. 529; and Boisserée, *Denkmaler*, p. 38.

^e De Lassaulx's Notes, p. 208.

^f Kallenbach, *Chronologie*.

after his death by M. Darcel in Paris, and Professor Willis in London. M. Darcel also states that Wilars built the cathedral of Laon (?), as well as that of Cambrai: the latter was destroyed in the Revolution, about 1790, but drawings of it have been preserved, and are engraved in this volume. The design is evidently copied in a great degree from Rheims. Wilars is known, from his own memoranda on his drawings, to have travelled in Hungary, and is said to have built other churches there.

A.D. — 1248. The church of St. Cunibert, at Cologne, finished and consecrated. The style is transitional and Early German ^s.

A.D. 1248 —. Cologne Cathedral, *begun* by Archbishop Conrad of Hochstetten. "Cologne Cathedral is the unrivalled glory of buildings of this class, the most splendid and *perhaps the earliest* (?) exhibition of the beauties of the complete Gothic style ^h." The style is so thoroughly French, in close imitation of Amiens or Beauvais, that there can be no doubt the design was given by a French architect. The plan was too magnificent for the means at command, and the choir only was completed, and that was not consecrated until after 1320. The tracery of the windows and the details of sculpture would naturally be among the latest parts of the work to be executed, and the workmen always followed the fashion of their own day in details, attending to the original design only so far as the general effect rendered necessary. The west front was also begun at the same time that the choir was building, but remained unfinished until about 1850, and the nave is not yet completed. Archbishop Conrad was the principal Elector who appointed Richard, Earl of Cornwall, brother of Henry III., to be King of the Romans. Richard was considered the wealthiest man in Europe in his day, and paid large sums, equal to at least 40,000*l.* of our money, as fees or bribes to the electors, and it is probable that a considerable part of this English money went towards the building of the cathedral, according to the usual custom of that age, when the building of churches was the usual mode of spending and displaying wealth. Richard afterwards, in 1268, married Beatrice, the niece of the Archbishop, and as his chaplain, Walter de Merton, accompanied him to Cologne on that occasion, and must have seen the cathedral then building, it has been conjectured that this had some influence on the style of his chapel in Oxford, which was building at the same time, his college having been founded in 1264. There is a general resemblance in the style, especially in the windows, but not so minute as has been supposed.

ITALY.

A.D. 1220 —. The church of St. Dominic, at Siena, commenced. It is Early Gothic, with a square east end and no aisles, and a plain wooden roof.

^s De Lassaulx's Notes, p. 213; and Boissérée, Plates lxxvii.—lxxii.

^h Dr. Whewell's Architectural Notes

on German Churches, 8vo., Cambridge, 1842, p. 128; De Lassaulx's Notes, p. 204.

A.D. 1220 ——. The Baptistery of Parma commenced, as recorded by an inscription over the door. The style is Romanesque, with a number of small arcades in the Pisan style.

A.D. 1228—1230. The church of St. Francis, at Assissi, built. It is a church of two stories, or a double church, one over the other, in the Early Gothic style, and had originally single-light lancet windows, the same as in the church of St. Clara in the same town, built by the same architect a few years afterwards. But at St. Francis the lower church has been considerably altered; a series of small side chapels have been thrown out between the buttresses, the original windows removed, and arches introduced to open into these chapels, which have windows of two lights, with quatrefoils in the head, of plate-tracery. This change was probably made about fifty years after the church was built, and at the same time the original single narrow windows of the upper church were taken out and larger windows of two lights introduced, to correspond with those in the side chapels below. In order to do this the original small arcade under the windows in the interior was cut away, but portions of it remain both at the east and at the west ends. This alteration is concealed by the thin coat of plaster over the whole interior, to receive the beautiful paintings of Giotto with which the whole of the interior of the upper church is covered, and which are of the beginning of the fourteenth century. The paintings on the vaults of the lower church are of earlier character, and are attributed to Cimabue. The tower, which is part of the original church, is quite of Romanesque character.

A.D. ——. 1235. The cloister of St^a. Scholastica, at Subiaco, finished. An inscription on the cornice records the names of the architects, Cosmos and his sons, and of the Abbot Landi. The style is transitional: the arches are round, but on slender pillars with elongated capitals; and under the tower there are pointed arches.

A.D. ——. 1238. The church of St^a. Maria, at Randazzo, in Sicily, finished, as recorded by an inscription on one of the walls; and another inscription gives the name of the architect, Leo Cumier¹.

A.D. 1256 ——. The church of the Dominicans, at Florence, called "Santa Maria Novella," commenced by the friars Sisto and Ristoro, but not completed until the fourteenth century. It is one of the best Gothic churches in Italy, and chiefly in the early style, with a good deal of French character; but it has no clearstory. The choir has a square east end and no aisles, and there are square chapels on the east side of the transept.]

¹ Gally Knight's Normans in Sicily, p. 76.

OF THE THIRD
OR
DECORATED ENGLISH STYLE.

DECORATED ENGLISH DOORWAYS.

THE large doorways of the last style are mostly double, and there are some fine ones of this, but they are not so common, there being more single doorways, which are often nearly as large as the Early English double ones, and indeed but for the ornaments they are much alike, having shafts and fine hollow mouldings. The small doorways are frequently without shafts, but the arch-mouldings run down the side, and almost to the ground, without a base, [as at Kislingbury, p. 262, and Bampton, p. 264,]—the mouldings being set upon a slope, and frequently, when the base-tablets consist of two sets of mouldings with a face between, it is only the lower one which runs into the architrave to stop the mouldings. The shafts do not in this style generally stand free, but are parts of the sweep of mouldings; and instead of being cut and set up lengthways, all the mouldings and shafts are cut on the arch-stone, thus combining great strength with all the appearance of lightness, [as at North Mimms, p. 263]. The capitals of these shafts differ from the Early English, in being formed of a woven foliage, and not upright leaves; this, in small shafts, generally has an apparent neck, but in larger ones often appears like a round ball of open foliage, [as at York and Finedon, p. 285]. There are also, in many good buildings, plain capitals without foliage; these have an increased number of mouldings from those of the last style, and they generally consist of three sets,—one which may be considered

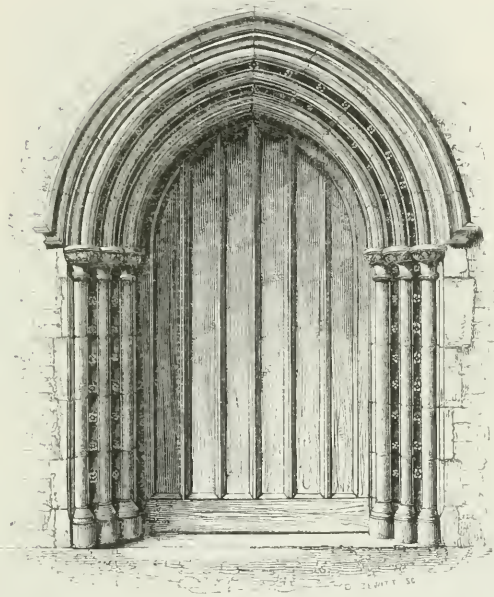
the abacus, then a hollow and another set, then the bell of the capital, and then the mouldings forming the astragal; and both in plain and flowered capitals, where the shaft is filleted, it is common for the fillet to run through the astragal, and appear to die into the bell. Of these plain capitals, the cathedral of Exeter [p. 283] and the cloisters of Norwich [p. 285] furnish very fine specimens. The bases to these shafts mostly consist of the reversed ogee, but other mouldings are often added, and the ogee made in faces. Although the doorways in general are not so deeply recessed as the Norman and Early English, yet in many large buildings they are very deep. The west doorways of York are of the richest execution, and very deep.



Doorways. Kislisbury. Northants. c 1330

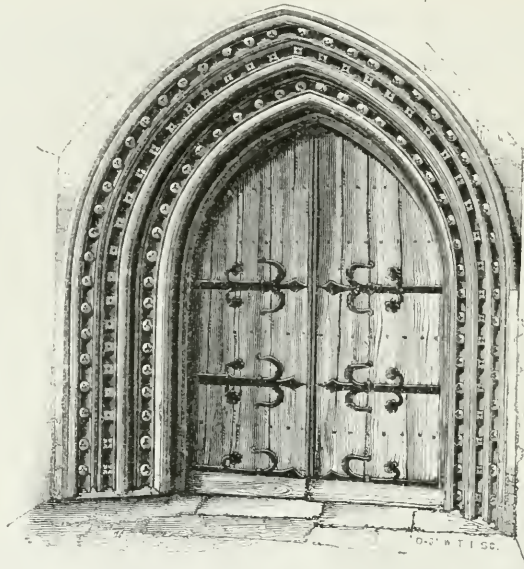
To the open-work bands of the last style succeeds an ornament equally beautiful, and not so fragile; this is the flowered moulding, [as at Kislisbury]; there are often three or four in one doorway, and to the toothed-ornament succeeds a flower of

four leaves, in a deep moulding, with considerable intervals between, [see p. 294]. This flower in some buildings is used in



North Mimms, Hertfordshire, c. 1300.

great profusion to good effect. Over these doorways there are several sorts of canopies; the dripstone is generally supported by a corbel, which is commonly a head; in some instances a plain return is used, but that return seldom runs horizontally. The canopy is sometimes connected with the dripstone, and sometimes distinct. The common canopy is a triangle, the space between it and the dripstone is filled with tracery, and the exterior ornamented with crockets and crowned with a finial. The second canopy is the ogee, which runs about half up the dripstone, and then is turned the contrary way, and is finished in a straight line running up into a finial, [as at the very beautiful entrance to the chapter-house at Howden, Yorkshire, (see Plate)]. This has its intermediate space filled with tracery, &c.,



West Door, Bampton, Oxfordshire, c. 1320.



Mackworth, Derbyshire, c. 1320.



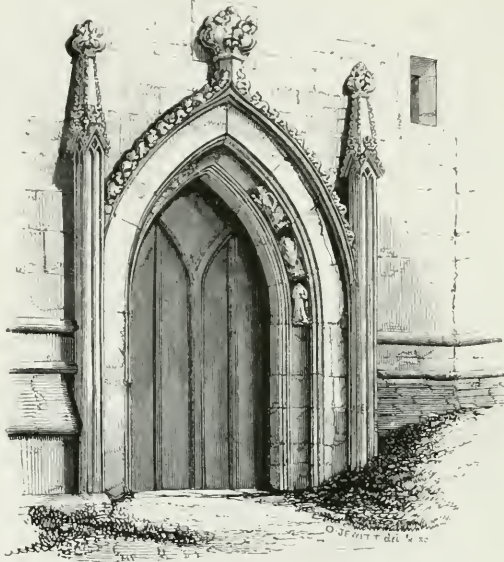
Cloisters, Norwich, c. 1320.

and is generally crocketed, [as at Norwich, p. 264]. Another sort of canopy is an arch running over the doorway, and unconnected with it, which is doubly foliated; it has a good effect, but is not common. On the side of the doorways small buttresses or niches are sometimes placed, [as at Christ Church, York, and at Howden (see Plate)].



Christ Church, York, c. 1300.

In small churches there are often nearly plain doorways, having only a dripstone and a round moulding on the interior edge, and the rest of the wall a straight line or bold hollow, and in some instances a straight sloping side only. In some doorways of this style a series of niches with statues are carried up like a hollow moulding; and in others, doubly foliated tracery, hanging free from one of the outer mouldings, gives a richness superior to any other decoration. The south doorway of the choir at Lincoln is perhaps hardly anywhere equalled of the first kind, and a doorway in the cloisters of Norwich of the other.



Little Addington, Northamptonshire, c. 1350.

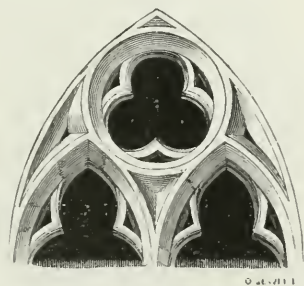


Ayuh, Northamptonshire, c. 1350.

DECORATED ENGLISH WINDOWS.

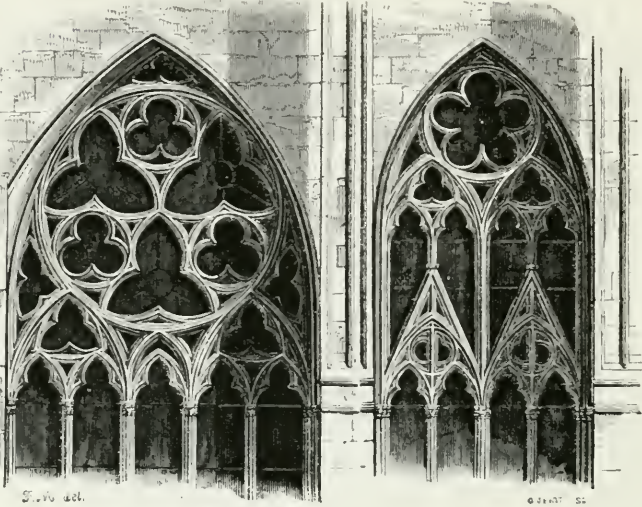
In these the clearest marks of the style are to be found, and they are very various, yet all on one principle. An arch is divided, by one or more mullions, into two or more lights, and these mullions branch into tracery of various figures, but do not run in perpendicular lines through the head. In small churches, windows of two or three lights are common, but in larger four or five lights for the aisles and clearstory windows, five or six for transepts and the end of the aisles, and in the east and west windows seven, eight, and even nine lights, are used. Nine lights seem to be the extent, but there may be windows of this style containing more. The west window of York and the east window of Lincoln Cathedrals are of eight lights each; the west window of Exeter Cathedral and the east window of Carlisle Cathedral are of nine, and these are nearly, if not quite, the largest windows remaining.

There may be observed two descriptions of tracery, and although, in different parts, they may have been worked at the same time, yet the first is generally the oldest. In this first division, the figures, such as circles, trefoils, quatrefoils, &c., are all worked with the same moulding, and do not always regularly join each other, but touch only at points. This may be called geometrical tracery; of this description are the windows of the nave of York, the eastern choir of Lincoln, and some of the tracery in the cloisters at Westminster Abbey, as well as most of the windows at Exeter.



Little Addington, Northamptonshire, c. 1280.

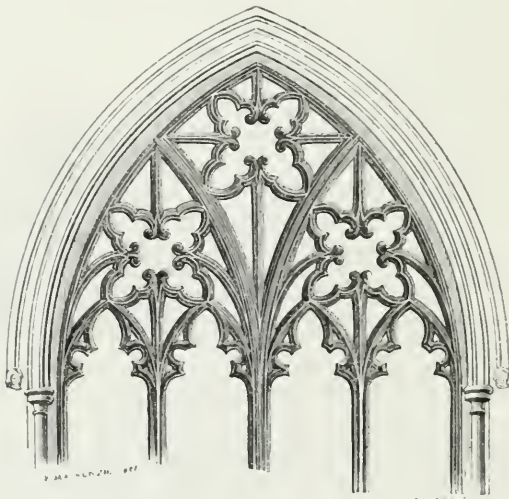
[In Kent a peculiar description of tracery is used, the trefoils and quatrefoils being doubly foliated, and the cusps often terminated by knobs forming a sort of crocket. This peculiarity, called Kentish tracery, will be better understood from the example at Chartham, p. 268, than by any description.]



5. 170 del.

6. 1707 52

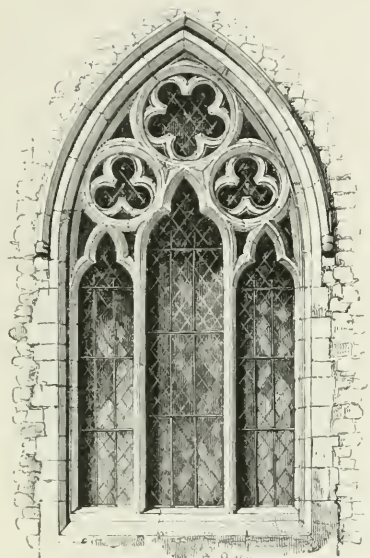
Passage leading to the Chapter-house, York, c. 1280.



7. 1708 171. 171

171

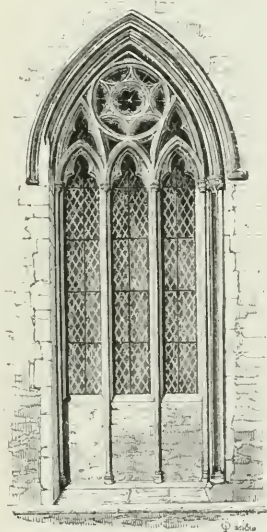
Chartbam, Kent, c. 1280.



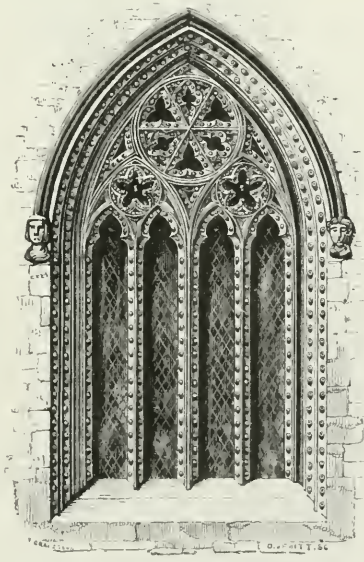
Meopham, Kent, c. 1250.



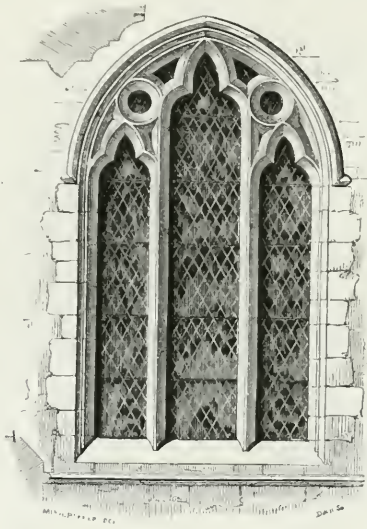
Chaddesden, Derbyshire, c. 1280.



Dorchester, Oxon., c. 1300.



Leominster, Herefordshire, c. 1320.



Northmoor, Oxfordshire, c. 1280.

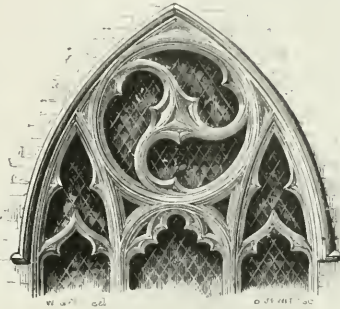


Piddington, Oxfordshire, c. 1280.



Bampton, Oxfordshire, c. 1280.

The second division consists of what may be truly called *flowing* tracery. Of this description, York Minster, the Minster and St. Mary's, at Beverley, Newark Church, and many northern churches, as well as some southern churches, contain most beautiful specimens. The great west window at York and the east window at Carlisle are perhaps the most elaborate. In the richer windows of this style, and in both divisions, the principal moulding of the mullion has sometimes a capital and base, and thus becomes a shaft. One great cause of the beauty



Amport, Hampshire, c. 1320



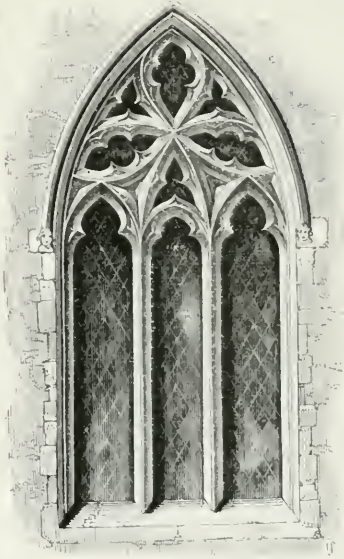
Little Addington, Northamptonshire, c. 1330

of fine flowing tracery is the intricacy and delicacy of the mouldings; the principal moulding often running up only one or two mullions, and forming only a part of the larger design, and all the small figures being formed in mouldings which spring from the sides of the principal. The architraves of windows of this style are much ornamented with mouldings, which are sometimes made into shafts. The dripstones and canopies of windows are the same as in the doors, and have been described under that head. Wherever windows of this style remain, an artist should copy them; the varieties are much greater than might be supposed, for it is very difficult to find two alike in different buildings^a.

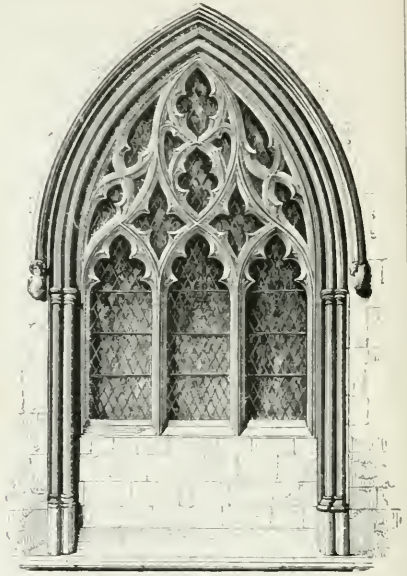
[There are some examples of flowing tracery without cusps, and with the ogee arch, as at Finedon, Northants., (see Plate)].

^a [A large collection of examples has in his work on Gothic Window Tracery. been published by Mr. E. A. Freeman Svo., 1851.]

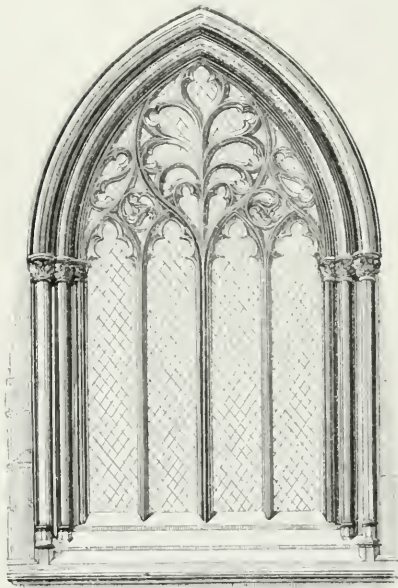
DECORATED ENGLISH WINDOWS.



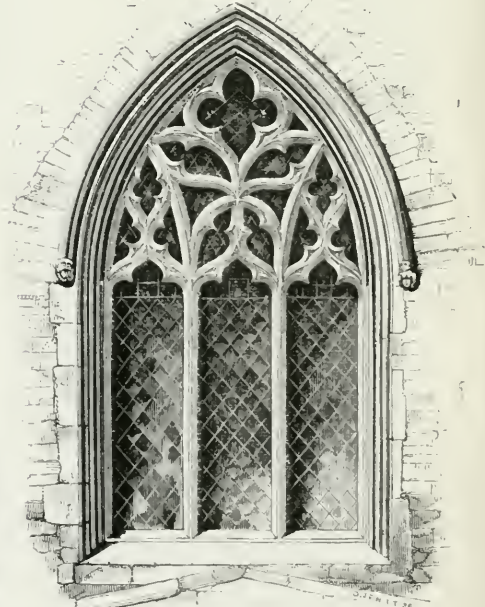
Eton, Hampshire, c. 1320.



St. Mary's, Beverley, c. 1330.

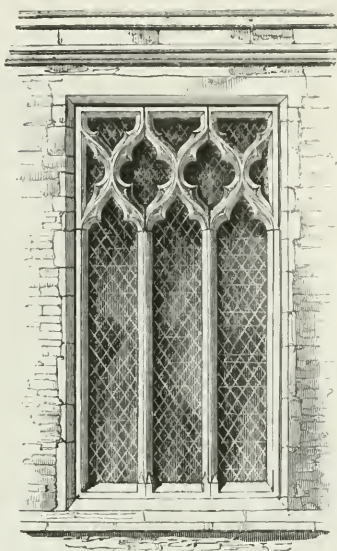


Beverley Minster, c. 1350.

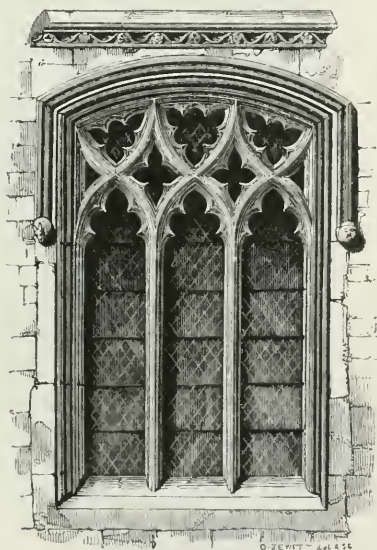


Irthingborough, Northamptonshire, c. 1350.

It does not appear that the straight horizontal transom was much, if at all, used in windows of this style; wherever it is found there is generally some mark of the window originating after the introduction of the Perpendicular style; but it may have been used in some places, and there are a very few instances of a light being divided in height by a kind of canopy or a quatrefoil breaking the mullion; the church of Dorchester, in Oxfordshire, has some very curious windows of this kind, (see p. 274). In some counties, where flint and chalk are used, the dripstone is sometimes omitted. The heads of the windows of this style are most commonly the equilateral arch, though there are many examples both of lancet and drop arches; but the lancet arches are not very sharp. There are a few windows of this style with square heads, (as at Dorchester); but they are not very common; [except in particular districts, especially in Leicestershire. Examples not unfrequently occur of windows with segmental heads, as at Over, Cambridgeshire.]



Dorchester, Oxon, c. 1350.

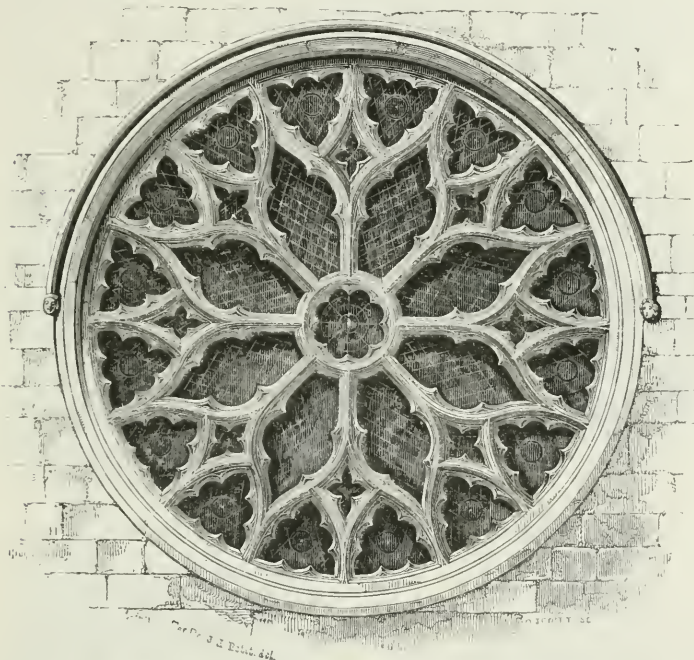


Over, Cambridgeshire, c. 1350.



The Jesse Window, Dorchester, Oxfordshire, c. 1320.

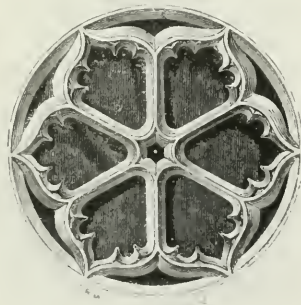
The circular windows of this style are some of them very fine; there are several very good ones in composition at Exeter and Chichester, and the east window of old St. Paul's was a very fine one; but perhaps the richest remaining is that of the south transept at Lincoln, which is completely flowing. [There is also a very fine example in the old church at Cheltenham.]



St. Mary's, Cheltenham, c. 1350



Ferington St. John's, Norfolk, c. 1330

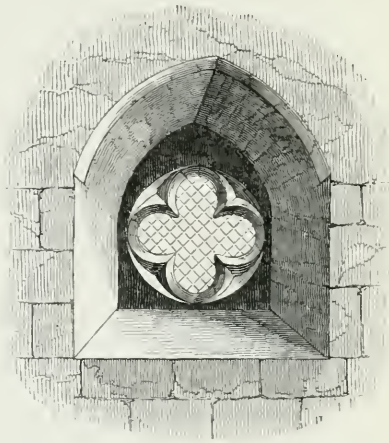


Stratford-on-Avon, c. 1350.

[The windows of the clearstory in this style offer some peculiarities, for though in large buildings they are frequently very large and fine, and of similar character to those of the body of the church, yet in ordinary parish churches they are frequently very small, and appear little more than openings pierced through the wall. The general forms of these are the spherical triangle, the circle and square; these are sometimes filled with tracery, but more frequently only trefoiled or quatrefoiled. The label is frequently carried all round the opening. The inside is generally deeply and widely splayed, and frequently of a different form from the outer opening.

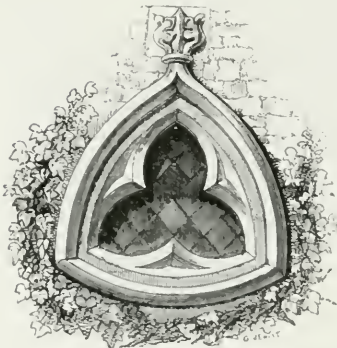


Exterior.

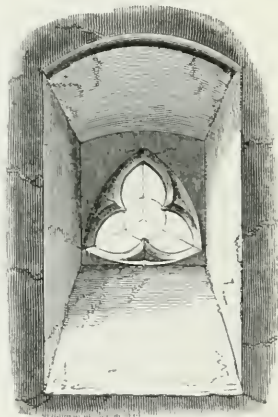


Interior.

Great Milton, Oxfordshire, c. 1300.



Crauford St. Andrew, Northamptonshire, c. 1320.

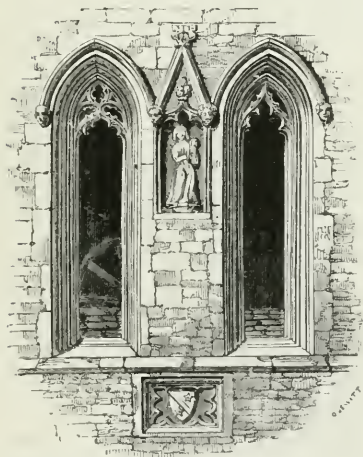


Barton Segrave, Northamptonshire, c. 1320.

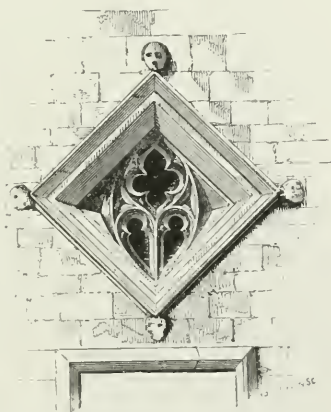
Belfry windows, and other windows in towers, have usually a distinct character, and are frequently partially filled up with stonework, as at Aynho, Northamptonshire. Sometimes they may be called twin-windows, consisting of two single lights coupled together, with a niche for an image between them, as at Irthlingborough, and at Bloxham, Oxfordshire, (see Plate). The openings filled with tracery, but not glazed, which are found in some districts, especially in Norfolk, and there commonly called Sound-holes, sometimes occur in this style, as at Great Addington, though they are more common in Perpendicular work.



Aynho, Northamptonshire, c. 1350.



Irthlingborough, Northamptonshire, c. 1350.

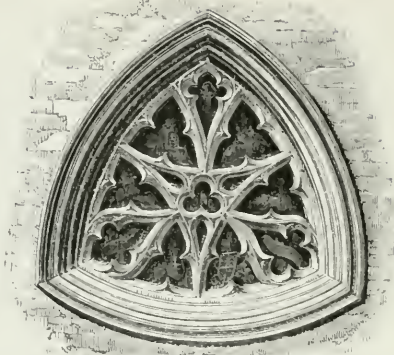


Great Addington, Northamptonshire, c. 1350.

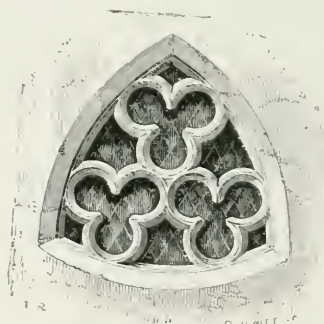
The name of Sound-holes is not very applicable, as they are more strictly air-holes; they are not used in the bell-chamber, but in the ringing-loft to give air to the ringers. Those belonging to this style are generally smaller than in the next. They are sometimes diamond shaped, but more frequently square.

Triangular windows are likewise frequently used in the points of gables over large windows. Sometimes the common straight-sided triangle, more often the spherical triangle, as at Alberbury, Shropshire, and the Maison Dieu at Dover. In the later examples these openings are filled with bar-tracery, the same as in windows of other forms and sizes.

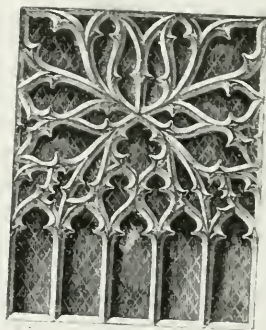
A tendency to the Flamboyant style of tracery is frequently observable in the tracery of Decorated windows, in the later period of the style, as in Bolton Abbey, and at Beverley Minster and Irthlingborough, (p. 272).



Alberbury, Shropshire, c. 1300.



Maison Dieu, Dover, c. 1390

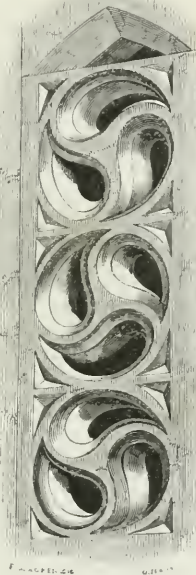


Bolton Abbey, Yorkshire, c. 1350.

Windows in spires, or spire-lights as they are usually called, are more frequent in this style than in any other. The broach-spires of Northamptonshire and some other districts are generally ornamented in this manner, as at Polebrook, (see Plate,) and more commonly belong to this style, though they are frequently Early English, and occasionally Perpendicular. Windows in staircases, or stair-lights, are also of a distinct character in all styles. They are frequently mere loops or small openings of various forms, and not glazed, but in this style they are more usually ornamented with foliation, and sometimes have tracery, as at St. Mary's, Beverley.]



Irechester, Northants,
c. 1330.



St. Mary's, Beverley,
c. 1350.

Towards the end of this style, and perhaps after the commencement of the next, we find windows of most beautiful composition, with parts like the Perpendicular windows, and sometimes a building has one end Decorated, the other Perpendicular; such is Melrose Abbey^b, whose windows have been extremely fine; and indeed the great east window of York, which is the finest Perpendicular window in England, has still some traces of flowing lines in its head.

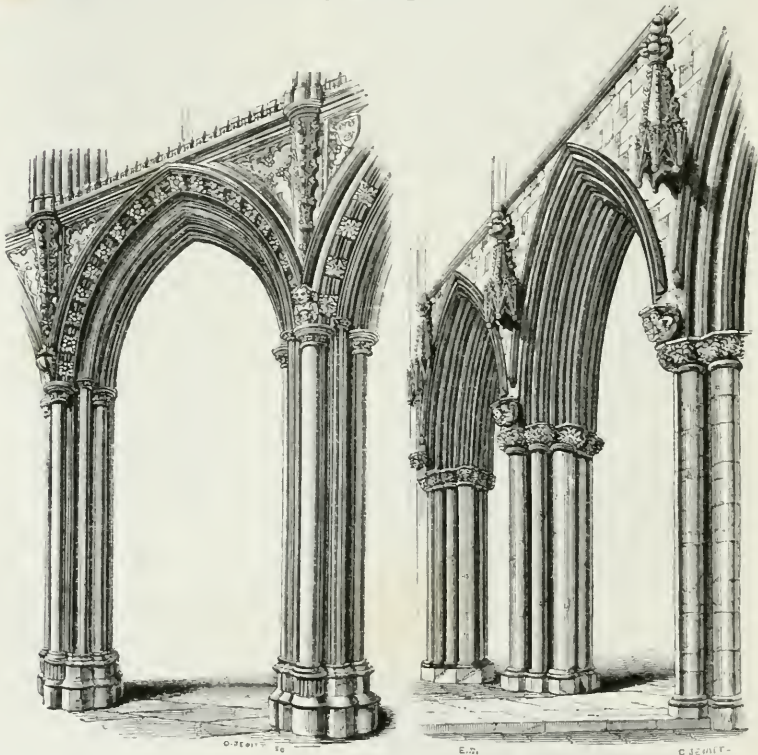
This window has also its architrave full of shafts and mouldings, which kind of architrave for windows is seldom continued far into the Perpendicular style; and therefore when a Perpendicular window has its architraves so filled with mouldings, it may be considered early in the style.

^b [Melrose Abbey is a fine example of Scottish architecture as distinct from either English or French, and consisting in some degree of a mixture of the two; some of the windows are a curious

combination of the French Flamboyant with the English Perpendicular: most of this work is late. See the Gentleman's Magazine, March, 1862.]

DECORATED ENGLISH ARCHES.

Though the arch most commonly used for general purposes in this style is the equilateral one, yet this is by no means constant. At York, [and at St. Mary's, Beverley (see Plate),] this arch is used, but at Ely a drop-arch.



Ely Cathedral, c. 1350.

Selby Abbey Church, c. 1350.

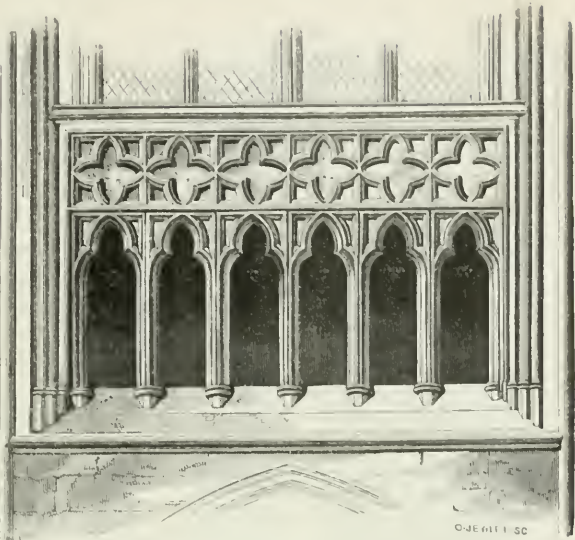
The architrave mouldings of interior arches do not differ much from those of the last style, except that they are, perhaps, more frequently continued down the pier without being stopped at the line of capitals, and that the mouldings composing them are of larger size and bolder character, though in large buildings still consisting of many mouldings; of this, one of the finest examples is the architrave of the choir-arches at Lichfield, which is one of the best specimens of the different combinations of mouldings in this style.



ST. MARTIN'S CHURCH
VIEW FROM THE NORTH EAST

The distinction between the Early English small multiplied mouldings and the bold Decorated ones may be well observed at Chester, where the arch between the choir and Lady-chapel is very good Early English, and the arches of the nave as good Decorated work; and these two also shew the difference of character of the two descriptions of pier.

The dripstones are of delicate mouldings, generally supported by heads. The arches of the [triforium] galleries are often beautifully ornamented with foliated heads and fine canopies; and in these arches the ogee arch is sometimes used, as it is freely in composition in the heads of windows. [The same features occur in the arcades along the side walls of the aisles, as in Beverley Minster, many of which have very rich work.]



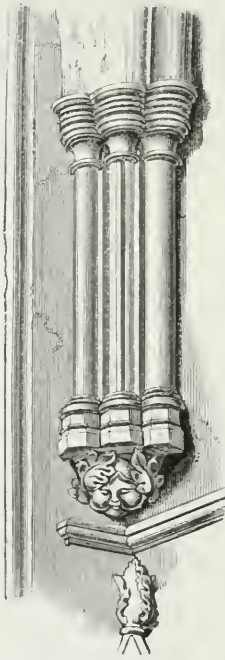
Triforium Arcade, Gussborough, Yorkshire, c. 1350.



Arcade, Beverley Minster, c. 1350.

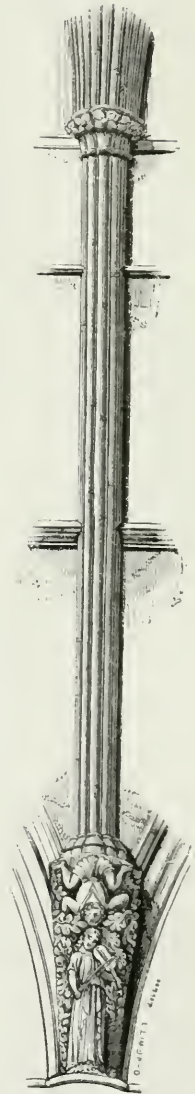
DECORATED ENGLISH PIERS.

A new disposition of shafts marks very decidedly this style in large buildings, they being arranged diamondwise, with straight sides, often containing as many shafts as will stand close to each other



Dorchester, Oxon, c. 1300.

at the capital, and only a fillet or small hollow between them. The capitals and bases of these shafts are much the same as those described in the section on doorways. Another pier of the richest effect, but seldom executed, is that at York Minster, where the centre shaft is larger than those on each side, and the three all run through to the spring of the roof. Three also support the side of the arch; these shafts are larger in proportion than those of Exeter, &c., and stand nearly close without any moulding between. The shaft which runs up to support the roof often springs from a rich corbel between the outer architrave mouldings of the arches; Exeter and Ely are fine examples.

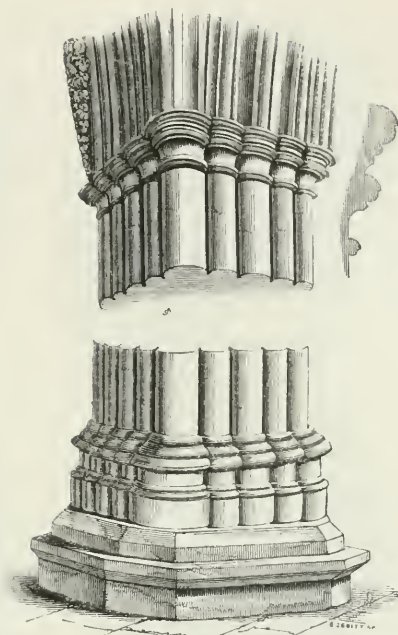


Vaulting-shaft, Exeter, c. 1300.

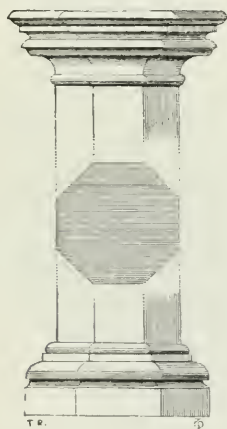
Another pier, common towards the end of this style and the beginning of the next, is composed of four shafts, about two-fifths engaged, and a fillet and bold hollow half as large as the shafts between each; this makes a very light and beautiful pier, and is much used in small churches, [as at Silk Willoughby, p. 284].

All these kinds of piers have their shafts sometimes filleted, and the architrave mouldings are often large ogees.

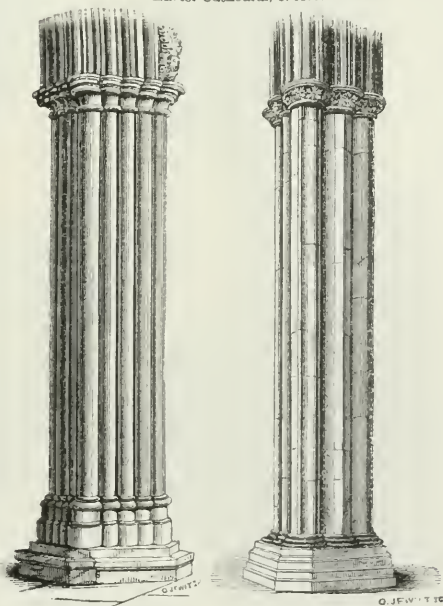
In small country churches the multangular flat-faced pier seems to have been used, [as at Long Compton].



Exeter Cathedral, c. 1300.

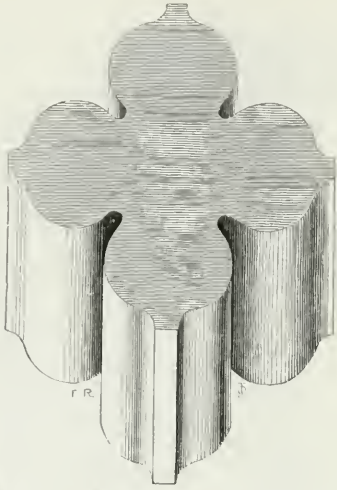


Long Compton, Warwickshire, c. 1350

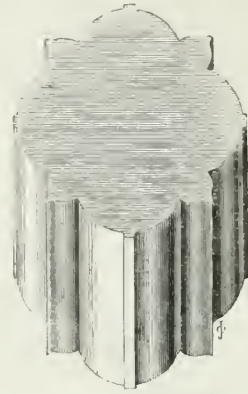


Exeter Cathedral, c. 1300.

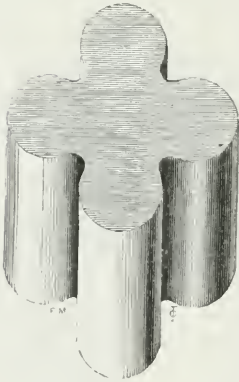
Guistborough, Yorkshire, c. 1300.



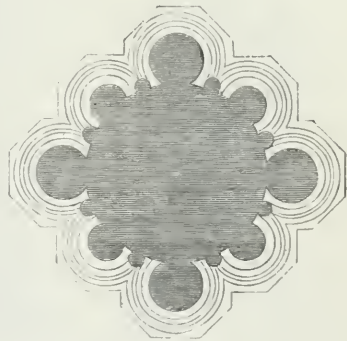
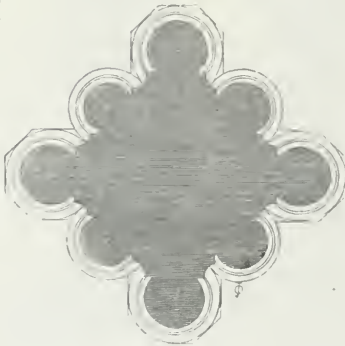
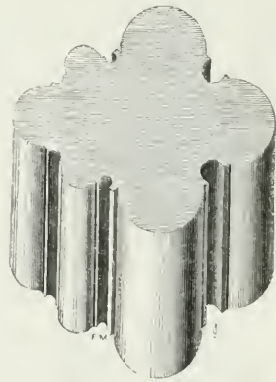
Silk Willoughby, c. 1300



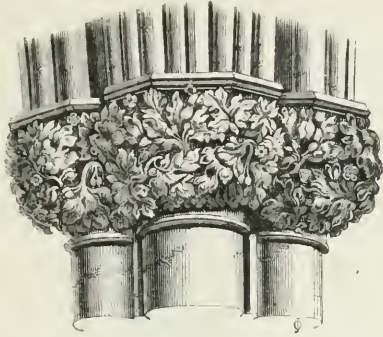
Little Addington, Northants, c. 1330



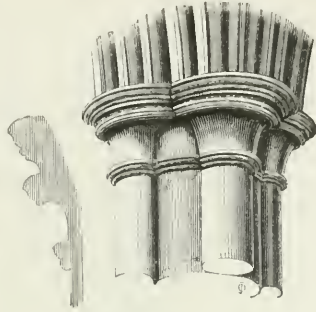
Finedon, Northamptonshire, c. 1350



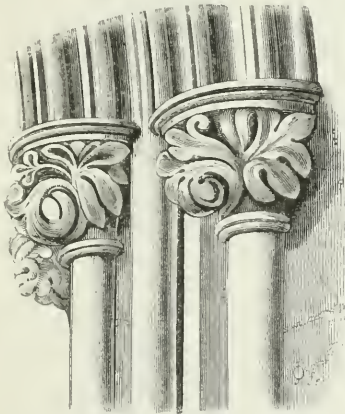
Dorchester, Oxfordshire, c. 1300



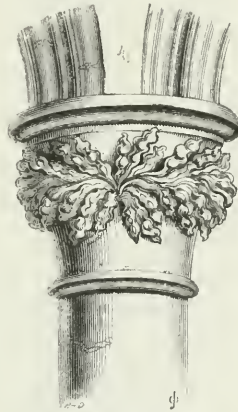
York Cathedral, c. 1330



Cloisters, Norwich, c. 1300.



Dorchester, Oxfordshire, c. 1300.



Beverley Minster, c. 1320.



Finedon, Northamptonshire, c. 1330.



York Minster, c. 1330

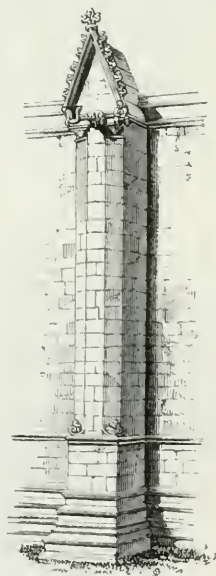
DECORATED ENGLISH BUTTRESSES.

These, though very various, are all more or less worked in stages, and the set-offs variously ornamented, some plain, some moulded slopes, some with triangular heads, and some with panels; some with niches in them [as at Great Milton, Oxfordshire, p. 287], and with all the various degrees of ornament. The corner buttresses of this style are often set diagonally. In some few instances small turrets are used as buttresses. The buttresses are variously finished; some slope under the cornice [as at Beaulieu, Hampshire], some just through it; some run up through the battlement, and are finished with pinnacles of various kinds, [as at Bridlington, Yorkshire].

Of rich buttresses there are three examples which deserve great attention; the first is in the west front of York Minster, and may be considered in itself as a magazine of the style; its lower part, to which it ascends without set-off, consists of four series of niches and paneling of most delicate execution; above this part it rises as a buttress to the tower, in four stages of panels, with triangular crocketed set-offs. The first of these stages contains a series of statuary niches,



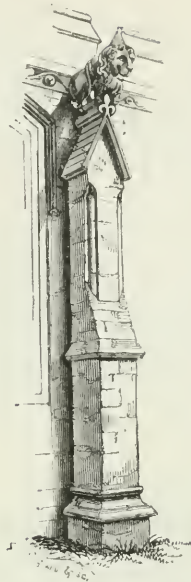
Beaulieu, Hampshire, c. 1300.



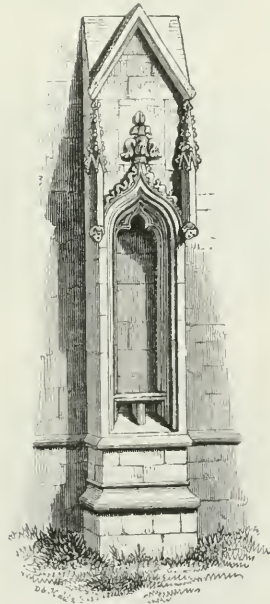
Bridlington, Yorkshire, c. 1300.

the rest are only panelled. This buttress finishes under the cornice with an ornamented panel and crocketed head; the projection of the lower part of this buttress is very great, and gives to the whole great boldness as well as richness. The second is a ruin—the east end of Howden Church, Yorkshire; it has also some niches, but not so many as that at York. The third is also a ruin—the east end of the priory at Walsingham, in Norfolk; this is very late, and perhaps may be considered as almost a Perpendicular work, but it has so much of the rich magnificence of the Decorated style, that from its great plain spaces it deserves noticing as such; it is, in fact, a flat buttress set up against one face of an octagonal turret, and terminates in a fine triangular head richly crocketed. The buttresses of the aisles of the nave of York Minster are small compared with those at the west end, but their composition is singular, and of very fine effect; they run high above the parapet, as a stay for the flying buttresses, and are finished by rich pinnacles.

[The buttresses with niches to the south aisle of St. Mary Magdalen Church in Oxford, said to have been built by order of Edward II., are well-known examples, and justly admired; they are very similar to those at Great Milton.]



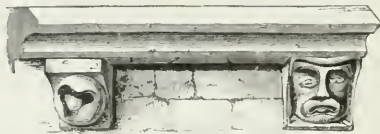
Over, Cambridgeshire, c. 1300



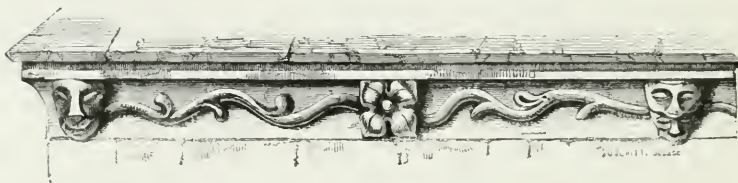
Great Milton, Oxfordshire, c. 1330.

DECORATED ENGLISH TABLETS.

The cornice is very regular, and though in some large buildings it has several mouldings, it principally consists of a slope above, and a deep sunk hollow, with an astragal under it; in these hollows, flowers at regular distances are often placed, and in some large buildings, and in towers, &c., there are frequently heads, and the cornice almost filled with them, [as at Dorchester, Oxfordshire, and Merton College Chapel].



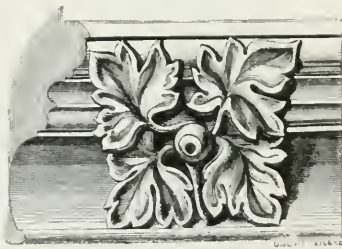
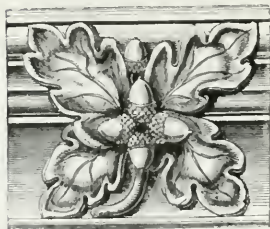
Cornice, Souldern, Oxfordshire, c 1300.



Cornice, Irchester, Northamptonshire, c 1330.



Cornice, Merton College Chapel, A.D. 1277.



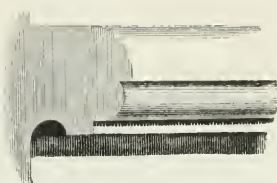
Cornice, Queen's Cross, Northampton, A.D. 1195.

The dripstone is of the same description of mouldings, but smaller, and this too is sometimes enriched with flowers.

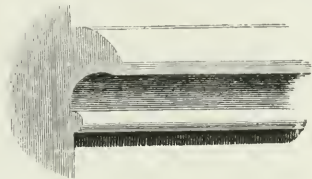
The small tablet running under the window has nearly the same mouldings, and this sometimes runs round the buttress also.

The dripstone very seldom, if ever, runs horizontally, though in a few instances a return is used instead of the common corbel-head. And here another singularity with respect to tablets may be mentioned; it is common in Early English work for the dripstone to be carried horizontally after the return at the spring of the arch, till stopped by a buttress, &c., and sometimes it is even carried round the buttress:—and the same arrangement is common in Perpendicular work, but very rarely, if ever, is it so used in the Decorated style.

The general base-tablet of this style is an ogee, under which is a plain face, then a slope and another plain face; and it is not common to find real Decorated buildings with more tablets, although both in the Early English and Perpendicular styles, three, four, and even five are sometimes used. [There are, however, many examples of good Decorated base-ments which have more numerous members.]



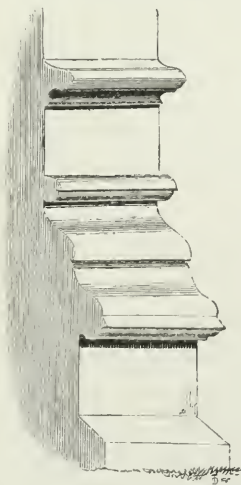
String, Dorchester, Oxfordshire, c. 1300.



String, Dorchester, Oxfordshire, c. 1300.



Dripstone Termination, Brandon, Suffolk, c. 1300.

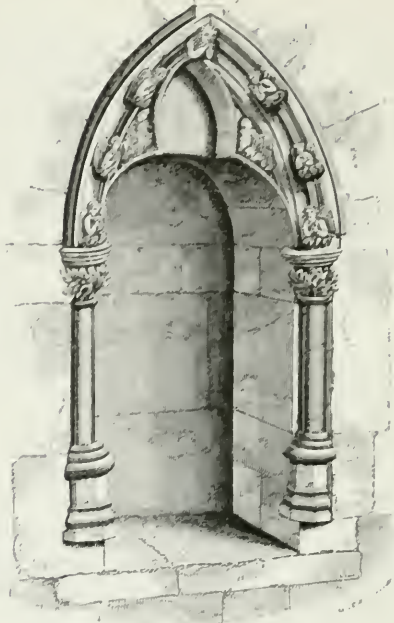


Basement, Ewerby, c. 1300.

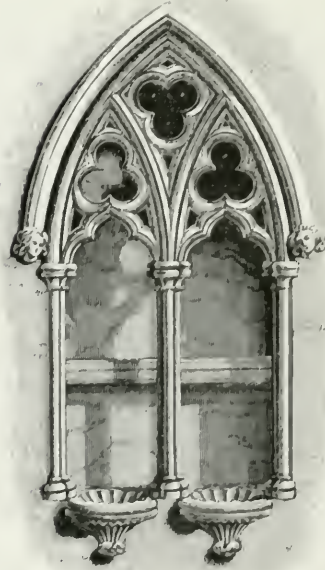
DECORATED ENGLISH NICHES.

These form one of the greatest beauties of the style, and are very various, but may be divided into two grand divisions, which, if necessary, might be again variously divided, such is their diversity; but these two may be sufficient.

The first are panelled niches, the fronts of whose canopies are even with the face of the wall or buttress they are set in, [as at Peterborough, and Piddington, Oxfordshire]. These have their interiors either square with a sloping side, or are regular semi-hexagons, &c. In the first case, if not very deep, the roof is a plain arch; but in the latter case, the roof is often most delicately groined, and sometimes a little shaft is set in the angles, or the ribs of the roof are supported by small corbels. The pedestals are often high and much ornamented.



Niche, Piddington, Oxfordshire, c. 1300.



Tracina, Peterborough Cathedral c. 1300.

The other division of niches has projecting canopies; these are of various shapes, some conical like a spire, some like several triangular canopies joined at the edges, and some with ogee heads; and in some very rich buildings are niches with the canopy bending forwards in a slight ogee, as well as its contour being an ogee; these are generally crowned with very large rich finials, and very highly enriched, [as at Lichfield Cathedral, and at Dorchester, Oxfordshire, (p. 292)]. There were also, at the latter part of this style, some instances of the niche with a flat-headed canopy, which became so common in the

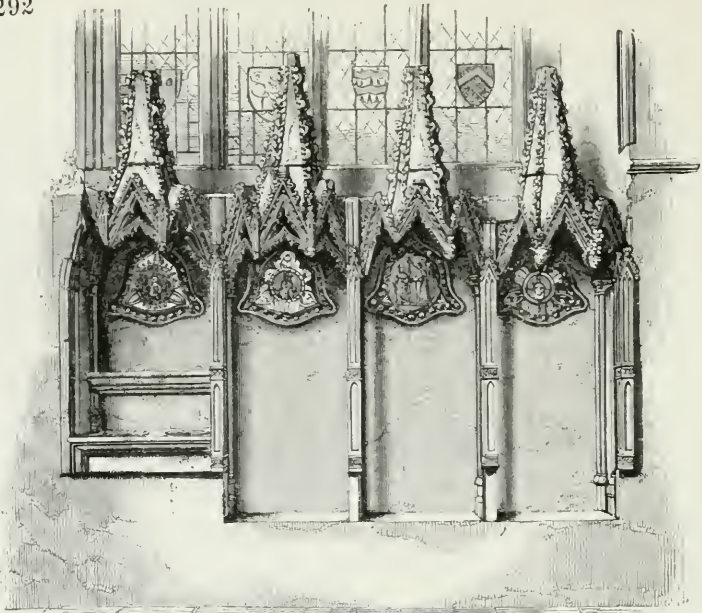


Piscina, North Moreton, Berkshire, c. 1320

next style, [as at Grafton Underwood, Northants., (p. 292)]. These projecting niches have all some projecting base, either a large corbel, or a basement pedestal carried up from the next projecting face below. All these niches are occasionally flanked by small buttresses and pinnacles; those of the first kind have very often beautiful shafts.

The chancel stalls of this style are many of them uncommonly rich, their whole faces being often covered with ornamental carving.

[The sedilia, or seats for the officiating ministers,—usually three, for the priest, deacon, and sub-deacon,—which we very frequently find on the south side of the altar in our old churches, are commonly placed in niches or under canopies, as at Dorchester, (p. 292). The piscina, or water-drain, is also commonly placed in a niche, as at Peterborough, &c.]



P. WACZEN / 2 del.

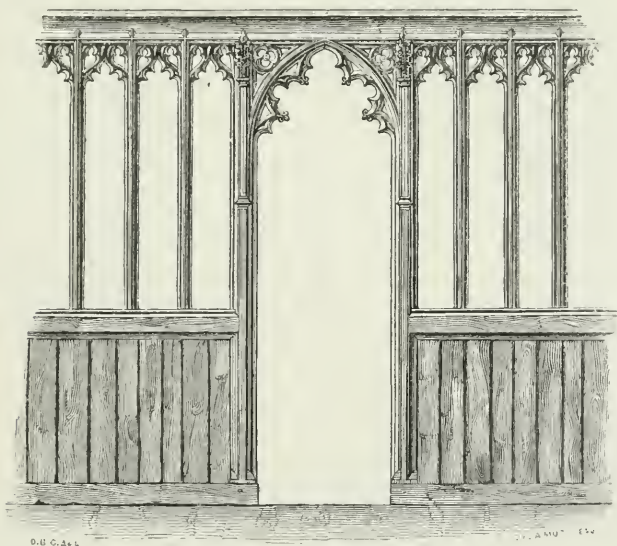
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Sedilia, Dorchester Abbey Church, Oxfordshire, c. 1330.



Sedilia, Grafton Underwood, Northamptonshire c. 1350.

Under this head, though not strictly niches, may be mentioned what appears to be very rare^c, some wood carvings of a screen of this style; they consist of ten or more divisions of panelling in the church of Lancaster; part form at present a screen for a vestry, &c., and part are in a gallery as a lining to the wall; their composition is alike and simple, being an arched head panel with a triangular canopy between two buttresses crowned with pinnacles; they are, however, extremely rich, and varied in their details; the buttresses are panelled with diversified tracery, and the arch is an ogee canopy doubly feathered, and filled with tracery, as is the space between the ogee canopy and the triangular one, and both canopies are crocketed and crowned by rich finials; though they may be late in the style, yet the diversity of tracery and boldness of character, combined with simplicity of composition, so different



Screen, St. John's, Winchester, c. 1350.

from the elaborate and gorgeous screen-work of Perpendicular date, seem to mark them clearly as of the Decorated style.

^c [Subsequent research has brought to light many examples of Decorated screen-work. The very beautiful work now in the church at Lancaster is said

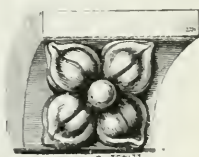
to have been brought from Cartmael Abbey; it evidently does not belong to the church in which it stands, and is earlier.]

DECORATED ENGLISH ORNAMENTS.

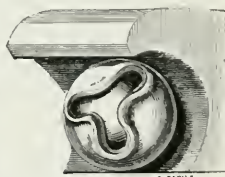
As the word Decorated is used to designate this style, and particularly as the next has been called Florid, as if it were richer in ornament than this, it will be necessary to state, that though ornament is often profusely used in this style, yet these ornaments are like Grecian enrichments, and may be left out without destroying the grand design of the building, while the ornaments of the next are more often a minute division of parts of the building, as panels, buttresses, &c. than the carved ornaments used in this style. In some of the more magnificent works, a variety of flowered carvings are used all over, and yet the building does not appear overloaded; while some of the late Perpendicular buildings have much less flowered carvings, yet look overloaded with ornaments, from the fatiguing recurrence of minute parts, which prevent the comprehension of the general design.

The flower of four leaves in a hollow moulding has already been spoken of, and in these hollow mouldings various other flowers are introduced, as well as heads and figures, some of them very grotesque; and the capitals are very seldom found two alike. The foliage forming the crockets and finials is also extremely rich, and the pinnacle, in its various forms, is almost constantly used. The spandrels of ornamental arches are sometimes filled with beautiful foliage.

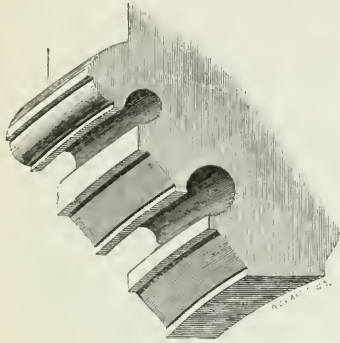
An ornament almost as peculiar to the Decorated style as the toothed ornament to the Early English, is a small round bud of three or four leaves, which open just enough to shew a ball in the centre; this is generally placed in a hollow moulding, and has a beautiful effect, [and is commonly called the ball-flower].



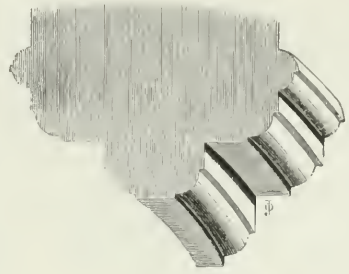
Four-leaved Flower.



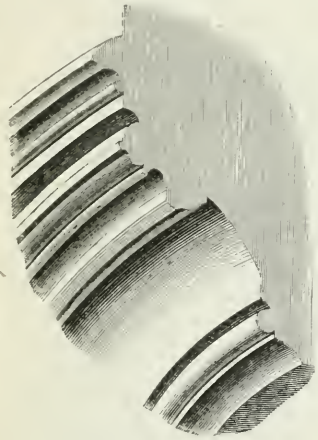
Ball Flower



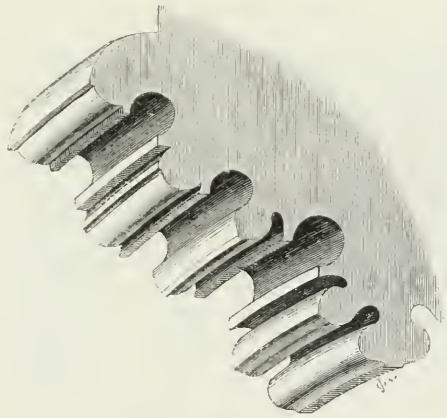
Finedon, Northamptonshire, c. 1320.



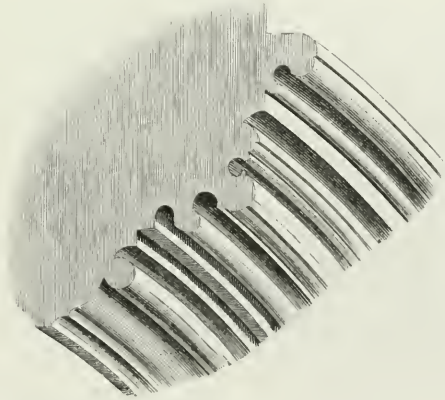
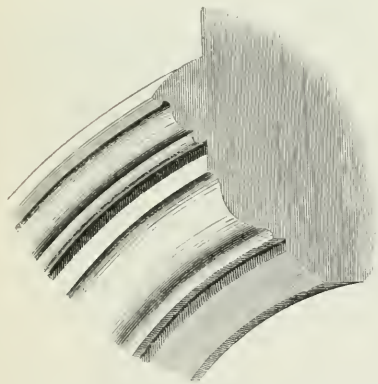
Bray, Berkshire, c. 1300.



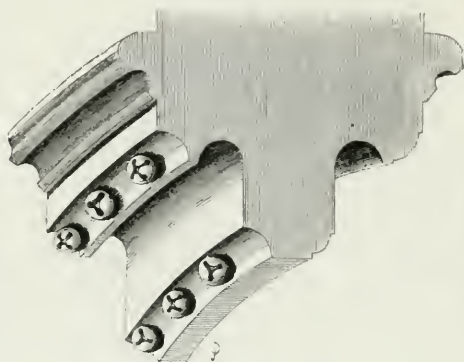
Dorchester, Oxfordshire, c. 1300.



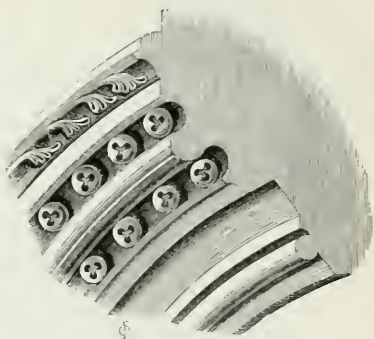
Great Addington, Northamptonshire, c. 1300.



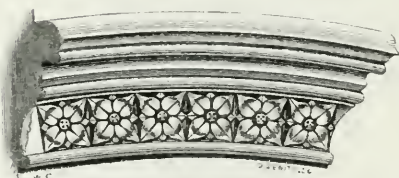
Dorchester, Oxfordshire, c. 1300.



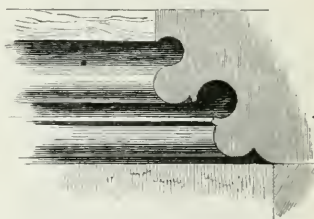
Raunds, Northamptonshire, c. 1320.



Dorchester, Oxfordshire, c. 1300.



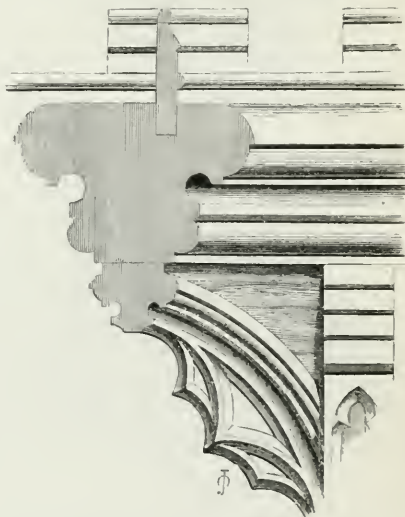
St Augustine's, Canterbury, c. 1320.



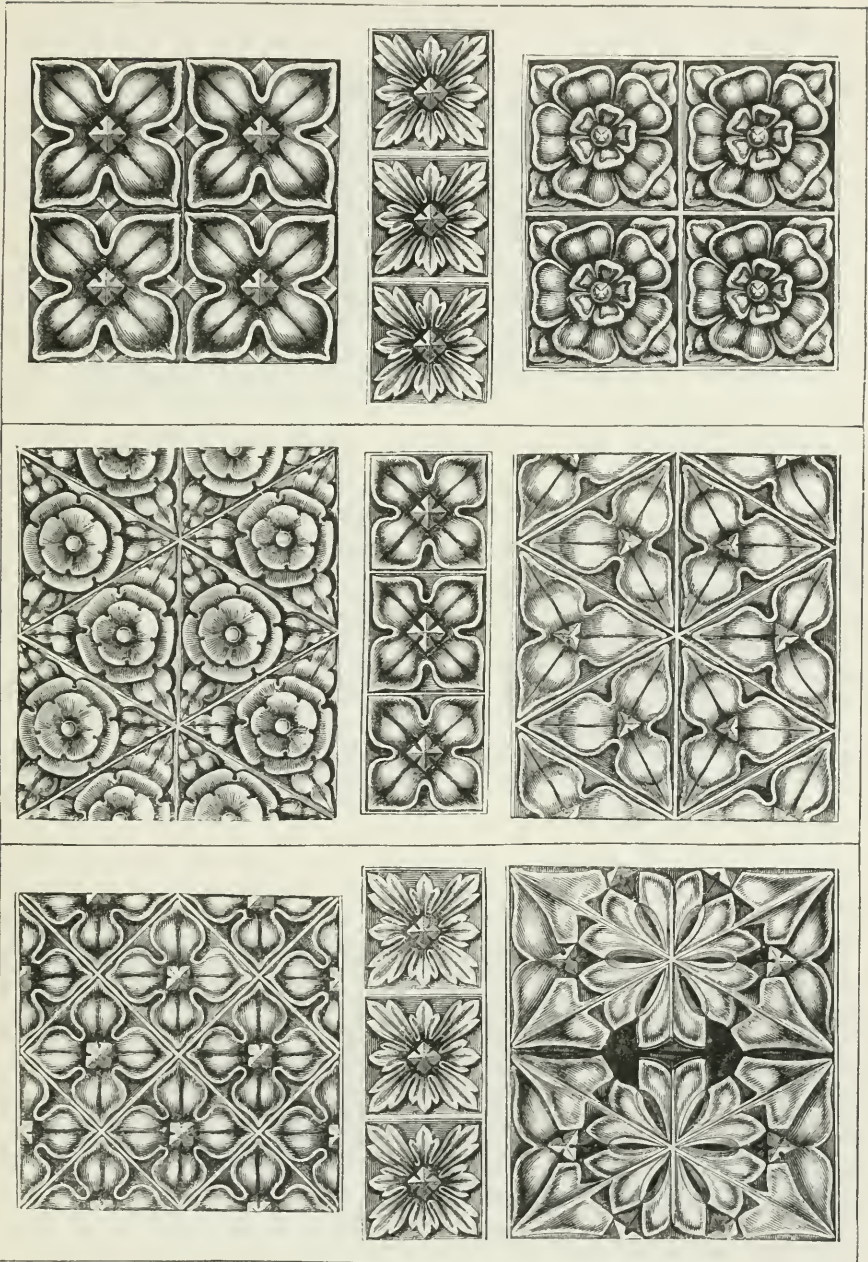
Cornice, or Wall Plate of Roof, Beckley, Oxfordshire, c. 1320.



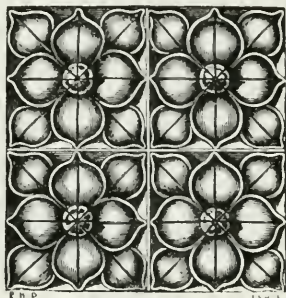
Kington, Northamptonshire, c. 1350.



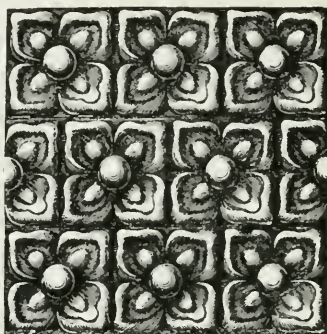
Wooden Screen, Dorchester, Oxfordshire, c. 1320.



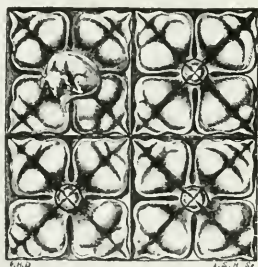
Geddington Cross, Northamptonshire, c. 1285



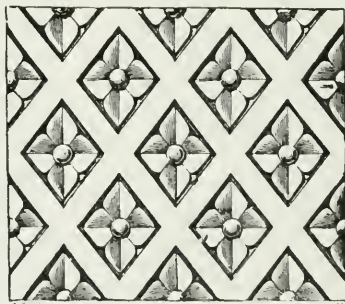
Lincoln Cathedral, c. 1290.



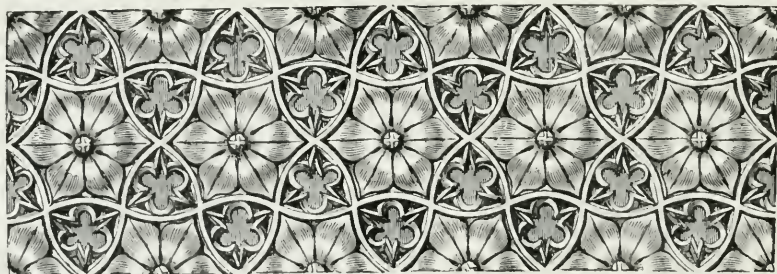
St. Alban's Abbey, c. 1300.



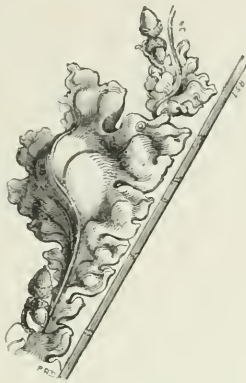
Lincoln Cathedral, c. 1290.



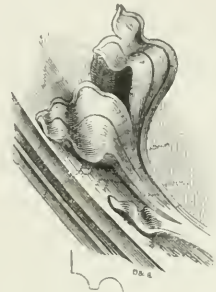
Westminster Abbey, c. 1300.



Canterbury Cathedral, c. 1320.



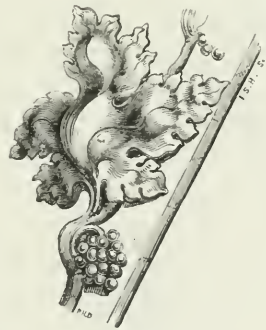
Winchester Cathedral, c. 1330.



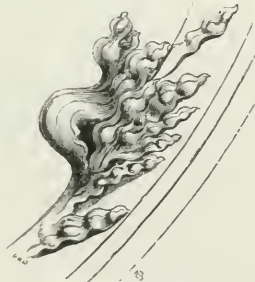
Kidlington, Oxfordshire, c. 1330.



Winchester Cathedral, c. 1330.



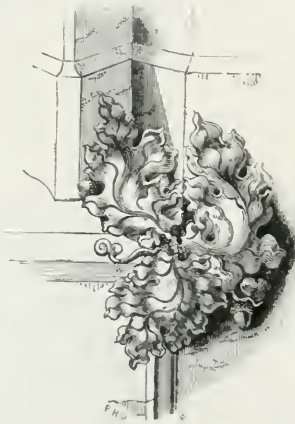
Exeter Cathedral, c. 1330.



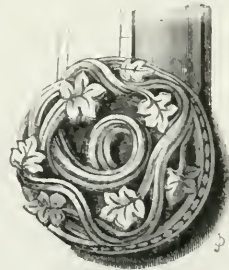
Beverley Minster, c. 1330.

On the steeple of Salisbury, knobs are used very profusely in many parts as crockets; these are plain, but are so most likely on account of the distance from the eye; these and some other details shew the Decorated date of this steeple, though its composition is assimilated to the Early English building it is raised upon. It is seldom safe to judge of date solely by the character of the ornamental carvings, yet in many instances these will be very clear distinctions.

It is extremely difficult to describe, in words, the different characters of Early English and Decorated foliage, yet any one who attentively examines a few examples of each style will seldom afterwards be mistaken, unless in buildings so completely transitional as to have almost every mark of both styles. There is in the Early English a certain unnatural character in the foliage, which is extremely stiff, when compared with the graceful and easy combinations, and the natural appearance of most of the well-executed Decorated foliage; in no place can this be examined with better effect than at the cathedrals of York and Ely, both of which contain very excellent examples of each style.



Winchester Cathedral, c. 1330



Debenham, Suffolk, c. 1330.





ST. MARTIN'S CHURCH, BRISTOL

DECORATED ENGLISH STEEPLES.

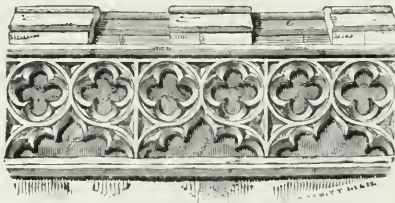
At the commencement of this style, several fine spires were added to towers then existing, and in after times many very fine towers and spires were erected. Grantham, Newark, and several other Lincolnshire spires are very fine. These are generally flanked with buttresses, many of which are diagonal, and are generally crowned with fine pinnacles.

Of these spires, Newark deserves peculiar attention; it rises engaged in the west end of the church, and the lower parts are Early English, but it is the upper story of the tower and the spire which are its principal beauties. This story rises from a band (which completely surrounds the tower) of sunk panels. The story consists of a flat buttress of not much projection on each side, thus making eight round the tower; these are in three stages, the two lower plain, with small plain set-offs, the upper panelled with an ogee head, and an ogee canopy, above which is a triangular head to the buttress richly crocketed, which finishes the buttress under the cornice. Between these buttresses are two beautiful two-light windows, with rich canopies on the dripstone, and a general canopy over both, crocketed, and finishing in a rich finial; in the point of this canopy, between the heads of the windows, is a statue in a small plain niche, and on each side of the windows are other statues in niches with ogee crocketed canopies. The tracery of these windows is very good, and the architraves, both of windows and niches, are composed of shafts. The cornice is filled with flowers and other ornaments at small intervals, and from the corners rise short octagonal pedestals, on which are beautiful pinnacles finishing in statues for finials. The parapet is enriched with sunk quatrefoil panels, and the spire has plain ribs and additional slopes on the alternate sides; there are four heights of windows in alternate faces, all, except the top row, richly crocketed. On the whole, perhaps there are no specimens superior in composition and execution,

and few equal. [St. Mary's Church at Stamford is another fine example of a Decorated spire on an Early English tower, (see Plate.)] There are many small towers and spires which appear to be Decorated; but there are so many of them altered, and with appearances so much like the next style, that they require more than common examination before they are pronounced absolutely Decorated; and there does not appear (as far as the author has been able to examine) any rich ornamented tower of large size remaining that is a pure Decorated building. The west towers of York Minster come the nearest to purity, though the tracery of the belfry windows and battlements are decidedly Perpendicular.

DECORATED ENGLISH BATTLEMENTS.

A parapet continues frequently to be used in the Decorated style, but it is often pierced in various shapes, of which quatrefoils in circles or without that inclosure are very common, but another not so common is more beautiful; this is a waved line, the spaces of which are trefoiled; it is well executed at the small church of St. Mary Magdalen, at Oxford^d. Pierced battlements are become very common; of these the nave of York presents a fine specimen; the battlement is an



Great Addington, Northamptonshire, c. 1300.



Dorchester, Oxfordshire, c. 1300.

arch trefoiled or cinquefoiled, and the interval a quatrefoil in a circle, the whole covered with a running tablet which

^d [See Glossary, Plate 139.]



175. THE TOWER OF ST. MARTIN'S, LONDON.

runs both horizontally and vertically. This round quatrefoil is sometimes exchanged for a square quatrefoil, as at Melrose Abbey. The plain battlement most in use in this style is one with small intervals, and the capping moulding only horizontal; but there may be some battlement perhaps of this date with the capping running both vertically and horizontally. In some small works of this style a flower is occasionally used as a finish above the cornice, but it is by no means common.

DECORATED ENGLISH ROOFS.

The Decorated groined roof [or vault] has an increase on the last style in the number of ribs; those of the simplest kind consisted of the longitudinal and crossing rib at the point of the arches, with the cross-springers and pier-rib, with also an intermediate rib between the cross-springers and the pier-rib and the wall-arch; and these intermediate ribs, increased in number and adorned with small ribs forming stars and other figures by their intersections, give a variety to the groining almost equal to the tracery of windows. In this style, the rib-mouldings are generally an ogee for the exterior, and hollows and rounds, with different fillets, towards the ceiling; in some few instances a principal and secondary rib are employed. The bosses are placed at all the intersections, and are often most beautifully carved. Exeter Cathedral is a



G. J. Smith del.

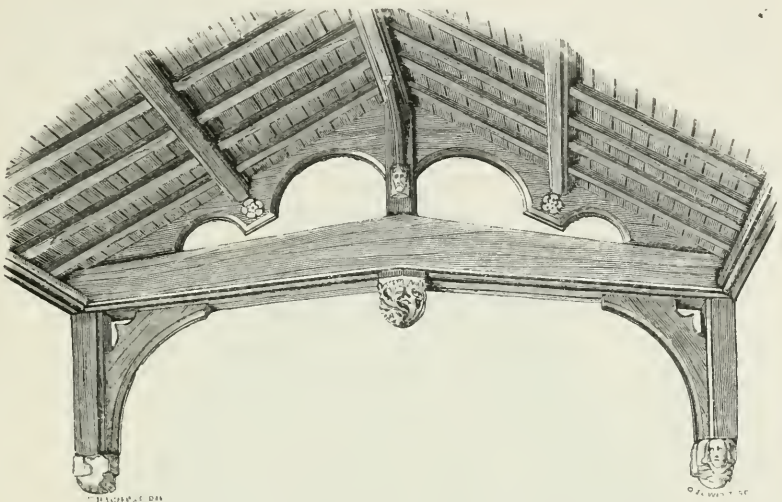
Boss. Cloisters, Norwich, c. 1320.

fine example of the plain roof, and the nave of York of the richer description, as is also the chapter-house of York.

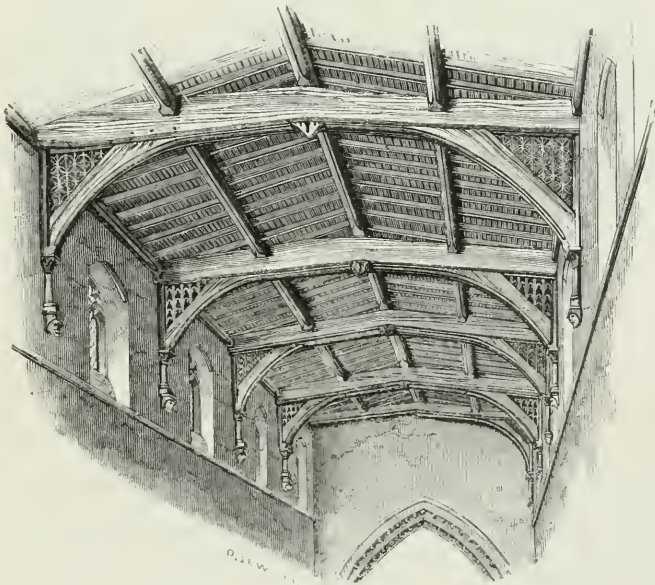
There are buildings in which, though the upper roof is shewn, there is a preparation for an inner roof; such is Chester Cathedral, where only the Lady-chapel and the aisles of the choir are groined, and the whole of the rest of the church is open; but on the top of the shafts is the commencement springing of a stone roof. There is a chapel [or vestry] in a church in Cambridgeshire, Willingham, between Ely and



Willingham, Cambridgeshire, c. 1320.

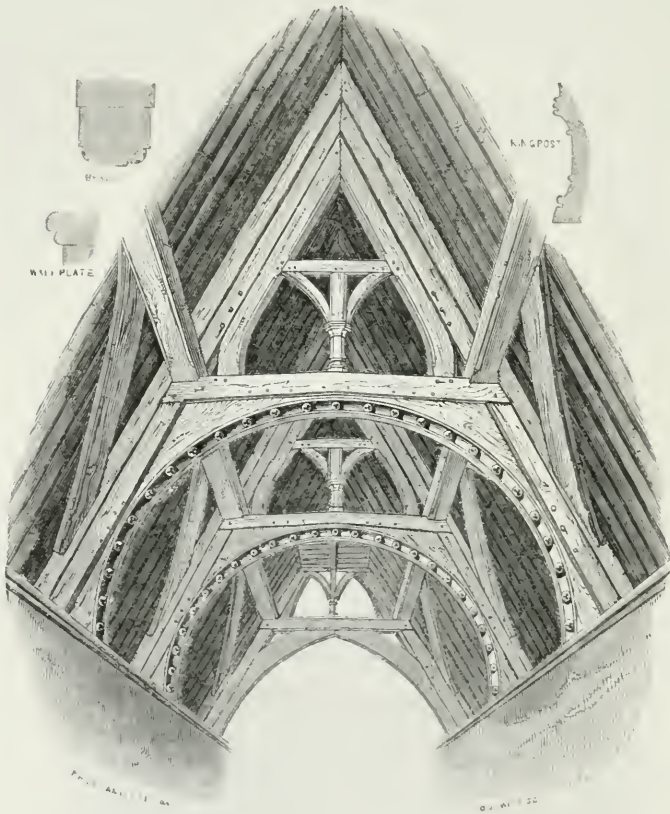


Roof of Chancel, Polebrook, Northamptonshire. c. 1330



Roof of Nave, Raunds, Northamptonshire, c. 1350.

Cambridge, which has a very singular roof; stone ribs rise like the timber ones, the intervals are pierced, and the slope of the roof is of stone; it is high pitched, and the whole appears of Decorated character.



Bradenstoke Priory, or Clack Abbey, Wiltshire, c. 1330.

There remain a few roofs, which appear to be of Decorated character, that are open to the roof framing, and have a sort of panelled work in ogee quatrefoils in timber, between the principals, which have arched ornamental work; of this kind is the roof of Eltham Palace. These are getting very scarce,



WEST FRONT OF THE CATHEDRAL

as they are hardly ever repaired but by new work, of a totally different kind^e.

DECORATED ENGLISH FRONTS.

The east fronts of Decorated buildings consist so often of one large window for the chancel or choir, and two smaller ones for the aisles, if there be any, that little need be said of their composition, as all its variation in general depends on the variety of buttresses, &c., used as finishings. Of these it may be sufficient to mention three, the east ends of Lincoln and Carlisle Cathedrals, and Howden Church, [see Plate]. The first consists of a centre, and side aisles divided, and flanked by tall buttresses without set-offs, but panelled, with canopy heads and small corbels, the angles finished with shafts, and the tops of the buttresses with a triangular crocketed head; under the windows, along the whole front, runs a line of panels divided by small shafts, and above them a tablet. The great centre window has been described before; it has eight lights, has over it one of five lights, flanked by arch-headed panels, and the gable has an ornamented crocketed capping, and a cross; behind the buttresses rise octagonal pinnacles with rich finials: the windows of the aisles are of three lights, and over them the gables are filled with three tiers, of panels and a circle, plain capping, and a cross at the point. This front has a very fine effect, and is almost the only east front of a cathedral which can be seen at a proper distance. The

^e [Decorated timber roofs are not so uncommon as they were supposed to be when Mr. Rickman wrote. Many examples have been found in parish churches, as well as in monastic and domestic buildings. The example from Clack Abbey, on the preceding page, is perhaps one of the best remaining of the class described by Mr. Rickman. Another very fine one at Malvern was wantonly destroyed a few years since,

but fortunately a drawing of it was preserved by Mr. Blore, and engraved in the Glossary of Architecture. The example from Raunds is late in the style, and there are several specimens in the same part of Northamptonshire of roofs very similar to this, which are of transition or early Perpendicular character. See Glossary of Architecture, vol. i. p. 399, and vol. ii. Pl. 173—176.]

east end of Carlisle is evidently a Decorated wall added to an Early English building; its aisles are different from each other, but all the buttresses are rich; its great beauty is the east window, which is of nine lights, and in the composition of the tracery is superior even to the west window of York, to which the centre mullion gives a stiffness not visible at Carlisle. At Howden, the tracery of the great window is destroyed, and the whole in ruins; but enough remains to shew the symmetry of the composition and the richness and delicacy of the execution.

The east end of Lichfield Cathedral is a semi-hexagon, with very fine long windows of rich tracery; this is late in the style, and seems to have been much repaired at a still later date. Of west fronts one only need be mentioned, but that must be allowed to be nearly, if not quite, the finest west front in the kingdom; it is that of York: its towers and buttresses have already been spoken of, and it only remains to say, that the three doorways are the finest specimens of Decorated doorways in the kingdom; its great window is only excelled by that of Carlisle. The central part over the window finishes by a horizontal cornice and battlement, above which rises the pierced canopy of the window, and at some distance behind the gable of the roof rises with a front of fine tracery and a pierced battlement. It is to be regretted that this beautiful front is surrounded by buildings so near that no good view can be obtained of it, as, from the eye being brought too near, the fine elevation of the towers is almost lost. Of smaller churches, the east end of Trinity Church, Hull, deserves attention; the windows are very fine, but the centre one has a trace of Perpendicular work in it: [see Plate].

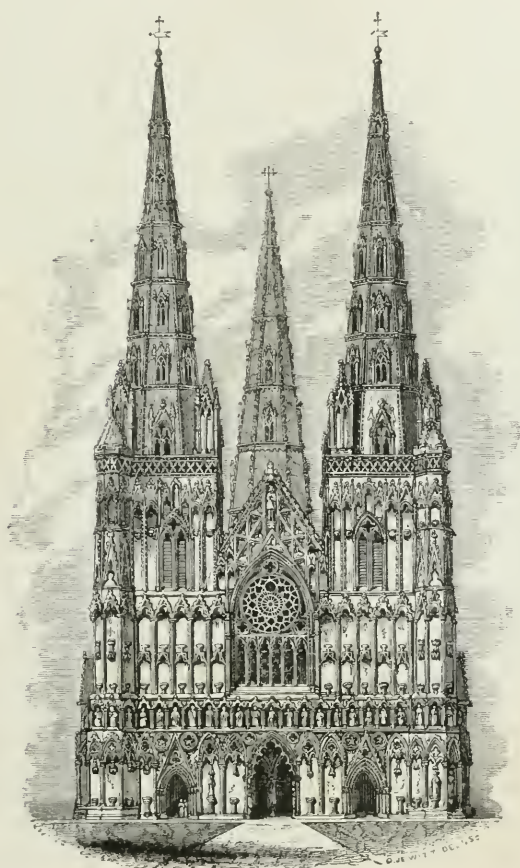
[The west front of Lichfield Cathedral, with its two spires, central window, and series of niches, is one of the richest specimens of this style in existence. The spire-lights are so numerous and so close to each other as to give nearly the effect of panelling. The pinnacles clustering round the base of the spire are a very elegant feature of this style, and the three sunk porches, with the double doorway in the centre, add much to the richness of the composition.

Perhaps one of the most elegant examples of a Decorated



INTERIOR OF THE CHURCH OF ST. MARY, BOSTON.

English front to a small building that we have remaining is the west front of the chapel at Haughton-in-the-Dale, Norfolk: (see Plate).]



West Front of Lichfield Cathedral, c. 1320.

DECORATED ENGLISH PORCHES.

There are not many of these remaining, but under this head should be noticed three beautiful gate-houses, which are in some degree assimilated to porches; these are the gates of the abbey at Bury St. Edmund's, of Thornton Abbey^f in Lincolnshire, [see Plate,] and of St. Augustine's monastery at Canterbury; they have all rich and beautifully ornamented gateways, with rooms over them, and their fronts ornamented with niches, windows, &c., and at St. Augustine's, two fine octagonal towers rise above the roof. These three are of very varied composition, but all contain very valuable details.

[The St. Ethelbert's gateway to the Close at Norwich is also a fine example of this style, and affords an early and beautiful specimen of flint and stone panelling, with rich sculpture, and a good series of niches with pedimented canopies.

Decorated English porches, though comparatively uncommon, are not so rare as Mr. Rickman appears to have supposed. Some fine examples remain, both of stone and wood: at Over, Cambridgeshire, is a very remarkable one of stone; the whole of the church to which this is attached is worthy of attentive study: at Horsemonden, Kent, is a very fine one of wood, with rich barge-boards: at Binfield, Berkshire, is one worthy of notice, and some other examples are given in the "Glossary of Architecture." At Merrow, Surrey, is a stone porch with wooden barge-boards belonging to this style. The west porch of Rushden Church belongs also to this style, and the manner in which the canopy is connected with the buttresses of the tower is very remarkable: there are other examples of porches of similar general arrangement, though few more elegant. The south porch of St. Mary's, Beverley, is another fine example, with buttresses and pinnacles, and a very rich doorway with ogee canopy, crockets, and finials, and hanging foliation: (see Plate).]

^f [The gate-house of Thornton Abbey is very late in this style, and partly transition to the next; the two sides of it are very different, though of the same date, and both are good in their way; the exterior is fortified, but has

a series of ornamental niches, and the inner front has a very fine oriel window, (see p. 316): for other details of it, see the *Archæological Journal*, vol. ii. p. 357.]



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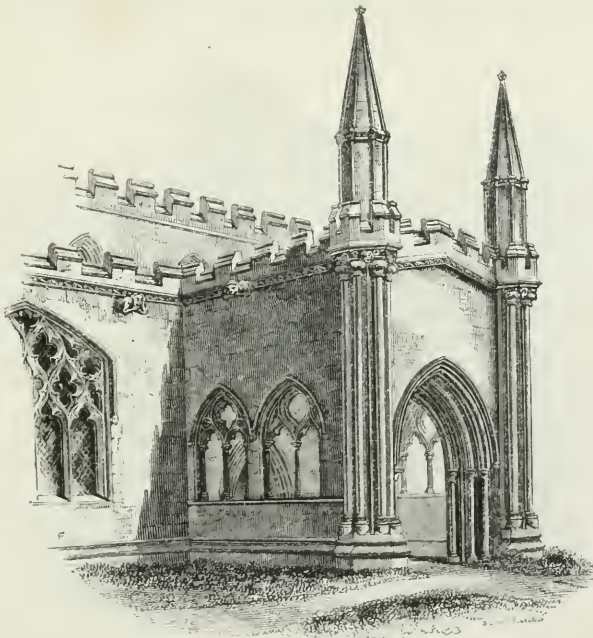
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Merrow, Surrey, c. 1250



Over, Cambridgeshire, c. 1330.



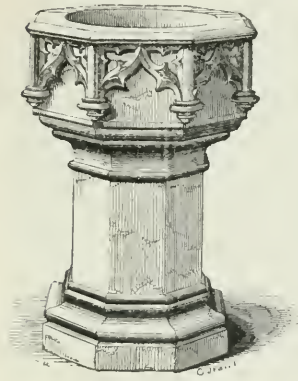
Ruslden, Northamptonshire, c. 1350.



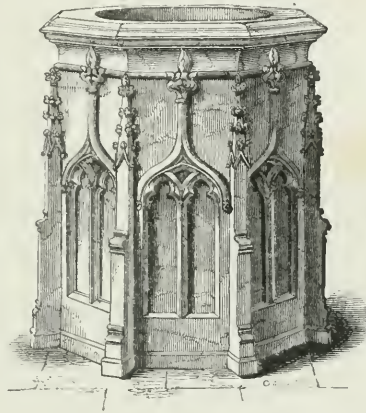
Horsemondon, Kent, c. 1350.

DECORATED ENGLISH FONTS.

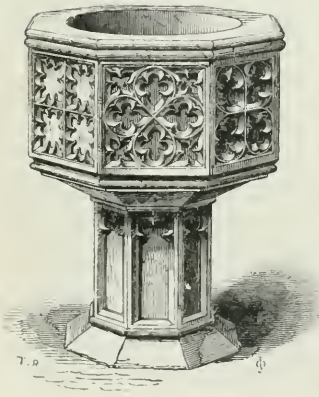
Though not so numerous as the Norman or Perpendicular fonts, yet there are many good fonts of this style remaining, and at Luton, in Bedfordshire, is erected round the font a beautiful chapel or baptistery, of very fine composition.



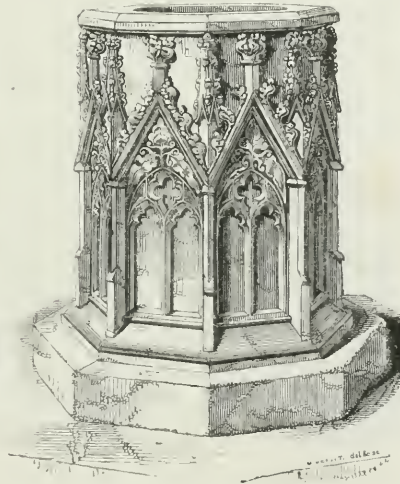
Sliplake, Oxfordshire, c. 1320.



Bloxham, Oxfordshire, c. 1350



Cotterstock, Northamptonshire, c. 1350.



St Peter's, Northamptonshire, c. 1350.

The general appearance of Decorated buildings is at once simple and magnificent; simple from the small number of parts, and magnificent from the size of the windows, and easy flow of the lines of tracery. In the interior of large buildings we find great breadth, and an enlargement of the clearstory windows, with a corresponding diminution of the triforium, which is now rather a part of the clearstory opening than a distinct member of the division. The roofing, from the increased richness of the groining, becomes an object of attention.

Though we have not the advantage of any one large building of this style in its pure state, like Salisbury in the last style, yet we have, beside many detached parts, the advantage of four most beautiful models, which are in the highest preservation. These are at Lincoln, Exeter, York, and Ely; and though differently worked, are all of excellent execution. Of these, Exeter and York are far the largest, and York, from the uncommon grandeur and simplicity of the design, is certainly the finest; ornament is nowhere spared, yet there is a simplicity which is peculiarly pleasing. Lincoln has already been spoken of as assimilated to the Early English work around it; and Ely has, from the same necessity of assimilation to former work, a larger triforium arrangement than common: though not so bold in its composition as the nave of York, the work at Ely is highly valuable for the beauty and delicacy of its details.

Amongst the many smaller churches, Trinity Church, at Hull, deserves peculiar notice, as its Decorated part is of a character which could better than any be imitated in modern work, from the great height of its piers, and the smallness of their size, [see Plate]. The remains of Melrose Abbey are extremely rich, and though in ruins, its parts are yet very distinguishable. [But comparatively a small portion of them belongs to this style; the greater part is later, and has the same mixture of the English Perpendicular and the French Flamboyant which is used in Scotland.]

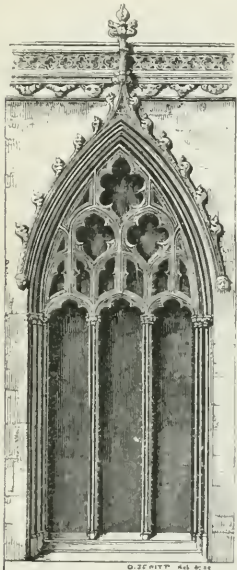




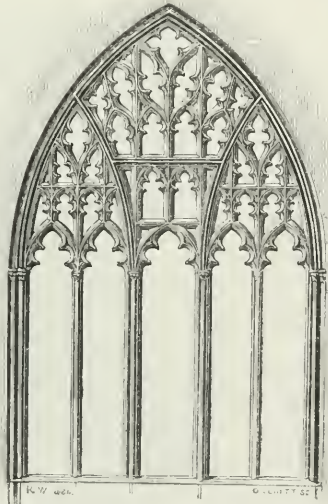
Thornton Abbey Gatehouse, c. 1360.



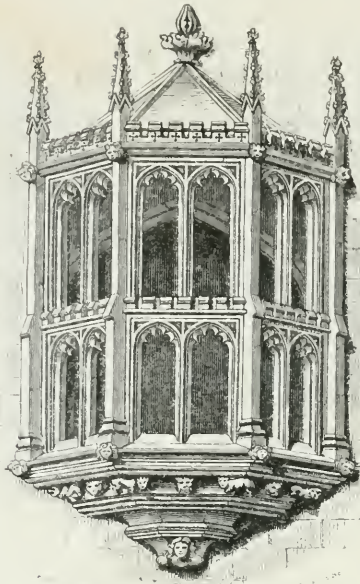
Sandford, Oxfordshire, c. 1360.



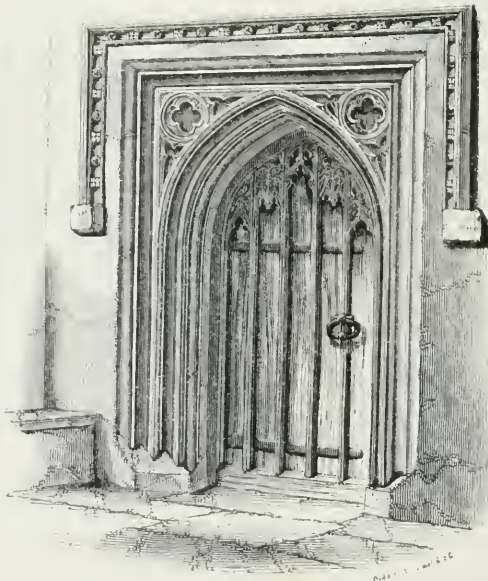
South Aisle of Choir, York, A.D. 1382-1405.



Cleastory of Presbytery, York, A.D. 1371-1381.



Oriel Window in Gatehouse, Thornton Abbey, c. 1360



Door, King's Sutton, Northamptonshire, c. 1360



WINDSOR CASTLE, ENGLAND
—SOUTH WEST TOWER

In imitations of this style, great delicacy is required to prevent its running into the next, which, from its straight perpendicular and horizontal lines, is so much easier worked; whatever ornaments are used should be very cleanly executed and highly finished.

As an example of transition from this style to the next, the choir of York may be cited; the piers and arches retain the same form as in the Decorated work in the nave, but the window [see p. 315], the screens, and, above all, the east end, are clearly Perpendicular, and of very excellent character and execution. The windows still retain shafts and mouldings in the architraves, and the east window has a band of statuary niches as part of its architrave.

[The transition from the Decorated to the Perpendicular style is less obvious than in the earlier styles, but examples of it are perhaps quite as numerous, though more frequent in some districts than in others. In Norfolk they are especially abundant, some of the finest churches in that county, as Worstead, Ingham, &c., having been built just at the period when this change was taking place,—the latter half of the fourteenth century: in Oxfordshire and Northamptonshire numerous examples may also be found. The tower and spire, and some other parts of King's Sutton Church, Northamptonshire, afford a good specimen of this transition: the north door is Perpendicular in form with Decorated details. In many of these cases the tracery partakes a good deal of the French Flamboyant character.]

There are many fine castellated remains of this style; of these, it may be enough to mention Caernarvon Castle, and the noble gateway to Lancaster Castle.

[Castles of the Edwardian period are very numerous, and all belong to this style; most of the Welsh castles begun by Edward I. were not completed until the time of Edward II., and sometimes later. There are also numerous remains of monastic buildings of this period, especially gatehouses. The gatehouse of Thornton Abbey, Lincolnshire, is a remarkably fine example of the transition from the Decorated to the Perpendicular style; the two sides are quite different in design, though of the same date; the exterior is fortified; in the interior there is a remarkably fine oriel window; (see Plate).]

EDWARD I., A.D. 1272—1307.



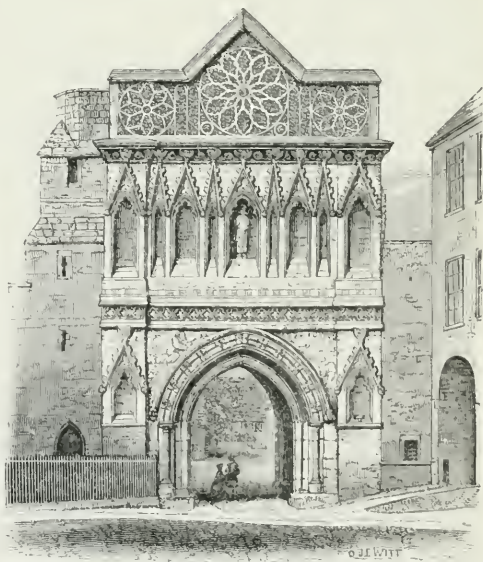
Head of Edward I., from his coins.



Arms of Edward I

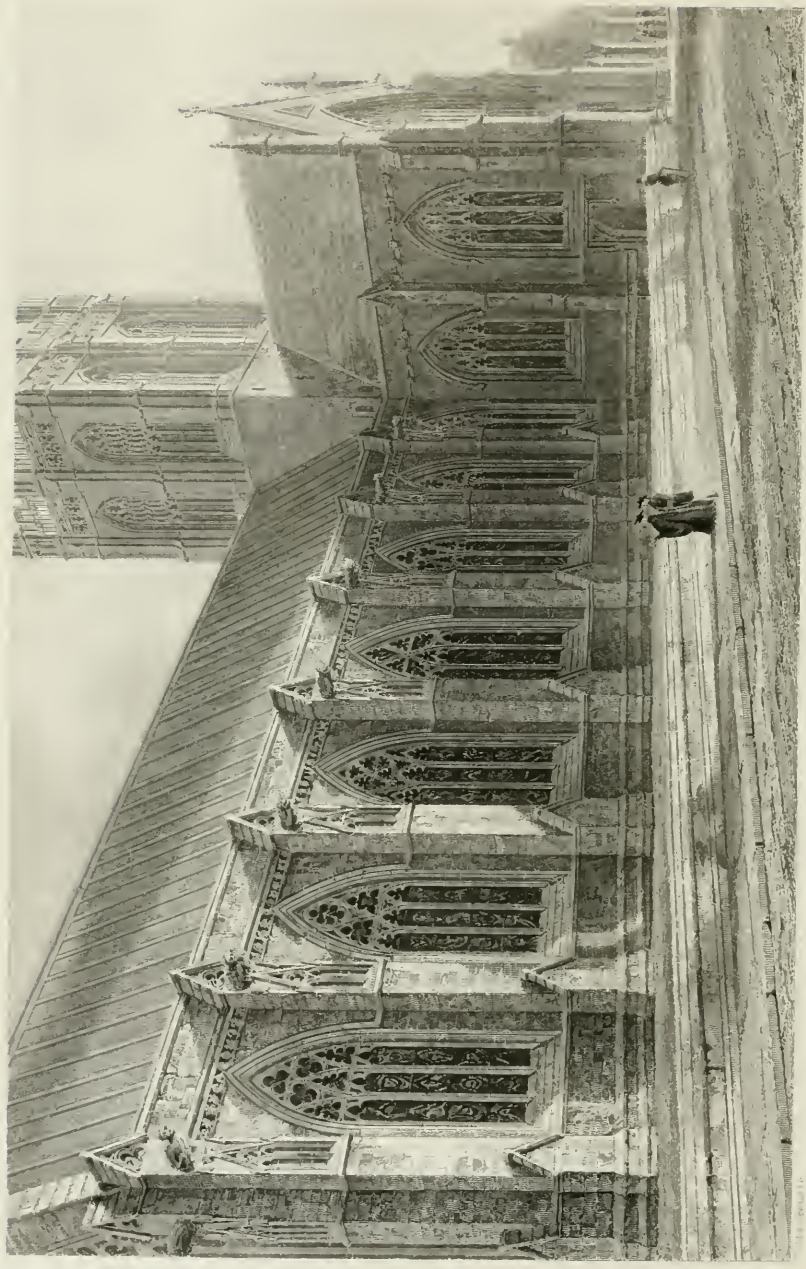
[A.D. 1273—1278. St. Ethelbert's Gatehouse at Norwich built; also part of the walls and the cathedral repaired, after the riots in which they had been seriously damaged. This gatehouse is a fine example of early Decorated, with flint and stone panelling in geometrical patterns^g.

A.D. 1275—1282. Hereford Cathedral. The north transept, the chapter-house, and part of the cloisters are attributed to Bishop Cantilupe, and agree in character with his tomb, or shrine, which is Early English, but very rich, and late in the style. The arcades of the shrine have trefoil and cinquefoil arches; the arches of the transept are straight-sided, and enriched with the tooth-ornament; the windows have tracery



St. Ethelbert's Gatehouse, Norwich, A.D. 1273—1278.

^g Godwin, p. 347; *Mon. Ang.*; Britton, &c.



THE WESTERN EXTERIOR OF THE CATHEDRAL OF BOURG

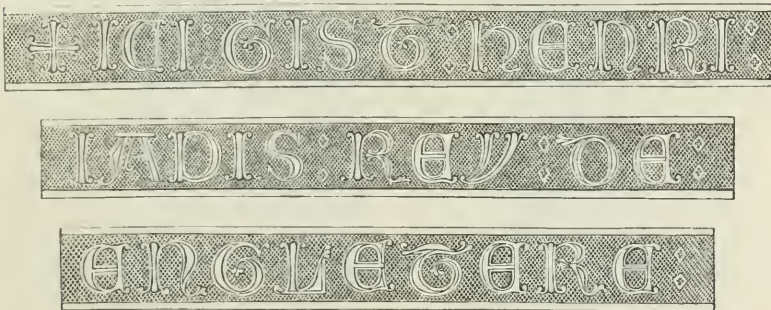
consisting of foliated circles and quatrefoils. It is in style rather behind other buildings of the same period.

A.D. 1275—1290. The church of Stoke Golding, or Goldingham, in Leicestershire, built, as recorded by an inscription on the wall of the north aisle:—

ROBERT . DE . CAMPANIA . MILES . ET . MARGARETA . UXOR . EJUS .
FILIA . ROGERI . DE . STOKE . MILITIS . FUNDAVERUNT . HANC . ECCLESIAM .
IN . HONORE . S. MARGARETAE . VIRGINIS . TEMP. ED. I.

This Robert de Champaigne was witness to a charter of Edward I., in 1275. A fac-simile of the inscription is given in Pegge's *Sylloge*, and engravings of it in Weale's "Quarterly Papers," vol. i. The style is early Decorated, with geometrical tracery.

A.D. 1275—1291. The tomb of King Henry III., in Westminster Abbey, executed by "Master William Torel." This effigy, and that of his queen, Eleanor, are among the most beautiful that we have remaining. The inscription round the verge of the tomb is also remarkable for the elegant form of the letters, which have been generally received as the best



model for an alphabet of the thirteenth century. The tomb is engraved in Gough's "Sepulchral Monuments" and Blore's "Monumental Remains."

A.D. 1274—1277. Merton College Chapel, Oxford. The choir and arches of the transept built by Walter de Merton, Bishop of Rochester and Lord High Chancellor of England, the founder of the college^h, who had also been chaplain to Richard King of the Romans, and probably accompanied him to Cologne at the time the cathedral was building there. The style is early Decorated, with geometrical tracery. (See Plate.)

^h See Arch. Jo., vol. ii. p. 137, and Gent. Mag., vol. ccv. January 1858, vol. ccviii. January 1860, and the authorities there cited.

A.D. 1279—1291. Exeter Cathedral. Part of the choir and transepts commenced under Bishop Peter Quivilⁱ, continued under Bishop Button, and finished under Bishop Stapledon in 1318. The windows were glazed between 1317 and 1320. The style is Decorated, with geometrical tracery.

A.D. 1280—1292. The hall of the Bishop's Palace at Wells, and Acton Burnell Castle, Shropshire, built by Bishop Robert Burnell^k. The style is fine early Decorated, with geometrical tracery.



Corbel-heads, transept, Exeter Cathedral.



Window from the Hall of the Bishop's Palace at Wells, A.D. 1280—1292.

c. 1280—1300. Dorchester Abbey Church, Oxfordshire. The choir and aisles are of this period, although no distinct record of their construction has been found: the armorial bearings found in the windows, with the form of the shields, indicate

ⁱ The Fabric Rolls are preserved, and are quoted in *Mon. Ang.*, vol. ii. p. 516, Britton's *Cathedrals*, &c.

^k Godwin's *Catalogue of the Bishops*, p. 299; *Dom. Archit.*, vol. i. p. 354.

this date; among the arms are those of Edward I. and Queen Eleanor, Edmund Earl of Cornwall, the Earl of Lancaster, and most of the principal barons of that time. For further particulars see the account of this church, with numerous engravings, published by the Oxford Architectural Society in 1845, 8vo.

A.D. 1281. Somerton Castle, Lincolnshire, built by Antony Beck, who obtained the licence to fortify it in this year: the remains of it agree with this period; one of the corner towers has a good groined vault with a central pillar, like a chapter-house. (See "Domestic Architecture," vol. i. p. 172, and vol. ii. p. 238.)

A.D. 1288—1304. The Lady-chapel of Chichester Cathedral built by Bishop Gilbert de Sancto Leofardo¹. The style is early Decorated.

"It deserves careful study, not only for its excellent details and the varied tracery of its windows, but because it is one of the very few dated examples that we possess. From the phrase employed in Reade's Register, 'construxit a fundamentis capellam Beatæ Mariæ in Ecclesia Cicestr.,' it must be inferred the work was executed during his official life^m."

A.D. 1291—1294. The Eleanor crosses, and the tomb of Queen Eleanor in Westminster Abbey. The accounts of the executors of Queen Eleanor have been printed in the volume on the "Manners and Household Expenses of England in the Thirteenth and Fifteenth Centuries," presented to the Roxburgh Club by Beriah Botfield, Esq., in 1841, and very carefully edited by the late T. Hudson Turner. These accounts leave no room

for doubt as to the dates of these structures and that they were chiefly the work of English artists. Master William Torel, the head sculptor, was conjectured by Mr. Turner to be the same with William the Florentine, a painter much employed in England towards the end of the reign of Henry III., but there is no distinct evidence of this; and the names of other artists



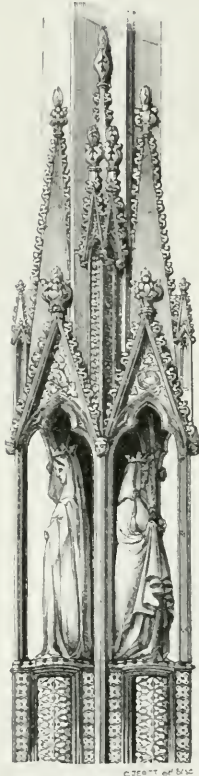
Arms of Edmund, Earl of Cornwall.



Head and Arms of Queen Eleanor, from her Tomb in Westminster Abbey.

¹ Bishop Reade's Register, quoted by Willis, p. 31; Dallaway's History, p. 51; Godwin, p. 387; *Mon. Ang.*, vol. vi. p. 1162. ^m Willis's Chichester Cathedral.

are plainly English, and one is from Ireland. The Irish appear to have been always skilful sculptors, and are so to the present day. Nine crosses are mentioned in the accounts—at Lincoln, *Northampton, Stony Stratford, Woburn, Dunstable, St. Alban's, *Waltham, Cheap and Charing in London. Of these the only two remaining are Waltham and Northampton, (see Plate,) but there is another, at Geddington, which is in more perfect preservation than either of the others, and although this is not mentioned in the accounts, it is most probable that part of these are missing. The crosses were erected at all the places where the body rested for the night, and the distance from Lincoln to Northampton is more than double that of any of the other stations, and Geddington is on the direct line between the two.



Queen Eleanor, from the Cross,
Geddington, Northamptonshire,
A.D. 1291.

A.D. 1291 —. Stoke Say Castle, Shropshire, built by Laurence de Ludlow; the licence to crenellate, or fortify, it was obtained in this year; it remains nearly perfect and a beautiful example of a house of this period, just so far fortified as the necessities of the time required, but evidently intended for a dwelling-house, and not a mere fortress. (For engravings see "Domestic Architecture," vol. i.)

A.D. 1291—1345. The nave of York Cathedral, commenced under Archbishop John le Romain, and finished under John de Thoresby. The Fabric Rolls are preserved, and have been published by the Surtees Society in 1859, carefully edited by the Rev. James Raine, jun. The Architectural History of this cathedral, by Professor Willis, was published by the Archæological Institute in the volume of their Proceedings at York, 1846. There is also a very elaborate history of the cathedral, with a fine series of engravings, by John Browne, 2 vols., 4to., 1847. It is contained also in Britton's "Cathedrals," and a large number of other works relating to it have appeared from time to time; the bold etchings of Halfpenny, published at the end of the last century, are very fine, and still unsurpassed for giving the general effect. (See capitals, p. 285, and windows, p. 268.)

A.D. 1292. A great fire occurred at Carlisle, in which the cathedral was burnt; this destroyed the timber roof over the central space of the choir, but the vaulted roofs of the aisles preserved the outer walls from injury: the burning timbers of the roof, in falling, damaged the piers so much that they were obliged to be rebuilt; this was skilfully done without disturbing the arches or the vaults, and the consequence of this is that Early English arches and vaults now rest on Decorated piers. The eastern wall is evidently an addition, and the magnificent east window, generally allowed to be the finest in England, belongs to this small portion, which was probably added towards the middle of the fourteenth century. (For engravings see Billing's "Carlisle Cathedral.")

A.D. 1292 ——. The Redcliffe Church, Bristol, commenced. The beautiful south porch is the only part remaining of this period. (For engravings see Britton's "History of the Redcliffe Church.")

A.D. 1292. The tomb of Archbishop John Peckham in Canterbury Cathedral is a fine example of early Decorated, of geometrical character, and has the four-leaved flower in the mouldings. (For engravings see Britton's "Cathedrals," and Blore's "Monumental Remains.")

A.D. 1293 ——. Bray Church, Berkshire, rebuilt at this period, as appears by the Court Rolls still preserved, an extract from which is entered, by the Rev. G. C. Gorham, Vicar in 1836, at the beginning of the parish register; an example well worthy of imitation. Considerable part of the church is in the early Decorated style, but parts are Early English, as if the rebuilding had been partial only; and the tower is an addition of the fifteenth century.

A.D. 1296. The tomb of Robert de Vere, fifth Earl of Oxford, in Earl's Colne Church, Essex. The style is Decorated, its sides are richly ornamented with sculpture, figures in niches, and it is surmounted by a cornice and battlement. (For a beautiful engraving of it see Blore's "Monumental Remains.")

A.D. 1296. Lincoln Cloister: the south side was finished and the other parts were in progress at this time, as appears from Bishop Sutton's Memorandum in the Bishop's Registry at Lincoln, fol. 154 b. The style is Decorated, with a wooden ceiling in imitation of a stone groined vault, and with stone springers; the whole of original work.

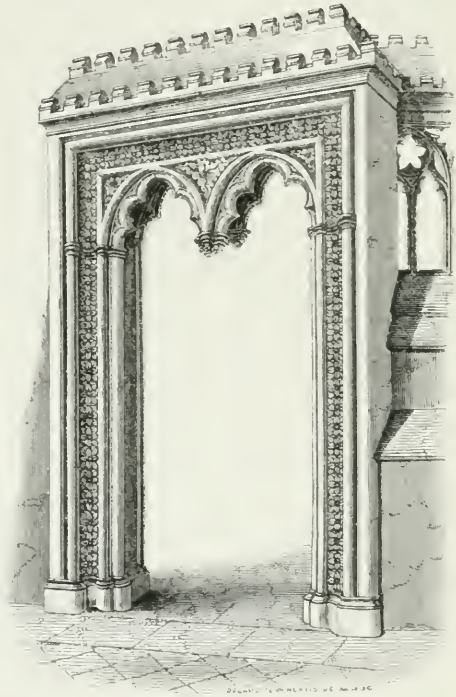
A.D. 1302. Hitchin Church, Hertfordshire, is mentioned as newly built in Bishop D'Alderby's Memoranda, fol. 44 b, in the Bishop's Registry at Lincoln. The piers and arches of this date remain; the exterior is Perpendicular.

A.D. 1303. Peterborough, the gatehouse to the bishop's palace, formerly to the abbot's house, was built in this year by Abbot Godfrey de Croylandⁿ. The style is Decorated, but early in the style: the mouldings of several windows in the cathedral correspond exactly with this gatehouse.

A.D. 1304—5. In Canterbury Cathedral the following works were done under Prior Henry de Eastry:—"Reparatio totius chori, cum tribus novis ostiis, et novo pulpito, et reparatio capituli, cum duobus novis gabulis^o." The *pulpitum* means the rood-loft, now the organ-gallery, which is of this period. The style of all these works is pure Decorated; the screen and the doorways in it are good examples of the style. (For further particulars see Willis's "Architectural History of Canterbury Cathedral," ch. vi., and Britton, pp. 38—51.)

A.D. 1305—1336. Chichester Cathedral. The southern transept lengthened and partly rebuilt by Bishop John de Langton^p:

"This south wall contains a magnificent flowering Decorated window of enormous magnitude, surmounted by an elegant rose of the same date. . . . The tomb of Langton, as usual with founders or benefactors, is placed in the interior, within a handsome monumental arch and canopy, forming part of his own wall, beneath the window at the south-eastern corner of the transept^q."



Choir-screen, Canterbury, A.D. 1301

ⁿ *Mon. Ang.*, vol. i. p. 358.

^p *Mon. Ang.*, vol. vi. p. 1268.

^o MS. Cotton. Galba, E. iv. fol. 103.

^q Willis's Chichester, p. 32.

Godwin says (p. 387) that he also "buildded a costly window in the south part of the church."

A.D. 1306—1311. Lincoln Cathedral. The register of Bishop D'Alderby records some new work going on at this time; the precise part of the building is not mentioned, but it has been conjectured to apply to the completion of the central tower and the cloister. As he was buried in the south transept, it is probable that the south end with the great rose window is of this period. This window has Decorated tracery. The lower part of the central tower had been rebuilt long before, but it may have been finished at this time^r.

FOREIGN EXAMPLES.

FRENCH.

A.D. 1277—1289. Auxerre, St. Germain's. The choir rebuilt, as recorded in documents quoted by the Abbé Lebeuf in his History of Auxerre. It is very fine early Decorated work; the windows have geometrical tracery, chiefly trefoils.

A.D. 1277—1318. Strasburg Cathedral. The west front and the tower begun from the design of Erwin de Steinbach; after his death in 1318 they were continued by his son John for twenty years, but the tower was not completed until 1439, when John Hulz, of Cologne, erected the spire^s. The style is chiefly Decorated, with a wonderful spire of open filigree-work in stone; the later parts are quite Flamboyant.

A.D. 1278—1328. The cathedral of Sainte Croix, at Orleans, rebuilt^t. The only parts remaining of this period are the chapels of the apse and the side doorway called "Porte de l'Evêque." The style is French Decorated, the other parts are imitated from these at a very late period, and notwithstanding the faults of detail, the general effect is surprisingly good.

A.D. — 1280. The cathedral of Bourges. The vault of the nave built by John and Guy de Sully, (Guy died in this year). The dedication took place in 1324.

A.D. 1280—1297. Dijon Cathedral; the choir rebuilt. It is a fine example of the later division of the Early French style, or it may be called early Decorated; this part of the church is rather later and richer than the nave; the capitals have crumpled foliage; the windows have foliated circles and trefoils in the head, in fact, early geometrical tracery, very similar to the chapter-house at Salisbury.

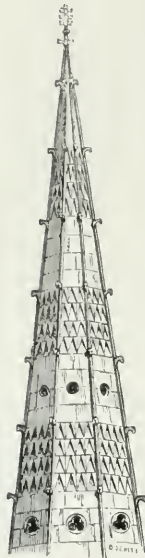
^r Bp. D'Aldarby's Memoranda, folio 101, and Chapter Acts, 1305 to 1320, in the Bishop's Registry at Lincoln.

^s Bourassé, *Cathedrales*, p. 211; Daly,

Revue Archit., col. 195.

^t *Monographie de S. Croix*, pp. 16—20; Bourassé, p. 308.

A. D. 1280—1308. Caen, St. Pierre. The choir and nave are said to have been built at this time, with the fine west tower and spire^u. The style is Early French, but late in the style, and the windows have Decorated tracery: the spire is pierced with small openings, some round, others trefoils, and the surface is cut in imitation of wooden shingles, or tiles; these features are common in France. (For engravings see Pugin, Cotman, &c.)



Spire, St. Peter's, Caen.

A. D. 1282—1480. The cathedral of Albi, commenced by Bishop Bernard de Castanet in the former year, but not consecrated until 1480, by Bishop Louis d'Amboise I., who was buried in it^v. It is a wonderful structure, built entirely of brick, of vast dimensions, with a vault of enormous span, and no aisles; the buttresses are of great projection, but are concealed by the chapels built between them. It is chiefly of the Decorated style of the fourteenth century; but the choir is inclosed by a stone screen of very elaborate Flamboyant work, and the whole of the interior is covered with rich painting of the end of the fifteenth century; this and the screen are probably of the time of Bishop d'Amboise.

A. D. 1284 ——. Cathedral of Troyes; the nave and western doorways. This cathedral is of various periods and was never finished, but contains some fine portions, and the parts here recorded are good examples of the period.

A. D. 1285—1295. The cathedral of Quimper, in Brittany. The choir is of this period; the nave about a century later, and there is a very remarkable difference in the orientation of the two.

A. D. 1286. Arles. The cloister is said to have been completed in this year by Abbot Rœquard Desbac; it is in fine preservation, with round arches and coupled shafts, as usual in Italy and the south of France. The new cathedral is incidentally mentioned in the *Gallia Christiana* as begun about this time by Archbishop Bernard de Languisel. It has a very rich west front, and doorways quite Italian^w.

A. D. 1294. The cathedral of Sens. The clearstory windows of the choir are recorded as erected at this date.

A. D. 1295. Rheims Cathedral. The work was continued at this time, as mentioned in contemporary records.

A. D. 1296. Paris, Notre Dame. The apsidal chapels finished, and in 1307—1337 the sculpture on the screen round the choir executed.

A. D. 1297—1324. The abbey church of Ardennes, near Caen, re-

^u Gally Knight's Tour in Normandy, p. 63.

^v Bourassé, p. 46; *Gallia*

Christiana, vol. ii. pp. 84—86.

^w *Gall. Christ.*, vol. ii. p. 60.

stored by John le Blond^x. The west front is of this period, and is a very rich and fine example of the early Decorated of Normandy.

A.D. 1302—1320. Rouen Cathedral. The Lady-chapel rebuilt^y. The style is early French Decorated, the windows have geometrical tracery.

ITALY.

A.D. 1278 —. Pisa. The Campo Santo, or cloister round the cemetery, built from the design and under the direction of Giovanni Pisano, as appears from the following inscription placed on the right side of the principal entrance:—ANNO DOMINI M CCLXXVIII. TEMPORE DOMINI FEDERIGI ARCHIEPISCOPI PISANI: DOMINI TERLATI POTESTATIS: OPERARIO ORLANDO SARDELLA: JOHANNE MAGISTRO EDIFICANTE^z. The style is thoroughly Italian Gothic, with flat segmental arches, but with Decorated geometrical tracery.

A.D. 1278 —. Florence. The church of Santa Maria Novella, begun from the design of Fra Sisto da Firenze and Fra Ristoro da Campi, two Dominican friars^a. It is a fine example of the Italian Decorated Gothic.

A.D. 1295—1327. Sienna. The chapel of the Palazzo Pubbico, built by Angelo and Agostino of Siena. The interior agrees with this period; the exterior is in the style of the Renaissance in the beginning of the sixteenth century^b.

A.D. 1296—1336. Messina. The church of "La Madonna della Scala," built by Frederick of Arragon, King of Sicily^c. "This building in no wise resembles the fourteenth century buildings of France and England. It has no deep mouldings, and in all its ornaments and accessories the Greek touch and the Greek character are conspicuous."

A.D. 1298 —. Florence. The cathedral, or "duomo," commenced from the design and under the direction of Arnolfo di Cambio da Colle, as recorded in the following inscription:—

✠ ANNIS . MILLENIS . CENTŪ BIS . OTTO . NOGENIS
VENIT . LEGATUS . ROMA . BONITATE . DOTATVS
QVI . LAPIDĒ . FIXIT . FVNDO . SIMVL . ꝛ BŪDIXIT
PRESVLE . FRANCISCO . GESTANTI . PONTIFICATV
ISTVD . AB ARNVLFO . TĒPLŪ . FVIT . EDIFICATVM
HOC OPVS . INSIGNE . DECORANS . FLORETIA . DIGNE.
REGINE . CELI . CONSTRVXIT . MENTE . FIDĒLI
QVĀ TV . VIRGO PIA . SEMP . DEFENDE . MARIA.

^x *Neustria Pia*, p. 707; De Caumont, *Arch. Rel.*, p. 424.

^y Gally Knight's Tour in Normandy, p. 29; Viollet-le-Duc, *Dict.*, vol. ii. p. 364.

^z Rosini, *Campo-Santa di Pisa*, and Grassi, *Descrizione Storica e Artistica di Pisa*, part ii. p. 111.

^a Gio Villani, *Chron.*, lib. vii. cap. 6; and Marchese, *Memoiré di piu insigni pittori, scultori et architetti Dominicani*, vol. i. p. 51.

^b Spielberg, *Olen Capelle in Siena*, folio, Berlin, 1862.

^c Gally Knight's Normans in Sicily, p. 126.

SWEDEN.

A.D. 1287. The cathedral of Upsal, in Sweden, begun. Estienne de Bonneuil set out from Paris in this year, accompanied by ten master masons and ten apprentices, to build it, as appears from the Registers of the Prevoté of Paris, quoted by D'Agincourt, *Hist. de l'Art*, tom. i. p. 74. The cathedral of Upsal is built on a plan similar to that of Notre Dame at Paris, in the construction of which Stephen de Bonneuil was probably employed under Eudes de Montreuil.

EDWARD II., A.D. 1307—1326.

A.D. 1308—1326. St. Alban's Abbey. The Lady-chapel built by Abbot Hugh de Eversdon^d. The style is Decorated, with flowing tracery.

A.D. 1310—1321. Lichfield Cathedral. The Lady-chapel was built by Bishop Walter de Langton, who laid the foundations about 1310: he died in 1321, before it was completed, and bequeathed a sum of money for its completion^e. It is very rich and beautiful Decorated work. (For engravings see Britton.)

A.D. 1310. The vestry of Merton College Chapel, Oxford, (now the brewhouse,) was built in this year, as appears by the Bursars' Rolls still preserved in the Treasury of the College, quoted in the "Archæological Journal," vol. ii. p. 141. The style is Decorated, with flowing tracery; the mouldings of the windows of this building are precisely the same as those of the chapel itself, although it is evidently an addition, being built against the original buttresses on the south side of the altar.

A. D. 1310—1325. St. John's Chapel (now the school-house) at Norwich, built by John Salmon,



Window of Vestry, Merton College, Oxford, A.D. 1310.

^d Tho. Walsingham, *Hist. Ang.*, edit. 1574, p. 79; *Mon. Ang.*, vol. ii. p. 195.

^e Godwin, p. 261.

Bishop of Norwich^f. The style is Decorated, with geometrical tracery, and some very rich iron-work remains on the door.

A.D. 1310 ——. Markingfield Hall, Yorkshire. This house remains nearly perfect, and a remarkable example of this period. (For engravings see "Domestic Architecture," vol. ii. p. 231.)

A.D. 1311—1332. The Abbey Church (now the Cathedral) of Bristol, or a considerable part of it, was built in the time of Abbot Edmund Knowle. "During his government he built the church which is now standing from the ground, with the vestry, &c., and furthermore procured of the King a confirmation of all the possessions of the monastery, dated 10 Edw. II. g" The choir with its aisles and the vestry, are evidently of this date, fine and rich Decorated work. The nave has been destroyed, but the ground is left vacant, ready for some wealthy Bristol merchant, actuated with the same Christian spirit as his predecessor Canninge, to rebuild it.

A.D. 1315 ——. Meopham Church, Kent, built by Simon de Meopham, afterwards Archbishop of Canterbury: it was repaired by Archbishop William Courtenay, 1381—1396^h. The style of the original parts is early Decorated, with the peculiar Kentish tracery, but a considerable part is Perpendicular.

A.D. 1316 ——. The house or castle of Aymer de Valence at Bampton, Oxfordshire. There are some small remains of this house engraved in "Domestic Architecture," vol. ii. p. 260.

A.D. 1317. Little Kimble Church, Buckinghamshire, consecrated by licence of Bishop D'Alderbyⁱ. It is a small church in the Decorated style.

A.D. 1318—1329. Gloucester Cathedral. The south aisle of the nave built by Abbot John Thokey^k. The style is Decorated, with geometrical tracery, very richly ornamented with a profusion of the ball-flower. A great profusion of this ornament generally indicates the time of Edward II. or the beginning of Edward III. It is also rather characteristic of Gloucestershire and Herefordshire.

A.D. 1318—1337. The south aisle, or the Lady-chapel, of St. Mary Magdalen Church, Oxford, is said to have been built by Edward II. as the chapel of the Carmelites, to whom he had given his palace of Beaumont, near to this church. It is men-

^f Godwin, p. 348; Britton, p. 39, and Plates 21, 22.

^g Abbot Newland's Roll, quoted in Willis's *Mitred Abbeys*, vol. i. p. 227; Britton, p. 48.

^h Hasted's *History of Kent*, vol. iv.

pp. 716—724.

ⁱ Memoranda, fol. 331 b, in the Registry at Lincoln.

^k Carter's *Account of Gloucester Cathedral*, p. 4; Britton, p. 20; *Mon. Ang.*, vol. i. p. 534.

tioned in 1337 as "the new chapel¹." The style is good Decorated, with rich buttresses and an open parapet of the wavy line pattern; the windows have flowing tracery. The south aisle of St. Aldate's Church, in the same city, is probably copied from this, or built by the same architect. It was also a chantry chapel, built by Sir John de Ducklington in the 9th Edward III., 1335^m. This Sir John was a wealthy fishmonger, and several times Mayor of Oxford; he probably built the very rich north aisle or chapel in Ducklington Church, Oxfordshire, a remarkably fine example of the Decorated style, with a number of small groups of figures, well sculptured, let into the wall in panels.



Corbel in the South Aisle of St. Aldate's Church.

A.D. 1320—1337. The central tower of Wells Cathedral raised upon the old piers, and the straining-arches introduced at the latter date to save the tower from falling. All this part is in the Decorated style. (For engravings see Britton, &c.)

A.D. 1321—1349. The Lady-chapel of Ely Cathedral was begun under Bishop Hotham, and finished during the episcopate of Simon de Montacuteⁿ. The style is very fine and rich Decorated, with a beautiful series of sculptures.

A.D. 1323—1336. The octagonal central tower, or lantern, of Ely Cathedral, built from the design of Alan de Walsingham, sacristan and afterwards prior. The old square Norman tower fell down in 1322, and he took advantage of the opportunity to erect the present elegant structure, the upper part of which is of wood^o.

A.D. 1323 ——. Part of the south aisle of the nave of St. Alban's Abbey Church fell down in this year, and made it necessary to rebuild five bays in the middle of the south side, in the Decorated style, as they now appear.

A.D. 1324. The tomb of Aymer de Valence, Earl of Pembroke, in Westminster Abbey; a very beautiful example of the Decorated style, with rich pyramidal canopy and pinnacles. (For engravings see Neale's "Westminster Abbey," Blore's "Monumental Remains," &c.)

¹ Wood's History of the City of Oxford, by Peshall, 4to.; and Ingram's Memorials.

^m Peshall, p. 146. For engravings of Ducklington Church see Skelton's

Oxfordshire.

ⁿ *Mon. Ang.*, vol. i. p. 464.

^o Godwin, p. 212; Bentham's Ely, p. 221, &c.

FOREIGN EXAMPLES.

FRANCE.

A.D. 1319—1514. The church of St. Ouen at Rouen, in Normandy, was begun by Abbot John Macdargent; carried on by his successors, but not brought to its present state till 1514^p. Style Decorated, with Flamboyant additions. "In the pointed style, Rouen may boast of the possession of one of the most perfect specimens that exist. I know of nothing which, in beauty or in taste, excels the church of St. Ouen. It is the very triumph of the pointed style^q."

A.D. 1320—1334. The Palace of Pope John XXII., at Cahors, built by his brother, Bishop William de Labron^r. It is a good example of the domestic architecture of that part of France in the fourteenth century.

A.D. 1324. The cathedral of Limoges greatly improved by Bishop Peter II.^s This part of the church is fine Decorated work, and the tomb of the Bishop is a beautiful piece of sculpture in white marble in the same style.

ITALY.

A.D. 1307—1380. The "Palazzo dei Tribunali" at Palermo begun for his own private habitation by Manfred di Chiaramonte, Count of Modica, in 1307; but not completed till the year 1380^t. "This building is on an immense scale. It is a lofty, square pile, built round a large court. The windows are large, pointed, and divided into two and three compartments by slender pillars. The arches of the windows are plain, with two sinkings, but no mouldings. The space between the arch and the windows itself is decorated with Saracenesque patterns in red and black stone."

A.D. 1308. The present choir and presbytery of the cathedral of Lucca built^u.

A.D. 1308. The cloister of St. Matthew at Genoa built, as appears from the following inscription on the abacus of the capital of one of its columns:—A. D. M. CCC. VIII. KL. APRILIS^v.

A.D. 1325. The belfry of the Town-hall of Siena, begun by Angelo and Agestino; the Town-hall itself is a few years earlier. It is a fine example of the civil architecture of Italy at this period. (For engravings see Verdier et Cattois, *Archit. Civile*.)

^p *Neustria Pia*, p. 35; and Dawson Turner's *Tour in Normandy*, pp. 169—179.

^q Gally Knight's *Tour in Normandy*, p. 24.

^r *Gallia Christiana*, tom. ii. p. 473.

^s *Ibid.*, p. 532.

^t Gally Knight's *Normans in Sicily*, pp. 295, 296.

^u *Memorie per servire all' Ist. Lucchese*, tom. viii. p. 12.

^v De Caumont, *Hist. de l'Architect. Relig.*, p. 426.

BELGIUM.

A.D. 1311 ——. The church of Notre Dame at Huy commenced ¹. It is a lofty and elegant structure, in the Decorated style of Belgium.

A.D. 1315—1329. Belfry of the Hotel de Ville, at Ghent. A fine example of the civil architecture of Flanders at this period.

GERMANY.

A.D. 1317. The chapel of All Saints in the cathedral of Mayence built by Archbishop Peter von Stein ². Style early Decorated, with geometrical tracery.

EDWARD III., A.D. 1327—1377.



Arms of Edward III.



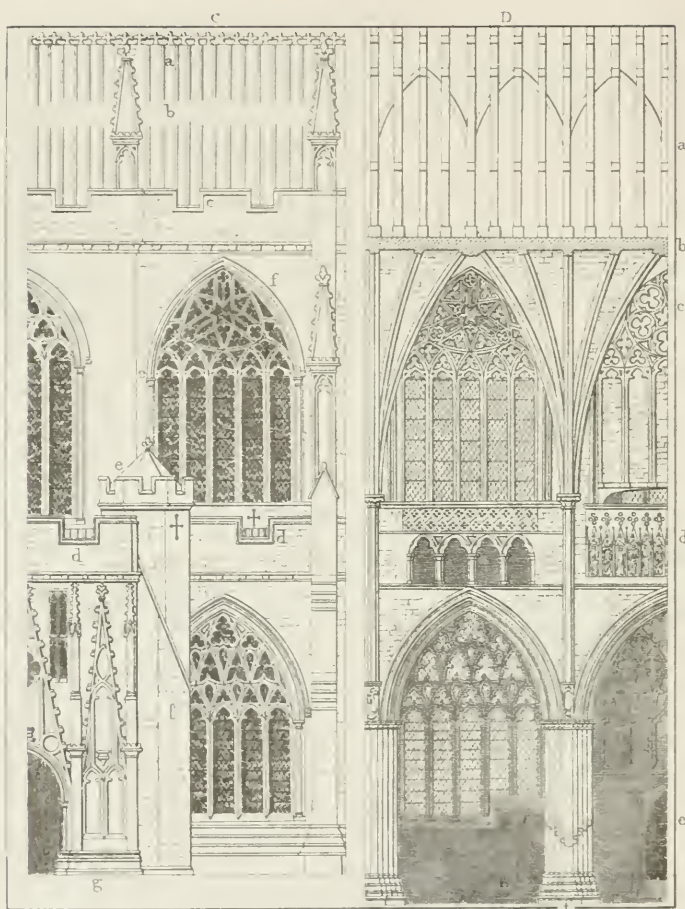
Arms of John of Gaunt.

THE buildings of the time of Edward III. belong for the most part to the later division of the Decorated style, with flowing tracery, and many of them are of transitional character, having a considerable mixture of the following style, which was pretty well established by the end of this reign, though many buildings of the time of Richard II. still have considerable mixture of the earlier style. On the other hand, some few buildings of the earlier part of the reign of Edward III. shew considerable tendency to the following style; for instance, the

¹ Delvaux, *Diction. de la Province de Liège*, p. 123.

² Moller's *Memorials of German Gothic Archit.*, transl. by Leeds, p. 72.

EXETER CATHEDRAL.



C. Elevation of Exterior of one compartment of the Nave

- a. Upper part of Roof, showing the Crest.
- b. Pinnacle
- c. Embattled Parapet.
- d. Porch.
- e. Staircase Turret.
- f. Clear-story Window

D. Section of Interior of one compartment of the Nave.

- a. Framework of Roof.
- b. Truss
- c. Clear-story.
- d. Triforium and Music Gallery.
- e. Aisle
- f. A Pillar of the Nave

vault and panelling of the choir of Gloucester Cathedral, built before the middle of this reign, have quite the principle and the look of the Perpendicular style, although the mouldings are Decorated.

A.D. 1327 —. The abbey gatehouse at Bury St. Edmund's, Suffolk, rebuilt after the destruction of the old gatehouse by the townsmen. It is a very remarkable and beautiful specimen of the Decorated style, combining ornament with a very ingenious system of defence.

A.D. 1327—1399. Melrose Abbey rebuilt during this period. A grant was made by Robert Bruce for the fabric of the new church of £2,000, the whole of which, however, was not paid even so late as 1399^a, and a considerable part of the present fabric belongs to the fifteenth century and the beginning of the sixteenth^b.

A.D. 1329—1334. The tomb of Edward II. in Gloucester Cathedral has a very rich, light, and elegant canopy of the Decorated style. (For engravings of it see Carter's "Gloucester Cathedral," Plates 16 and 17.)

A.D. 1331. The central tower and spire of Salisbury Cathedral built upon the old piers; it was in danger of falling in 1387, when the straining-arches were introduced to strengthen it, and several other contrivances were added subsequently to give additional security; this was done with much ingenuity and judgment, and without offending the eye.



Head of Edward II., from his tomb at Gloucester.

A.D. 1331—1350. Exeter Cathedral. The nave built by Bishop John de Grandison, in the Decorated style, with great variety of tracery and ornament: the rich screen of the west front, filled with sculpture, is of somewhat later date^c.

A.D. 1335. Naworth Castle, Cumberland, built by Ralph de Dacre, who obtained the licence to crenellate it in this year. Some of the towers and outer walls of this period remain.

A.D. 1337. Shottesbrooke Church, Berkshire, built by Sir William Trussel^d. It is a fine example of a cruciform church without aisles, with a central tower and spire, and in a very perfect state. The tombs of the founder and his wife are in sepulchral recesses under the window at the end of the north transept. They are altar-tombs, with rich canopies. A set of

^a Mr. Robertson in Quarterly Review, No. 169; and Wade's History of Melrose Abbey, 8vo., 1861.

^b See the Gentleman's Magazine,

March, 1862.

^c Fabric Rolls, quoted by Britton, p. 93.

^d Lysons' Berkshire, p. 362.

engravings of this church, from drawings by Mr. Butterfield, was published by the Oxford Architectural Society in 1845.

A.D. 1338. York Cathedral. The great west window completed and glazed^c: it is one of the finest Decorated windows that we have remaining. The window in the gable and two other windows were glazed the same year. A great deal of the beautiful painted glass of this period has escaped destruction, notwithstanding all the perils to which it has been exposed. Several of the parish churches of York have also very fine painted glass of this time. The chapter-house must have been building at the same time as the nave; for on the parapet of it are several bears, the device of Francis Fitz-Urse, who became treasurer in 1337. (For engravings see *Mon. Ang.*; Britton's "York Cathedral;" Browne's "History of York Minster," &c.)

A.D. 1339 ——. Battle Abbey, Sussex. The abbot obtained a licence to fortify and embattle the monastery in this year. The gatehouse and adjoining building, and the outer walls, remain perfect, and the architectural character agrees with this date. See A.D. 1392.

A.D. 1340 ——. The gatehouse and wall of enclosure of the bishop's palace at Wells built by Bishop Ralph of Shrewsbury; the licence to crenellate it is dated in this year. It is a good plain example of a gatehouse of this period, and remains quite perfect.

A.D. 1341 ——. The hall of Penshurst, Kent, built by John de Pulteney. The licence to crenellate it is of this date, but most of the present buildings are later. It is a very fine example of a baronial hall of the period; the windows have the peculiar tracery known as Kentish tracery. See A.D. 1392.

A.D. 1341. Great Bookham Church, Surrey, built by John de Rutherwyke, Abbot of Chertsey, as appears from the following inscription given by Pegge in his *Sylloge*, Pl. xvi., who says it was "on a plain free-stone, inserted on the wall at the east end of the chancel:"—

h[ab]it[us] domus abb[ati]e p[ro]p[ri]e p[ro]p[ri]e p[ro]p[ri]e p[ro]p[ri]e p[ro]p[ri]e
 d[omi]ni r[uth]erw[ic]ke d[omi]ni ob[itu] p[ro]p[ri]e p[ro]p[ri]e
 anno mill[es]imo tric[es]imo bis[se]x[ages]imo
 primo x[p]i[st]i p[ro]p[ri]e h[ab]it[us] p[ro]p[ri]e p[ro]p[ri]e

^c Melton's Register, ap. Fabric Rolls of York, p. xii.

A.D. 1341—1374. The great west window in Durham Cathedral, built by Prior John Fossor^f.

1342—1396. St. Cuthbert's screen, in St. Alban's Abbey Church, erected by Abbot Thomas de la Mare, who new-paved the nave with tiles, of which a few still remain, and adorned the church more richly than any of his predecessors. He was buried before the steps of the altar, and a splendid brass laid down to his memory, which is still preserved, though removed from its place, and now built up against a blank wall in the presbytery^g.

A.D. 1345. Maxstoke Castle, Warwickshire, built by William de Clinton, Earl of Huntingdon, for his nephew John, as mentioned in the royal licence to crenellate it at this date. There are considerable remains of this period, though parts are later. (See "Dom. Arch.," vol. ii. p. 246.)

A.D. 1346. St. Peter's Church at Ingoldmels, Lincolnshire. Money was bequeathed in this year by Thomas Beck, Bishop of Lincoln, for the repairs of the rectory-house, the chancel, and nave, and bell-tower of the church^h. The chancel is destroyed, and the arches of the nave are Norman, but the aisles, the south doorway and porch, the tower, and the font are late Decorated.

A.D. 1348. Whalley Abbey, Lancashire. The royal licence to crenellate the church and close was obtained in this year. There are considerable ruins, part of which belong to this period.

A.D. 1348. York Cathedral. Thomas Sampson, Canon, in this year bequeathed twenty pounds to the fabric, on condition that the work should be efficiently begun within one year of the bequestⁱ. This seems to shew that the work had been suspended for a time from want of funds.

A.D. 1348. Buckland Church, Hertfordshire, built by Nicholas de Buckland, as recorded by the following inscription, under the figure of a knight, in the north window near the pulpit:—"NICHOLAI DE BOKELAND, QUI ISTAM ECCLESIAM CUM CAPELLA BEATE MARIE CONSTRUXIT, ANNO DOM. MCCCXLVIII^k."

A.D. 1349—1364. St. Stephen's Chapel, Westminster, rebuilt. It appears from the Patent Roll of 22 Edward III. that the foundations of the new chapel were laid in that year,—"*De fundatione capellæ S. Stephani in palatio Westmonasterii*,"—and it seems to have been completed in about fifteen years, as

^f *Historiæ Dunelm. Scriptores Tres*, p. 131; and *Monasticon*, vol. i. p. 230.

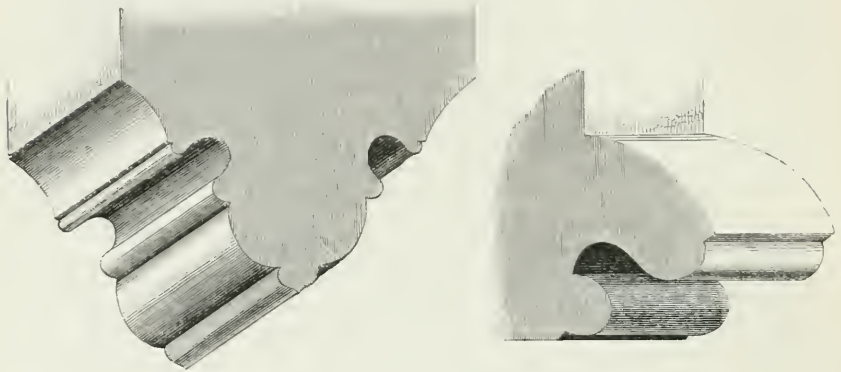
^g Carter's Account of St. Alban's Abbey, p. 13, Pl. xvi.

^h *Test. Ebor.*

ⁱ *Test. Ebor.*

^k Pegge's *Sylloge*, p. 41; and Salmon's *Hist. of Hertfordshire*, pp. 304, 305.

another Roll of the 37th of the same king gives directions for the painting of it. The crypt of this period is still preserved amidst all the new buildings. A beautiful series of engravings, and a complete restoration of this chapel, most carefully and conscientiously made out by the late F. Mackenzie, was pub-



Mouldings. St. Stephen's Chapel, Westminster.

lished by the Government in 1844, royal folio. Mr. Mackenzie was the best architectural draughtsman of his day, and some of his drawings are as accurate as photographs.

A.D. 1350—1386. Lincoln Cathedral. The vaults of the three towers built by John de Welburn, treasurer¹.

A.D. 1351. Part of Donnington Church, Lincolnshire. Henry, Lord Percy, bequeathed 8*l.* in this year to the works then going on in this church^m. The nave and aisles are of about this time, and a fine example of the Decorated style, with lofty arches and large clearstory windows; the aisles, which are the later part, are transitional.

A.D. 1352. Chatteris Church, Cambridgeshire, consecrated. The convent was destroyed by fire in 1310, and entirely rebuilt; the church was completed about this time. The style is Decorated throughout nearly the whole of the church, but the south aisle, which is one of the later parts, is transitional to the Perpendicular. (See *Mon. Ang.*, vol. ii. p. 614.)

A.D. 1352—1361. Edington Church, Wiltshire. A small monastery was founded here by William de Edington, Bishop of Winchester; the first stone of the church was laid in 1352,

¹ Register of his charters in the Record-room of the Dean and Chapter.

^m *Test. Ebor.*

and the church was dedicated in 1361. Bishop Edington died in 1366ⁿ. A valuable specimen of the transition from the



West Front of Edington Abbey Church, Wilts., A.D. 1361.

Decorated to the Perpendicular style. It is a fine cruciform church, and one of the earliest dated examples of this transition.

A.D. 1352—1395. Carlisle Cathedral. The east end of the choir, the triforium, and the clearstory built by Bishops Walter and Appleby. The eastern bay of each of the choir-aisles is a curious mixture of the Early English and Decorated styles, evidently added on to the original Early English choir after the fire in 1292; the lower part of the great east window is also of that time, but the upper part with the tracery is considerably later—not earlier than 1360, and probably the work of Bishop Appleby after 1363. The painted glass in the head, and what remains in the clearstory, is dated, by the arms of Richard II. and his queen, Ann of Bohemia, between 1382 and 1394. (See p. 323.)

ⁿ Leland, *Itin.*, vol. vi. fol. 51; *Mon. Ang.*, vi. 536. The bishop obtained a pardon from Edward III. for the Rector and brethren for having fortified

their house without having previously obtained the royal licence to crenellate it. (See *Dom. Arch.*, vol. iii. p. 416.)

A.D. 1354—1378. Merton College Library, Oxford, built, as appears from the Bursars' Rolls, preserved in the college. In the former year, 28th Edward III., is an entry, "Pro uno carpentario ad faciendum Palatiam Librariæ, et alia necessaria Ebdm̄, xs." The masonry of the lower part of the wall to the height of about ten feet from the ground, that is, the wall of the chambers under the library, is evidently of earlier character than the upper part, and the work appears to have been suspended for several years. It is most probable that the lower parts of the walls of the whole of this original quadrangle (of which the library forms two sides of the upper story) were built by the founder, whose sudden death caused the suspension of this work as well as of the chapel, and that the college gradually completed them as they could obtain funds. The library is usually attributed to William Reade, who was a fellow of the college at that period, and became Bishop of Chichester in 1369. It is probable that he contributed to the fund for this purpose.

Godwin (p. 388) says that

"He was sometime Fellow of Merton College in Oxford, where he gave himself most part to the study of mathematickes, and that to so good purpose, as he hath the reputation of the most excellent mathematician of his age. In his riper years he fell to divinity, and proceeded Doctor in that faculty. He built the castle of Amberly from the ground, left his pictures, many tables, and astronomical instruments to Merton College, where (I hear) they are yet kept."

The style is transitional from Decorated to Perpendicular; the windows are single lights, with trefoil heads and a square sunk panel over. Some of them contain the original painted glass of the fourteenth century, and some of the ornamented paving-tiles are still in use. The two wings of the library are of different dates; the later one A.D. 1377-8, and it was much altered in the time of James I.

A.D. 1355. The wooden vaulted ceiling or roof of the nave of York Minster given by Abp. Thoresby; the walls had been completed in 1345^o.

A.D. 1355. The tomb of Haymo de Heathe, (now Hythe,) Bishop of Rochester, in Rochester Cathedral^p.

A.D. 1355. The tomb of Lady Elizabeth de Montacute in Christ Church Cathedral, Oxford. She died "on Tuesday after the Feast of the Blessed Virgin, 1355^q." The chapel in which

^o Raine's Fabric Rolls, p. xiv.

^p See Gough's Sepulchral Monuments, vol. i. p. 103, Pl. xxxvii.

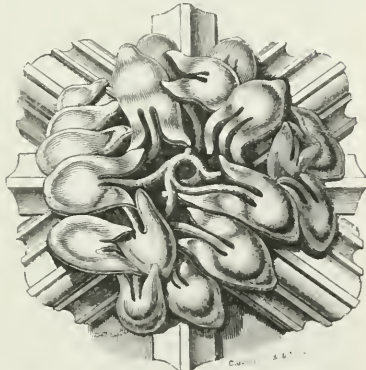
^q Dugdale's Baronage, vol. i. pp. 410, 727.

this tomb is situated in the same style and was built by this lady; it is a fine example of a Decorated chapel, with a groined



Panel, from the Tomb of Lady Elizabeth de Montacute, Christ Church, Oxford, A.D. 1355.

vault, the bosses of which are beautifully carved. The but-



Bosses from Lady Montacute's Chapel, Christ Church, Oxford, A.D. 1355.

tresses and parapet and the side windows also remain perfect, but the east window has been long destroyed, and had been replaced by an ugly window of the time of Charles II.; this was removed in 1860, and replaced by one in the style of the

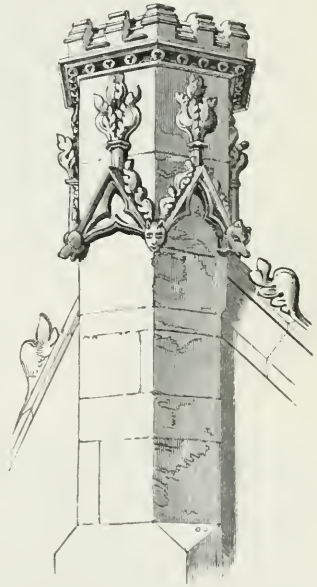
Gothic of the north of Italy. It is doubtful whether this was any improvement, as the new window does not harmonize with the old work any better than the one which it has replaced, and this defers to the next generation the task of restoring the east window of this beautiful chapel to its original form, which will, however, be easy so long as the side windows are suffered to remain as models to copy from.

A.D. 1356—1369. Norwich Cathedral. The spire built by Bishop Percy: repaired in 1463.

A.D. 1356. Norborough Hall, Northamptonshire, built by Geoffrey de la Mare about this date. It is one of the most beautiful examples of domestic architecture in the Decorated style that we have remaining^r.

A.D. 1359—1373. Windsor Castle. A considerable part of the buildings in the upper ward are of this period, built under the direction of William of Wykeham, as clearly appears from the Public Records, both in the great Roll of the Pipe and the Close Rolls, and many of the builders' accounts are preserved. The parts which remain most perfect are the gatehouse of the upper ward, commonly called the Norman Gate, and the range of vaulted chambers underneath the royal apartments. These probably always were, and still are, the servants' rooms; this arrangement being also preserved in Warwick Castle, and other medieval houses. At Windsor the exterior has been cased, but the interior is comparatively little altered, and the long series of vaulted rooms agrees with the other works of Wykeham. The vaults are groined, and have ribs of simple character, and bosses of roses or other foliage.

A.D. 1360—1366. The first two windows on the north side of the west end of Winchester Cathedral, and the first window on the south side of the same, with their corresponding but-



Chimney, Norborough Hall,
Northamptonshire, c. 1356.

^r See Bridges' Northamptonshire, vol. ii. p. 527; and Dom. Arch., vol. ii. p. 254.

tresses, &c., built by Bishop William of Edington. The great west window is also part of the same work, although the parapet and pinnacle over it were added by Wykeham; the difference may be distinguished by the mouldings, and by the flowered points to the cusps, which are not found in Wykeham's work at Winchester, though they do occur at New College.

A.D. 1361—1372. York Cathedral. The presbytery or Lady-chapel built by Archbishop John de Thoresby, and the Percy chantry begun in 1362 by his permission^s. He was buried before the



A Panel from the work of Bp. Edington, at the west end of Winchester Cathedral.

altar of the chapel which he had built, according to the usual custom of the period. The choir proper was commenced as soon as the presbytery, or eastern portion, was completed, and the work was carried on until 1405, when the roof was finished. The style is early and rich Perpendicular, and the arch mouldings are transitional from Decorated to Perpendicular.

A.D. 1362—1386. The college hall, and part of the abbot's house, now the deanery, of Westminster Abbey built by Abbot Nicholas Litlington, who likewise finished the south and west sides of the great cloister^t. The Jerusalem Chamber was also part of his work, but this has been so much altered that it can hardly be recognised.

A.D. 1363 ——. Ely, Holy Cross. The new parish church, on the north side of the Minster, was dedicated in this year by Bishop Langham^u. This appears to be the very beautiful church on the north side of the choir, still used as a parish church, and now called Trinity Church, but always supposed to have been the Lady-chapel.

A.D. 1363 ——. Wells. The Vicar's Close founded by Ralph of Shrewsbury, Bishop of Bath and Wells^v. The only part remaining of this period is part of the gatehouse with the hall over it, the kitchen, and the porch of the staircase^w. The rest of the buildings of this Close were built by Bishop Beckington and

^s Raine's Fabric Rolls, p. xxiv.; Godwin, p. 474; Browne, p. 148.

^t Archives of the Church; Smith's History of Westminster Abbey, vol. i. pp. 199, 200; and *Monasticon*, vol. i. p. 275.

^u Ely History, in *Anglia Sacra*, vol.

i. p. 663.

^v Pegge's *Sylloge*, p. 72; Britton, p. 39, &c.

^w There is a curious little muniment-room over this porch, but it belongs to the later period.

his executors in the fifteenth century, and the hall was considerably altered in the time of Henry VIII.

A.D. 1366—1386. Wells Cathedral; the south-west tower built by Bishop John de Harewell, who also gave 100 mares to the glazing of the west window^x. The upper part of this tower is early Perpendicular, and there is a Perpendicular open parapet on the sill of the west window within.

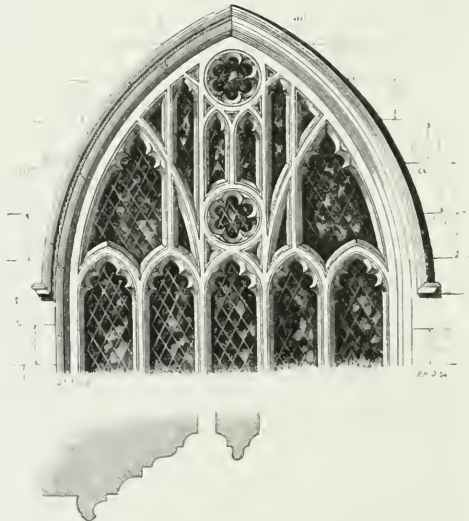
A.D. ——— 1367. Hull, Trinity Church. The tomb of the founder, Sir William de la Pole, is of this date, and the church was probably finished about this time. (See Plate, p. 314.)

“It is a large and fine building; its east end to the street is Decorated, and of good composition: it is a cross church, and in the centre has a very lofty and beautiful tower: the western part is Perpendicular, of good character, remarkably light and with very small piers. The transepts are of very early Decorated work, and the great window of the south transept is very curious from its tracery and mouldings. Only part of the nave is pewed; the chancel is open, and has a very fine effect; there is in it a Decorated monument [of Sir W. de la Pole] with rich canopy and buttresses, and some niches and stalls; there is also some wood screen-work. The font is large and much enriched.”

There is a fine engraving of the tomb in Blore’s “Monumental Remains.”

A.D. 1367—1373. Ely Cathedral. Bishop John de Bernet made three windows on the south side of the presbytery and two on the north^y. These windows are in the Decorated style.

A.D. 1368 —. Poyning Church, Sussex. Michael, Lord Poyning, by his will dated this year gave 200 marcs towards the building of the new church, and the same sum was given in the following year



Window, Poyning, Sussex, A.D. 1368.

^x Wells History, in *Anglia Sacra*, vol. i. p. 570.

^y Ely History, in *Anglia Sacra*, vol. i. p. 664.

by Joan, his widow^z. This church is a mixture of the Decorated and Perpendicular styles, the latter preponderating.

A.D. 1368—1371. Patrington Church, Yorkshire, probably built by Robert de Patrington, treasurer of York Minster^a. "It is a large cross church, with a fine spire. Many portions of this church are fine Decorated work, and others good Perpendicular."

A.D. 1368—1380. The prior's kitchen at Durham was commenced in the former year, as appears from the Fabric Rolls, and was probably finished before the latter year. The very remarkable groined vault with its louvre is probably the finest thing of the kind now remaining. The building is nearly perfect, the internal fittings only being modern^b.

A.D. 1369 —. The prior and convent of Worcester obtained the royal licence to crenellate their priory and the adjacent buildings. Several of these buildings still remain; the beautiful guests' hall of this period was pulled down in 1862.

A.D. 1369. The tomb of Philippa, queen of Edward III. in Westminster Abbey^c.

A.D. 1369. The tomb of Lewis Charlton, Bishop of Hereford, in his cathedral^d.

1370—1390. Wimington Church, Bedfordshire, built by John Curteys, lord of the manor, as appears by the following inscription in brass on his tomb; he died in 1391:—"HIC JACET JOHANNES CURTEYS DOMINUS DE WYMYNGTON QUONDAM MAIOR STAPLE LANARII CALESII ET ALBREDI UX. EJ. QUI ISTAM ECCLESIAM DE NOVO CONSTRUXERUNT," &c. The style is Decorated, but late in the style^e.

A.D. 1371—1379. The chapel of St. Nicholas, at Lynn, Norfolk, built^f. The heads of Edward III. and Philippa, and their armorial supporters, are there used as ornaments.

A.D. 1372. The tomb of Nicholas Lord Cantilupe, in Lincoln Cathedral^g.

A.D. 1373. Nunney Castle, Somerset, built by Sir John de



Head of Queen Philippa,
from her tomb.

^z Dugdale's Baronage, vol. ii. p. 134. See also an account of this church, with a plan and elevation, by the Rev. J. L. Petit, in the *Archæological Journal*, vol. vii. p. 143.

^a Raine's Fabric Rolls, p. xix.

^b See Billing's Durham; and *Dom. Arch.*, vol. ii.

^c See Blore's Monumental Remains.

^d See Gough's Sepulchral Monuments, vol. i. p. 123, Pl. xlvii.; and

Blore's Monumental Remains.

^e See Lysons' *Magna Britannica*, vol. i. p. 151; *Architectural Topography—Bedfordshire*, No. 35; and Brandon's *Parish Churches*.

^f Parkin's *History of Norfolk*, p. 595; and Britton's *Architectural Antiquities*, vol. iii. p. 70.

^g See Gough's *Sepulchral Monuments*, and Wild's *Lincoln Cathedral*, p. 36, Pl. xv.

la Mare, who obtained the royal licence in this year. The walls are nearly perfect, and it is a regular fortress of the period, surrounded by the moat. The style is transitional from Decorated to Perpendicular.

A.D. 1375. Selby Abbey, Yorkshire. The royal licence was obtained this year to fortify and crenellate their church, cloister, and manse^h. This probably gives the date of the completion of the very beautiful Decorated choir.

A.D. 1376. The tomb of Edward the Black Prince, in Canterbury Cathedralⁱ.



Head of Edward the Black Prince, from his tomb.

FOREIGN EXAMPLES.

FRANCE.

The Decorated style in France does not differ so materially from the same style in England as to require a separate description. There are comparatively few large buildings of this style in France; it appears that the greater part of their cathedrals were rebuilt in the thirteenth century, or at least the rebuilding was commenced in the early part of that century, and continued rigorously in imitation of the same style throughout. In many instances where the cathedral itself is of earlier date, the chapels between the buttresses, with their large windows of the Decorated style, were introduced in the fourteenth century. It is worthy of notice that the ball-flower ornament, which is almost as characteristic of the Decorated style in England as the tooth-ornament is of the Early English, is also rarely found in France, and then not in Decorated work, but in transitional work of the end of the twelfth century, and this more especially in Anjou and Poitou.

The enlarged windows, which led on in both countries to the Decorated style, appeared apparently at an early period, as parts of Amiens have real Decorated windows; but it is not so absolutely clear that they are so early as the walls, for many practical reasons might occur to defer the windows, the tracery at least, till a later period. However this may be, there seems to have been a rather abrupt assumption of windows with geometrical tracery, much of which, from the large size of the churches, is very beautiful; and very soon appeared the glory of the French large churches, their

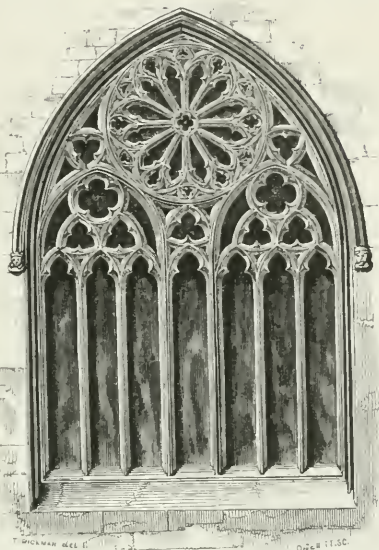
^h *Abb. Rot. Orig.*, Record Commission, p. 341.

ⁱ See Blore's *Monumental Remains*.

magnificent wheels. In this particular we cannot compete with France. I am not certain that we have twenty wheel windows in England, which, for size and tracery, can well be named; while in most of the cathedrals in France there are one, often two, and sometimes three; and they are of all dates, from Early French to the latest Flamboyant, and from their size are often very elaborate; and many of their large windows have wheels of very rich character in their heads. The advance of flowing tracery not Flamboyant does not seem to have taken place in France so completely as in England, the tracery continuing apparently longer of a geometrical character, and then almost at once becoming Flamboyant.

There appear to be not many pure Decorated buildings, that is, buildings the style of which is without a tendency either backwards or forwards, but there are many portions; and one chancel of a small church, Tour en Bessin, near Bayeux, is so beautiful, and so completely harmonizes with our best English Decorated work, that it deserves especial notice. It is a cross church, the nave Norman, the aisles destroyed, and the arches built up; with a central tower and transept. The tower and spire seem earlier than the chancel, which has very large windows above a lofty arcade. In this arcade (now very much mutilated, and part converted into cupboards and shut up) there have been two rich piscinas and three stalls; there may have been more stalls, but they are not now visible; above this arcade a band of quatrefoils ran under a cornice and pierced parapet, with a passage between it and the windows. The chapel is beautifully groined, and has had a south door, the outside of which remains. All this work is of the purest character, and the mouldings bear a great analogy in character and combination to some of our best English Decorated work.

At Tours, another and much more elaborate composition is exhibited. Here we have the east end divided into three arches, the middle one containing a very fine five-light Decorated window, and each side arch having three sides of an octagon outwards; two of them with two-light windows, and the other with a one-light window, all with good and varied Decorated tracery. The arcade which is inside the side windows also runs inside of these polygonal portions, and is separately



Window, Bayeux Cathedral.

groined from its own shafts, and then the principal space again groined; the intricacy and beauty of this roof altogether I have seldom seen exceeded.

A.D. 1335—1340. Evreux Cathedral. The choir rebuilt and enlarged by Bishop Gaufrid Fare III.^k This part of the church is fine Decorated work, with a good clearstory, flying buttresses, and open parapet; the transepts are also partly of this style, and the lower part of the beautiful octagonal lantern over the intersection.

A.D. 1339—1366. Rouen Cathedral, the transepts and Lady-chapel. These parts of the church are very fine Decorated work; at the end of each transept is a magnificent rose window, with a triforium gallery of open work under it, and below, a series of figures in niches forming a kind of rich panelling. The Lady-chapel is of the same height as the aisles, is of three bays and an apse, and has five large windows with geometrical tracery; those of the apse are long and narrow: there is also some blank panelling and an ornamental arcade round the lower part of the wall. The roof has a groined vault, as usual in France, and there are sedilia, which are not so common in France as in England.

A.D. 1350. St. Jacques, Dieppe. Chapels finished. The west end, triforium, and vault of the nave are Decorated work, and probably belong to the work said to have been finished at this time. Most of the chapels are later.

A.D. 1364. The church of St. Michel-aux-Lions, at Limoges, built^l. A considerable part of the church is Decorated work of this period; it consists of three parallel aisles of equal height, without either triforium or clearstory; it has light clustered pillars with capitals of foliage, and a good simple vault; the windows are chiefly of two lights, with simple tracery of trefoils and quatrefoils. The tower appears earlier, the lower part of it is square, the upper part octagonal, with light turrets at the angles, and a plain spire.

A.D. 1368. The cathedral of Mende, commenced by Pope Urban V., who was also Bishop of Mende; and completed by his successors in that see, towards the end of the fourteenth century^m. The walls of this church are of the twelfth century, but much altered at this period, in the Flamboyant style, but plain and poor, though it is a large and lofty church.

A.D. 1370. The tower of Montmajor, near Arles, builtⁿ. There is also a Decorated cloister, which is probably of this date.

A.D. 1370. The chapel of the college of Beauvais in Paris commenced: the first stone was laid in this year by the king, Charles V. This chapel remains in tolerable preservation, and is a neat specimen of the French Decorated style.

A.D. 1379. Poitiers Cathedral; the west front completed and the church re-dedicated. The windows in the west front are Decorated, and the three porches probably belong to the work completed at this

^k *Gall. Christ.*, vol. ii. p. 576.

^m Bourrassé, *Cathédrales de France*,

^l De Caumont, *Hist. de l'Architect.*

p. 362.

Relig., p. 425.

ⁿ *Bulletin Monum.*, vol. xi. p. 115.

time, but the greater part of the church is considerably earlier, and the square east end is attributed to Henry II.

A.D. 1379. Vincennes; the chapel dedicated. It is a fine Decorated chapel, one of the imitations of the Sainte Chapelle of Paris.

ITALY.

A.D. 1330. Palermo. The palace of Matthew, Count of Selafano and Aderno, now the "Ospedale Grande," built and finished in the course of a single year, as recorded by the following inscription:—

FELIX MATTHÆUS SCLAFANUS MEMORIA DIGNUS
FABRICAM HANC FECIT NOBILEM PIUS BENIGNUS;
UT NE MIRERIS MODICO TAM TEMPORE FACTAM
VIX ANNUS FLUXERAT QUAM CERNIS ITA PERACTAM.

"This edifice is on a still larger scale than the Chiaramonte Palace. It is an enormous pile to have been raised, in any country, in any age, within so short a space of time. The general plan is the same as the above-mentioned—a square building round a court, with arcades and open galleries above. On the outside the fabric is plain below, but ornamented above with a series of large interlacing arches. The windows are pointed, and divided by a single pillar^o."

A.D. 1330—1375. Verona; the tombs of the Scaligers.

A.D. 1332—1419. Florence. The cathedral, commenced in 1298, was carried on by Giotto, T. Gaddi, Orcagna, and Filippo di Lorenzo.

A.D. 1333. Perugia. The Palazzo Publico, or Town-hall, built by Broignate. It is a fine example of the civil architecture of Italy at this period, though somewhat mutilated.

A.D. 1337. Florence. The foundation laid of the new "Loggia d' Or San Michele" of which, according to Vasari, Taddeo Gaddi gave the design^p. It was completed under the direction of Andrea Orcagna.

A.D. 1339—1389. Siena Cathedral; the west front and the dome. It is a very beautiful example of the Italian Decorated style. The original plan was only partially carried out, but the portion which was completed forms one of the finest churches in Europe, and the best example of a Gothic dome that has ever been built.

A.D. 1350 ——. Venice. The ducal palace. The arcade of the front next the canal and six arches of the front towards the Place of St. Mark are of the fourteenth century, the other arches and the upper part are later.

A.D. 1361—1396. Venice. The campanile of the church of the Frari. An inscription on the base of this tower gives the date of 1361, and this is the earliest part of the existing church.

A.D. 1362. Venice. Campanile of the church of St. Paolo. This date is given by an inscription upon it, though the general appearance is more like the twelfth century, or would be so in the North; it is ornamented with a series of shallow round-headed panels.

A.D. 1375 ——. Rome. St. Maria Sopra la Minerva. The only Gothic church in Rome.

^o Gally Knight's Normans in Sicily, p. 297, and Illustrations, plate 25.

^p *Carteggio d'Artisti*, tom. i. p. 50.

BELGIUM.

A.D. 1331 and 1337. The parish church of Aerschot. The anterior part was constructed in 1331, and the chancel, as appears by the following inscription placed on the side of the sacristy, in 1337. The latter part only bore the name of the architect, James Pickart, but it may fairly be presumed that the whole church was built from the designs of the same artist:—

M SEMEL, X SCRIBIS TER, C TER, ET V SEMEL, I BIS,
DUM CHORUS ISTE PIE FUNDATUR HONORE MARIE.
SAXA BASIS PRIMA JULIANI LUX DAT IN IMA,
PICKART ARTIFICE JACOBO, PRO QUO ROGITATE ⁹.

A.D. 1341—1409. Hal. The church of Notre Dame. It is one of the most graceful edifices of the Decorated style in Belgium.

A.D. 1345, *vel circa*. Malines. The cathedral built. The chancel was consecrated in 1366; but the nave was not completed for more than a century afterwards.

A.D. 1377. Bruges. The hôtel de ville built by Louis, the last Count of Flanders. "An edifice remarkable for the splendour of its architecture."

GERMANY.

A.D. 1343—1386. Prague, Bohemia. The cathedral commenced by Matthias of Arras, and finished by Peter, son of Henry Arter, of Boulogne-sur-Mer. These two architects were brought from France by the Emperor Charles IV., then King of Bohemia, and to them several other buildings in that kingdom are attributed ^r.

A.D. 1354—1513. Freiburg. The choir of the Minster built from the design of Hans Riesenberger of Gratz. The first stone was laid in 1354. At first the works proceeded very slowly, but after 1471 they were carried on with diligence, and the new choir was consecrated in 1513 ^s.

A.D. 1354. Nuremberg. The Moritz Chapel built by the Mendels:

A.D. 1355—1361. Nuremberg. The Frauenkirche, or St. Mary's Church, and several other works in that city, are attributed to G. and T. Rupprecht, at this period; amongst them the very beautiful fountain:

A.D. 1361—1377. Nuremberg. The choir of the church of St. Sebald, and the font in which King Wenceslaus was baptized:

A.D. 1362. Nuremberg ^t. The cloister of the Carthusians, built by M. Mendel. All these buildings are very beautiful examples of the German Decorated Gothic.

A.D. 1376—1398. Koningsburg, in Prussia. The church of St. Stephen built of brick in a pure Gothic style ^u.

⁹ Schayes's Treatise on the Pointed Style in Belgium, in Neale's Quarterly Papers, vol. ii. pp. 4, 5, 8, 16.

^r Dusommerard, *Les Arts au Moyen Age—Architecture*, chap. v. p. 36.

^s Moller's Memorials of German Gothic Architecture, transl. by Leeds, p. 143.

^t For engravings of the buildings at Nuremberg, see *Vollständige Sammlung aller Baudenkmale, Monumente, &c.* Nürnberg's, von Wolf and Mayer, 2 vols. small 4to.

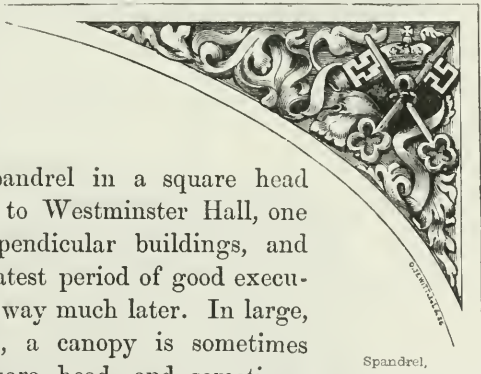
^u Adler, *Mittelalterliche Backstein Bauwerke des Preussischen Staates*, folio, Berlin, 1862.

OF THE FOURTH
OR
PERPENDICULAR STYLE.

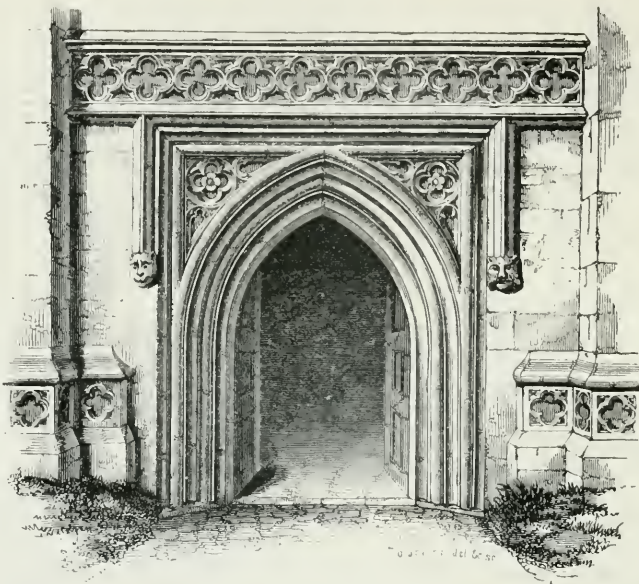
PERPENDICULAR ENGLISH DOORWAYS.

THE great distinction of Perpendicular doorways from those of the last style is the almost constant square head over the arch, which is surrounded by the outer moulding of the architrave, and the spandrel filled with some ornament, and over all a dripstone is generally placed.

This onamented spandrel in a square head occurs in the porch to Westminster Hall, one of the earliest Perpendicular buildings, and is continued to the latest period of good execution, and in a rough way much later. In large, very rich doorways, a canopy is sometimes included in this square head, and sometimes niches are added at the sides, as at King's College Chapel, Cambridge. This square head is not always used interiorly, for an ogee canopy is sometimes used, or panels down to the arch, as at St. George's, Windsor; and there are some small exterior doorways without the square head. The shafts used in these doorways are small, and have mostly plain capitals, which are often octagonal, and the bases made so, below the first astragal. But there are still, in the early part of the style, some flowered capitals; and in those to the shafts of piers, in small churches, it is common for the capital to have in its hollow one or two square flowers.



Spandrel,
Christ Church, Oxford.



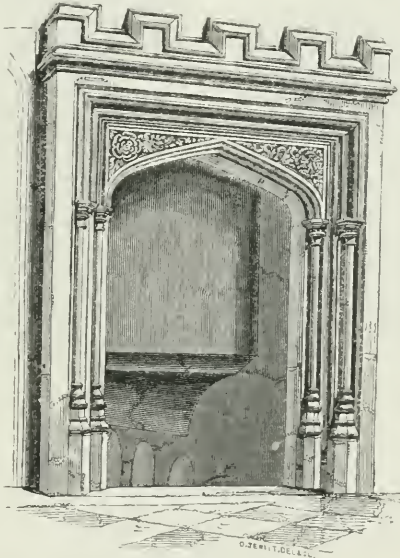
Warkton, Northamptonshire, c. 1450



St. John's College, Oxford, A.D. 1437.



Kenton, Devonshire, c. 1400.

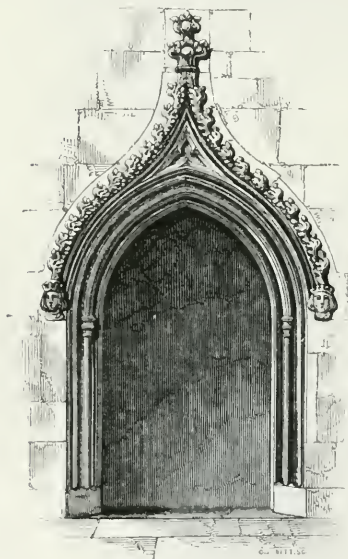


Christ Church Hall Staircase, Oxford, A D 1528.

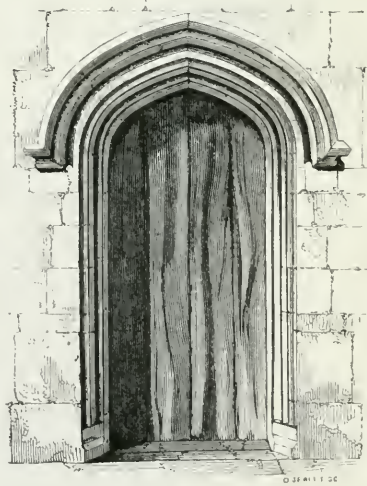
The mouldings of the capitals often contain (more particularly in the later dates of this style) a member which is precisely the cyma recta of Grecian work. In small works, the bases of shafts have many mouldings, repetitions of ogees are mostly used, intermixed with hollows or straight slopes. The architraves of these doorways have generally one or more large hollows, sometimes filled with statuary niches, but more often plain; this large hollow, in the architraves of both doorways and windows, is one of the best marks of this style.

[The gateway of St. John's College, Oxford, p. 350, is remarkable from having the dripstone carried on shafts which project from the face of the wall, and are not recessed, as is usually the case in Gothic work.

Several of the colleges in Oxford and Cambridge have good doorways and gateways of this style.]



Westminster Abbey, A.D. 1396.

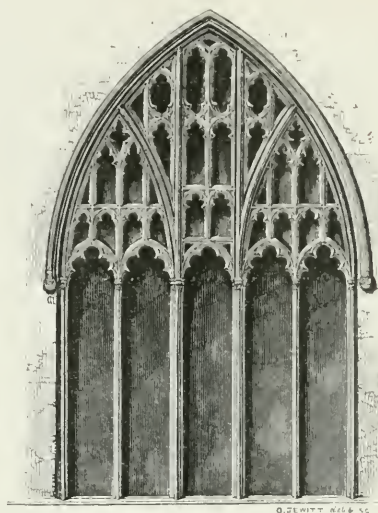


Lincoln Cathedral, c. 1460.

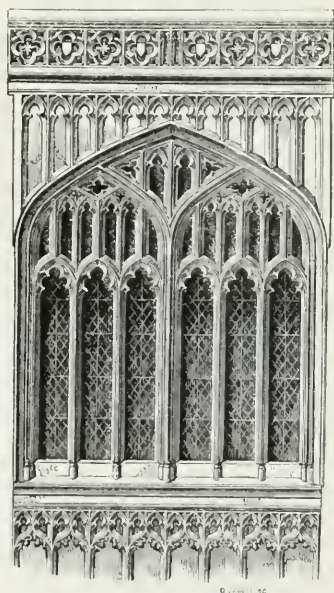
PERPENDICULAR ENGLISH WINDOWS.

These are easily distinguished by their mullions running in perpendicular lines, and the transoms, which are now general. The varieties of the last style were in the disposition of the principal lines of the tracery; in this, they are rather in the disposition of the minute parts: a window of four or more lights is generally divided into two or three parts, by strong mullions running quite up, and the portion of arch between them doubled from the centre of the side division. In large windows the centre one is again sometimes made an arch, and often in windows of seven or nine lights the arches spring across, making two of four or five lights, and the centre belonging to each. The heads of windows, instead of being filled with flowing ramifications, have slender mullions running from the heads of the lights, between each principal mullion, and these have small transoms till the window is divided into a series of small panels; and the heads being arched, are trefoiled or cinquefoiled. Sometimes these small mullions are crossed over each other in small arches; leaving minute quatrefoils, and these are carried across in straight lines. Under the transom is generally an arch; but in Yorkshire, Lincolnshire, and Nottinghamshire, and perhaps in some other parts, there is a different mode of foliating the straight line without an arch, which has a singular appearance.

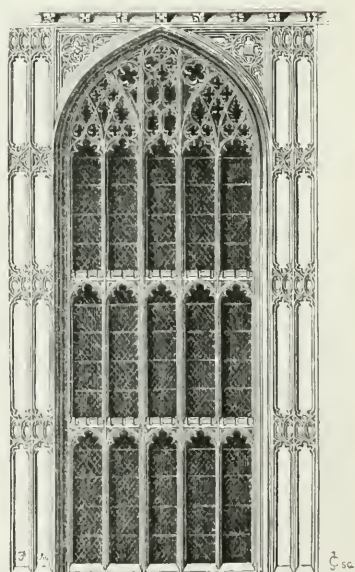
In the later windows of this style, the transoms are often ornamented with small battlements, and sometimes with flowers, which, when well executed, have a very fine effect. Amidst so great a variety of windows, (for perhaps full half the windows in English edifices over the kingdom are of this style,) it is difficult to particularize; but St. George's, Windsor, for four lights, and the clearstory windows of Henry the Seventh's Chapel for five, are some of the best executed. For a large window, the east window of York has no equal, and by taking its parts, a window of any size may be formed.



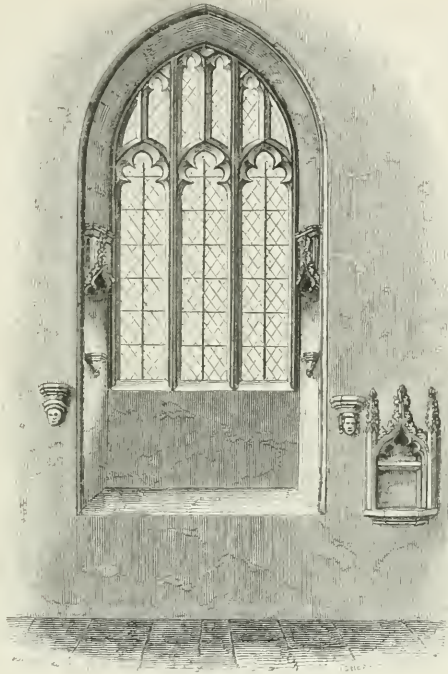
Clearstory, Choir, York Cathedral, A.D. 1405.



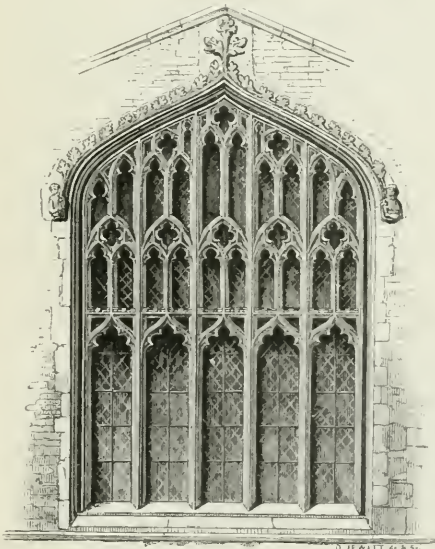
Beauchamp Chapel, Warwick. A.D. 1439.



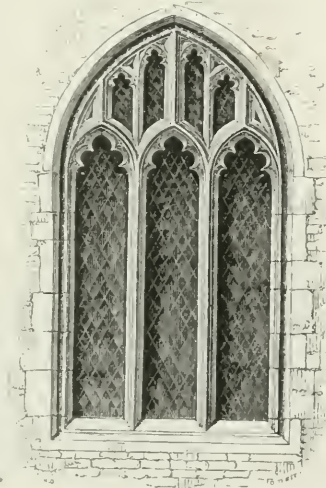
Clearstory, Henry VII's Chapel, Westminster, A.D. 1503.



Kidlington, Oxfordshire, c. 1450.



Rushden, Northamptonshire, c. 1500.



Minster Lovell, Oxfordshire, c. 1450.

There are some good windows, of which the heads have the mullions alternate, that is, the perpendicular line rises from the top of the arch of the panel below it. The windows of the Abbey Church at Bath are of this description. The east window of the Beauchamp Chapel at Warwick is extremely rich, and has, both within and without, many singularities. (See p. 354.) The mullions which divide it into three parts have a part of the great hollow for their moulding, which on the inside is filled with very rich statuary niches; the centre part of this window is divided into very minute panellings in the upper part.

It is necessary here to say a little of a window which may be mistaken for a Decorated window; this is one of three lights, used in many country churches; the mullions simply cross each other, and are cinquefoiled in the heads, and quatrefoiled in the three upper spaces; but to distinguish this from a Decorated window, it will generally be necessary to examine its arch, its mullion mouldings, and its dripstone, as well as its being (as it often is) accompanied by a clearly Perpendicular window at the end, or connected with it so as to be evidently of that time. Its arch is very often four-centred, which at once decides its date; its mullion mouldings are often small, and very delicately worked; its dripstone in many instances has some clear mark, and when the Decorated tracery is become familiar, it will be distinguished from it by its being a mere foliation of a space, and not a flowing quatrefoil with the mouldings carried round it.

Large circular windows do not appear to have been in use in this style; but the tracery of the circles in the transepts of Westminster Abbey appear to have been renewed during this period. At Henry the Seventh's Chapel a window is used in the aisles which seems to have led the way to that wretched substitute for fine tracery, the square-headed windows of Queen Elizabeth and King James the First's time. This window is a series of small panels forming a square head, and it is not flat but in projections, and these, with the octagonal towers used for buttresses, throw the exterior of the building into

fritter, ill-assorting with the boldness of the clearstory windows. In most of the later buildings of this style, the window and its architrave completely fill up the space between the buttresses, and the east and west windows are often very large: the west window of St. George's, Windsor, has fifteen lights in three divisions, and is a grand series of panels, from the floor to the roof; the door is amongst the lower ones, and all above the next to the door is pierced for the window. The east window at Gloucester is also very large, but that is of three distinct parts, not in the same line of plan.

When canopies are used, which is not so often as in the last style, they are generally of the ogee character, beautifully crocketed.

[When a Perpendicular window is of five lights, which in the larger windows is very frequently the case, the central light is a continuous panel from top to bottom, and from the mullions of this the sub-arches spring on either side, as in the clearstory of York and in Henry the Seventh's Chapel. This arrangement does not occur in any other style. In debased Perpendicular work the window-arch often becomes round, or the point is scarcely perceptible.

The cusps in the tracery of Perpendicular windows are formed in rather a different manner from those used in the earlier styles; they seem to grow more naturally out of the mullions, and are not so much like insertions; while in some examples of the Early English style they actually are worked on separate pieces and let into a groove in the mullion; this would be impossible with the Perpendicular cusps. The points of the cusps are sometimes ornamented with roses or foliage, as in the west front of Winchester Cathedral, and in a few of the original windows at New College, Oxford. In Perpendicular screens, and other wood-work, this sort of floriated cusp is very common.

Not only the transoms, as already mentioned, but the sills also of windows of this style are often battlemented, as in the west window of Merton College Chapel, Oxford. This is one of the instances of the abuse of the battlement by using it too profusely as an ornament in this style. The Tudor-flower ornament is almost equally abused in the later examples of this style; it is used on the transoms of windows, and instances may probably be found of its use on the sills also.]

PERPENDICULAR ENGLISH ARCHES.

Although the four-centred arch is much used, particularly in the latter part of the style, yet, as in all the other styles, we have in this also arches of almost all sorts amongst the ornamental parts of niches, &c., and in the composition lines of panels are arches from a very fine thin lancet to an almost flat segment. Yet, with all this variety, the four-centred arch is the one most used in large buildings, and the arches of other character, used in the division of the aisles, begin to have what is one of the great distinctions of this style,—the almost constant use of mouldings running from the base all round the arch, without any stop horizontally, by way of capital; sometimes with one shaft and capital, and the rest of the lines running; the shafts in front running up without stop to the roof, and from their capitals springing the groins. In window arches, shafts are now very seldom used, the architrave running all round, and both window arches and the arches of the interior are often inclosed in squares, with ornamented spandrels, either like the doors, or of paneling. Interior arches have seldom any dripstone when the square is used.

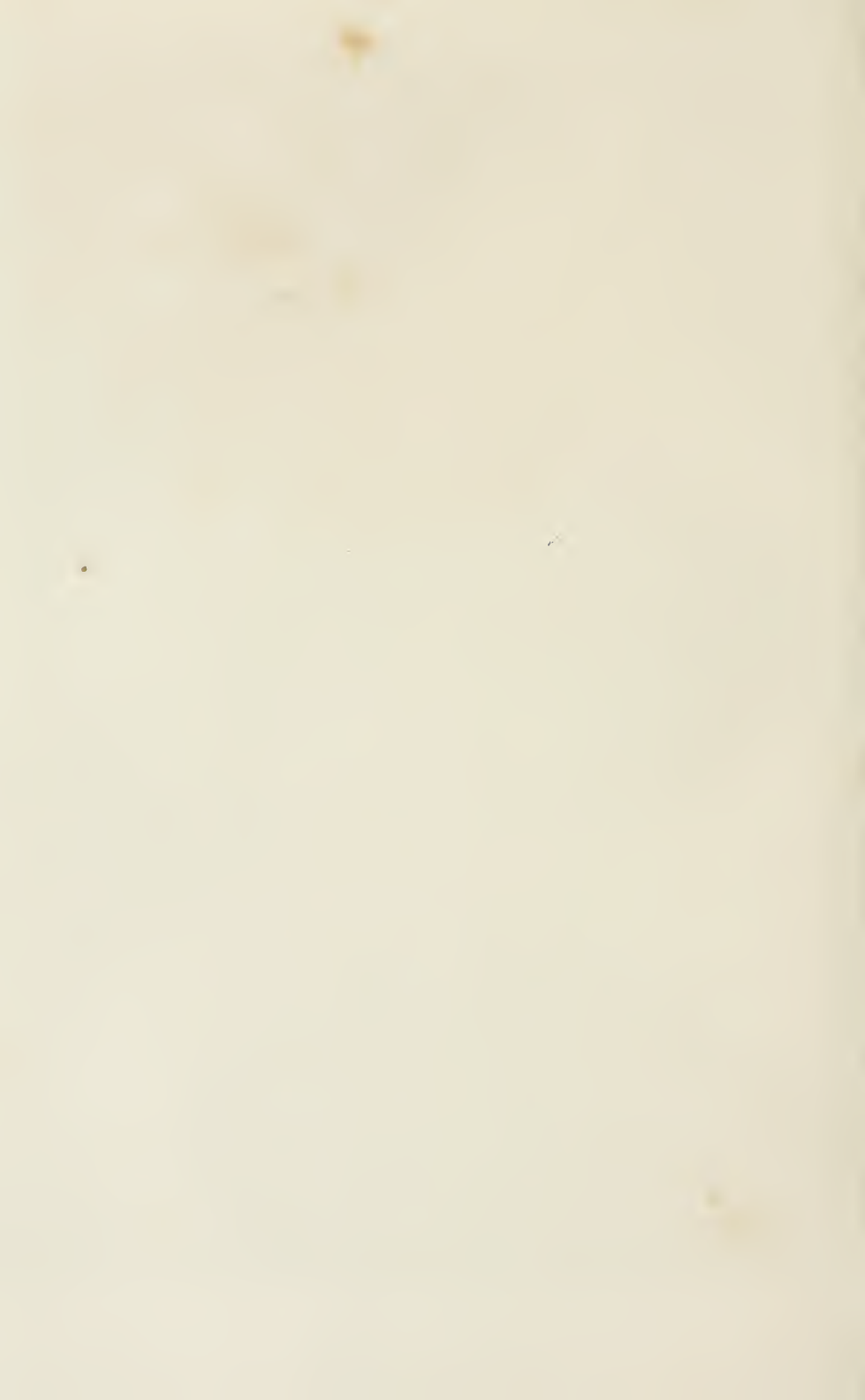
Another great distinction of these arches, in large buildings, is the absence of the triforium or gallery, between the arches of the nave and the clearstory windows; their place is now supplied by panels, as at St. George's, Windsor, [and the nave of Canterbury,] or statuary niches, as at Henry the Seventh's Chapel; or they are entirely removed, as at Bath, and Manchester Old Church, &c.

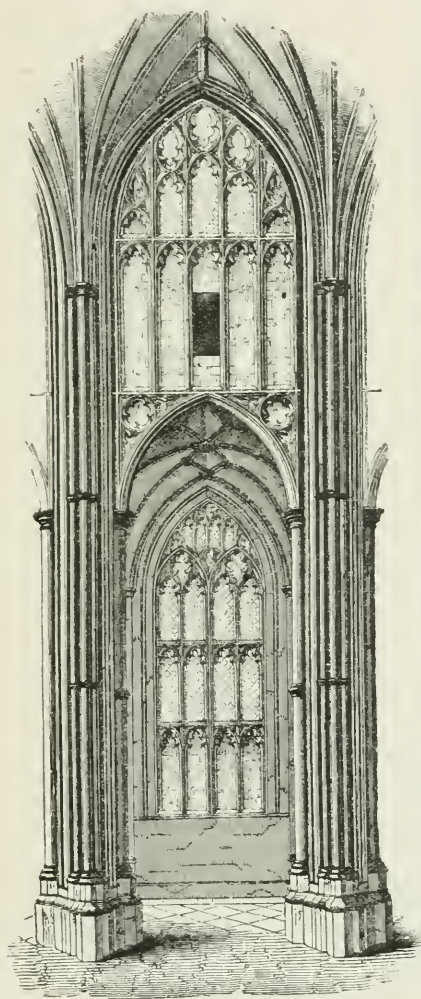
[The ogee arch, although used in the Decorated style, is perhaps more common in the Perpendicular, especially in the heads of niches and in canopies over sedilia, &c. The elliptical arch is also occasionally, but rarely, used.]



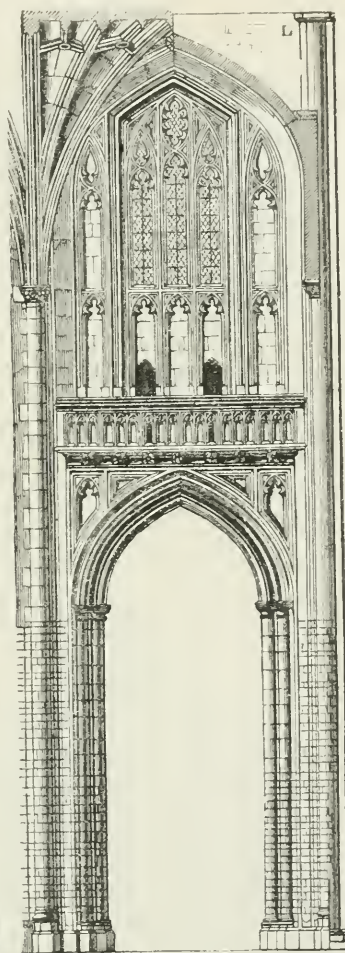
CHURCH CHAPEL

ON THE SOUTH SIDE OF THE CATHEDRAL OF BIRMINGHAM





Winchestér Cathedral, A. D. 1394.



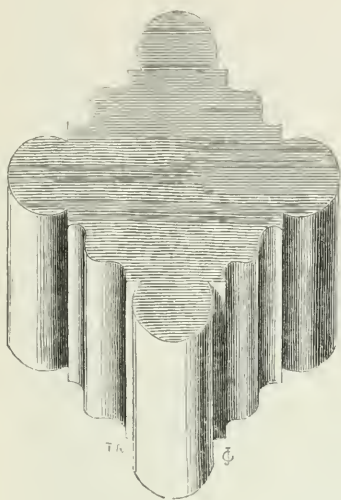
Canterbury Cathedral, A. D. 1419.

PERPENDICULAR ENGLISH PIERS.

The massive Norman round pier, lessened in size and extended in length, with shafts set round it, became the Early English pier; the shafts were multiplied, and set into the face of the pier, which became, in its plan, lozenge, and formed the Decorated pier. We now find the pier again altering in shape, becoming much thinner between the arches, and its proportion the other way, from the nave to the aisle, increased, by having those shafts which run to the roof, to support the springers of the groins, added in front, and not forming a part of the mouldings of the arch, but having a bold hollow between them: this is particularly apparent at King's College Chapel, Cambridge, St. George's, Windsor, and Henry the Seventh's Chapel, the three great models of enriched Perpendicular style; but it is observable in a less degree in many others. In small churches, the pier mentioned in the last style, of four shafts and four hollows, is still much used, [as at Rushden, Northants.]; but many small churches have humble imitations of the magnificent arrangement of shafts and mouldings spoken of above. There are still some plain octagonal, &c. piers, in small churches, which may belong to this age.

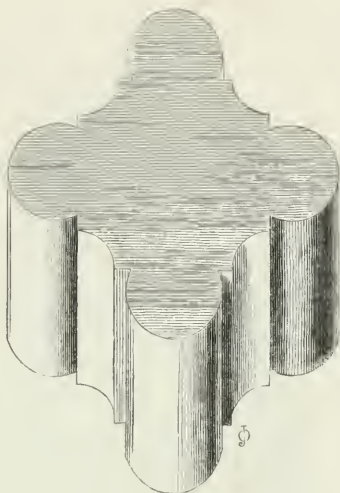
Though filleted shafts are not so much used as in the last style, the exterior moulding of the architrave of interior arches is sometimes a filleted round, which has a good effect [as at St. Andrew's, Plymouth]; and in general the mouldings and parts of piers, architraves, &c. are much smaller than those used in the last style, except the large hollows before mentioned, [as at Plymstock, Devon.]

[The shallowness of the mouldings, which is generally one of the characteristics of the Perpendicular style, is perhaps more conspicuous in the piers than anywhere else; the deep cutting of the earlier styles is quite lost, (excepting the one wide and deep hollow, as at Plymstock,) and the surface of the pier is often worked in a wavy line, forming a sort of shallow ogce, as at Totnes.]



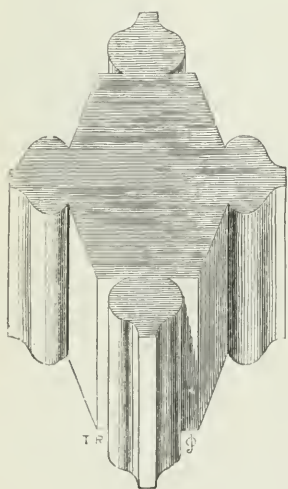
T A

Totnes, Devonshire.



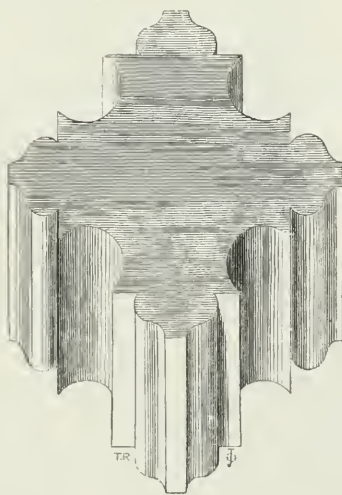
ϕ

Rushden, Northamptonshire.



T R

St Andrew, Plymouth, Devonshire.

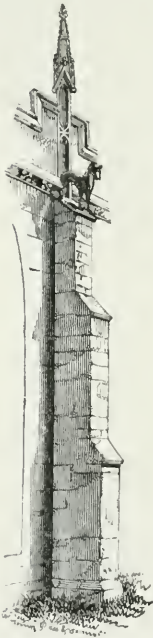


T R

Plymstock, Devonshire.

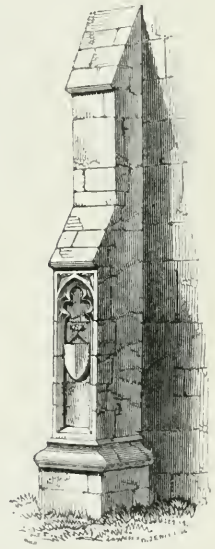
PERPENDICULAR ENGLISH BUTTRESSES.

These differ very little from those of the last style, except that triangular heads to the stages are much less used, the



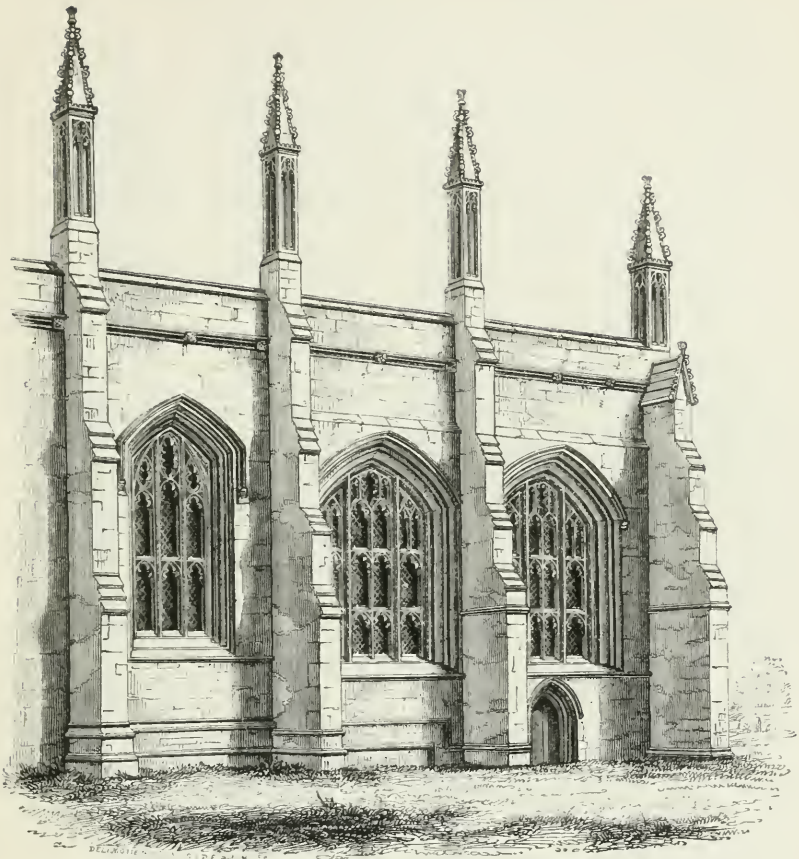
Kenton, Devon.

set-offs being much more often bold projections of plain slopes; yet many fine buildings have the triangular heads. In the upper story, the buttresses are often very thin, and have diagonal faces. There are few large buildings of this style without flying buttresses, and these are often pierced; at Henry the Seventh's Chapel they are of rich tracery, and the buttresses are octagonal turrets. At King's College Chapel, Cambridge, which has only one height within, the projection of the but-



South Moreton, Berks.

tresses is so great as to allow chapels between the wall of the nave, and another level with the front of the buttress. At Gloucester, and perhaps at some other places, an arch or half-arch is pierced in the lower part of the buttresses. There are a few buildings of this style without any buttresses. All the kinds are occasionally ornamented with statuary niches, and canopies of various descriptions, and the diagonal corner buttress is not so common as in the last style; but the two buttresses often leave a square, which runs up, and sometimes,



Winchester Cathedral. A.D. 1394 and 1360.

as at the tower of the Old Church at Manchester, is crowned with a third pinnacle.

[The buttresses and pinnacles to the aisles of the nave at Winchester are good examples of this style, and the change between the one at the angle, built by Bishop Edington in 1360, which is almost Decorated, and those built by Wykeham in 1394, shews the gradual progress that was then going on; but after this time it is often difficult to find any distinction between early and late Perpendicular work.]

Although pinnacles are used very freely in this style, yet there are some buildings whose buttresses run up and finish square without any; of this description is St. George's, Windsor, and the Beauchamp Chapel. The buttresses of the small eastern addition at Peterborough Cathedral are curious, having statues of saints for pinnacles.

In interior ornaments, the buttresses used are sometimes small octagons, sometimes pannelled, sometimes plain, and then, as well as the small buttresses of niches, are often banded with a band different from the Early English, and much broader. Such are the buttresses between the doors of Henry the Seventh's Chapel.

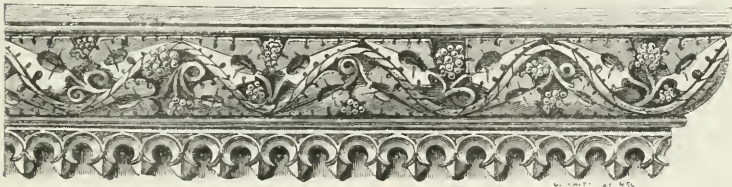
The small buttresses of this style attached to screen-work, stall-work, and niches, are different from any before used, and they form a good mark of the style. The square pedestal of the pinnacle being set with an angle to the front, is continued down, and on each side is set a small buttress of a smaller face than this pedestal, thus leaving a small staff between them; these buttresses have set-offs, and this small staff at each set-off has the moulding to it, which being generally two long hollows, and a fillet between, has on the staff an appearance of a spear-head. It is not easy to describe this buttress in words, but when once seen, it will be easily recognised; and as almost every screen and tabernacle niche is ornamented with them in this style, they need not be long sought. The niches in front of Westminster Hall, (one of the best and earliest Perpendicular examples,) and the niches under the clearstory windows of Henry the Seventh's Chapel, (one of the latest,) have them almost exactly similar.



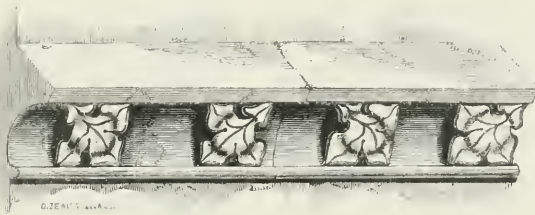
Henry VII.'s Chapel,
Westminster.

PERPENDICULAR ENGLISH TABLETS.

The cornice is now, in large buildings, often composed of several small mouldings, sometimes divided by one or two considerable hollows, not very deep; yet still, in plain buildings, the old cornice mouldings are much adhered to; but it is more often ornamented in the hollow with flowers, &c.,



Cornice, Rushden, Northamptonshire.



Cornice, Kinton, Devonshire.

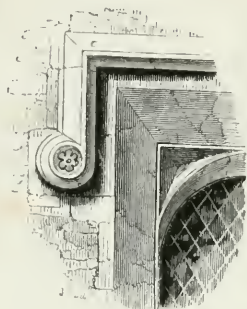
and sometimes with grotesque animals; of this the churches of Gresford and Mould, in Flintshire, are curious examples, being a complete chase of cats, rats, mice, dogs, and a variety of imaginary figures, amongst which various grotesque monkeys are very conspicuous. In the latter end of the style something very analogous to an ornamented frieze is perceived, of which the canopies to the niches in various works are examples, and the angels so profusely introduced in the later rich works are a sort of cornice ornaments. These are very conspicuous at St. George's, Windsor, and

Henry the Seventh's Chapel. At Bath is a cornice of two hollows, and a round between with fillets, both upper and under surface nearly alike.

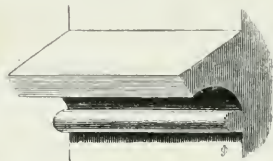
The dripstone of this style is, in the heads of doors and some windows, much the same as in the last style, and it most generally finishes by a plain return; though corbels are sometimes used, this return is frequently continued horizontally. [These corbels are frequently heads, see p. 372.]

Tablets under the windows are like the dripstone, and sometimes fine bands are carried round as tablets. Of these there are some fine remains at the cathedral, and at the tower of St. John's, Chester.

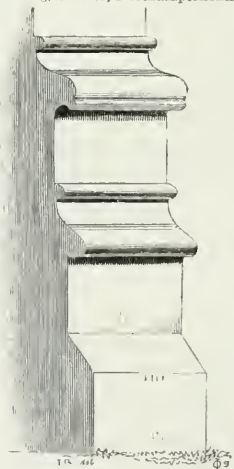
The basement mouldings ordinarily used are not materially different from the last style, reversed ogees and hollows, variously disposed, being the principal mouldings; but in rich buildings several mouldings and alternate faces are used.



Dripstone termination,
Tackley, Oxon.



String, Oundle, Northamptonshire.



Basement, Bolton Abbey, Yorkshire.



LE CHAPELLAIN (DANS LE CHAPELLAIN)

PERPENDICULAR ENGLISH NICHES [AND SCREENS].

These are very numerous, as amongst them we must include nearly all the stall, tabernacle, and screen-work in the English churches: for there appears little wood-work of an older date, and it is probable that much screen-work was defaced at the Reformation, but restored in Queen Mary's time, and not again destroyed; at least the execution of much of it would lead to such a supposition, being very full of minute tracery, and much attempt at stiffly ornamented friezes.

The remains of oak screen-work and tracery are much greater than would be conceived possible, considering the varied destructions of the Reformation and Civil War. Most of our cathedrals, and very many smaller churches, contain tabernacle and screen-work in excellent condition, and of beautiful execution; and amongst this kind of work should be reckoned the great number of stalls with turn-up seats and benches; these, though many of them are of abominable composition, are by no means all so; the ceremonies of the Church, legends, and, above all, figures of animals, flowers, and foliage, admirably designed and executed, make up by far the greater number. At St. Michael's Church, Coventry, are many of the best character. The benches before these stalls present, in their ends and fronts, combinations of panelling and flower-work of great beauty. As an instance how late wood-work was executed in a good style, there is some screen-work in the church at Huyton in Lancashire, in which the date is cut in such a way as to preclude any doubt of its being done at the time; and the date is corroborated by armorial bearings carved on the same work; this date is 1663, a time at which all idea of executing good English work in stone seems to have been lost.

Many niches are simple recesses, with rich ogee canopies,

and others have over-hanging square-headed canopies, with many minute buttresses and pinnacles, crowned with battle-



St Mary Magdalen Church, Oxford.



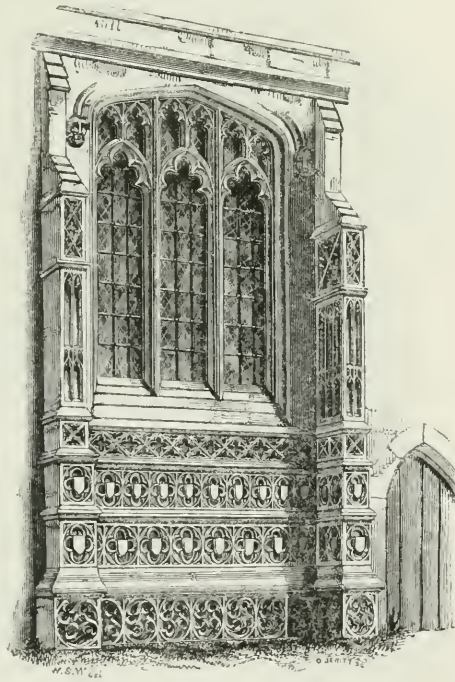
Corne Abbas, Dorset.

ments; or, in the latter part of the style, with what has been called the Tudor flower, an ornament used instead of battlement as an upper finish, and profusely strewed over the roofs, &c. of rich late buildings. Of these niches, those in Henry the Seventh's chapel, between the arches and clearstory windows, are perhaps as good a specimen as any. Of the plain recesses, with ogee canopies, there are some fine ones at Windsor.

The whole interior of the richer buildings of this style is more or less a series of panels; and therefore, as every panel may, on occasion, become a niche, we find great variety of shape and size; but like those of the last style, they may generally be reduced to one or other of these divisions.

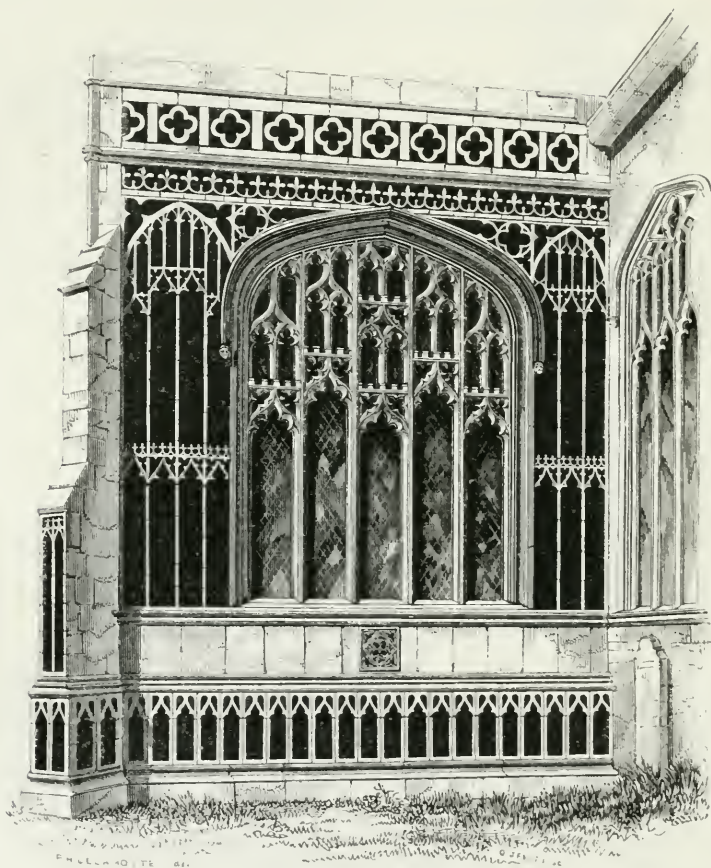
PERPENDICULAR ENGLISH ORNAMENTS.

The grand source of ornament, in this style, is panelling; indeed, the interior of most rich buildings is only a general series of it; for example, King's College Chapel, Cambridge, is all panel, except the floor; for the doors and windows are nothing but pierced panels, included in the general design, and the very roof is a series of them of different shapes. The same may be said of the interior of St. George's, Windsor; and still further, Henry the Seventh's chapel is so both within and without, there being no plain wall all over the chapel, except the exterior from below the base moulding, all above is ornamental panel. All the small chapels of late erection in this style, such as those at Winchester, and several at Windsor, are thus all pierced panel.



Panelling, Yelverctft, Northamptonshire, c. 1500

St. Michael Coslaney, Norwich, may be noticed as a very fine specimen of Norfolk building in flint and stone, which prevails in a great number of the churches in that district; and at a short distance the effect is good.

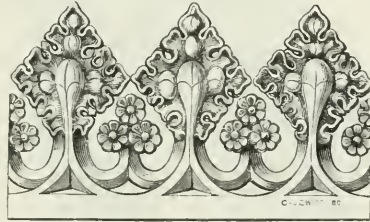


St. Michael Coslaney, Norwich. c. 1400

The tracery mouldings, some real, some apparent, and the ornaments, small battlements, Tudor flowers, and other embellishments, are cut in stone, and the interstices representing the sunken parts filled up with flint.

In this church a portion of the chancel is built in this way, and the work being well executed and very minute, its effect is very curious. This portion of the church is Perpendicular, and the design very good. It may be well to state, that in some churches this mixture is found of Decorated character, with the elegant forms of that style beautifully made out, and it is possible there may be some of it of a still earlier date^a.

Exclusive of this general source of ornament, there are a few peculiar to it; one, the battlement to transoms of windows, has already been mentioned; this, in works of late date, is very frequent, sometimes extending to small transoms in the head of the window, as well as the general division of the lights. Another, the Tudor flower, is, in rich work, equally common, and forms a most beautiful enriched battlement, and is also sometimes used



Tudor Flower, Henry the Seventh's Chapel.

on the transoms of windows in small work. Another peculiar ornament of this style is the angel cornice, used at Windsor and in Henry the Seventh's chapel; but though according with the character of those buildings, it is by no means fit for general use. These angels have been much diffused, as supporters of shields, and as corbels to support roof-beams, &c. Plain as the Abbey Church at Bath is in its general execution, it has a variety of angels as corbels, for different purposes.

A great number of edifices of this style appear to have been executed in the reign of Henry the Seventh, as the angels so profusely introduced into his own works, and also his badges, — the rose and portcullis, — and sometimes his more rare

^a [These remarks of Mr. Rickman on flint and stone panelling were in the Ap-

pendix of the third edition, but seem to come more appropriately here.]



Angel Bracket, Henry VII.'s Chapel, Westminster.



Crocket, Scolibull.



Crocket, Lavenham, Suffolk.

of the bishop especially is in



Ante-Chapel, Merton College, Oxford, A. D. 1434

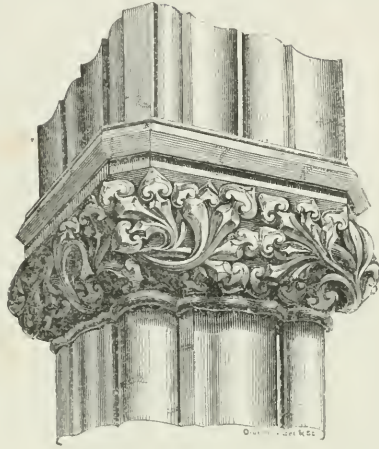
cognizances, are abundantly scattered in buildings of this style.

Flowers of various kinds continue to ornament cornices, &c., and crockets were variously formed: towards the end of the style those of pinnacles were often very much projected, which has a disagreeable effect; there are many of these pinnacles at Oxford, principally worked in the decline of the style.

[The corbels used to terminate the dripstones in the early part of this style are frequently heads, those of a king and a bishop being the most common. They are generally well carved, and the costume of these heads is often useful as a guide to the date of the building. The tall mitre

especially is in general a safe and easy guide; early mitres are always low, it is not until the fifteenth century that they become tall. The heads of kings are supposed to be intended to represent the reigning sovereign, and those of bishops the bishop of the diocese of the time; these heads certainly vary considerably at different periods, and a sort of rude resemblance to the heads on the coins or the great seal of particular kings may be found; but there is the same conventional character at each period, and it is doubtful whether the heads of bishops have any pretence to being portraits.]

[The capitals of pillars in this style are most commonly formed of mouldings only, but in rich buildings they are frequently ornamented with sculpture, either of foliage or figures, generally angels. Devonshire especially abounds with these enriched capitals. The mouldings are more of an angular character than those of the previous styles, and the foliage is also very different, more shallow, and less natural, without either the freedom and boldness of the Early English, or the peculiar crumpled character of the Decorated, and with a certain squareness of outline, which the eye soon detects. The capitals are sometimes formed separately for each shaft, in which case they scarcely differ from those of the shafts of doorways before mentioned. In other cases, and especially in Devonshire, the capitals are continued round the whole cluster of shafts, as at Kenton, so that there is only one large capital to each pillar, instead of four small ones separated by hollows, as is more commonly the practice in this style. When figures are used they are sometimes lying horizontally in hollow mouldings, in other cases erect, and these sometimes have canopies over them, as at Stoke-in-Teignhead.]



Kenton, Devonshire, c. 1530.



Stoke-in-Teignhead, Devonshire, c. 1500.

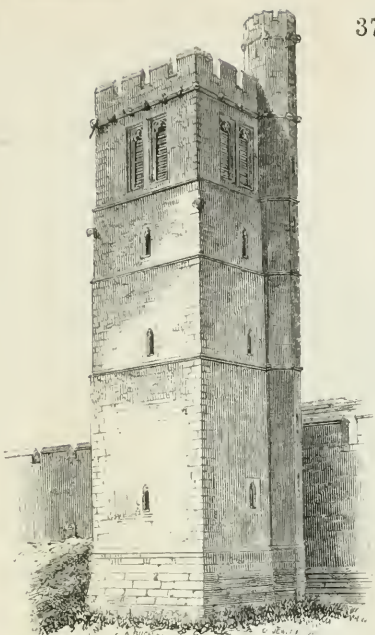
PERPENDICULAR ENGLISH STEEPLES.

Of these there remain specimens of almost every description, from the plain short tower of a country church to the elaborate and gorgeous towers of Gloucester and Wrexham. There are various fine spires of this style, which have little distinction from those of the last, but their age may be generally known by their ornaments, or the towers supporting them. Almost every conceivable variation of buttress, battlement, and pinnacle is used, and the appearance of many of the towers combines in a very eminent degree extraordinary richness of execution and grandeur of design. Few counties in England are without some good examples; besides the two already mentioned, Boston in Lincolnshire, All Saints in Derby, St. Mary's at Taunton (see p. 376), St. George's, Doncaster, are celebrated; and the plain but excellently proportioned tower of Magdalen College, Oxford, deserves much attention.

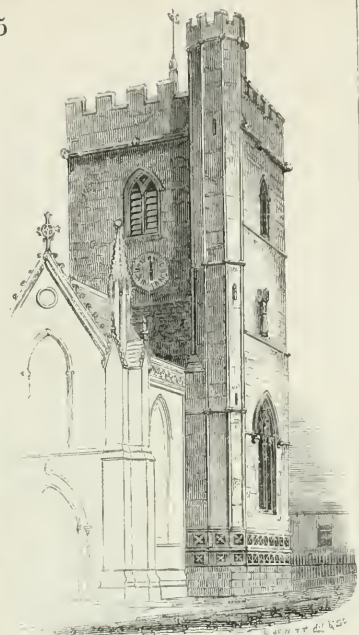
Amongst the smaller churches there are many towers of uncommon beauty, but few exceed Gresford, between Chester and Wrexham; indeed, the whole of this church, both interior and exterior, is worth attentive examination. Paunton, near Grantham, has also a tower curious for its excellent masonry. There are of this style some small churches with fine octagonal lanterns, of which description are two in the city of York; and of this style is that most beautiful composition, the steeple of St. Nicholas, at Newcastle-upon-Tyne,—a piece of composition equally remarkable for its simplicity, delicacy, and excellent masonic arrangement. Early in this style also is the steeple of St. Michael at Coventry, which, but for the extreme destruction of its ornaments, in consequence of the nature of the stone, would be nearly unequalled. To notice all the magnificent towers of this style would take



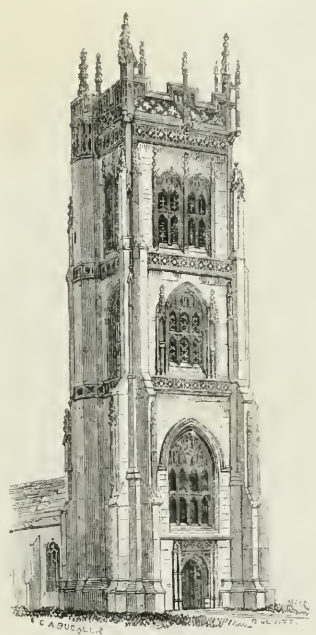
St. Andrew's Church, Edinburgh



New College, Oxford, A.D. 1400.



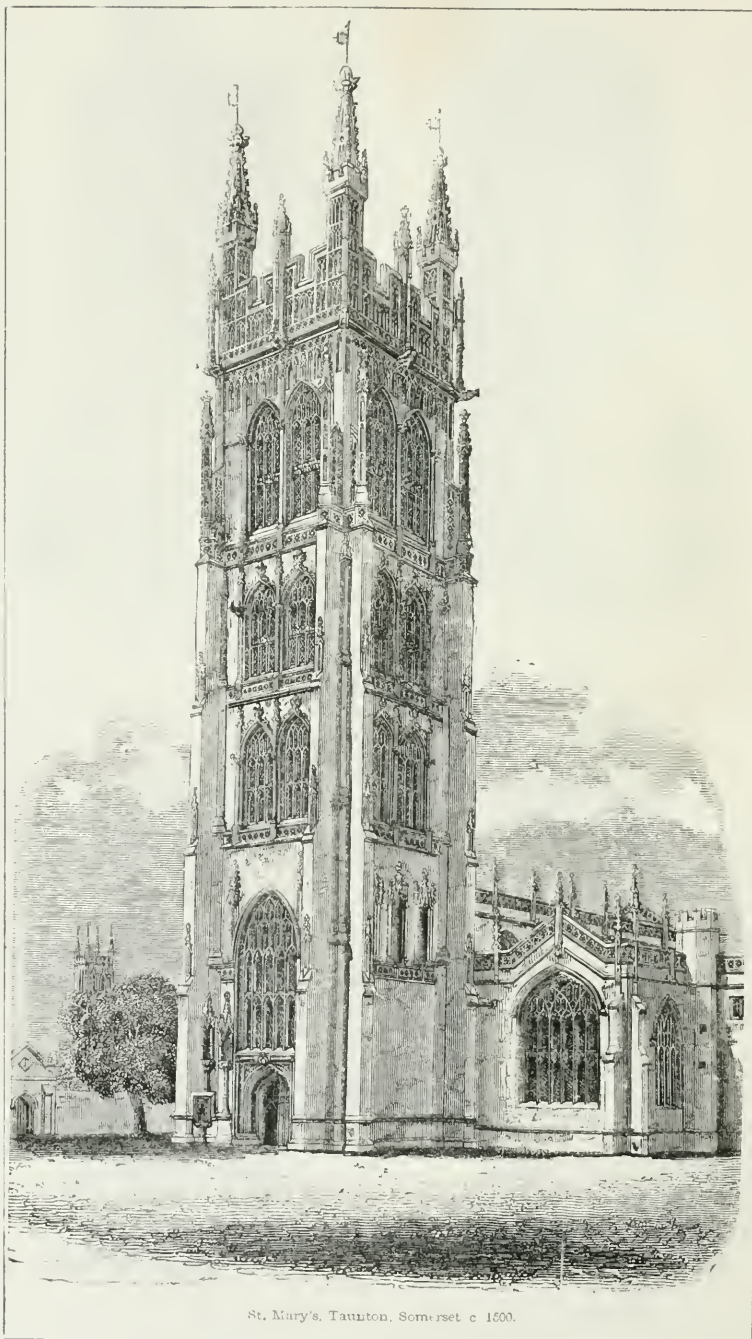
Magdalen Church, Oxford, A.D. 1517.



Hush Episcopi, Somerset, c. 1460



Clipping Campden, Gloucestershire, c. 1560.

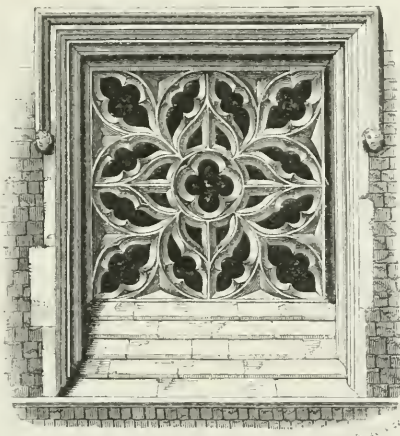


St. Mary's, Taunton, Somerset c 1500.

a volume, but the cathedrals at Canterbury and York must not be omitted. At Canterbury the central tower, which has octagonal turrets at the corners, is a very fine one; and the south-west tower, which has buttresses and fine pinnacles, though in a different style, is little inferior. At York, the centre tower is a most magnificent lantern; its exterior looks rather flat, from its not having pinnacles, which seem to have been intended by the mode in which the buttresses are finished; but its interior gives, from the flood of light it pours into the nave and transepts, a brilliancy of appearance equalled by very few, if any, of the other cathedrals.

[In many towers of this style we find in the middle story, where the ringers' loft is usually situated, an opening for air, which can hardly be considered as a window, since it is often so much filled up with tracery as to give little light and is not glazed. These

have been already mentioned as found occasionally in the Decorated style, and called in Norfolk 'sound-holes;' but this name is modern, and seems not so appropriate as air-holes or tower-lights. They are particularly abundant in the east of England, and much more frequent in the Perpendicular style than in the Decorated, although the tracery is often so much of the flowing character as to



Tower-light, Cromer, Norfolk.

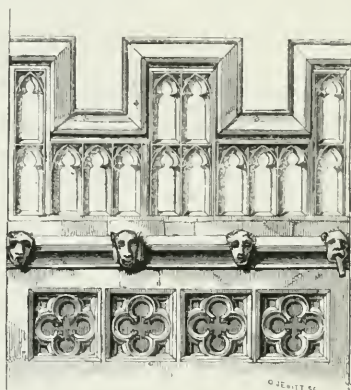
appear at first sight like Decorated work. The patterns are, in fact, quite Decorated, and in some cases it is only by the mouldings that their real date can be ascertained.]

PERPENDICULAR ENGLISH BATTLEMENTS.

Parapets still continue to be used occasionally. The trefoiled panel with serpentine line is still used, but the dividing line is oftener straight, making the divisions regular triangles.

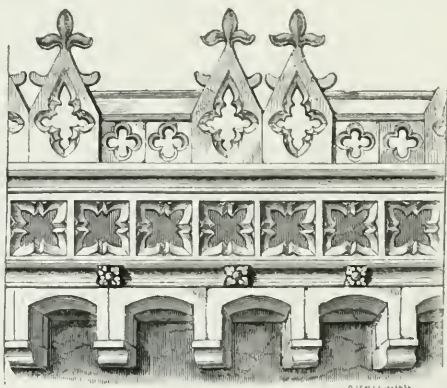
Of panelled parapets, one of the finest is that of the Beauchamp Chapel, which consists of quatrefoils in squares, with shields and flowers. [See the window, p. 354.]

Of pierced battlements there are many varieties, but the early ones frequently have quatrefoils, either for the lower compartments, or on the top of the panels of the lower, to form the higher; the later have often two heights of panels, one range for the lower, and another over them forming the upper; and at Loughborough is a fine battlement of rich pierced quatrefoils, in



Tower, Merton College, Oxford.

two heights, forming an indented battlement. These battlements have generally a running cap-moulding carried round, and generally following the line of battlement. There are a few late buildings which have pierced battlements, not with straight tops, but variously ornamented: such is the tomb-house at Windsor, with pointed upper compartments; and such is the battlement of the eastern addition at Peterborough, and the great battlement of King's



Parapet, Cromer, Norfolk.

College Chapel, Cambridge, and also that most delicate battlement over the lower side-chapels; this is perhaps the most elegant of the kind. Sometimes on the outside, and often within, the Tudor flower is used as a battlement, and there are a few instances of the use of a battlement analogous to it in small works long before: such is that at Waltham Cross.

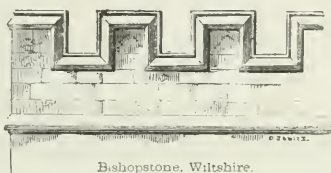
Of plain battlements there are many descriptions:—

1st. That of nearly equal intervals, with a plain capping running round with the outline.

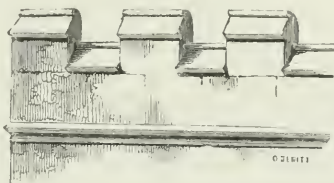
2nd. The castellated battlement, of nearly equal intervals, and sometimes with large battlements and small intervals, with the cap-moulding running only horizontally, and the sides cut plain.

3rd. A battlement like the last, with the addition of a moulding which runs round the outline, and has the horizontal capping set upon it.

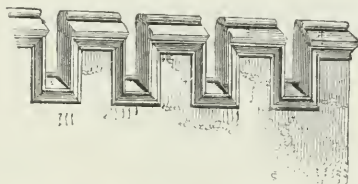
4th. The most common late battlement, with the cap-moulding broad, of several mouldings, and running round the outline, and thus often narrowing the intervals, and enlarging the battlement. To one or other of these varieties most battlements may be reduced; but they are never to be depended on alone, in determining the age of a building, from the very frequent alterations they are liable to.



Bishopstone, Wiltshire.



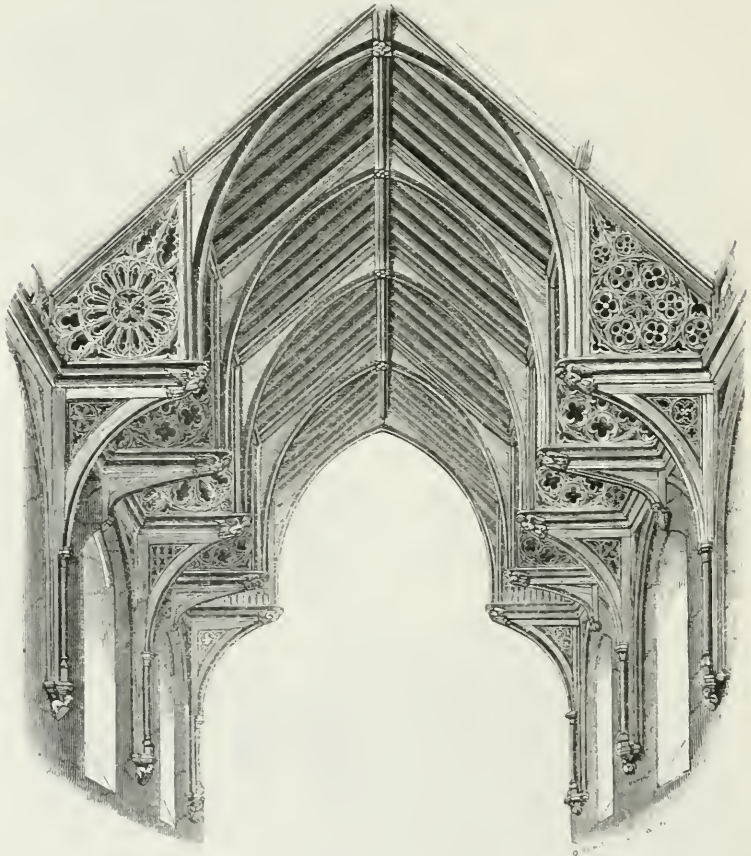
St. Michael, Spurner Gate, York.



St. George's Chapel, Windsor.

PERPENDICULAR ENGLISH ROOFS.

These may be divided into three kinds; first, those open to the roof framing, as at Trunch; second, those ceiled flat or nearly so; and thirdly, the regular groined roof.



Roof, Trunch, Norfolk, c. 1640.

Of the first kind are those magnificent timber roofs, of which Westminster Hall is one of the finest specimens. The beams, technically called *principals*, are here made into a sort of trefoil arch, and the interstices of the framing filled with



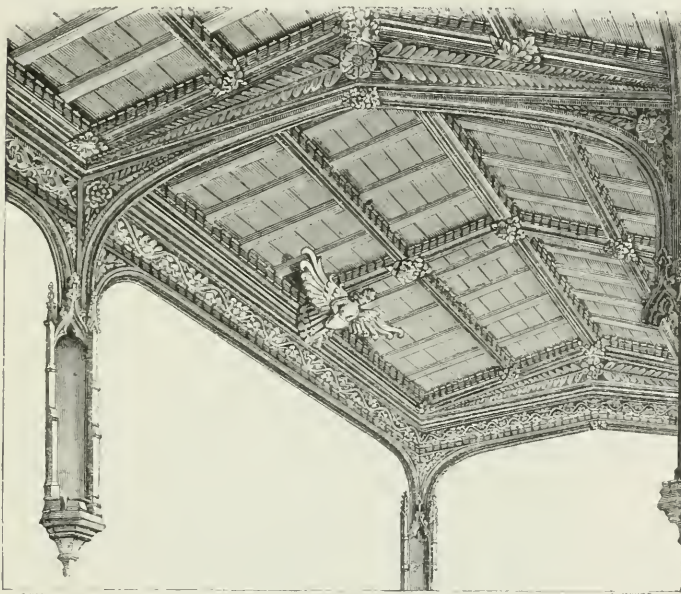
From a sketch by P.H. Dr. etc.

J.H. & Co. etc.

ROOF OF WYTHAM CHURCH NORFOLK.

pierced panellings; there are also arches from one principal to another. Crosby Hall in Bishopsgate-street is another roof of this description, as is the hall of Christ Church, Oxford, and many others; this roof is not often found in churches.

The second is common in churches, and is the Perpendicular ordinary style of coiling, rich, though easily constructed; a rib crossed above the pier, with a small flat arch, and this was

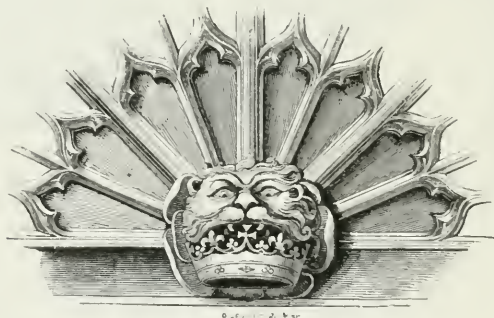


Rushden, Northamptonshire, c. 1500.

crossed by another in the centre of the nave, and the spaces thus formed were again divided by cross ribs, till reduced to squares of two or three feet: and at each intersection, a flower, shield, or other ornament was placed. This roof was sometimes in the aisles made sloping, and occasionally coved. In a few instances, the squares were filled with fans, &c. of small tracery. A variety of this roof which is very seldom met with, is a real flat ceiling, like the ordinary domestic ceiling of the present day; of this, the post room at Lambeth Palace offers one specimen, and a room attached to St. Mary's Hall, at

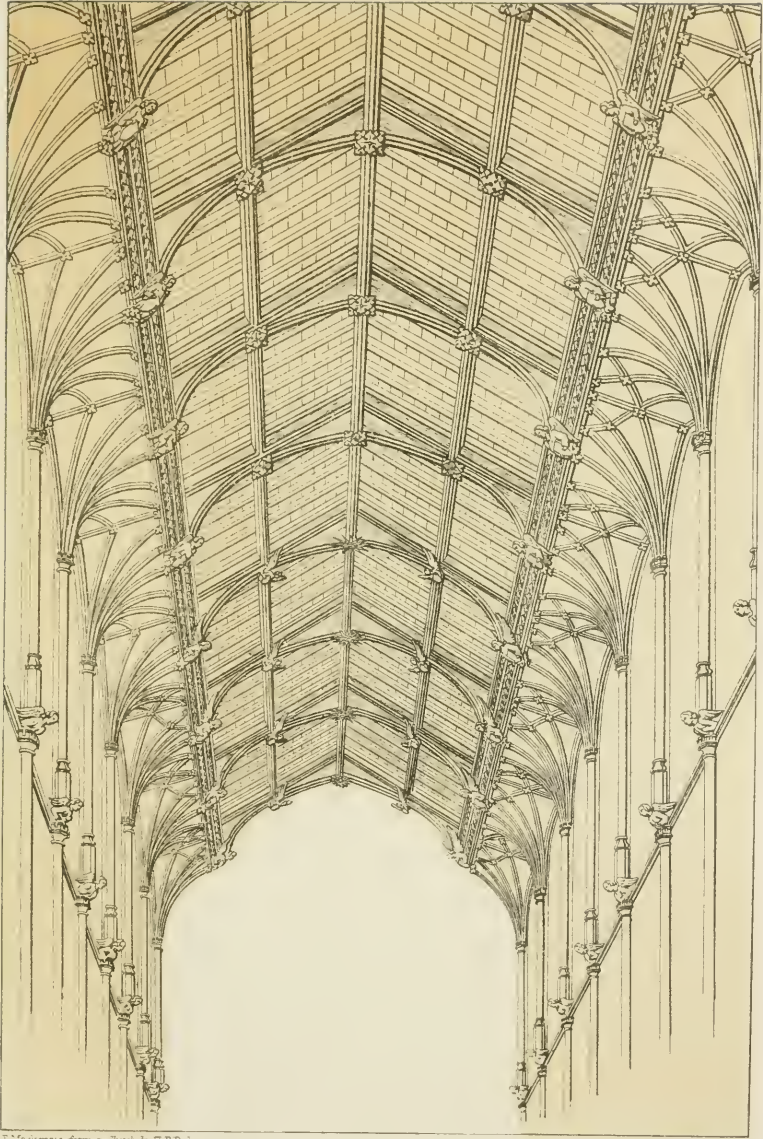
Coventry, another; both these have small ribs crossing the ceiling, and dividing it into several parts. At Coventry, the intersection of these ribs in the centre, and their spring from the moulding, which runs round from the side walls, are ornamented with carvings.

The third, or groined roof, is of several kinds. Of this it may be well to notice, that the ribs in this style are frequently of fewer mouldings than before, often only a fillet and two hollows, like a plain mullion. We see in the groined roofs of this style almost every possible variety of disposition of the ribs, and in the upper part of the arch they are in many instances feathered; and these ribs are increased in the later roofs, till the whole is one series of net-work, of which the roof of the choir at Gloucester is one of the most complicated specimens. The late monumental chapels and statuary niches mostly present in their roofs very complicated tracery.



Christ Church Hall, Oxford, A.D. 1528.

We now come to a new and most delicate description of roof, that of *fan tracery*, of which probably the earliest, and certainly one of the most elegant, is that of the cloisters at Gloucester. In these roofs, from the top of the shaft springs a small fan of ribs, which doubling out from the points of the panels, ramify on the roof, and a quarter or half-circular rib forms the fan, and the lozenge interval is formed by some of the ribs of the fan running through it, and dividing it into portions, which are filled with ornament. King's College



St. Peter's Manuscript Church, Venice, by H. P. L. Lamoignon

J. H. Le Keur

ST. PETER'S MANUSCRIPT CHURCH.

Chapel, Cambridge, Henry the Seventh's Chapel, and the Abbey Church at Bath, are the best specimens, after the Gloucester cloisters; and to these may be added the aisles of St. George's, Windsor, and that of the eastern addition to Peterborough. To some of these roofs are attached pendants, which, in Henry the Seventh's Chapel, and the Divinity School at Oxford [see Plate], come down as low as the springing-line of the fans.

The roof of the nave and choir of St. George's, Windsor, is very singular, and perhaps unique. The ordinary proportion of the arches and piers is half the breadth of the nave; this makes the roof compartments two squares, but at Windsor the breadth of the nave is nearly three times that of the aisles, and this makes a figure of about three squares. The two exterior parts are such as, if joined, would make a very rich, ribbed roof; and the central compartment, which runs as a flat arch, is filled with tracery panels, of various shapes, ornamented with quatrefoils, and forming two halves of a star; in the choir, the centre of the star is a pendant. This roof is certainly the most singular, and perhaps the richest in effect of any we have; it is profusely adorned with bosses, shields, &c.

There still remains one more description of roof, which is used in small chapels, but not common in large buildings. This is the arch roof; in a few instances it is found plain, with a simple ornament at the spring and the point, and this is generally a moulding with flowers, &c., but it is mostly panelled. Of this roof, the nave of the Abbey Church at Bath is a most beautiful specimen. The arch is very flat, and is composed of a series of small rich panels, with a few large ones at the centre of the compartments formed by the piers. The roofs of the small chapels, on the north side of the Beauchamp Chapel, at Warwick, are also good examples; and another beautiful roof of this kind is the porch to Henry the Seventh's chapel; but this is so hidden, from the want of light, as to be seldom noticed.

The ribbed roofs are often formed of timber and plaster, but are generally coloured to represent stone-work.

There may be some roofs of different arrangements from any of these; but in general they may be referred to one or other of the above heads.

PERPENDICULAR ENGLISH FRONTS.

The first to be noticed of these, and by far the finest west front, is that of Beverley Minster, a building much less known than its great value merits it should be. What the west front of York is to the Decorated style, this is to the Perpendicular, with this addition, that in this front nothing but one style is seen—all is harmonious. Like York Minster, it consists of a very large west window to the nave, and two towers for the end of the aisles. This window is of nine lights, and the tower windows of three lights. The windows in the tower correspond in range nearly with those of the aisles and clear-story windows of the nave; the upper windows of the tower are belfry windows. Each tower has four large and eight small pinnacles, and a very beautiful battlement. The whole front is panelled, and the buttresses, which have a very bold projection, are ornamented with various tiers of niche-work, of excellent composition and most delicate execution. The doors are uncommonly rich, and have the hanging feathered ornament; the canopy of the great centre door runs up above the sill of the window, and stands free in the centre light, with a very fine effect. The gable has a real tympanum, which is filled with fine tracery. The east front is fine, but mixed with Early English. The west fronts of Winchester, Gloucester, Chester, Bath, and Windsor, are all of this style, and all of nearly the same parts,—a great window and two side ones, with a large door and sometimes side ones; Chester has only one side window. Though in some respects much alike, they are really very different. Winchester has three rich porches to its doors; Gloucester a very rich battlement, with the canopy of the great window running through it; Chester a very fine door with niches on each side; Bath, a curious representation of Jacob's dream, the ladders forming a sort of but-

tresses, and angels filling the space about the head of the great window; Windsor is plain, except its noble window and beautiful pierced parapet and battlements: but it is curious that in all these examples the nave is flanked by octagonal towers; at Winchester and Gloucester, crowned with pinnacles; at Chester and Windsor with ogee heads, and at Bath by an open battlement. The ends of King's College Chapel, Cambridge, are nearly alike, but that one has a door and the other not; these also are flanked with octagonal towers, which are finished with buttresses, pinnacles, and an ogee top. Of east ends, York is almost the only one which preserves the whole elevation, and this is the richest of all; it is highly ornamented with niches in the buttresses, and has octagonal turrets which finish in very tall pinnacles, of a size equal to small spires, but which, from the great elevation of the front, do not appear at all too large. Of small churches, the west end of St. George's, Doncaster, and Trinity Church, Hull, are fine examples; as are the east ends of Louth Church in Lincolnshire, and Warwick Church, as well as its beautiful companion the Beauchamp Chapel.

[It is remarkable that scarcely any distinction can be drawn between the fronts of the earliest and the latest examples of this style. The west front of Winchester Cathedral, and the east front of Warwick Church mentioned here amongst the last, are in actual date among the earliest, being built in the time of Richard the Second, as recorded, and as farther shewn, in the instance of Warwick, by the tomb of the founder standing in the middle of the chancel, the details of which agree with those of the east front. The Beauchamp Chapel follows this a few years later in actual date, but scarcely later in style, for the east front of the chancel is one continual series of panels. The west front of St. George's, Windsor, is of the time of Edward the Fourth. The west fronts of Bath Abbey Church, and King's College Chapel, are of the time of Henry the Eighth, yet the design of all of them is to a great extent the same, a continual series of panels.]

PERPENDICULAR ENGLISH PORCHES.

Of these there are so many that it is no easy matter to choose examples, but three may be noticed: first, that attached to the south-west tower of Canterbury Cathedral, which is covered with fine niches; secondly, the south porch at Gloucester, which has more variety of outline, and is nearly as rich in niches; the third is the north porch at Beverley, and this is, as a panelled front, perhaps unequalled. The door has a double canopy, the inner an ogee, and the outer a triangle, with beautiful crockets and tracery, and is flanked by fine buttresses breaking into niches, and the space above the canopy to the cornice is panelled; the battlement is composed of rich niches, and the buttresses crowned by a group of four pinnacles. The small porches of this style are many of them very fine, but few equal those of King's College Chapel, Cambridge.

[The west porches of Winchester Cathedral are very remarkable, especially on account of their early date for this style; they are said to be part of the work of Bishop Edington, and the vaulting is rather of transitional detail, though the general aspect is decidedly Perpendicular.

There is frequently a room over the porch, the use and name of which is much disputed; it is now commonly called the Parvise, but this is entirely a modern and erroneous application of that name; the *parvis* in French is a term still in use for the open space around the principal entrance of a cathedral or large church: for instance, the space in front of the north transept at Rouen is called the Parvis.

The original use of this chamber is not clear; in some cases it seems to have been intended and used for the parish munitment-room, and in the time of James I. it was often converted into the place of a parish library; in some instances there is an original fireplace and chimney to this chamber, and it is supposed to have been the residence of a recluse—a purpose to which the room over the vestry on the north side of the chancel was also applied.

Many fine gatehouses of this style have been preserved in various parts of the country. The gatehouse is the portion most commonly preserved of our ancient abbeys or other monastic establishments, and also of the houses of the nobility and gentry of the fifteenth or sixteenth century.]

PERPENDICULAR ENGLISH FONTS.

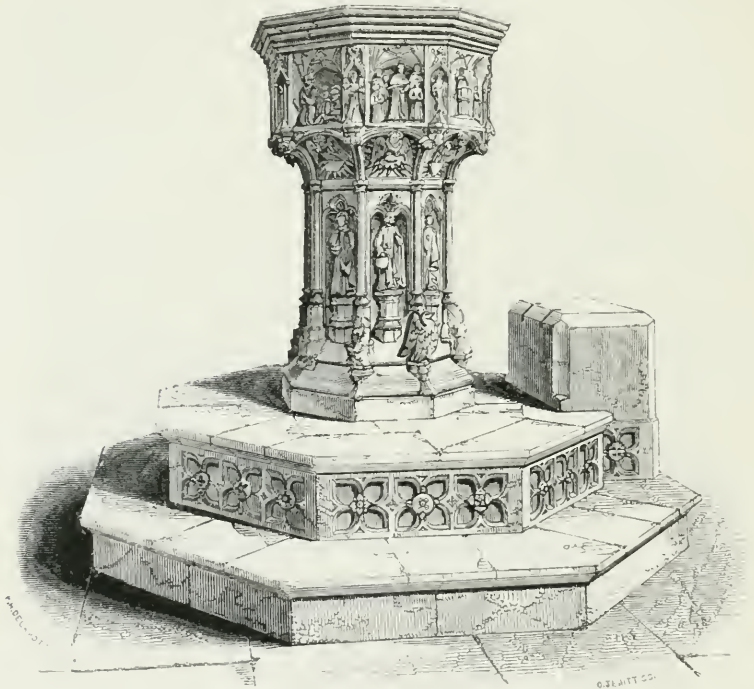
The fonts of this style are very numerous, and of all sorts of workmanship, from the roughest description to that most elaborate specimen at Walsingham Church in Norfolk. To some of these remain font-covers of wood, of which a few are composed of very good tabernacle-work.



Wymondham, Norfolk, c. 1500.

[The fonts are generally raised upon steps, when in their original position, and these steps are sometimes richly ornamented with panelling. The fonts themselves are also most commonly panelled, and the panels are often filled with sculpture, representing the Evangelistic symbols, the seven sacraments of the Roman Church, the emblems of the Passion, angels bearing shields, heraldic and other devices. The bowl is frequently supported by angels, and round the stone are figures under canopies, or lions.

These rich Perpendicular fonts are particularly abundant in Norfolk and Suffolk, but they are also common in other parts of England, especially in Somersetshire and Devonshire. At Trunch in Norfolk the font is placed in a kind of baptistery of rich Perpendicular wood-work; and at St. Peter Maneroft, Norwich, is another example, similar but not so fine, and much mutilated.]



East Dereham, Norfolk. c. 1500

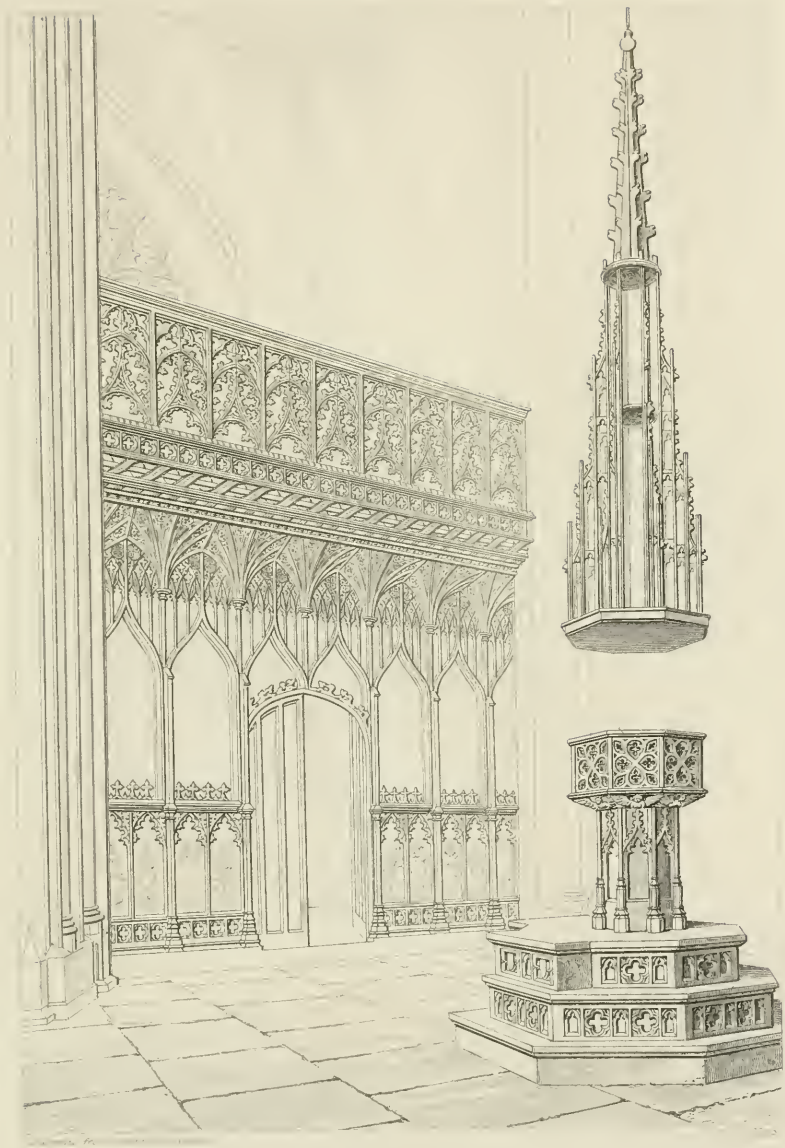


ILLUSTRATION OF THE INTERIOR OF THE CHURCH OF ST. MARTIN, LONDON.

OF THE PERPENDICULAR ENGLISH STYLE.

The appearance of Perpendicular buildings is very various, so much depends on the length to which panelling, the great source of ornament, is carried. The triforium is almost entirely lost, the clearstory windows resting often on a string which bounds the ornaments in the spandrels of the arches, but there is not unfrequently under these windows, in large buildings, a band of sunk or pierced panelling of great richness.

Of this style so many buildings are in the finest preservation, that it is difficult to select; but, on various accounts, several claim particular attention. The choir at York is one of the earliest buildings; indeed it is, in general arrangement, like the nave, but its ornamental parts, the gallery under the windows, the windows themselves, and much of its panelling in the interior, are completely of Perpendicular character, though the simple grandeur of the piers is the same as the nave. The choir of Gloucester is also of this style, and most completely so, for the whole interior is one series of open-work panels laid on the Norman work, parts of which are cut away to receive them; it forms a very ornamental whole, but by no means a model for imitation.

Of the later character are three most beautiful specimens, King's College Chapel, Cambridge, Henry the Seventh's Chapel, and St. George's, Windsor; in these, richness of ornament is lavished on every part, and they are particularly valuable for being extremely different from each other, though in many respects alike. Of these, undoubtedly St. George's, Windsor, is the most valuable, from the great variety of composition arising from its plan; but the roof and single line of wall of King's College Chapel, Cambridge, deserves great attention, and the details of Henry the Seventh's Chapel will always command it, from the great delicacy of their execution.

Of small churches, there are many excellent models for imitation, so that in this style, with some care and examination, scarcely anything need be executed but from absolute authority. The monumental chapels of this style are peculiarly deserving attention, and often of the most elaborate workmanship.

The castellated remains of this style are generally much altered, to render them habitable: parts of Windsor Castle are good; the exterior of Tattershall Castle, in Lincolnshire, remains nearly unaltered.

[The houses of this style which remain to us in a nearly perfect state, so far at least as the exterior is concerned, are still numerous, though they are disappearing every year; these houses are in general very slightly fortified, and in the late examples the fortifications appear to be intended more for show than for use. Somersetshire is the richest county for houses of this class; Dorsetshire and Wiltshire also are rich in them, and they are scattered about in other parts of the country. A number of them are engraved in the third volume of the "Domestic Architecture of the Middle Ages," and detailed drawings, with plans of several of them, are contained in Pugin's and Walker's "Examples of Gothic Architecture." The houses of the abbots and priors of the monasteries have frequently been preserved and turned into gentlemen's houses, now generally degenerated into farm-houses.

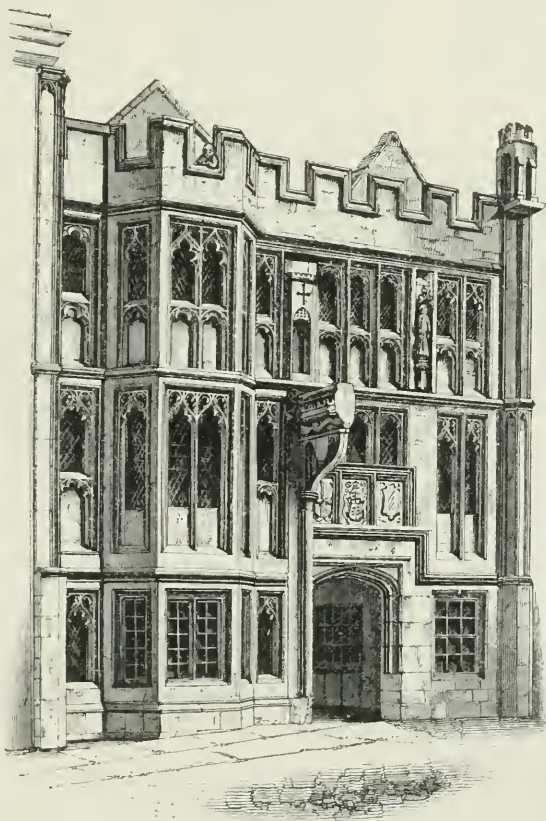
The Deanery at Wells is a very fine house of this style; the exterior is nearly perfect, and the interior only disguised by modern partitions which could easily be removed.

At Muchelney, the abbot's house is nearly perfect, and a fine example of a nobleman's house of the time of Henry VII. and VIII. In the same parish is a small vicarage-house of the same period, quite complete, with the hall, the cellar, and the solar, and on the opposite side of the passage, or screens, the kitchen and offices, but all on a small scale—a diminutive gentleman's house.

At South Petherton is a fine manor-house of the time of Henry VI., in which the arrangement is more in accordance with modern usages, having a dining-room with a drawing-room over it, with a magnificent bay-window of two stories; it is quite complete, even to the timbers, but these are in a very dilapidated state from neglect.

The abbot's house at Wenlock, in Shropshire, is a very complete and curious example; the arrangement here also is more like the modern custom—a house of two stories without any great hall.

Crosby Hall is a well-known example of a merchant's house of this style, and St. Mary's Hall at Coventry is another, remarkably complete, with its kitchen and offices, and small apartments, as well as the great hall. The Guildhall in London retains its original walls and lower chamber of this style, but the great hall has been spoiled by a modern roof.]



George Inn, Glastonbury.

RICHARD II. A.D. 1377—1399.



Arms and Emblems of Richard II

[A.D. 1377. Shirburn Castle, Oxfordshire, built by Martin de l'Isle. The outer walls are nearly perfect, and are early Perpendicular; the interior is entirely modernized.

A.D. 1377. The tomb of Edward III. in Westminster Abbey. The style is Perpendicular, but early in the style; the canopy has a panelled parapet surmounted by a row of the Tudor-flower ornament. (For engravings see Blore's "Monumental Remains," Neale's "Westminster Abbey," &c.)

A.D. 1378—1411. Canterbury Cathedral; the nave and western transepts rebuilt in the Perpendicular style, with panelling^a. (See one bay of it, p. 359.)

A.D. 1380. Bolton Castle, in Wensleydale, Yorkshire, built by Richard le Scrope, Lord Chancellor, who obtained the royal licence to crenellate it in this year. The walls are nearly perfect, and it is a very fine and lofty building in a mixed style.

A.D. 1380. Couling Castle, Kent, built by John de Cobham, who obtained the royal licence to crenellate his manor-house (*mansum manerii*) at this date. The walls of the gatehouse remain nearly perfect.

A.D. 1380 —. Canterbury, Holy Cross Church, rebuilt on a new site^b. This church contains a mixture of the Decorated and Perpendicular styles.

Head of Edward III.,
from his Tomb.

^a See Professor Willis's *Architectural History*, pp. 117—123; and for engravings, Britton's *Cathedrals*, Murray's *Handbooks*, &c.

^b Somner's *Canterbury*, p. 168; and Appendix, p. 87.

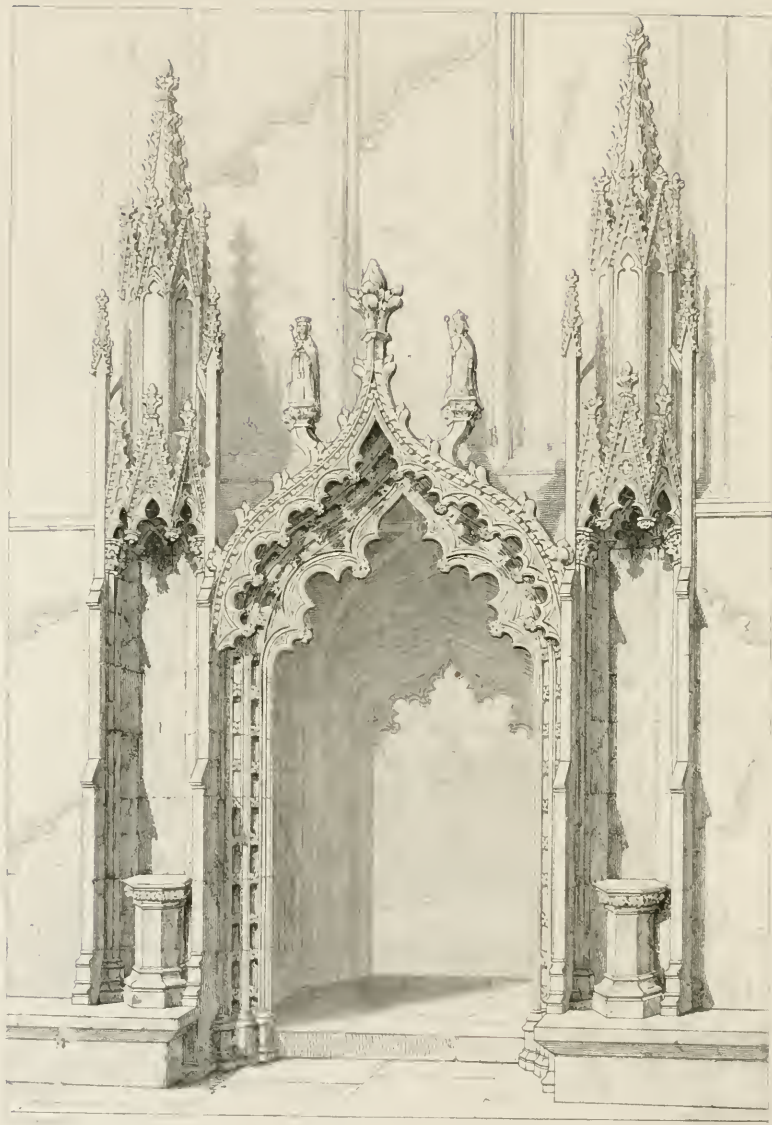


FIGURE 11. THE DOORWAY OF THE CHURCH OF ST. MARTIN, LONDON.

A.D. 1380—1407. The chapter-house of Howden, Yorkshire. Henry Smith, clerk, prebendary of this church, bequeaths in this year 10*l.* to the fabric of the chapter-house^c. This work and the tower were carried on from 1389 to 1407 by Walter Skirlawe, Bishop of Durham:—

“Construxit etiam Campanile de Houldon in comitatu Eboracensi, summæ magnitudinis, quod quidam pro incolis ejusdem loci de Houldon, si fortuito aquarum inundatio eveniret, tanquam refugium fecit, magnos sumptus in reparatione predictæ ecclesiæ effundebat; ubi quoque domum capitularem perpulchram, eidem ecclesiæ conjunctam, construxit^d.”

This chapter-house is octagonal, of Perpendicular date, but early in the style; it is unroofed, but the walls and details are nearly perfect. (See Plate.)

A.D. 1380. A column in the south aisle of Ropsley Church, near Grantham, in Lincolnshire, has this inscription on it:—

Esta colūna facta ad hūm. S*ti* A*nt*h*onis* anno D*ni* M*o*. C*o*. C*o*. C*o*. L*o*. XXX. et nom*e* factoris Thomas Little de Corby.

The details of this column are Decorated, but it is inserted under an Early English arch.

A.D. 1380—1386. New College, Oxford, built by William of Wykeham, “laying the first stone of the same himself, March 5, 1379 [1380], and dedicating it unto the honor of God and the blessed virgin Mary. Being finished, the first warden and fellows all together took possession of it April 14, 1386, at the third hour [i.e. nine o’clock] in the morning^e.”

A.D. 1380—1401. The choir of Campden Church, in Gloucestershire, rebuilt by William Greville, woolstapler, who is buried in the chancel, where a fine brass representing him and his wife is still to be seen. The nave and tower are later.

A.D. 1381. The tomb of Thomas Hatfield, Bishop of Durham, in his cathedral^f.

1381—1396. Mepham or Meopham Church, in Kent, repaired and in a great degree rebuilt by William Courtenay, Archbishop of Canterbury^g.

A.D. 1381—1396. Saltwood Castle, Kent, enlarged by William Courtenay, Archbishop of Canterbury^h.

A.D. 1381—1391. St. Mary’s Church at Warwick rebuilt by Thomas Beauchamp II., Earl of Warwick, in execution of the will of Thomas I., his father. The chancel of this period remains, and is early Perpendicularⁱ; and the tomb of Thomas

^c *Test. Ebor.*

^d *Hist. Dunelm. Script. tres*, p. 144.

^e Godwin’s Catalogue of the Bishops of England, p. 186; and Lowth’s Life of William of Wykeham, pp. 181, 182.

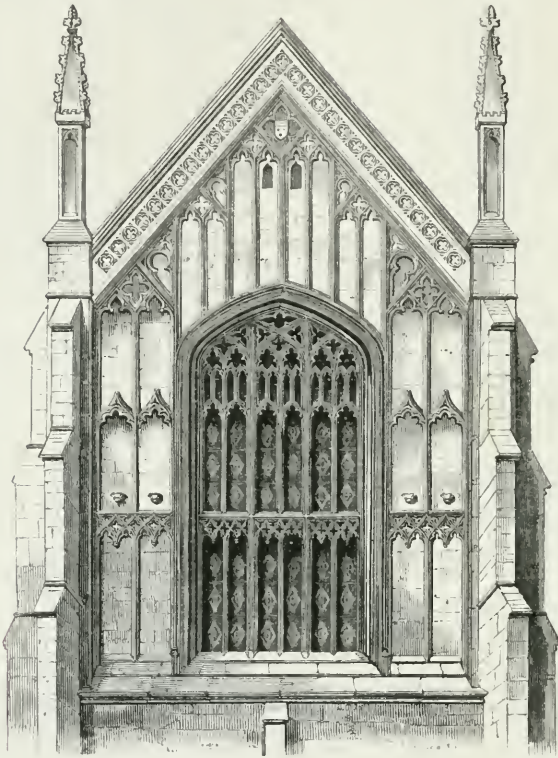
^f See Blore’s Monumental Remains.

^g Godwin’s Catalogue of the Bishops of England, p. 106.

^h Hasted’s Hist. of Kent, iii. 405.

ⁱ Dugdale’s Warwickshire, p. 288; Notices of the Churches of Warwickshire; and Archæol. Journ., ii. 109—112.

Beauchamp, Earl of Warwick, and his Countess, remain in the middle of the choir^j.

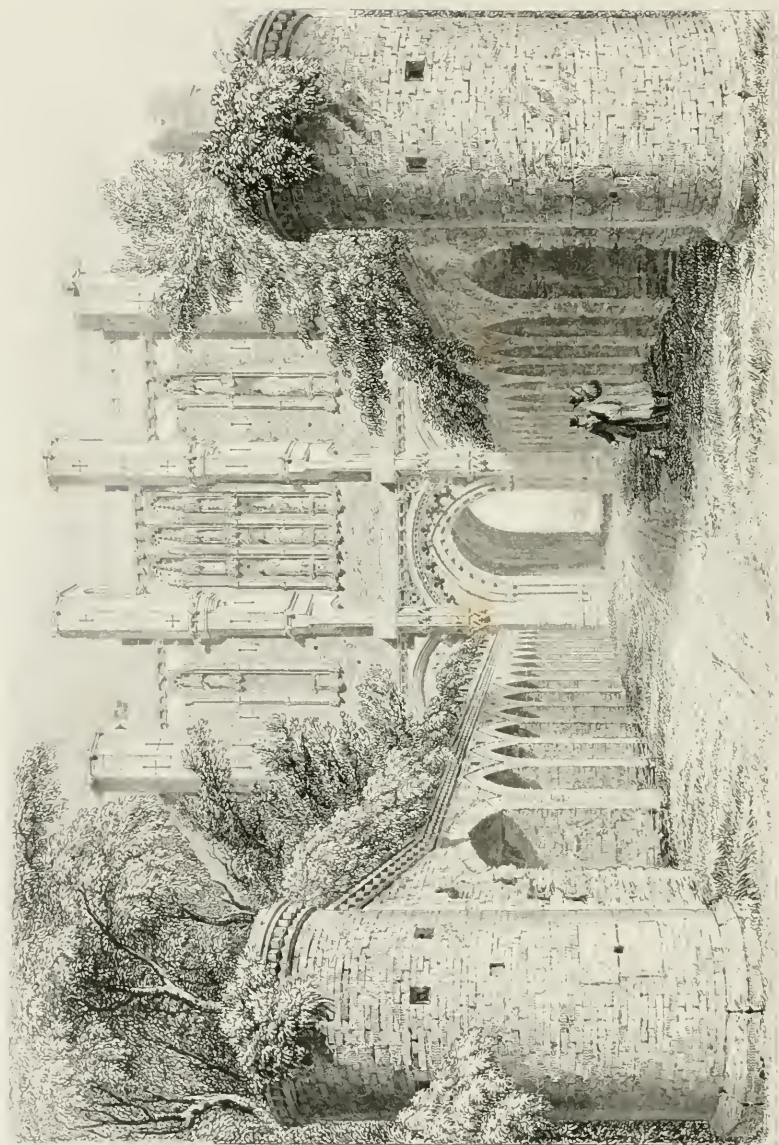


East Window of Chancel, St. Mary's Church, Warwick.



Section of Mouldings.

^j See Dugdale's Warwickshire, p. 283; Gough's Sepulchral Monuments; and Blore's Monumental Remains.



THE WEST GATE OF THE TEMPLE
WEST SIDE OF GATEWAY

W. H. STUBBS

1381—1412. The cloisters of Gloucester Cathedral, completed between this period by Abbot Walter Froucester. They had been commenced, and carried as far as the door of the chapter-house, by his predecessor Thomas de Horton, who resigned his office in 1377, and died soon afterwards^k.

A.D. ——— 1381. Gisburne Priory, Yorkshire. William Lord Latimer in this year directs his executors to complete the vaulting of the north aisle of this church as he had begun it, and bequeaths 500 mares to build a bell-tower^l. The ruins of this priory are chiefly Decorated. (The east end is engraved in *Mon. Ang.*, vol. vi.)

A.D. 1382—1388. Thornton Abbey, Lincolnshire. The abbot and convent obtained this year the royal licence to crenellate "a certain new house" there in 1382; without doubt the beautiful gatehouse, which still remains quite perfect, and of which we have given engravings and some account of the architectural details at pp. 315—317. The licence is repeated on the Rolls six years afterwards, probably when it was completed. (See Plate.)

A.D. 1385. Bodyam Castle, Sussex, built by Sir Edward Dalynrigge, who obtained the royal licence this year. It is described in the Roll, both as the family manor-house and as a castle for defence of the coast against invaders. The walls are nearly perfect, and it is a fine example of a castle in the early Perpendicular style, with most of the offices remaining.

A.D. 1385. Donington Castle, Berkshire, built by Richard Alberbury, as shewn by the licence to crenellate it. The shell of the gatehouse remains, and is fine early Perpendicular.

A.D. 1386. Etchingam Church, Sussex, built by William, first Baron of Etchingam^m. "It is a curious church with a tower in the centre, partly Decorated, with some good windows, and partly Perpendicular."

A.D. 1387—1393. Winchester College, built by Bishop William of Wykeham. The foundation-stone was laid on the 26th of March, 1387, and on the 28th of March, 1393, the warden and society made their solemn entrance into the buildingsⁿ.

A.D. 1389—1407. The central tower or lantern of York Cathedral, built by Walter Skirlawe, Bishop of Durham. "Hic etiam magnam partem campanilis vulgo *Lantern* Ministerii Eboracensis construxit, in medio cujus operis arma sua posuit^o."

^k *Monasticon*, vol. i. p. 542; and Britton's *Hist. of Gloucester Cath.*, pp. 26, 27, Pl. xiv.

^l *Test. Ebor.*

^m *Ecclesiologist*, Oct. 1857.

ⁿ Godwin's *Catal. of the Bishops of England*, p. 186; and Louth's *Life of William of Wykeham*, p. 191.

^o *Hist. Dunelm. Script. tres*, p. 144.

A.D. 1390—1392. The great east window of Exeter Cathedral reconstructed ^p.

A.D. 1390—1400. The chancel of Balsham Church, in Cambridgeshire, built and “stalled with twenty-one stalls of good oak,” by John Sleaford, rector, who died in 1400, and was buried in the middle of it, under a slab with his figure, and the following inscription engraved on a brass plate:—

Johannes Sleaford dictus rector mundoq. relictus,
Bursa non strictus, facti hic sub marmore pictus,
Fautor iustorum constans, ultor viciorum,
Quem rex Edwardus dilexerat, ad mala tardus.
Gardrobam rexit illius dum bene vixit,
Ecclesiam struxit hanc, nunquam postea luit.
Hec fecit stalla, large fundensque metalla^q.

This church is a mixture of the Decorated and Perpendicular styles. (See “Archit. Topography, Camb.,” No. 144.)

A.D. 1391—1411. The chapter-house at Canterbury repaired and partly rebuilt by Prior Thomas Chillenden, with the assistance of the Archbishops William Courtenay and Thomas Arundel^r. The name of Prior Chillenden is on the great western window, which was probably constructed by him. The arms of Archbishops Courtenay and Arundel are also in some parts of the stone-work.

A.D. 1392. Penshurst, Kent. A licence to crenellate the manor-house was granted in this year to John Devereux. Another licence had previously been granted in 1341 to John de Pulteney, and there is some doubt as to which period belongs the fine baronial hall, which remains perfect, and is by far the finest part of the house; the style seems rather to belong to the former period. (For an engraving of this hall see “Dom. Arch.,” vol. ii. p. 378, and the interior as the frontispiece to the same volume; see also Nash’s “Mansions of the Olden Time.”)

A.D. 1392. Wardour Castle, Wiltshire, built by John Lord Lovell, as his manor-house. The walls are nearly perfect, and very fine early Perpendicular; they are unusually lofty, and quite contradict the popular idea that mediæval houses were always low.

A.D. 1394. The tomb of Sir John Hawkwood, in Sible Hedingham Church, Essex^s.

A.D. 1394. The tomb of King Richard II., and Anne his queen, in Westminster Abbey Church, erected for both by Richard himself at the death of his wife. The gilding alone of

^p Britton’s Hist. of Exeter Cathedral, p. 95, from the Fabric Rolls and the Acts of the Chapter.

^q Pegge’s Sylloge, p. 109; Blomefield’s Collect. Cantab., p. 202; and

Lysons’ *Magna Britannia*, vol. ii. pt. i. p. 85. Lysons says he died in 1401.

^r Britton’s Hist. of Canterbury Cathedral, p. 38, Pl. xv.

^s Gough’s Sepul. Monum., vol. i. p. 153.

the two bronze figures placed upon it is recorded to have cost upwards of four hundred mares^t.



Heads of Richard II. and Queen Anne of Bohemia, from their Tomb.

A.D. 1394—1410. The nave and aisles of Winchester Cathedral remodelled, (with the exception of the portion begun by Bishop Edington, as mentioned under A.D. 1360,) by Bishop William of Wykeham, who dying in 1404, before the works were entirely finished, left a large sum of money to be applied for their completion^u.

A.D. 1395 —. Maidstone College and Church, in Kent, built by William Courtenay, Archbishop of Canterbury, on the site of the old hospital founded there in 1260 by Archbishop Boniface^x.

A.D. — 1396. Colmouth Church, Bedfordshire, built by Gerard Braybrook, knight, Lord of Woodhull, described as just finished and ready for consecration in Bishop Buckingham's *Memoranda*, fol. 430, in the bishop's registry at Lincoln. The church is in the Perpendicular style, consisting of chancel and nave without aisles, and west tower with a lofty spire, and an original vestry on the north side of the chancel.

A.D. 1397—1399. Westminster Hall repaired. The walls were carried up two feet higher; the windows altered; a stately porch and a new roof constructed, according to the design of Master Henry Zeneley^y.

A.D. 1396 and 1398. Penrith Castle, Cumberland. A licence to crenellate his house here was granted to William Strickland in the former year, and to make additions to it in the latter. It is described as in the marches of Scotland. There are some ruins of it, but not very important.

A.D. 1398. The abbot and convent of Chester obtain the royal licence to crenellate their manor-houses of Ince, Saighton, and Sutton. Of the first there are considerable remains; the walls of the hall are perfect. Of the second there are also por-

^t Smith's History of Westminster Abbey, vol. i. p. 206.

^u Lowth's Life of William of Wykeham, pp. 210—214.

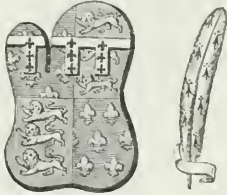
^x Godwin's Catal. of the Bishops of

England, p. 106; *Monasticon*, vol. vi. p. 1394; and Hasted's Hist. of Kent, vol. ii. p. 214, and vol. iv. p. 724.

^y Smith's Antiquities of Westminster, p. 53.

tions of this date, but part is earlier, including a very elegant gatehouse. At Sutton there are also some remains, now a farmhouse. This licence is repeated in the 11th Henry IV., A.D. 1410, probably when the buildings were completed.

HOUSE OF LANCASTER, A.D. 1399—1460.



Arms and Badge of John of Gaunt.



Collar of Henry IV

HENRY IV., A.D. 1399—1413.

A.D. 1399—1401. Headdon Church, Yorkshire. The central tower built by Hugh de Hedon, treasurer of York Minster^a. It is a lofty and fine Perpendicular tower.

A.D. 1401—1411. Tong Church, Shropshire, rebuilt by Isabel, widow of Sir Fulke Penbrugge^b. It is a fine cruciform church, with a central tower and spire, the whole of early Perpendicular character, except a small portion of the south aisle of the nave, which belongs to an earlier church. The chancel retains the fine early woodwork.

A.D. 1401. Carlisle Cathedral. The north transept rebuilt by Bishop Strickland in the Perpendicular style.



South Aisle, Tong Church, A.D. 1401—1411.

^a Raine's Fabric Rolls, p. xix.

^b See *Archæological Journal*, vol. ii.

pp. 1—13, and the authorities there cited.

A.D. 1401—1414. St. Mary's Hall, Coventry. It is now the Town-hall, but was originally the hall of St. Mary's Guild, and is a very perfect house of the period, with its kitchen and offices, and cellars and small apartments, as well as the great hall itself; all fine early Perpendicular. The date is ascertained from the city records.

A.D. 1403 ——. The tower of Howden Church, Yorkshire, completed soon after this date; Walter Skirlawe, Bishop of Durham, bequeathed "40*l.* in fabricacione campanilis ecclesie de Howden^c." (See A.D. 1380.) This tower is fine early Perpendicular work.

A.D. 1403. Sleaford Church, Lincolnshire, partly rebuilt at this date, as appears from an inscription at the east end, engraved in Pegge's *Sylloge*, p. 73. The style of this part of the church is Perpendicular.

A.D. 1404. The shrine or monumental chapel of William of Wykeham, Bishop of Winchester, erected in his cathedral. Godwin ("Catalogue," p. 187) says that "this tomb had been long before provided for him." It is fine and rich Perpendicular, carved with panelling. (For engravings see Blore's "Monumental Remains," Lowth's "Life of Wykeham," &c.)

A.D. 1404—1447. Winchester Cathedral continued by Bishop Beaufort, whose bust and armorial bearings are carved in the bosses of the nave.

A.D. 1405—1408. The great east window of York Cathedral set up with painted glass by John Thornton of Coventry, glazier, as appears by the indenture preserved among the Chapter Records, and transcribed among Torre's MSS.^d This magnificent window is well known as one of our finest examples of the Perpendicular style. The mutilated body of Archbishop Scrope was buried in the choir in this year.

A.D. 1408. The tomb of John Gower in St. Saviour's Church, Southwark, in the Perpendicular style. (It is engraved in Blore's "Monumental Remains," &c.)

A.D. 1411. Little Chart Church, Kent.

"John Darell bought Calchill in this parish in 12 Hen. IV., beautified and glazed the north part of the church. The eastern part of the north aisle was parted off by a screen, and formed a chapel, which was the burial-place of the family from this period for two or three centuries. The steeple is said to have been built by Sir John Darell in the reign of Henry VII.^e"

^c *Mon. Ang.*, vol. vi. p. 1473.

vol. vi. p. 1175; and Britton, p. 81.

^d This indenture is printed by Raine, Fabric Rolls, p. 29; and in *Mon. Ang.*,

^e Hasted's *Hist. of Kent*, vol. iv. pp. 224—226.

A.D. 1410—1427. The rebuilding of St. Michael's Chapel in Canterbury Cathedral, begun by Prior Thomas Chillenden, and finished by his successor John Wodnesberg^f. On the bosses of the vault of an apartment above this chapel are three heads, with the names of the persons represented, inscribed on labels; the eastern one has THOMAS CHILL... PRIOR; the middle one JOHN S WODNUSBERGH PRIOR; the western one WILLMS S MOLASCH DISCIPULUS. William Molasch, who, in 1427, succeeded John Wodnesberg, had probably under this prior the superintendence of the work.



Boss in the vault of a chapel at Canterbury.

A.D. 1411 ——. The Guildhall, London, commenced. It is a fine building in the Perpendicular style, of two stories, the great hall on the upper story, with the usual vaulted chamber below, which is very little altered. The hall itself is much spoiled by a vile modern roof, but might easily be restored to its pristine beauty. Its present state is a disgrace to the taste of the citizens of London. Let any one compare it with St. Mary's Hall at Coventry, or with Crosby Hall; the difference will be seen at once, and the inferiority of the Guildhall in its present state at once acknowledged.

A.D. 1412. Catterick Church, Yorkshire, built: the contract for building it was published by the Rev. J. Raine, 4to., 1834.

HENRY V., A.D. 1413—1422.



Badge of Henry V.

A.D. 1413. The tomb of Henry IV. in Canterbury Cathedral, in the Perpendicular style, with a flat canopy surmounted

by a prominent row of the Tudor-flower. (It is engraved in Blore's "Monumental Remains," Britton, &c.)



Henry IV., from his tomb at Canterbury.



Joan of Navarre, Queen of Henry IV.

A.D. 1415. The tomb of Thomas Fitzalan, Earl of Arundel, in Arundel Church, Sussex. A fine Perpendicular tomb. (Engraved in Blore's "Monumental Remains.")

A.D. 1420—1431. The church of St. Laurence, at Ipswich, built by John Bottold, as recorded in the following inscription on a stone over his grave:—

SUBJACET HOC LAPIDE JOHN BOTTOLD, VIR PROBUS IPSE:
 IPSIUS ECCLESLE PRIMUS INCEPTOR FUIT ISTE:
 CUJUS ANIME DOMINE MISERERIS TU BONE CHRISTE.
 OBIT M.CCCC.XXXI. LITERA DOMINICALIS G. ^g

A.D. 1420—1437. The west front and south porch of Gloucester Cathedral, built by Abbot John Morwent ^h.

A.D. 1420—1440. The ceiling of the choir, the windows of the aisles, and a rich monumental chapel in St. Alban's Abbey, built by Abbot John de Wheathamsted ⁱ.

1422 ——. The college at Higham Ferrars, in Northamptonshire, founded by Henry Chicheley, Archbishop of Canterbury ^k. The chapel and several parts of the domestic buildings remain.

A.D. 1422 ——. The collegiate church, now the cathedral, at Manchester, founded by Thomas West, Lord de la Warre. It is a fine Perpendicular church.

^g Pegge's *Sylloge*, p. 47.

^h Willis's *Mitred Abbeys*, vol. i. p. 116; and Carter's *Account of the Cath.* of Gloucester, p. 9, Pl. v.

ⁱ Carter's *Account of the Abbey Church of St. Alban*, pp. 3, 4.

^k *Monasticon*, vol. vi. pp. 1424, 1425.

HENRY VI., A.D. 1422—1461.



Head of Henry VI.,
From his Great Seal.



Margaret of Anjou,
From painted glass of the period, now in
a window in the Bodleian Library.

A.D. 1424. The transepts of Merton College Chapel being finished, the church was re-dedicated in this year. The style of this part is fine Perpendicular. The tower was added in 1448—1450, built upon the old arches; the builder's account is preserved among the college archives¹. (For engravings see Ingram's "Memorials of Oxford.")

A.D. 1424—1433. The church of St. Mary, at Bury St. Edmund's, Suffolk, rebuilt^m.

"It is a Perpendicular building, not so rich outside as St. James's, but some portions of the interior are fully equal, and the wood roof of the nave is a very rich and fine one. The tower is low and massive; it stands partly in the north aisle, and the lower part seems of earlier date. There is a fine Decorated north door, and a porch of later date with a singular and beautiful roof."

A.D. 1427—1455. The upper part of the chapter-house of Exeter Cathedral rebuilt by Bishop Edmund de Lacy. The panelled ceiling, which is of wood, and still retains the original painting, has, besides the arms of this prelate, those also of Bishop Bothe, who occupied that see from 1465 to 1478, and is very likely the work of the latterⁿ.

A.D. 1430. The cloisters of Norwich Cathedral, completed by Bishop William Alwryk^o.

¹ Wood's Hist. by Gutch, p. 18; Ingram's Memorials, vol. i., &c.

^m Beauties of England, p. 72; and a Monograph of this church with numerous engravings has been published by

Mr. S. Tymms, F.S.A., 1854.

ⁿ Britton's Hist. of Exeter Cath., pp. 97, 98; Pl. xviii.

^o Blomefield's Hist. of Norfolk, vol. ii. p. 3.

A.D. 1430—1440. The chancel of Luton Church, Bedfordshire, built by John de Wheathamsted, Abbot of St. Alban's^p.

A.D. 1430, *vel circa*. The tower of Iron Acton Church, Gloucestershire, built by Robert Poyntz, as appears from the following inscription round his monumental brass in the same church:—

Here lyth Robert Poyntz

Lord of Erenacton and thys steppyl here made, who deyde
the xystene day of Junne

the yere of owre Lord MCCCC XX of whos soule god habe mercy Amen.

He died in 1437^q. This church is of Perpendicular character.

A.D. 1431. The west part of Balliol College Library, Oxford, built by Thomas Chace, Master of the college^r.

A.D. 1433—1455. South Wingfield Manor-house, Derbyshire,



Porch and Window of the Chapel (*), South Wingfield.

built by Ralph Lord Cromwell, Lord High Treasurer of England under Henry VI. It remains nearly perfect, and is a fine example of a nobleman's house in the Perpendicular style^s. Lord Cromwell's badge, a bag or purse, was carved in stone over the gateway, and in some of the wood-work^t.

^p Hist. of Luton, in *Bibl. Topograph. Britan.*, vol. iv.

^q Atkins' History of Gloucestershire, p. 105.

^r Wood's Hist. of the Colleges and Halls in the Univ. of Oxford, p. 89.

^s See Dom. Archit., vol. iii. pp. 89

and 222.

^t See The History of South Wingfield, by T. Blore, (4to. London, 1793,) p. 86; Camden's *Britannia*; Leland's Itinerary, vol. i. p. 25, and vol. vi. p. 31; Lysons' Derbyshire.

A.D. 1433—1455. Tattershall Castle, Lincolnshire, built also by the Lord Treasurer Cromwell, whose arms occur in several places in the work. It is a fine tower-built house of brick ^u. A considerable part of the church adjoining is of the same period. In his will ^x, dated Dec. 1451, he gives direction for his body to be removed to the chancel, when the new church was built. In a codicil dated Michaelmas-day, 1454, he leaves direction for the new edifying and constructing the body of the church and the collegiate buildings, which shews that the choir was then finished. This interesting church remains much in the same state as it was left by him and his executors.

A.D. 1434. The south aisle of the abbey church of Pershore, Gloucestershire, built by Abbot William de Newynton, as recorded by the following inscriptions carved upon some old wood-work which, a century ago, patched a partition between the chancel end of the church, and a small chapel on the north side:—

¶ Et bis bino. triplex x. addere quarto
Anno Willms dni Actonton fecit abbas.

¶ D . DE . ANO . MCCC . CC . N . ANO . XXXIIII . ¶

A.D. 1435 ——. Fotheringhay Church, Northamptonshire,



Fotheringhay Church, Northants, A.D. 1435.

^u See *Dom. Archit.*, vol. iii. pp. 10 and 229. ^x *Test. Ebor.*, vol. ii. pp. 197, &c.

^y *Pegge's Sylloge*, pp. 75, 76, Pl. xviii.; and *Monasticon*, vol. ii. p. 412.

built. The contract entered into in this year for building the nave, aisles, and tower, to correspond with the chancel previously erected in 1415, is printed in the *Monasticon*, vol. vi. p. 1414, and reprinted separately by the Oxford Architectural Society, 8vo., 1841, with woodcuts of the details corresponding with the contract.

A.D. 1435—1440. Warkworth Castle, Northumberland. The keep was rebuilt at this time by Henry Percy, on the foundations of the Norman keep. It is a fine and remarkable example of a nobleman's mansion of the period. (See Hartshorne's "Castles of Northumberland" in the Newcastle volume of the *Archæological Institute*; and "Domestic Architecture," vol. iii., p. 203, for engravings and plans.)

A.D. 1435. The west tower of the church of St. Andrew at Wanborough, Wiltshire, built by Thomas Polton and Edith his wife, as appears by the following inscription on a brass plate in the tower:—

Orate p. Thoma Polton et Editha uxore ejus defunctis Magistro Philippo Archidiacono Gloucestris Agnati et xiv. altis cor' lib'is dno Robto Edwardo vicario et orb. hujus pochianis q' hoc capanile scripserit A. dni M.CCCC.XXXV.

There is also an inscription on a brass plate in the south aisle to the memory of this Thomas Polton and Edith his wife, who were buried there. Style—the tower is Perpendicular; and there are similar western towers added on to the church of Purton, and some others in the same neighbourhood, the character of which is so similar that they are probably the work of the same builder.

A.D. 1437. St. Bernard's College, now St. John's, Oxford, founded by Henry Chicheley, Archbishop of Canterbury². The gateway tower, and some other parts of the first quadrangle, are of this period. The entrance gateway is very peculiar, the mouldings and shafts standing out beyond the face of the wall. In the upper part of the tower the figure of a saint still remains in a niche.

A.D. 1437. Ewelme Hospital, or God's House, in Oxfordshire, founded by William de la Pole, Earl (and afterwards Duke) of Suffolk. In the adjoining church, on the south side of the altar, the founder's wife is buried, under a rich tomb of alabaster, with her image thereon, and in Leland's time with this epitaph, since destroyed:—

Orate pro anima serenissimæ principissæ Aliciæ
Ducissæ Suffolciæ, hujus ecclesiæ patronæ, et primæ
Fundatrici hujus elemosynariæ; quæ obiit xx. die
Mensis Maii, an. MCCCCXXV, litera dominicali A.

² Ingram's Memorials of Oxford.

The merit of founding this hospital is here attributed to her, but belongs really to her husband, as appears from the charter of Henry VI., granting to him the licence for its foundation^a.

A.D. 1437. St. Martin's Church in Conyng-street, York. The tower was built at this date by Robert Semer, minister of this church, according to an inscription in a window which remained in Drake's time^b. The church is good, but late Perpendicular.

A.D. 1437—1442. All Souls' College, Oxford, founded by Archbishop Chicheley. The foundation-stone was laid in February, 1437, and the chapel was consecrated in 1442^c.

A.D. 1439. The Beauchamp Chapel at Warwick begun, and also the tomb of Richard de Beauchamp, Earl of Warwick, by whose last will they were erected. The contract entered into in this year for the building of this chapel in accordance with the will of the founder, is reprinted, from Dugdale's "Warwickshire," in Blore's "Monumental Remains." The tomb is the work of John Borde of Corfe, marbler. (For engravings see Britton's "Archit. Antiq.," vol. iv.; see also a window from it, p. 354.)

A.D. 1439. Wolverhampton Church. There is an order from the King in this year in the Patent Rolls (17 Hen. VI., fol. 2) to furnish sufficient stone for building this church. Part of it is of this date, but part of the interior is earlier, and part of the exterior later. It was not finished in 1457, when John Berningham, treasurer of York Cathedral, bequeathed 100 shillings to the fabric of the church of Wolverhampton^d.

A.D. 1440. King's College Chapel, Cambridge, begun^e.

A.D. 1440—1500. The three chapels at the east end of Peterborough Cathedral, commenced by Abbot Richard Aston, and completed by Abbot Robert Kirton^f. They are rich and late in the style, with fan-tracery roofs, &c.

A.D. 1441—1522. Eton College. The buildings appear to

* See *Monasticon*, vol. vi. pp. 716, 717; Leland's *Itin.*, vol. ii. pp. 5—7; and Pegge's *Sylloge*, p. 51; Historical Notices of the Parishes of Swyncombe and Ewelme, by the Hon. and Rev. H. A. Napier, 4to., Oxford, 1858, p. 54. This work contains numerous lithographic plates of the hospital and church of Ewelme, and of the church of Wingfield in Suffolk, for comparison, drawn by Joseph Clarke, F.S.A. Wingfield was the family seat of the De la Poles, and Mr. Clarke considers that Ewelme church is copied from the church of Wingfield. "It is also his opinion that the same master of the works super-

intended the erection of both these churches, as there are peculiarities belonging to the churches in Suffolk observable at Ewelme, (particularly in the arrangement of the flint-and-stone-work,) which are not generally adopted in ecclesiastical buildings in Oxfordshire."—p. 56.

^b Drake's York, p. 329.

^c Ingram's Memorials of Oxford.

^d *Test. Ebor.*, vol. ii.

^e It was not finished until the time of Henry VIII. See A.D. 1508.

^f Britton's Hist. of Peterborough Cath., pp. 26 and 57.

have been actually commenced in the former year, but were interrupted in consequence of the death of the founder, Henry VI., and a dispute with the dean and canons of Windsor, which was not settled until 1476. The works were then re-assumed, and at last, in 1522, the college was finished^g. The chapel is a good specimen of the style of Henry the Seventh's time, and is one of the chapels of two stories; but the lower part seems never to have been used as a crypt, consisting mainly of cellars to keep the chapel itself clear above the floods, to which the situation is liable.

A.D. 1442. Crumwell Church, Nottinghamshire. By will this year, William Walter bequeaths forty shillings towards the building of the campanile of this church^h. It is a good specimen of a Perpendicular village tower.

A.D. 1442. The Redcliffe Church, Bristol, repaired and partly re-edified by William Canninge, merchant, and sometime mayor of Bristol. (See Britton's Essay relating to Redcliffe Church, with plans, views, and architectural details.)

A.D. 1443. Staverdale Priory Church, Somersetshire. Nave, choir, and chantry-chapel, consecratedⁱ.

A.D. 1443—1445. The chancel of St. Mary's Church, Oxford, built by Walter Lyhart, or Hart, then Provost of Oriel College, afterwards Bishop of Norwich: he died in 1472^k.

A.D. 1444. The south transept of Melrose Abbey completed. On one of the bosses of the vault are the arms of Andrew Hunter, abbot, and confessor to King James II. of Scotland—three horns, a crozier, and his initials A. H. (For engravings see Billings's "Scotland," and Wade's "Melrose Abbey," 8vo., 1861.)

A.D. 1445—1449. Sherborne Abbey Church, Dorsetshire. The eastern part of this church was rebuilt by Abbot William Bradford, who died in 1449; the previous church had been burnt in 1445, in a tumult between the abbey and the townsmen. The western part of the church was rebuilt from the foundations by Abbot Peter Rampisham, 1475—1509. He built also a chapel adjoining to the south side of the old Lady-chapel. The nave of the abbey church was the parish church until 1445, after which a separate parish church, dedicated to All Saints, was built to the west of the abbey church, but after

^g Britton's Archit. Antiq., vol. ii. pp. 95—98.

^h Register of Wills, York.

ⁱ *Mon. Ang.*, vol. vi. p. 460. "4 Jun. 1443. Commissio Joh. nuper Olen. episcopo ad dedicand. navem *cum choro et*

cancello Ecclesie Conventualis de Staverdale quos Johannes Stourton reedificare et construi fecit." MS. Harl. 6066, p. 55; Hutton's Collect. The word *cancello* here means a chantry-chapel.

^k Ingram's Memorials of Oxford.

the dissolution this was destroyed, and the abbey church again became the parish church¹. It is a magnificent structure, vaulted throughout, the walls, arches, and pillars covered with paneling, which is continued even to the ground without any break. This church has recently been restored with much taste and skill, including the colouring of the vault of the choir, which is eminently successful.

A.D. 1445—1454. The Divinity School, Oxford, built. One of the principal benefactors was the good Duke Humphrey of Gloucester, who also built the public library over it, afterwards enlarged by Sir Thomas Bodley. The ground was obtained so early as 1427, but the work does not appear to have been begun before 1445^m. In the very rich vault of fan-tracery the arms of the principal benefactors are carved on the bosses, a list of which is given in the "Handbook for Oxford," p. 100, (8vo., 1858). Amongst them are those of John Kempe, Archbishop of Canterbury 1452—1454, several times repeated, shewing that the work was done in his time. (See Plate.)

A.D. 1446. The tomb of Humphrey, Duke of Gloucester, in St. Alban's Abbey Church. (See Blore's "Monumental Remains.")

A.D. 1446. York. The Guildhall, in Conyng-street, built in this year, as appears from the city recordsⁿ. It is a fine Perpendicular room, divided into a nave and aisles by two rows of octagonal wooden pillars, with moulded caps and bases and four-centred arches. The roof is of good open timber-work, with arches across both nave and aisles; the walls are of stone, and the windows good plain Perpendicular.

A.D. 1446—1490. Rosslyn Chapel, Scotland, commenced by William St. Clair, Earl of Orkney, in 1446, but not completed in his lifetime: he died in 1479. His successors made some additions to the building^o. This very remarkable building is in the richest and latest style of Gothic, and quite of foreign character, more resembling the Spanish Flamboyant than any other. The founder is said to have travelled much, and resided long abroad. Part of the work is of the sixteenth century, as shewn by an inscription.

A.D. 1447—1486. Winchester Cathedral continued by Bishop Waynflete; his well-known device, the lily, occurs on the bosses of the nave.

A.D. 1448—1450. The tower of Merton College, Oxford,

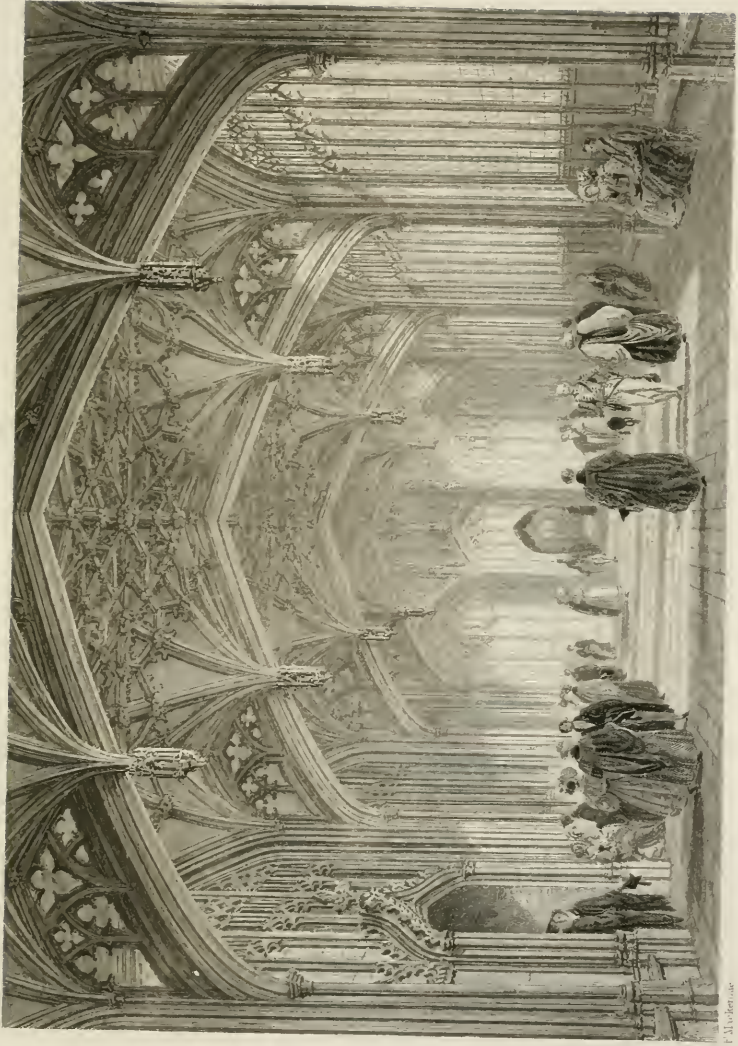
¹ Pat. 24 Hen. VI., fol. 1; Tanner; iii. p. 19.
Leland, Itin., ii. 47, and iii. 90; *Mon.*

ⁿ Drake's York, p. 339.

Ang., i. 335.

^o Britton's Architectural Antiquities, vol. iii. p. 51.

^m Ingram's Memorials of Oxford, vol.



F. M. Vermeer

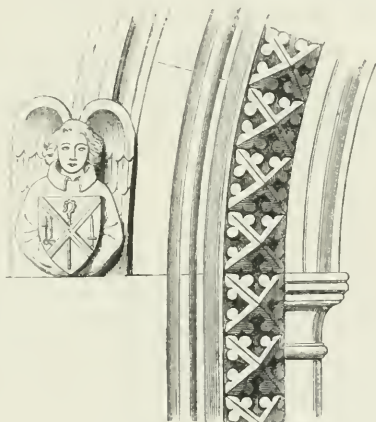
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built upon the old arches, as appears from the builders' accounts preserved in the treasury of the college.

A.D. 1449—1468. The Lady-chapel, now called the Dean's chapel, in Canterbury Cathedral, built by Prior Thomas Goldstone^p.

A.D. 1450. St. George's, Stamford. By will this year William Burgess, Garter King of Arms, directs his executors to complete this church in leading, glazing, paving, and furniture^q. The chancel is of this period, together with the eastern bay of the nave and the clearstory.

A.D. 1450—1465. Wells. The west side of the cloister, with the school and master's house and the exchequer over it, also the walls and gatehouse of the Close, built by Bishop Beckington, and his own monumental chapel in the cathedral. He also bequeathed a large sum to be employed in building by his executors, who built houses for the vicars-choral and the chapel in the Vicar's Close. All these works are good examples of the Perpendicular of Somersetshire. These executors also built or rebuilt the parsonage-house of Congresbury, Somerset, in the porch of which is a curious example



Details of Porch, Congresbury.

of an imitation of the Early English tooth-ornament. The arms of Bishop Beckington and his executors are carved on this porch, and on the houses in the Vicar's Close^r.

A.D. 1450—1472. Norwich Cathedral. The roof of the nave and the roodloft-screen built by Bishop Walter Lyhart, whose rebus appears in several parts of the work^s.

A.D. 1450. Ryarsh, Kent. The church tower built, as appears by the will of W. Wyxy, vicar, who bequeathed money in this year to the campanile. It is a fair specimen of the

^p Willis's *Archit. Hist. of Canterbury Cath.*, p. 123.

^q Peck's *Stamford*: this will contains many curious particulars.

^r See *Gent. Mag.*, vol. cex. (1861),

p. 496.

^s Godwin's *Catal. of the Bishops of England*, p. 354; and Britton's *Hist. of Norwich Cath.*, p. 64.

Kentish Perpendicular, with a pyramidal wooden spire covered with oak shingle ^t.

A.D. 1451. St. John's, Stamford, completed before this year, as proved by inscriptions remaining in the windows in Peck's time. It is a fine Perpendicular church, with a good screen, and roofs, and font, all of the same period.

A.D. 1454. The tomb of Archbishop John Kempe in Canterbury Cathedral.

A.D. 1454—1457. The central tower of Gloucester Cathedral, built by Abbot Thomas Seabroke, the finishing of which he committed, on his death, to Robert Tully, one of the monks, and afterwards Bishop of St. David's. The fact is perpetuated in the following lines within the choir, over the great arch:—

*Hoc quod digestum specularis opusque politum
Tullii hæc ex onere Seabroke abbate jubente.*

The name, motto, and arms of this abbot are still remaining on many of the tiles which formed the old pavement of the choir ^u.

A.D. 1456—1474. Winchcombe Parish Church. Leland says,—

“In King Henry V. tyme, the paroch chyrch of the toune was kept in the body of the church of the monastery. But in King Henry VI. tyme one William Winchcombe, abbot, began with the consent of the toune a paroch church at the west ende of the abbey, . . . and made the east ende of the church. The parishioners had gathered 200*l*. and began the body of the church: but that summe being not able to performe soe costly a work, Rafe Boteler, Lord Sudeley, helped them, and finished the worke ^x.”

It is a fine Perpendicular church, with some peculiarities. This Ralph Butler was the builder of Sudeley Castle, a considerable part of which remains perfect, and is a fine example of a nobleman's house of this period. (See “Domestic Architecture,” vol. iii. p. 262.)

A.D. 1457—1498. The Lady-chapel in Gloucester Cathedral, begun by Abbot Richard Hanley, and finished by his successor, Abbot William Farleigh.

“Claustum illud magnificum et chorus una cum sacello illo spatioso

^t This will is preserved in the Registry at Rochester; it is dated February 8, 1450-1, in which he bequeaths 3*s*. 4*d*., and a reversion of 6*s*. 8*d*., and the residue of his personal estate, “ad opus Campanil de Reiersh.” For this reference we are indebted to the present

much respected Vicar, the Rev. Lambert B. Larking.

^u *Monasticon*, vol. i. p. 536; and Carter's Account of Gloucester Cathedral, p. 6.

^x Leland, *Itin.*, vol. iv. p. 74; *Mon. Ang.*, vol. ii. p. 299.

deiparæ virgini dedicato, a Ricardo Hanleus hic etiam abbate fundato, navi ecclesiæ adjunguntur y."

A.D. 1458. The nave of Northleach Church, in Gloucestershire, built by John Fortey, wool-merchant, who died this year. The roof was constructed after his decease, as appears from the inscription on his tomb in the same church z. The south chapel, and perhaps the porch also, were built by William Bicknel in 1489. It is a fine Perpendicular church, with very large clear-story windows.

A.D. 1459. Ripon Minster; the central tower. An indulgence was granted this year by Abbot Booth for rebuilding the central tower a.

A.D. 1460. The sepulchral chapel of Abbot Wheathamsted, in St. Alban's Abbey Church.

A.D. 1460, *vel circa*. The chapel on the north side of Luton Church, Bedfordshire, built by Sir John Wenlock, as appears from the following inscription, preserved in a MS. in the British Museum, (Harl. MSS. No. 1531):—

"Jesu Christ most of myght,
Have mercy on John Le Wenlock knight,
And on his wife Elizabeth,
Who out of this world is past by death,
Which founded this chapel here.
Help them with your hearty prayer,
That they may come to that place,
Which ever is joy and solace."

This inscription and the portrait of Sir John, afterwards Lord Wenlock, were formerly in the east window, but are no longer there.

A.D. 1460—1470. Crowland Abbey; the north-west tower. Towards the close of his life, (he died in January, 1470,) Abbot John Litlyngton bought five bells for this tower, then newly built b. This is the Perpendicular tower still standing.

y *Memoriale Eccl. Cath. Glouc. Compendiarium ex codd. MSS. penes Decan. Eccl. Cath. Glouc.*; and *Monasticon*, vol. i. pp. 564 and 536.

z Lysons' Gloucestershire Antiquities, p. 15, Pl. xli.

a Walbran's Ripon.

b Crowland History, Gale, i. 540.

THE HOUSE OF YORK, A.D. 1461—1485.

EDWARD IV., A.D. 1461—1483.

BADGES OF THE HOUSE OF YORK.



Falcon and Fetterlock.



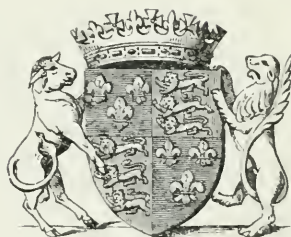
White Rose in Soleil.



Plume of Feathers.



Edward IV., from his Great Seal.



Arms of Edward IV.

A.D. 1461—1490. The church and tower of Ashford, in Kent, rebuilt by Sir John Fogge^a.

A.D. 1461. Winscombe Church, Somersetshire; this date remains on a piece of original painted glass in the chancel, and probably gives the date when the church was finished: it is a good example of the fine Perpendicular churches with which this part of the country abounds.

A.D. 1462. Tenterden Steeple, Kent. By will this year Thomas Petlesden bequeathed 100 mares to the steeple of this church, at that time building^b.

A.D. 1465. Bishop Beckington's monumental chapel in Wells Cathedral. (For engravings of the monument see Gough's "Sepulchral Monuments.")

^a Hasted's Hist. of Kent, vol. iii. p. 264; and Pegge's *Sylloge*, p. 52.

^b Hasted's Kent, vol. iii. p. 100.

A.D. 1465—1491. The choir of the church of Stratford-on-Avon, Warwickshire, built by Thomas Balsall, D.D., dean of the collegiate church^c. In the Perpendicular style. (For engravings see Neale's "Views of Churches.")

A.D. 1470. Crosby Hall, London, built by Sir John Crosby, who obtained a lease of the ground in 1466, and died in 1475. The hall has a fine open timber roof. (A full account, with a series of engravings of this fine house, was published by H. J. Hammon, Architect, 4to., 1844.)

A.D. 1470—1486. The vestry of Lavenham Church, in Suffolk, built by Thomas Spring, as recorded in the following inscription, placed on a monument in the vestry itself:—

ORATE PRO ANIMABUS THOMÆ SPRING, QUI HOC VESTIBULUM FIERI FECIT IN VITA SUA, ET MARGARETÆ UXORIS EJUS; QUI QUIDEM THOMAS OBIT SEPTIMO DIE MENSIS SEPTEMBRIS, A.D. MILLIḾO CCCCLXXXVI. ET PREDICTA MARGARETA OBIT . . . DIE . . . A.D. MILLIḾO CCCCLXXX. . . QUOR' ANIMABUS PROPICIETUR DEUS. AMEN^d.

(A series of engravings of details of this church was published in 1796, under the title of "Specimens of Gothic Ornaments selected from the Parish Church of Lavenham, Suffolk," on forty plates, quarto size. The family of the De Veres, earls of Oxford, were connected with this parish, and a porch was added about 1529 by John, the fourteenth earl, as shewn by the quarterings of the coat of arms carved upon it. Of the whole of Lavenham Church there is a good plan in the "Gentleman's Magazine," May 1787, vol. lvii. p. 378.)

A.D. 1470—1524. The Lady-chapel of Winchester Cathedral, rebuilt by Th. Hunton and Th. Silkstede^e.

A.D. 1472. The restoration of York Minster was completed and the church re-dedicated in this year^f. The screen was erected by William Hyndeley, treasurer, and not completed till some years after this dedication; his badge, a hind lodged, occurs among the carving.

A.D. 1472—1499. Norwich Cathedral. The clearstory and vault of the choir, with the flying buttresses, built by Bishop Goldwell in the Perpendicular style.

A.D. 1473. Tuxford Church, Nottinghamshire. This parish church was building at this time, as appears from the will of John Smyth, dated Sept. 1, 1473^g. The chancel was built by Thomas Gunthorp, Prior of Newstead in 1495, according to an inscription in a window in Thoroton's time^h.

^c Dugdale's Warwickshire, p. 478.

^d Pegge's *Sylloge*, p. 114.

^e Milner's Hist. of Winchester, vol.

^f Raine's Fabric Rolls, pp. 77 and xx.

^g York Register of Wills.

^h Thoroton's Notts., p. 383.

A.D. 1475—1480. Magdalen College, Oxford, built by William of Waynfleet, Bishop of Winchester. The contracts between the founder and his master mason, William Orehyerde, are still preserved in the college archives^l. The chapel, the tower-gatehouse, and a part of the cloister are of this period; the tower is some years later, see A.D. 1492.

A.D. 1476—1484. The altar-screen in St. Alban's Abbey Church, most probably the work of Abbot Wheathamsted, whose arms are upon it^k. Very rich work.

A.D. 1478—1519. Great St. Mary's Church, Cambridge, rebuilt^l. The walls are covered with panelling.

A.D. 1479—1515. Charing Church, Kent. The tower was begun this year, but not finished before 1545. The chapel on the south side of the chancel was built, or building, in 1501^m. Both are in the Perpendicular style.

A.D. 1480. The gatehouse at Knowle, Kent, which is now between the two quadrangles of the Earl of Dorset, 1603—1612, was originally the gatehouse of the archbishop's palace, built by Archbishop Bourchier (c. 1460), and it is fortified with *machicoulis*, evidently intended not merely for show, but for use in case of need, to enable the defendants to throw down missiles on the heads of assailants trying to force the gate; but twenty years afterwards, c. 1500, Archbishop Morton threw out an oriel window, which renders the *machicoulis* perfectly useless, shewing that all idea of such fortification was then at an end.

A.D. 1481—1508. St. George's Chapel, Windsor, begun by Edward IV. and finished by Henry VII.

“King Edward IV., (whose inclination to and kindness for this place was extraordinary,) finding upon survey that the former foundations and walls of the chapel of St. George were in his time very much decayed and consumed, and esteeming the fabrick not large or stately enough, designed to build one more noble and excellent; to this purpose he constituted Richard Beauchamp, Bishop of Salisbury, master and surveyor of the work. With what diligence and sedulity, and how well the Bishop performed this office and employment, appears from the testimony given him by the King, in the preamble of the patent by which he shortly after constituted him Chancellor of the Garter: ‘That out of meer love towards the order, he had given himself the leisure *daily* to attend the advancement and progress of the goodly fabrick.’”

^l Ingram's Memorials of Oxford.

^k Carter's Account of St Alban's Abbey Church, p. 5, and Pl. xvii.

^l Cooper's Annals of Cambridge, vol. i. p. 224.

^m Hasted's Kent, vol. iii. pp. 214—218.

ⁿ Pote's History of Windsor Castle, p. 50.

EDWARD V., A.D. 1483.

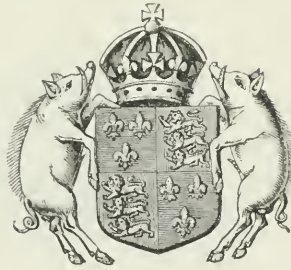


Arms of Edward V.

RICHARD III., A.D. 1483—1485.



Richard III.. from his Great Seal



Arms of Richard III.



Badge of Richard III.

1483 ——. Hawton, near Newark, Notts. The tower of the church was building in this year, as appears from the will of Henry Sutton°. It is a good specimen of the Nottinghamshire Perpendicular tower, though hardly equal to the magnificent Decorated chancel.

° York Register of Wills.

THE TUDORS, A.D. 1485—1547.

HENRY VII., A.D. 1485—1509.



Head of Henry VII.



Elizabeth of York, Queen of Henry VII.



Arms of Henry VII.

A.D. 1486. The south porch of Ropsley Church, Lincolnshire, built, as appears from this inscription therein :—

A.º Dñi M.º C.C.C.C.º LXXXVI.º ista porta fã fuit.

A.D. 1487. The chancel of Stratton St. Michael's, Norfolk, rebuilt by John Cowal, rector, as recorded in the inscription on brass, on his tombstone in the middle thereof^p.

A.D. 1488. The nave and aisles of St. Mary's Church, Oxford, built by public subscription. The arms of the principal benefactors, including King Henry VII. and most of the bishops, as well as the chief nobility of the period, were emblazoned in the church, and a list of them has been preserved by Wood,

^p Weever's Funeral Monuments, p. 814; and Pegge's *Sylloge*, p. 55.

(Hist. of the City of Oxford, edit. by Peshall, pp. 63-66): no less than eighty-one different shields are enumerated.

“The architect was Sir Reginald Bray, then High Steward of the University: the arms of John Russel, Bishop of Lincoln, Chancellor of England, and first perpetual Chancellor of this University, are still to be seen in the spandrels of the doorway under the great west window ^a.”

A.D. 1489 ——. Chelmsford, Essex. The church repaired or rebuilt at this time^r. It is a large Perpendicular church, with a tower and spire, and a large south porch.

A.D. 1490—1500. Bishop Alcocke's Chapel, in Ely Cathedral.

“He lyeth in a chapell of his owne building, on the north side of the presbytery, where is to be seene a very goodly and sumptuous tombe, erected in memory of him ^s.”

A.D. 1490—1517. The central tower, or Angel Steeple, of Canterbury Cathedral, built by Thomas Goldstone the second, who was appointed prior in the year 1495, and died in 1517.

“Turrim satis excelsam, Angyll Stepyll vulgariter nuncupatam, testudine pulcherrima concameratam, ac opere decenti artificiose undique sculptam et deauratam, cum fenestris vitreatis satis amplis et ferramentis, ope et auxilio . . . Rev. Patris J. Morton Cardinalis, necnon et Dom. W. Sellyng Prioris, in medio ecclesie, videlicet inter chorum et navem ecclesie, egregie erexit, et magnifice consummavit. Duos etiam arcus, sive fornices, opere lapideo subtiliter incisos cum quatuor aliis minoribus ad sustentationem diete turris columnis eandem turrim supportantibus satis industrie et prudenter annexit ^t.”

“By erecting this tower is plainly meant only that part which rises above the roof, for the fact that he added the buttressing arches to the piers shews that the piers were there before ^u.”

On the cornice over the arches stretching from the south-west pillar to two others north and west of it, is this inscription:—

NON NOBIS DOMINE NON NOBIS—SED NOMINI TUO DA GLORIAM.

And in the middle of the line after the second *nobis*, between the letters T.P. in gold, signifying *Thomas Prior*, is a shield charged with three gold stones, indicating his surname, *Goldstone*: from which it appears that this work was finished when

^a Ingram's Memorials of Oxford.

Hist. of Ely Cathedral, p. 183, Pl. xxi.

^r Weaver, p. 641.

^t *Angl. Sac.*, t. i. p. 147.

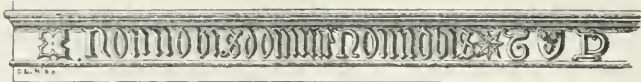
^s Godwin's Catalogue of the English

^u Willis's Archit. Hist. of Canterbury

Bishops, p. 222. See also Bentham's

Cath., p. 126.

he was *prior*. The following is a specimen of the inscription :—



A.D. 1492—1505. Magdalen College tower, Oxford. The first stone was laid on the 9th of August, 1492, by Richard Mayew, then President, and the college accounts shew that sums of money were constantly expended upon it until 1505. Wolsey, afterwards the celebrated Cardinal, was bursar in 1498, and tradition has given him the credit of the design. It was originally intended to stand alone, detached from the other buildings on the east and west of it ^x.

A.D. 1493. Hillesdon Church, Buckinghamshire, built ^y. A fine and rich specimen of the Perpendicular style.

A.D. 1500—1503. The hall, or manor-house, and chapel of Athelhampton, corruptly Admiston, in Dorsetshire, built by Sir William Martin, who died in 1503, and was buried in the chapel ^z. A good specimen of the domestic work of this date.

1500—1539. Bath Abbey Church built. It was commenced by Bishop Oliver King, who died in 1503; Priors Bird and Gibbs carried on the works, and the church was nearly finished, when the dissolution of the abbey took place, in 1539. (See the account of this church, prefixed to the Plan, Elevation, Sections, &c., of the same, published by the Society of Antiquaries, London, 1798.)

A.D. 1501—1515. The steeple of Louth Church, Lincolnshire, built. The parish accounts for building this steeple and repairing the church are printed in the *Archæologia*, vol. x. pp. 70—98, and reprinted in Britton's "Architectural Antiquities," vol. iv. pp. 1—7, with engravings.

1502—1504. The sepulchral monument of Arthur Tudor, Prince of Wales, son of Henry VII., in Worcester Cathedral ^a.

1503—1520. Henry the Seventh's Chapel in Westminster Abbey, built on the site of the Lady-chapel of Henry III. ^b The will of King Henry VII., who died in 1509, contains

^x Ingram's Memorials of Oxford, vol. i.

^y Lysons.

^z Hutchins's Hist. of the County of Dorset, vol. ii. p. 180; and Dom. Arch., vol. iii. p. 194.

^a Wyld's Illustration of Worcester Cathedral, p. 24, Pl. x.; and Britton's

History of the same cathedral, p. 19, Pl. x.

^b Ackermann's Hist. of Westminster Abbey, vol. i. pp. 218—221; and vol. ii. pp. 135—149. For engravings see Cottingham's Henry the Seventh's Chapel, folio.

minute directions for the completion of this building, which were carried into effect by his executors under the superintendence of William Bolton, Prior of St. Bartholomew, appointed master of the works by the King himself. It is very richly ornamented with panelling.

1505. Piddleton Church, Dorsetshire, completed at this date, as stated by an inscription which is preserved in it.

1505 ——. The hospital of the Savoy, in the Strand, London, rebuilt and endowed by King Henry VII.^c The chapel, built at this period, and converted into a parish church by Queen Elizabeth, remains in a tolerably perfect state. Its ceiling is very rich: the east end has been ornamented with tabernacle-work, of which one niche remains, but the greater part has been cut away to make place for some monuments and a pseudo-Grecian altar-screen.

A.D. 1505. The nave of Melrose Abbey Church, Scotland. This date is cut on the south-western buttress, with the arms of James IV. of Scotland: the west end has never been completed, as the tothing-stones remain perfect; the style of this part of the church is more like the English Perpendicular than any other. The eastern part is more like the French Flamboyant style, and it appears that the architect was a Frenchman; see A.D. 1444.

A.D. 1506. Bablake Hospital at Coventry, founded by Thomas Bond, a wealthy citizen; and often called Bond's Hospital. It is a fine example of rich Perpendicular wood-work.

1507—1520. The groined vault of the choir of St. George's Chapel, Windsor, constructed. John Hylmer and William Vertue, freemasons, agreed by indenture dated June 5, 1507, to construct this vaulting for 700*l.*, and to complete it by Christmas, 1508: it appears, however, that part of the works were not finished in 1519, when a subscription among the Knights of the Garter was entered into to defray the expense of their completion.

A.D. 1508—1515. The stone vaulting of King's College Chapel, at Cambridge, with its exterior towers, turrets, finials, &c., built by Henry VII. and his executors. The indentures for the different parts of the work are preserved in the college, and printed in Britton's "Architectural Antiquities," vol. i. pp. 27—36, with several engravings.

^c *Monasticon*, vol. vi. p. 726.

HENRY VIII., A.D. 1509—1547.



Henry VIII., from his Great Seal.



Arms of Henry VIII.

BADGES.



Catharine of Aragon



Jane Seymour



Anna Boleyn.



Catharine Parr.



Queen Mary.

A.D. 1509—1532. The cathedral of Bangor (with the exception of the choir) built by Bishop Thomas Skevynnton. On the outside of the tower is the following inscription:—

Thomas Skevynnton Episcopus Bangoric hoc campanile et ecclesiam fieri fecit
A^o, Partus Virginis MCCCCXXXII.^a

^a Pegge's *Sylloge*, p. 62.

A.D. 1510—1528. The chapel on the south side of Col-lumpton Church, Devon, built by John Lane, merchant, as appears from the inscription on his tomb therein ^b.

A.D. 1511—1522. Thornbury Castle, Gloucestershire, built by Edward Stafford, Duke of Buckingham, as appears from an inscription over the entrance gate, but left incomplete at his death in 1522, in which state it still remains. The walls are for the most part in a perfect state, but without a roof, which appears never to have been put on. It is a fine specimen of the baronial mansions of that age, built for magnificent display rather than for defence.

A.D. 1512—1521. Brasenose College, Oxford, the hall and gateway-tower included, built by William Smith, Bishop of Lincoln, and Sir Robert Sutton ^c.

A.D. 1513—1517. The quadrangle of Corpus Christi College, Oxford, built by Richard Fox, Bishop of Winchester ^d. The buildings of this college remain nearly in their original state. A room over the entrance gateway is particularly worthy of attention, still retaining the wainscoting and very rich plaster ceiling and cornice of the time of the founder.

A.D. 1517. The chancel of Darton Church, in the West Riding of Yorkshire, rebuilt, and at this date finished by Thomas Tykyl, Prior of Monk Bretton monastery in the same county, and patron of the church, as recorded by the following inscription round the wall-plate of the choir ^e:—

AD LAUDEM DEI ET OMNIUM SANCTO-
RUM, ISTAM CANCELLAM DE NOVO
CONSTRUXIT THOMAS TYKYL PRIOR
MONASTERII MONACHICAE BRITANNIE ET
HUIUS ECCLESIE PATRONUS ET EUNDEM
COMPLETE FINIUIT ANNO DOMINI
MILLENO QUINTINGENO DECIMO SEPTIMO

“Ad laudem Dei et omnium sanctorum, istam cancellam de novo construxit Thomas Tykyl Prior monasterii Monachicæ Britannie et hujus ecclesie patronus et eundem complete finivit anno Domini milleno quintingeno decimo septimo.”

^b Pegge's *Sylloge*, pp. 92, 93.

^d *Ibid.*

^c Ingram's *Memorials of Oxford*.

^e Pegge's *Sylloge*, pp. 89, 90.

A.D. 1517. The church of Barton under Needwood in Staffordshire, built by John Taylor, Archdeacon of Derby and Buckingham, and Master of the Rolls *temp.* Henry VIII., as appears from the inscriptions over every other pillar of the north and south sides of the nave^f. The windows are mostly square-headed. (Engravings of the inscriptions, and a view of the church, are given in Pegge's *Sylloge*, Plates xii. and xiii.)

A.D. 1519 *vel circa*. Great Ponton, or Pounton Church, in Lincolnshire, completed at the expense of Anthony Ellys, merchant, who lies interred in the north side of the chancel^g:—

“Pounton Church has a very large fair tower steeple, strong and very well lay'd; built, as the inhabitants have received by tradition, by one Ellys, merchant of the staple at Calais; who, as they also report, built Basingthorpe-hall, Swinshead-hall, Holland: and the hall at Pounton. Mr. Ellys, the builder, is reported to have sent his wife a cask inscribed ‘Calais Sand,’ without any further mention of its contents: at his return to Pounton, he asked what she had done with it, and found she had put it in the cellar. He then acquainted her that it contained the bulk of his riches; with which (being issueless) they mutually agreed to build a church, in thanksgiving to God for having prospered them in trade. The arms of Ellys, and the motto *THYŃKE AND THANKE GOD FOR ALL*, are carved in various parts of the tower.”

A.D. 1520. Westenhanger Church, in Kent, built by Sir Edward Poyning, Knight of the Garter, as recorded in an inscription given in Stukeley's *Itinerarium Curiosum*, vol. ii. p. 132, and reprinted in Pegge's *Sylloge*, p. 61.

A.D. 1520 *vel circa*. Layer Marney Hall, Essex, built by Sir Henry, afterwards Baron Marney^h. A good specimen of the mansion of this period, and of the beginning of the style of the Renaissance in England. (For engravings see “Domestic Architecture,” vol. iii.)

A.D. 1520 *vel circa*. Compton Winyate House, Warwickshire, built by Sir William Compton, who was keeper of Fulbroke Castle, which being demolished, many of the materials were appropriated to this new buildingⁱ. This splendid mansion is in fine preservation, and affords an excellent specimen of the style of that age. “Over the arch of the entrance porch are the royal arms of England, beneath a crown, supported by a greyhound and griffin, and on each side is a rose and crown in panels.” These are the arms of Henry VII., but were also used

^f Plot's Natural History of Staffordshire, p. 296.

^g Turner's Hist. of Grantham, p. 127.

^h Salmon's Hist. of Essex, p. 448.

ⁱ Britton's Architectural Antiquities, vol. ii. p. 104.

by Henry VIII. during the early part of his reign. The chimney shafts are variously ornamented, and the gables have good barge-boards.

A.D. 1520 *vel circa*. The south side chancel or chapel of St. Mildred's Church, Canterbury, built by Thomas Atwood, "for a peculiar place of sepulture for himself and his family^k."

A.D. 1525—1538. Hengrave Hall, in Suffolk, built by Sir Thomas Kytson, sometime Sheriff of London^l.

A.D. 1529. The hall of Christ Church, Oxford, built by Cardinal Wolsey, and finished at this date^m.

A.D. 1530—1541. The monumental chapel of Margaret Plantagenet, Countess of Salisbury, in the church of Christ Church, Hants., erected in her lifetime. She was beheaded at the age of seventy years, by order of Henry VIII., in 1541ⁿ. A rich and beautiful specimen of the Perpendicular style.

A.D. 1532. The tomb of Archbishop William Warham in Canterbury Cathedral^o. Late Perpendicular, but rich and fine.

A.D. 1534. Whiston Church, in Northamptonshire, built by Antony Catesby, Esq., lord of the manor, Isabel his wife, and John their son, as may be gathered from the following remains of an inscription on one of the windows therein:—

Orate pro . . . Antonii Catesby Armigeri et Esabella uxoris ejus Domini . . .
Johannis Junioris generosi ejusdem Antonii . . . qui quidem Antonius, Esabella
et Johannes hanc Ecclesiam condiderunt . . . quingentesimo tricesimo quarto . . .^p

A small but perfect specimen of the Tudor style.

A.D. 1536. The steeple of Aughton Church, near Howden in Yorkshire, erected by Christopher, the second son of Sir Robert Ask, as appears from an inscription on the south side of the same, placed under the armorial bearings of the Ask family, Or, three bars azure^q.

^k Somner's Antiquities of Canterbury, p. 166; and Pegge's *Sylloge*, pp. 62, 63.

^l Gage's History and Antiquities of Hengrave, p. 15.

^m Ingram's Memorials of Oxford, vol. i. p. 51.

ⁿ See Blore's Monumental Remains.

^o See Blore's Monumental Remains, and Britton's Hist. of Canterbury Cath., p. 69, Plates viii. and xxiv.

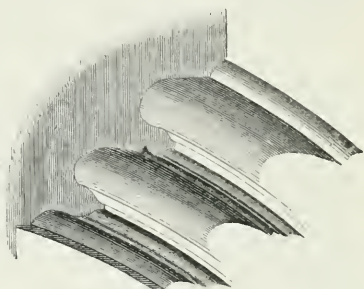
^p Bridges' Hist. of Northamptonshire, vol. i. pp. 389, 390.

^q Gentleman's Magazine for 1754, p. 359, and Pegge's *Sylloge*, p. 63.

FRANCE.

I now proceed to the last, or Flamboyant style. Like our Perpendicular style, it seems to have come out nearly at once, as we see little transition from Decorated to it; though the nave of St. Ouen is such in some degree, but perhaps in a greater degree an adaptation of the later style to the character of the choir.

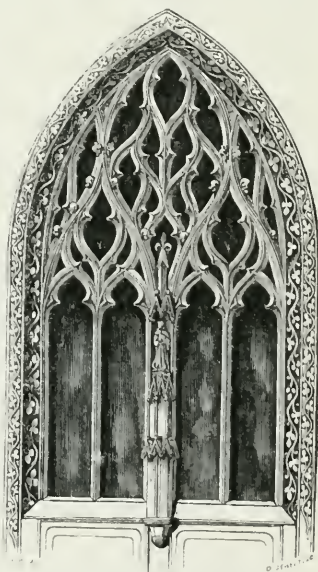
Like the Perpendicular style, its piers are often without capitals, the mouldings running into the arches; like the Perpendicular, it has a variety of bases to its piers, and also a variety of small buttresses to its niches; and it has also that interpenetration of mouldings, and piers with bases taking one set of mouldings and missing another, which is so common in the English Perpendicular. It has its mouldings flattened and with large hollows, like English later work; but with these points the agreement



Flamboyant Mouldings, Villequier, Normandy.

nearly ends, and the styles are in other points curiously contrasted. Although the Perpendicular style admits of great richness, we find it often worked very plain, yet retaining all the real character of the style; while plain Flamboyant seems very uncommon in France.

Its essence seems to be elaborate and minute ornament, and this continues till the forms and combinations are sadly debased, and a strange mixture of Italianism jumbled with it. Its combinations in the earlier part of the style, for richness, elaborate ornament, and magnificent design, are admirable; and no one can visit Rouen, where there are many churches still used and others now desecrated, and contemplate leisurely the beautiful church of St. Maclou, without feeling the value of the style, and also the value of that fine stone which seems to have encouraged the Flamboyant architects to vie with each other in elaborate decoration. The portals of



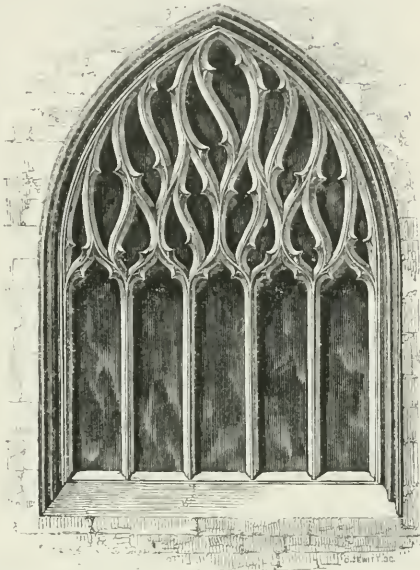
Flamboyant Window, Hartleur.

Abbeville, Beauvais, St. Riquier, Evreux, and St. Maclou at Rouen, parts of Caudebec Church, and various other churches, are some of the finest specimens of this style.

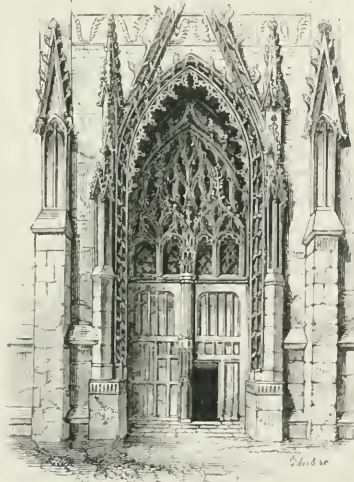
The combination of tracery called Flamboyant is not easy to express in words, and we have very little like it in England. An example or two exhibited will be the best explanation.

Some of the towers of this style are very fine, but too often mutilated; the spire of one of the western towers of the cathedral of Chartres may also be mentioned as a fine specimen. I might add Harfleur, and some other smaller churches.

As in England, during this style a material alteration took place in the arches of doors, windows, &c., and in the same direction, viz. to become flatter; but it is curious that it took an entirely different direction. While the English four-centred arch kept getting flatter and flatter, till it became a mere turn for the small arch and a straight line for the larger one, it still preserved a point, and even when flattened so as to rise only a few inches, still preserved its character; of which arch I can find no distinct trace in France, though I will not say it does not exist: but its French companion, the flattened arch of the Flamboyant style, which is used as much as our four-centred arch, is a very simple one, consisting of an absolute straight line in the centre, and the angles rounded off with a quarter circle, giving more or less height to the arch as the radius of the quarter circle is greater or smaller. In



Window, St. Germain, Pont Audemer.



Door, Harfleur.

domestic work the aperture often becomes a straight line with a drip, or other ornamental moulding or canopy over it. This style is exhibited in wooden domestic work in many parts of France, gradually adopting more and more Italianism till they overpower all traces of Gothic.

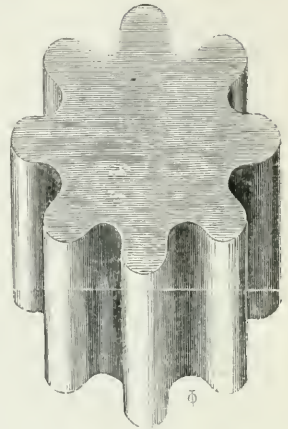
In churches it is not so easy to trace the debasement, but parts of some churches at Caen shew it clearly.

Of the details of this style I have little more to say; but I must notice two very disagreeable piers which are not uncommon in this style. One is, a series of eight hollows and eight rounds without fillets; this pier has a capital to each round, but it looks very poor and meagre from the want of fillets; it is used at Beauvais and some other places.

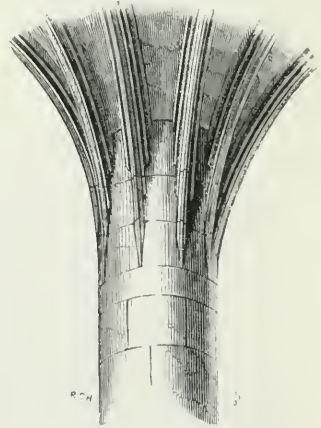
The other is a plain round pier with no capital, but the mouldings jumping out of the pier side, as if they had been soft, and the pier stuck up into them. I know not that we have anything like these in England.

I have heretofore noticed the very capricious omission and insertion of the drip-moulding in all the French styles, and both inside and out. In England, the nature of the material, or some other apparent reason, occurs for this omission; but in France I can discover no law or local reason for its use in some instances and its omission in others. I may also notice that the flat character of the primitive Norman arch faces, with perhaps a large bead for the only moulding, continues to appear to a late date, and in some degree to operate till the two hollows of the Flamboyant style supersede the flatness.

From the very great height of the large churches this character will be little noticed; but a good telescope (which is especially required to see many things in the French churches) will soon discover the absence of those rich suits of mouldings so common in the arches of our large churches.



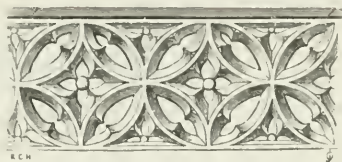
Section of Pier, Abbeville.



Pier, St. Lo, Normandy.

The entire absence of the battlement as an ornament in France has been already noticed; in place of it pierced parapets are very abundant and of great beauty.

As one more characteristic of the Flamboyant style, may be noticed the use of a small number of very large crockets in the canopies of large portals; the effect produced is very fine, but very different from any of our Perpendicular combinations.



Open Parapet, St. Gervaise, Falaise.

There are other remarks which might be made on the minutiae of the progress of architecture within any assigned limits, both in England and France, but I hope I have said enough to induce those who may have time and opportunity to study the styles of architecture in different countries, not as contradictions, but as members of the same family with local differences.

If this is done with a basis of extensive English knowledge, (for I still think that in England will be found the most clearly marked features of each style in its purity,) then will every succeeding essay, giving details of buildings in any part of Europe, be eminently useful, and lead the way to what is much wanted—a general statement of the progress of architecture in Europe.

A.D. 1380 —. Caen; the church of St. Michael, in the suburb of Vaucelles: the nave. The style is Flamboyant.

A.D. 1402. Amiens Cathedral. Some of the chapels formed between the buttresses of the nave-aisles. The windows of these have Decorated tracery; two were given by Charles V. a few years earlier, others are later; the great rose-windows are of the fifteenth century, and Flamboyant work.

A.D. 1407—1409. Notre Dame, Paris; the Porte Rouge. Flamboyant.

A.D. 1422—1461. The fountain of the Holy Cross, Rouen, constructed. It is in the Flamboyant style. (For engravings see Pugin's "Specimens of the Architectural Antiquities of Normandy," 4to.)

A.D. 1423—1438. St. Germain l'Auxerrois, Paris; the nave vaulted. The style is Flamboyant. The west porch is a little later than the nave, built by Master Jean Gausse, 1435—1438.

A.D. 1426—1515. Caudebec Church, Normandy. A good example of the Flamboyant style, with a fine spire, and a good deal of the original painted glass. (For engravings see Cotman, Pugin, &c.)

A.D. 1430—1440. Tours Cathedral; the west front and part of the nave: these are Flamboyant; the choir is earlier, chiefly of the thirteenth century, and there is a small portion of still earlier work; but part of the nave is later, it was continued down to 1500.

A.D. 1432—1500. Church of St. Maclou, Rouen. A very fine and rich example of Flamboyant, one of the chief glories of that style.

A.D. 1434—1481. The nave, aisles, west front, and portals of the cathedral of Nantes, rebuilt. The following inscription, placed on the

principal doorway, records the time in which these works were commenced:—

L'an mil quatre cent trente quatre
 A my Avril sans moult rabattre
 Au portail de ceste église
 Fut la première pierre assise.

These parts of the church are fine Flamboyant. The choir is of the twelfth century^r, but so much eased with modern work that the original fabric can scarcely be seen.

A.D. 1439—1491. Rouen Cathedral; the transept. This part is Flamboyant, though the greater part of this fine cathedral is earlier, part Early French and part Decorated.

A.D. 1440 ——. St. Jacques, Dieppe; the choir vaulted. This part of the church is Flamboyant.

A.D. 1447 ——. Toul Cathedral; the porch built from the design and under the direction of Jacquemin de Commercy, in the Flamboyant style.

A.D. 1450 ——. The choir of the abbey church of St. Michael on the Mount, Normandy, commenced. The work was suspended two years afterwards, and not resumed for a long period; but the design appears to have been carried out. It is good Flamboyant work. (For engravings see Bouet, &c.)

A.D. 1450 ——. Lisieux; the Lady-chapel added, in the Flamboyant style. The church is chiefly fine Early French.

A.D. 1451—1464. Eu Church; the Flamboyant portion.

A.D. 1464—1467. Evreux Cathedral; the south transept and Lady-chapel added in the Flamboyant style; the side chapels and rich screens with their fine iron-work also belong probably to this period.

A.D. 1464—1500. Rouen; the church of St. Laurent, built in the Flamboyant style: the windows have fine painted glass.

A.D. 1468—1481. Rouen Cathedral; the north-west tower called the "Tour de S. Romain," (built on a base of the twelfth century,) the north porch, and the "Cour des Libraires" built; the south-west tower was rebuilt in 1485—1507, by Archbishop Robert de Croixmare, and called "La Tour de Beurre." All these portions are in the Flamboyant style.

A.D. 1474—1479. Tarbes; the Cathedral rebuilt by Bishop Menaud d'Aure, in the Flamboyant style^s.

A.D. 1483—1548. Auch; the cathedral rebuilt. The second date is that of its consecration^t. It is one of the finest edifices in the south of France. Its painted glass, executed in 1513, by Arnaud de Moles, and the carved wood-work of the choir, are of great richness and beauty.

A.D. 1486 ——. Metz Cathedral; the choir rebuilt in the Flamboyant style.

A.D. 1486—1540. The château of Fontaine-Henry, near Caen, Nor-

^r Bourassé, *Cathédrales de France*, p. 435.

^t Bourassé, *Cathédrales de France*, pp. 468, 469.

^s *Bulletin Monumental*, vol. x. p. 427.

mandy, commenced by Jean d'Harcourt, and finished by Jean Charles de Morais, his son-in-law^u.

A.D. 1488—1534. The nave and western façade of the church of St. Wulfrand, Abbeville, built: it is rich late Flamboyant^x.

A.D. 1489—1495. Paris; St. Severin, the choir. The new part of the church, with the high altar, and those of several chapels, were dedicated by Jean Simon, Bishop of Paris, on the 30th of March, 1495. The style is Flamboyant.

A.D. 1490—1516. Sens; the transepts of the cathedral, with their portals, built from the design of Martin Chambiges^y. These parts are Flamboyant.

A.D. 1490—1530. Rouen; the remaining buildings of the nunnery, or abbey of St. Amand^z. The arms of Thomasse and Isabel Daniel, and, Mary d'Annebaut, three of the abbesses of that nunnery at the period above mentioned, shew the age of these buildings. (For engravings see Jolimont, *Monuments de la Normandie*; and Pugin's "Specimens of the Architectural Antiquities of Normandy.")

A.D. 1493—1499. Rouen; the "Palais de Justice" built. The "Salle des Procureurs," which is a wing of the same building, was the first part of it erected^a;—a beautiful specimen of civil architecture of this age. (For engravings see Pugin and Cotman.)

A.D. 1496 —. Fécamp; the Lady-chapel of the abbey church: it is good Flamboyant.

A.D. 1495—1530. Rouen; the Hôtel du Bourgtheroulde, commenced by Gillaume le Roux, and finished by his son^b. (For engravings see Pugin's "Specimens of the Architectural Antiquities of Normandy.")

A.D. 1506—1522. Beauvais; the choir of the church of St. Etienne built: the high altar was consecrated in 1522^c. This part is Flamboyant. The nave and transepts are of the twelfth century; and there is some beautiful painted glass.

A.D. 1508—1522. Paris; the tower of "Saint-Jacques de la Boucherie." See the History of this church by the Abbé Villain, from the original documents, published in 1758. This tower is a rich and elegant specimen of the Flamboyant style. It has recently been restored and thrown open to view.

A.D. 1509—1530. Rouen; the western façade of the cathedral, commenced by Cardinal George d'Amboise, in 1509, and completed in 1530^d. It is Flamboyant, late and overloaded with ornament; the same archi-

^u De Caumont, *Hist. somm. l'Architecture au Moyen Age*, pp. 351, 352.

^x De Caumont, *Hist. de l'Archit.*, p. 456.

^y Quantin, *Notice hist. sur la Cathédral de Sens*, pp. 22—32.

^z Delaquerrière, *Description historique des Maisons de Rouen*, tom. i. p. 202.

^a Gally Knight's Tour in Normandy,

p. 30.

^b Delaquerrière, *Description hist. des Maisons de Rouen*, tom. i. pp. 210—234, Pl. 16; and De Caumont, *Hist. somm. de l'Architecture au Moyen Age*, p. 423.

^c S. de St. Germain, *Notice hist. et descript. sur l'Eglise de St. Etienne de Beauvais*, p. 14.

^d Gilbert, *Description historique de la Cathédrale de Rouen*, p. 28.

tect appears to have altered other parts of the exterior of this fine cathedral, and much injured the effect.

A.D. 1510—1523. The abbot's lodge at St. Michael's Mount, Normandy, built by William de Lampe, with the bridge connecting it with the church. It is a good and picturesque piece of Flamboyant work. He also built the choir and apse of the church in 1523. (For engravings see Bouet, &c.)

A.D. 1526. The hôtel de ville at Beaugency, built from the design of the architect, Viart d'Orleans^e. The hôtels de ville of Courtrai and Audenarde are of the same period, and all of late Flamboyant.

A.D. 1530—1533. Amiens; the tower of the cathedral, designed and built by Louis Cordon, a carpenter of the village of Cottenchy, near that city^f.

A.D. 1533—1541. Limoges; the cathedral finished in the manner it stands at present, by Bishop John de Langeac^g. The rood-loft, in the Renaissance style, is of this period. The choir is fine Decorated work, of which the first stone was laid in 1273, and it was completed in 1327. This fine cathedral well illustrates the manner in which our grand mediæval churches were carried on, and the length of time during which the original idea was persevered in. The first thing built was the choir for the daily service; then the west front with the belfry-tower, which was necessary for announcing the time of service; the nave was left to be constructed afterwards, as means allowed, and depended on the zeal of the laity, to whom this part of the church belonged. The choir was often rebuilt by the monks in a new style before the laity had constructed their nave, and an awkward gap is thus left between the choir and the western tower, of which Cologne Cathedral was the most notorious example. At Limoges the original belfry-tower remains, begun as early as 1012, when the work was suspended for a long period, and the upper part added in 1242, damaged in the war with the English, and repaired by them in 1349. The portion of the nave which is completed was built in 1460—1490, and in the Flamboyant style: the western doorways were added in 1515—1530^h.

A.D. 1538. The old hôtel de ville of Caen, Normandy, built by Nicholas de Valois, lord of Ecovilleⁱ. (For engravings see Jolimont, *Monuments de la Normandie*.)

^e De Caumont, *Hist. sommaire de l'Architecture au Moyen Age*, p. 417.

^f Bourassé, *Cathédrales de France*, p. 32.

^g *Gall. Christ.*, tom. ii. col. 539.

^h For these interesting particulars

respecting the history of Limoges Cathedral we are indebted to the researches of M. l'Abbé Arbelot, of that city.

ⁱ De Caumont, *Hist. sommaire de l'Architecture au Moyen Age*, p. 424.

ITALY.

A.D. 1386. Milan; the cathedral, or "duomo," begun, according to the following inscription, cut on a stone of the wall behind the apse:—"EL PRINCIPIO DIL DOMO DI MILANO FU NEL ANNO 1386." The high altar was consecrated by Pope Martin V. in October, 1418^k. The choir was probably completed at that time, but the vast nave and aisles were not completed until modern times. (For architectural details see D'Adda, *La Metropolitana di Milano*.)

A.D. 1390, *vel circa*. Ferrara; the castle built by Nicolas d'Este, as a place of refuge, after the conspiracy of 1385. Bertolino Piotti of Novara was the architect, but it afterwards received some modifications from Albert Schiatti and Jerome Carpi. There are some fresco paintings of the fifteenth century on the walls.

A.D. 1394 —. Siena; the library built by Cardinal Francis Piccolomini^l. It is a very fine example of Italian domestic architecture.

A.D. 1396—1542. The Certosa, near Pavia. The foundation of it was laid by Giovan Galeazzo Visconti, Duke of Milan, in 1396, but the works were not entirely finished until 1542^m. The façade of this magnificent building was begun in 1473, from the design of Ambrogio da Fossanoⁿ.

A.D. 1417. Rome; the brick campanile of the church of "Quattro Santi incoronati," built or rebuilt at this date, as recorded in an inscription upon it. It has a pointed tower-arch and belfry-windows, but is in the general style of the campaniles of Rome.

A.D. 1461. Ferrara; the church of the Carthusian Friars built by Borso d'Este. It is in the style which in England would be considered of the twelfth century, with round-headed ornamental arcades. It is now converted into the cemetery chapel.

A.D. 1468. Rome; the church of St. Mark was rebuilt at this date. It is in the style of a Basilica, with antique marble columns and gilt capitals, and a flat painted ceiling; the windows have round arches, with Gothic Decorated tracery. At the east end the old tribune, or apse, is preserved, with the mosaic picture erected in 833, as recorded in an inscription in the mosaics. These ancient tribunes with their mosaic pictures have generally been preserved in Rome when the rest of the church has been rebuilt.

A.D. 1497—1506. Milan; the church and monastery of St. Maurizio built. (For an account of the church, with plan, elevation, and sections, see Gruner's "Fresco Decorations of Churches and Palaces," p. 63, Pl. xi.)

^k Latuada, *Descrizione di Milano*, tom. i. pp. 24 and 107.

^l Gruner's *Fresco Decorations of Churches and Palaces*, p. 65, Pl. xii.

^m Gruner's *Fresco Decorations of Churches and Palaces*, p. 49, Plates i.—x.

ⁿ *Ibid.*, pp. 51, 52.

GERMANY.

A.D. 1377—1478. Ulm; the cathedral built from the design of Matthew Ensinger, who having died in 1463, Matthew Boblinger carried on the work till its completion°. (For engravings of the tower and its details, see Moller's *Denkmäler der Deutschen Baukunst*, Plates lvii. and lviii.)

A.D. 1441. Cologne; the house Gürzenich built^p.

A.D. 1506—1519. Nuremberg; the tomb of St. Sebald, executed by Vischer^q. A rich piece of iron-work.

A.D. 1524, *vel circa*. Cologne; St. Peter's Church built^r. "It possesses, besides the well-known disagreeable picture by Rubens, remarkably good glass paintings of 1528 and 1539; also a metal baptismal basin of 1569. The adjoining cloister with its wooden ceiling will shew every sensible man how agreeable an impression may be conveyed by the most simple construction."

A.D. 1439—1477. Nuremberg; St. Laurence's Church. The doorway and tower erected and the choir enlarged, it was vaulted in 1514—1568. The style is the German Flamboyant.

A.D. 1488—1493. Nuremberg; the towers of St. Sebald's Church built in the German Flamboyant style.

A.D. 1513—1515. Nuremberg; oriel window in the Pfarhoff built by M. Pfinzing.

SPAIN.

A.D. 1407. Toledo; the Dominican monastery completed.

A.D. 1476—1477. Toledo; the church of St. John built by Ferdinand and Isabella, in the Spanish Flamboyant style. (For engravings see *Monumentos Arquitectonicos de Espana*, published by the Spanish Government, royal folio, Madrid, 1861.)

A.D. 1508—1518. Toledo; chapel of the college of St. Ildephonso, in the Complutensian University, and the chapter-house of the cathedral, built by Peter Gamiel, and ornamented with sculpture executed in the style of the Renaissance.

° Frik's *Beschreibung der Münster zu Ulm*, p. 12; and Leeds's Note to Moller's Memorial of German Gothic Architecture, pp. 78, 79.

^p De Lassaulx's Notes, &c., p. 221.

^q *Bulletin Monumental*, vol. x. p. 265.

^r De Lassaulx's Notes, &c., p. 214.

BELGIUM.

A.D. 1402—1443. Brussels; the hôtel de ville built, in the Flamboyant style. The great tower over the principal doorway was erected in 1444 by Charles le Hardi, Count of Charolois, afterwards Duke of Burgundy, and finished in 1454^s.

A.D. 1421—1483. Bruges; the nave of "Notre Dame de la Chapelle" rebuilt, in the Flamboyant style^t. A fine house close to the tower of this church is worthy of notice, though of rather later date.

The Palais de Justice in the same town is a fine building in the style of the Renaissance, with a remarkable fireplace built by the Emperor Charles V. in 1529, with figures of himself and his family. A considerable part of the cathedral is Flamboyant work of the fifteenth century; part is earlier, of the thirteenth and fourteenth, built of brick, with stone dressings.

The hospital of St. John is a large semi-monastic establishment, with a Flamboyant cloister; it also contains a picture-gallery, in which is the celebrated shrine of St. Ursula, painted by Hemling.

The hôtel de ville is said to have been begun in 1370, but the style is rather Flamboyant than Decorated, with considerable resemblance to that of Louvain: it contains a remarkable wooden ceiling of the end of the fourteenth century. The old custom-house is also a fine Flamboyant house of the sixteenth century, with a rich porch.

A.D. 1440—1480. Ghent; the church of "St. Michel" built^u. A fine church, cruciform, with apse, in the Flamboyant style.

A.D. 1453. Ghent; the ancient butchers' market is a Flamboyant building, much mutilated, but with a gable-end perfect, with its windows, and an interesting painting of the school of Van Eyck, representing Philip the Good and his family. This has been restored, but much of the old work remains, and the heads appear to be portraits. There is an inscription with the above date.

The hôtel de ville is rich Flamboyant work, with picturesque dormer windows and chimneys, and fine tall bay windows apparently for a great hall, of which the other windows are of two stories with panels between; but the internal arrangements have been altered: near the bay window is an external pulpit for addressing the people, it is of rich Flamboyant work.

The belfry is another public building of the fifteenth century, with a Flamboyant tower, and a spire recently restored in iron. There are several other fine houses of the fifteenth and sixteenth centuries in the Flamboyant style.

^s Schayes's Treatise on the Pointed Style in Belgium, in Weale's Quarterly Papers, vol. ii. See also De Caumont, *Hist. Somm. de l'Architect. au Moyen Age*, p. 400, Pl. xxx.

^t Schayes's Treatise on the Pointed Style in Belgium, in Weale's Quarterly Papers, vol. i.

^u Diericx, *Mémoires sur la ville de Gand*, vol. i. chap. 7.

A.D. 1479. Antwerp; the church of "St. Jacques" begun. The chancel was finished in 1507^{*}.

The cathedral, with its five aisles and beautiful spire, is a well-known and celebrated example of the Flamboyant style of the fifteenth century, and almost all the churches in the town are of the same style and date. There are many houses of the seventeenth century, and some of the sixteenth, but few earlier. One fine mansion, called the "Maison des Templiers," should be noticed; it is of the fifteenth century, built of brick, with good corner stair-turrets, and is altogether a fine example of a Flamboyant house.

A.D. 1522—1538. Liège; the church of "St. Jacques" built. It is a very fine, perfect, and complete example of the Flamboyant style, with the old painting. (For architectural details see Weale's "Quarterly Papers," vol. ii., and Hope's "History of Architecture.")

The cathedral is a fine structure of the thirteenth and fourteenth centuries, but with many Flamboyant windows inserted, and the cloister and chapter-house are altogether Flamboyant work of the fifteenth century; the painting of the vault of the church is of the sixteenth, partly renewed in 1855.

Louvain; the town-hall, or hôtel de ville, is one of the finest in Europe: it is in the Flamboyant style of the fifteenth century, the exterior particularly rich, the interior plainer, but with some very good and original ceilings, and a curious series of corbels carved with numerous figures relating to the history of the town.

The market-hall is another fine Gothic building, of much plainer character, but by no means to be despised; chiefly of the sixteenth century.

The cathedral is a fine example of the Flamboyant style of the fifteenth and sixteenth centuries, with more simplicity than is usual in this style, but with a very rich roodloft and tabernacle-work. The exterior is poor and mutilated, or unfinished.]

^{*} Schayes's Treatise on the Pointed Style in Belgium, in Weale's Quarterly Papers, vol. ii.

MISCELLANEOUS REMARKS

ON

BUILDINGS OF ENGLISH ARCHITECTURE.

HAVING now given an outline of the details of the different styles, it remains to speak of a few matters which could not so well be previously noticed. As one style passed gradually into another, there will be here and there buildings partaking of two, and there are many buildings of this description whose dates are not at all authenticated.

There is one building which deserves especial mention, from the singularity of its character, ornaments, and plan; this is Roslyn Chapel. It is certainly unclassable as a whole, being unlike any other building in Great Britain of its age (the latter part of the fifteenth century); but if its details are minutely examined, they will be found to accord most completely, in the ornamental work, with the style then prevalent, though debased by the clumsiness of the parts and their want of proportion to each other. There seems little doubt that the designer was a foreigner, or at least took some foreign buildings for his model.

It will be proper to add a few words on the alterations and additions which most ecclesiastical edifices have received, and some practical remarks as to judging of their age. The general alteration is that of windows, which is very frequent; very few churches are without some Perpendicular windows. We may therefore pretty safely conclude that a building is as old as its windows, or at least that part is so which contains

the windows; but we can by no means say so with respect to doorways, which are often left much older than the rest of the building.

A locality of style may be observed in almost every county, and in the districts where flint abounds it is sometimes almost impossible to determine the date of the churches, from the absence of battlements, architraves, and buttresses; but wherever stone is used, it is seldom difficult to assign each part to its proper style; and with due regard to do the same with plates of ordinary correctness, a little habitual attention would enable most persons to judge at once, at the sight of a plate or drawing, of its correctness, from its consistency, or the contrary, with the details of its apparent style.

In a sketch like the present, it is impossible to notice every variety; but at least the author now presents the world with a rational arrangement of the details of a mode of architecture on many accounts valuable, and certainly the most proper for ecclesiastical edifices. Still further to enable the reader to distinguish the principles of Grecian and English architecture, he adds a few striking contrasts, which are formed by those principles in buildings of real purity, and which will at once convince any unprejudiced mind of the impossibility of any thing like a good mixture.

CLASSICAL ARCHITECTURE.

The general running lines are horizontal.

Arches not necessary.

An entablature absolutely necessary, consisting always of two, and mostly of three

GOthic ARCHITECTURE.

The general running lines are vertical.

Arches an essentially fundamental principle, and no pure English building or ornament can be composed without them.

No such thing as an entablature composed of parts, and a cornice bears no real

CLASSICAL.

distinct parts, having a close relation in the character and ornaments determined by the columns.

The columns can support nothing but an entablature, and no arch can spring directly from a column.

A flat column may be called a pilaster, which can be used as a column.

The arch must spring from a horizontal line.

Columns the supporters of the entablature.

No projections like buttresses, and all projections stopped by horizontal lines.

Arrangement of pediment limited.

Openings limited by the proportions of the column.

GOTHIC.

relation to the shafts which may be in the same building.

The shafts can only support an arched moulding, and in no case a horizontal line.

Nothing analogous to a pilaster; every flat ornamented projecting surface is either a series of panels or a buttress.

No horizontal line necessary, and never any but the small cap of a shaft.

Shaft bears nothing, and is only ornamental, and the round pier still a pier.

Buttresses essential parts, and stop horizontal lines.

Pediment only an ornamented end wall or gable, and may be of almost any pitch.

Openings almost unlimited.

CLASSICAL.

Regularity of composition on each side of a centre necessary.

Cannot form good steeples, because they must resemble unconnected buildings piled on each other.

GOTHIC.

Regularity of composition seldom found, and variety of ornament universal.

From its vertical lines, steeples may be carried to any practicable height, with almost increasing beauty.

In the foregoing details we have said little of castellated or domestic architecture; because there do not appear to be any remains of domestic buildings, so old as the latest period of the English style, which are unaltered; and because the castellated remains are so uncertain in their dates, and so much dilapidated or altered, to adapt them to modern modes of life or defence, that little clear arrangement could be made, and a careful study of ecclesiastical architecture will lead any one, desirous to form some judgment of the character of these buildings, to the most accurate conclusions on the subject which can well be obtained in their present state.

[Since the time when Mr. Rickman wrote, the remains of the castles and houses of the Middle Ages have been more carefully examined, and it has been found quite practicable to classify and arrange them according to Mr. Rickman's styles. In fact, the royal licence to crenellate or fortify a house having long been required, and such licences being always entered on the Public Records, or Rolls as they are called, they afford often the best authenticated dates that we have of any buildings. These form the groundwork of the "Domestic Architecture of the Middle Ages," by the late T. Hudson Turner and Mr. J. H. Parker, published in 1851—59, in four volumes, 8vo., with numerous illustrations by O. Jewitt.]

Nor has anything been said of monuments, because, should they bear the name of the deceased, and the date of his death, they were often erected long after; thus Osric's tomb at Gloucester, and that of King John at Worcester, are both of Perpendicular date, if their style may be considered as any guide. Most of the monuments which are valuable, will have

their style ascertained by what has been said of larger erections. There are many which deserve much attention, for the excellence of their workmanship and composition : of these may be noted those of Aymer de Valence, Earl of Pembroke, in Westminster Abbey, and a curious monument in Winchelsea Church, Sussex ; the monument of the Percies at Beverley ; that of King Edward the Second at Gloucester, and that of Richard Beauchamp, Earl of Warwick, in the centre of the Beauchamp Chapel ; with several at Canterbury, York, and Winchester.

There are two which are so singular, and so different from the style in use at the time of their erection, that they require particular remark : these are, the shrine of Edward the Confessor, and the tomb of Henry the Third, both erected near the same time, and probably by the same artist, who has been stated to be an Italian ; and this may account for the style of these monuments, where, with some few traces of the Early English, (the style in use at the time of their erection,) there is much close resemblance to Roman work ; added to which they are covered with mosaic work, which has been much used in Italy.

[In the former editions of this work a number of churches in each county were described in the Appendix, the intention being that they should be a selection of the best examples ; but the changes which have taken place since the last revision, in 1825, rendered a fresh survey necessary for the correction of these notes ; and after a careful examination, it was thought better to omit them from the fifth edition published in 1848, with a view to incorporate them in a general work on the Ecclesiastical and Architectural Topography of England. Of this work seven counties were published in 1848—1855, completing the dioceses of Oxford and Ely, to enable the students of the two Universities to make the architecture of their own country a part of their studies, if so disposed. Every church in each of those seven counties was surveyed for the purpose by competent persons, and large materials were collected for other counties, including the unpublished notes of Mr. Rickman, in addition to those already published. But the work did not meet with sufficient encouragement from the public to enable the editor to go on with it, and it was necessarily suspended until another turn of the wheel of fashion may call for it again.]

CHRONOLOGICAL TABLE.

FOR the use of the student a table is subjoined, shewing the duration of the styles of English architecture, and the kings reigning in each period. To render this list more useful, it is printed in duplicate, that one may be cut out, and serve as a table for the more readily consulting other works.

<i>Kings.</i>	<i>Date.</i>	<i>Style.</i>	<i>Remarks.</i>
WILLIAM I.	1066	NORMAN.	{ Prevailed little more than 124 years; no remains REALLY KNOWN to be more than a few years older than the Conquest.
WILLIAM II.	1087		
HENRY I.	1100		
STEPHEN.	1135 to 1154		
HENRY II. ^a ...	1154 to 1189	TRANSITION.	
RICHARD I.	1189	EARLY ENGLISH.	{ Prevailed about 100 years.
JOHN.	1199		
HENRY III. ...	1216 to 1272		
EDWARD I. ^b ...	1272 ¹ / ₂ to 1307	TRANSITION.	
EDWARD II.	1307	DECORATED ENGLISH.	{ Prevailed about 70 years.
EDWARD III. ^c ...	1327 to 1377		
RICHARD II. ...	1377 to 1399	TRANSITION.	
HENRY IV.	1399	PERPENDICU- LAR ENGLISH.	{ Prevailed about 169 years. Few, if any, whole build- ings executed in this style later than Henry VIII. This style used in addi- tions and rebuilding, but often much debased, as late as 1630 or 1640.
HENRY V.	1413		
HENRY VI.	1422		
EDWARD IV.	1461		
EDWARD V.	1483		
RICHARD III.	1483		
HENRY VII.	1485		
HENRY VIII.	1509 to 1546		

^a [The reigns of Henry II. and Richard I. comprise the chief period of the Transition from the Norman to the Early English style.

^b The reign of Edward I. was included by Mr. Rickman in the Early English style, but the Transition from the Early English to the Decorated style took place chiefly before and during his reign. The Eleanor crosses belong to the latter style.

^c In the latter part of the long reign of Edward III. the Transition from the Decorated to the Perpendicular style began, and was almost completed by the time of the accession of Richard II. Some buildings of the

Decorated style may be found of his reign, but the works of William of Wykeham, Westminster Hall, and many other buildings of this period, are of very decided Perpendicular character. Perhaps one of the earliest and best authenticated examples of this Transition, shewing a curious mixture of the two styles, is Edington Church in Wiltshire, founded by Bishop William of Edington in 1352, and consecrated in 1361. The same Bishop, who died in 1366, commenced the alteration of Winchester Cathedral into the Perpendicular style, which was continued by William of Wykeham.]

GLOSSARIAL AND GENERAL INDEX.

* refers to *Woodcuts.*

- ABACUS**, the flat member on the top of a capital, originally a square tile, and in the Classical styles always square, 10; this form is retained in the Norman, 132*, and in French Gothic, but in English Gothic it is usually round and sometimes octagonal: Early English, 201*; Decorated, 283*; Perpendicular, 373*.
- Adams'**, the style of the, 6.
- Air-hole**, Perpendicular, 377*.
- Aisles**, the, 47.
- Angel-corbels**, 371, 372*.
- Angel-cornice**, peculiar to Perpendicular, 371.
- Anglo-Saxon architecture**, 55—116.
— from MSS., 85*.
- Anne of Bohemia**, Queen, head of, 397*.
- Apophyges**, 14*.
- ARCADE**, a series of arches, usually applied to the small ornamental arches only: early Norman, 105*, 109*; late Norman, 130*; intersecting, 146*, 147*; A.D. 1128, pp. 161, 162; Early English, 196*; Decorated, 281.
- ARCHES**, diagrams of various forms, 49; Roman, 60*, 71*; Anglo-Saxon, 62*, 69*, 70*, 79*, 81*; straight-sided, 62*, 67*, 88*; early Norman, 105*, 112*; Norman semicircular, 122*, 123*; horse-shoe, 122; pointed, 123*; segmental a Gloucestershire feature, 151; segmental occur also at Nevers in 1097, p. 154; intersecting, 45; pointed, 44; form of, no guide to date or style, *note*, 46; pointed, at St. Denis, near Paris, in 1140, p. 166; church of the Holy Sepulchre at Jerusalem in 1140, p. 166; pointed at St. Cross in 1136, p. 163; Roche Abbey in 1147, p. 165; Kirkstall in 1152, p. 165; Early English, 194, 195*; segmental, Early English, 194; Decorated, 280*; of Decorated windows, 273; Perpendicular, 358*, 359*; ogee, Perpendicular, 358; four-centred, Perpendicular, 358.
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- Archivolt**, 10.
- Arms of Edward I.**, 318*; Edmund Earl of Cornwall, 321*; Queen Eleanor of Castile, 321*; Edward 111., 332*; John of Gaunt, 332*; Richard II., 392*; Henry VI., 402*; Edward IV., 412*; Edward V., 415*; Richard III., 415; Henry VII., 416*; Henry VIII., 420*.
- Ashlar**, squared or hewn stone, as distinguished from rubble or rough stone, 56, 57*.
- Astragal**, or bead, 14*.
- Attic**, 11.
- Ball-flower ornament**, 264*, 269*, 294*, 296*.
- Baluster**, 11; in windows, 60, 62*, 64*, 67*, 74*, 77*, 92*.
- Balustrade**, 11.
- Bands**, 51; Norman, 125*.
- Base**, 9; Tuscan, 17; Ionic, 29; early Norman, 110*, 113*; Norman, 110*; Early English, 185*, 203*, Decorated, 283*, 289*.
- Basement mouldings**, Decorated, 289*; Perpendicular, 366*.
- BATTEMENT**, 49; Norman, 142; Early English, 217; Decorated, 302*, 333*; Perpendicular, 378*; pierced, 378; varieties of, 379*; on transoms, peculiar to Perpendicular, 371.
- Bead**, a small round moulding, 14*; also used for an ornament resembling a row of beads, as at Shobdon, 135*; and Wootton, 139*.
- Beak-head ornament**, 130*.
- Bed-mould**, 10.
- Bell of the capital**, 10.
- Billet**, an ornament much used in the Norman style, as at Malnesbury, 131*; there are several varieties of it.
- Birds'-beak moulding**, 15*.
- Blind-story**, the triforium, as contrasted with the clearstory above it, as at Salisbury, 212*.
- Bonding-tiles**, 57.
- Boss**, a projecting ornament: Early English, 214, 218*; Decorated, 303*; Perpendicular, A.D. 1410, p. 400*.
- Bosses and panel**, Decorated, A.D. 1355, p. 339*.
- Bowtel**, Norman, 133*.
- Brackets**, 11.

- Bricks, Roman, 57—63, 84; Roman used at Colchester, 155.
- British architecture, 3.
- Broach, a spire without a parapet at its base, shewing the junction of the octagonal spire to the square tower, as at Stanford, 217*.
- Buckle, or Mask, a kind of corbel, as at Stanwick, 206*.
- BUTRESSES, supports to the wall, 49; Norman, 126, 127*; Early English, 204*, 242*, 243*; Decorated, 286*, 287*; Perpendicular, 362*, 363*, 364*.
- Cabling the flutes, 12.
- Canopy, 51, the head of a niche over an image, as at Dorchester, 292*; also the ornamental moulding over a door, as at Norwich, 264*; or window, as at Howden, 307*; or tomb, usually enriched with crockets and a finial, as at Beverley, 310*; Early English, 207; Decorated, 263.
- Cantalliver, 11.
- CANUTE, churches built by, 100.
- CAPITALS, 9; Composite, 39; Corinthian, 31; divisions of, 10; scalloped, 160*; Tuscan, 20; Anglo-Saxon, 81*, 98*; cushion-shape, 152, 153, 163; early Norman, 104*, 105*, 110*, 137*, 151*, 153*, 169*; late Norman, 139, 160; often inserted in early Norman walls, as at Lincoln, 151; often carved long after their erection, as at Canterbury, 163; painted, 138; Early English, 185, 201*; Decorated, 183*, 185*; their difference from Early English, 261; Perpendicular, 373*.
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- Cavetto, 13.
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- Chimney, Decorated, A.D. 1356. p. 340*.
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- Cinquefoil, 51*.
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- Clerestory, or Clearstory, the upper story of a church, as distinguished from the blind-story, or triforium, as at Salisbury, 242*; Early English, 242*; Decorated, 276*, 333*.
- Cloisters, 48.
- Colonnade, 16.
- Column, 9; Tuscan, 17; Doric, 21; Composite, 39.
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- COMPOSITE order, 8, 9, 39—43; arch of Septimius Severus, 36*.
- Console, 11.
- Contrasted arch, 50*.
- CORBEL, a projection to carry a weight, usually carved, 51; a row of corbels carrying the projecting eaves of the roof is called a corbel-table: Norman, 128*; Early English, 200, 206, 214*; Decorated, 300*; Perpendicular, 372*.
- Corbel-heads, A.D. 1279, p. 320*; A.D. 1355, p. 330*.
- CORINTHIAN order, 34—39; Greek, 8, 9; *Arch of Hadrian, Athens, 36; *Temple of Vesta, Tivoli, 36; *Temple of Jupiter Olympius, Athens, 36; modillion, 4*.
- Cornice, 9, 51; Ionic, 29; Corinthian, 35; Composite, 40; Early English, 206*, 242*; Decorated, 288*; Perpendicular, 365*.
- Corona, 10, 14.
- Crest, Decorated, 333*.
- CROCKET, an ornament peculiar to the Gothic styles, usually resembling a leaf half opened projecting from the upper edge of a canopy or pyramidal covering, 52; sometimes a series of crockets are connected by a running stem; the form generally resembles a shepherd's crook, which is supposed to be the origin of the name: Early English, 215*; Decorated, 299; Perpendicular, 372*.
- Cross, or transept, 47.
- CROSSES, Norman, 136; Early English, 215.
- Crypt, 52, a vault beneath a church, generally under the chancel only, and frequently the altar platform only; it was sometimes used for the exhibition of relics, and had two staircases from the church, for the descent and ascent of worshippers: at Chartres, 236; at Canterbury, 169*.
- Cusp, an ornament used in the tracery of windows, screens, &c., to form foliation, 51*; it was at first solid, then pierced, 230*, sometimes enriched with carving: Early English, 230.

- Cyma recta*, 14*.
Cyma reversa, 14*.
Cymatium, 10.
- Dado, 9*.
 Deca style portico, 16.
 Decorated style, beginning of, 4; the second Gothic style, 54; general appearance of, 314; foreign examples of, 325—327.
 ——— French style, 344.
 Dentils, 11*.
 Diaper, ornamental work cut on the surface of the wall, originally painted in imitation of hangings; Norman, 157*, 161*; Early English, 212*; Decorated, 297*, 298*.
- Die, 9.
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- DORIC ORDER, 21, 28; GRECIAN, 8; from the Temples of Theseus at Athens, and of Apollo at Delos, 22*; ROMAN, 26; from the Theatre of Marcellus at Rome, and Modern, T. Rickman, 22*.
- Drip-stone, 51, the projecting moulding over a door or a window, to throw off the wet; but it is also used in the interior over arches, and is sometimes called the hoodmould, or, when it is square, the label: Norman, 129*; Early English, 206*; Decorated, 281, 289*; Perpendicular, 366*.
- *Drop arch, 50.
- Early English style, the first Gothic style, beginning of, 4, 53; general appearance of, 227.
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- Edward I., the Queen Eleanor crosses built by, 321; the early division of the Decorated style, with geometrical tracery, prevailed throughout his reign, 318, 327.
 Edward II., the later division of the Decorated style, with flowing tracery, prevailed in his reign, 328—332; head of, 333*.
- Edward III., the later division of the Decorated style, with flowing tracery, continued throughout the greater part of this reign. Examples, 332—344; foreign examples, 345—348. But the Perpendicular style was gradually coming in during this reign, 337; head of, 392*; arms of, 332*.
 Edward IV., head, badges, and arms of, 412*.
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 English Gothic, 44; divisions of, 46.
 Enriched mouldings, 16.
 Entablature, 9; the Tuscan, 20; Corinthian, 35; Composite, 39.
 Equilateral arch, 49*.
- Fan-tracery vaulting, a rich kind of vaulting much used in the Perpendicular style, and peculiar to England, 382*.
- Fascia, 14*.
 Feathering, or foliation, 51.
 Fill-t, a small square band on the face of a moulding, 14*.
 Finial, the ornament which finishes the top of a pinnacle, a canopy, or a spire, usually carved into a bunch of foliage, 52.
 Flamboyant style, 424; mouldings, 424*; windows, 424*, 425*; porch and doorway, 425*; piers, 426*; pierced parapet, 427*.
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 Flowers, Perpendicular, 372.
 Flowing tracery, 50.
 Flutes, 12; cabled, 12.
 Fluting, Anglo-Saxon, 88*.
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 Foliage, sculptured ornament in imitation of the leaves of plants: Early English, 213*; Decorated, 300*.
 Foliated, this term is applied to window tracery, &c., which has cusps, 51.
 ——— circles, at York in 1250, p. 251.
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- Hexa style portico, 16.
- Horse-shoe arch, 49*, 122*.
- Houses, Perpendicular, 390.
- Hypocaust, Roman, 58.
- Impost, the point from which an arch springs, 10 ; Anglo-Saxon, 69*, 81*, 90* ; Norman, 132*.
- IONIC order, 28—33 ; Greek, 8, 9 ; *capital after Palladio, 28 ; Erechtheum, Athens, 32* ; Temple on the Ilissus, *ib.* ; Roman Aqueduct of Hadrian, Athens, *ib.* ; Temple of Fortuna Virilis, Rome, *ib.*
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- Long-and-short work, 60, 63*, 64*, 66*, 68, 75*, 76, 77*, 78*, 80*, 83*, 97, 102.
- Machicolations, 49.
- Margaret of Anjou, Queen, head of, 422*.
- Mask, or Buckle, an ornament used on corbels in the thirteenth and fourteenth centuries: when looked at in front it resembles a buckle, but the shadow of it on the wall is the profile of a human face, 206*.
- Masonry, Roman, 57, 60*, 71* ; Anglo-Saxon, 63* ; rag work and rubble, 86* ; wide-jointed, 111* ; at Caen, 106 ; Rochester, 110* ; Lincoln, 151* ; Westminster Hall, 153 ; Vezelay, 154 ; Winchester, 156.
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- * Mixed arch, 50.
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- Mullions, the vertical bars of a window, 50 ; Perpendicular, 356.
- Mutules, 11*.
- Nave, the, 47.
- Neck of a capital, 10.
- Niche, or tabernacle, a recess for an image, with a canopy over it, 51 ; Norman, 129* ; Early English, 209 ; Decorated, 290*, 291*, 292*, 322* ; Perpendicular, 367, 368*.
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- Ovolo, the Greek, 13 ; the Roman, *ib.*
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- Panelled parapets, 378.
- Paneling, Early English, 229* ; of flint

- and stone, Decorated, 318*; Perpendicular, 369*, 370*.
- Parapet, the low wall at the top of a building, 49; Early English, 242; Decorated, 302*, 333*; Perpendicular, 378*; Flamboyant, 427*.
- Patera, Norman, 133.
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- Pilaster, 11*.
- Pillars. See *Piers*.
- Pinnacle, a small spire usually terminating a buttress, 52; Norman, 141*; Early English, 216; Decorated, 333*; Perpendicular, 363*.
- Piscina, or water-drain, 52; Early English, 210*; Decorated, 290*.
- Plan, Wells, 47*; Lillieshall Abbey, peculiar, 165; Canterbury, 171*; Durham, 173*.
- Plate-tracery, the earliest kind of tracery, 233, 234*.
- Plinth, the projecting member forming the lower part of a base, or of a wall, 10.
- Porches, 48; Norman, 146*; at Lincoln, 151; at Tewkesbury, 155; Early English, 224; Decorated, 310*, 311*, 312*, 333*; Perpendicular, 386; A.D. 1133, p. 403*.
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- Quirk, 15.
- Quirked ogee, 16*.
- Quoins, corner stones, long and short, 60—63*.
- Rag-work, 86*.
- Reading-pulpit, Early English, 225.
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- Respond, a half-pillar against a wall: Early English, 200.
- Rib, a band or moulding projecting from the surface of a vault: Early English, 218; Decorated, 303.
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- Richard III., head, badge, and arms of, 415*.
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- Sedilia, the seats for the officiating priests, on the north side of the altar, 52; Early English, 210*; Decorated, 292*.
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- String, a horizontal moulding: Perpendicular, 366*.
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- Triforium, or blind-story, the middle story in a church, over the pier-arches and under the clearstory; Early English, 194*, 228, 242*; absent in the Perpendicular style, 358.
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ENGLISH COUNTIES.

BEDFORDSHIRE, *vide* Clapham, Colmouh, Dunstable, Luton, Wimington, Woburn.

BERKSHIRE, *vide* Appleton, Binfield, Bradfield, Cholsey, Donington, Eton, Faringdon, Hurley, North Moreton, Reading, Shottesbrooke, South Moreton, Uffington, Windsor.

BUCKINGHAMSHIRE, *vide* Burnham, Chetwode, Hillesdon, Kimble, Notley, Stewkley.

CAMBRIDGESHIRE, *vide* Balsham, Cambridge, Chatteris, Ely, Over, Stourbridge, Thorney, Willingham.

CHESHIRE, *vide* Birkenhead, Chester, Ince, Runcorn, Saughton, Sutton.

CORNWALL, *vide* St. Germain's.

CUMBERLAND, *vide* Arthuret, Carlisle, Llanecost, Naworth, Penrith.

DERBYSHIRE, *vide* Ashbourn, Bread-sall, Chaddesdon, Derby, Mackworth, Repton, South Wingfield.

DEVONSHIRE, *vide* Collumpton, Exeter, Kenton, Plymouth, Plymstock, Stoke-in-Teignhead, Totnes.

DORSETSHIRE, *vide* Athelhampton, Cerne Abbas, Piddleton, Sherborne.

DURHAM, *vide* Durham, Finchale, Gateshead, Jarrow, Lindisfarne, Monk's Wearmouth.

ESSEX, *vide* Chelmsford, Colchester, Earl's Colne, Hedingham, Layer

Marney, Sible Hedingham, South Ockenden, Waltham.

FLINTSHIRE, *vide* Gresford, Mould.

GLOUCESTERSHIRE, *vide* Bishop's Cleeve, Cheltenham, Chipping Campden, Cirencester, Deerhurst, Gloucester, Iron Acton, Slymbridge, Stanley St. Leonards, Tewkesbury, Thornbury, Winchcombe, Wootton.

HAMPSHIRE, *vide* Amport, Beaulieu, Christchurch, Corhampton, Eling, Headbourn Worthy, Netley, Pamber, Porechester, Portsmouth, Romsey, Southampton, St. Cross, Winchester.

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HERTFORDSHIRE, *vide* Buckland, Hitchin, St. Alban's.

KENT, *vide* Ashford, Barfreston, Canterbury, Charing, Chartham, Chart, Couling, Darent, Dartford, Dover, Eltham, Horsemonden, Minster, Knowle, Leeds, Maidstone, Malling, Meopham, Monk's Horton, Penshurst, Richborough, Rochester, Ryarsh, Saltwood, Sandwich, Tenterden, Westenhanger.

LANCASHIRE, *vide* Furness, Huyton, Lancaster, Manchester, Whalley.

- LEICESTERSHIRE, *vide* Ashby Folville, Burrough, Leicester, Stanton Harold, Stoke Golding, Twyford.
- LINCOLNSHIRE, *vide* Ancaster, Barton-on-Humber, Bolton, Boothby Pagnel, Boston, Clee, Crowland, Donnington, Ewerby, Grantham, Ingoldmells, Lincoln, Louth, Morton, Paunton, Ponton, Pounton, Ramsey, Ropsley, Sawtrej, Silk Willoughby, Sleaford, Somerton, Stamford, Stow, Swaton, Tattershall, Thornton.
- MIDDLESEX, *vide* London, Westminster.
- MONMOUTHSHIRE, *vide* St. Briavel's.
- NORFOLK, *vide* Burgh, Castle Acre, Castle Rising, Cromer, Dunham magna, East Dereham, Ferington, Haughton-in-the-Dale, Ingham, Lynn, Norwich, Stratton St. Michael, Tasburgh, Trunch, Walsingham, Worstead, Wymondham.
- NORTHAMPTONSHIRE, *vide* Addington (great), Addington (little), Aphorp, Aynho, Barnack, Barton, Barton Segrave, Brigstock, Brixworth, Caistor, Castle Ashby, Castor, Cotterstock, Cranford St. Andrew, Denford, Earl's Barton, Finedon, Geddington, Grafton Underwood, Hargrave, Higham Ferrers, Irchester, Irthingborough, King's Sutton, Kingshorpe, Kislisbury, Norborough, Northampton, Oundle, Peterborough, Polebrook, Postlip, Raunds, Ringstead, Rushden, Stanwick, Strixton, Warkton, Warmington, Whiston, Wittering, Woodford, Yelvertoft.
- NORTHUMBERLAND, *vide* Hexham, Newcastle-upon-Tyne, Tynemouth, Warkworth, Whittingham.
- NOTTINGHAMSHIRE, *vide* Crumwell, Hawton, Newark, Southwell, Tuxford.
- OXFORDSHIRE, *vide* Bampton, Beckley, Bloxham, Bucknell, Clinton, Cowley, Dorchester, Ensham, Ewelme, Handborough, Hethe, Ifley, Kidlington, Milton, Minster Lovell, Northmoor, Oxford, Piddington, Sandford, Ship-
- lake, Shirburn, Souldern, Tackley, Water-Eaton, Wheatley, Witney.
- RUTLANDSHIRE, *vide* Oakham, Tickencote, Tixover.
- SHROPSHIRE, *vide* Acton Burnel, Alberbury, Buildwas, Hales Owen, Lillieshall, Shrewsbury, Stanton Lucy, Stoke Say, Tong, Wenlock.
- SOMERSETSHIRE, *vide* Bath, Bristol, Congresbury, Glastonbury, Hinton, Huish Episcopi, Low Ham, Muchelney, Nunney, Othery, South Petherton, Staverdale, Tamton, Wellow, Wells, Wincombe, Worle-hill.
- STAFFORDSHIRE, *vide* Barton-under-Needwood, Lichfield, Stone, Wolverhampton.
- SUFFOLK, *vide* Brandon, Bury St. Edmund's, Debenham, Hengrave, Ipswich, Lavenham.
- SURREY, *vide* Compton, Great Bookham, Guildford, Lambeth, Merrow, Southwark, Stoke D'Abernon.
- SUSSEX, *vide* Arundel, Battle, Bishopstone, Bodyam, Chichester, Etchingham, Newhaven, Poynings, Shoreham, Sompting, Upnarden, Winchester.
- WARWICKSHIRE, *vide* Compton-Winyate, Coventry, Hathcote, Kenilworth, Leamington, Long Compton, Packington, Radford, Solihull, Stoneleigh, Stratford-on-Avon, Warwick, Wooten-Wawen, Worm-Leighton, Wotton.
- WILTSHIRE, *vide* Bradenstoke, Bradford-on-Avon, Britford, Edington, Lacock, Malmesbury, North Burcombe, Salisbury, Stonehenge, Wainborough, Wardour.
- WORCESTERSHIRE, *vide* Bredon, Chadlesley Corbet, Leigh, Malvern, Pershore, Worcester.
- YORKSHIRE, *vide* Adel, Aldborough, Aughton, Beverley, Bridlington, Byland, Catterick, Conisburgh, Darton, Doncaster, Fountains, Gisburne, Guisborough, Headon, Howden, Hull, Kirkdale, Kirkham, Kirkstall, Lastingham, Laughton-en-le-Morthen, Markingfield, Patrington, Rievaulx, Ripon, Roche, Selby, Skelton, Wakefield, Whitby, York.

WALES, *vide* Bangor, Caernarvon, Caerwent, Haverfordwest, Llan Tysilio.

SCOTLAND, *vide* Elgin, Glasgow, Kelso, Melrose, Rosslyn, St. Andrew's.

IRELAND, *vide* Cashel.

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BELGIUM, *vide* Aerschot, Antwerp, Bruges, Brussels, Ghent, Hal, Huy, Liège, Louvain, Malines.

FRANCE, *vide* Abbeville, Albi, Amiens, Angers, Aquitaine, Arles, Auch, Auxerre, Bayeux, Beaugency, Beauport, Beauvais, Bernay, Blois, Bourges, Breteuil, Caen, Cahors, Candebee, Chalons-sur-Marne, Chartres, Conches, Dieppe, Dijon, Eu, Evreux, Falaise, Fécamp, Fontaine Henry, Harfleur, Jumièges, Laon, Le Mans, Lessay, Lillebonne, Limoges, Lisieux, Mantes, Mendè, Metz, Nantes, Nevers, Noyon, Orleans, Paris, Poitiers, Pont Audemer, Quimper, Rheims, Rouen, Senlis, Sens, Soissons, St. Lo, St. Michael-on-the-Mount, Strasburg, St. Riquier, Tarbes, Toul, Tours, Troyes, Versailles, Vezelay, Villequiers, Vincennes.

GERMANY, *vide* Bamberg, Cologne, Frankfort-on-the-Maine, Freiburg, Gelnhausen, Halle, Heisterbach, Koenigsburg, Limburg, Marburg, Maulbrom, Mayence, Neuss, Nuremberg, Prague, Rammersdorf, Sinzig, Trèves, Ulm, Worms.

GREECE, *vide* Ægina, Athens, Corinth, Delos, Priene, Salonica, Sunium, Teos.

ISTRIA, *vide* Spalato.

ITALY, *vide* Assissi, Beneventum, Ferrara, Florence, Genoa, Lucca, Messina, Metapontum, Milan, Paestum, Parma, Pavia, Perugia, Pisa, Randazzo, Rome, Siena, Subiaco, Tivoli, Toscanella, Venice, Verona.

PALESTINE, *vide* Jerusalem.

SICILY, *vide* Ægesta, Agrigentum, Monreale, Palermo, Selinus, Syracuse.

SWEDEN, *vide* Upsal.

