The principles of Gothic ecclesiastical architecture : elucidated by question and answer / by Matthew Holbeche Bloxam.
Bloxam, Matthew Holbeche, 1805-1888.
London : Tilt and Bogue, 1843.

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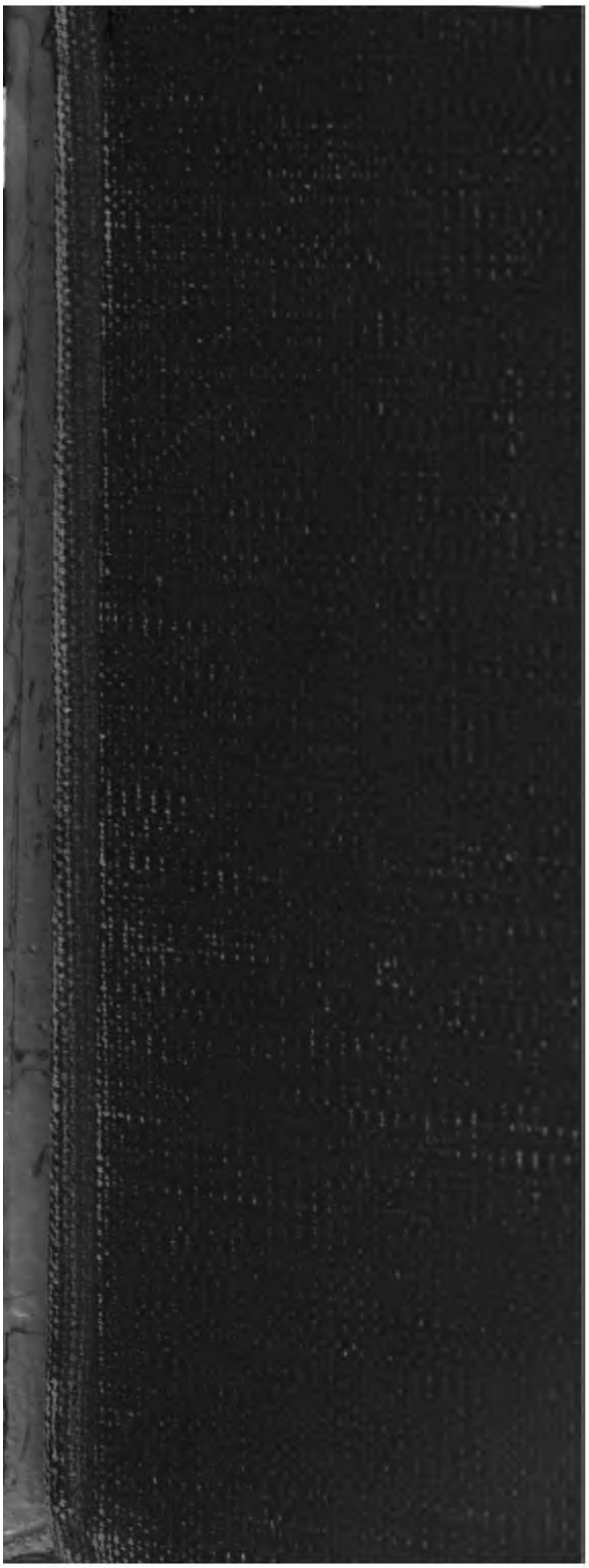

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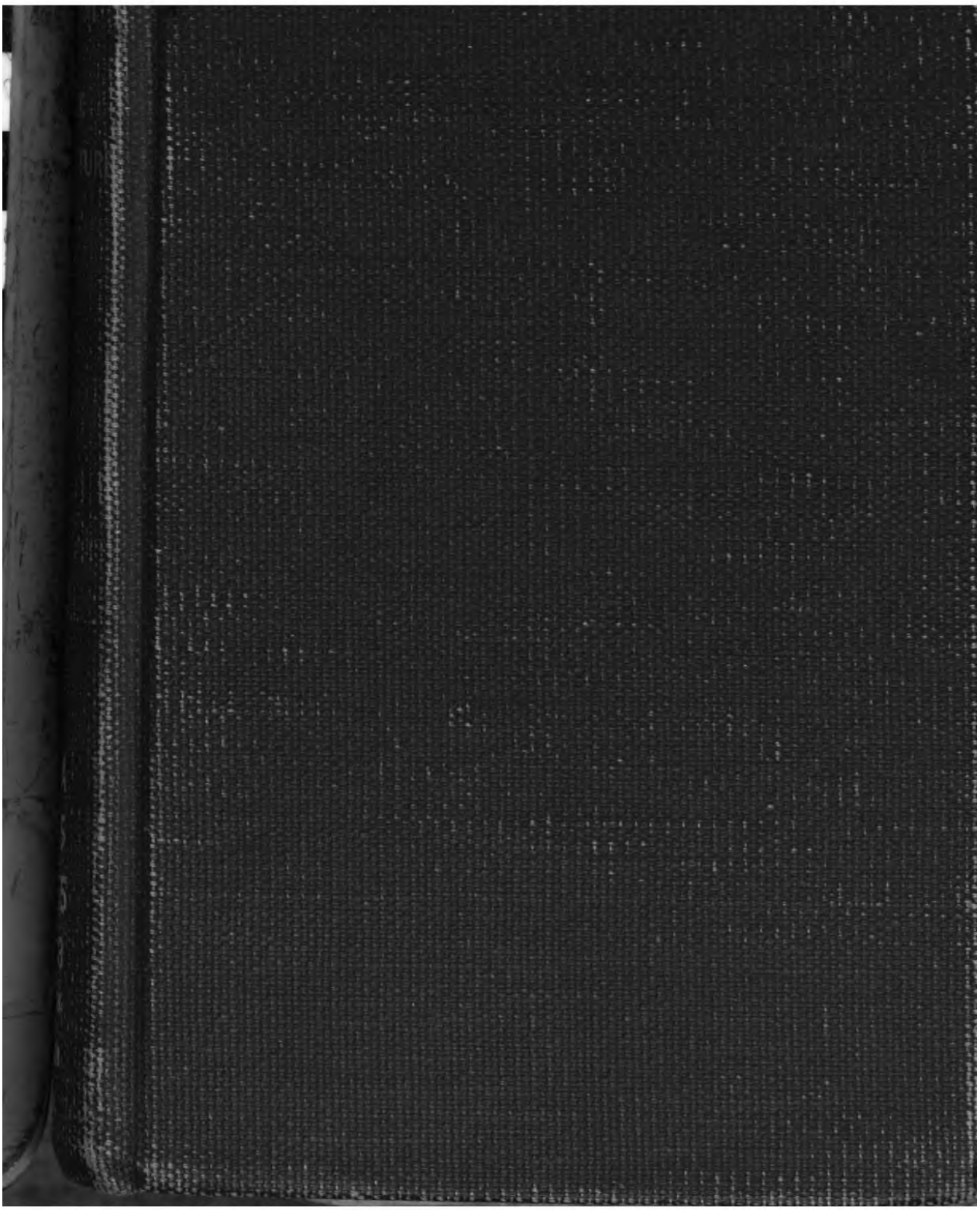

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THE PRINCIPLES

OF

GOTHIC ECCLESIASTICAL

ARCHITECTURE

ELUCIDATED BY QUESTION AND ANSWER.

BY

MATTHEW HOLBECHE BLOXAM.

FIFTH EDITION.

ILLUSTRATED WITH TWO HUNDRED WOODCUTS

LONDON:

TILT AND BOGUE,

FLEET STREET

MDCCCXLIII.

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PREFACE.

In presenting the Fifth Edition of this Book to the Public, it is desirable to state that it has undergone a careful revision—many additions have been made to the text—and the woodcuts used in illustration are, with a few exceptions, entirely new, as well as increased in number and usefulness: the greater part are from original drawings.

These alterations have so swelled the matter, that it has been thought advisable not to include the last chapter of the fourth edition, "On the Internal Arrangement and Decorations of a Church," in the present volume; and as it is a subject about which there is much interest evinced at this time, and one to which it was impossible to do justice in a single chapter, it will be treated on more fully in a separate volume as a companion to this book, yet each will be complete in itself. It is in a state of forwardness, and will be amply illustrated by cuts.

M. H. B.

Rugby,
December 31, 1842.

860

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" ..... a bloodie crosse he bore,
The deare remembrance of his dying Lord,
For whose sweet sake that glorious badge he wore.
And dead, as living, ever him ador'd:
Upon his shield the like was also scor'd."

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"Whereby may be discerned that so fervent was the zeal of those elder times to God's service and honour, that they freely endowed the church with some part of their possessions; and that in those good works even the meaner sort of men, as well as the pious founders, were not backward."

Dugdale's Antiq. Warwickshire.

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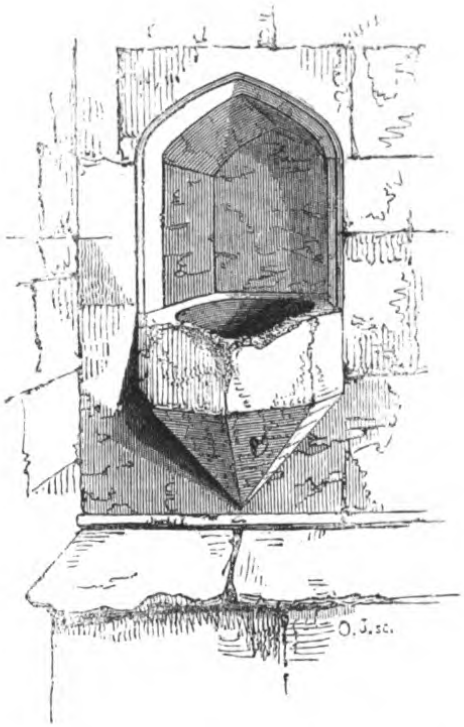

Stoup, near the west door, Oakham Church, Rutland

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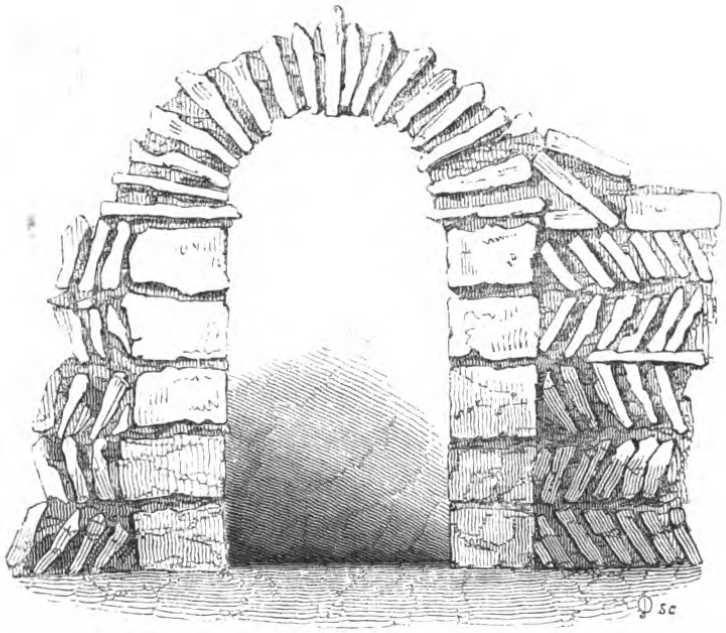

Roman Arch and Masonry, Castor, Northamptonshire, (now destroyed.)

INTRODUCTION.

ON THE ORIGIN, PROGRESS, AND DECLINE OF GOTHIC OR ENGLISH ECCLESIASTICAL ARCHITECTURE.

AMONGST the vestiges of antiquity which abound in this island, are the visible memorials of those nations which have succeeded one another in its occupancy. To the age of the Celtic race, the earliest possessors of the soil, may be ascribed the erection of those rude structures and temples of all but primeval antiquity, the Cromlechs and Stone Circles which lie scat-

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tered over its surface; and these are conceived to have been derived from the Phœnicians, whose merchants first introduced amongst the aboriginal Britons the arts of incipient civilization. For of these ancient relics the prototypes appear, described in Holy Writ, in the pillar raised at Bethel by Jacob, in the altars erected by the Patriarchs, in the circles of stone set up by Moses at the foot of Mount Sinai, and by Joshua at Gilgal. Many of these structures, perhaps from their very rudeness, have survived the vicissitudes of time, whilst there scarcely remains a vestige of the temples erected in this island by the Romans; yet it is from Roman edifices that we derive, and can trace by a gradual transition, the origin and progressive advance of that peculiar kind of architecture called GOTHIC, which presents in its later stages the most striking contrast that can be imagined to its original precursor.

The Romans having conquered almost the whole of Britain in the first century, retained possession of the southern parts for nearly four hundred years. During this period they not only instructed the natives in the arts of civilization, but also with their aid, as we learn from Tacitus, began at an early period to erect temples and public edifices in their municipal towns and cities, though doubtless much inferior to those at Rome. The Christian religion was also early introduced,[a]

[a] Tempore, ut scimus, summo Tiberii Cæsaris, &c.--GILDAS.

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but for a time its progress was slow; nor was it till the conversion of Constantine, in the fourth century, that it was openly tolerated by the state, and churches publicly constructed for its worshippers; though even before that event, as we are led to infer from the testimony of Gildas, the most ancient of our native historians, particular structures were appropriated for the performance of its divine mysteries: for that historian alludes to the British Christians as reconstructing the churches which had, in the Dioclesian persecution, been levelled to the ground. St. Chrysostom also adverts to the churches and altars in this island. [b] In the fifth century Rome, oppressed on every side by enemies, and distracted with the vastness of her conquests, which she was no longer able to maintain, recalled her legions from Britain. The Romanized Britons being thus left without protection, and having, during their subjection to the Romans, lost their ancient valour and love of liberty, in a short time fell a prey to the northern barbarians; in this extremity they called over the Saxons to assist them, when the latter perceiving their defenceless condition, turned round upon them, and made an easy conquest of their country. In the struggle which then took place, the churches were again destroyed, the priests slain

[b] Καὶ γὰρ κἀκεῖ ἐκκλησίαι,
καὶ θυσιαστήρια πεπήγασιν.
ΧΡΥΣΟΣΤΟΜΟΥ ὅτι Θεὸς ὁ Χριστός.

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at the very altars,[c] and though the British Church was never annihilated, Paganism for a while became triumphant.

Towards the close of the sixth century, when Christianity was again propagated in this country by Augustine, Mellitus, and other zealous monks, St. Gregory, the head of the Papal church, the originator of the mission, wrote to Mellitus not to destroy the heathen temples, but only the idols found within them. These, and such churches built by the Roman or British Christians as were then existing, though in a dilapidated state, may reasonably be supposed to have been the prototypes of the churches afterwards erected in this country.

In the early period of their empire the Romans imitated the Grecians in their buildings of magnitude and beauty, forming, however, a style of greater richness in detail, though less chaste in effect; and columns of the different orders, with their entablatures, were used to support and adorn their public structures; but in the fourth century, when the arts were declining, the style of architecture became debased, and the predominant features consisted of massive square piers or columns, without entablatures, from the imposts of which sprung arches of a semicircular form; a rude imitation of this debased style is perceptible in the remains of the Anglo-Saxon churches.

c Ruebant ædificia publica simul et privata, passim Sacerdotes inter altaria trucibantur.—BEDE, Eccl. Hist. lib. i. c. 15.

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The Roman basilicas, or halls of justice, some of which were subsequently converted into churches, to which also their names were given, appear to have furnished the plan for the internal arrangement of churches of a large size, being divided in the interior by rows of columns. From this division the nave and aisles of a church were derived; and in the semicircular recess at the one end for the tribune, we perceive the origin of the apsis, or semicircular east end, which two of our Anglo-Saxon,[d] and many of our ancient Norman churches still present.

But independent of examples afforded by some ancient Roman churches, amongst which that of St. Martin at Canterbury is particularly mentioned, and such temples and public buildings of the Romans which were then remaining in Britain, the Anglo-Saxon converts were probably directed and assisted in the simple elements of architecture by those missionaries from Rome who propagated Christianity amongst them; and during the Saxon dynasty architects and workmen were frequently procured from abroad, to plan and raise ecclesiastical structures. The Anglo-Saxon churches were of rude construction, and, as far as can be ascertained, with some few exceptions, of no great dimensions, and almost entirely devoid of ornamental mouldings, though in some

[d] Brixworth Church, Northamptonshire, and Worth Church, Surrey.

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instances decorative sculpture and mouldings are to be met with. From the repeated incursions of the Danes, in the ninth and tenth centuries, so general was the destruction of monasteries and churches, which the Normans rebuilt when the country became tranquil, that there are comparatively few churches existing which we may reasonably presume, or really know, to have been erected in an Anglo-Saxon age. Many of the earlier writers on this subject have caused much confusion by applying the term 'SAXON' to all churches and other edifices contradistinguished from the pointed style by semicircular-headed doorways, windows, and arches. But the vestiges of Anglo-Saxon architecture have been as yet so little studied or known, as to render it difficult to point out, either generally or in detail, in what their peculiarities consist. The style may, however, be said to have approximated in appearance much nearer the debased Roman style of masonry than the Norman, and to have been also much ruder than the latter, for in the more ancient churches, such as that at Dover Castle, and at Brixworth, we find arches constructed of flat bricks or tiles, set edgewise, which was also a Roman fashion. The masonry was chiefly composed of rag-stone or rubble, with ashlar, or squared blocks of stone, at the angles, disposed in courses after a peculiar manner.

The NORMAN style succeeded the Anglo-Saxon

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about the middle of the eleventh century, and is distinguished by a greater display of geometrical science and constructive art. The masonry is massive, and the surface is relieved by projecting or receding members. Plain in its early state, this style is, at a more advanced stage, adorned with a profusion and considerable variety of peculiar mouldings admirably adapted to it, and though heavy and inelegant, it is often rich in ornament, and always interesting.

A common characteristic of the Norman style is the semicircular or segmental arch, which is to be met with also in the rare specimens of Anglo-Saxon masonry. The Norman churches appear to have much excelled in size the lowly structures of the Saxons, the cathedral and conventual churches being frequently carried to the height of three tiers, or rows of arches, one above another.

The Norman style, in which a great number of churches and monastic edifices were originally built or entirely reconstructed, continued in its general features without any striking alteration till about the latter part of the twelfth century, when a singular change began to take place; this was the introduction of the pointed arch, the origin of which has never yet been satisfactorily explained, or the precise period of its appearance clearly ascertained. The lightness and simplicity of design to which the Early Pointed style was found to be afterwards convertible was in its

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incipient state unknown, and it retained to the close of the twelfth century the heavy concomitants of the Norman style, with which indeed it was often intermixed: and from this intermixture it may be designated the SEMI or MIXED NORMAN.

The first change in the Norman style of building resulted from the introduction of the pointed arch, formed in many instances by the intersection of semicircular ones; it displayed the general Norman ornaments, the zig-zag, billet, and other mouldings, rested on massive piers, and still retained many Norman features. But from the time of its introduction to the close of the twelfth century, the pointed arch was gradually superseding the semicircular; and from about the commencement of the thirteenth century, as nearly as can be ascertained, semicircular arches were, with very few exceptions, altogether discarded.

The mode of building with semicircular arches, massive piers, and thick walls with broad pilaster buttresses, was now laid aside; the pointed arch, supported by more slender piers, and walls strengthened with graduating buttresses, of less width but of greater projection, were universally substituted in their stead. The windows, one of the most apparent marks of distinction, were at first long, narrow, and lancet-shaped: the zig-zag and other Norman mouldings were now discarded, and a peculiar kind of stiffly sculptured foliage was much used in decorative detail;

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but the tooth moulding, though sometimes found in late Norman or Semi-Norman work, may be considered as the most characteristic ornament of this period. Spires now first made their appearance, and many church towers of Norman masonry received this beautiful addition. The prominent features of this style are simple, elegant, and light; the decorative members comparatively few: it prevailed generally throughout the thirteenth century, and is usually designated the EARLY ENGLISH.

Towards the close of the thirteenth century a gradual transition took place from the chaste and simple Early English to a richer and more ornamental mode of architecture. This was the style of the fourteenth century, known by the name of the DECORATED ENGLISH; it commenced in the reign of Edward the First, but chiefly flourished during the reigns of Edward the Second and Edward the Third, and in that of the latter it attained a degree of perfection unequalled by preceding or subsequent ages. Some of the most prominent and distinctive marks of this style occur in the windows, which were greatly enlarged, and divided into many lights by mullions, with the tracery running into various ramifications above, which formed the head into numerous compartments, either of geometrical or flowing tracery. Triangular or pedimental canopies and pinnacles, more enriched than be-

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fore with crockets and finials, yet without redundancy of ornament, also occur in the churches built during this century.

In decorative detail, the stiffly sculptured foliage of the preceding style was superseded by foliage more closely approximating nature. A peculiar ornament, the ball-flower, prevailed at this period so generally, as to be considered a characteristic of the style; the mouldings increase in number, and the churches built during this period, whether examined in general outline or in detail, exhibit a far greater degree of real beauty and chaste conception than is to be met with in any other.

In the latter part of the fourteenth century another transition, or gradual change of style, began to take place, in which an obvious distinction again occurs in the composition of the windows, some of which are very large: the mullions, instead of branching off in the head in a number of curved lines, are carried up vertically, so as to form *perpendicular* divisions between the window-sill and the head, and do not present that combination of geometrical and flowing tracery observable in the style immediately preceding.

The frequent occurrence of panelled compartments and the partial change of form in the arches, especially of doorways and windows, from the simple pointed arch of the two preceding

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styles, to the obtuse, four-centred, or TUDOR arch, together with a great profusion of minute ornament, and angular mouldings mostly of a description not before displayed, are the chief characteristics of the style of the fifteenth century, which by some of the earlier writers on this subject, was designated the FLORID; though it has since received the more general appellation of the PERPENDICULAR.

This style prevailed till the Reformation, at which period no country could vie with our own as regards the number of its religious edifices, erected in all the varieties of style that had prevailed for many preceding ages. Next to the magnificent cathedrals, the venerable monasteries and collegiate establishments, sumptuously endowed in every part of the kingdom, most justly claim preeminence; and many of the churches belonging to them were deservedly held in admiration for their architectural grandeur and elegance of design.

The suppression of monasteries tended in no slight degree to hasten the decline and fall of our ancient church architecture, to which other causes, such as the revival of the classic orders in Italy, also contributed. The churches belonging to conventual foundations, built at different periods by the monks or their benefactors, and in decorating which from time to time in the most costly manner, the monastic revenues and private

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offerings were to a large amount expended, were now seized by the crown, reduced to a state of ruin, and the sites they occupied granted to dependents of the court. The former reverential feeling on these matters had greatly changed; and the retention of some few of the ministerial habits, such as the square cap, the cope, the surplice, and hood, which were deemed expedient for the decent ministration of public worship, gave great offence to many, and was one of the apparent causes which led to that schism amongst the Reformers, on points of discipline, which afterwards ended in the subversion, for a time, of the rites and ordinances of the Church of England. Any attempt therefore towards beautifying and adorning (other than with carved pulpits and communion-tables or altars) the places of divine worship, which were now stripped of most of their former ornamental accessories, was by many regarded and inveighed against as a popish and superstitious innovation; and a charge of this kind was at a later period preferred against Archbishop Laud. Parochial churches were, therefore, repaired when fallen into a state of dilapidation, in a plain and inelegant manner, completely at variance with the richness and display observable in the style just preceding this event.

Details, originating from the designs of classic architecture, which had been partially revived in

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Italy, began early in the sixteenth century to make their appearance in this country, though as yet, except on tombs and in woodwork, we observe few of those peculiar features introduced as accessories in church architecture.

Hence many of our country churches, which were repaired or partly rebuilt in the century succeeding the Reformation, exhibit the marks of the style justly denominated DEBASED, to distinguish it from the former purer styles. Depressed and nearly flat arched doorways, with shallow mouldings, square-headed windows with perpendicular mullions and obtuse-pointed or round-headed lights, without foliations, and a general clumsiness of construction, form the predominating features in ecclesiastical buildings of this kind: and in the reign of Charles the First an indiscriminate mixture of Debased Gothic and Roman architecture prevailing, we lose sight of every true feature of our ancient ecclesiastical styles, they being superseded by that which sprang more immediately from the Antique, the Roman, or Italian mode.

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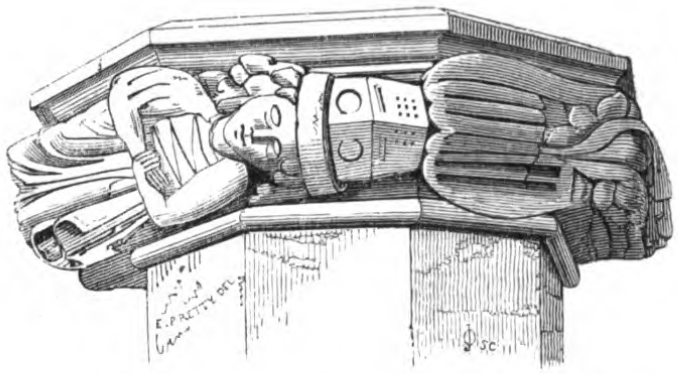

Sculptured Capital, 14th century, from Cottingham Church, Northamptonshire.

CHAPTER I.

DEFINITION OF GOTHIC ARCHITECTURE; ITS ORIGIN, AND DIVISION INTO STYLES.

Q. WHAT is meant by the term "Gothic Architecture"?

A. Without entering into the derivation of the word "Gothic," it may suffice to state that it is an expression used to denote in one general term, and distinguish from the Antique, those peculiar modes or styles in which our ecclesiastical and domestic edifices of the middle ages were built. In a more confined sense, it comprehends those styles only in which the pointed arch predominates, and it is then used to distinguish such from the more ancient Anglo-Saxon and Anglo-Norman styles.

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Q. To what can the origin of this kind of architecture be traced?

A. To the classic orders in that state of degeneracy into which they had fallen in the age of Constantine, and afterwards. The Romans, on their voluntary abandonment of Britain in the fifth century, left many of their temples and public edifices remaining, together with some Christian churches; and it was in rude imitation of these Roman buildings of the fourth century that the most ancient of our Anglo-Saxon churches were constructed. This is apparent from an examination and comparison of them with the vestiges of Roman buildings still existing.

Q. Into how many different styles may English ecclesiastical architecture be divided?

A. No specific regulation has been adopted, with regard to the denomination or division of the several styles, in which all the writers on the subject agree: but they may be divided into seven, which, with the periods when they flourished, are defined as follows:

The ANGLO-SAXON style, which prevailed from the mission of St. Augustine, at the close of the sixth, to the middle of the eleventh century.

The ANGLO-NORMAN style, which may be said to have prevailed generally from the middle of the eleventh to the latter part of the twelfth century.

The SEMI-NORMAN, or TRANSITION style, which

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appears to have prevailed during the latter part of the twelfth century.

The EARLY ENGLISH, or general style of the thirteenth century.

The DECORATED ENGLISH, or general style of the fourteenth century.

The FLORID or PERPENDICULAR ENGLISH, the style of the fifteenth, and early part of the sixteenth century.

The DEBASED ENGLISH, or general style of the latter part of the sixteenth, and early part of the seventeenth century, towards the middle of which Gothic architecture, even in its debased state, appears to have been almost discarded.

Q. What constitutes the difference of these styles?

A. They may be distinguished partly by the form of the arches, which are semicircular or segmental, simple pointed, and complex pointed, though such forms are by no means an invariable criterion of any particular style; by the size and shape of the windows, and the manner in which they are subdivided or not by mullions and tracery; but more especially by certain details, ornamental accessories and mouldings, more or less peculiar to each style.

Q. Are the majority of our ecclesiastical buildings composed only of one style?

A. Most of our cathedral and country churches have been built, or added to, at different periods,

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and therefore seldom exhibit an uniformity of design; and many churches have parts about them of almost every style. There are, however, numerous exceptions, where churches have been erected in the same style throughout; and this is more particularly observable in churches of the fifteenth century.

Q. Were they constructed on any regular plan?

A. The general ground plan of cathedral and conventual churches was after the form of a Cross, the edifice consisting of a central TOWER, with TRANSEPTS running north and south; westward of the tower was the NAVE or main body of the structure, with AISLES. The WEST FRONT contained the principal entrance, and was frequently flanked by towers. Eastward of the central tower was the CHOIR also with aisles, where the principal service was performed, and beyond this was the LADY CHAPEL. The design also sometimes comprehended other chapels. On the north or south side was the CHAPTER HOUSE, in early times quadrangular, but afterwards octagonal in plan; on the same side, in most instances, were the CLOISTERS, which communicated immediately with the church, and surrounded a quadrangular court. The chapter house and cloisters we still find remaining as adjuncts to most cathedral churches, though the conventual buildings of a domestic nature, with which the cloisters formerly also communicated, have generally been destroyed.

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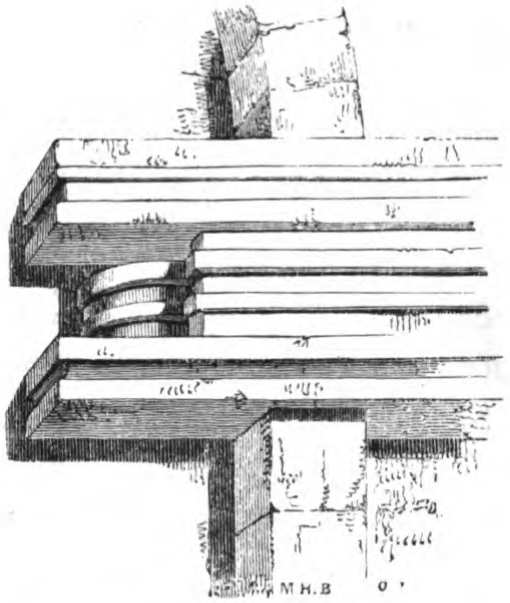
Mere parochial churches have commonly a tower at the west end, a nave with aisles, and a CHANCEL. Some churches have transepts; and small side chapels or additional aisles, erected at the costs of individuals, to serve for burial places and as chantries, have been annexed to many. The smallest churches have a nave and chancel only, with a small bell-turret formed of wooden shingles, or an open arch of stonework on the gable at the west end.



Anglo-Saxon Impost, Barnack Church, Northamptonshire.

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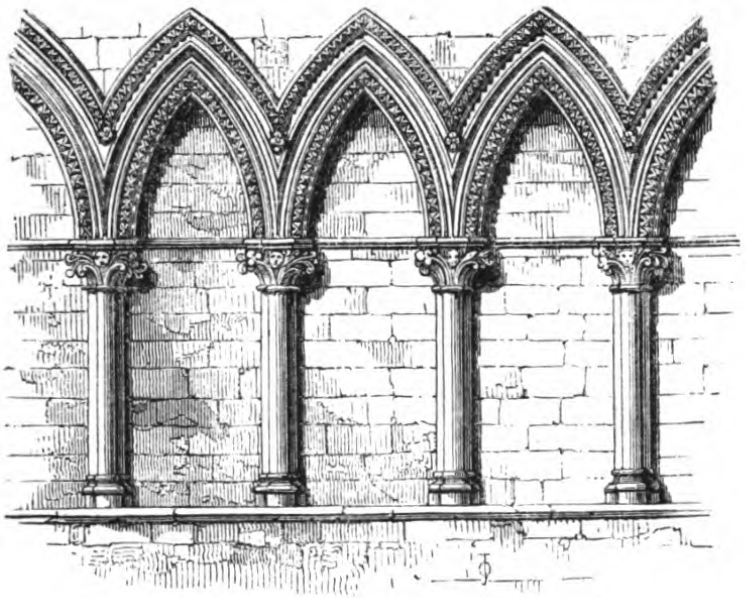

Arcade, from Lincoln Cathedral, (13th Century.)

CHAPTER II.

OF THE DIFFERENT KINDS OF ARCHES.

Q. Do the distinctions of the different styles, depend at all upon the form of the arch?

A. To a certain extent the form of the arch may be considered as a criterion of style: but too much dependence must not be placed on this rule, as there are many exceptions.

Q. How are arches generally divided?

A. Into the triangular-headed or straight-lined arch, the round-headed arch, and the pointed arch; and the latter are again subdivided.

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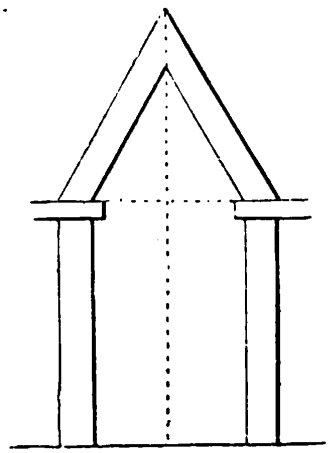
Q. How is the triangular-headed or straight-lined arch formed, and when did it prevail?

A. It may be described as formed by the two upper sides of a triangle, more or less acute. It



is generally considered a characteristic of the Anglo-Saxon style, where it is often to be met with of plain and rude construction. But instances of it, though not frequent, are to be found in the Norman and subsequent styles; and arches of this description, of late date, may be generally known by some moulding or other feature peculiar to the style in which it is used.

Q. What different kinds of round-headed arches are there?

A. The semicircular arch (fig. 1), the stilted arch (fig. 2), the segmental arch (fig. 3), and the horse-shoe arch (fig. 4).

Q. How are they formed or described?

A. The SEMICIRCULAR ARCH is described from a centre in the same line with its spring; the stilted arch in the same manner, but the sides are carried downwards in a straight line below the spring of the curve till they rest upon the imposts; the segmental arch is described from a centre lower than its spring; and the horse-shoe arch from a centre placed above its spring.

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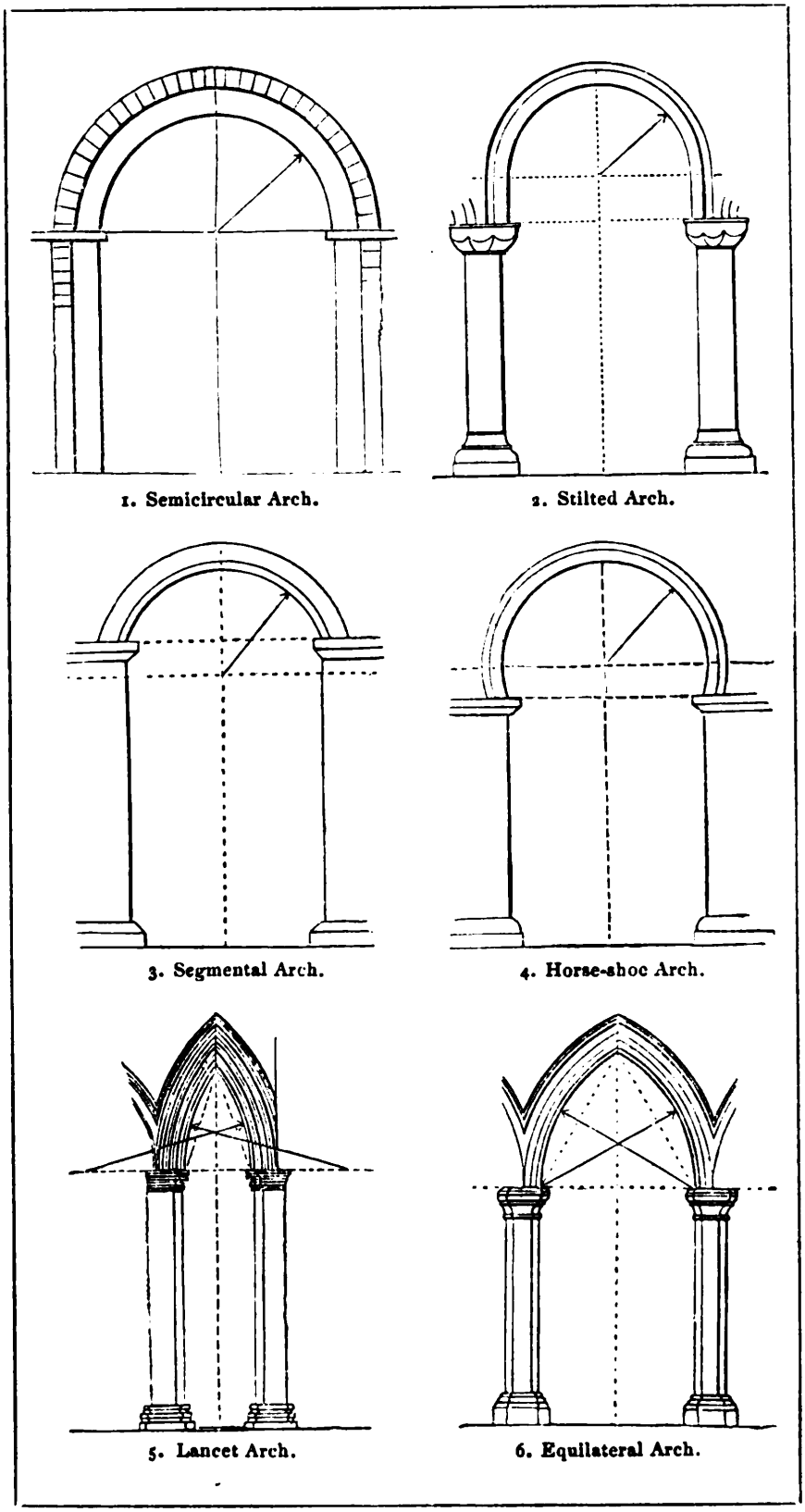

1. Semicircular Arch.

2. Stilted Arch.

3. Segmental Arch.

4. Horse-shoe Arch.

5. Lancet Arch.

6. Equilateral Arch.

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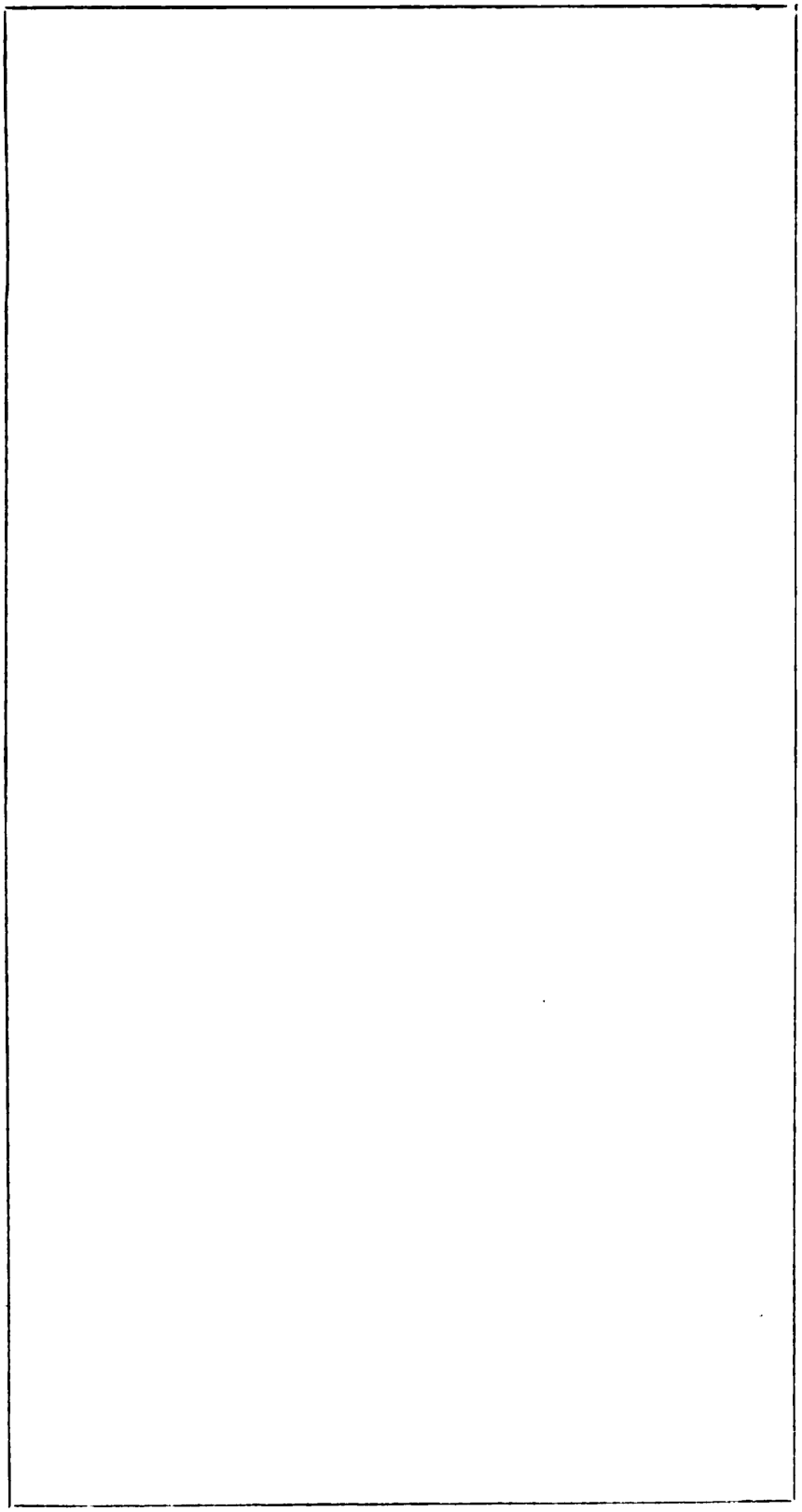

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Q. During what period do we find these arches generally in use?

A. The SEMICIRCULAR arch, which is the most common, prevailed from the time of the Romans to the close of the twelfth century, when it was generally discarded; we seldom meet with it again, in its simple state, till about the middle of the sixteenth century. It is in some degree considered a characteristic of the Anglo-Saxon and Norman styles. The STILTED arch is chiefly found in conjunction with the semicircular arch in the construction of Norman vaulting over a space in plan that of a parallelogram. The SEGMENTAL arch we meet with in almost all the styles, used as an arch of construction, and for doorway and window arches; whilst the form of the HORSE-SHOE arch seems, in many instances, to have been occasioned by the settlement and inclination of the piers from which it springs.

Q. Into how many classes may the pointed arch be divided?

A. Into two; the simple pointed arch described from two centres, and the complex pointed arch described from four centres.

Q. What are the different kinds of simple pointed arches?

A. The LANCET or acute-pointed arch; the EQUILATERAL pointed arch; and the OBTUSE pointed arch.

Q. How is the LANCET arch formed and described?

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A. It is formed of two segments of a circle, its centres having a radius or line longer than the width of the arch, and may be described from an acute-angled triangle. (fig. 5.)

Q. How is the EQUILATERAL arch formed and described ?

A. From two segments of a circle; the centres of it have a radius or line equal to the breadth of the arch, and it may be described from an equilateral triangle. (fig. 6.)

Q. How is the OBTUSE-POINTED arch formed and described ?

A. Like the foregoing, it is formed from two segments of a circle, and the centres of it have a radius shorter than the width of the arch; it is described from an obtuse-angled triangle. (fig. 7.)

Q. During what period were these pointed arches in use ?

A. They were all gradually introduced in the twelfth century, and continued during the thirteenth; after which the lancet arch appears to have been generally discarded, though the other two prevailed till a much later period.

Q. What are the different kinds of complex pointed arches ?

A. Those commonly called the OGEE, or contrasted arch; and the TUDOR arch.

Q. How is the ogee, or contrasted, or reflected arch, formed and described ?

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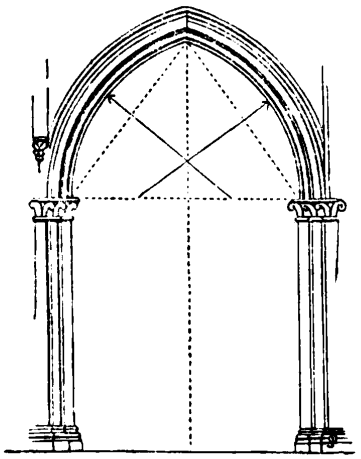
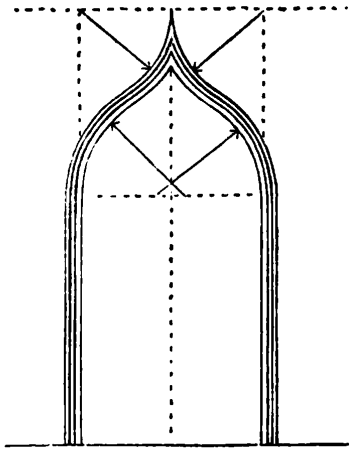
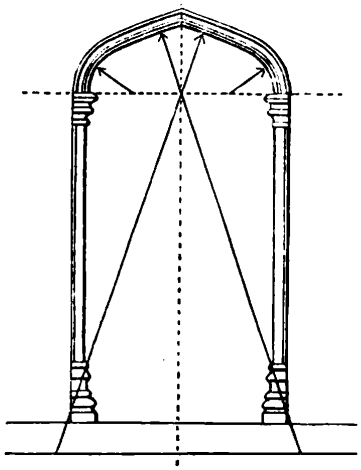


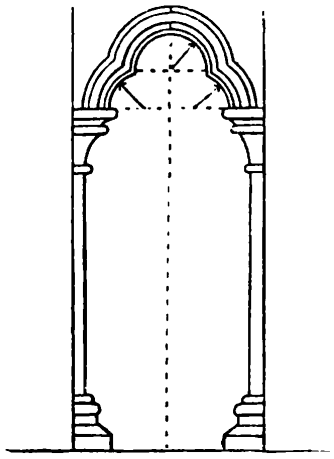
7. Obtuse Angle Arch.



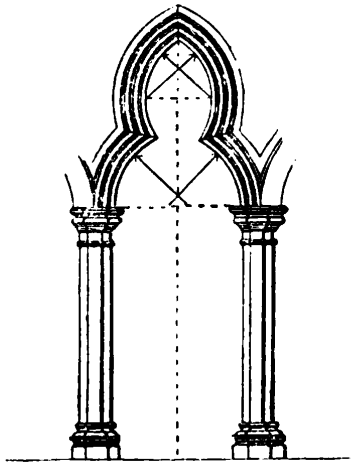
8. Ogee Arch.



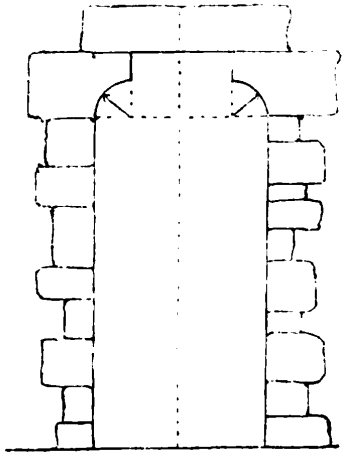
9. Tudor Arch.



10. Round-headed Trefoil Arch.



11. Pointed Trefoil Arch.



12. Square-headed Trefoil Arch.

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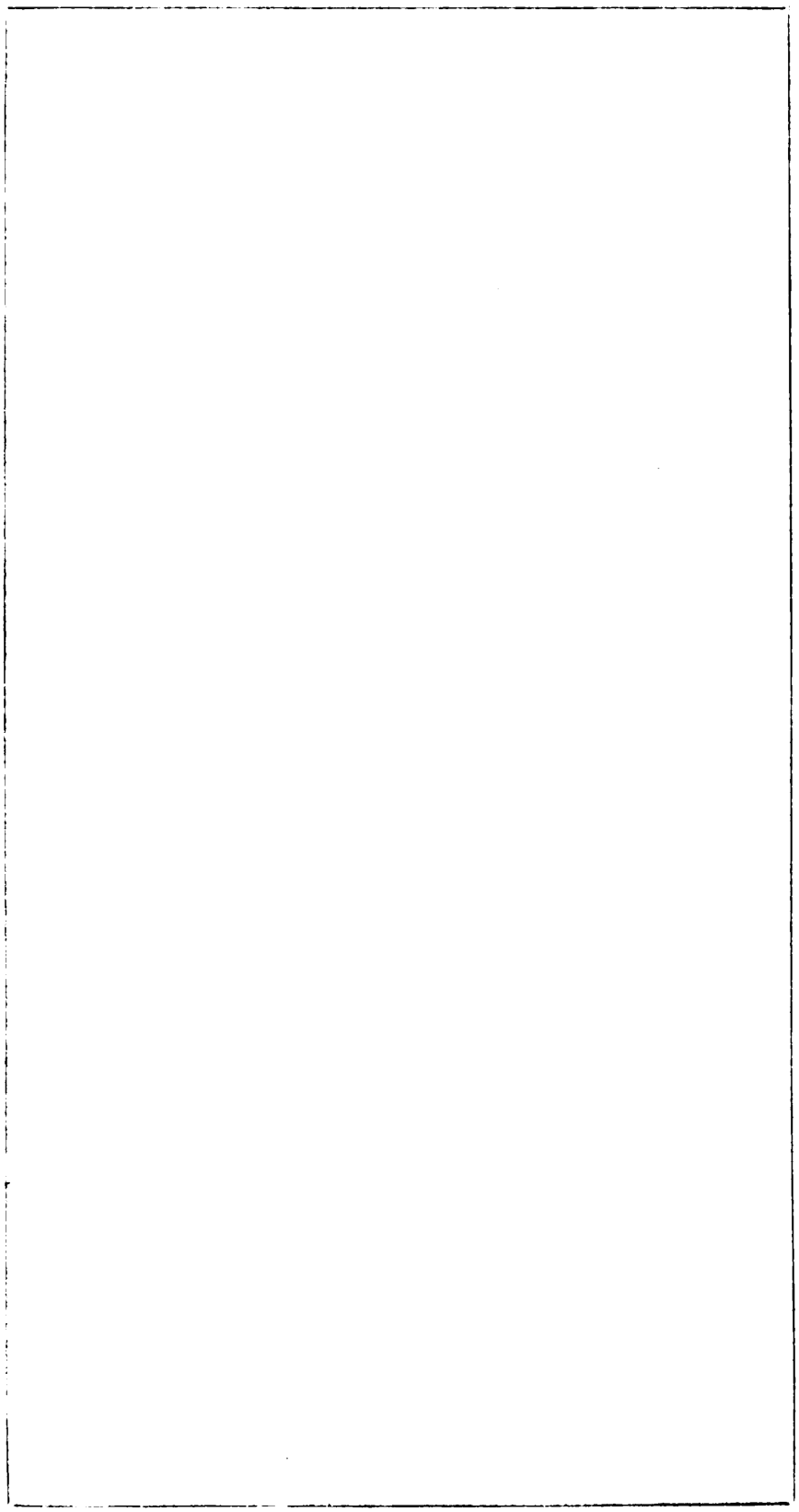

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A. It is formed of four segments of a circle, and is described from four centres, two placed within the arch on a level with the spring, and two placed on the exterior of the arch, and level with the apex or point (fig. 8); each side is composed of a double curve, the lowermost convex and the uppermost concave.

Q. When was the OGEE arch introduced, and how long did it prevail?

A. It was introduced early in the fourteenth century, and continued till the close of the fifteenth century.

Q. How is the TUDOR arch described?

A. From four centres; two on a level with the spring, and two at a distance from it, and below (fig. 9.).

Q. When was the TUDOR arch introduced, and why is it so called?

A. It was introduced about the middle of the fifteenth century, or perhaps earlier, but became most prevalent during the reigns of Henry the Seventh and Henry the Eighth, under the Tudor dynasty, from which it derives its name.

Q. What other kinds of arches are there worthy of notice?

A. Those which are called foiled arches, as the round-headed trefoil (fig. 10), the pointed trefoil (fig. 11), and the square-headed trefoil (fig. 12). The first prevailed in the latter part of the twelfth and early part of the thirteenth century, chiefly

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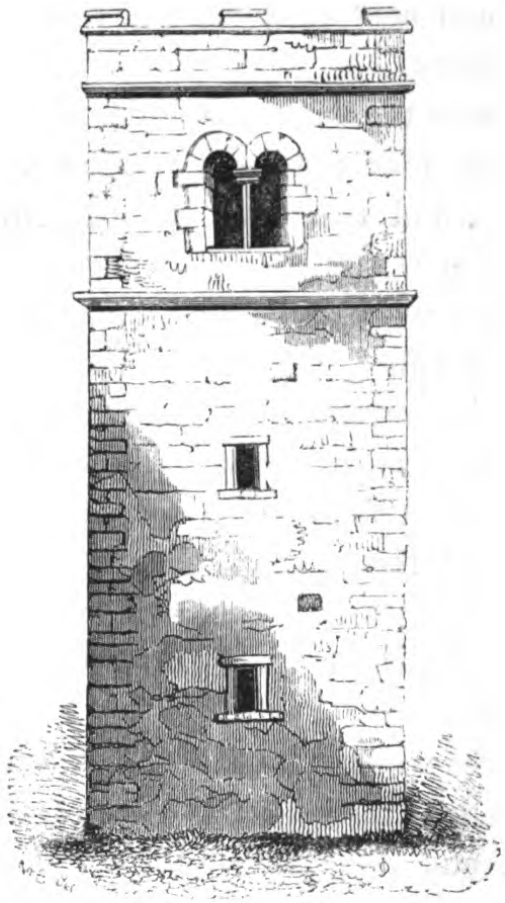
as a heading for niches or blank arcades; the second, used for the same purpose, we find to have prevailed in the thirteenth century; and the latter is found in doorways of the twelfth, thirteenth, fourteenth, and fifteenth centuries. In all these the exterior mouldings follow the same curvatures as the inner ones, and can thus be distinguished from arches whose heads are only foliated within.



Tower of St. Benedict's Church, Lincoln.

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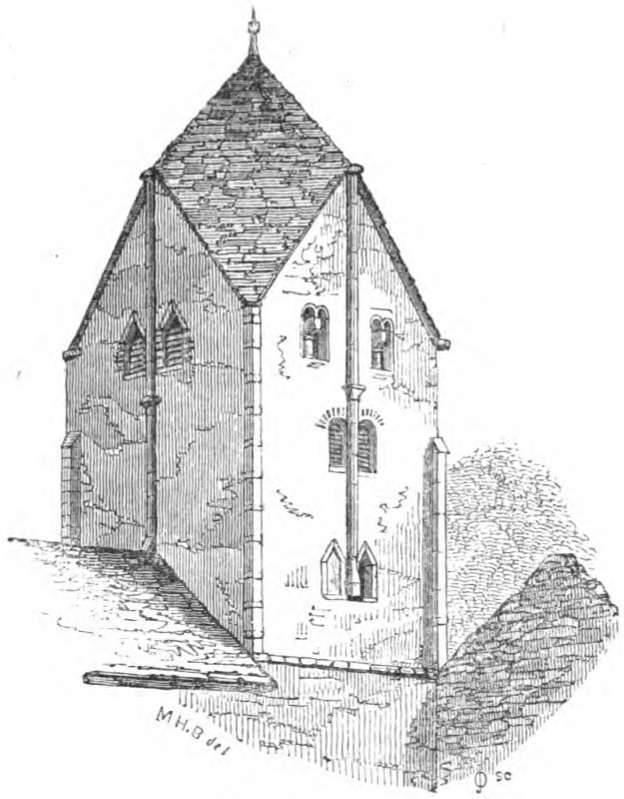

Tower of Sompting Church, Sussex.

CHAPTER III.

OF THE ANGLO-SAXON STYLE.

Q. During what period of time did this style prevail ?

A. From the close of the sixth century, when the conversion of the Anglo-Saxons commenced, to the middle of the eleventh century.

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Q. Whence does this style appear to have derived its origin?

A. From the later Roman edifices; for in the most ancient of the Anglo-Saxon remains we find an approximation, more or less, to the Roman mode of building, with arches formed of brick-work.

Q. What is peculiar in the constructive features of Roman masonry?

A. Walls of Roman masonry in this country were chiefly constructed of stone or flint, accord-

Portion of the Fragment of a Roman Building at Leicester.

ing to the part of the country in which one material or the other prevailed, embedded in mortar, bonded at certain intervals throughout with regular horizontal courses or layers of large flat bricks or tiles, which, from the inequality

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of thickness and size, do not appear to have been shaped in any regular mould.

Q. What vestiges of Roman masonry are now existing in Britain?

A. A fragment, apparently that of a Roman temple or basilica, near the church of St. Nicholas at Leicester, which contains horizontal courses of brick at intervals, and arches constructed of brick-work; the curious portion of a wall of similar construction at Wroxeter, Salop, with remains of brick arches on the one side, which indicate it to have formed part of a building, and not a mere wall as it now appears; and the polygonal tower at Dover Castle, which, notwithstanding an exterior casing of flint, and other alterations effected in the fifteenth century, still retains many visible features of its original construction of tufa bonded with bricks at intervals. Roman masonry, of the mixed description of brick and stone, regularly disposed, is found in walls at York, Lincoln, Silchester, and elsewhere; sometimes we meet with bricks or stone arranged herring-bone fashion, as in the vestiges of a Roman building at Castor, Northamptonshire,[e] and the walls of a Roman villa discovered at Littleton, Somersetshire.

Q. Have we any remains of the ancient British churches erected in this country in the third, fourth, or fifth centuries?

e Vide vignette, p. 1.

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A. None have yet been discovered; for the ruinous structure at Perranzabuloe in Cornwall, which some assert to have been an ancient British church, is probably not of earlier date than the twelfth century; and the church of St. Martin at Canterbury, built in the time of the Romans, which St. Augustine found on his arrival still used for the worship of God, was rebuilt in the thirteenth century, but, to all appearance, with the materials of the original church.

Q. Do any of our churches bear a resemblance to Roman buildings?

A. The church now in ruins within the precincts of Dover Castle, presents features of early work approximating Roman, in a portal and window-arches formed of brickwork, which seem to have been copied from those in the Roman tower adjoining; in the walls also much Roman brick is used, but they have no such regular horizontal layers as Roman masonry displays. The most ancient portions of this church may be referred to the middle of the seventh century.[f] The church of Brixworth, Northamptonshire, is perhaps the most complete specimen existing of an early Anglo-Saxon church: it has had aisles separated from the nave by semicircular arches constructed of Roman bricks, with wide joints; these arches spring from square and plain

f Eadbald, King of Kent, who died A.D. 640, was probably the founder.

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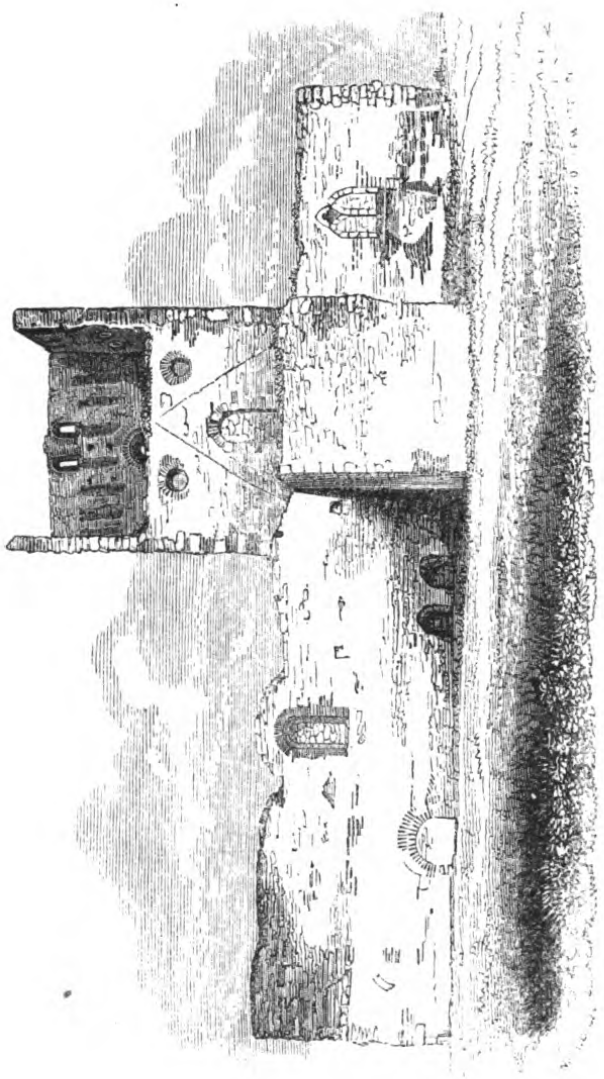

RUINED CHURCH, DOVER CASTLE

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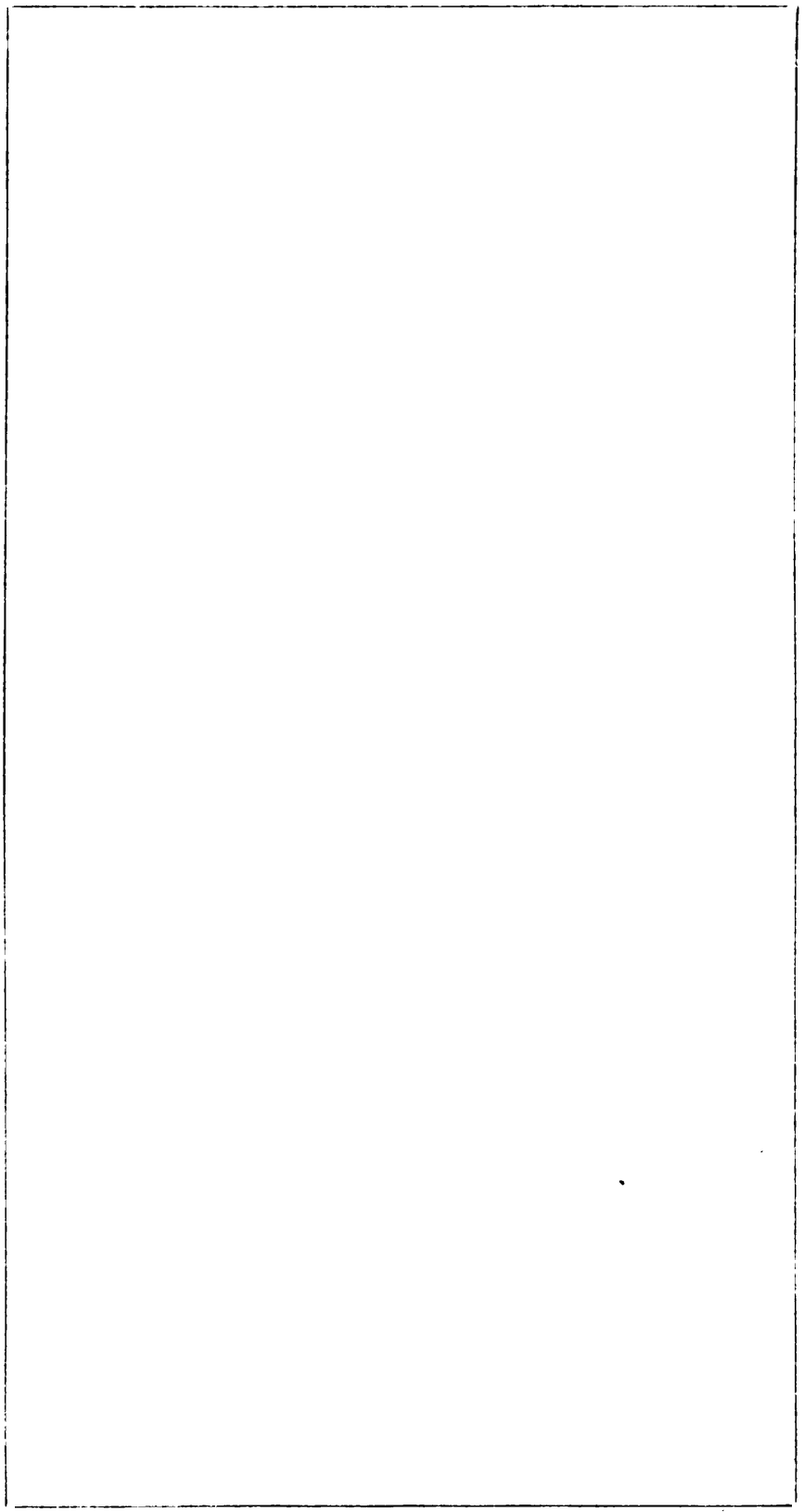

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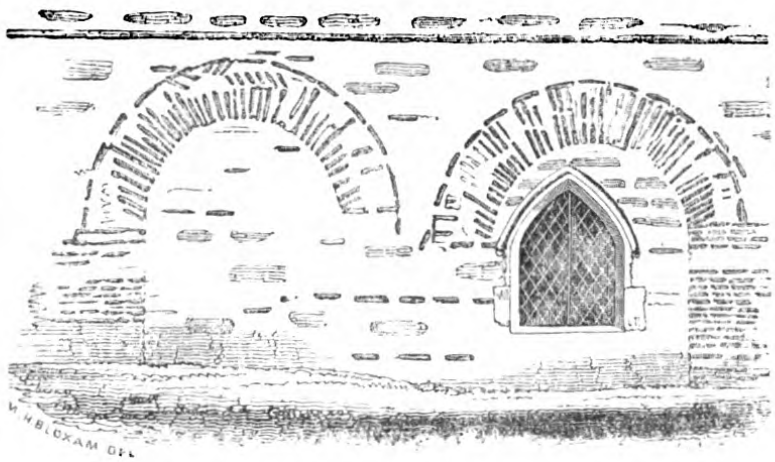
massive piers with simple abaci intervening. There is also fair recorded evidence to support the inference that this church is a structure of the latter part of the seventh century.g Roman



Arches at Brixworth Church, Northamptonshire.

bricks are worked up in the walls, in no regular order, however, but indiscriminately, as in the church at Dover Castle.

Q. What peculiarities are observable in Anglo-Saxon masonry?

A. From existing vestiges of churches of presumed Anglo-Saxon construction we find that the walls were chiefly formed of rubble or rag-stone, covered on the exterior wich stucco or plaster, having long and short blocks of ashlar or hewn stone, disposed at the angles in alternate courses. We also find, projecting a few inches

g Lelandi Collectanea, edit. 1774, vol. i. p. 5. The foundations of a semicircular apse, with which the east end of this church originally terminated, have recently been discovered.

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from the surface of the wall, and running up vertically, narrow ribs, or square edged strips of stone, bearing from their position a rude similarity to pilasters; and these strips are generally composed of long and short pieces of stone placed alternately. A plain string-course of the same description of square-edged rib or strip-work often runs horizontally along the walls of Anglo-Saxon remains, upon this the vertical ribs are sometimes set as a basement, and sometimes finish under such.

Q. What churches exhibit projecting strips of stonework thus disposed?

A. The towers of the churches of Earls Barton and Barnack, Northamptonshire, and of one of the churches at Barton-upon-Humber, Lincolnshire, are so covered with these narrow projecting strips of stonework, that the surface of the wall appears divided into rudely formed panels; the like disposition of rib-work appears, though not to so great extent, on the face of the upper part of the tower of Stowe Church, Northamptonshire, of St. Benedict's Church, Cambridge, on the walls of Worth Church, in Sussex, on the upper part of the walls of the chancel of Repton Church, Derbyshire, and on the walls of the nave and north transept of Stanton Lacey Church, Salop.

Q. Where do we meet with instances of long and short blocks of ashlar masonry disposed in alternate courses at the angles of walls?

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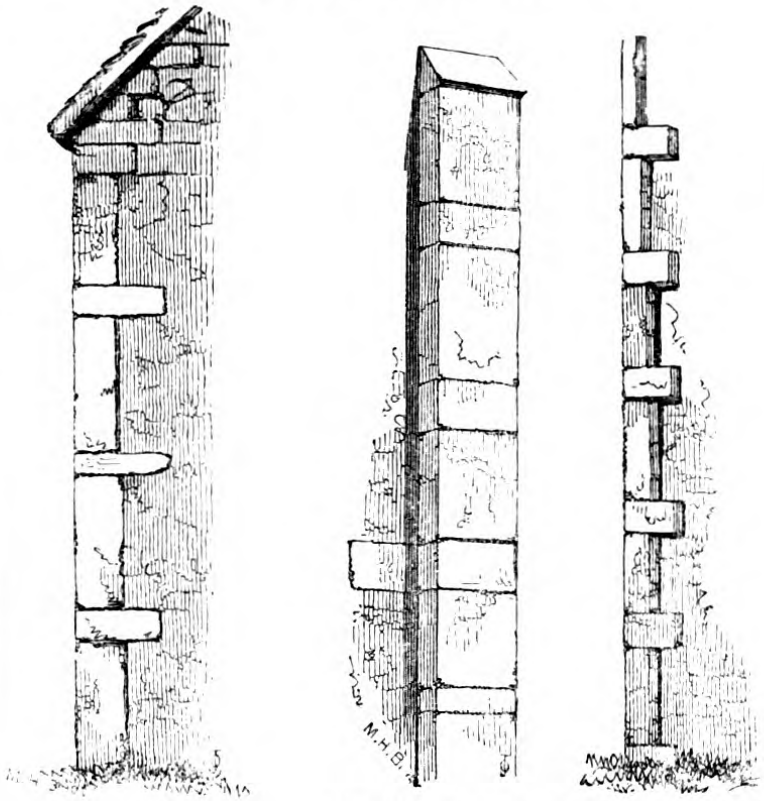
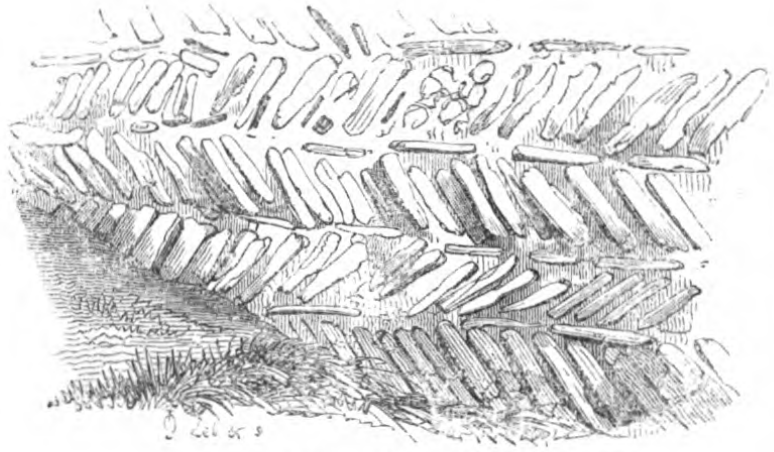
LONG AND SHORT WORK.



Burcombe Church. Sompting Church. Earl's Barton Church.

HERRINGBONE WORK.



Tamworth Castle

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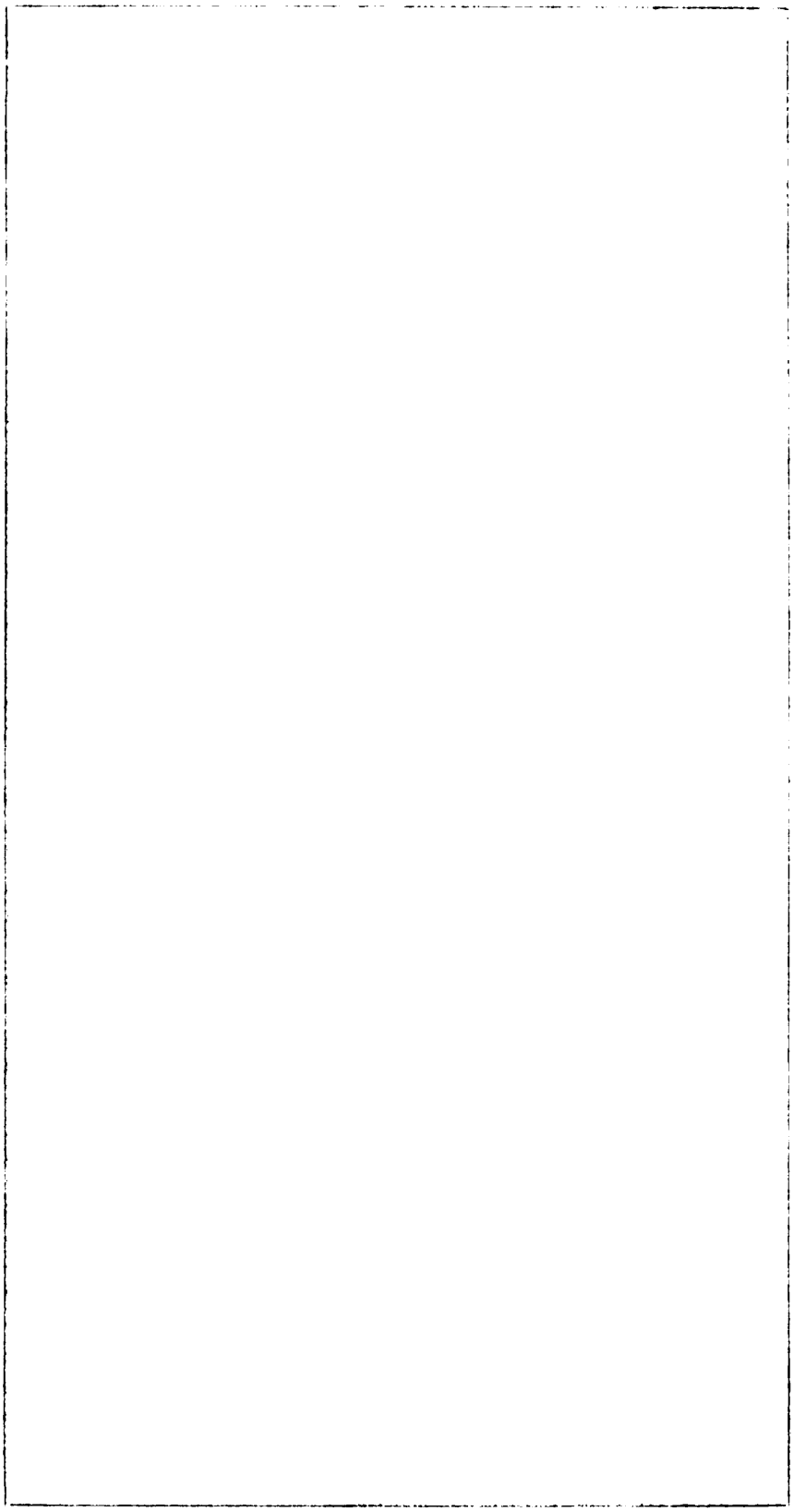

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A. They occur at the angles of the chancel of North Burcombe Church, Wiltshire; at the angles of the nave and chancel of Wittering Church, Northamptonshire; at the angles of the towers of St. Benedict's Church, Cambridge, of Sompting Church, Sussex, and of St. Michael's Church, Oxford, and in other Anglo-Saxon churches. The ashlar masonry forming the angles is not, however, invariably thus disposed.

Q. How are the doorways of this style distinguished?

A. They are either semicircular, or triangular-arched headed, but the former are more common. In those, apparently the most ancient, the voussoirs or arched heads are faced with large flat bricks or tiles, closely resembling Roman work. Doorways of this description are found in the old church, Dover Castle; in the church of Brixworth, Northamptonshire[p]; and on the south side of Brytford Church, Wiltshire. The doorway, however, most frequently met with in Anglo-Saxon remains, is of simple yet peculiar construction, semicircular-headed, and formed entirely of stone, without any admixture of brick; the jambs are square-edged, and sometimes composed of two long blocks placed upright, with a short block between them; the arched head of the doorway is plain, springing from square projecting impost blocks, the under edges of which are sometimes

p See Plate, p. 29.

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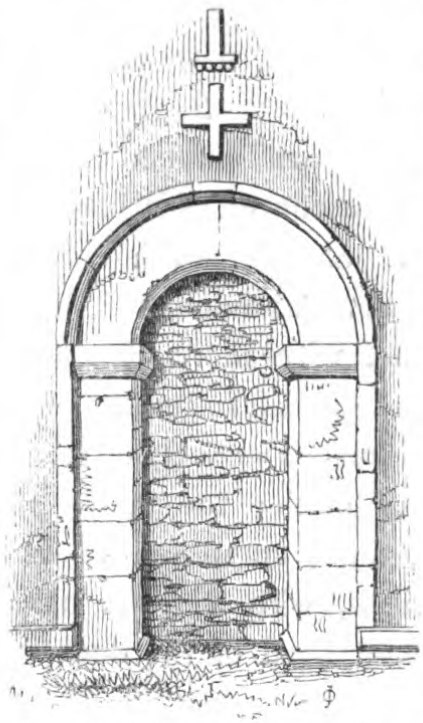
bevelled and sometimes left square. This doorway is contained within a kind of arch of rib-work, projecting from the face of the wall, with strips of pilaster rib-work continued down to the ground; sometimes this arch springs from plain block imposts, or from strips of square-edged rib-work disposed horizontally, and the jambs are occasionally constructed of long and short work.

Q. What churches remain in which doorways of this description are preserved?

A. The south doorways of the tower of the old church at Barton-upon-Humber and of Barnack Church, the west doorway of the tower of Earls Barton Church, the north and south doorways of the tower of Wooten Wawen Church, Warwickshire, the east doorway of the tower of Stowe Church, Northamptonsh., the north doorway of the nave of Brytford Ch., Wiltshire, the west doorway of the tower of Deerhurst Church, Gloucestershire, and the north doorway of the nave



Doorway, Stanton Lacey Church, Salop.

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DOORWAY, BRIXWORTH CHURCH, NORTHAMPTONSHIRE.

ANGLO-SAXON DOORWAY, ST PETER'S CHURCH,
BARTON-UPON-HUMBER.

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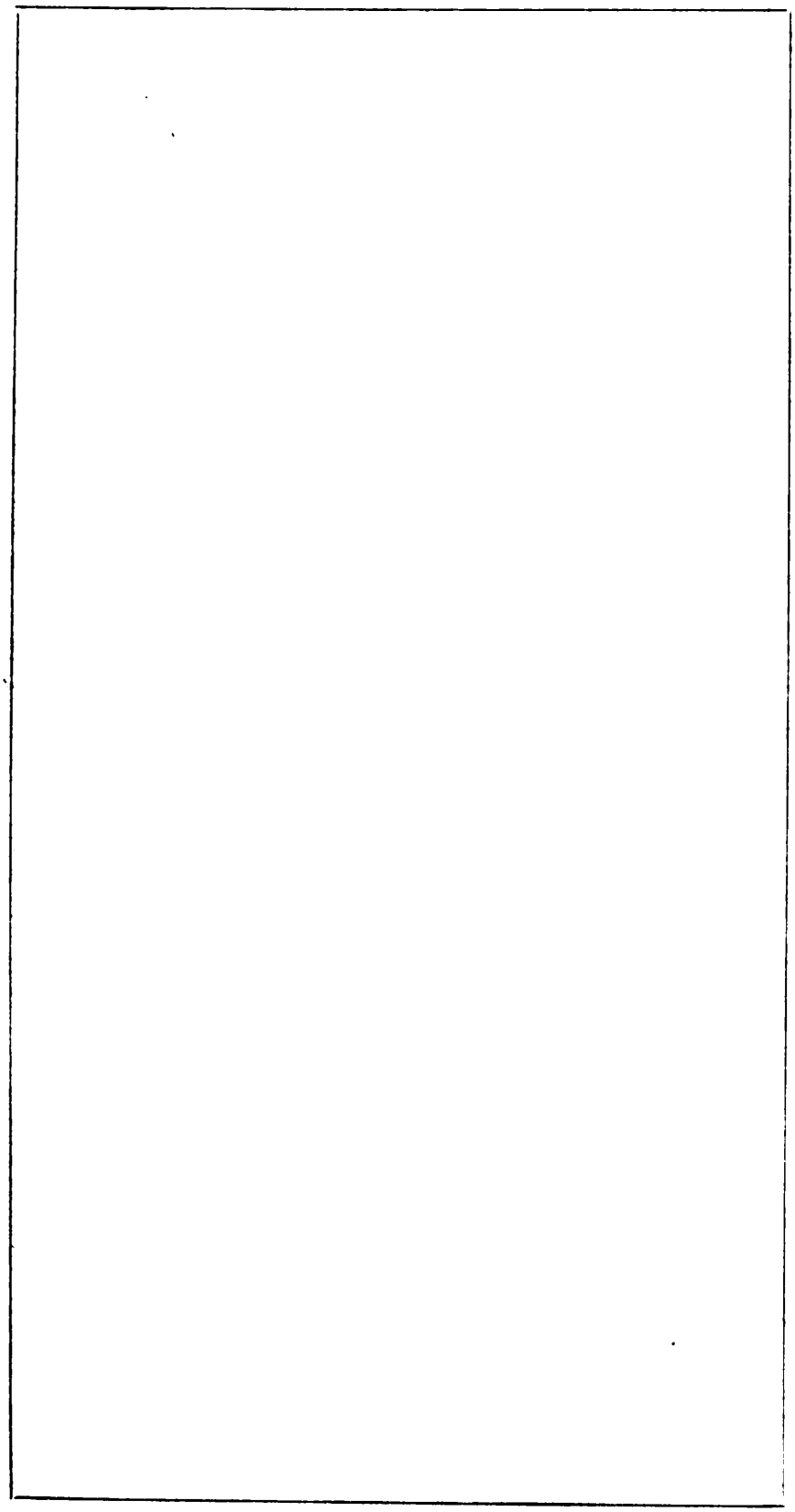

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of Stanton Lacey Church, Salop. All these, though differing in some respects from each other, bear a general similarity of design, and come under the foregoing description.

Q. How are we able to distinguish the windows of the Anglo-Saxon style ?

A. The belfry windows are generally found to consist of two semicircular-headed lights, divided by a kind of rude balluster shaft of peculiar character, the entasis of which is sometimes encircled with rude annulated mouldings ; this shaft supports a plain oblong impost or abacus, which extends through the thickness of the wall, or nearly so, and from this one side of the arch of each light springs. Double windows thus divided appear in the belfry stories of the church towers of St. Michael, Oxford ; St. Benedict, Cambridge ; St. Peter, Barton-upon-Humber ; Wyckham, Berks ; Sompting, Sussex ; and of Northleigh, Oxfordshire. In the belfry of the tower of Earls Barton Church are windows of five or six lights, the divisions between which are formed by these curious balluster shafts. The semicircular-headed

Double Window, Wyckham Church, Berks.

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single-light window of this style may be distinguished from those of the Norman style by the double splay of the jambs, the spaces between which spread or increase in width outwardly as well as inwardly, the narrowest part of the window being placed on the centre of the thickness of the wall; whereas the jambs of windows in the Norman style have only a single splay, and the narrowest part of the window is set even with the external face of the wall, or nearly so. Single-light windows splayed externally occur in the west walls of the towers of Wyckham Church, Berks, Stowe Church, Northamptonshire, Caversfield Church, Buckinghamshire, Woodstone Church, Huntingdonshire, and on the north side of the chancel of Clapham Church, Bedfordshire, these are covered with rough plastering; windows without a splay occur in the tower of Lavendon Church, Bucks. Small square, or rude oblong-shaped apertures are sometimes met with, as in the tower of St. Benedict's Church, Lincoln; also triangular-headed windows, which, with doorways of the same form, will be presently noticed.

Anglo-Saxon Single-light Window, Tower of Wyckham Church, Berks.

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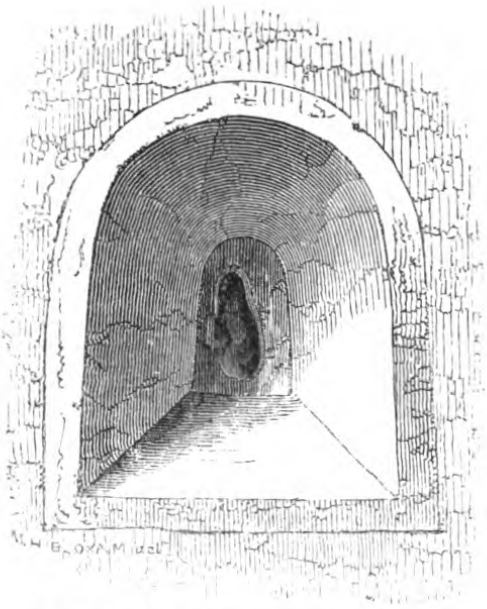

WINDOW, CAVERSFIELD CHURCH, BUCKS.

WINDOW, WYCKHAM CHURCH, BERKS

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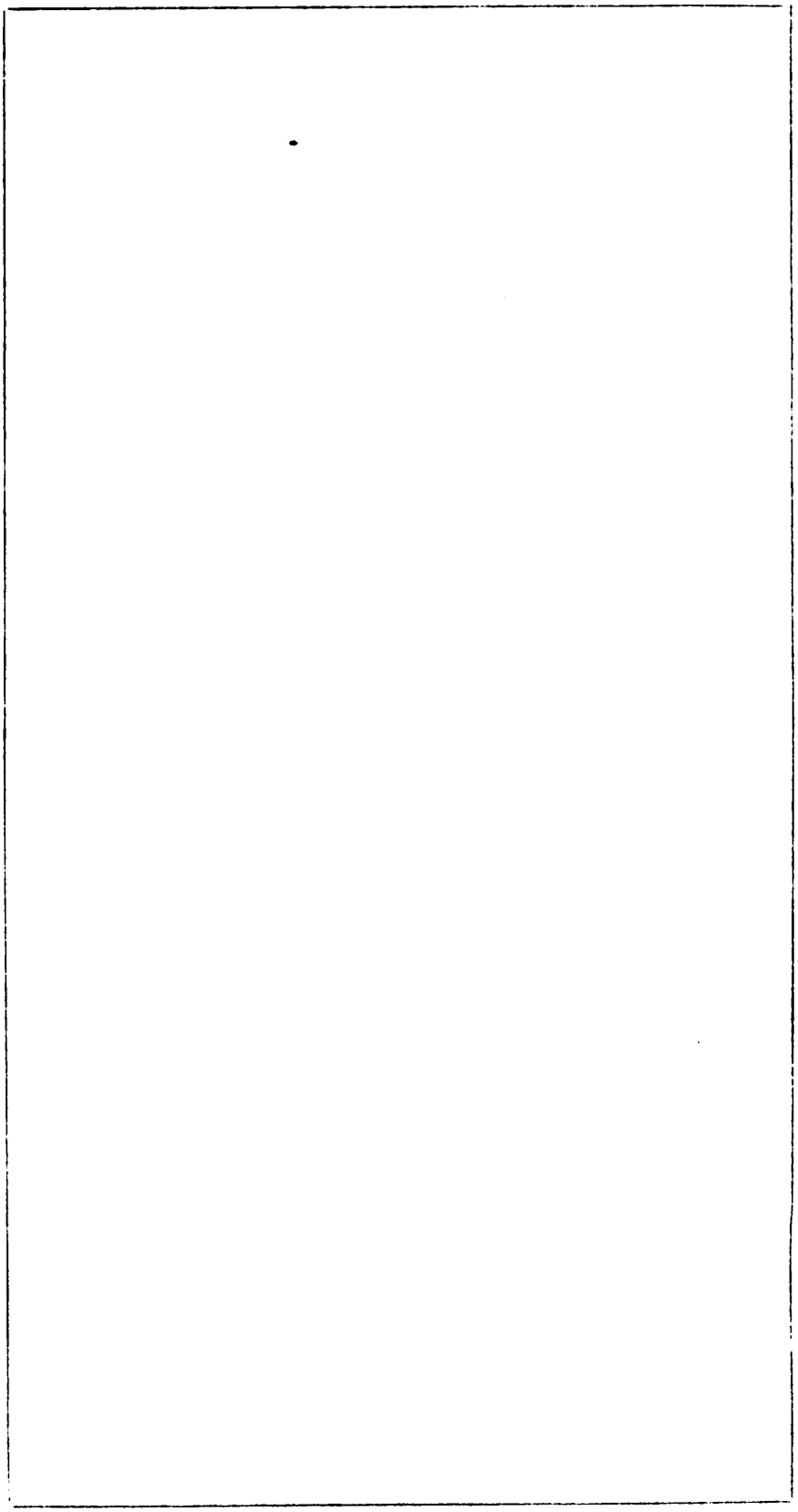

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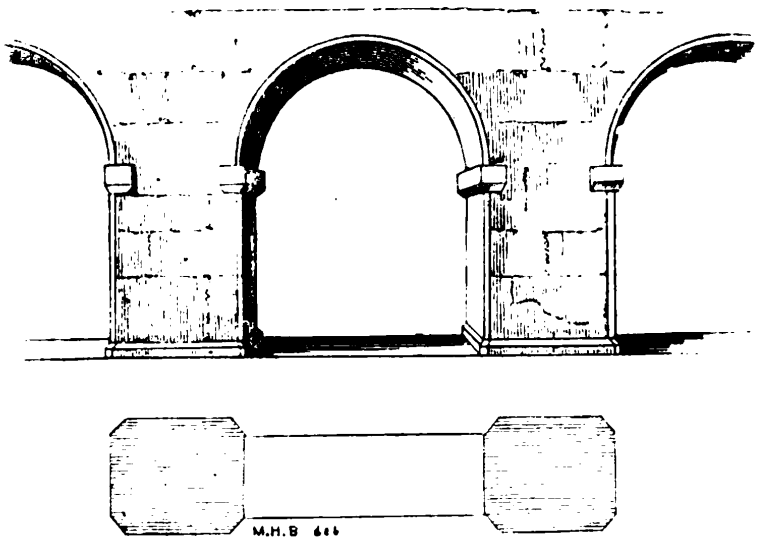
Q. Of what description are the arches which separate the nave from the tower, chancel and aisles, and sustain the clerestory walls ?

A. They are very plain, consisting of a single sweep or soffit only, without any sub-arch, as in the Norman style; they spring from square piers, with a plain abacus impost on each intervening, which impost has sometimes the under edge chamfered, and sometimes left quite plain. Arches of this description occur at Brixworth Church, between the tower and nave of Woodstone Church, between the nave and chancel of Clapham Church, and between the nave and



Anglo-Saxon Arches, St. Michael's Church, St. Alban's, A.D. 948.

chancel of Wyckham Church. The arches in St. Michael's Church, St. Alban's, which divide the nave from the aisles, have their edges slightly chamfered. There are also arches with single

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soffits, which have over them a kind of hood, similar to that over doorways of square-edged rib-work, projecting a few inches from the face of the wall, carried round the arch, and either dying into the impost, or continued down to the ground. The chancel arch of Worth Church, and arches at Brigstock and Barnack, St. Benedict, Cambridge, and the chancel arch, Barrow Church, Salop, are of this description. Some arches have round or semicylindrical mouldings rudely worked on the face, as in the chancel arch, Wittering Church; or under or attached to the soffit, as at the churches of Sompting and St. Botulph, Sussex. Rudely sculptured impost blocks also sometimes occur, as at Sompting and St. Botulph; and animals sculptured in low relief appear at the springing of the hood over the arch in the tower of St. Benedict's Church, Cambridge.

Q. How are some of the doorways, windows, arched recesses, and panels of Anglo-Saxon architecture constructed?

A. In a very rude manner, of two or more long blocks of stone, placed slantingly, or inclined one towards the other, thus forming a straight-lined, or triangular-headed arch; the lower ends of these sometimes rest on plain projecting imposts, which surmount other blocks composing the jambs. We find a doorway of this description on the west side of the tower of Brigstock Church, forming the entrance into the curious circular-shaped turret

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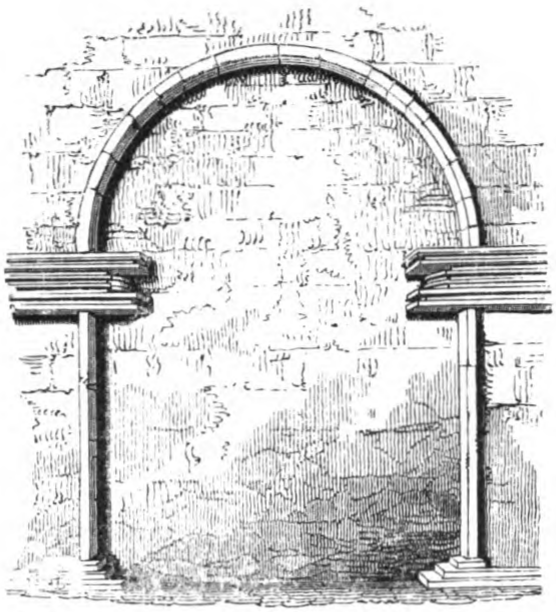

TOWER ARCH, BARNACK CHURCH, NORTHAMPTONSHIRE.

CHANCEL ARCH, WITTERING CHURCH, NORTHAMPTONSHIRE.

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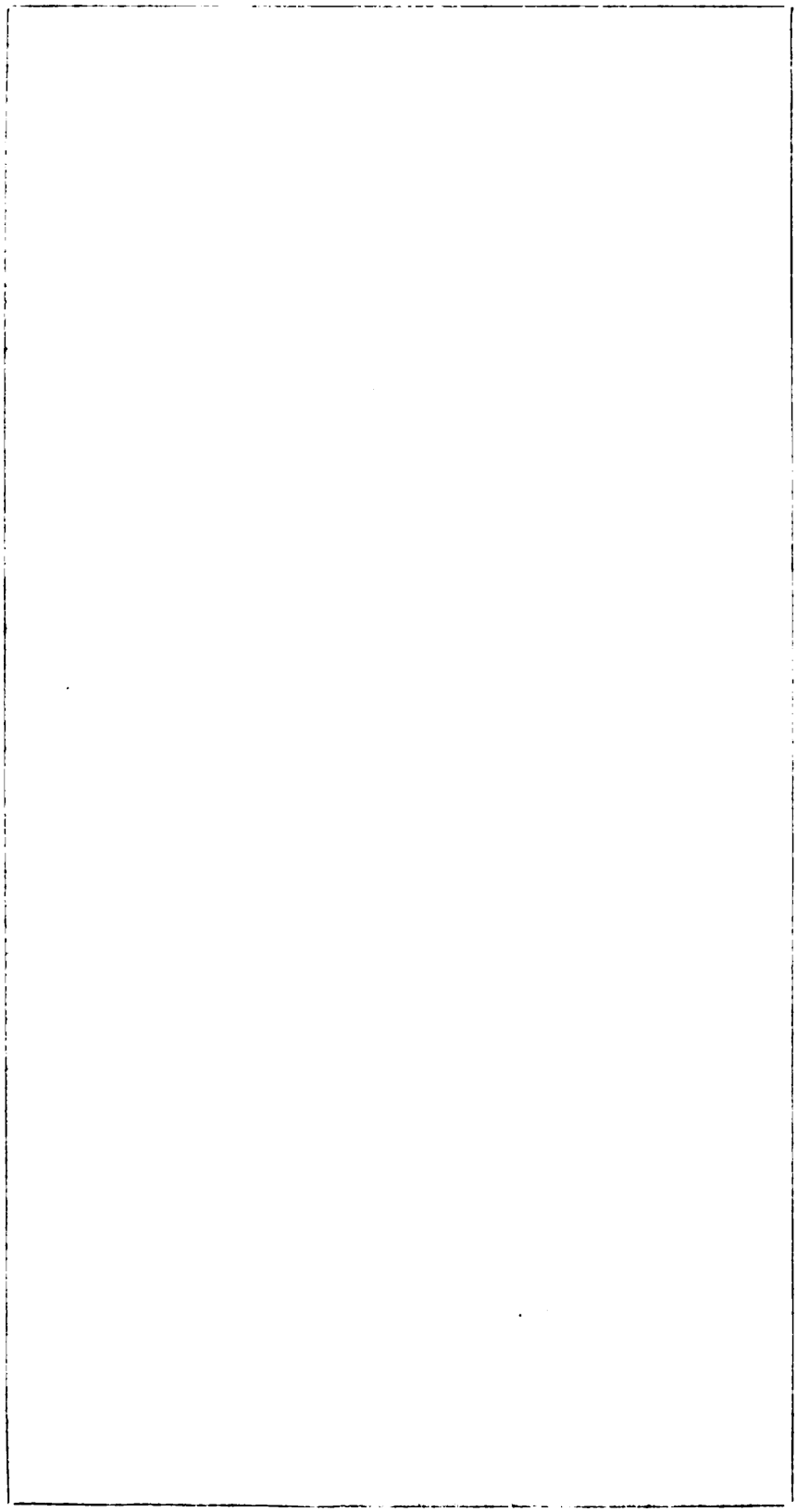

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attached and designed for a staircase to the belfry; a similar arched recess occurs in the tower of Barnack Church [i], also a panel on the exterior of the same tower; there are triangular-headed windows in the tower of the old church at Barton-upon-Humber, and in the towers of the churches of Sompting and Deerhurst. The arch thus shaped is not, however, peculiar to the Anglo-Saxon, but may occasionally be traced in most if not all of the subsequent styles, yet not so rude or plain in construction.

Q. Were the Anglo-Saxon architects accustomed to construct crypts beneath their churches?

A. There are some subterranean vaults, not easily accessible, the presumed remains of Bishop Wilfrid's work, at Ripon and Hexham, of the latter part of the seventh century; but the crypt beneath the chancel of Repton Church, Derbyshire, the walls of which are constructed of *hewn* stone, is perhaps the most perfect specimen existing of a crypt in the Anglo-Saxon style, and of a stone vaulted roof sustained by piers, which are of singular character; the vaulting is without diagonal groins, and bears a greater similarity to Roman than to Norman vaulting.

Q. Are mouldings, or is any kind of sculptured ornament, found in Anglo-Saxon work?

A. Although the remains of this style are for the most part plain and devoid of ornamental

i See p. 53.

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detail, we occasionally meet with mouldings of a semicylindrical or roll-like form, on the face or under the soffit of an arch, and these are sometimes continued down the sides of the jambs or piers. Foliage, knot-work, and other rudely sculptured detail occur on the tower of Barnack Church, and some rude sculptures appear in St. Benedict's Church, Cambridge, and at Deerhurst Church; the plain and simple cross of the Greek form, is represented in relief over a doorway at Stanton Lacey Church, and over windows in the tower of Earl's Barton Church.

Q. What was the general plan of the Anglo-Saxon churches?

A. We have now but few instances in which the complete ground plan of an Anglo-Saxon church can be traced: that of Worth Church, Sussex, is perhaps the most perfect; the original foundation does not appear to have been disturbed, although insertions of windows of later date have been made in the walls of the superstructure. This church is planned in the form of a cross, consisting of a nave with transepts, and a chancel, terminating at the east end with a semicircular apsis—a rare instance in the Anglo-Saxon style, as in general the east end of the chancel is rectangular. Recent discoveries have also enabled us to ascertain the original ground plan of Brixworth Church, which consisted of a tower at the west end with a kind of semicircular turret

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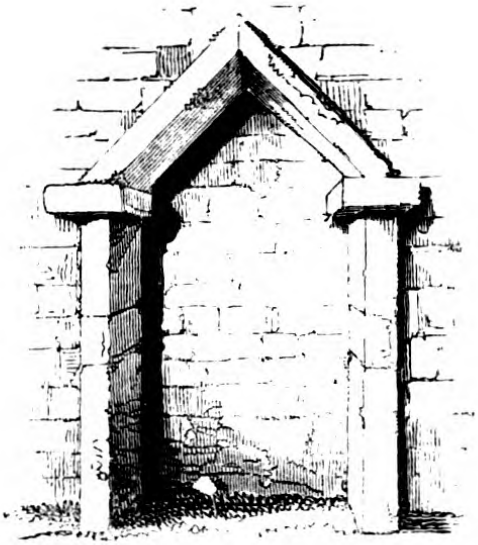
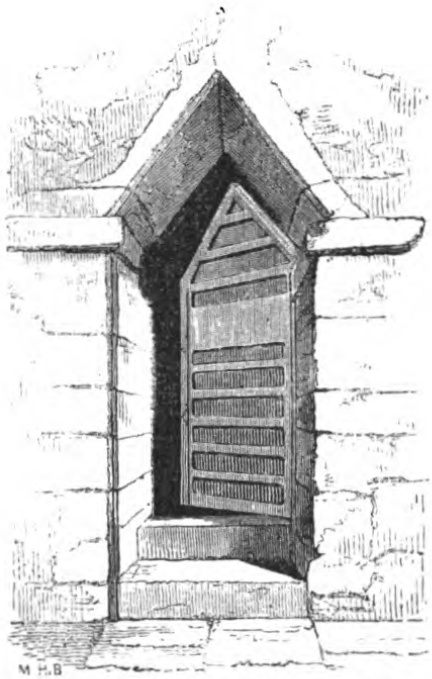


RECESS IN THE TOWER OF BARNACK CHURCH.



DOORWAY IN THE TOWER OF BRIGSTOCK CHURCH.

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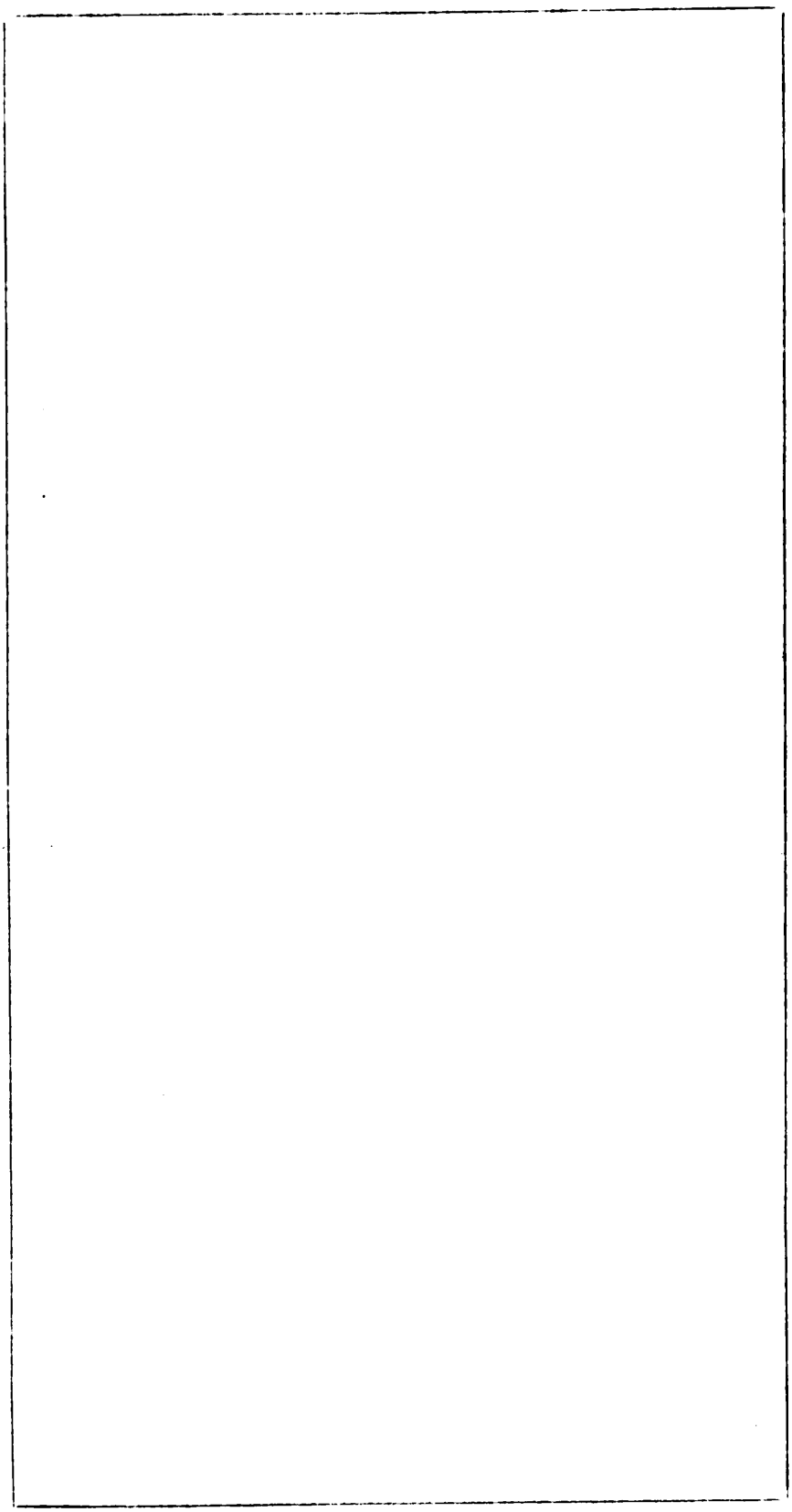

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attached to the west side, a nave, north and south aisles very narrow, and a chancel, terminating, like that at Worth, with a semicircular apsis. The towers of Anglo-Saxon churches are generally placed at the west end, though sometimes, as at Wootton Wawen, they occur between the chancel and nave. No original staircase has yet been found in the interior of any. The church at Brixworth, an edifice of the seventh century, and that of St. Michael, at St. Alban's, of the tenth century, have aisles. Sometimes the church appears to have consisted of a nave and chancel only.

Q. What documentary evidence is there to corroborate the supposition that any of the churches which have been noticed, or portions of them, are of Anglo-Saxon architecture?

A. A probable inference may be deduced from the ancient chronicles of the monastery of Dover, that the ruined church near the castle was founded by Eadbald, king of Kent, about the middle of the seventh century[k]. Bede, in his Ecclesiastical History, alludes to a church at Lincoln erected early in the seventh century by Blecca, governor of that city, and it is not improbable that the tower of St. Benedict's[l], judging from its rudeness and antiquity, may be a part of the structure mentioned by that venerable Author[m]. The tower

k Lelandi Collectanea, vol. iii. p. 50.

l See vignette, p. 28.

m Lib. ii. cap. 16.

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of the church of Monkswearmouth, Durham, is apparently part of the original church erected by Benedict Biscopius, A.D. 676[n]. From the work of Hugo[o], a monk of Peterborough, it appears that a small suffragan monastery was built at Brixworth, then called *Brikelesworth*, by Cuthbald, second abbot of Medeshamsted, about the year 680. The ancient churches of Ripon and Hexham, some remains of which are considered to exist in the vaults under the present structures, are recorded to have been erected by Wilfrid, bishop of York, at the close of the seventh century[p]. At Repton a convent existed in the middle of the seventh century[q], which was destroyed by the Danes, who wintered there A.D. 875. The crypt and chancel of the present church is supposed to be part of the ancient Anglo-Saxon church. At Deerhurst, near Tewkesbury, a small monastery was founded in the Anglo-Saxon era[r], to which period the tower and demolished chancel of the present church may be ascribed. The church of St. Michael at St. Alban's is stated by Matthew Paris to have been erected by Ulsinus, abbot of that monastery, A.D. 948. The tower of the church of Bosham, Sussex, is of that construction as to leave little doubt of its being the same

n Bede's Lives of the Abbots of Monks Wearmouth.

o Quoted by Leland, vide p. 29. ante.

p Eddii vita Wilfridi, cap. xvii.

q Monasticon, vol. i. p. 88.

r Lelandi Collectanea, vol. i. p. 97.

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that existed when that church was entered by Harold.

Q. Why have we so few ecclesiastical remains of known or presumed Anglo-Saxon architecture now existing?

A. There are probably many examples of this style preserved in churches which have hitherto escaped observation[s]; still they are, comparatively speaking, rarely to be met with: this may

s The following is a list of churches which have been visited and examined by the Author, and referred to in this chapter as containing vestiges detailed below of presumed Anglo-Saxon architecture.

Barrow, Salop, Chancel Arch.
Barton-upon-Humber, Tower and building west of it.
St. Benedict's, Camb., Tower.
St. Benedict's, Linc., Tower.
St. Botulph, Sussex, Chancel Arch.
Brigstock, Northamptonshire, Tower and Staircase on west side.
Brixworth, Northamptonsh.
Burcombe, North, Wilts, East Wall of Chancel.
Brytford, Wilts, North and South Doorways.
Caversfield, Bucks, Tower.
Clapham, Beds, Tower and Chancel.
Dover, Church near the Castle, now in ruins.
Deerhurst, Gloucestershire, Tower & remains of Chancel.
Daglinworth, Gloucestershire, Nave and Chancel, doubtful.
Earl's Barton, Northamptonshire, Tower.
Lavendon, Beds, Tower.
St. Michael's, Oxford, Tower.
St. Michael's, St. Alban's, Nave.
Northleigh, Oxon, Tower.
Repton, Derbyshire, Crypt and Chancel.
Stowe, Northamptonshire, Tower.
Stanton Lacey, Salop, Nave and North Transept.
Sompting, Sussex, Tower.
Stretton, Gloucestershire, North Doorway.
Wing, Bucks, Nave and Chancel with polygonal Apse.
Wittering, Northamptonsh., Nave and Chancel.
Worth, Surrey.
Woodstone, Huntingdonsh., Tower.
Wootton Wawen, Warwickshire, Tower.
Wyckham Church, Berkshire, Tower and Chancel Arch.
Tamworth Castle, Warwick., Causeway across the moat.

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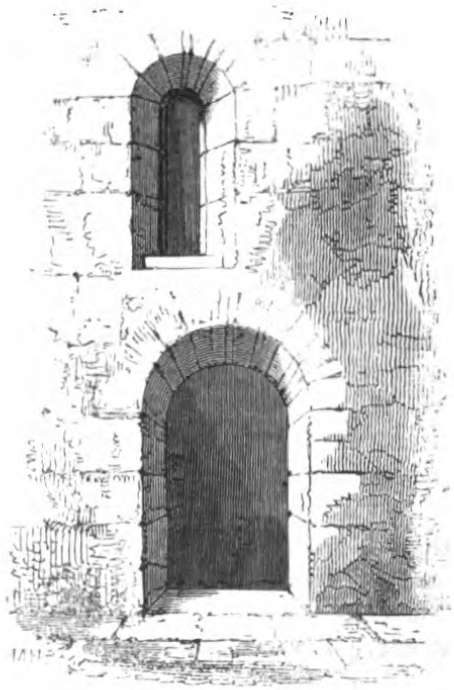
be accounted for by the recorded fact, that in the repeated incursions of the Danes during the ninth and tenth centuries, nearly all the Anglo-Saxon monasteries and churches were set on fire and destroyed.

The following churches, which have not yet been visited by the Author, have come under his notice as containing supposed remains of Anglo-Saxon architecture.

Bishopton, Sussex.
Bosham, Sussex.
Church Stretton, Salop.
Trinity Church, Colchester.
Hexham, Durham.
Jarrow, Durham.
Laughton-en-le-Morthen, Yorkshire.
Kirkdale, Yorkshire.
Miserden, Gloucestershire.
Monkswearmouth, Durham.
Ropsley, Lincolnshire.
Ripon, Yorkshire.
Stoke D'Abernon, Surrey.
Somerford Keynes, Gloucestershire.
Wittingham, Yorkshire.



Anglo-Saxon Doorway and Window, interior of the tower of Brigstock Church, north side.

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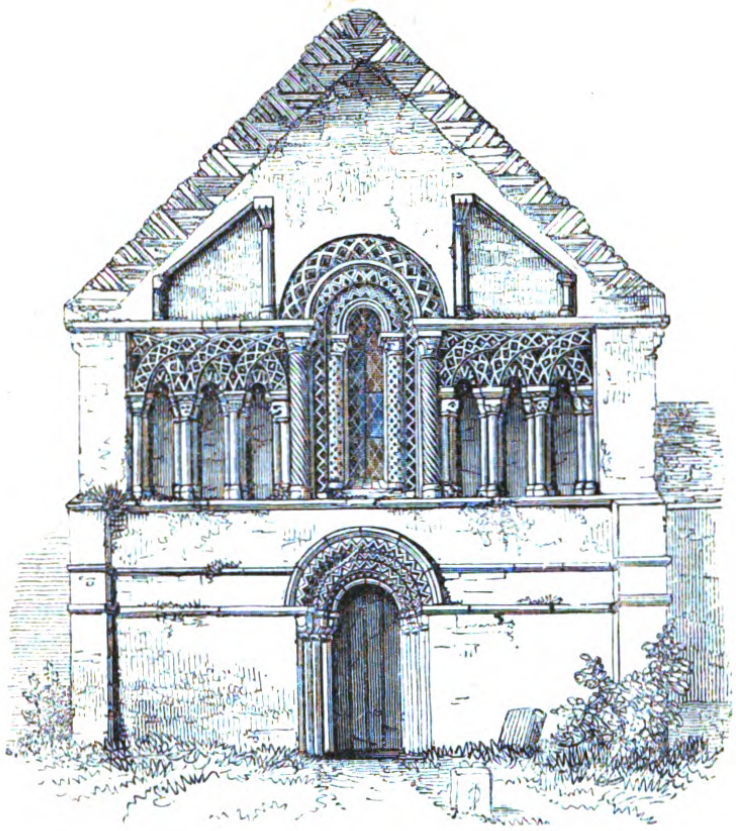

Castle Rising, Norfolk.

CHAPTER IV.

OF THE NORMAN OR ANGLO-NORMAN STYLE.

Q. To what era may we assign the introduction of the Anglo-Norman style?

A. To the reign of Edward the Confessor, since that monarch is recorded by the historians, Matthew Paris and William of Malmsbury, to have rebuilt (A.D. 1065) the Abbey Church at

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Westminster, in a new style of architectural design[t], which furnished an example afterwards followed by many in the construction of other churches.

Q. Is any portion of the structure erected by Edward the Confessor remaining?

A. A crypt of early Norman work under the present edifice or buildings attached to it, is supposed to have been constructed by that monarch.

Q. During what period of time did this style prevail?

A. From about A.D. 1065 to the close of the twelfth century.

Q. By what means are we to distinguish this style from the styles of a later period?

A. It is distinguished without difficulty by its semicircular arches, its plain and massive piers, which are generally square or cylindrical, though sometimes multangular in form, and from numerous ornamental details and mouldings peculiar to it.

Q. What part of the original building has generally been preserved in those churches that were built by the Normans, when all the rest has been demolished and rebuilt in a later style of architecture?

t Defunctus autem Rex beatissimus in crastino sepultus est Londini, in Ecclesia, quam ipse novo compositionis genere construxerat, a qua post, multi Ecclesias construentes, exemplum adepti, opus illud expensis æmulabantur sumptuosis.—MATT. PARIS.

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A. There appears to have been a custom prevailing among the architects who succeeded the Normans, of preserving the doorways of those churches they rebuilt or altered; for doorways still remain in many churches, the other portions of which were built at a much later period, and the reason for this may have proceeded from a laudable wish to retain some remembrance of the piety of the founder by whom the original structure was designed. Thus in the tower of Kenilworth Church, Warwickshire, is a Norman doorway of singular design from the square band or ornamental facia which environs it. This is a relic of a more ancient edifice than the church, which is of the fourteenth century; the external masonry of the doorway is not tied into the walls of more recent construction, but exhibits a break all round. The church of Stoneleigh, in the same county, contains in the north wall a fine Norman doorway, which remains undisturbed, though the wall on each side of Norman construction has been altered, not by demolition, but by the insertion in the fourteenth century, of decorated windows in lieu of the original small Norman lights, and similar alterations may be frequently met with in walls of Norman masonry.

Q. Were the Norman doorways much ornamented?

A. Many rich doorways were composed of a succession of receding semicircular arches spring-

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ing from square-edged jambs, and detached shafts in the nooks with capitals; which shafts, together with the arches, were often enriched with the mouldings common to this style. Sometimes the sweep of mouldings which faced the architrave was continued without interruption down the jambs or sides of the doorway. In small country churches Norman doorways quite plain in their construction, or with few mouldings, are frequently met with, as in the churches of Wolston, Ryton, and Wyken, Warwickshire. There is, perhaps, a greater variety of design in doorways of this than of any other style; and of the numerous mouldings with which they in general abound, more or less, the chevron, or zig-zag, appears to have been the most common.

Q. In what other respect were these doors sometimes ornamented?

A. The semicircular stone, which we often find in the tympanum at the back of the head of the arch, is generally covered with rude sculpture in low relief, sometimes representing a scriptural subject, as the temptation of our first parents on the tympanum of a Norman doorway at Thurley Church, Bedfordshire; sometimes a legend, as a curious and very early sculpture over the south door of Fordington Church, Dorsetshire, representing a scene in the story of St. George; the figures in which bear a remarkable resemblance in point of costume to those in the Bayeaux

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NORMAN DOORWAY. WOLSTON CHURCH WARWICKSHIRE.

NORMAN DOORWAY, WYKEN CHURCH WARWICKSHIRE

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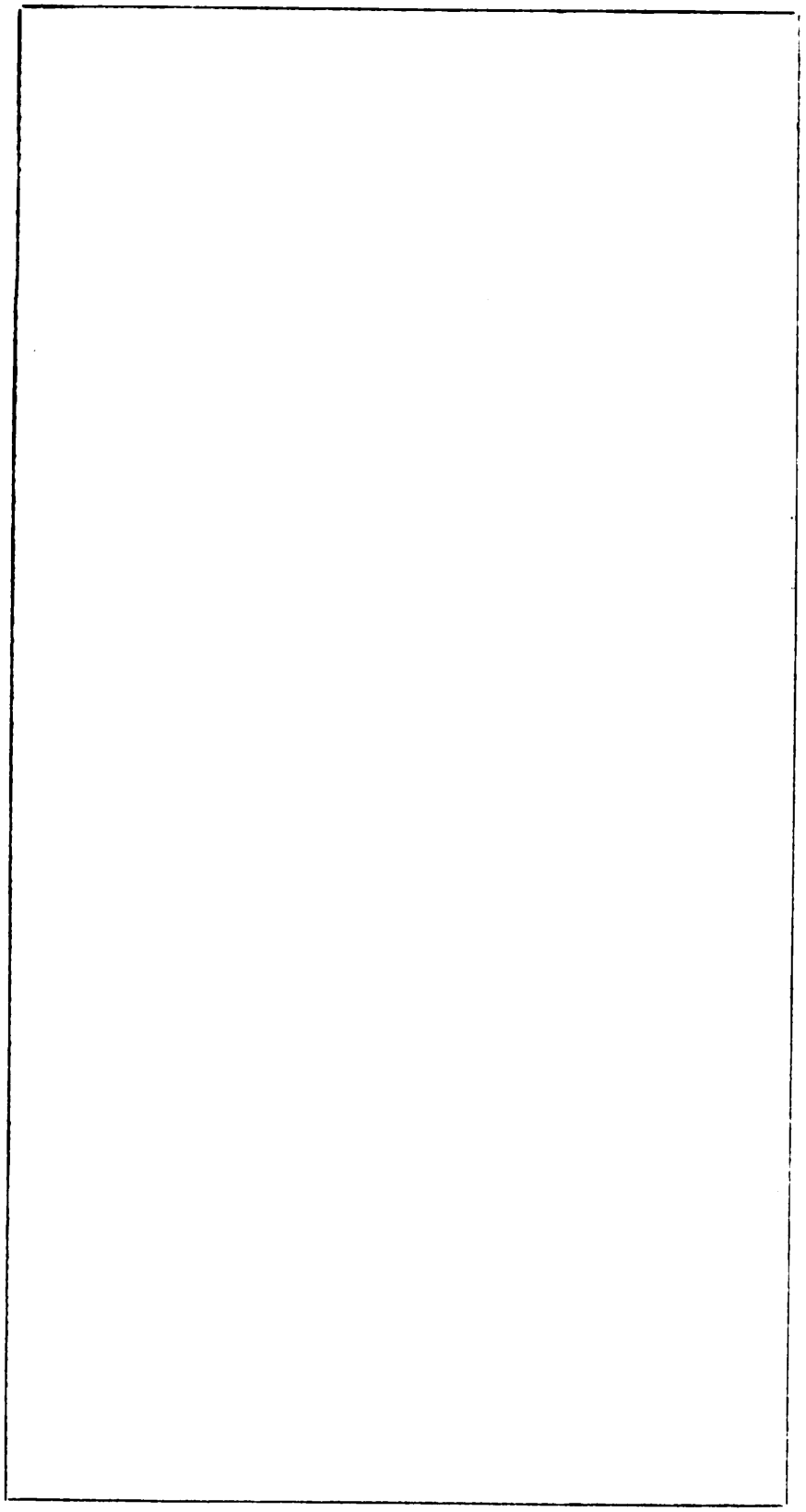

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tapestry; and sometimes symbolical, as the representation of fish, serpents, and chimeræ on the north doorway of Stoneleigh Church, Warwickshire. The figure of our Saviour in a sitting attitude, holding in His left hand a book, His right arm and hand upheld, in allusion to His words, *I am the way, and the truth, and the life,* and circumscribed by that mystical figure the *Vesica piscis,* appears over Norman doorways at Ely Cathedral; Rochester Cathedral; Malmesbury Abbey Church; Elstow Church, Bedfordshire; Water Stratford Church, Buckinghamshire; and Barfreston Church, Kent; this representation is not uncommon.

Q. Are there many Norman porches?

A. Norman porches occur at Durham Cathedral; Morwenstow Church, Cornwall, the arch of which is enriched with the triplicated zig-zag and other mouldings; Balderton Church, Nottinghamshire, the exterior doorway of which is excessively rich; Malmesbury Abbey Church, and Sherbourne Abbey Church; but they are not very common. The roof of the porch when groined had simple cross springers and moulded ribs; and in some instances a room over has been added at a later period. Numerous doorways of the Norman era appear constructed within a shallow projecting mass of masonry, similar in appearance to the broad projecting buttress, and, like that, finished on the upper edge with a plain slope.

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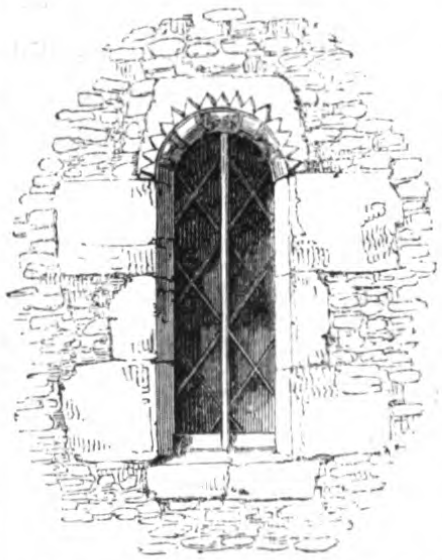
This was to give a sufficiency of depth to the numerous concentric arches successively receding in the wall, which could not otherwise be attained.

Q. What kind of windows belong to this style?

A. The windows were mostly small and narrow, seldom of more than one light, except belfry windows, which were usually divided into two round-headed lights by a shaft, with a capital. Early in the style the windows were quite plain; afterwards they were ornamented in a greater or less degree, sometimes with the chevron or zig-zag, and sometimes with round or cylinder mouldings; in many instances, also, shafts were inserted at the sides, the window jambs were simply splayed in one direction only, and the space between them increased in width inwardly. We occasionally meet with large windows subdivided by tracery inserted at a much later period, as at Peterbro' Cathedral.



Early Norman Window, Darent Church, Kent.

Q. Do we meet with circular or wheel-shaped windows of the Norman era?

A. A circular window, with divisions formed by small shafts with semicircular or trefoiled arches,

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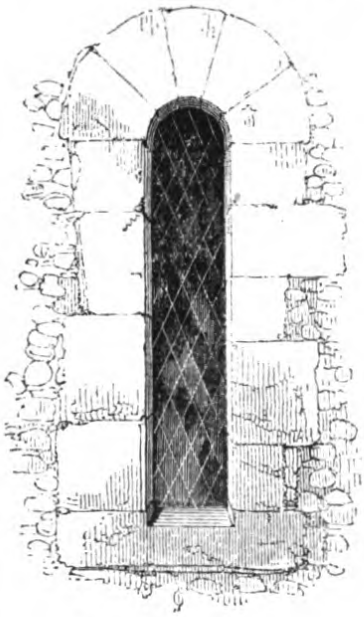
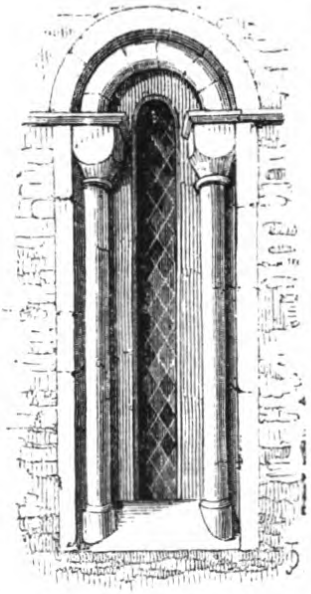
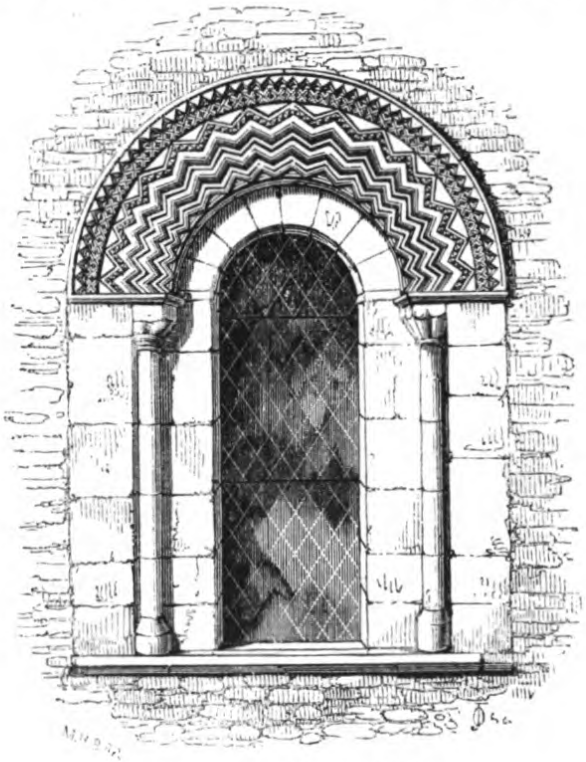
NORMAN WINDOWS.



Gillingham, Norfolk.



Ryton, Warwickshire.



Beaudesert, Warwickshire.

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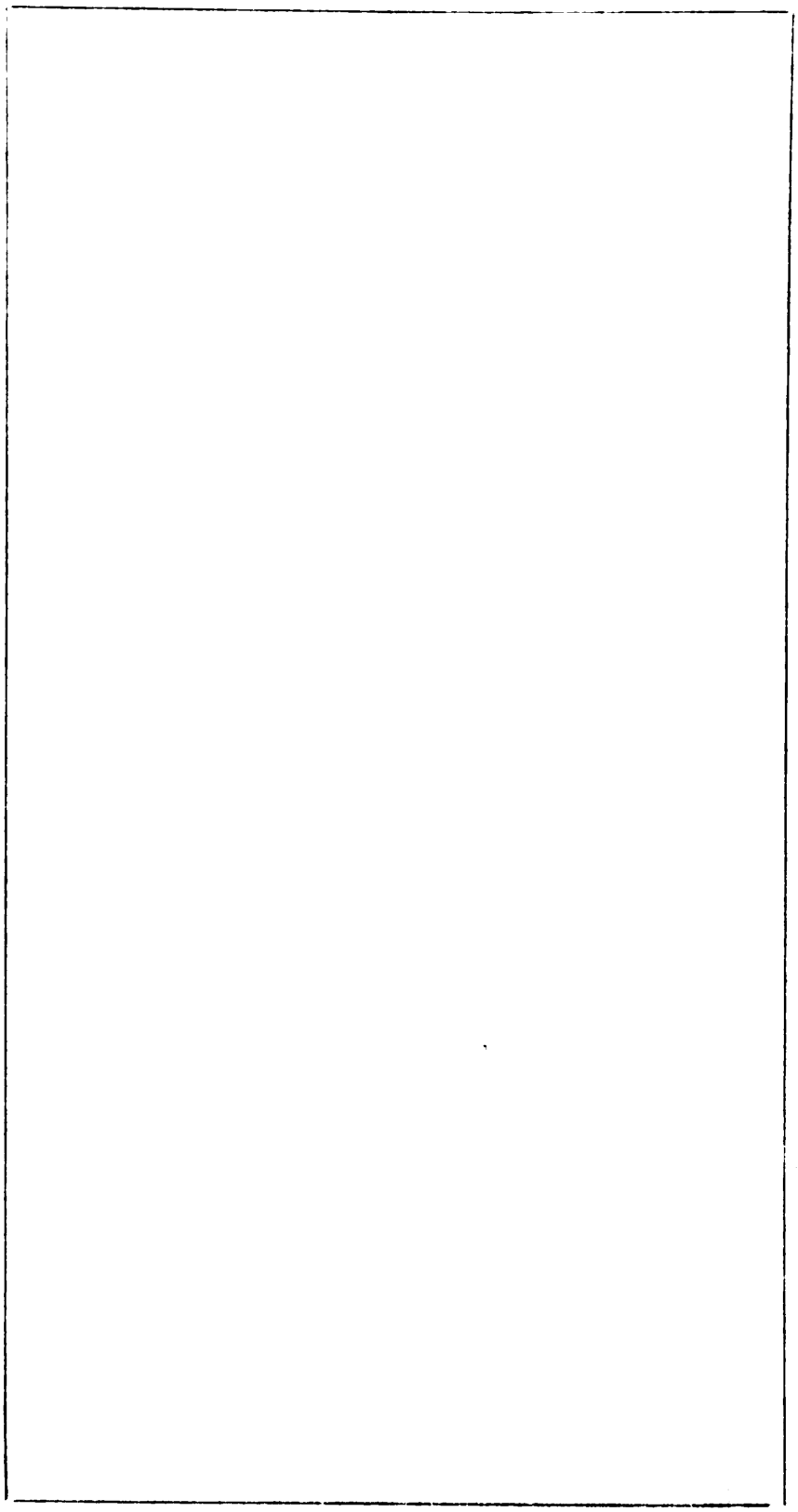

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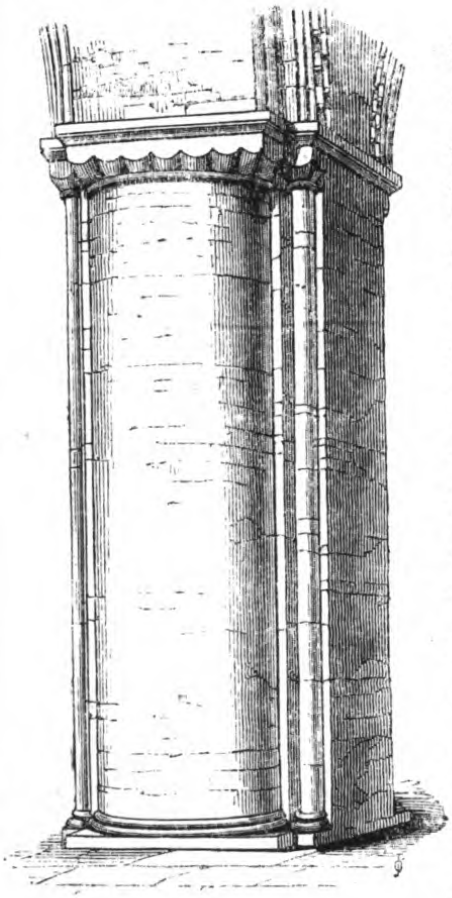
dsiposed so as to converge to a common centre, sometimes occurs in the gables at the east end of Norman churches, as at Barfreston Church, Kent; and New Shoreham Church, Sussex: they are found also in other churches.

Q. What are the characteristic features of Norman piers?



Pier, Norwich Cathedral.

A. Early in the style the piers were (with some exceptions, as in the crypts beneath the cathedrals of Canterbury and Worcester) very massive and plain, and generally square or cylindrical; they are also with rectangular nooks or recesses at the angles; and, in large churches, Norman piers had frequently one or more semicylindrical pier-shafts attached, disposed either in nooks or on the face of the pier. We sometimes meet with octagonal piers, as in the cathedrals of Oxford and Peterborough, the conventual church at Ely, and the ruined

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church of Buildwas Abbey, Salop; also, though rarely, with piers covered with spiral or longitudinal flutings, as at Norwich Cathedral; with the spiral cable moulding, as in the crypt of Canterbury Cathedral; and encircled with a spiral band, as in the ruined chapel at Orford, Suffolk; in some instances they are covered with ornamental mouldings. Late in the style the piers assume a greater lightness in appearance, and are sometimes clustered and banded round with mouldings, approximating in design those of a subsequent style.

Q. How are the capitals distinguished?

A. The general outline and shape of the Norman capital is that of a cubical mass, having the lower part rounded off with a contour resembling that of an ovolo moulding; the face on each side of the upper part of the capital is flat, and it is often separated from the lower part by an escalloped edge: and where such division is formed by more than one escallop, the lower part is channelled between each, and the spaces below the escalloped edges are worked or moulded so as to resemble inverted and truncated semicones. Besides the plain capital thus described, of which instances with the single escalloped edge occur in the crypts beneath the cathedrals of Canterbury, Winchester, and Worcester, and with a series of escalloped edges, or what would be heraldically termed *invected*, in

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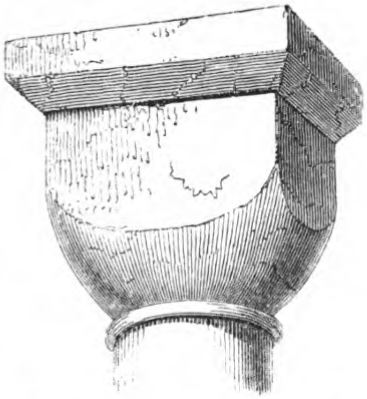
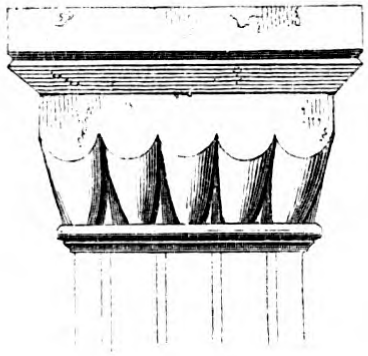
NORMAN CAPITALS AND BASES.



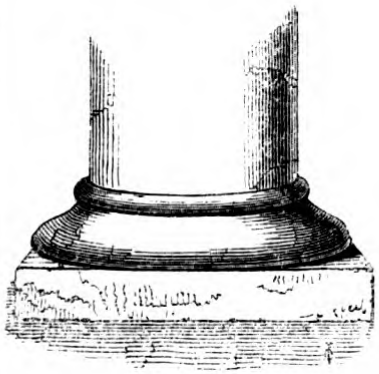
Crypt, Worcester Cathedral.



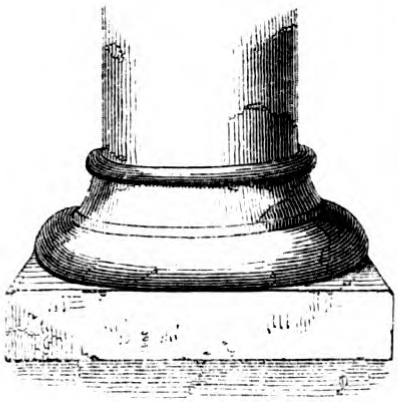
Winchester Cathedral,

St. Peter's, Northampton.

Oxford Cathedral.



Crypt, Winchester Cathedral.



Norwich Cathedral,

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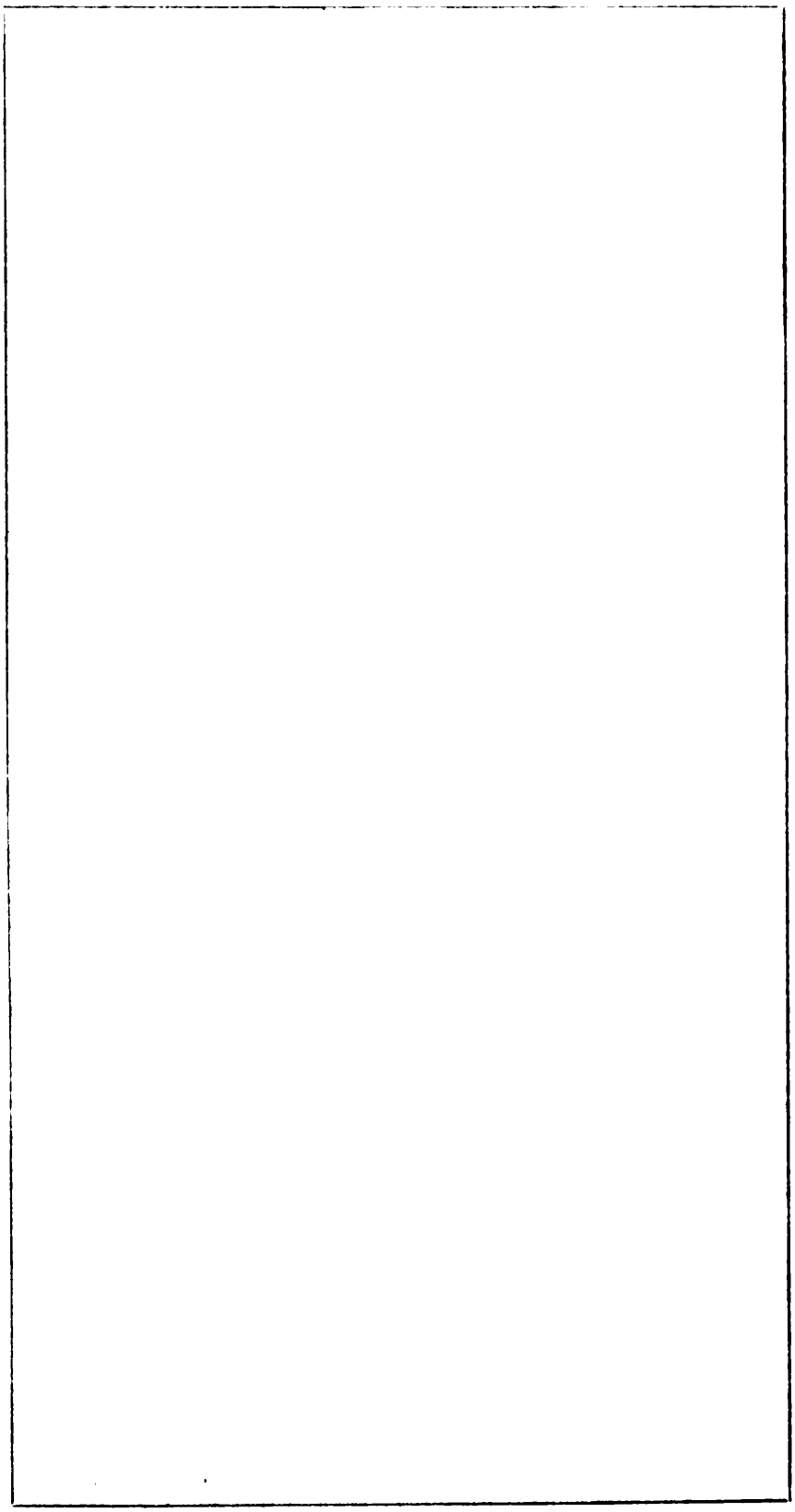

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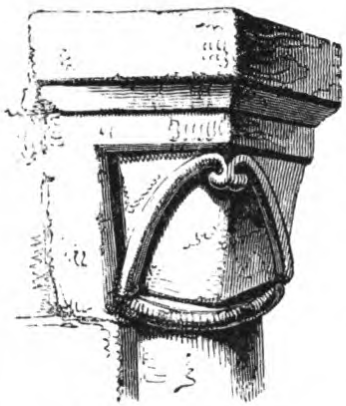
many of the capitals of the Norman piers in Norwich Cathedral, an extreme variety of design in ornamental accessories prevail, the general form and outline of the capital being preserved; some exhibit imitations of the Ionic volute and Corinthian acanthus, whilst many are covered with rude sculpture in relief. They are generally finished with a plain square abacus moulding, with the under edge simply bevelled or chamfered; sometimes a slight angular moulding occurs between the upper face and slope of the abacus, and sometimes the abacus alone intervenes between the pier and the spring of the arch. There are also many round capitals, as, for instance, those in the nave of Gloucester Cathedral, but they are mostly late in the style.



Ryton, Warwickshire.

Q. How are the bases of Norman piers and shafts distinguished?

A. The common base moulding resembles in form or contour a quirked ovolo reversed; but many Norman bases bear an affinity to those of the Tuscan and other classic orders.

Q. How are the arches distinguished?

A. By their semicircular form; they are generally recessed, that is, formed of two concentric

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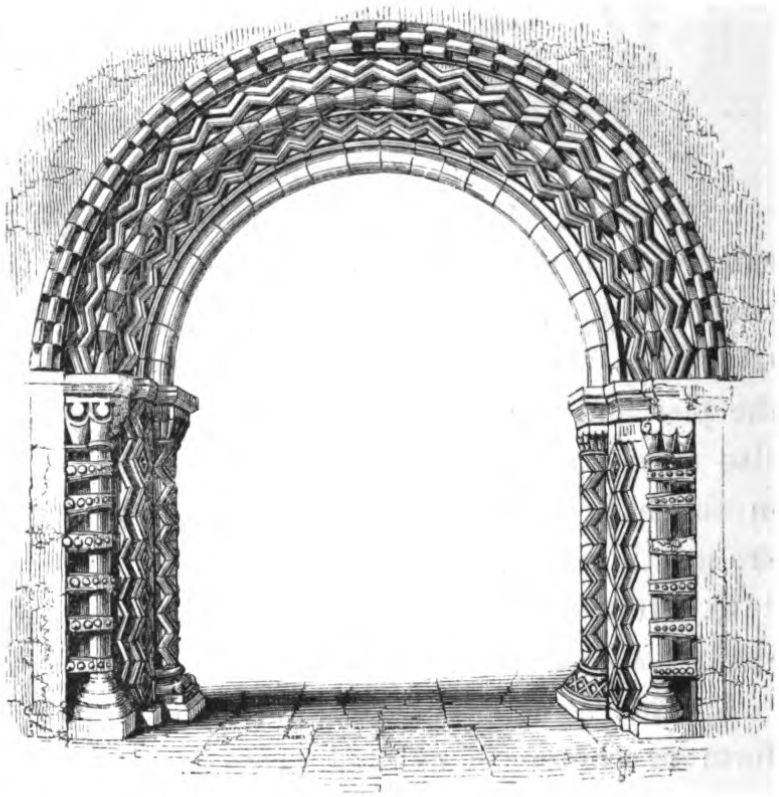
divisions, receding one within another. Early in the style they are plain and square-edged; late in the style they are often found enriched with the zig-zag, round, and other mouldings and ornaments. Sometimes the curvature of the arch does not immediately spring from the capital or impost, but is raised or stilted, and sometimes consists only of a segment of a circle. Great



Chancel Arch, Stoneleigh Church, Warwickshire,

pains seem to have been bestowed in this style on the chancel arch, (that is, the large arch which separates the nave from the chancel,) the

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west side of which was deeply recessed and highly enriched with, the zig-zag and other ornamental mouldings, and supported by shafts, either plain or twisted or variously ornamented. Fine and rich specimens occur at Tickencote, Rutland, which is very massive and five times recessed; Barfreston, Kent; Stoneleigh, Warwickshire; Iffley, Oxfordshire, and numerous other places.

Q. What parts of Norman churches do we generally find vaulted?

A. In cathedral and large conventual churches built in the Norman style we find the crypts and aisles vaulted with stone, but not the nave or choir; and over the vaulting of the aisles was the triforium. In small Norman churches the chancel is generally the only part vaulted; and between the vaulting and outer roof is, in some instances, a small loft or chamber, as over the early Norman chancel of Darent Church, Kent; the chancel of St. Peter's in the East, Oxford; and that of Easton Church, Hants; the original roof of which has been lowered, and the chamber destroyed; this is the case also at Stewkley Church, Bucks. Sometimes we find the original design for vaulting to have been commenced and left unfinished, as at Avington Church, Berks, and Beaudesert Church, Warwickshire.

Q. Of what description was the Norman vaulting?

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A. The bays of vaulting were generally either squares or parallelograms, though sometimes not rectangular in shape; each was divided into four concave vaulting cells by diagonal and intersecting groins, thus forming what is called a quadripartite vault. Early in the style the diagonal edges of the groins appear without ribs or mouldings; at an advanced stage they are supported by square-edged ribs of cut stone; and late in the style the ribs and groins are faced with round or cylinder mouldings. They are also sometimes profusely covered with the zig-zag moulding and other ornamental details.

Q. Have we any wooden roof of Norman construction remaining?

A. The nave of Peterborough Cathedral is covered with a flat boarded ceiling, painted with figures, which, in design, costume, and stiffness of attitude, resemble those we meet with in illuminated drawings of the twelfth century, to which period the date of this ceiling is ascribed. Within the last few years it has been repaired, and the figures carefully restored after the original paintings. The old choir of Canterbury Cathedral, before the fire in 1174, had also a painted wooden ceiling.

Q. What is observable with respect to Norman masonry?

A. In general the walls are faced on each side with a thin shell of ashlar or cut stone, whilst the intervening space, which is sometimes con-

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siderable, is filled with grouted rubble[u]. Masses of this grout-work masonry, from which the facing of cut stone has been removed, we often find amongst ruined edifices of early date. But we also meet with walls of rag or rubble masonry throughout, with the buttresses and angles only of ashlar work.

Q. Were there any buttresses used at this period?

A. Yes; but the walls being of great thickness and requiring little additional support, those in use are like pilasters, with a broad face projecting very little from the building, and sometimes shafted at the angles; they seem to have been derived from the pilaster strips of stonework in Anglo-Saxon masonry. They are generally of a single stage, rising no higher than the cornice, under which they often but not always finish with a slope, sometimes they are carried up to and terminate at the corbel table. When divided into stages, the divisions are either formed by a plain projecting stringcourse with the under edge chamfered, as at Durham Cathedral; or the stringcourse was semihexagonal and returned horizontally along the wall, as in the chancels of Fletton Church, Huntingdonshire, and of Hampton-in-Arden, Warwickshire. The lower stage of the

u This kind of masonry is alluded to by Durandus, "Grossiores vero lapides et politi seu quadrati qui ponuntur altrinsicus foris in quorum medio minores lapides jacentur."—Rat. Div. Off. lib. 1.

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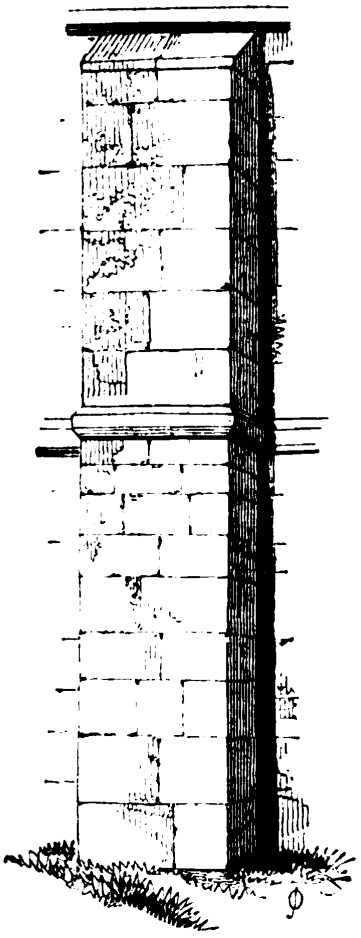
Norman buttress seldom projects beyond the upper. In the chancel of Fletton Church the walls are of rag, but the buttresses of ashlar masonry. They appear as if intended rather to relieve the plain external surface of the wall than to strengthen it. This kind of buttress was also used in the next, or Semi-Norman style.



Buttress, Hampton-in-Arden Church, Warwickshire.

Q. How are Norman towers distinguished, and in what position are they often found?

A. They are generally very low and massive in comparison with towers of subsequent styles, and often finish with a plain projecting horizontal coping supported by a corbel table. The exterior walls, especially in large conventual buildings, are often ornamented with arcades of blank semicircular, and intersecting arches; but in smaller churches are more generally plain in construction, especially in those whose materials are rag or rubble, as at St. Mary's Church, Bedford; and Harvington Church, Worcester-

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shire. In the lower stages we find small narrow single light windows, in the upper or belfry story the wall is pierced on each side by a double light window divided by a shaft beneath a single semicircular dripstone. The Norman tower, both in small as well as in large churches, is frequently placed between the nave and choir or chancel, and in cross churches, which in this style are numerous, the tower forms the centre of the transverse. Sometimes the church when planned was so arranged as to admit of transepts being added at a future period, and pier arches filled up with masonry were constructed for that purpose in the north and south walls of the tower, of which an instance occurs in Bucknell Church, Oxfordshire. The Norman towers were, in many instances, probably, originally capped with a pyramidical roof with overhanging eaves[x]. We now often find the walls finished with a plain horizontal parapet supported by a corbel table, and this may possibly be coeval with the original structure; but it is difficult to speak with certainty of the original roof of the Norman tower and the manner in which the blocking course above the corbel table was finished. The embattled parapets which at present surmount

x Many continental towers in the Romanesque style, answering to our Norman, still retain this kind of pyramidical roof; and on an ancient conventual seal of the Priory of Kenilworth, a Norman cross church is represented with a central tower covered with this kind of roof.

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many Norman towers are evidently of a period posterior to the construction of the original building.

Q. Do pinnacles appear to have been known to the Normans?

A. Although some are of opinion that the pinnacle was not introduced till after the adoption of the pointed style, many Norman buildings have pinnacles of a conical shape, which are apparently part of the original design.

Q. What distinction occurs in the construction of the small country churches of this style, and the larger buildings of conventual foundation?

A. Small Norman churches generally consisted of a nave and chancel only without aisles. Sometimes a tower was erected at the west end, and sometimes between the nave and chancel. Transepts were occasionally added to complete the plan, that of a cross. Cathedral and conventual churches were carried up to a great height, and were frequently divided into three tiers, the lowest of which consisted of single arches, separating the nave from the aisles: above each of these arches in the second tier were two smaller arches constructed beneath a larger; sometimes the same space was occupied by a single arch; and in this tier was the triforium, a gallery over the vaulting of the aisles. In the third tier or clerestory were frequently arcades of three arches connected together, the middle one of which was higher and

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broader than the others: and all these three occupied a space only equal to the span of the lowest arch; sometimes there was no triforium. Blank arcades were much used in the exterior walls, as well as in the interior of rich Norman buildings; and some of the arches which composed them were often pierced for windows.

Q. In what manner do the chancels of some of our Norman churches terminate?

A. With a semicircular apsis, which often forms the inner division of a double chancel, no uncommon arrangement in small churches of this style, but the meaning of which requires explanation[y]. Of this termination we have several examples, of which it may suffice to notice Kilpeck Church, Herefordshire; Steetley Church, Derbyshire; Checkendon Church, Oxfordshire; East Ham Church, Essex; and Nateley Church, Hants.

Q. What arrangement is observable in the east front of a Norman church?

A. The east wall of the chancel is generally pierced by three distinct round-headed windows, which, though externally placed at a distance apart, are splayed[z] internally so as to exhibit a

y Does the *arcum sanctuarii*, which Richard, Prior of Hexham, speaks of in his description of the famous church at that place, refer to a semicircular apsis, or the arch between the nave and choir?

z Durandus notices this inward splay in one of his mystical significations, "Item per fenestras quinque sensus corporis significantur qui extra stricti esse debent ne vanitates hauriant *et intus patere* ad bona spiritualia liberius capienda."—Rat. Div. Off. lib. i.

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range of three lights. When however the chancel has an apsidal termination, these windows are placed farther apart. In some churches the east wall of the chancel is pierced with a single Norman window only, as at Beaudesert Church, Warwickshire, and Stewkley Church, Buckinghamshire; but very frequently the original Norman windows have been destroyed, and a window of a later style inserted, of much larger dimensions than the original, as in the churches of Stoneleigh and Hampton-in-Arden, Warwickshire.

Q. What may be noticed respecting the aisles of Norman churches?

A. They are often extremely narrow, not more than nine or ten feet in width; such are to be found in St. Peter's Church, Northampton; Elstow Church, Bedfordshire; and Buildwas Abbey Church, Salop.

Q. What were the mouldings principally used in the decoration of Norman churches?

A. The indented [1] or trowel point. The chevron or zig-zag, [2] which is more frequently duplicated, triplicated, or quadrupled, than single. The reversed zig-zag. An early instance of the incipient zig-zag occurs in the east window of Darent Church, Kent, (see p. 66.) The billet. The prismatic billet. The alternate billet [3]. The square billet, or corbel bole, used for supporting a blocking course. The double cone.

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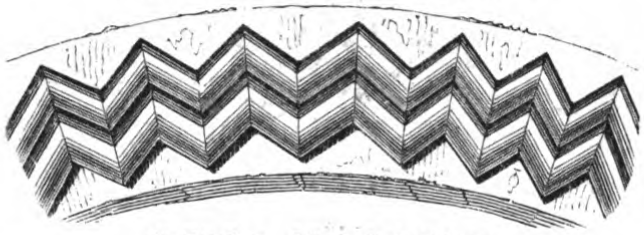
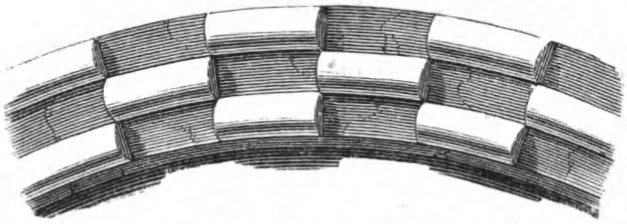
NORMAN ORNAMENTED MOULDINGS

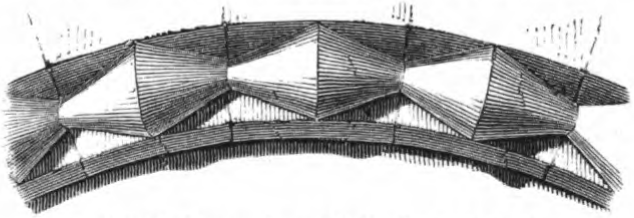
1. Indented. Stoneleigh, Warwickshire.



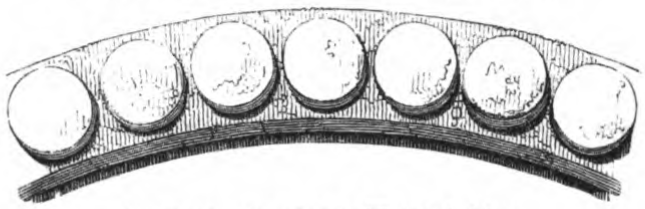
2. Zig-Zag. Iffley, Oxfordshire.



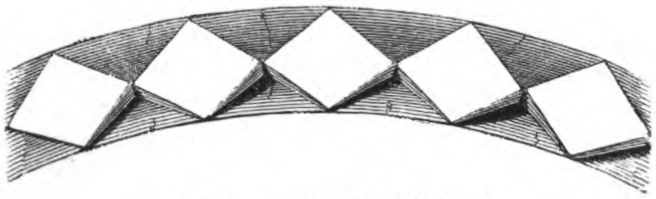
3, Alternate Billet, Stoneleigh, Warwickshire.



4, Double Cone, Stoneleigh, Warwickshire.



5, Pellet, Stoneleigh, Warwickshire.



6. Lozenge. Esendine, Rutland.

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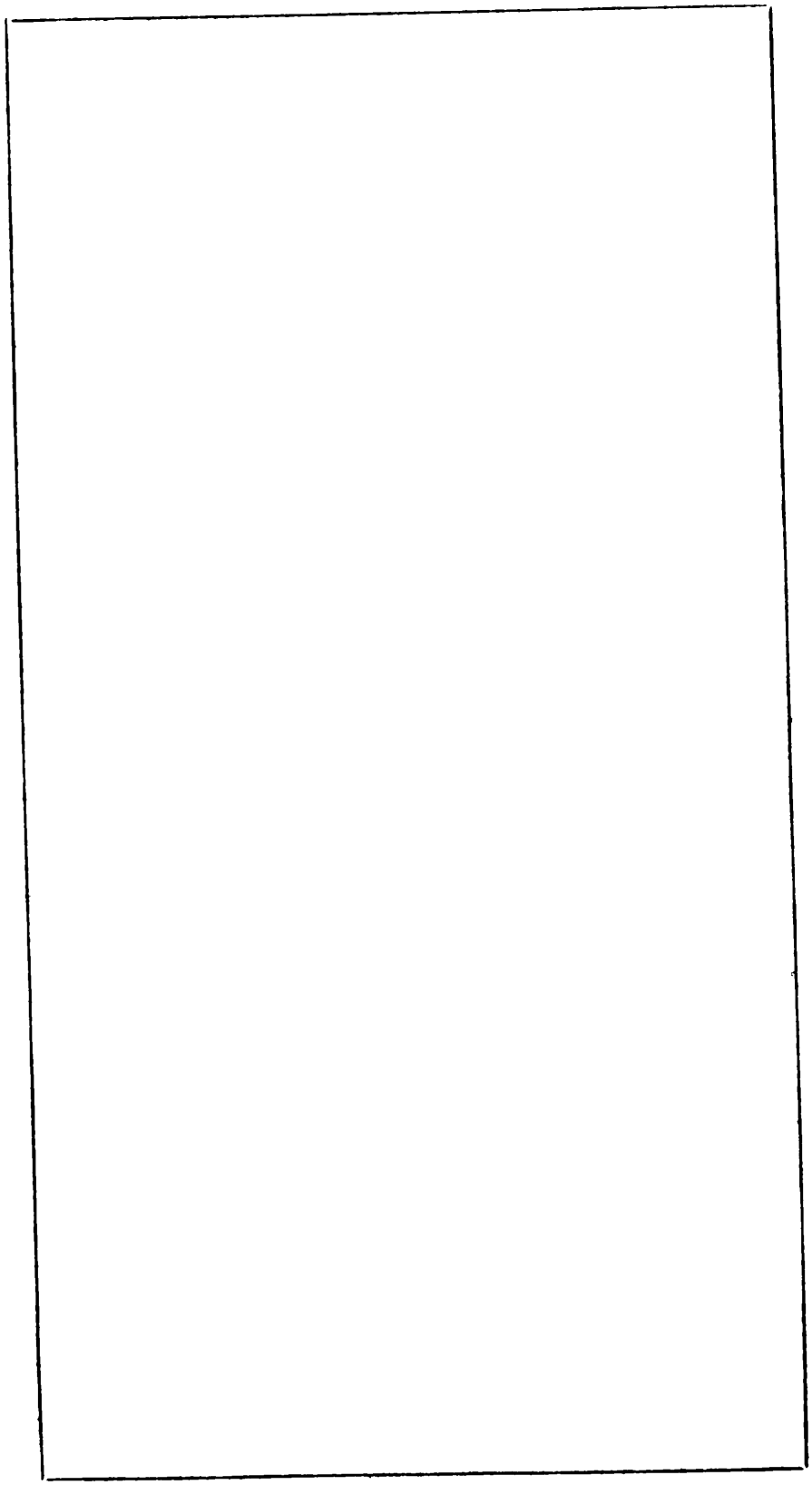

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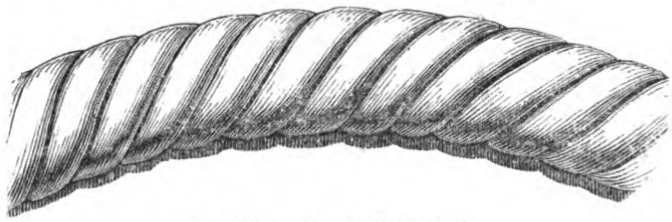
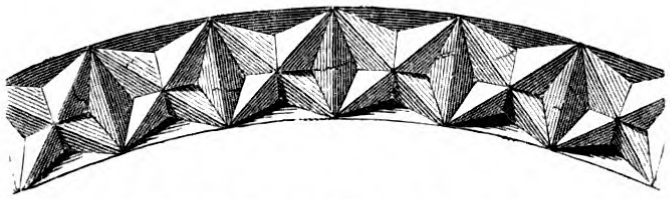
NORMAN ORNAMENTAL MOULDINGS

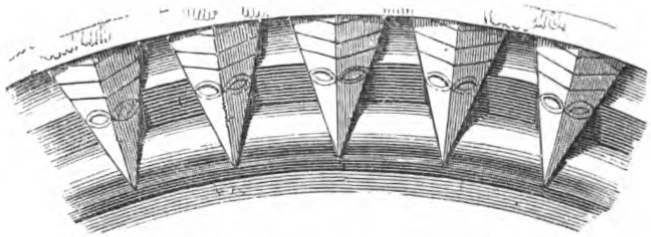


7. Cable. Fritwell Church.

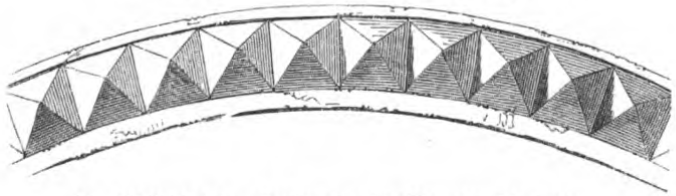


8. Star. Stringham Church, Norfolk.

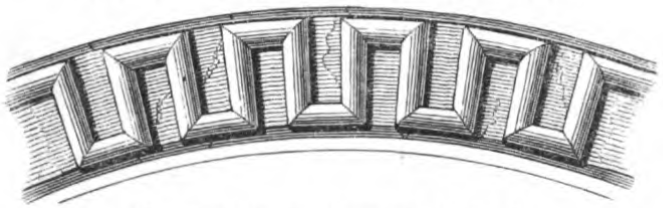
9 Medallion. Iffley Church. Oxfordshire.



10. Beak-Head. Steetley Church, Derbyshire.



11. Nail-Head. St Ethelred's Church, Norwich.



12. Embattled Lincoln Cathedral.

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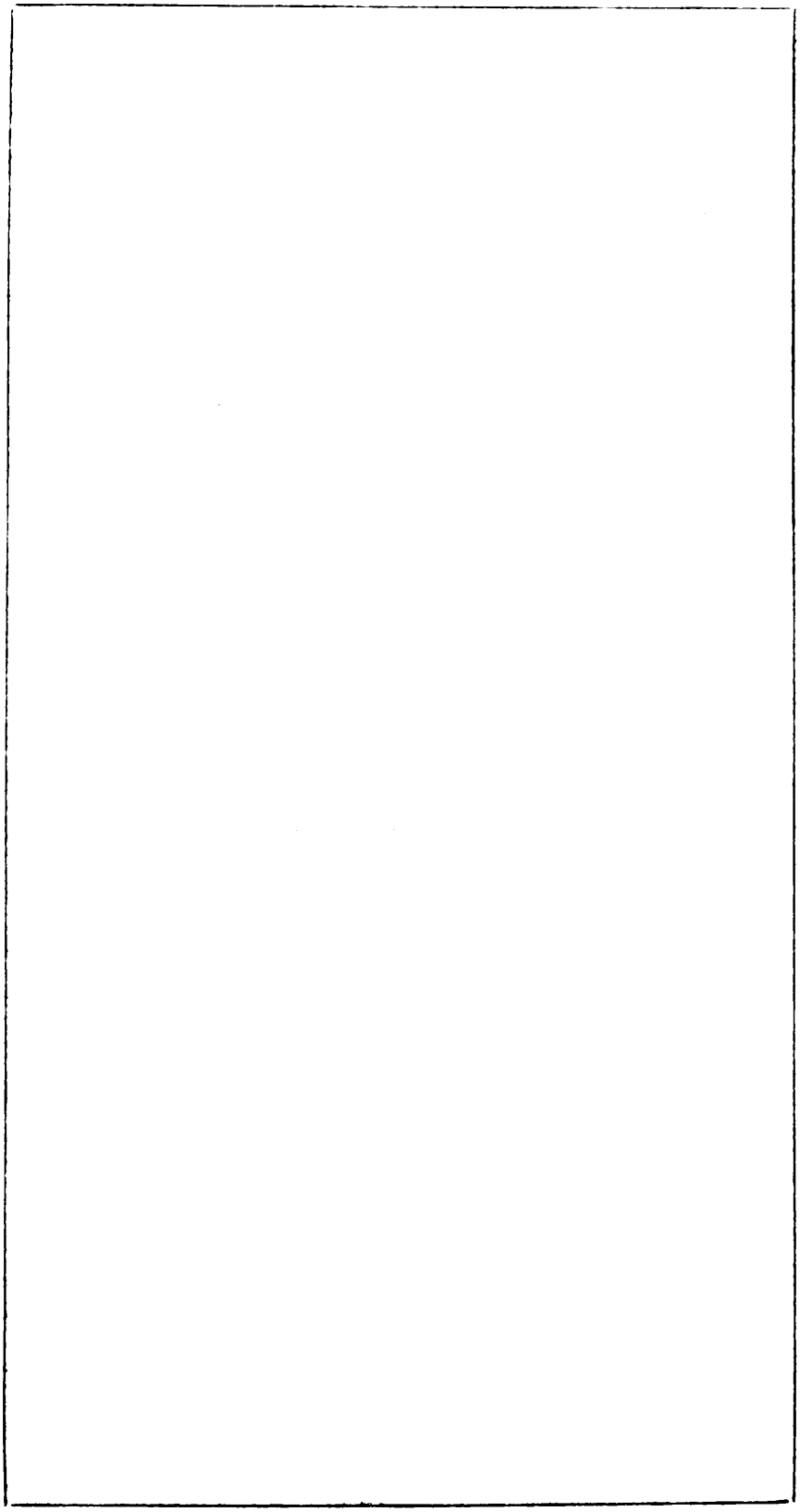

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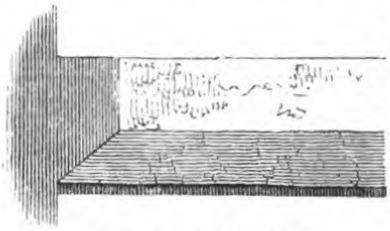
The fir cone. The pellet, or stud [5]. The lozenge [6]. The cable [7]. The chain. The star [8]. The medallion [9]. The cat's-head. The beak-head [10]. The bird's head. The nail-head [11], The embattled [12]. The dovetail. The semihexagonal. The nebule, (chiefly used for the fascia under a parapet). The hatched, or saw tooth. The studded trellis. The diamond frette. The scalloped or invected. The reticulated. The rose. The circular arched. The twining stem.

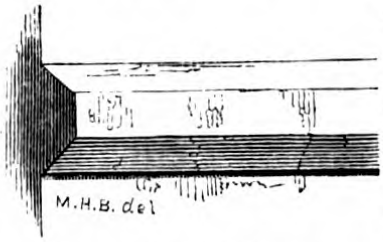
A variety of other mouldings and ornamental accessories are also to be met with, but those above described are the most common.

Q. What kind of stringcourse do we usually find carried along the walls of Norman churches?

A. The string-courses are numerous and peculiar; one similar in form to the common Norman abacus, with a plain face and the lower part chamfered off is of frequent occurrence, as at Iffley, Oxfordshire; as is also a semihexagonal one, as at Hampton-in-Arden, this is often ornamented with the hatched moulding, as in Peterborough Cathedral; with the indented, as at Bucknell,



Iffley Church, Oxfordshire.



Hampton-in-Arden Church.

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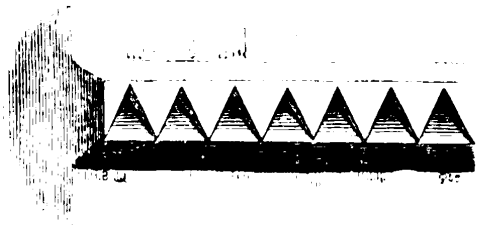
Oxfordshire, and at Stewkley, Bucks; with the nail-head, as at Middleton Stoney; with the zig-zag, and other of the Norman mouldings. A string-course with a bold round moulding on the lower part occurs at Dorchester, Oxfordshire; and Peterborough Cathedral. The string-course is often carried round the building below the sills of the windows, internally as well as externally,



Stewkley Church.

Q. What difference is there in the general character and appearance between the early and late examples of Norman architecture?

A. The buildings early in the style are characterized by their massiveness and plain appearance, and by the windows, doors, and arches being generally devoid of ornament and with their edges square. The undercroft of Canterbury Cathedral, the work of Archbishop Lanfranc, between A.D. 1073 and A.D. 1080; the crypt and transepts of Winchester Cathedral, built by Bishop Walkelyn between A.D. 1079 and A.D. 1093; the plain Norman work of the Abbey Church of St. Alban's, built by Abbot Paul, between A.D. 1077 and A.D. 1093; and the north and south aisles of the choir of Norwich Cathedral, the work of Bishop Herbert, between A.D. 1096 and A.D. 1101, not to multiply examples, may be enume-

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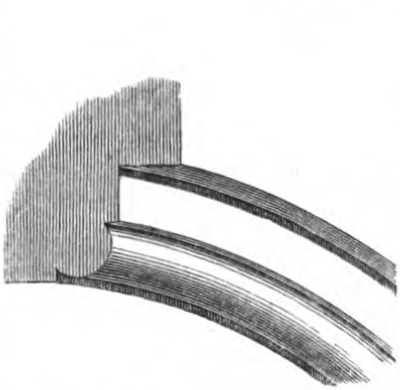
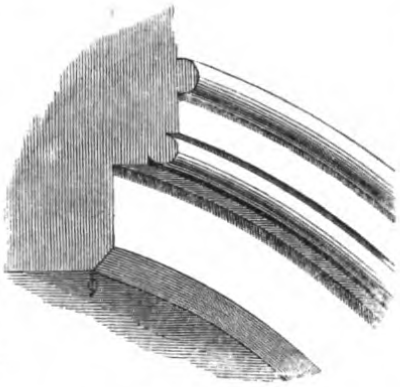
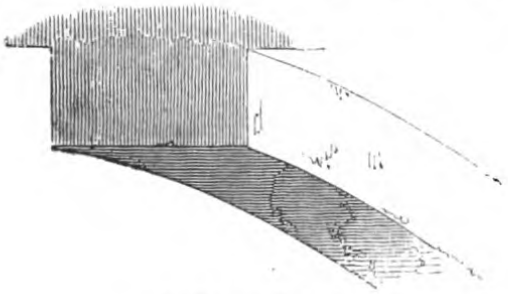
MOULDINGS AND RIBS.



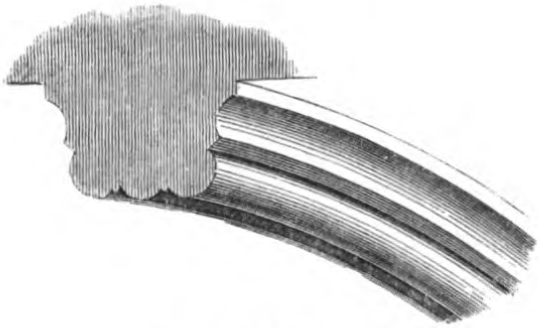
Window, Stanton Harcourt.



Door, Cumnor, Berks

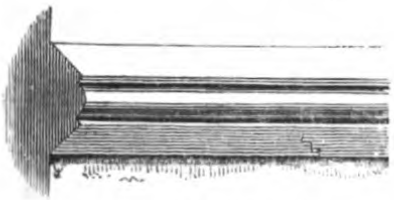


St. Peter's, Oxford.

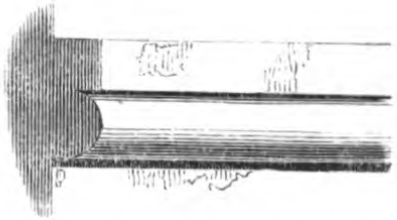


Steetley, Derbyshire.

STRING COURSES



St. Peter's, Northampton.



Dorchester, Oxfordshire.

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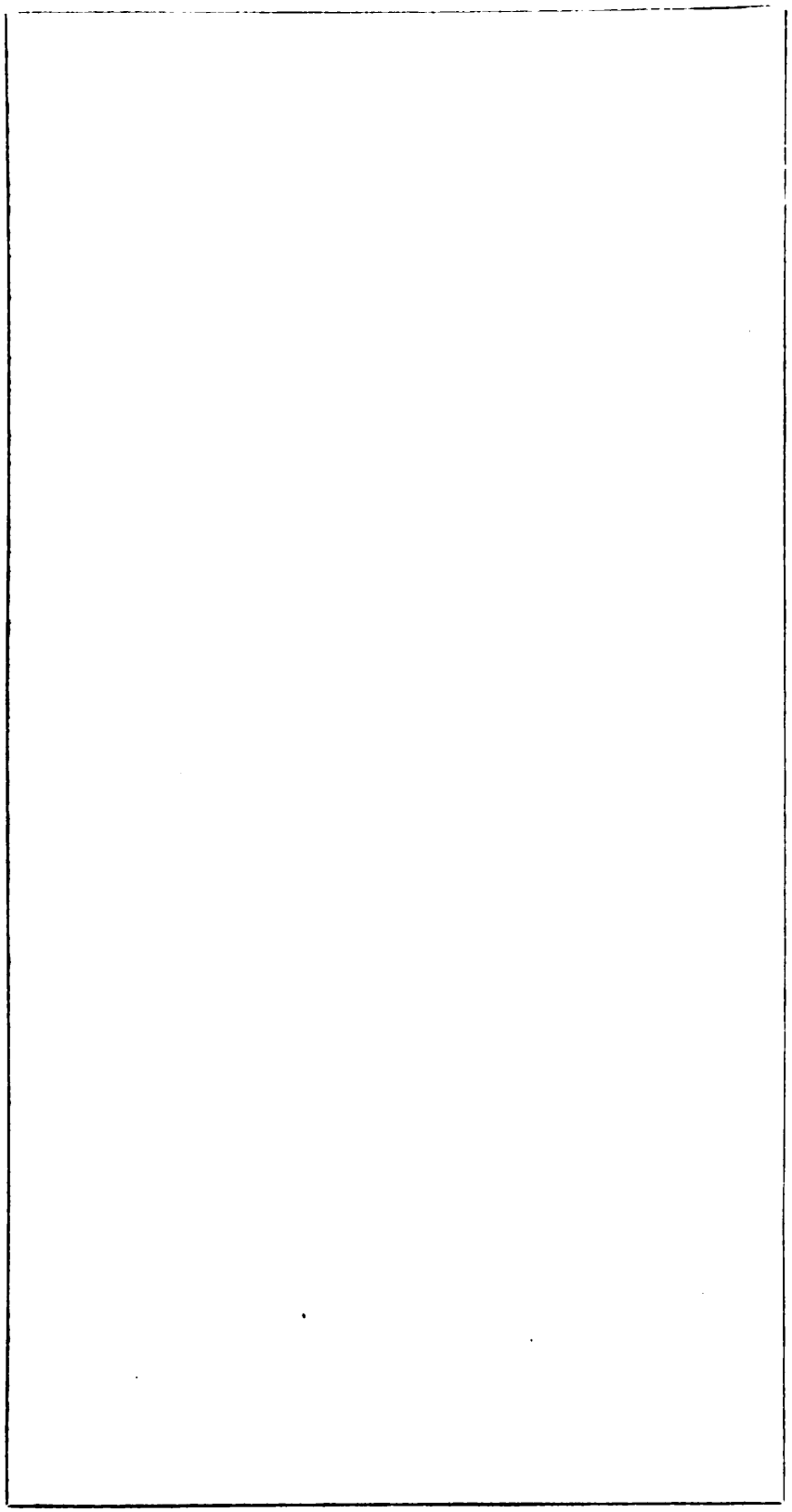

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rated as instances of plain and early Norman work. In buildings late in the style we find a profusion of ornamental detail, and numerous half and three quarter cylindrical mouldings on the faces and edges of arches and vaulting-ribs. The transepts of Peterborough Cathedral, built by Abbot Waterville between A. D. 1155 and A. D. 1175, exhibit vaulting-groins faced with round mouldings, and other details of an advanced stage; whilst the Galilee, Durham Cathedral, built by Bishop Pudsey, A.D. 1180, is remarkable for the lightness and height of the piers, which are formed of clustered columns; the semicircular arches which spring from these are enriched both on the face and soffits with the chevron or zig-zag moulding. There are many intermediate gradations between the extreme plain and massive work of early date, and the highly enriched and elongated proportions of the later period; and we may notice a gradual diverging into that style which succeeded the Norman.

Corbel Table, St. Peter's, Oxford

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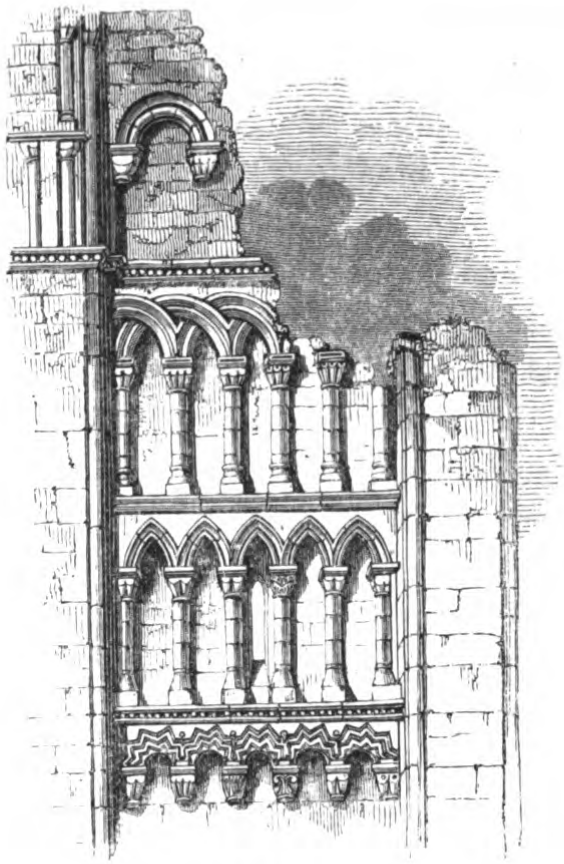

Croyland Abbey, Lincolnshire.

CHAPTER V.

OF THE SEMI-NORMAN STYLE.

Q. WHAT is the Semi-Norman style ?

A. It is that style of transition which, without superseding the Norman style, prevailed more or less, in conjunction with it, during the latter part of the twelfth century, and gradually led to the early pointed style in a pure state, and to the general disuse of the semicircular arch.

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Q. By what is this style chiefly denoted?

A. By the frequent intermixture of the pointed arch with the semicircular, and by the pointed arch having mouldings and ornaments similar to those of the Norman style, from which it appears to differ only in the form. The abacus still retains the Norman character, but the capitals are frequently ornamented with foliage resembling that of the Early English style.

Q. Whence are we to derive the origin of the pointed arch?

A. Many conjectural opinions on this much-contested question have been entertained, yet it still remains to be satisfactorily elucidated. Some would derive it from the East, and ascribe its introduction to the Crusaders; some maintain that it was suggested by the intersection of semicircular arches, which intersection we frequently find in ornamental arcades; others contend that it originated from the mode of quadripartite vaulting adopted by the Normans, the segmental groins of which, crossing diagonally, produce to appearance the pointed arch; whilst some imagine it may have been derived from that mystical figure of a pointed oval form, the *Vesica Piscis*[y]. But

y The figure of a fish, whence the form *vesica piscis* originated, was one of the most ancient of the Christian symbols, emblematically significant of the word ΙΧΘΥΣ, which contained the initial letters of the name and titles of our Saviour. The symbolic representation of a fish we find sculptured on some of the sarcophagi of the early Christians discovered in the catacombs at Rome; but

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whatever its origin, it appears to have been gradually brought into partial use towards the middle of the twelfth century.

Q. What are the characteristics of this style?

A. In large buildings massive cylindrical piers support pointed arches, above which we often find round-headed clerestory windows, as at Buildwas Abbey Church, Salop; or semicircular arches forming the triforium, as at Malmesbury Abbey Church, Wilts. Sometimes we meet with successive tiers of arcades, in which the pointed arch is surmounted both by intersecting and semicircular arches, as in a portion of the west front of Croyland Abbey Church, Lincolnshire, now in ruins. The ornamental details and mouldings of this style generally partake of late Norman character; the zig-zag and semicylindrical mould-

the actual figure of a fish afterwards gave place to an oval-shaped compartment, pointed at both extremities, bearing the same mystical signification as the fish itself, and formed by two circles intersecting each other in the centre. This was the most common symbol used in the middle ages, and thus delineated it abounds in Anglo-Saxon illuminated manuscripts. Every where we meet with it during the middle ages, in religious sculptures, in painted glass, on encaustic tiles, and on seals; and in the latter, that is, in those of many of the ecclesiastical courts, the form is yet retained. Even with respect to the origin of the pointed arch, that *vexata quæstio* of antiquaries, with what degree of probability may it not be attributed to this mystical form? It is indeed in this symbolical figure that we see the outline of the pointed arch plainly developed at least a century and half before the appearance of it in architectonic form. And in that age full of mystical significations, the twelfth century, when every part of a church was symbolized, it appears nothing strange if this typical form should have had its weight towards originating and determining the adoption of the pointed arch.

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ings on the faces of arches appear to predominate, though other Norman mouldings are common; we also frequently meet with specimens in the Semi-Norman style in which such extreme plainness prevails, that we are induced to ascribe such buildings to an earlier period. But the arches though once or twice recessed have generally their edges square, by which they are distinguished from the plain doubly recessed arches of the succeeding century, which have their edges sloped or chamfered off. In late instances of this, we observe in the details a gradual tendency to merge into those of the style of the thirteenth century, when the pointed arch having attained maturity, the peculiar features, decorative mouldings, and sculptures of Norman character fell into disuse.

Q. What specimen of this style is there of apparently early date?

A. The church, now in ruins, of Buildwas Abbey, Salop, founded A.D. 1135, is an early specimen of the Semi-Norman style, in which, with the pointed arch, are blended Norman features and details. The nave is divided from the aisles by plain recessed pointed arches, with hood mouldings and square edges, which spring from massive cylindrical piers with square bases and capitals; whilst the clerestory windows (for there is no triforium) are semicircular-headed. The general features of early Norman character, the

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absence of ornamental mouldings, and the plain appearance this church exhibits throughout, perhaps warrant the presumption that it is the same structure mentioned in the charter of confirmation granted to this abbey by Stephen, A.D. 1138–9.

Q. What other noted specimens are there of this style ?

A. The church of the Hospital of St. Cross, near Winchester, which presents an interesting combination of semicircular, intersecting, and pointed arches, of contemporaneous date, enriched with the zig-zag and other Norman mouldings, and in appearance and detail is of much later date than the church at Buildwas Abbey, though the same early era has been assigned to each. St. Joseph's Chapel, Glastonbury, now in ruins, supposed to have been erected in the reigns of Henry the Second and Richard the First, is perhaps the richest specimen now remaining of the Semi-Norman or Transition style, and is remarkable for the profusion and beauty of its sculptured detail, the combination of round and intersecting arches, and its close approach to the succeeding style. In the remains of Malmesbury Abbey Church a Norman triforium with semicircular arches is supported on pointed arches which are enriched with Norman mouldings, and spring from massive cylindrical Norman piers. The nave of Fountains Abbey Church, Yorkshire, has on either side pointed arches springing from

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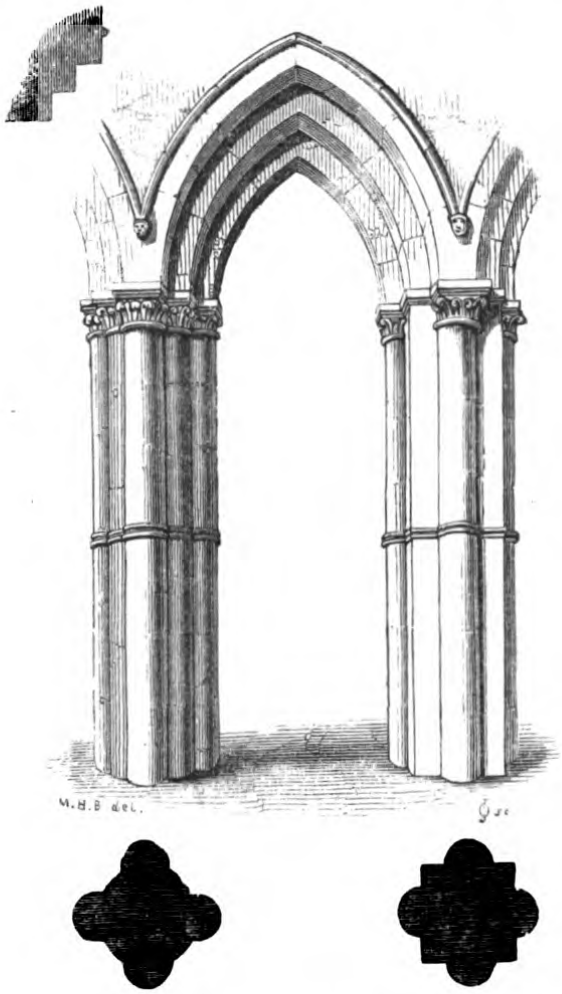
massive piers of Norman design, whilst the clerestory windows above are round headed. The interior of Rothwell Church, Northamptonshire, has much of Semi-Norman character; the aisles



Rothwell Church. Northamptonshire.

are divided from the nave by four lofty, plain, and doubly recessed pointed arches with square edges, springing from square piers with engaged semicylindrical shafts on each side, and banded

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midway between the bases and capitals; the latter of which are enriched with sculptured foliage, and surmounted by square abaci. The west doorway is also of Semi-Norman character, the arch is pointed and it is set within a projecting mass of masonry resembling the shallow Norman buttress. The pier arches supporting the tower of St. Giles's Church, Oxford, are rather acutely pointed, square edged and recessed, with Norman imposts. The circular part of St. Sepulchre's Church, Northampton, has early-pointed arches, plain in design, but with the edges chamfered, springing from Norman cylindrical piers. In the circular part of the Temple Church, London, dedicated A. D. 1185, the piers consist of four clustered banded columns, approximating the Early English style of the thirteenth century; these support pointed arches, over which and continued round the clerestory wall is an arcade of intersecting semicircular arches, and above these are round-headed windows. An arcade of early pointed flat-faced arches, enriched with the zig-zag moulding, and displaying other features of Norman detail, decorates the interior of the chancel of Stoneleigh Church, Warwickshire. The chancel of Bloxham Church, Oxfordshire, contains some very curious and large pointed windows of Semi-Norman character, the architraves are enriched with the beak-head, zig-zag, cable, and billet mouldings, but the mullions are probably insertions of the fourteenth

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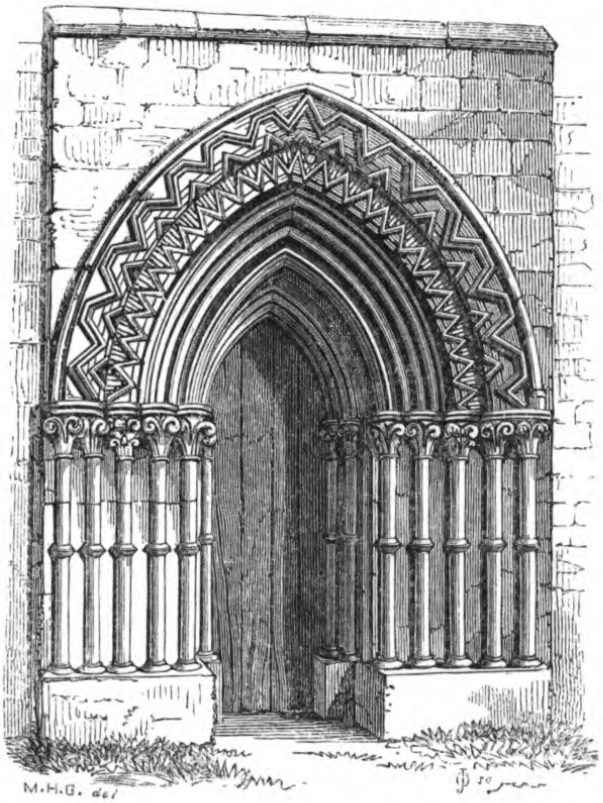
ORNAMENTAL MOULDING

Glastonbury Abbey.



Rothwell, Northamptonshire

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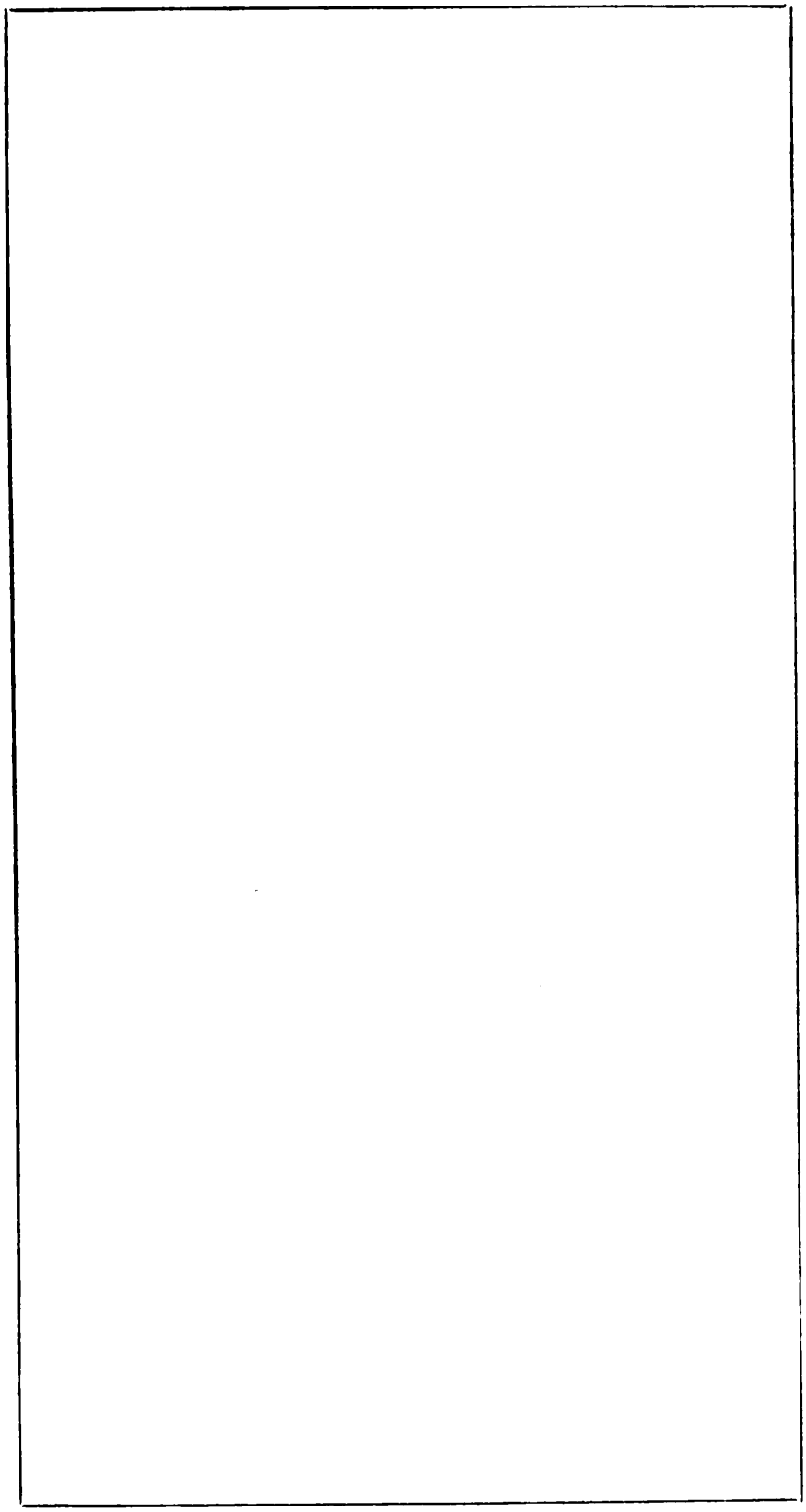

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century: the capitals likewise are of Transition character. In Little Snoring Church, Norfolk, is a curious doorway, in which a semicircular-headed arch appears under a pointed arch which is enriched on the face and soffit by a zig-zag bead moulding, this is included within a kind of horseshoe arch consisting of a roll and hollow moulding, and the latter is partly filled with sculptured foliage. Part of the west front of the Abbey Church, Croyland, now in ruins, exhibits a beautiful example of this style. It consists of four tiers of arches, the lower (which have lost their shafts) are ornamented with a rich zig-zag moulding; the next have Norman capitals and pointed arches; the third have intersecting arches, and the fourth, of which only the head of one arch remains, is a Norman arch of late character, having only a single hollow and bold round moulding. The date of this piece of work is considered to be about 1163, or somewhat later [z].

Q. What particular specimen of the Semi-Norman style has been noticed by any cotemporaneous author, and the date of it clearly defined?

A. The eastern part of Canterbury Cathedral, consisting of Trinity Chapel and the circular adjunct called Becket's Crown. The building of these commenced the year following the fire which occurred A. D. 1174, and was carried on

z See vignette at the head of this chapter.

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without intermission for several successive years. Gervase, a monk of the cathedral, and an eye-witness of this re-edification, wrote a long and detailed description of the work in progress, drawing a comparison between that and the more ancient structure which was burnt. He does not, however, notice in any clear and precise terms the general adoption of the pointed, and partial disuse of the round arch, in the new building, from which we may perhaps infer they were at that period indifferently used, or rather that the pointed arch was gradually gaining the ascendancy [a].

a In the minute and circumstantial account which Gervase gives of the partial destruction of this cathedral by fire, A.D. 1174, and its after restoration, he seems to allude, though in obscure language, to the altered form of the vaulting in the aisles of the choir (*in circuitu extra chorum*); and his comparison, with reference to this building, between early and late Norman architecture is altogether so curious and exact as to deserve being transcribed :—

" Dictum est in superioribus quod post combustionem illam vetera fere omnia chori diruta sunt, et in quandam augustioris formæ transierunt novitatem. Nunc autem quæ sit operis utriusque differentia dicendum est. Pilariorum igitur tam veterum quam novorum una forma est, una et grossitudo, sed longitudo dissimilis. Elongati sunt enim pilarii novi longitudine pedum fere duodecim. In capitellis veteribus opus erat planum, in novis sculptura subtilis. Ibi in chori ambitu pilarii viginti duo, hic autem viginti octo. Ibi arcus et cætera omnia plana utpote sculpta secure et non scisello, hic in omnibus fere sculptura idonea. Ibi columpna nulla marmorea, hic innumeræ. Ibi in circuitu extra chorum fornices planæ, hic arcuatæ sunt et clavatæ. Ibi murus super pilarios directus cruces a choro sequestrabat, hic vero nullo intersticio cruces a choro divisæ in unam clavem quæ in medio fornicis magnæ consistit, quæ quatuor pilariis principalibus innititur, convenire videntur. Ibi cœlum ligneum egregia pictura decoratum, hic fornix ex lapide et tofo levi decenter composita est. Ibi triforium unum, hic duo in choro, et in ala ecclesiæ tercium."—De Combust. et Repar. Cant. Ecclesiæ.

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Q. How long does the Semi or Mixed Norman style appear to have prevailed ?

A. Though we can neither trace satisfactorily the exact period of its introduction, or even that of its extinction, (for it appears to have merged gradually into the pure and unmixed pointed style of the thirteenth century,) we have perhaps no remains of this kind to which we can attribute an earlier date than those at Buildwas Abbey Church, included between the years 1130 and 1140; it appears to have prevailed, in conjunction or intermixed with the Norman style, from thence to the close of the twelfth century, and probably to a somewhat later period, and vestiges of it are apparent in many of the monastic structures founded in the latter part of the twelfth century.

Norman Piscina, Romsey Church, Hants.

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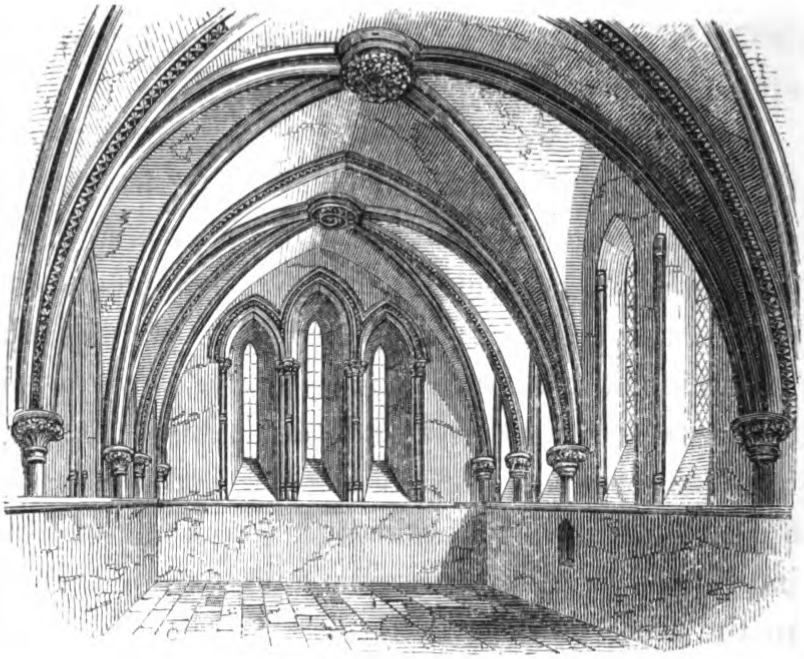

Kirkstead Chapel.

CHAPTER VI.

OF THE EARLY ENGLISH STYLE.

Q. During what era did the Early English style prevail ?

A. It may be said to have prevailed generally throughout the thirteenth century[a].

[a] From the economic principles on which our modern churches are, with few exceptions, planned, (a sad contrast to the munificence of former ages,) they are mostly designed after and are intended to resemble in style those of the thirteenth century, in which more detail can be dispensed with than in any other style. Hence it follows that the just proportions and adaptation of the different parts and the minutest details and mouldings in ancient churches of this style require to be carefully studied, more so perhaps for practical purposes than in churches of any other style.

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Q. How is it distinguished from the Norman and Semi-Norman styles?

A. By the semicircular-headed arch, with its peculiar mouldings, being almost entirely discarded, and superseded by the pointed arch, with plain chamfered edges or mouldings of a different character. The segmental arch, nearly flat, is still however sometimes used in doorways, and occasionally the semicircular also, as in the pier arches of the Retrochoir, Chichester Cathedral, and in doorway arches at Whitwell, Rutlandshire, and at Castor Church, Northamptonshire.

Q. Of what three kinds were the pointed arches of this era?

A. The lancet, equilateral, and obtuse arch.

Q. Which of these arches were most in use?

A. In large buildings the lancet and the equilateral-shaped[b] arch were prevalent, as in Westminster Abbey, where the lancet arch predominates, and Salisbury Cathedral, where the equilateral arch is principally used; but in small country churches the obtuse-angled arch[c] is most frequently found. In large buildings the architrave is often faced with a succession of round mouldings and deep hollows, in which the tooth ornament is sometimes inserted. In small churches the arches are generally recessed, and have merely plain chamfered edges.

Q. Describe the doorways of this style?

b See p, 20. c See p. 24.

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A. The small doorways have generally a single detached shaft on each side, with a bell-shaped capital either plain or covered with foliage, and the architrave consists of a few bold mouldings with a dripstone or hood over, either finishing with a plain return, or with corbel heads, masks, or knots of foliage. The tooth ornament is sometimes used, either as a decoration in the architrave mouldings, or running up the angles of the jambs. Richer doorways have two or more detached shafts, sometimes banded at the sides, and architrave mouldings composed of numerous members, the most usual of which are the round and deep hollow. A plain and simple specimen appears on the south side of Baginton Church, Warwickshire. On the north side of the chancel of Tansor Church, Northamptonshire, is an Early English pointed doorway, the architrave of which is enriched with the tooth moulding. Flore Church, Northamptonshire, has a doorway with shafts at the sides supporting an architrave enriched with the tooth ornament, and over this is a dripstone or hood-moulding. At the south-west angle of the cloisters of Peterborough Cathedral is a very rich specimen with numerous architrave mouldings; within the pointed arch of this doorway is a semicircular arch, and the space between this and the inner mouldings of the pointed arch is filled with a blank quatrefoil and sculptured foliage, the jambs being ornamented with the tooth

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moulding, and on each side are four detached shafts with plain but bold moulded capitals. A doorway in the ruined church of Lanark, North Britain, exhibits the round moulding with a fillet on the face, and the capitals, (which are all that

Flore Church, Northamptonshire.

remain of two nook shafts,) are richly sculptured. In Romsey Church, Hants, is a doorway of this style, the arch of which is obtusely pointed, the tooth ornament appears in the architrave, and on either side is a slender shaft of Purbeck marble, finished with a richly sculptured capital of stiff

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foliage. In the west front of the ruined church of Byland Abbey, Yorkshire, the principal doorway has a pointed trefoil arch.

In large churches, and in those principally of conventual foundation, we meet with doorways divided into two arches by a single or clustered shaft; these arches are comprised within a larger arch, and in the space between, a quatrefoil is often inserted, or it is otherwise ornamented with sculptured foliage. The following double doorways deserve particular notice: that in the west front of Wells Cathedral; the principal entrance in the west front of Salisbury Cathedral; also that to the Chapter-House: in the latter the heads of the sub-arches are cinquefoiled. The entrance to the Chapter-House, and the doorway in the south transept, Lichfield Cathedral, the latter is peculiarly rich and striking; there are five distinct sets or divisions of architrave mouldings, covered with sculptured foliage and oval-shaped medallions inclosing small figures in relief, a profusion of the tooth ornament runs up the jambs between the insulated shafts at the sides, it is also deeply recessed, and altogether one of the most highly ornamented of this style. The south portal to the Presbytery, Lincoln Cathedral, has under a deeply recessed arch two arched openings cinquefoiled in the heads, with a quatrefoil between, the space above is filled with sculpture in relief, and on the sides of the onter arch are four

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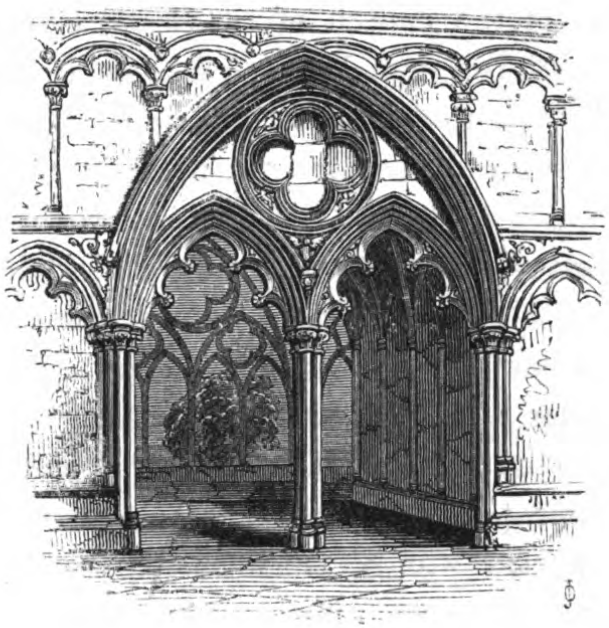
mutilated statues, representing the four evangelists, designed and sculptured with exquisite art. The entrance to the west front or Galilee, Ely Cathedral. The entrance to the porch in the west front of Chichester Cathedral. The doorway in the south transept Beverley Minster, where



Chapter House, Salisbury Cathedral.

two pointed arched openings divided by a shaft are comprised within a semicircular arch. The west entrance to the tower of Higham-Ferrers Church, Northamptonshire, contains within a pointed arch two segmental and nearly flat arched doorways, and over these, in the head of the pointed arch, are ten circular designs filled with sculptured basso relievos severally represent-

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ing the Salutation, the Angels appearing to the Shepherds, the Offering of the Magi, the Crucifixion, the Descent into Hell; the latter represented, in the manner customary during the middle ages, by the wide open jaws and head of a fish [d]; the Disciples at the Sepulchre, and other incidents in the life of our Saviour. The west doorway of the church of St. Cross, Hampshire, consists of two circular trefoil-headed openings divided by an angular shaft, with a quatrefoil over, comprised within a pointed arch; this is a plain and early example of the double door. The west doorway to Tintern Abbey Church, Monmouthshire, contains within a pointed arch two circular trefoil-headed openings divided by an angular shaft, and the space above is filled with foliated circles. Of the origin and use of the double portal we are ignorant, nor does it clearly appear whether it was significant of any rite or mystery; such however may possibly have been the case.

Q. What porches are there of this style?

A. Porches of this style were in general large and deep with high pitched vaulted roofs, of which the north porches of Salisbury and Wells are examples. The south porch of Barnack Church, Northamptonshire, has a very high pitched stone roof, the internal vaulting of which is supported

[d] In allusion to the prayer of Jonah while in the belly of the fish, "Out of the belly of hell cried I," &c.

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on cross springers. At Tansor Church, Northamptonshire, and Somerby Church, Leicestershire, are Early English porches, the external doorway arches of which are enriched with the tooth moulding. The south porch of Warmington Church, Northamptonshire, is groined, the vaulting being supported by simple cross springers, and on each side is an arcade of three arches; the architrave of the inner doorway is faced with three sets of mouldings springing on each side from one engaged and two detached shafts, whilst the outer doorway is enriched with the tooth ornament. Woodford Church in the same county has a curious Early English porch, the exterior doorway has nook shafts and an architrave composed of numerous mouldings, whilst the interior doorway presents a circular trefoil head beneath a semicircular arch, over which appears a pointed arch. Porches of this style are perhaps not so numerous as those of later date. Some portals, projecting but little from the building, are to be met with on the south side of Lincoln Cathedral, and in the west front of Salisbury.

Q. What was the difference of the piers between this and the earlier style?

A. Instead of the massive Norman, the Early English piers were, in large buildings, frequently composed of an insulated column surrounded by slender detached shafts, as at Salisbury, all uniting together under one capital; these shafts were

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divided into parts by horizontal bands; sometimes they were clustered without the shafts being detached, as at Oxford and Lincoln Cathedrals, but in small churches a plain octagonal or circular pier was most frequently used, as at Boxgrove, Sussex, and St. Giles's, Oxford, and as these were continued in the succeeding style, they can only be distinguished by the mouldings and ornaments of the capital and base.

Q. How are the capitals distinguished?

A. The general form of the capital is bell-shaped; round the neck is a bead moulding; and the capping, or abacus, consists generally of a few round and hollow mouldings, as at York, some of which are frequently deeply undercut; in early specimens they are generally ornamented with a small nail-head moulding, as at St. Giles's, Oxford, and afterwards with the tooth ornament, as at Durham; both these ornaments often occur on the small shafts of windows, &c. Many capitals are covered with foliage sculptured in a manner peculiarly characteristic of this style; the stems of the foliage rise from the neck moulding, and the foliage, in which a kind of trefoil generally predominates, curls gracefully over beneath the upper mouldings of the capital. The capital surmounting the multangular-shaped pier is either multangular in form, as at Boxgrove, Surrey, or circular, as at Charlton-on-Otmoor, Oxfordshire, but plain, with a neck and cap mould-

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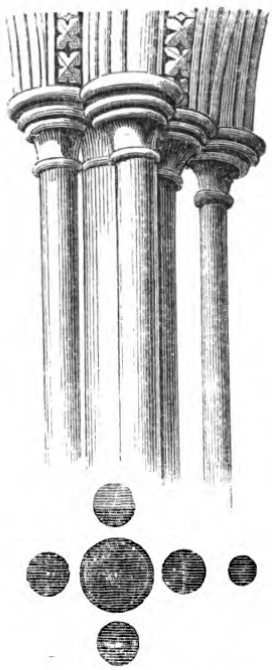
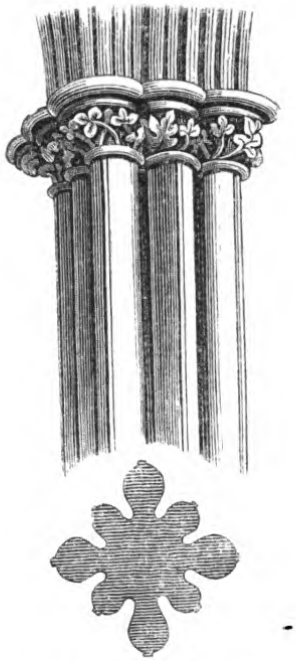
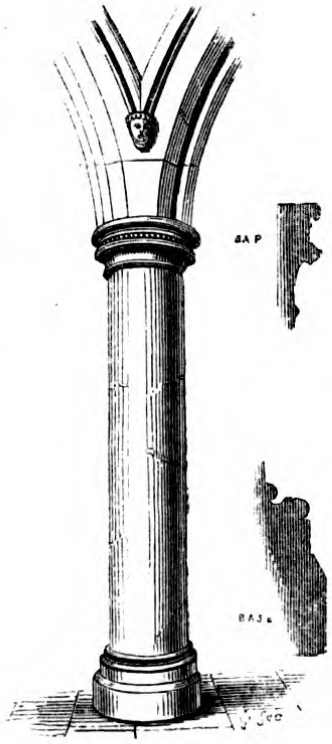


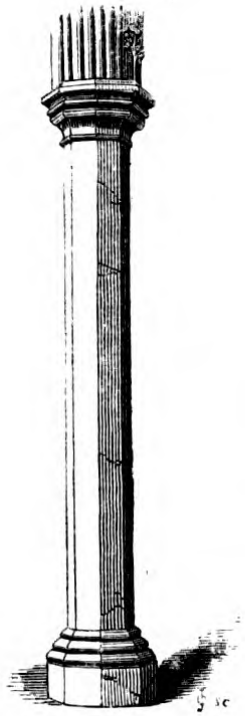
Salisbury Cathedral.



Lincoln Cathedral



St. Giles's, Oxford.



Boxgrove, Sussex.

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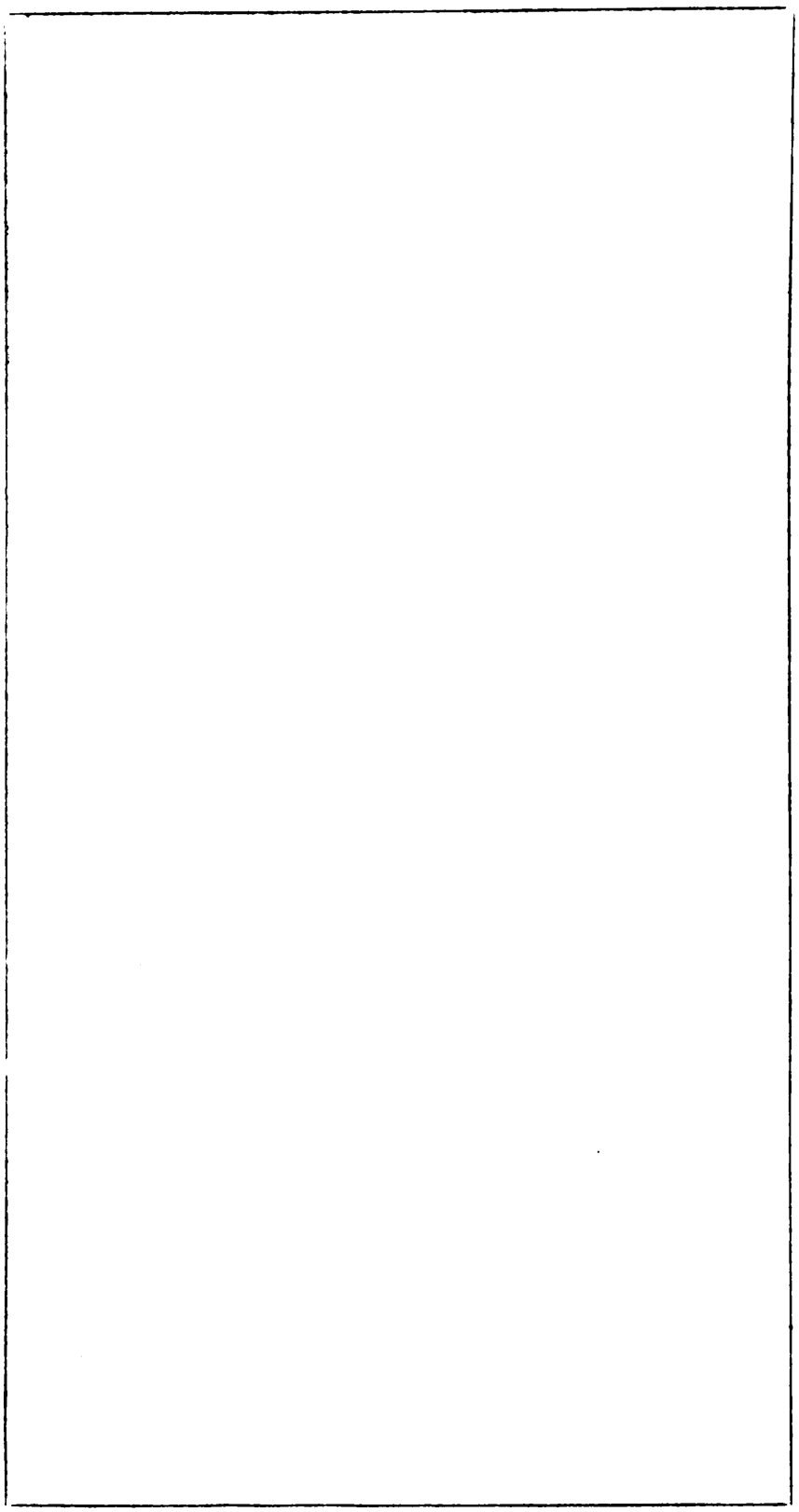

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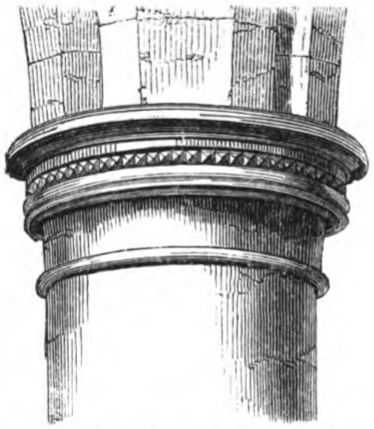
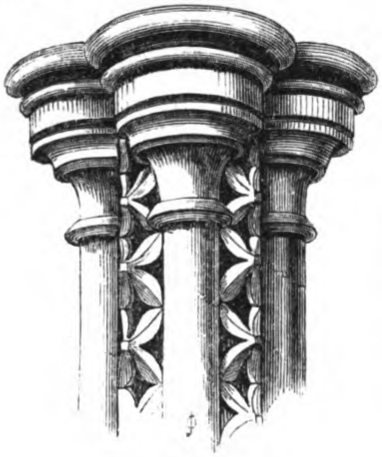
CAPITALS AND BASES.



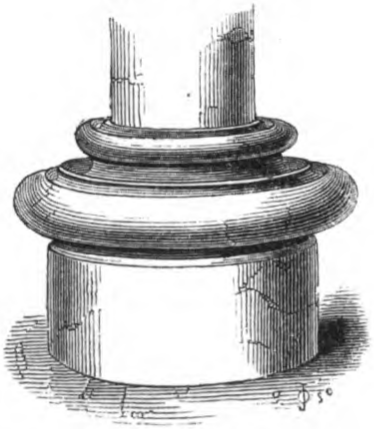
St. Giles's, Oxford.



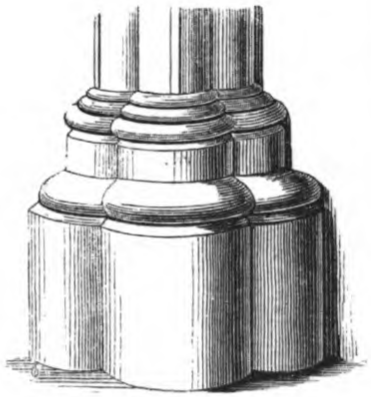
York Cathedral,

Durham Cathedral.

York Cathedral.



Lincoln Cathedral.



Worcester Cathedral.

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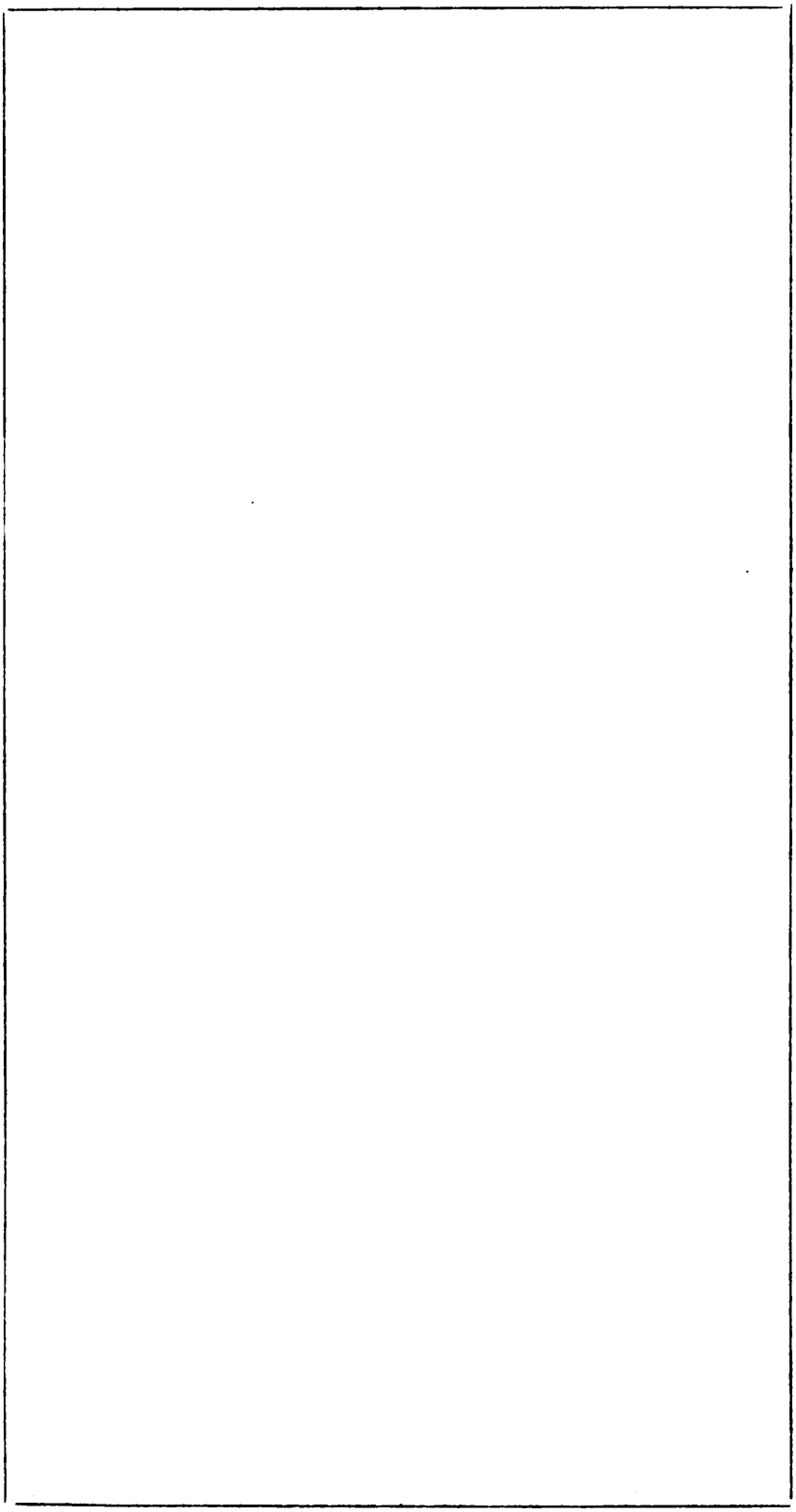

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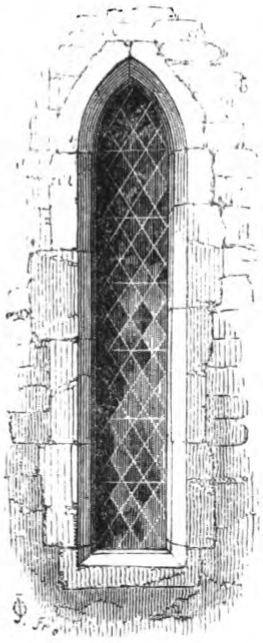
ings, and is only to be distinguished from that of the succeeding style by its peculiar mouldings.

Q. What kind of windows do we meet with belonging to this style?

A. In the early period of this style the Lancet window of one light, very long and narrow, and which only differed from the plain Norman window in being pointed instead of round headed, was the window most generally used; it was frequently without a dripstone or any other ornament, as in the annexed specimen, which is given as an example of the simplest form. We sometimes, however, find them with a dripstone, which is continued as a stringcourse from one window to another. Two Lancet windows comprised under a single dripstone are sometimes met with, as the belfry window of the tower of Wansford Church, Northamptonshire. Sometimes two or three, which are distant on the outside, are, by their wide internal splaying, and the intervention of detached shafts, combined into a single window in the inside, as at St. Giles's Oxford. A common arrangement for the east end of a chancel is to have three Lancets, the middle one higher than the others, distant on the outside, (though



Headington, Oxfordshire.

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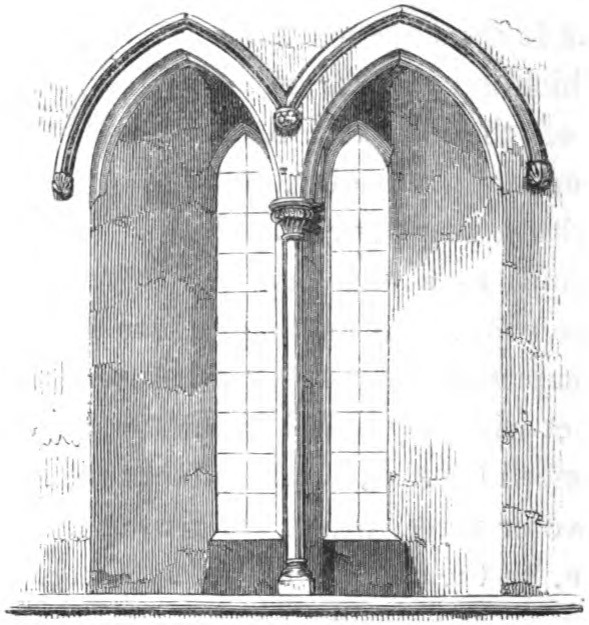
generally comprised under a continuous dripstone) but internally combined into a single window, occupying nearly the whole extent of the end of the chancel; of which an elegant example occurs at Stanton Harcourt. A specimen of the three Lancets so arranged occurs also at Wapenbury, Warwickshire. At Standlake and Bucknell, Oxfordshire, the three Lancets are of the same height; and at Clifton-upon-Dunsmoor, Warwickshire, they are unconnected by a dripstone. Four Lancet windows thus disposed, the two middlemost being highest, are inserted in the



St. Giles's, Oxford.

east wall of the chancel at Repton, and five Lancet windows, rising in gradation to the centre one, and disposed under a single dripstone, occur at the east

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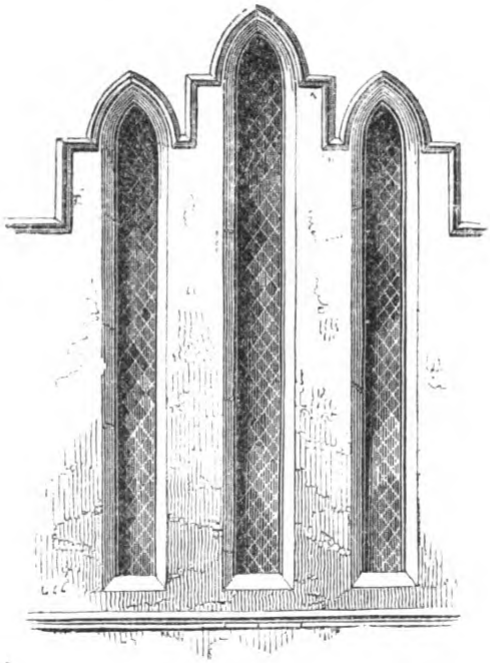
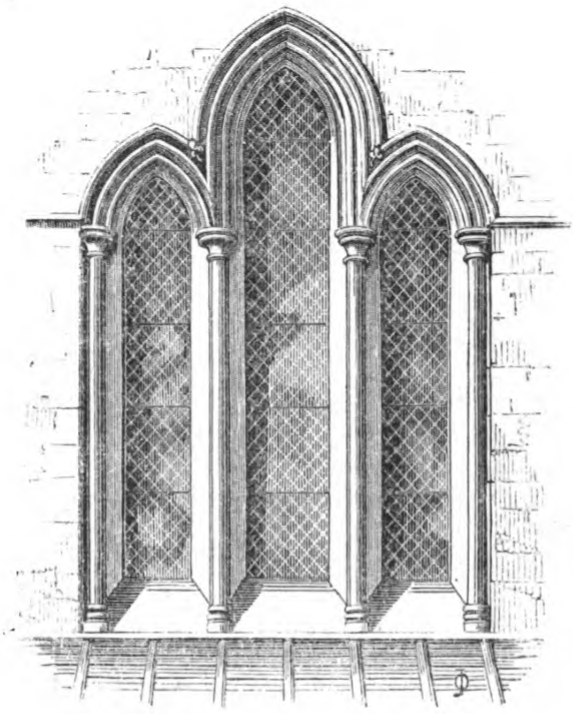


Stanton Harcourt, Oxfordshire.



Salisbury Cathedral.

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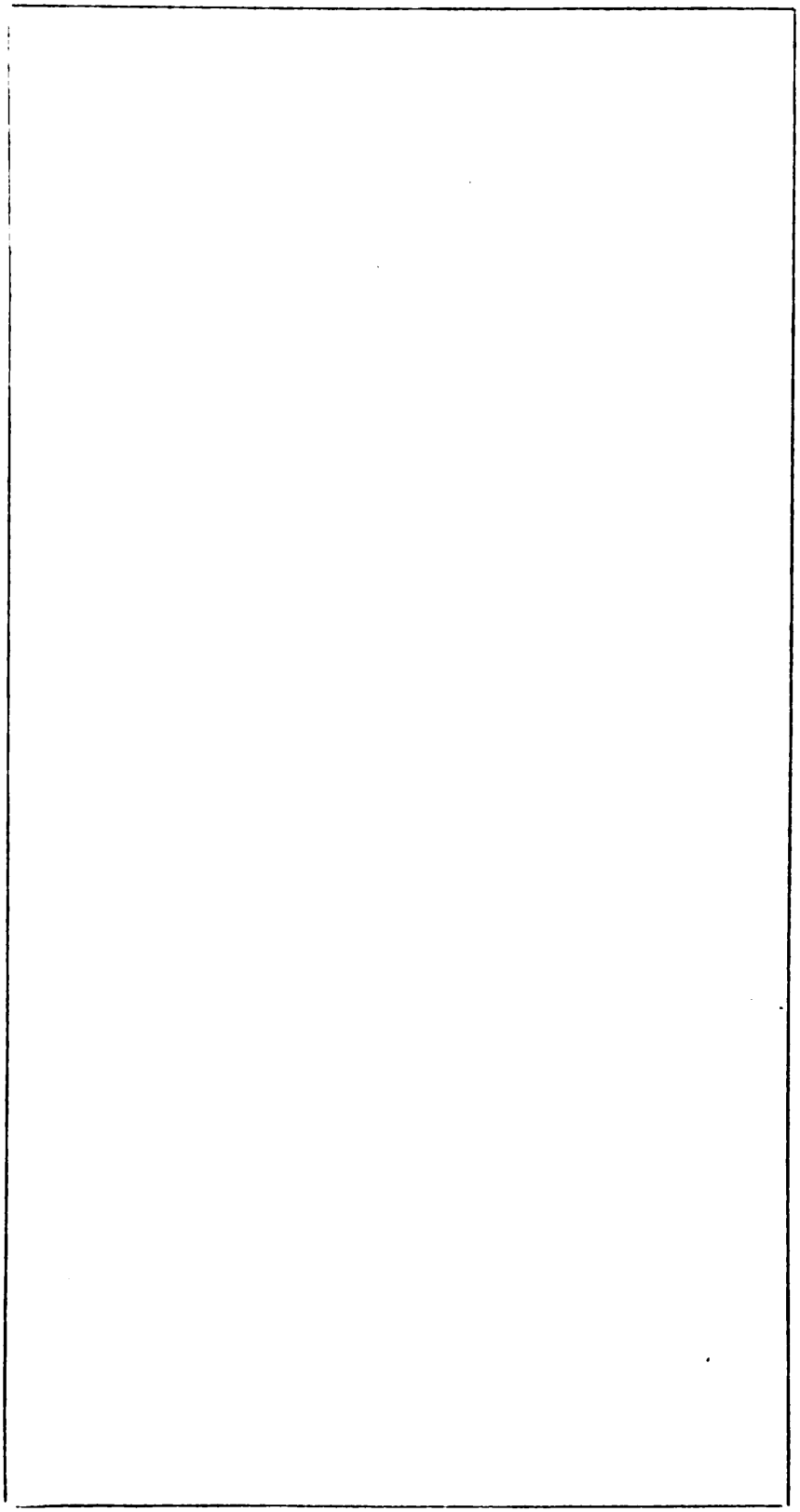

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end of the chancel of Irthlingborough Church, Warwickshire, and at the west end of the south aisle of Oundle Church, Northamptonshire. We also find in the interior of rich buildings of this style detached shafts standing out in front of the window jambs and supporting the arches of the window, as in the Chapter-House, Oxford Cathedral, and the Lady Chapel at Hereford Cathedral; and the architrave of the windows is sometimes much enriched with the tooth moulding.

An elegant window is also formed by the combination of three Lancets externally, which are connected by means of the dripstones and attached shafts, as at Salisbury.

The first approximation to tracery in the heads of windows appears to have been the piercing the space over a double Lancet window comprised within a single dripstone, with a plain lozenge-shaped opening, as at Brownsover, Warwickshire. In the chancel at North Kilworth, Leicestershire, are sets of Lancet windows arranged two together under a single dripstone, with the space between the heads pierced with a lozenge; internally these windows have detached shafts at the sides. In the chapel of Brownsover, Warwickshire, is a triple Lancet window, rudely constructed, comprised within a single dripstone, and the spaces between the heads of the lights are simply pierced with triangular-shaped openings. Towards the close of this style

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the space in the head of a double window was occupied by one, and that in a triple window by three foliated circles, the whole of the lights so arranged as to form but a single window, as at St. Giles's, Oxford. The heads of the Lancet or principal lights also began to be foliated. In Glenfield Church, Leicestershire, are windows of this description of two lights with a single foliated circle in the head. In Lincoln Cathedral are windows of three lights with three foliated circles in the head. The great east window of this cathedral is divided into two pointed compartments, each of which is subdivided into four Lancet lights with small foliated circles above, whilst the head of the window is filled with a large circle inclosing seven of smaller size foliated; the divisions between the Lancet or principal lights of this window are formed by clustered shafts of various but slender proportions with capitals of sculptured foliage. This is perhaps the largest window to be found of this particular style. These windows with foliated circles in the heads, though differing materially both in the details of the principal and contour of the secondary lights from the decorated windows of the fourteenth century, in which the flow of tracery is unbroken, exhibit a transition of style between the simple Lancet window of a single light and the Early Decorated window of that kind which is called Geometrical.

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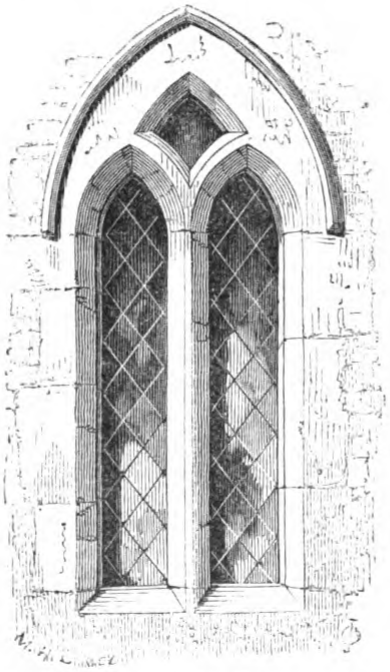
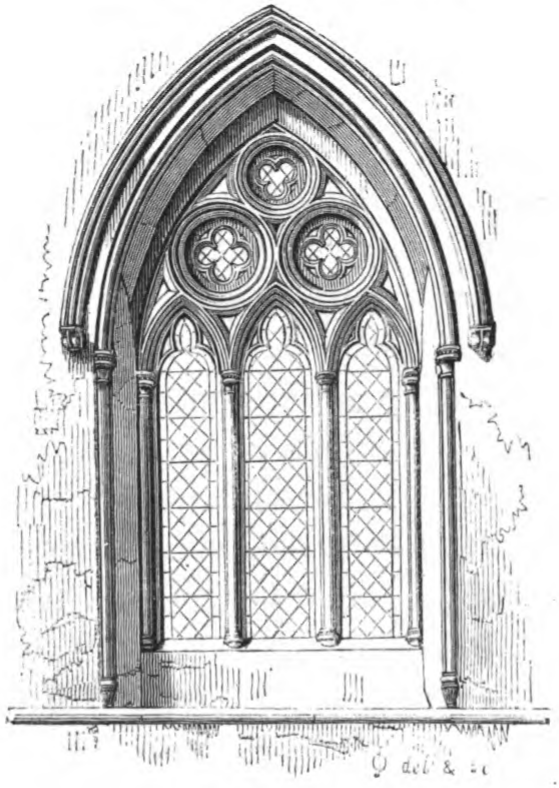


Brownsover Church, Warwickshire.



St. Giles's Church Oxford.

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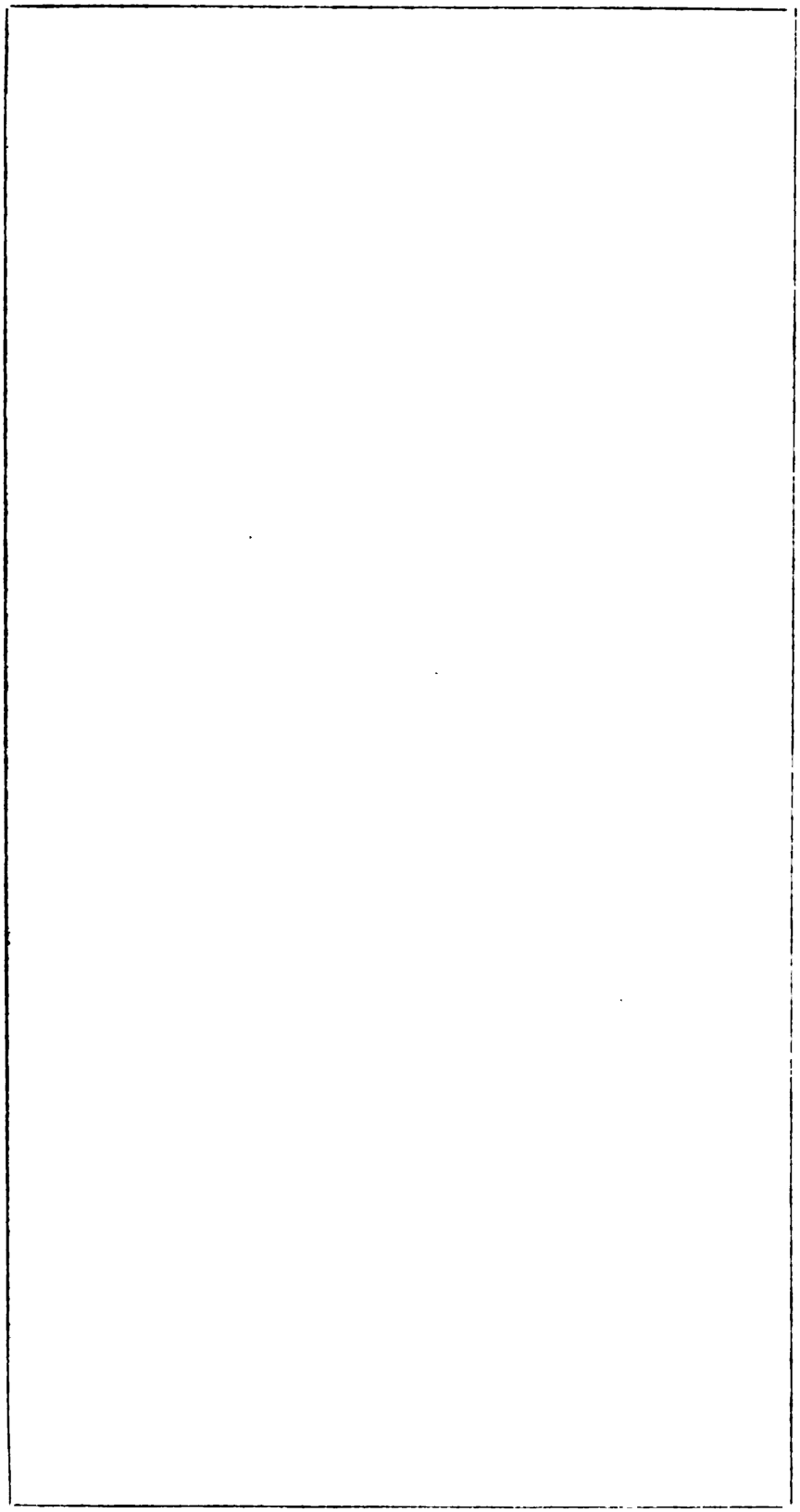

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Immediately beneath the windows we generally find a string-course moulding, running horizontally along the wall, both internally and externally. Single windows when placed at a distance from each other are often connected by a dripstone, which, passing over the head of each window, returns at the spring of the arch, or somewhat lower, horizontally along the wall. Early English chancels are often lighted on the north and south sides by three Lancet windows inserted singly at regular intervals, but connected by a dripstone moulding thus disposed.

Q. What mouldings do we meet with in this style?

A. Early English mouldings consist chiefly of bold rounds and deep hollows,—the rounds are sometimes filletted, but not so frequently as in the Decorated style. The roll moulding, which belongs more particularly to the Decorated style, is found also in this. When a series of Early English mouldings occur, very striking effects of light and shade are produced by the bold projections and the depth of the intervening hollows. A plain round semicylindrical stringcourse is sometimes found, as in the chancel of Bucknell Church, Oxfordshire, and elsewhere; a plain roll moulding, the upper overlapping the under part, as at Wapenbury, is common. Both these mouldings, particularly the latter, appear also in the Decorated style. In Warmington Church, Northamptonshire,

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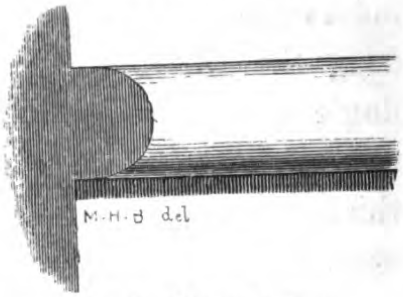
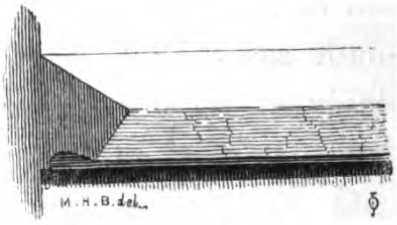
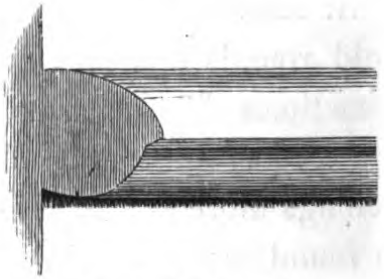
which is a fine specimen of very rich Early English, there is a string-course consisting of an upper and under slope, and one of a somewhat similar form, but undercut, occurs at Bubbenhall, Warwickshire. The common dripstone, or hood-moulding, consists of a round lapping over a deep undercut hollow moulding; sometimes it is a plain round, sometimes a round with the lower half chamfered off, as at Wapenbury and Warmington. The mouldings of basements frequently consist of a series of slopes, but sometimes they are made up of several series of mouldings alternately projecting and receding, as on the Lady Chapel, Hereford Cathedral. In large and conventual structures of this style, the mouldings are far more numerous than in smaller churches.



Bucknell Church, Oxon.



Wapenbury Church.



Bubbenhall Church

Wapenbury Church.

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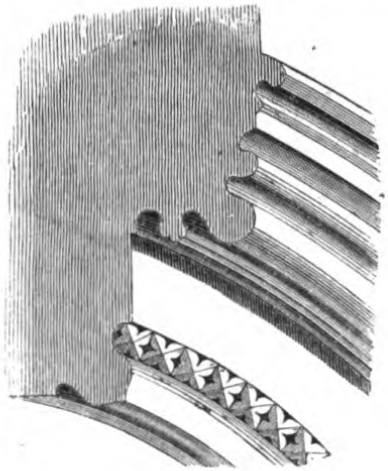
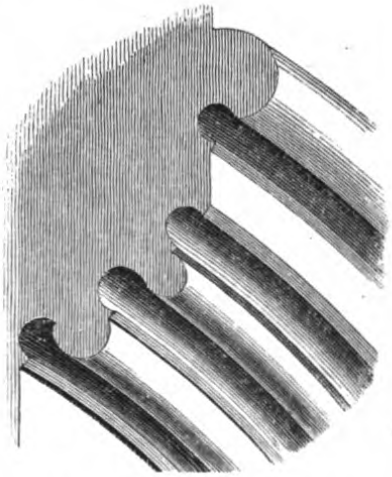
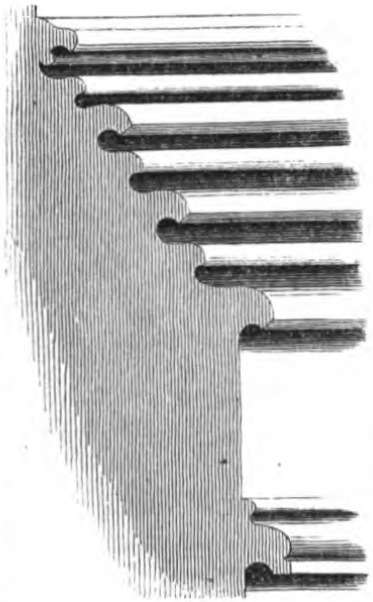
EARLY ENGLISH MOULDINGS



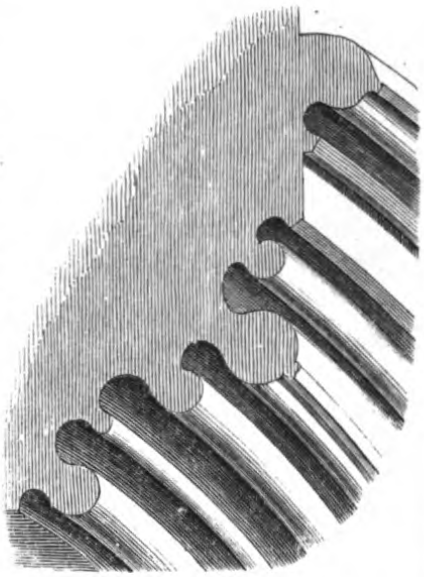
Door, St. Mary's, Lincoln.



Arch, Winchester Cathedral



Basement, Hereford Cathedral.



Window, Hereford Cathedral

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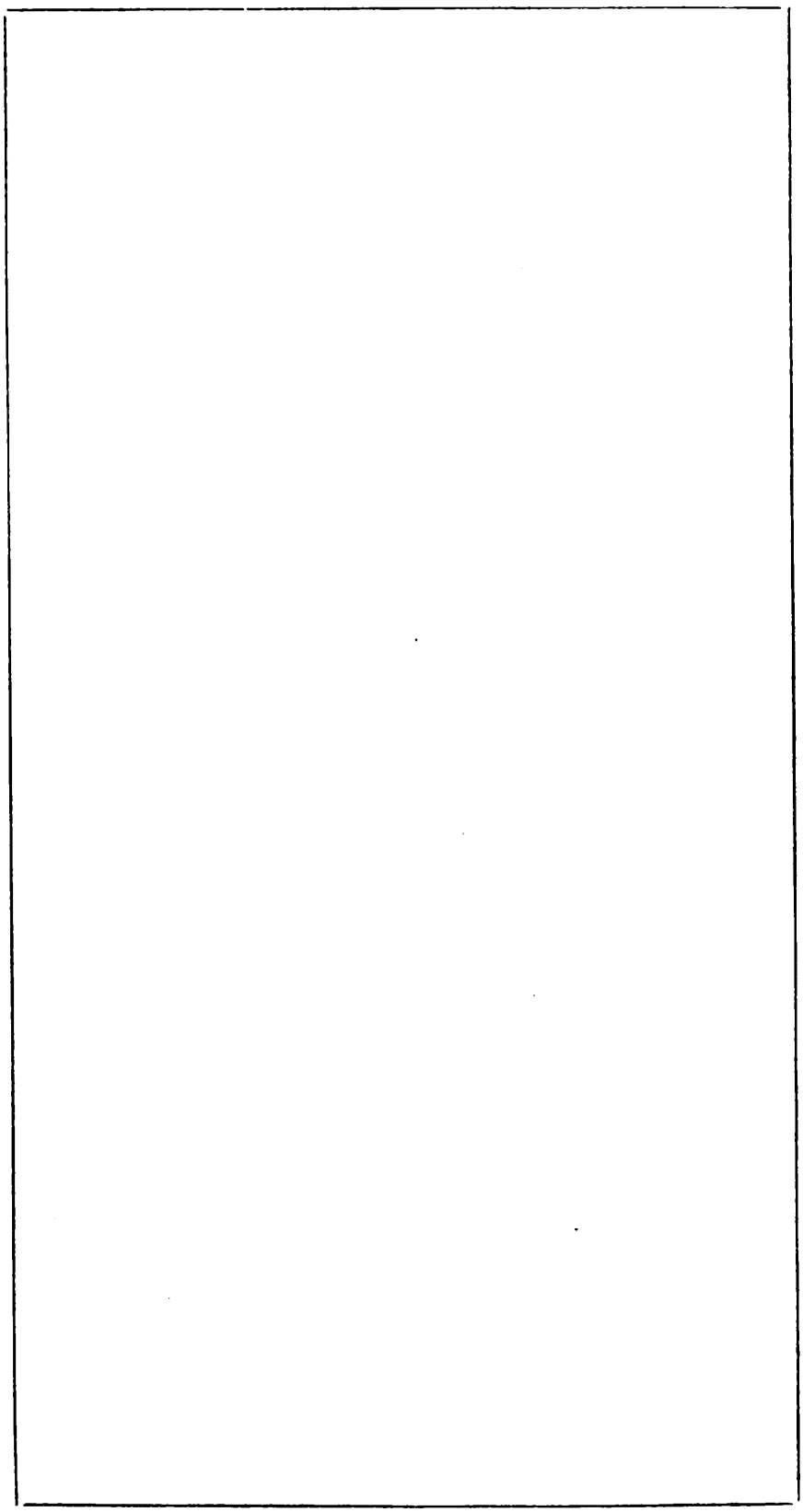

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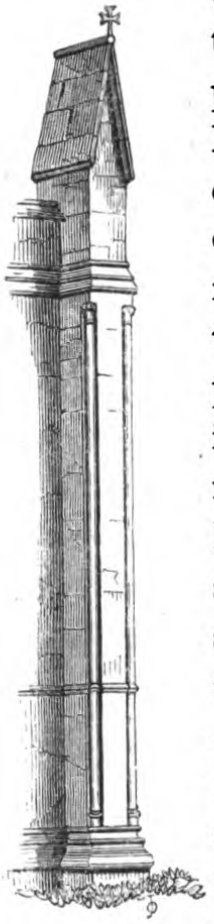
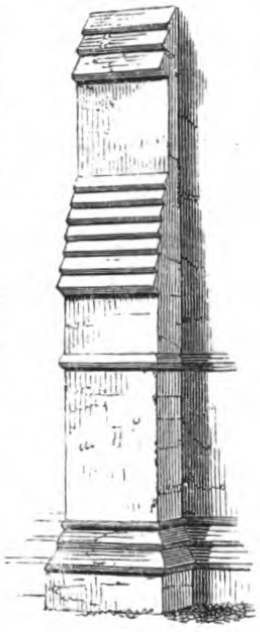
Q. How is the buttress of this age distinguished ?

A. In general by having a plain triangular or pedimental head, by projecting much farther from the building than the Norman buttress, and from being less in proportion in breadth, as at Beverley Minster: the angles are sometimes chamfered, or ornamented with slender shafts. It more frequently finishes even with the top of the parapet or below it, but occasionally rises above it. Plain buttresses in stages with simple slopes as set-offs are common, and occur at the west end of the nave of Romsey Abbey Church. During this period we seldom find buttresses placed diagonally at the angles, but such disposition was not uncommon in the succeeding style; two instances we can, however, mention of plain triangular-headed buttresses so disposed in Early English buildings—Warmington & Morton Pink-



Beverley Minster.



Romsey Church.

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ney Churches, Northamptonshire. At the angles of churches in this style, two buttresses are frequently placed at right angles with each other and with the face of the wall. Flying buttresses, which were buttresses of an outer wall connected by an arch to those of an inner, and intended to strengthen the latter, were now first introduced, and were continued through all the subsequent styles. Light and elegant specimens may be seen at Salisbury, Lincoln, &c.

Q. Were the walls constructed differently to those of a former age?

A. They were not so thick or massive, but the diminution in substance was compensated for by projecting buttresses of sufficient strength being so disposed at intervals along the walls as to counteract the thrust of the principals of the roof when merely of frame-work, and the springing of the groining ribs when vaulted.

Q. In what respect did the roofs of this style differ from those of a later age?

A. The Norman and Early English roofs were of a high pitch and acutely pointed. The original wooden frame-work roofs of many old churches in this style, from their liability to decay, have long since been removed and replaced by others, often of a more obtuse angle, in accordance with the style of the age in which the substitution took place, so that we rarely meet with an original wooden roof of the thirteenth

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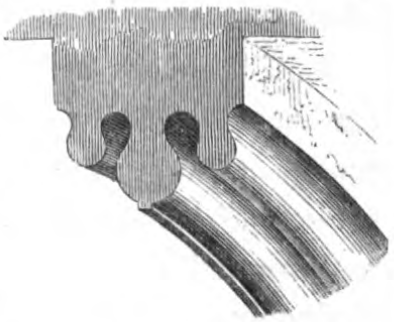
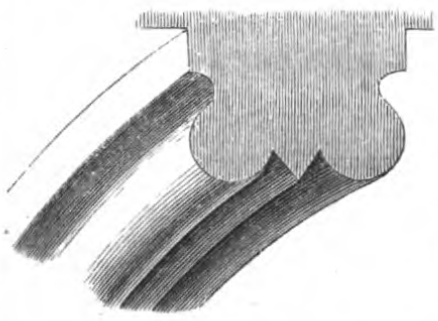
century. The vaulting of stone roofs was composed of few cellular compartments and ribs in each bay or division, often not more numerous than those of Norman vaulting, and does not present that apparent complexity of design and arrangement observable in the vaulting ribs of subsequent styles. In the cathedrals of Salisbury and Wells, and in the Temple Church, London, are good examples of Early English quadripartite vaulting supported by diagonal and transverse ribs. The spaces vaulted were more considerable than in the Norman style, since the choir and nave, as well as the aisles of large conventual churches were now vaulted. The ribs are ornamented with the peculiar mouldings of the style, a very frequent one consists of a bold projecting round with a lesser one on each side, divided from it by a deep hollow, as at Oxford Cathedral, Salisbury Cathedral, Hexham Ch., Northumberland. Another, which is found in the Cathedrals of Salisbury and Wells, consists of two bold rounds separated by an acute angular



Oxford Cathedral.



Salisbury Cathedral.

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moulding; this we also see, though with a more Norman character, in the crypt at Glastonbury. Several other varieties occur, but all are easily distinguished from those of the subsequent styles. A curious groined roof, in which the ribs are of wood, plain cut with chamfered edges, and the cells of the vaulting covered with boards, is to be found in the church of Warmington, Northamptonshire, before noticed.

Q. When were spires introduced, and from what may they have originated?

A. The square pyramidical roof with overhanging eaves, and the Norman pinnacle, at first a conical capping but afterwards polygonal, and sometimes ribbed at the angles, seems gradually to have led in the thirteenth century to the introduction of the spire, which in that and subsequent ages was often added to a Norman tower.

Q. How may the Early English spire be known?

A. In general form and outline it varies little from that of the Early Decorated style; yet the details and tracery of the windows, the mouldings, and the manner in which the buttresses support the tower are generally sufficient to denote the style. The spire both of the thirteenth, and of the early fourteenth century, often rises at once from the outer face of the wall of the tower, without any intervening parapet. The spire being

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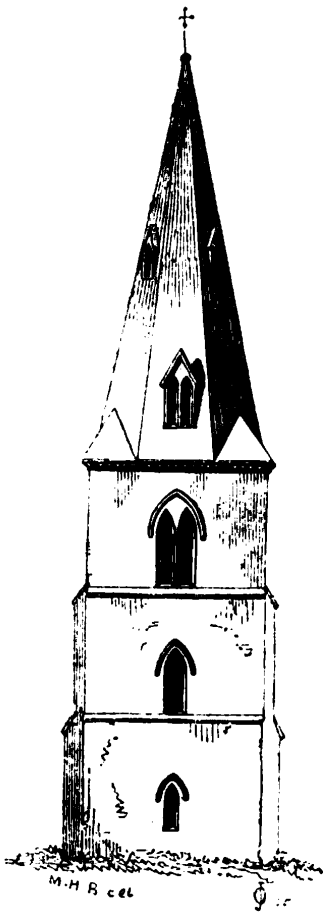
octagonal, the sides which face the cardinal points slope down to the eaves, which project over the tower, whilst each diagonal face of the spire is connected at the base with an angle of the tower by a semi-pyramidical projection, the edge of which is carried from the angle of the tower upwards and dies in a point on the corresponding oblique face of the spire; this is called a BROACH SPIRE. The windows are set within acute pedimental-headed projections with vertical faces, placed alternately on the four cardinal and the four oblique sides of the spire. The cornice under the eaves is sometimes enriched with the tooth or other ornamental mouldings, but is more frequently supported by a corbel table.



Wandsford Church.

In Northamptonshire are several fine examples of the Early English spire, among which may be mentioned those of Barnwell All Saints', Warmington, and Wandsford.

Q. What ornament is peculiar, or nearly so, to this style?

A. That called the tooth or dog tooth orna-

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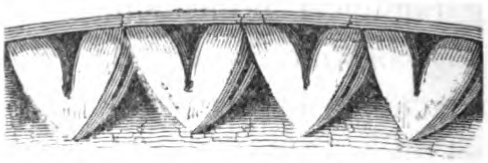
ment; a kind of pyramidal shaped flower of four leaves, which is often found inserted in a hollow moulding, though it sometimes covers the edge of a jamb, and, when seen in profile, presents a zig-zag or serrated appearance. The tooth moulding appears to have been introduced very late in the twelfth century,



and it may have originated from the small square stunted pyramidical (or nail head) moulding with which some Norman details are studded. An early instance of it occurs on a late semicircular-headed doorway at Whitwell Church, Rutlandshire. After the thirteenth century it was gradually changed in form till it was lost in the foliage of the Decorated style. It is sometimes found used in great profusion in doorways, windows, and other ornamental details; but many churches of this style are entirely devoid of this ornament. The Ball-flower, though introduced in the thirteenth century, (for it appears in the hollow architrave mouldings of arches of that period in the clerestory of Beverley Minster,) did not become a common ornament till the fourteenth century, to the style of which era it may be said more particularly to belong.

Q. What may be observed of the sculptured foliage of this era?

A. It is much used in capitals, brackets, cor-

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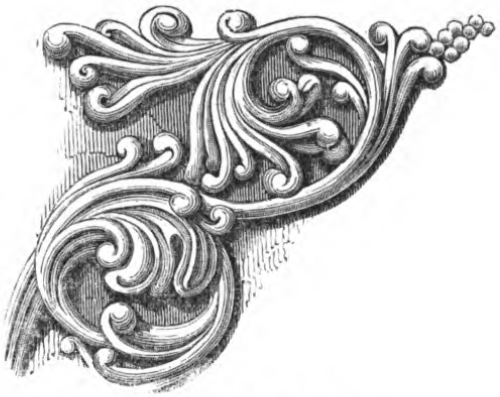
EARLY ENGLISH FOLIAGE



Salisbury Cathedral.

Wells Cathedral.

Lincoln Cathedral.

Wells Cathedral.

Salisbury Cathedral.

Warmington Church.

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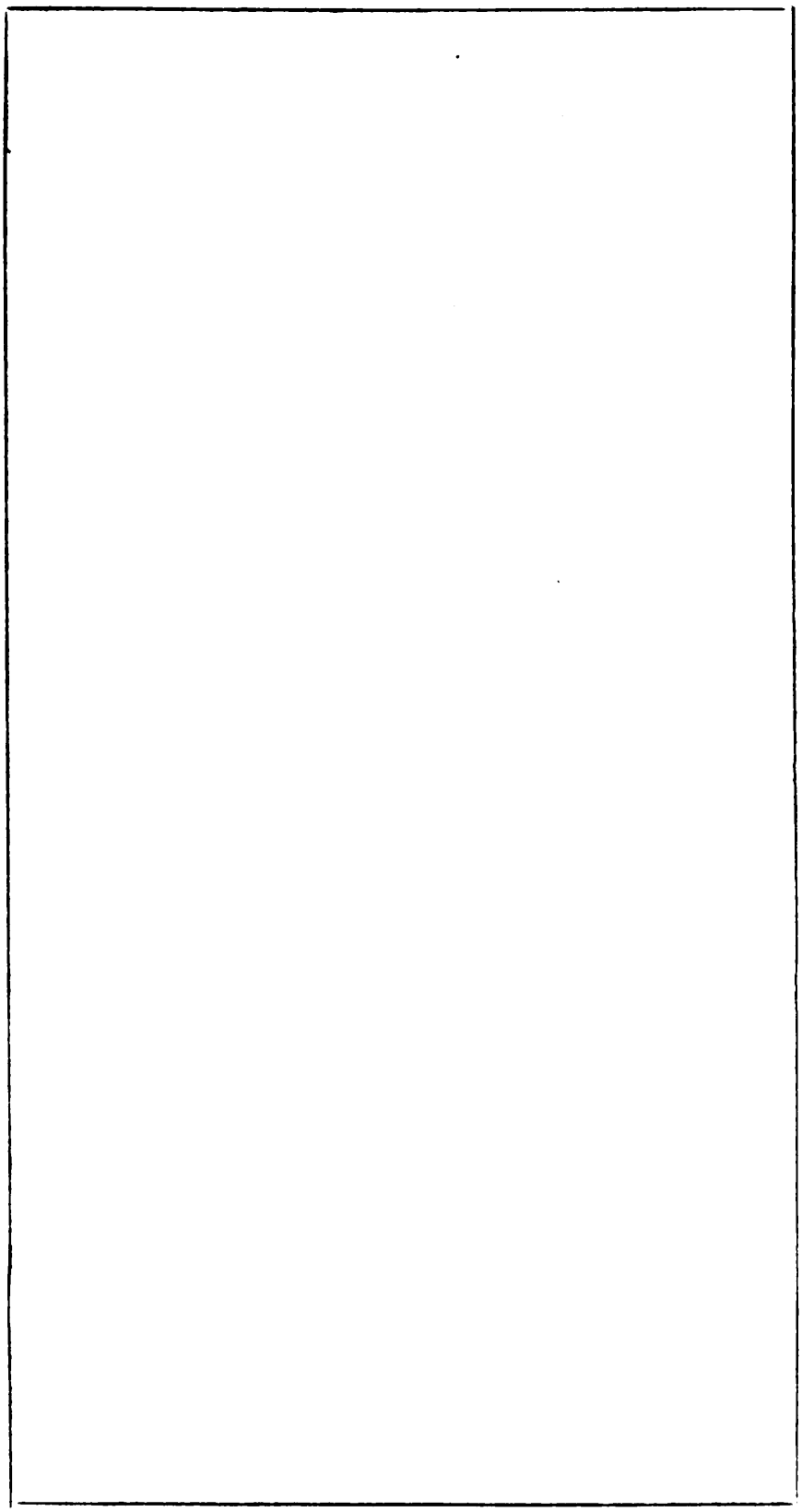

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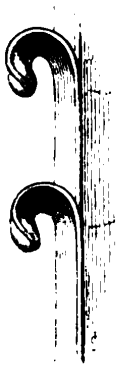
bels, bosses, and crockets, and is generally called *stiff*-leaved, a term not applying so much to the formality of design or execution which are frequently very elegant, and done with much freedom of hand, but to designate a kind of foliage in which the stiff stems as well as the leaves are used in the composition. In this it chiefly differs from the later styles, where we see an approximation to nature, and the foliage appears of a much thinner and more flexible texture, evincing a greater freedom both in conception and execution. This is particularly observable where the thick stems rise from the mouldings and support the foliage above. Among the forms of foliage the trefoil is most predominant, and very characteristic of the style. The annexed plate exhibits some of the varieties.

Q. What other ornament was first introduced in this style?

A. The Crocket, a foliage-like appendage, projecting from the outer moulding of a canopy, pediment, or pinnacle. In its earliest form the design is similar to that of the crook, or simple curved head of the Episcopal pastoral staff of this era—from which the name as well as the ornament itself may have been taken—curling round downwards; in a subsequent but still early stage it finished with a trefoil within a curve thus formed. The ca-



Lincoln Cathedral.

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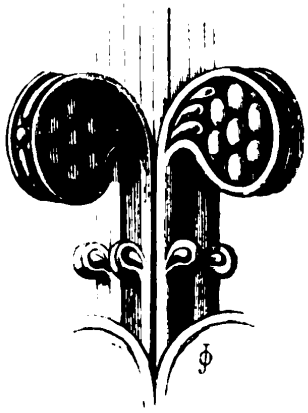
thedrals of Salisbury and Lincoln present early specimens of the crocket.

Salisbury Cathedral.



Wells Cathedral.

Q. How are the parapets distinguished?

A. A simple horizontal parapet supported by a corbel table is common in this style, and the towers of the churches of Brize-Norton and Garsington, Oxfordshire, and of Dodford, Northamptonshire, furnish examples. At Salisbury Cathedral the horizontal parapet is relieved by a series of blank trefoil-headed panels sunk in the head. Sometimes a plain low embattled parapet crowns the wall.

Q. What may be said in general terms of the style of the thirteenth century, in comparing it with those which immediately preceded and followed it?

A. Lightness, elegance, and simplicity, are the characteristics of EARLY ENGLISH, and will sufficiently distinguish it both from the NORMAN and DECORATED styles: from the former by its general

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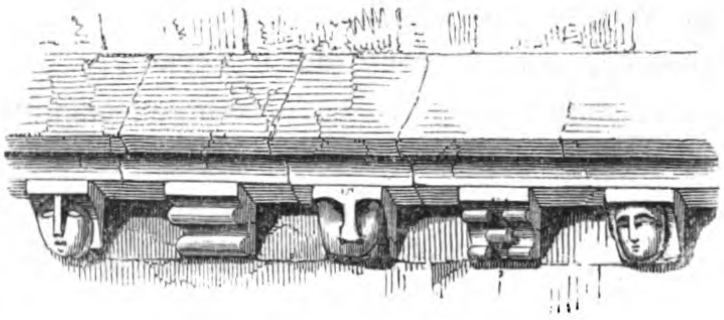
lightness and elegance of form, and from the latter by its comparative plainness and simplicity.

Q. What particular structures may be noticed as belonging to this style?

A. Salisbury Cathedral, built by Bishop Poore, between A.D. 1220 and A.D. 1260, is perhaps the most perfect specimen, on a large scale, of this style in its early state, with narrow lancet windows; the nave and transepts of Westminster Abbey, commenced A.D. 1245, exhibit it in a more advanced stage; whilst Lincoln Cathedral is, for the most part, a rich specimen of it in its late or Transition state. The west front of Wells Cathedral, erected by the munificence of Bishop Joceline, between A.D. 1213 and A.D. 1239, is covered with blank arcades and a number of trefoil-headed niches, surmounted by plain pedimental canopies, which contain specimens of statuary remarkable for their extreme beauty and freedom of design.



Parapet, Brize-Norton Church, Oxfordshire.

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Stanton St. John's Church, Oxfordshire.

CHAPTER VII.

OF THE DECORATED ENGLISH STYLE.

Q. When did the Decorated English style commence, and how long did it prevail?

A. It may be said to have commenced in the latter part of the thirteenth century, or reign of Edward the First, and to have prevailed about a century; but the transition from the Early English to this, and again from this to the succeeding style, was extremely gradual.

Q. Whence may its appellation have been derived?

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A. From the greater profusion of ornament in this than in the preceding style; and though it does not exhibit that extreme multiplicity of minute decorative detail as that of the fifteenth century, yet from the general contours and forms of flowing tracery which it presents, and the principal lines of composition, verging pyramidically rather than vertically or horizontally, it is infinitely more pleasing, and, in the combination of sculptured and architectural detail which are sometimes such as would reflect credit on any school of art, ancient or modern, it may be justly considered the most beautiful style of English Ecclesiastical Architecture.

Q. What may be remarked generally respecting the architecture and sculpture of the fourteenth century in this country?

A. There appears to have prevailed at this period a school of art both in architecture and sculpture, which in graceful design and beauty of execution far surpassed the works of any age, either anterior or subsequent. The origin and gradual developement of this school we may trace to the thirteenth century: in the fourteenth it reached perfection; while in the fifteenth we perceive a marked decline in sculpture as well as architectonic art, though somewhat concealed by an increased richness of detail.

Q. What difference is there between the arches of this style, and those of an earlier period?

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A. Simple pointed arches, described from equilateral and obtuse-angled triangles,[a] were generally used in this style. These, taken exclusively, are often difficult to be distinguished from those of the thirteenth century. This is the case in many small churches, where the arches are double-faced or recessed without mouldings, the edges of which are simply chamfered, and the distinction chiefly denoted by the mouldings of the capitals of the piers from which the arches spring. Those of most large as well as many small churches are ornamented with a series of mouldings, consisting of the quarter or three-quarter round mouldings, frequently filletted, alternating with plain soffits and faces. On the south side of the nave of Mackworth Church, Derbyshire, are double- faced pointed arches with plain chamfered edges, whilst on the north side are double-faced arches with quarter round mouldings. The arches on both sides are of the same era, and of the Decorated style, springing from octagonal piers with plain moulded capitals.

Q. What distinction is apparent in the piers from which these arches spring ?

A. In large buildings of this style the piers were composed of a cluster of half, or three quarter cylindrical shafts filletted on the face, not detached from each other, as in the Early English

[a] See plate, p. 25.

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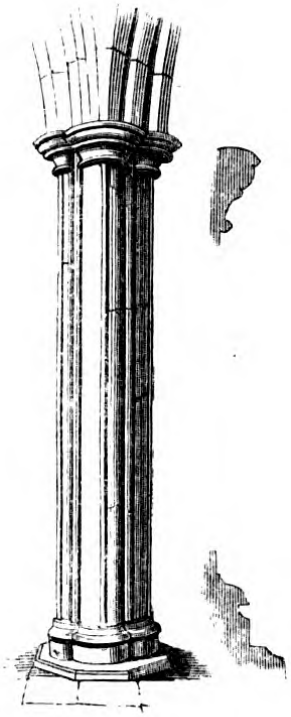
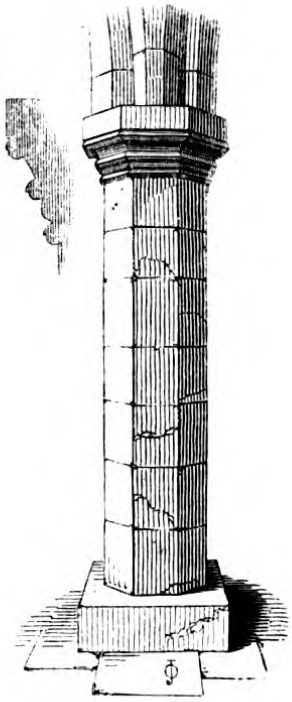
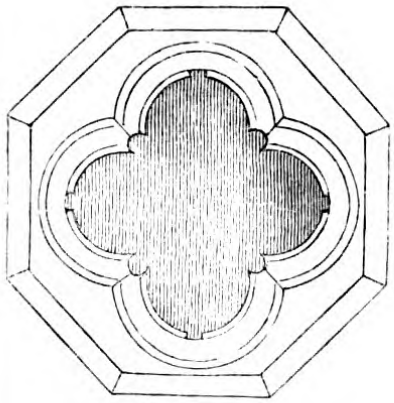
PIERS AND SECTIONS.



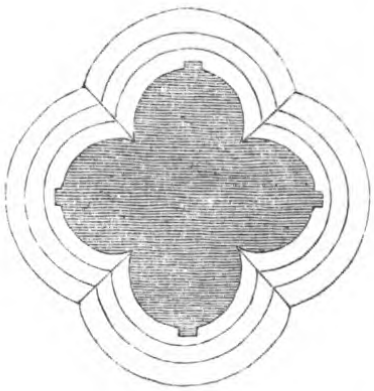
Austrey, Warwickshire.



Tysoe, Warwickshire



Austrey, Warwickshire.



Grendon, Warwickshire.

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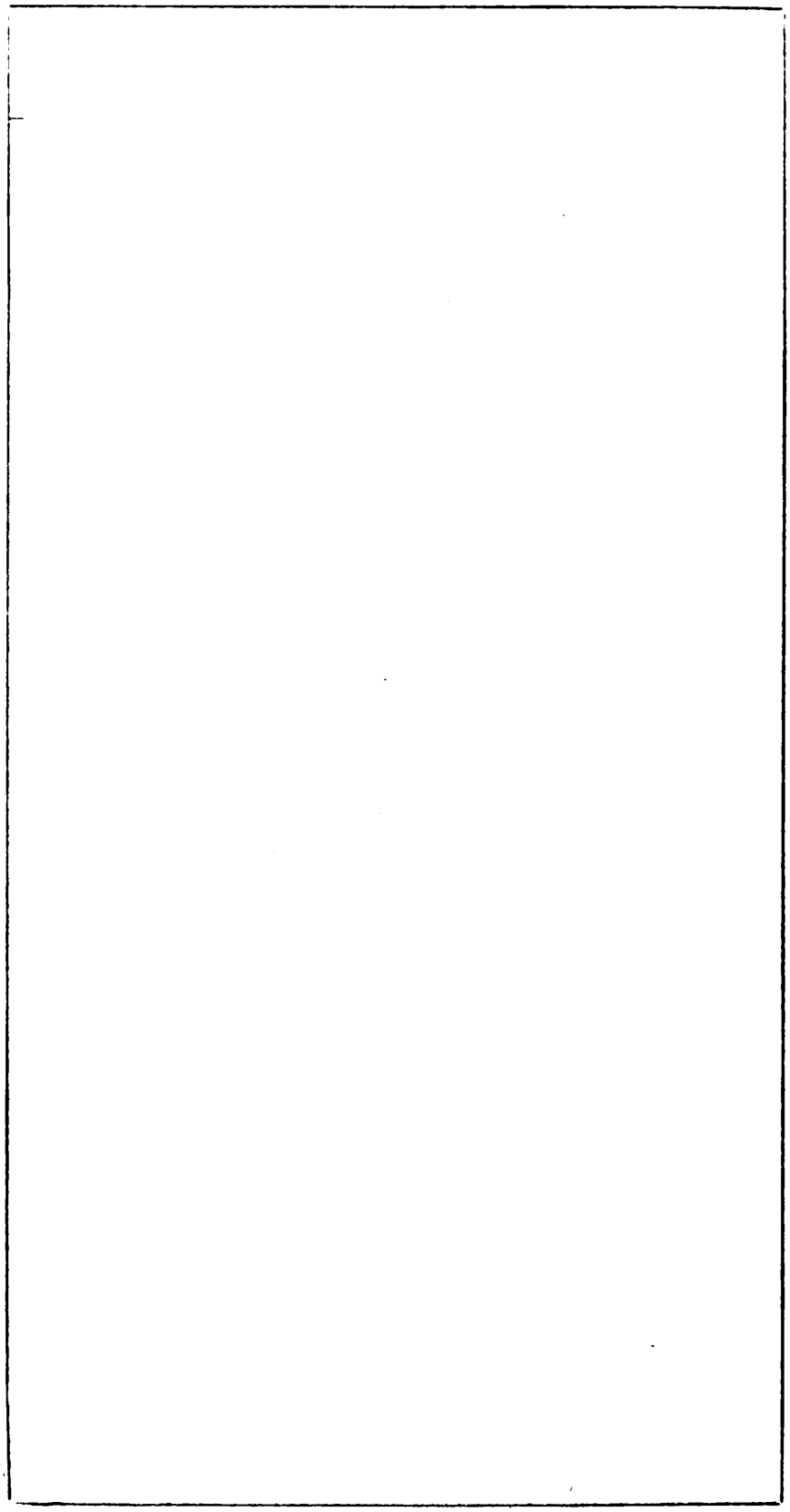

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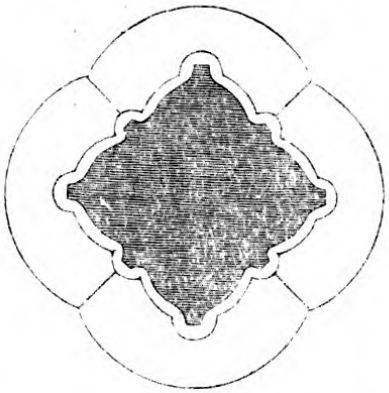
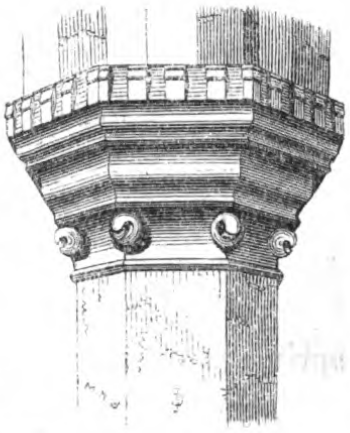
style, but closely united. Many of the piers in Exeter Cathedral resemble a cluster of slender shafts disposed diamond-wise. A common pier of this style is formed of four semicylindrical shafts united together without divisional bands, with a square-edged fillet running vertically up the face of each shaft; as in the churches of Grendon and Austrey, Warwickshire. Some



Appleby, Leicestershire.

piers are composed of eight clustered shafts, four large and four small, each filletted up the face, as at Chipping-Warden Church, Northamptonshire. Sometimes the pier is simply cylindrical. The plain octagonal pier is very prevalent in small churches, as at Tysoe, Warwickshire. The capitals are either bell-shaped, clustered, or octagonal, but do not always agree with the form of the shaft, as at Chacombe, Northamptonshire; the cap mouldings are frequently numerous, and consist of a series of roll, filletted, and hollow mouldings, in which the ball-flower is sometimes inserted, as at Dunchurch, Warwick-



Dunchurch, Warwickshire.

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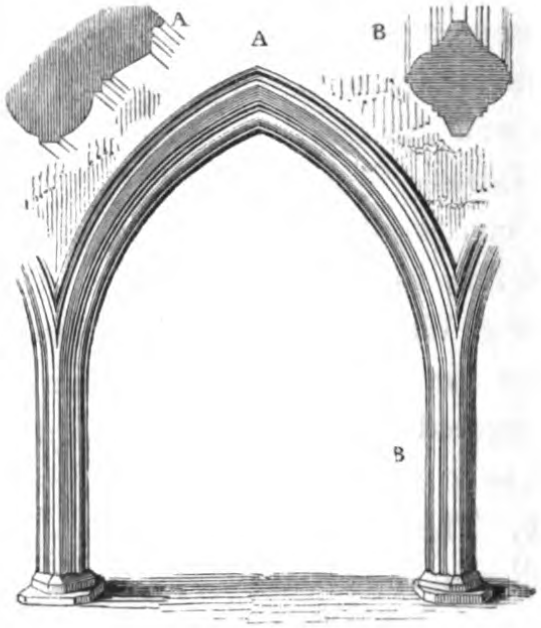
shire; and the capitals in large churches are often richly sculptured, with light and elegant foliage, generally disposed horizontally round the bell of the capital, as at York Cathedral. Sculptured capitals occur in Adderbury and Hanwell Churches, Oxfordshire, and Cottingham Church, [b] Northamptonshire. In the churches of Monkskirby and Ratley, Warwickshire, of Cropredy, Oxfordshire,



Ratley, Warwickshire.

and of Blakesly and Charwelton, Northamptonshire, the arches which support the clerestory spring at once from the piers, without any intervening capitals, the mouldings (quarter round) of the arches, being continued to the base of the

Vide vignette, p. 14.

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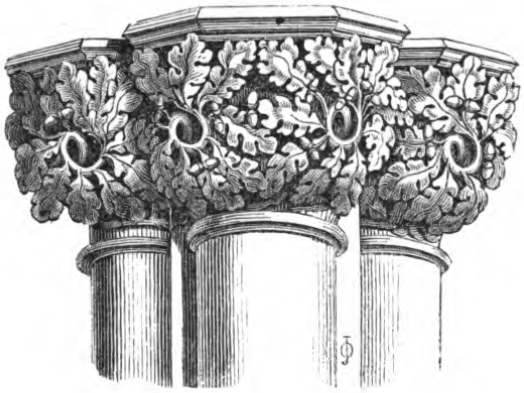
FOLIAGE



York Cathedral.

Hanwell Church.

Chacombe Church.

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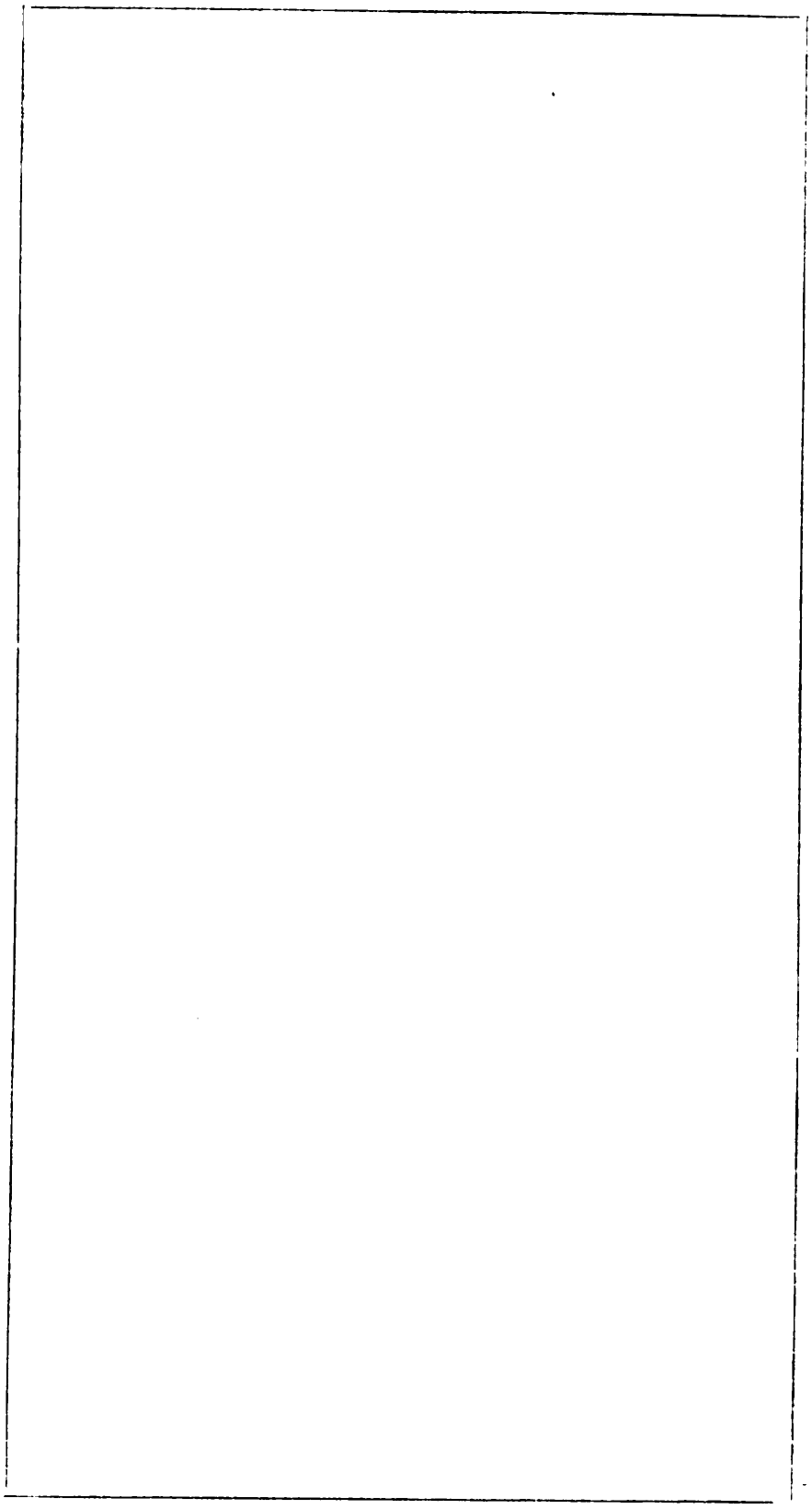

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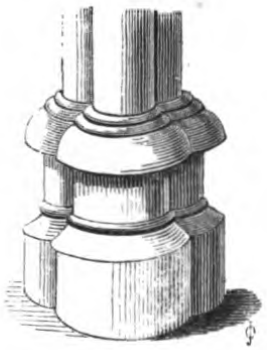
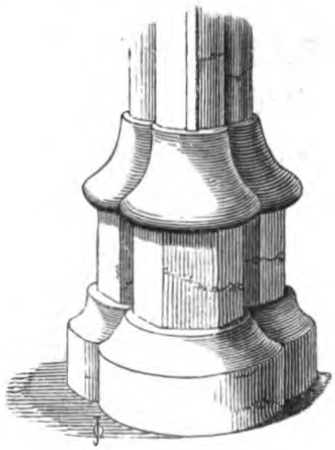
piers, a practice not uncommon in the style of the fifteenth century, but not very usual in this. The bases in this style chiefly differ from those of the Early English in having the deep hollows filled up with small round mouldings, and in small



Stanton Harcourt, Oxon.



Worcester Cathedral.

shafts, finishing with a projecting quarter round, as at Stanton Harcourt. An ogee is frequently used, and the base is often angular, as at Worcester.

Q. How are the vaulted roofs of this style distinguished?

A. Of the large stone vaulted and groined roofs each bay or division is intersected by longitudinal, transverse, and diagonal ribs, with shorter ribs springing from the bearing shafts intervening; thus forming a series of vaulting cells more numerous than are to be met with in the Early English style, though not subdivided to the excess observable in the groined vaulted

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roofs of the fifteenth century. Bosses, richly and elaborately sculptured, often occur at the intersections, as in the Early English. In the nave of York Cathedral, finished about A.D. 1330, the groining of the roof is less complicated than that of the choir constructed between A.D. 1360 and A.D. 1373.[c] Small structures are more simply vaulted. In a chantry chapel adjoining the north side of the chancel of Willingham Church, Cambridgeshire, is a very acute-pointed angular-shaped stone roof, of which the plain slanting surface of the vaulting is supported by two pointed arches springing from corbels, and these arches sustain straight-sided stone vaulting ribs, obliquely disposed to conform with the angle of the roof, which act as principals, the space above each arch, and between that and the ridge line of the oblique ribs or principals, is filled with an open quatrefoil and other tracery. The north transept of Limington Church, Somersetshire, has a high pitched stone roof supported by groined ribs.

Q. Are there many wooden roofs of this style remaining?

A. Comparatively few, for they have generally been superseded by roofs of the fifteenth century, or of a later date, which are more obtuse in

c The allusion is made to the vaulted roofs of the nave and choir of this cathedral, as they existed previous to the late unfortunate and destructive fires, which spread the more rapidly on account of the groining ribs and vaulting being of wood.

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form and ornamental in character. The high and acute pitch of the original roof is, however, still generally discernible by the weather moulding on the east wall of the tower, which is sometimes found beneath, and sometimes above, the present roof, the clerestory walls having been in some instances raised. It is difficult to point out the characteristics of the wooden roofs of this century, from the paucity of examples existing of ascertained date, therefore the mouldings on the principal beams and rafters of supposed roofs of this style, require a close and careful examination. In the nave of Higham Ferrars Church, Northamptonshire, is a wooden roof which apparently belongs to this era, it is acutely pointed, and open to the ridge piece, the walls are connected by horizontal tie beams, and these are braced beneath by two curved ribs or struts springing from stone corbels, and forming an arch. In the north transept of Andover Church, Hampshire, is a high-pitched roof open to the ridge piece, the frame work consists of tie beams, with a collar above each, supported by plain braces with spandrells, these support the principal rafters and the purlins, which latter divide the sloping sides of the roof horizontally, and on which the common rafters rest; and in the lower division of the sloping sides of the roof are arched purlin braces, but these do not occur in the upper. The corporation chancel of St. Mary's Church, Leicester, has

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an early wooden roof of plain construction, but probably of this style, the walls are connected by horizontal tie beams, from the middle of which spring carved struts, which incline to the slope of the roof, and these serve to support the principal rafters and purlins. The roof of Adderbury Church, Oxfordshire, is an excellent specimen of the fourteenth century, the framing consists of moulded tie beams with square king posts, and struts, or braces, which support the principal rafters and purlins; the spaces between the king posts, struts, and tie-beams, are foliated beneath, the tie-beams are curved bracing ribs with spandrels, which, with the wall pieces, spring from corbel heads; and longitudinal bracing ribs, disposed so as to form arches with foliated soffits, are carried from king post to king post. This roof is worthy of minute examination. The frame work of the roof of the nave of Byfield Church, Northamptonshire, a fine structure in the Decorated style, is divided into bays by moulded tie-beams, with a king post above each carried up to the ridge piece, which is large and moulded; the wall-plates, purlins, and principal rafters are also moulded, the common rafters have hollow mouldings at the angles, the tie-beams are sustained by upright wall pieces resting on plain corbels projecting from the walls, and are also propped by struts. The roof of the nave of Daglingworth Church, Gloucestershire, is very simple;

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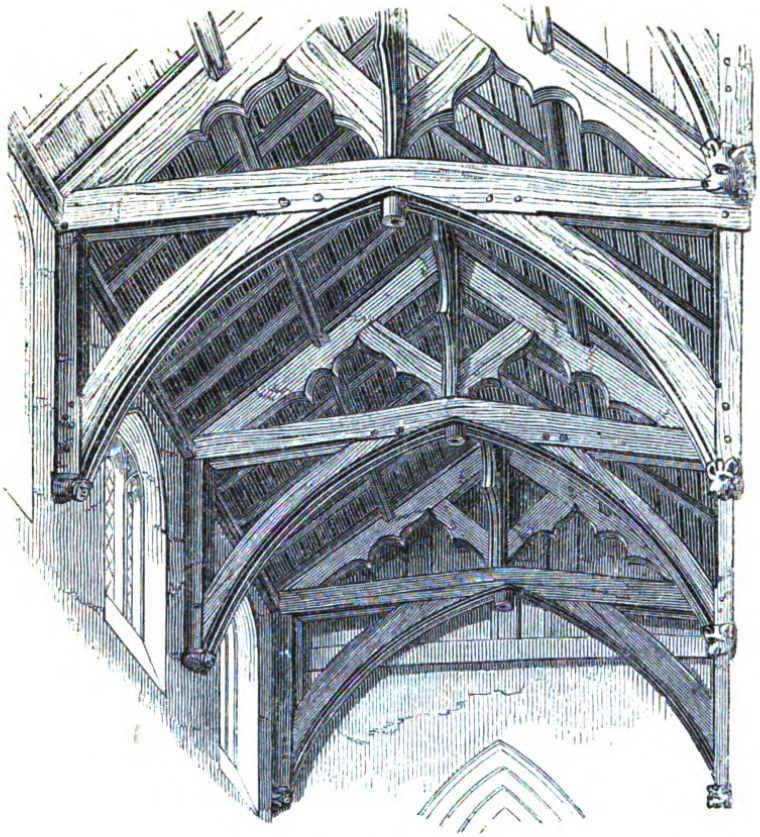
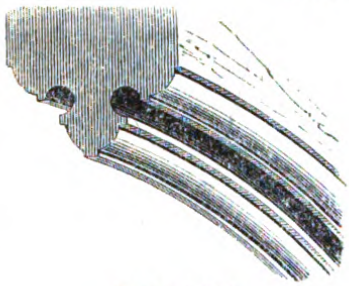
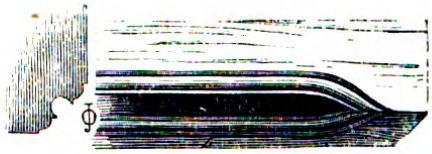
ADDERBURY CHURCH, OXFORDSHIRE.



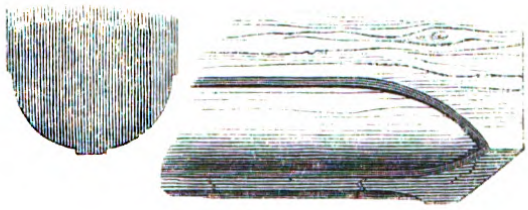
Roof, west end of Nave.



Bracing Ribs.



Wallplate.



Purline.

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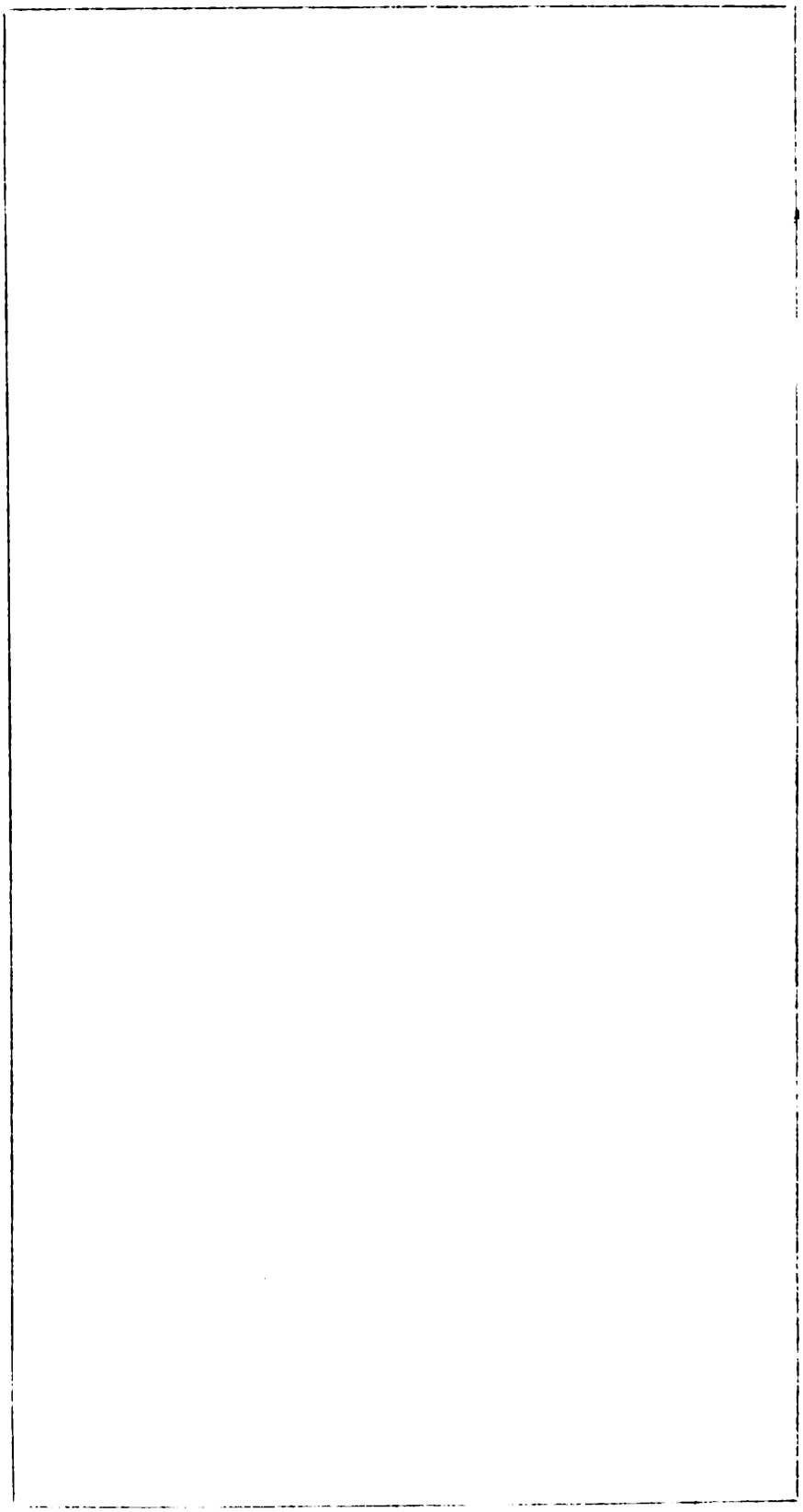

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it is high pitched and open to the rafters, there is no apparent ridge-piece, but the rafters, which are supported on each side by a purlin, meet at the top; there is no tie-beam, but a collar with braces underneath, which are so disposed as to form a semicircular arch, and a longitudinal strut, or tie, parallel with the ridge-line, is carried from collar to collar. The nave of Ely Cathedral has an open wooden roof of simple and probably early construction, the frame work is composed of rafters, at some distance above the feet of which are braces or struts carried obliquely from the rafters on one side to those on the opposite, and these braces are again connected by an horizontal collar, which probably acts as a tie, thus forming, when seen from below, a kind of pentagonal arched roof. It is possible that some of the roofs thus adduced as examples of this style may be of an earlier or different period, they are, however, altogether distinct in their construction and ornamental accessories from the numerous wooden roofs, whether plain or rich, of the fifteenth century.

Q. With what materials were the roofs of this style externally covered?

A. Sometimes, perhaps generally, with tiles; in some localities with thin slabs of stone, and sometimes with lead. In ancient wills of this century we meet with bequests for covering with lead the roof of a church, or some portion

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of it, and in the archives of York Cathedral are two agreements, entered into by plumbers, dated A.D. 1367, and A.D. 1370, for repairing and covering with lead, where required, that cathedral, the belfry, and the chapter house [d].

Q. In what respect do the doorways of this style differ?

A. Some doorways of this style have one or more engaged shafts with moulded or sculptured capitals on each side, from which certain of the architrave mouldings spring, the remainder being continuous with those of the jambs. The north doorway of Litchborough Church, Northamptonshire, is of this description; the architrave is composed of two sets of round, filleted, and hollow mouldings, the one set continuous with the jamb mouldings, and the other springing from an engaged shaft with a plain moulded capital on each side. The north door of Adderbury is particularly fine; the jambs are finished with rich crocketed canopies, from which the arch springs; the dripstone is ornamented with a moulding resembling a fir-cone, and within this is a beautiful modification of the tooth ornament, which is here converted into a knot of ivy-leaves and other foliage: the inner mouldings

[d] Lead was, however, made use of for the covering of church roofs at a much earlier period. In the chronicle of Joceline de Brakelonda we find, sub anno 1189, "Capelle Sancti Andree et Sancte Katerine et Sancte Fidis noviter plumbo cooperte sunt." p. 71.

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are ornamented with the oak and vine leaves, and within this is the four-leaved flower. Many doorways are without shafts, and the jambs are composed of a series of quarter round, and semi-cylindrical mouldings, which have often a square-edged fillet running vertically up the face, and these are all continuous with the architrave mouldings. The west doorway of Flore Church, Northamptonshire, is a good plain specimen of this description: examples of doorways with simple quarter round mouldings, without the fillet on the face, occur at Bilton and Grandborough, Warwickshire. Doorways of this style are sometimes enriched with ogee canopies, ornamented with crockets and finials, and are flanked by crocketed pinnacles, the ball-flower is also inserted in the hollow mouldings of the jambs and architrave. The west doorway of Byfield Church, Northamptonshire, is thus enriched. Sometimes a square four-leaved flower is inserted at intervals in a hollow moulding, as in that of the hood over the west doorway of Charwelton Church, Northamptonshire. The west doorway of Bloxham Church, Oxfordshire, is a fine and rich specimen of this style, it exhibits numerous mouldings, both round and hollow, and the latter contain a frieze of birds at intervals, the ball-flower with entwined stalks, and a late example of the tooth ornament: this doorway is surmounted by a curious sculptured representation of the last

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judgment, the figure of Christ appears under a canopy, on each side are figures of six of the Apostles, on the right is represented the resurrec- of the just, who appear issuing from their graves, whilst on the left is sculptured the usual medieval representation of hell, the open jaws and head of a whale. In some instances the head of the doorway is foliated, and an approximation in detail to the succeeding style is perceivable. The west doorway of Dunchurch Church, Warwickshire, is in this stage of transition. Large doorways have sometimes a double opening divided by a clustered shaft, as in the entrance to the chapter houses of the cathedrals of York and Wells. The ancient iron scroll-work and hinges are still retained on some of the original doors of this style, which, as yet, do not appear to be pannelled.

Q. What may be remarked with regard to the porches of this style?

A. Those which are constructed of stone may be distinguished by the external portals, which exhibit the same general features and mouldings as the inner doorways present, though the roof is not always original. The south porch of Middleton Cheney Church, Northamptonshire, is singular and interesting, and built entirely of stone; the external roof, composed of stone slabs, is raised to a very acute pitch supported internally by an arch, having the space between it and the ridge of the roof pierced or filled with Decorated tracery. The

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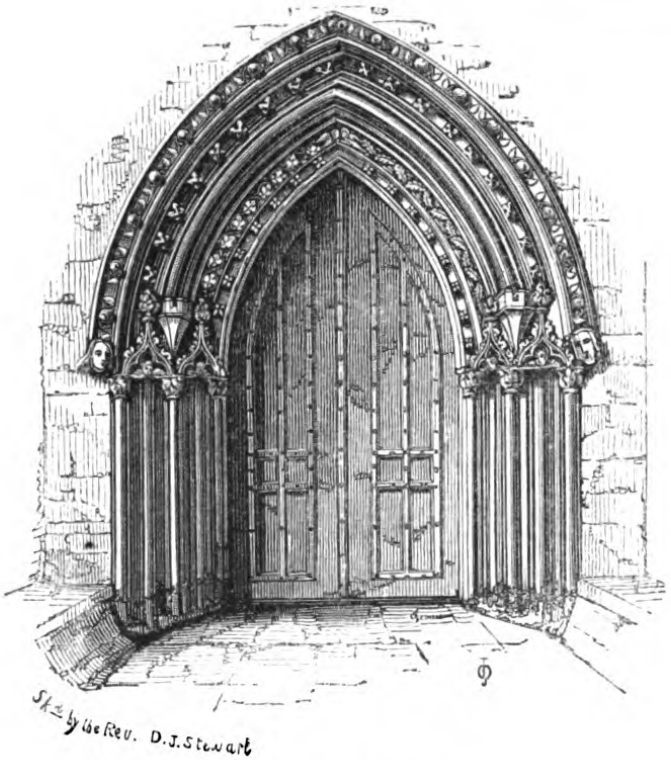

Adderbury Church, Oxfordshire.

Flore Church, Northamptonshire.

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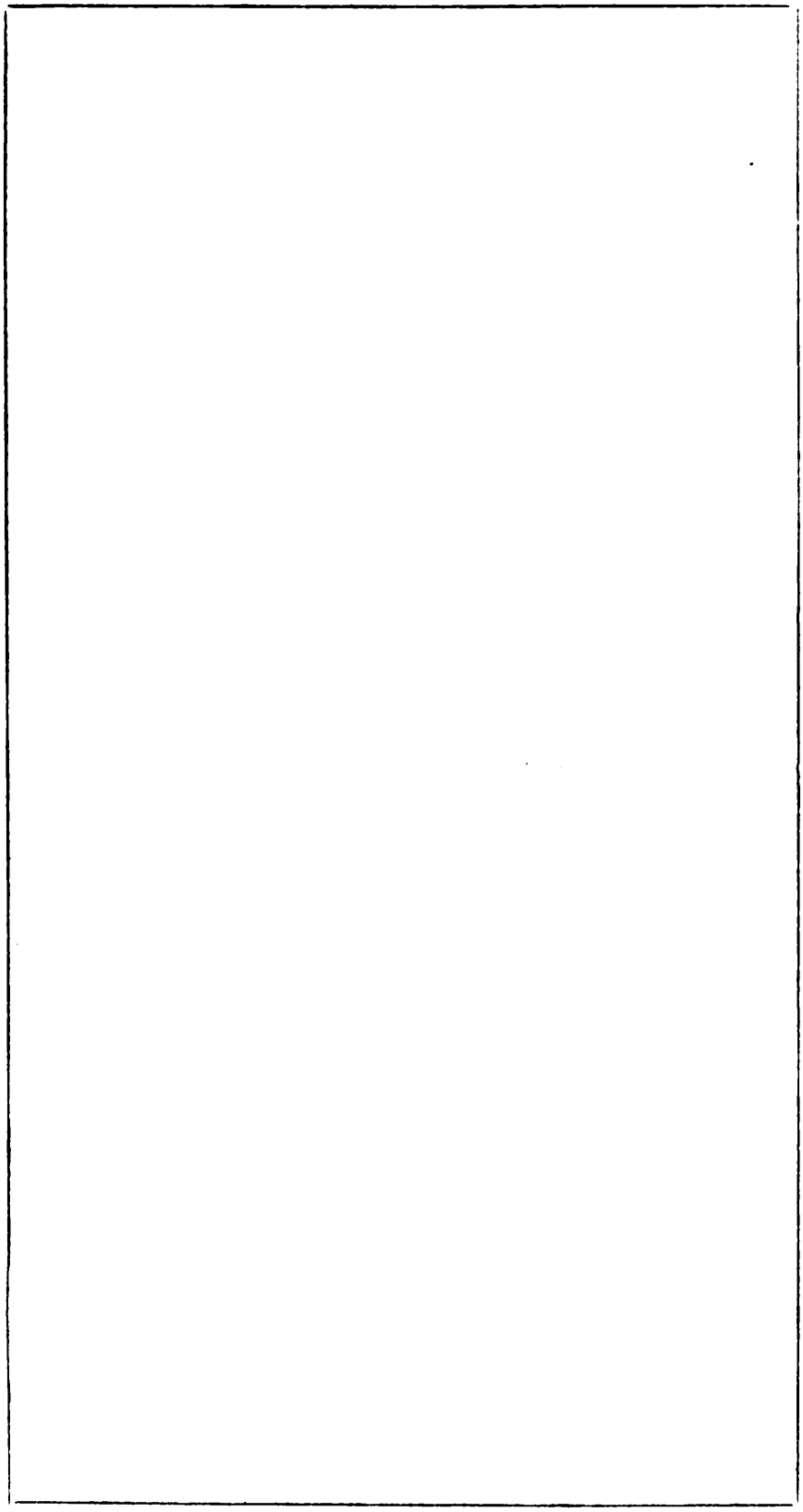

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south porch of Chacombe Church, in the same county, has also a high pitched roof, covered with stone slabs, sustained on plain arched ribs. The north and south porches of Adderbury Church, Oxfordshire, are also of this style. The entrance to the south porch of Byfield Church, Northamptonshire, exhibits numerous round, filletted, and hollow mouldings, with the ball-flower inserted in the latter, and the arch is surmounted by an ogee crocketted canopy flanked by rich angular pinnacles. Some porches have at the sides double plain ogee-headed lights, as at Boulton Church, Derbyshire.

The wooden porches of this style, are interesting, but not very common, and generally of an ornamental character; the sides, from the base half way up to the eaves of the roof, are constructed of solid masonry or timber work; and the space between is occupied by a kind of open wooden screen-work or hanging tracery, which has a rich and characteristic effect; the rafters are sometimes braced with curved ribs, and the gable is ornamented with barge-boards cut into curves, or engrailed tracery, finishing with an ogee-shaped arch. An ornamental porch of this kind, formerly at Kingsbury Church, Middlesex, has within the last few years been destroyed. A plainer wooden porch of the same character, in its general features, is to be met with on the north side of Hascombe Church, Surrey.

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Q. How are the windows of this style known?

A. In the later period of the Early English style, the windows were enlarged and the heads were filled with circles either plain or foliated. To these succeeded, in the fourteenth century, windows filled with geometrical and flowing tracery, peculiarities which exclusively pertain to this style, and by which it is most easily distinguished. Small ogee-shaped single light windows trefoiled in the heads are not uncommon in church towers; such occur at Litchborough, Northamptonshire; Bilton, Warwickshire, and Burgh-on-the-Sands, Cumberland. The ogee head of this kind of window is sometimes disposed within a square, sometimes under a plain hood moulding, and frequently it is surmounted by an ogee crocketed canopy. The windows of this style are however generally large and of good proportions; the principal lights varying from two to seven, are divided by mullions, which are not carried vertically through to the head, but at the spring of the arch or in the head form designs of regular geometrical construction, or branch out in easy flowing lines, into numerous ramifications, composing flame-like compartments. The variety of tracery in windows of this style is very great, and in most instances both the principal and subordinate lights are foliated; there are, however, exceptions where the lights are not foliated, as in the Decorated windows, with flowing tracery, of Finedon Church,

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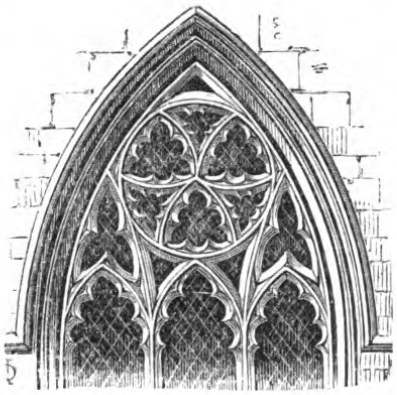
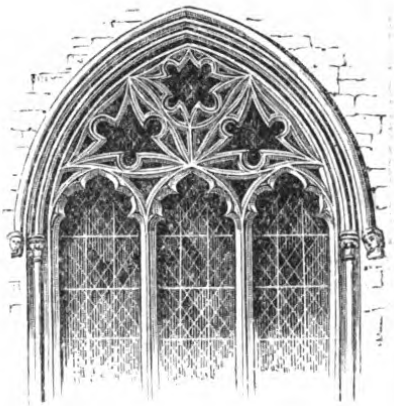
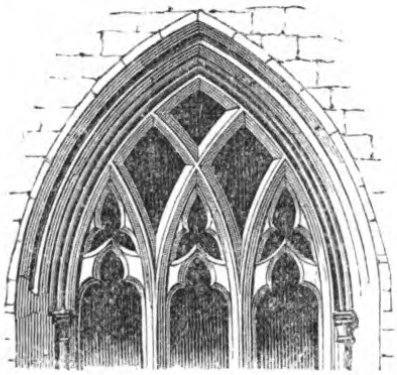


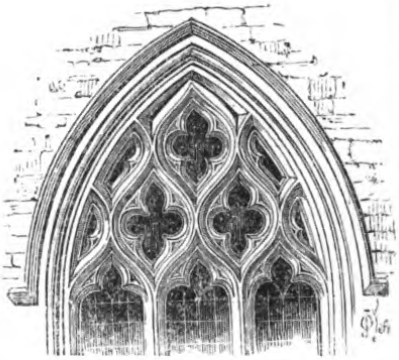
Merton College Chapel, Oxford.



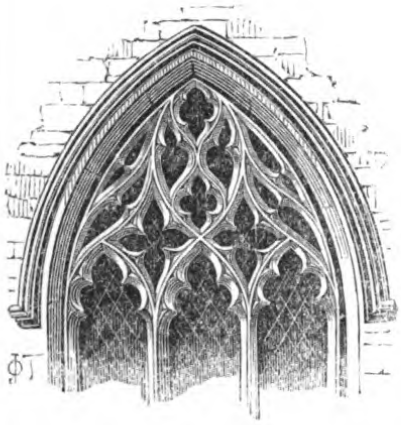
Sandiacre, Derbyshire.



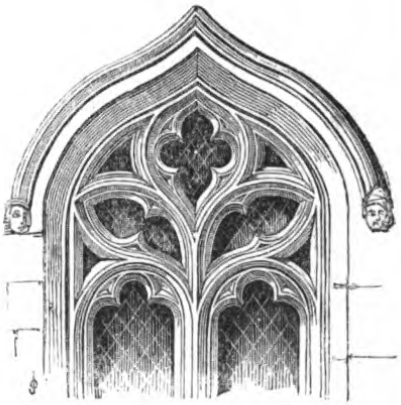
St Mary's, Oxford.



Tysoe, Warwickshire.



Oxford Cathedral.



Warmington, Warwickshire.

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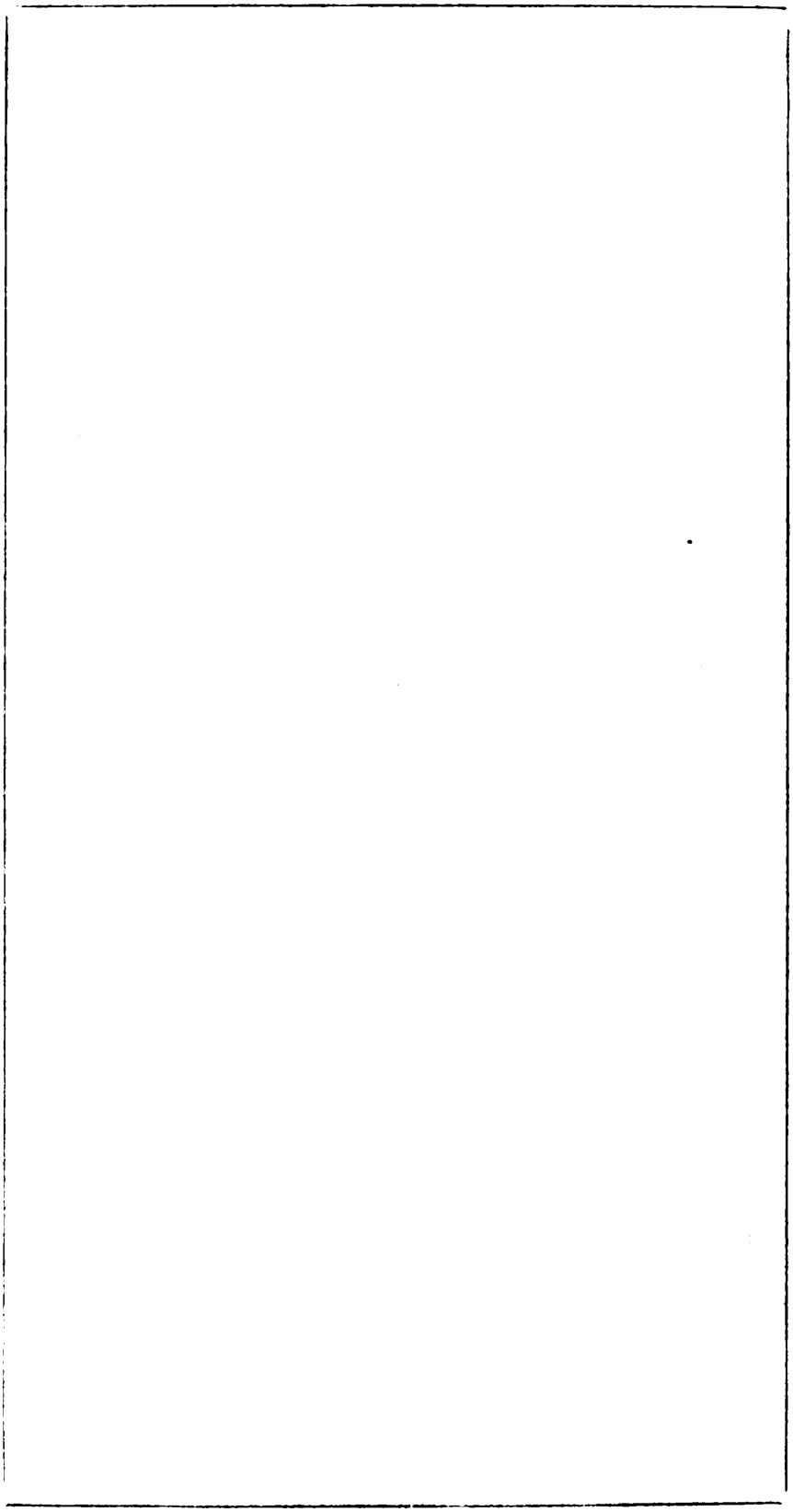

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Northamptonshire. In the south transept of Chichester Cathedral is a large and beautiful window

Dunchurch, Warwickshire.

filled with Geometrical tracery. The east window of Dunchurch Church, Warwickshire, is also of this description, and so are the windows of Sandiacre Church, Derbyshire, and of the choir of Merton College Chapel, Oxford. In the west front of Exeter, and east front of Carlisle, Cathedrals, are two exceeding large and beautiful windows with flowing tracery, forming numerous compartments. On the north side of the Lady Chapel, Oxford Cathedral, are four Decorated windows with tracery in the heads, each somewhat varied from the others. In some windows the mullions simply cross in the head, and the

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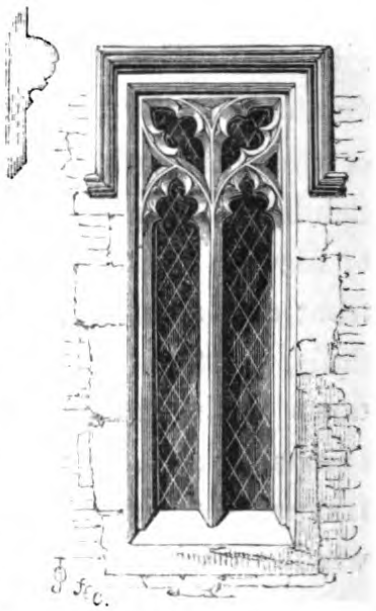
lights are either foliated or plain: good windows of this kind are to be found in Stoneleigh Church, Warwickshire. Sometimes, but rarely, the principal lights are divided by a transom, plain or embattled, as in the east window of Claypole Church, Lincolnshire. The most common form of the head of the window is that of the simple pointed arch; ogee-headed windows are, however, not uncommon; examples occur at Warmington, Warwickshire, and Litchborough, Chacombe, and Chipping Warden, Northamptonshire. Square-headed windows are common, especially in the clerestory, but they often occur in other parts. In the south aisle of Ashby Folville Church, Leicestershire, is a rich and interesting example, with the ball-flower inserted in the hollow moulding of the jambs, and along the architrave. Wimington Church, Bedfordshire, also contains several square-headed windows of this style filled with Decorated tracery; and in Brailes Church, Warwickshire, and the Lady Chapel, Hexham, Northumberland, are square-headed windows of this style. Segmental and nearly flat-headed windows



Brailes, Warwickshire.

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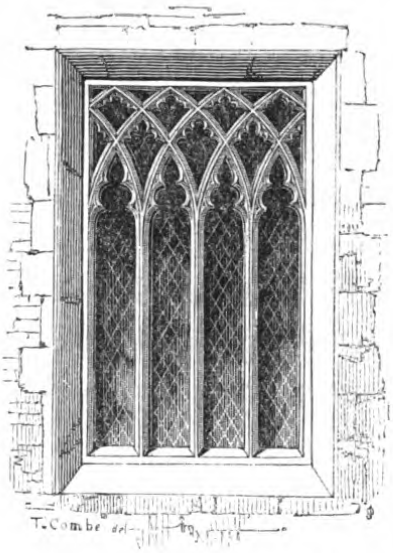
are also to be met with, as at Garsington Church, Oxfordshire, where they are square-headed without and segmental within, and at Byfield Church, Northamptonshire; the windows in the chancel of Byfield are also curious for their elongated form. At Cumnor Church, Berks, is a triangular-headed window of this style. The flamboyant window, common in France, is not often to be met with in this country: on the north side of Salford Church, Warwickshire, is, however, a Decorated window filled with flamboyant tracery. The mullions and tracery in the heads of the windows, and the jambs and architrave are either simply splayed with plain faces, or are moulded with quarter and three quarter rounds, with or without fillets, running up the face, as at Tysoe Church, Warwickshire. Rich windows have sometimes pedimental and ogee canopies over them, ornamented with crockets and finials. In large conventual churches circular windows filled with tracery are not uncommon; these are sometimes found in small churches, as at Milton Malsor, Northamptonshire. At the west end of the south



Hexham, Northumberland.

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aisle of Alberbury, Salop is a fine triangular spherical-shaped window filled with tracery. In the clerestory we also meet with windows triangular-shaped with curved sides, as at Barton Segrave Church, Northamptonshire, and quatrefoils within squares, as at Litchborough: a very common clerestory window is composed of two ogee foliated lights, within a plain square head, without any dripstone, but it is difficult to notice, except in a very cursory manner, the extreme variety of tracery the windows of this era present; all,

Barton Segrave, Northamptonshire.

however, are more or less, coupled with certain defined characteristics of style.

Q. Of what description are the mouldings pertaining to this period?

A. They approximate more nearly in section and appearance those of the thirteenth than those of the fifteenth century, but the members are, generally speaking, more numerous than in the

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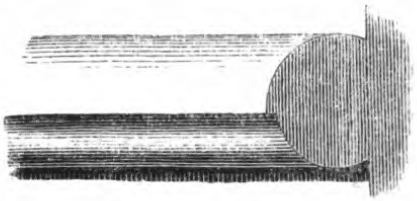
former style, and this is observable in the capitals, base mouldings, doorway and window jambs, and architrave mouldings, especially in large churches; quarter round, half, and three-quarter round mouldings, often filletted along the face, and divided by small hollows, are common. The quarter round is much used in common doors and arches. The stringcourse under the windows frequently consists, of a simple roll moulding only, the upper member of which overlaps the lower. Sometimes a hollow is carried beneath the roll moulding, the effect of which is very striking; of this instances occur in the churches of Claypole, Lincolnshire, and Stanton Lacey, Salop. A simple semicylindrical moulding is found in that of Spratton, Northamptonshire, and a round moulding, with a square-edged fillet, occurs at Orton-on-the-Hill, Leicestershire: sometimes the round moulding is keeled, as at Broughton Church, Oxon. The hood moulding over the windows often consists of a quarter round, or ogee, with a hollow beneath, and in some instances returns horizontally along the wall as a stringcourse; a disposition, however, more frequently observable in the Early English style than in this: yet we may cite as examples Harvington, Worcestershire, and Sedgebarrow, Gloucestershire. Sometimes a quarter



Stratford-on-Avon

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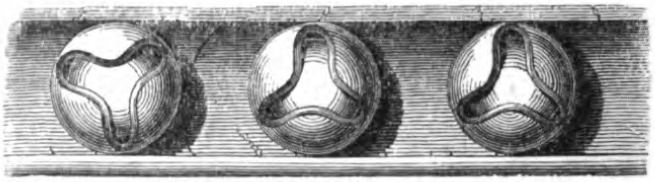
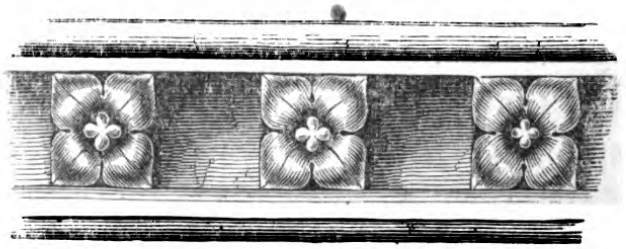
round with a plain slope below forms the hood moulding. Taken altogether, the various mouldings in this style have a very chaste and pleasing



effect. In ornamental detail, the ball-flower is one of its most characteristic ornaments, it consits of a ball inclosed within three or four leaves, bearing some resemblance to a rose-bud: it is usually inserted in a cavetto or hollow, whether a cornice moulding, architrave, or jamb, accompanied some-



Tewkesbury Abbey.

times with foliage; a four-leaved flower, inserted at intervals in the same manner, is an ornament not uncommon. The cornice moulding, beneath the parapet or eaves of the roof, consists not unfrequently of a cavetto filled at intervals with the ball-flower, leaves or grotesque heads, as at Crick, Northamptonshire, Ludlow, Salop, Brailes, and Grendon, Warwickshire, and Ambrosden, Oxfordshire.

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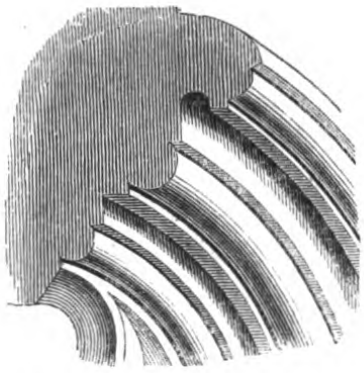
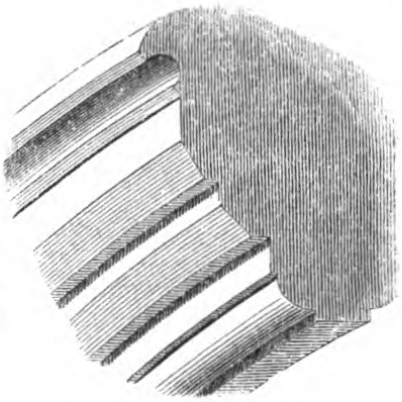
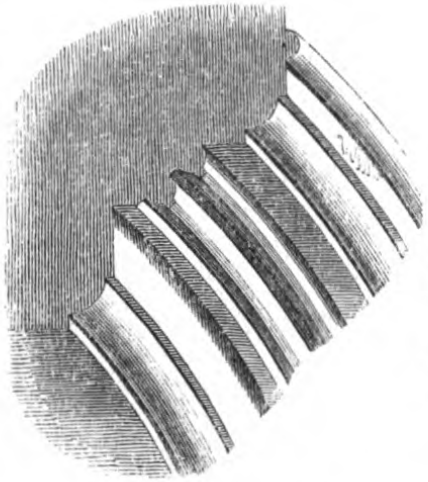
MOULDINGS.



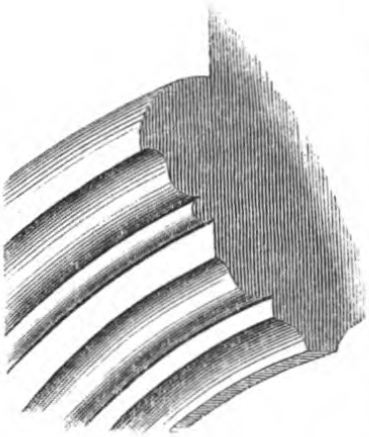
Elton, Northamptonshire.



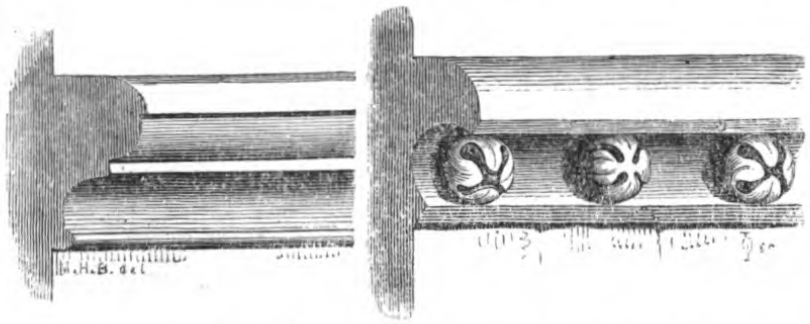
Austrey, Warwickshire.



Flore, Northamptonshire



Dorchester, Oxon.



Claypole, Northamptonshire.

Grendon, Warwickshire.

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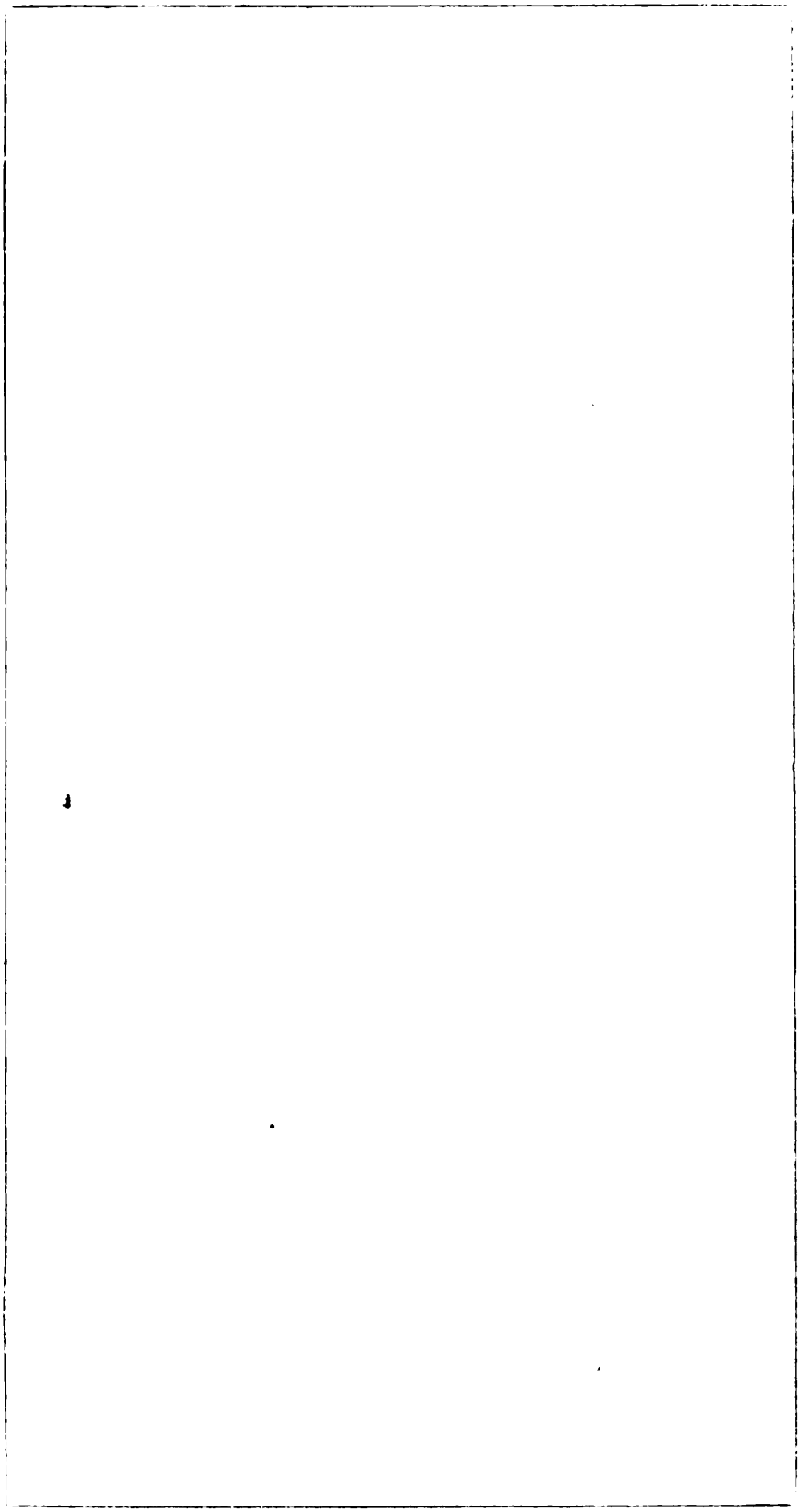

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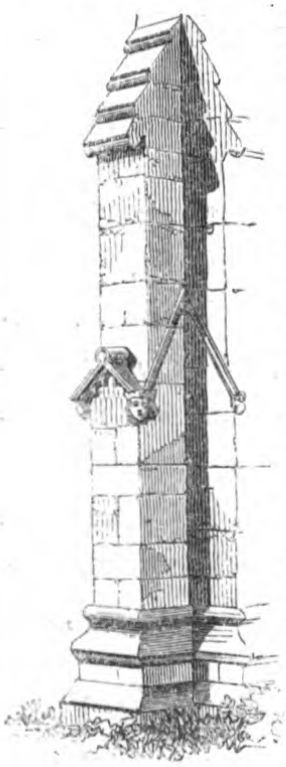
Q. How may the buttresses of this style be distinguished?

A. They are worked in stages, generally of two, and many are finished with a triangular or gable headed termination, which is sometimes plain, but frequently adorned with crockets and finials. In detail they are of a more ornamental character than those of the preceding style. The triangular head of the buttress is seldom carried above the parapet; but the buttress, as in a later style, is sometimes surmounted by a crocketted pinnacle, which rises above the parapet. The set-off consists either of a mere slope, or is faced with a triangular or pedimental head. The triangular head is not, however, an indispensable characteristic to the buttress of this style, as in many instances both the head and set-off are sloped, the slopes being often composed of several overlapping slabs presenting in profile a serrated appearance, as at Grendon Church, Warwickshire. This is often the case in Decorated work, in which many buttresses are so extremely plain and void of detail, as by themselves not to be easily distinguished from those, equally



Grendon, Warwickshire

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plain, of other styles. Rich buttresses sometimes consist of two stages, ornamented on their outer surface with niches, as at Witney Church, Oxfordshire. The buttresses at the angles of fourteenth century churches are generally placed diagonally, a disposition very rare in that of the preceding period. At Exeter Cathedral there are some good examples of the flying buttress of this style; and such also occur at the Abbey Church, Malmesbury.

Witney, Oxon.

Q. Are the niches of this style fine?

A. They are very beautiful, and generally surmounted by pedimental or ogee canopies, of most elaborate workmanship, which sometimes project in front, enriched with crockets and finials, while their interiors are groined with numerous small rib mouldings. We occasionally find a niche on each side of the east window of the chancel, or of an aisle. The crockets and finials of this style, as decorative embellishments, are peculiarly chaste, graceful, and pleasing.

Q. What parapet is peculiar to this style?

A. Besides the plain horizontal and low embattled parapets with horizontal cap mouldings,

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which are not always easy to be distinguished from those of other styles; the horizontal parapets are sometimes pierced with trefoils, and one which is pierced with wavy flowing tracery foliated has a rich effect, and is characteristic of this style. Of this description of parapet examples are to be found at Malmesbury Abbey Church, Brailes Church, Warwickshire, and St. Mary Magdalen

Brailes Church, Warwickshire.

Church, Oxford. Gurgoyles of grotesque sculpture were employed to carry off the water from the gutters.

Q. What may be remarked of the foliage of this style?

A. The foliage of Decorated capitals may generally be distinguished from those of Early English by its not rising from the neck moulding with stiff stems, but being carried round the bell in something of a wreath-like form. The foliage itself, whether of capitals, finials, crockets, bosses,

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or other ornamental accessories, has very much freedom and nature in it, and we frequently find the oak, the ivy, the hazel, the vine, the fern, &c. very beautifully and closely copied from the natural leaves; the oak in particular seems to have been an especial favourite. The leaves are luxuriantly expanded, gracefully disposed, and sculptured with great boldness and freedom; they are sufficiently distinct from the foliage of the succeeding style, which, though frequently most elaborate, has still in general a certain formality of outline which renders it very inferior in grace and beauty to Decorated.

York Cathedral.

York Cathedral.

Winchester Cathedral.

Q. Was the transition from this to the next style gradual?

A. Both the transition from the Early English

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to the Decorated style, and from the Decorated to the Florid, or Perpendicular style of the fifteenth century, in which vertical rather than flowing lines prevail, were very gradual, and we find in buildings of the period of Transition a mixture of the features of both styles.

Q. From what cotemporary writers of the fourteenth century can we collect any architectural notices either general or of detail ?

A. In Chaucer we find allusions made to *imageries*, *pinnacles*, *tabernacles*, (canopied niches for statuary,) and *corbelles*. Lydgate, describing the buildings in his *Siege of Troy*, adverts to those of his own age, and uses several architectural terms, now obsolete, or little understood, and some which are not so, as *gargoiles* :—

"And many a gargoyle, and many a hideous head."

In Pierce Ploughman's Creed we have a concise but faithful description of a large monastic edifice of the fourteenth century, comprising the church or minster, cloister, chapter-house, and other offices.

Q. What particular edifices may be noticed as constructed in this style ?

A. In Exeter Cathedral this style may be said generally to prevail, although some portions are of earlier and some of later date. Great part of Lichfield Cathedral was built during the fourteenth century, also the lady chapel and chapter-

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house of Wells Cathedral. The cloisters adjoining Norwich Cathedral, rank as the most beautiful of the kind we have remaining; they were commenced A.D. 1297, but not finished for upwards of a century, although proceeded with by different prelates from time to time. Numerous country churches are wholly or principally erected in this style; amongst these the following are well worthy of notice:—Trumpington Church, Cambridgeshire, Byfield Church, Northamptonshire, Shottesbrook Church, Berkshire, built in the form of a cross by Sir John Trussel about the year 1387, and Wimington Church, Bedfordshire, built by John Curteys, lord of the manor, who died A.D. 1391. Perhaps the most beautiful remains of this style, both in sculptured as well as in architectural detail, are to be found in those of Lincolnshire, in some districts of which it very much prevails. Fine specimens of this style, both plain and rich in detail, abound in the churches of Oxford and Northamptonshire. During the fourteenth century annexations were made to numerous churches of earlier construction by the erection of aisles, transepts, or chantry chapels. In all these structures we find, more or less, in general appearance, form, and detail, of that extreme beauty and elegance of design which prevailed for about a century, and was then lost in the succeeding style.

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Tower, Magdalen College, Oxford.

CHAPTER VIII.

OF THE FLORID OR PERPENDICULAR ENGLISH STYLE.

Q. When may this style be said to have commenced, and how long did it prevail ?

A. We find traces of it in buildings erected at the close of the reign of Edward the Third (circa

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A. D. 1375); it prevailed for about a century and half, or rather more, till late in the reign of Henry the Eighth (circa A. D. 1539).

Q. Whence does it derive its appellation?

A. From the multiplicity, profusion, and minuteness of its ornamental detail, it has received the designation of FLORID; from the mullions of the windows and the divisions of ornamental panel-work running in straight or perpendicular lines up to the head, which is not the case in any earlier style, it has been called and is now better known as the PERPENDICULAR.[a]

Q. In what respects did it differ from the style which immediately preceded it?

A. The beautiful flowing contour of the tracery, characteristic of the Decorated style, was superseded by mullions and transoms, disposed vertically and horizontally; in lieu of the quarter-round, half and three-quarter-round and small hollow mouldings of the fourteenth century, angular-edged mouldings with wide cavettos became predominant.

Q. Of what kind are the arches of this style?

A. Although pointed arches constructed from almost every radius are to be found, the complex four-centred arch, commonly called the Tudor arch, was almost peculiar to it; the cavetto or wide and rather shallow hollow moulding, a character-

a The late Mr. Rickman, by whom this appellation was adopted, has been since generally followed in his nomenclature.

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istic feature, often appears in the architrave mouldings of pier arches, doorways, and windows, also as a cornice moulding under parapets.

Q. How are the piers of this style, distinguished from those of an earlier period?

Beddington.

A. The section of a pier, common in it, may be described as formed from a square or parallelogram, with the angles fluted or cut in a bold hollow, having on the flat face of each side of the pier a semicylindrical shaft attached, as at Beddington. In some, the flat faces and the hollow mouldings at the angles are carried up from the base to the spring of the arch, and thence, without the interposition of any capital, in a continuous sweep to the apex of the arch; but the slender shafts attached to the piers have capitals, the upper members of which are angular. The base mouldings are also polygonal. Piers and arches of this description are numerous: they occur in the following and many other churches: Croydon, Surrey; St. Thomas', Salisbury; Cerne Abbas, Bradford Abbas, and Piddleton, Dorsetshire; Yeovil, Somersetshire; and Burford, Oxfordshire. In some

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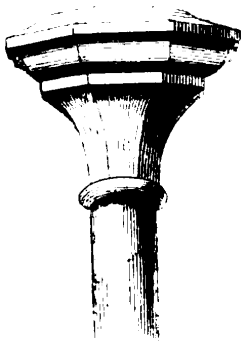
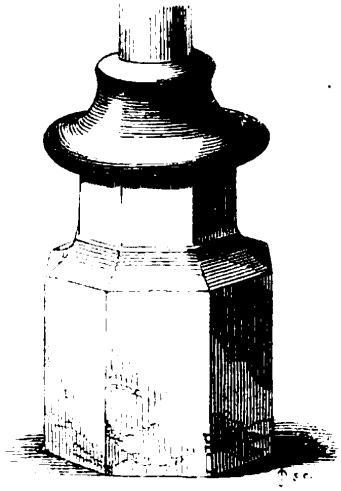
churches a very slender shaft with a capital is attached to each angle of the pier, which is disposed lozenge-wise, the main body of the pier presenting continuous mouldings with those of the arch, unbroken by any capital: as in the piers of Bath Abbey Church, rebuilt early in the sixteenth century. Sometimes a semicylindrical shaft with a capital is attached to the inner face of a lozenge-shaped pier, whilst in front a bearing shaft is carried up for the purpose of sustaining the wall-piece, or a portion of the framework of the roof; plain piers of this description occur in the church of Newbold-upon-Avon. In small country churches we frequently find the architrave mouldings of the arch continued down the piers, without any capital or shaft, as at Brinklow and Willoughby, Warwickshire. A richer variety of pier consists of a lozenge hollowed at the sides, with a single slender shaft in the hollow and clustered ones at the angles; a beautiful specimen occurs at St. Mary's, Oxford.



Minster Lovel.



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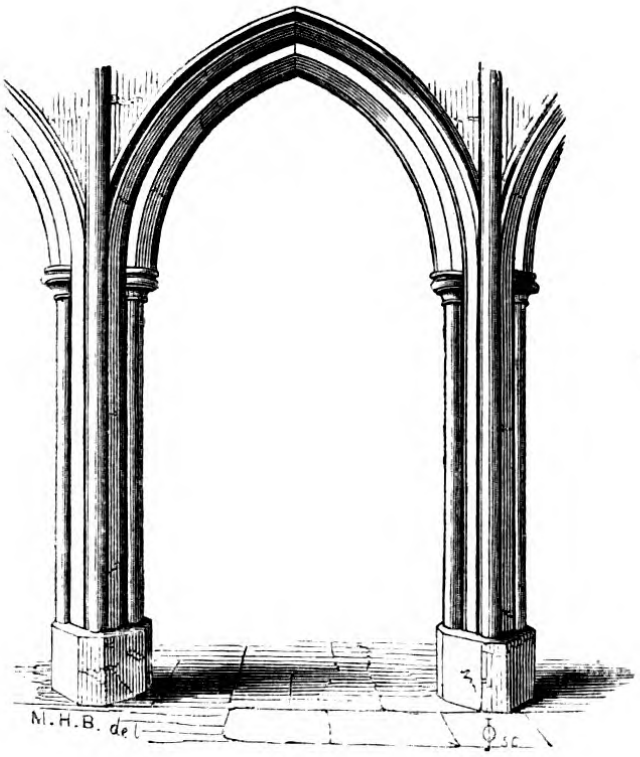
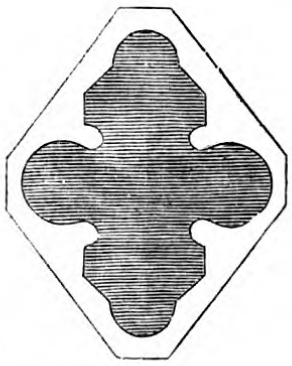
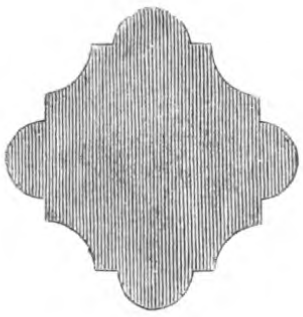


Newbold-upon-Avon, Warwickshire.

SECTIONS OF PIERS.



Newbold-upon-Avon, Warwickshire.



Beddington, Surrey.

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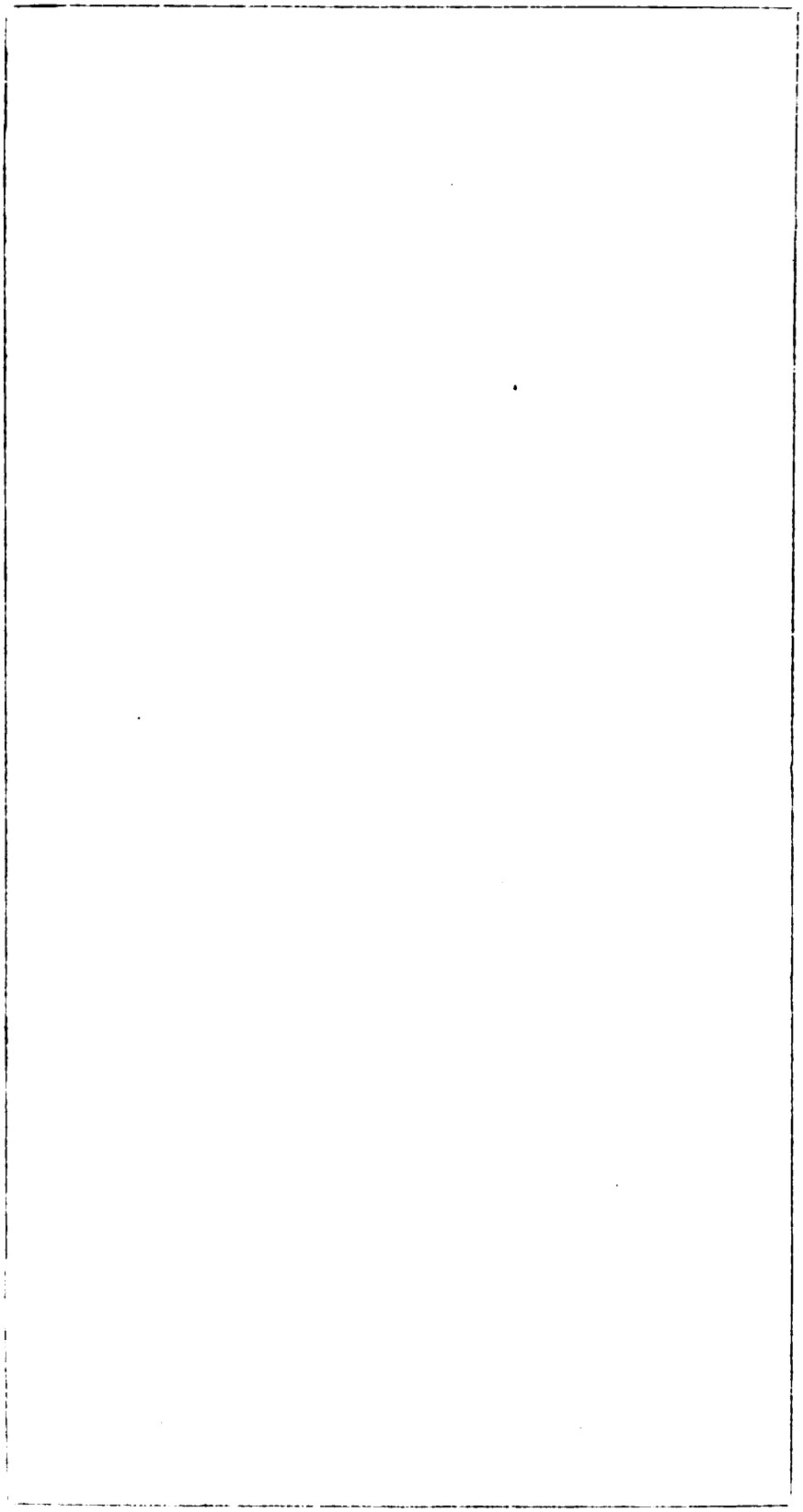

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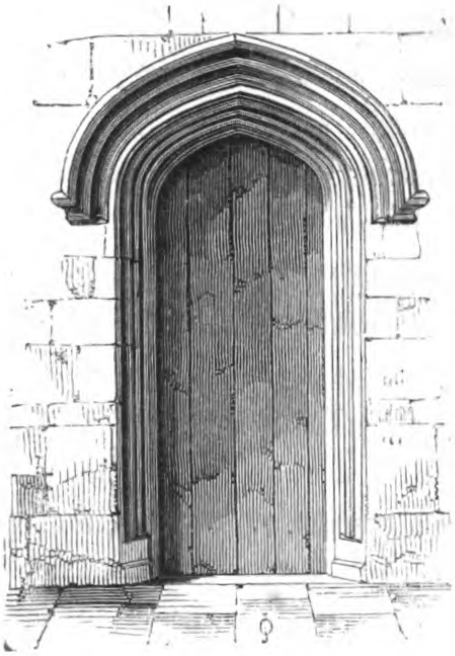
Q. What else may be noted respecting the piers and arches in this style?

A. The face of the sub-arch or soffit is sometimes enriched with oblong panelled compartments, arched-headed and foliated; and these are continued down the inner sides of the piers. The arches in the tower of Cerne Abbas Church, Dorsetshire, and some of those in Sherborne Church, in the same county, may be instanced as examples.

Q. How may we distinguish the doorways and doors of this style?

A. Many doorways of this style, especially during its early progress, were surmounted by ogee-shaped hood mouldings crocketted, terminating with finials, as in the west doorway of Bridlington Church, Yorkshire. The most common doorway, however, is the depressed four-centred arch within a square head, having in general a hood moulding over; the span-



Lincoln Cathedral.

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drels being filled with quatrefoils, panelling, roses, foliage, small shields, or other sculptured ornaments. Sometimes the depressed four-centred arch occurs without the square hood moulding, as at Lincoln, and we occasionally meet with a simple pointed arch described from two centres within a square head. The doors of this style are often profusely ornamented; they are sometimes covered with panelwork boldly recessed, having the compartments filled in the heads with crocketted ogee arches, which produce a rich effect.

Q. Are there many fine porches of this style?

A. More than in any other: they are often profusely enriched, the front and sides being covered with panel-work, tracery, and niches for statuary. The roof is frequently groined, sometimes with fan tracery, but generally with simple though numerous ribs; in many instances a chamber is constructed over the groined entrance or lower story of the porch, but so as to be in keeping with and form part of the general design. The south porch of Burford Church, Oxfordshire, is a rich and elaborate example of this style. The arch of the outer doorway is set within a rectangular head, filled with quatrefoils and tracery; in the front of the porch, which is covered with panel-work, are three canopied niches, and within these still remain statues, though somewhat mutilated. The porch is finished at top with an embattled parapet panelled,

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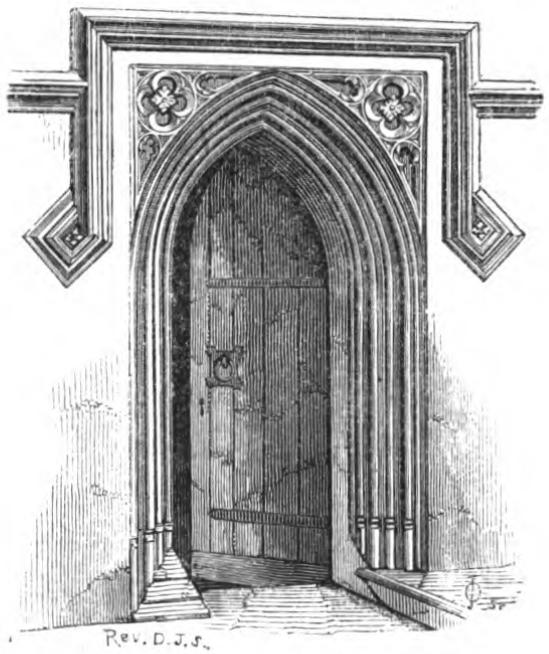
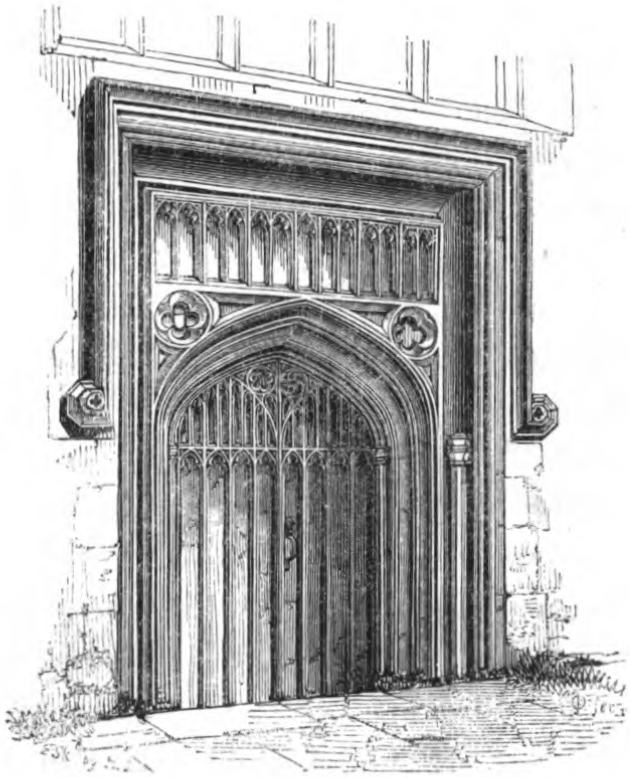


Vestry Door, Adderbury Church, Oxon.



West Door, Witney Church, Oxon.

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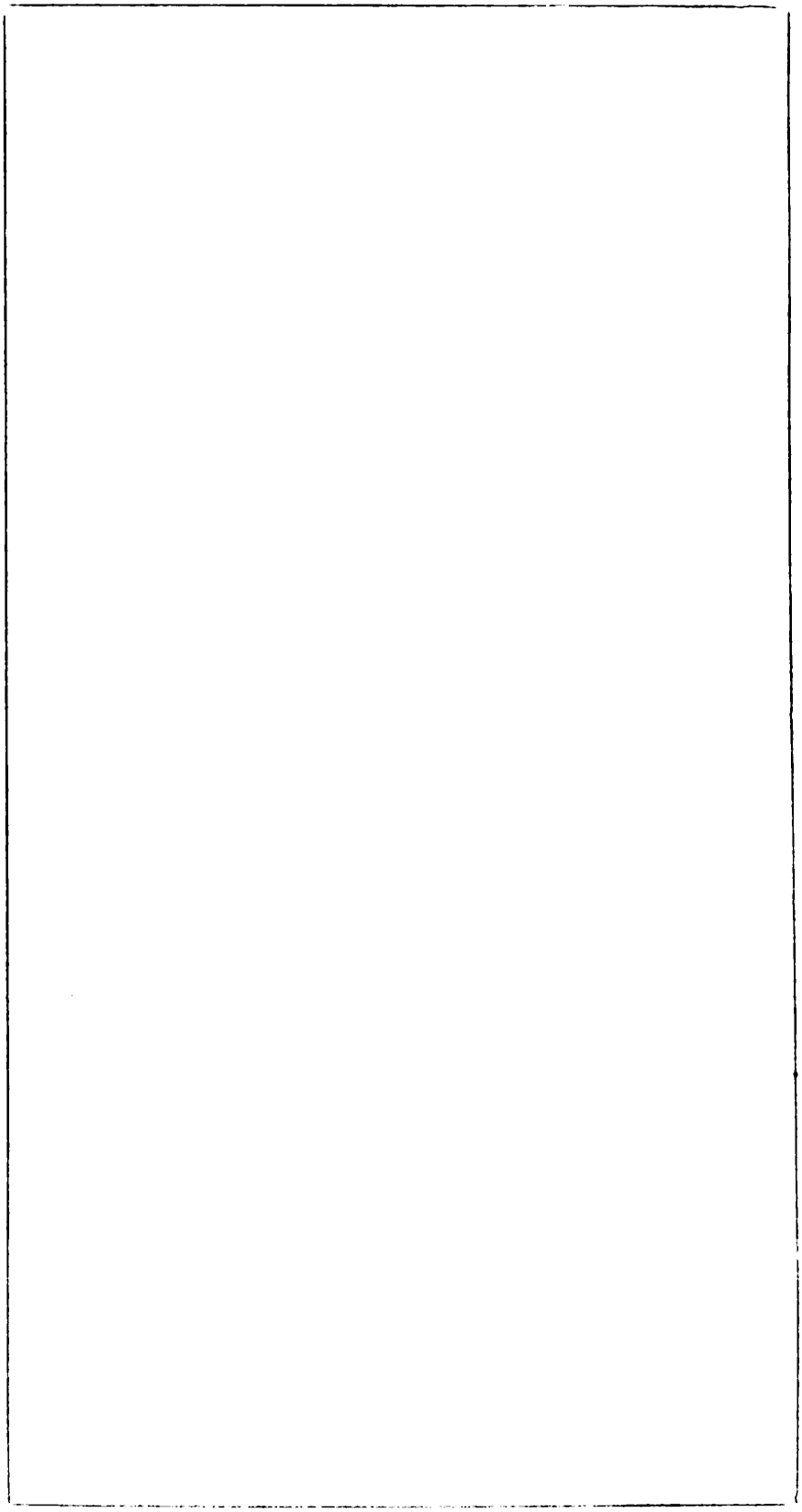

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beneath which is a cornice moulding of angels bearing shields, and at the angles are buttresses of five stages with crocketted pinnacles. The ground plan is that of a parallelogram, the walls in the interior are panelled, and the roof is groined with fan tracery. The south porch of Gloucester Cathedral is also richly designed; the front over the doorway is filled with canopied niches, over which is an embattled parapet of pierced panel work, with small square embattled turrets at the angles, finished with crocketted pinnacles. The south west porch of Canterbury Cathedral may be instanced as another rich example of this style. Of smaller porches, that on the north side of Brent Broughton Church, Lincolnshire, is very rich and curious; it has a groined roof (on which is sculptured the *Agnus Dei*) covered with stone slabs, the sloping sides of the pediment in front are filled with quatrefoils and flanked with rich pinnacles, and the crest is crocketted; above the arch of the doorway is sculptured an angular-shaped tilting shield of a form pertaining to the reign of Henry the Sixth, with crest, and mantling with tasselled knobs. The south porch of the same church, although somewhat different in design, is also exceedingly rich and curious. The south porch of Addlethorpe Church, Lincolnshire, is highly ornamented, and the gable surmounted by a crucifix, the cross of which is enriched. Many porches are comparatively plain,

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though possessing characteristic features of the style, as the south porch of Newbold-upon-Avon, Warwickshire; this is simply groined within, the entrance is an obtuse arch, over which is a canopied niche; the front is flanked by plain pinnacled buttresses, and the centre of the parapet rises in

Newbold-upon-Avon, Warwickshire.

a single gradation in a manner not unusual. The porches in this style are very numerous and varied in detail, from extreme plainness to excessive richness; they possess, however, more or less, certain peculiarities which render them not difficult to be distinguished. [b]

b The word *porticus* anciently signified the *aisle* of a church, and in this sense Bede uses it to denote the north aisle of the church of St. Peter and St. Paul at Canterbury, into which, *in porticu illius*

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Q. How are the windows distinguished?

A. The chief characteristic in the windows, rendering them easily to be distinguished from those of the earlier styles, consists in the vertical bearing of the mullions, which, instead of diverging in flowing lines, are carried straight up through the head of the window; smaller mullions spring from the heads of the principal lights, and thus the upper portion of the window is filled with panel-like compartments. The principal as well as the subordinate lights are foliated in the heads, and large windows are often divided horizontally by transoms, which are sometimes embattled. The forms of the window-arches vary

aquilonari, on the dedication of that church the body of St. Augustine, originally buried without the church, was removed. *Eccl. Hist.* lib. ii. cap. 3. The same venerable author also mentions King Ethelbert having been interred in the same church, *in porticu S. Martini intra ecclesiam*, where Queen Bertha was also buried. *Ibid.* cap. 5. The word *porticus* occurs frequently in the ancient Saxon writers, Bede, Alcuin, Eddius, &c.; and in the Saxon Chronicle as serving to denote an *aisle*. Simeon of Durham alludes to the altar of S. Michael in the south aisle, *in australi porticu*, of the church of Hexham. *Hist. de gestis, &c. sub anno DCCXL.* In the will of Robert Tiltot, dated A. D. 1390, the word porticus is thus made use of,—*In primis lego animam meam sepeliendam in porticu ecclesiæ Sancti Nicholai de Hornesee.* Testamenta Eboracensia, p. 139. Other instances might readily be given of the word *porticus* bring used in a sense synonymous with that of "aisle." The word *porch*, though now commonly used to express the Atrium sive vestibulum ad valvas ecclesiæ, was also anciently made use of to denote an aisle. Thus John Trollop, by will dated A. D. 1522, bequeathed his body to be buried in the church of Kellowe, "in my *porch* of or Ladye, there betwixt my wife there and the alter ende." Wills and Inventories of Surtees Society, p. 135. And Antonie Mitford, by his will dated A. D. 1572, directed his "bodie to be honestlie and comelie buried either in

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from the simple pointed to the complex four-centred arch, more or less depressed. [c]

Q. What may be noticed respecting the clerestory?

A. The windows of the clerestory, though sometimes arched, are more frequently square-headed. Many large churches have long ranges of clerestory windows, set so close to each other that the whole length of wall seems perforated: we may enumerate as examples the churches of St. Michael's, Coventry; Stratford-upon-Avon, Warwickshire; Lavenham and Melford, Suffolk, and Chipping-Norton, Oxfordshire. The original high pitched roofs of earlier buildings were, during this period, in many instances superseded by rich ones of a more obtuse form, the walls of the clerestory were often raised for this purpose, and windows of this style appear over pier arches of an earlier date, whilst the pitch of the original roof may be ascertained by the moulding still remaining against

[c] See plate, p. 25.

the northe *porche* of the parishe churche of Pontiland, where my father was buried, or else in the queer or chauncell." *Ibid.* p. 373. In an assortment of pews in Norton Church, Durham, made A. D. 1635, is this item; "Mr. Blaixton shall sitt in the seat next unto the chauncell one the north side where he usith to sitt, and for his servants and tenants to sitt in the north *porch*, which is called by the name of Blaixton *porch*. As for men servants wch cannot read, we appoynt them for to sitt in the south *porch*, called by the name of Pettice *porch*; and as for women servants for to be placed to kneel down in the *middle ally* near the font." *Surtees' Durham*, vol. iii. p. 159. In the contract for Fotheringhay Church, A. D. 1435, the word *porch* is used in its now commonly received acceptation as denoting the vestibule or entrance.

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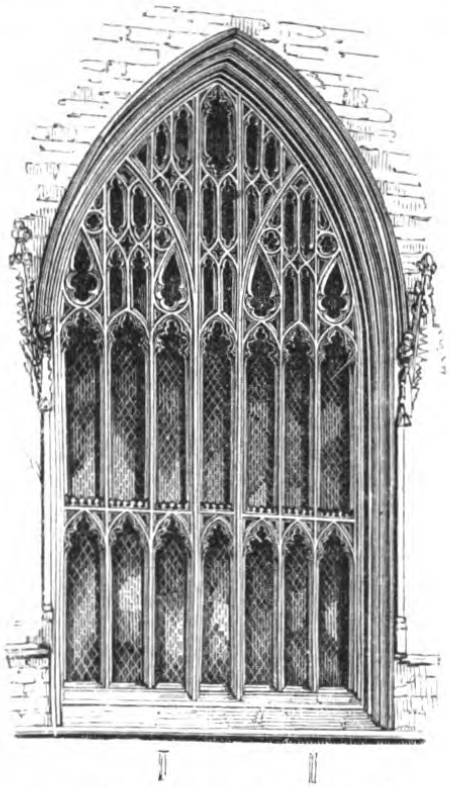
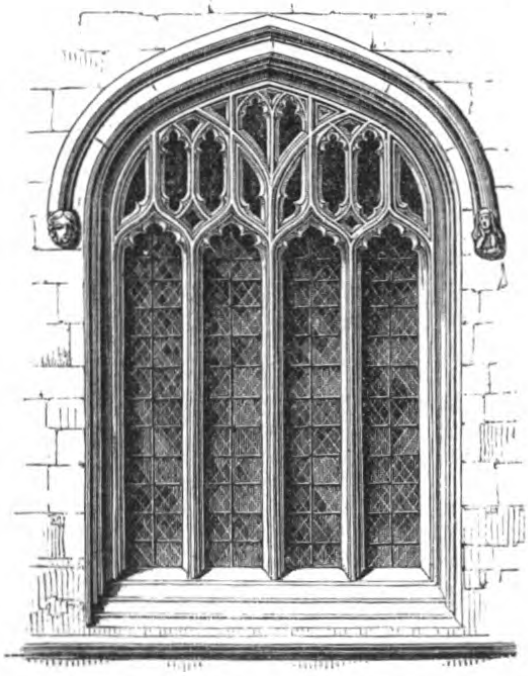


Merton College Chapel, Oxford.



St. Mary's, Church, Oxford.

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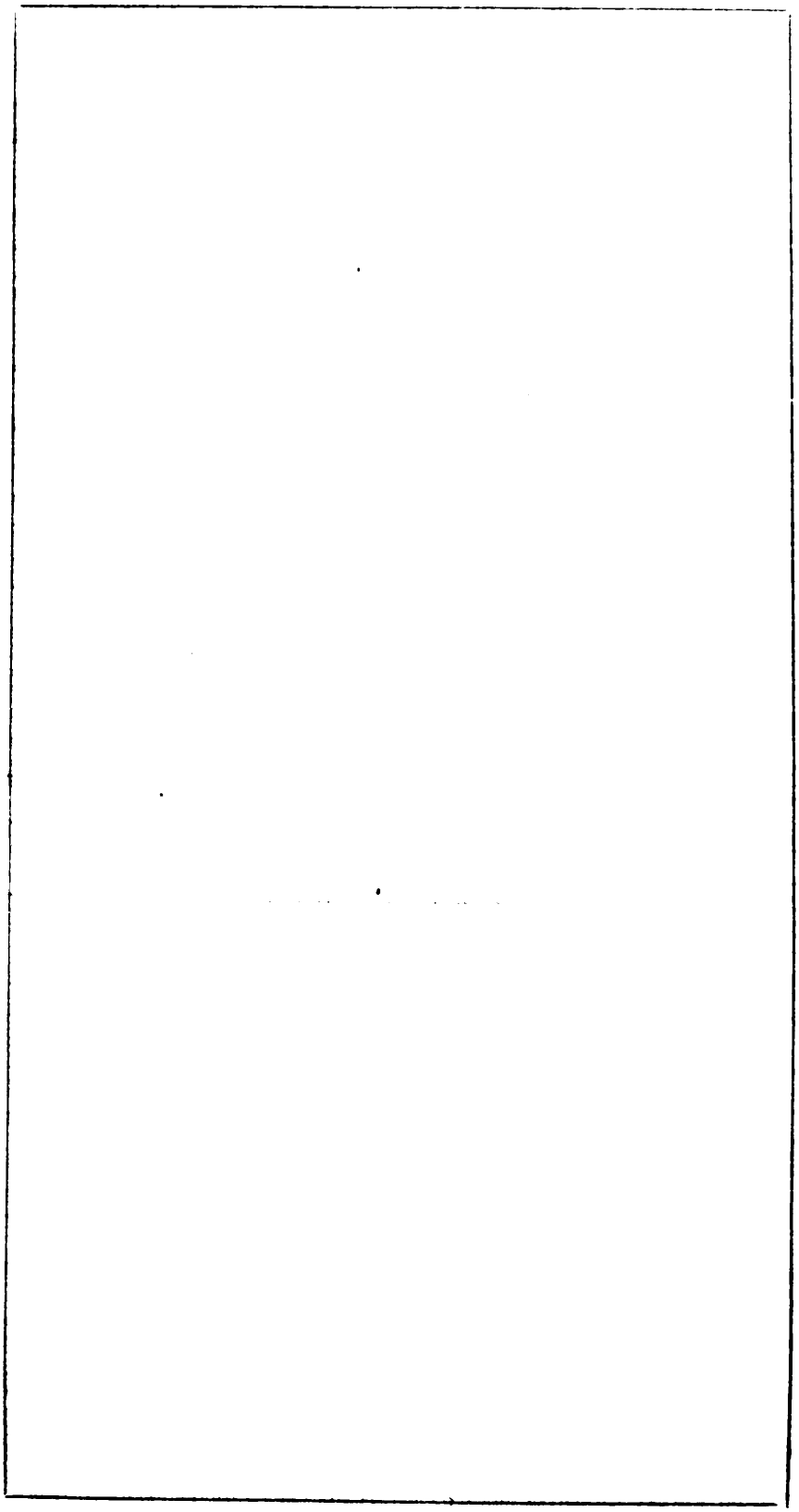

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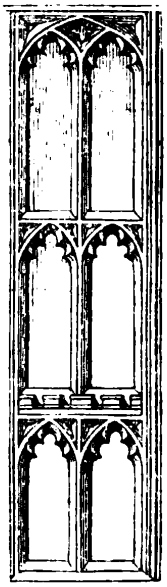
the east wall of the tower, and which, from the clerestory being raised, frequently appears within the church, as at Crick Church, Northamptonshire. Clerestory windows were inserted in the fifteenth century in Chipping-Warden Church, Northamptonshire, over pier arches of the fourteenth.

Q. What distinctive feature is of frequent occurrence?

A. Panel-work tracery; the interior walls, from the clerestory windows down to the mouldings of the arches below, are often completely covered; the interior of Sherborne Church, Dorsetshire, is an example. The exteriors also of many fine structures are thus ornamented; Beauchamp Chapel, Warwick, the west front of Winchester Cathedral, and Henry the Seventh's Chapel, Westminster.[d] The exteriors of towers, as the Abbots' Tower, Evesham, those of St. Neot's, Huntingdonshire, and Wrexham, Denbighshire, with many others, (especially those of the Somersetshire churches, where rich speci-



Brasenose Coll. Oxford.

d The earliest instance I have met with of panel-work arches, as distinguished from arcades or blank arches supported on shafts, is in front of the Priory Church, Canons Ashby, Northamptonshire. This specimen is in the Decorated style of the fourteenth century, and is placed in juxta position with arcade-work.

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mens in this style abound, more perhaps than in any other county, are thus decorated.

Q. How are the vaulted roofs of this style distinguished?

A. They are more complicated in detail than those of earlier date, and in plain vaulting, as distinguished from fan-tracery, the groining ribs are more numerous; they often diverge at different angles, forming geometrical-shaped panels or compartments; the design has, in some instances, been assimilated to net-work. Plain vaulting of this style occurs in the nave and choir, Norwich Cathedral; the Lady Chapel and choir, Gloucester Cathedral; the nave, Winchester Cathedral; the Beauchamp Chapel, Warwick; and in the choir, Oxford Cathedral, which is a very late specimen. The coved and elliptical-shaped ceiling or roof of the nave of Bath Abbey Church, a late example, the rise of which is only equal to one tenth of the span, is entirely covered with foliated panels, and quatrefoils composed within circles. A very rich and peculiar description of vaulting is one composed of pendant semicones covered with foliated panel-work, called *fan-tracery*, from the design resembling a fan spread open. Of this description of vaulting an early instance appears in the cloisters of Gloucester Cathedral. The roofs of St. George's Chapel, Windsor, of King's College Chapel, Cambridge, Henry the Seventh's Chapel, Westminster Abbey,

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of the retro choir, Peterborough Cathedral, of the choir of Bath Abbey Church, of the Poyntz Chapel, St. Mark's, Bristol, and of Bishop West's Chapel, Putney Church, Surrey, are well-known examples; portions also of several of our cathedrals and many small chantry and sepulchral chapels are thus vaulted.

Q. What may be observed of the wooden roofs of this style?

A. They are far more numerous than those that preceded it, and we frequently find churches of early date in which the original roofs, from want of repair, have been entirely removed and replaced by roofs of a different construction in the style prevalent during the fifteenth century. The slope or pitch of the roof is generally much lower than before, and the form altogether more obtuse, and sometimes approaches even to flatness; the exterior is on this account often entirely concealed from view by the parapet. There are however, some open roofs of a high and lofty pitch. Many roofs of this style are divided into bays by horizontal tie-beams or girders, faced with mouldings, which span the width of the roof, and rest at each end on the wall-plates, thus serving to restrain any lateral expansion of the walls. From the middle of each tie-beam rises a king-post up to the ridge-piece. Beneath the tie-beams are spandrels serving as braces, these are filled with pierced panel-work or tracery,

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and the curved bracing ribs, which spring from corbels, meeting under the middle of the tie-beams, form an obtuse arch. Sometimes, however, the bracing-ribs do not extend so far as to meet, and the corbels serve to support the upright wall-pieces. The space above the tie-beam, and between that and the principal rafters, is often filled up with pierced or open work panelling or tracery. The sloping bays, or principal compartments of the roof, are divided by the purlins and common rafters, which are often faced with mouldings, into squares or parallelograms, and these again are sometimes subdivided into smaller squares by narrow intersecting ribs, with bosses at the intersections. The roof of the Chapter-House, Exeter Cathedral, is a good specimen of this description; a fair example also occurs in the south aisle of St. Mary's Church, Leicester. Bearing shafts are often carried up vertically from the front of the piers to the clerestory, so as to support the corbels on which the wall-pieces rest, and from which the curved ribs of the spandrels under the girders spring. Some roofs of a low or obtuse and nearly flat pitch, have no horizontal girder below the valley or hollow of the roof, but the principal beams or rafters are so framed together as to serve as a tie, and by these the roof is divided into bays, whilst each bay is subdivided by the purlins and common rafters into squares which are in some cases intersected by moulded

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ribs forming still smaller compartments. The east aisle of St. Mark's Chapel, Bristol, has a roof or ceiling very nearly flat, divided by ribs into square compartments, disposed lozenge-wise, with bosses at the intersections; there are no apparent girders or rafters, nor is it obvious in what manner the roof is framed and supported.

In the nave, chancel, and north and south chantry chapels of St. Neot's Church, Huntingdonshire, are some fine wooden roofs of this kind, not however counterparts of each other, but diversified, both in construction as well as ornamental accessories. The friezes of the projecting cornices under these roofs are very rich, some are curiously carved with birds, beasts, and animals of venery, and the frieze in one of the chapels is adorned with half-length figures of angels with extended wings. In many of the churches in Suffolk, and in some others, the roof, which is here of a high and lofty pitch, is framed so that the horizontal girder or tie-beam is dispensed with, hammer beams supported beneath by wall-pieces and spandrel braces project horizontally from the walls and sustain queen-posts, or struts, on which the principal rafters rest,[e] and high up in the valley or hollow of the roof are collars or wind-

[e] In the numbers of "The British Critic" for April 1841, and April 1842, are some admirable treatises on the construction of open roofs, illustrated by numerous engravings, mostly referable to the description of roofs common in Suffolk.

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beams, with collar braces at the angles, formed by the collars, principal rafters, and queen-posts. The hammer beams are often carved into figures of angels bearing shields, and these appear to support the roof. In the north aisle of Tilbrook Church, Huntingdonshire, the roof is supported, or appears to be, by carved figures of angels clad in albs, one of which bears a shield, the second a dulcimer, the third a crown of thorns, the fourth the representation of an ancient organ, and the fifth an open book. On many roofs traces of painting and gilding may still be discerned, more especially in that part which was over an altar, and where they often bear indications of having been more ornamented than in other parts. Roofs painted of an azure colour and studded with gilt stars are not uncommon. Sometimes the roof is covered, and the boards are painted in imitation of clouds. Wooden roofs of this style are often met with; they are greatly varied, and many of exceeding richness; the cornice beneath is sometimes elaborately carved. During this era no small expense and attention were bestowed on the construction and enrichment of this part of the church.

Q. What may be noted respecting parapets?

A. Many embattled ones are covered with sunk or pierced panelling, and ornamented with quatrefoils, or small trefoil-headed arches; they have sometimes triangular-shaped heads, as at King's

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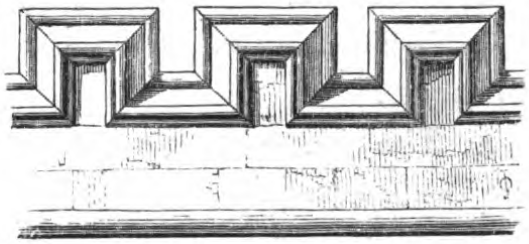
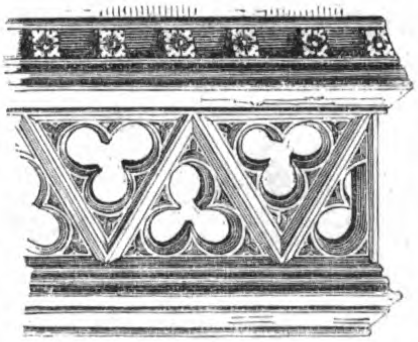
College Chapel, Cambridge, and at the east end of Peterborough Cathedral. We also find parapets, not embattled, but covered with sunk or pierced quatrefoils in circles, as in the tower of King's Sutton Church, Northamptonshire. A plain embattled parapet, with the coping moulding continued down the sides of the embrasures, and then again returning horizontally, as at St. Peter's Ch., in Dorchester, Dorsetshire, & St. Erasmus' Chapel, Westminster Abbey, is also common. Sometimes a plain one is used, as in Bishop West's Chapel, Putney; and we occasionally meet with a parapet having a dancette moulding, the triangular spaces being pierced with trefoil openings, as at Redcliffe Church, Bristol. That of the nave of Bath Abbey Church is pierced with plain open panels, but the effect is not good. A large but shallow cavetto or hollow cornice moulding is frequently carried along the wall under the parapet.



St, Erasmus' Chapel, Westminster Abbey.



Redcliffe Church, Bristol.

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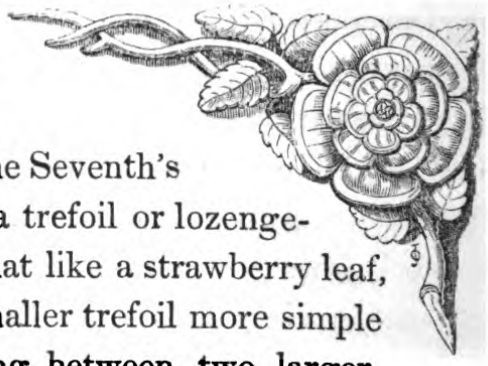
Q. Was the panelled or sunk quatrefoil much used in decorative detail?

A. The base, the parapet, and other intermediate portions of rich buildings of this style, were decorated with rows or bands of sunk quatrefoils, often inclosed in circles, in squares, or in lozenge-shaped compartments, as at the Tower of Magdalen College Chapel, Oxford.

Q. What other ornamental detail is peculiar to this style?

A. The rose,—the badge of the houses of York and Lancaster, differing only in colour, is often met with, as in Henry the Seventh's Chapel. Rows of a trefoil or lozenge-shaped leaf, somewhat like a strawberry leaf, with frequently a smaller trefoil more simple in design intervening between two larger, is a common finish to the cornice of rich screen-work, and is known under the designation of *the Tudor Flower*. We frequently find the tendrils, leaves, and fruit of the vine carved or sculptured in great profusion in the hollow of rich cornice mouldings, especially on screen-work in the interior of a church. In general a squareness of outline prevails in the foliage of this style, particularly



Beddington.

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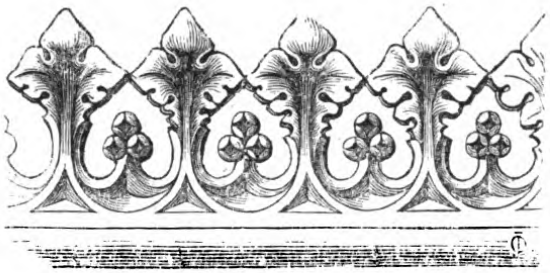
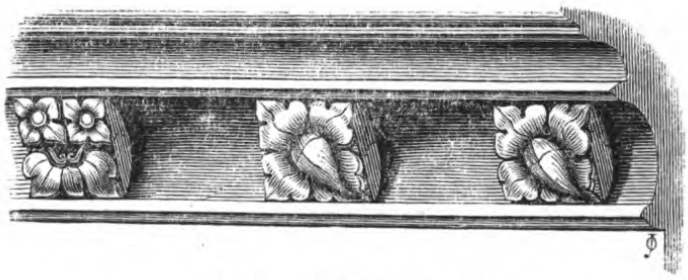
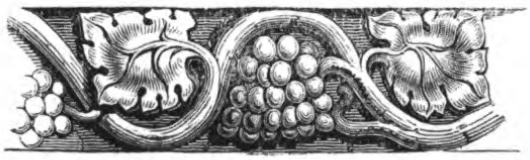


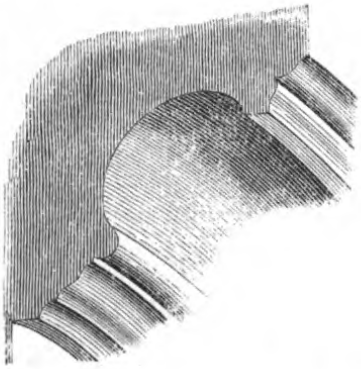
Tudor Flower, Henry the Seventh's Chapel, Westminster Abbey



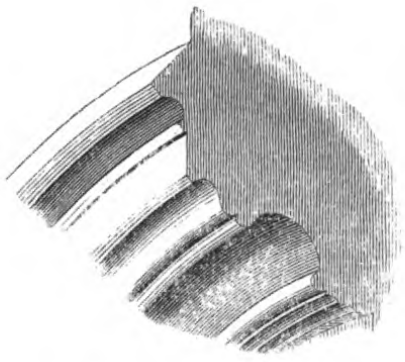
Brington, Northamptonshire.



Beddington, Surrey.



Window, Christ Church, Oxford.



Window, St. Mary's, Oxford.

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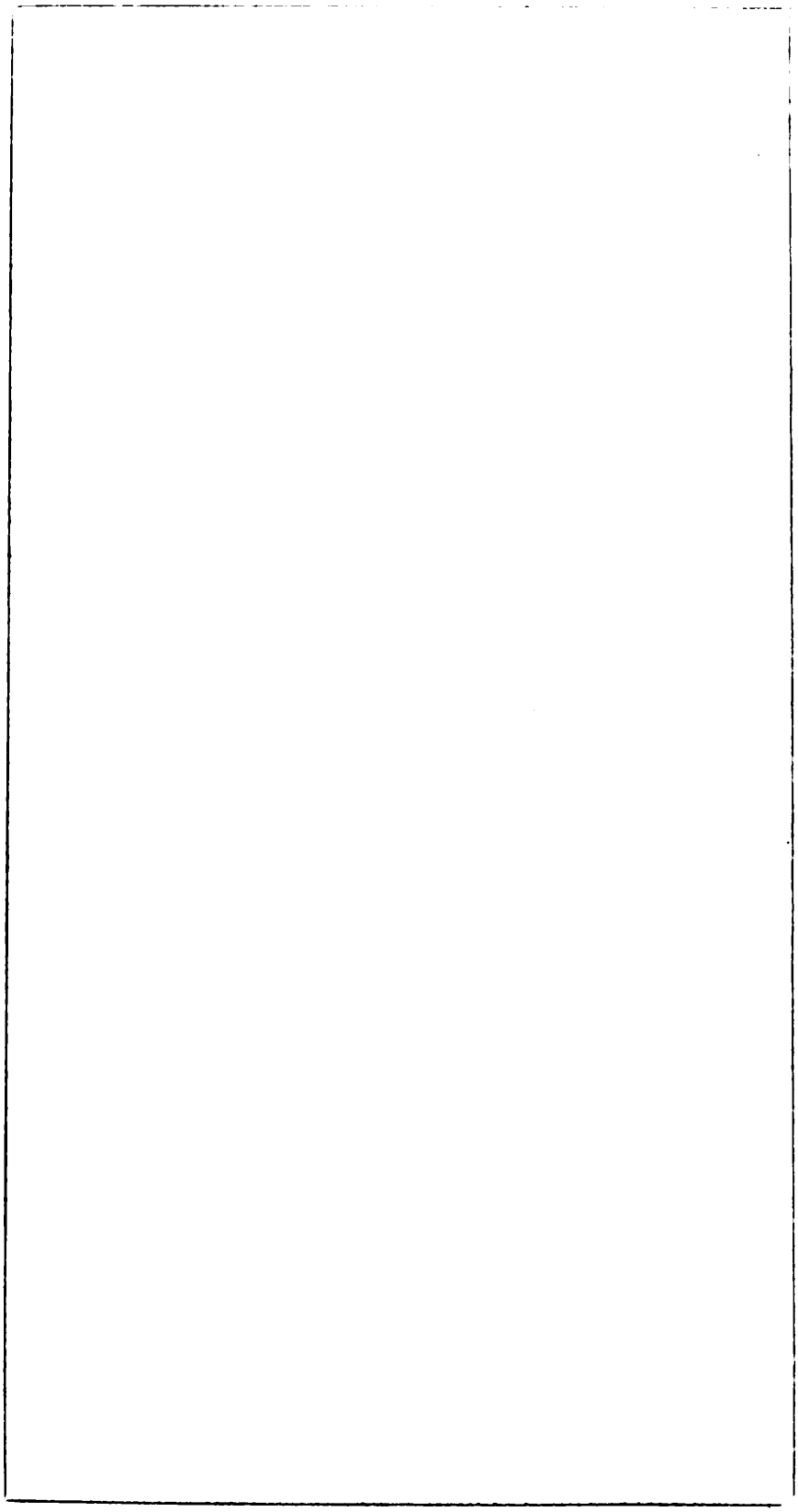

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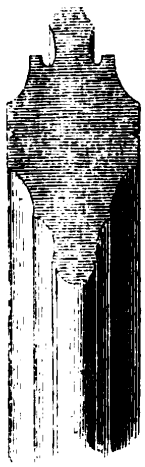
in the ornaments of cornices, crockets, panels, &c.

Q. In what respect do the mouldings differ from those of earlier styles?

A. In a greater prevalence of angular forms, which may be observed in noticing the section of a series of mouldings, and in the bases and capitals of cylindrical shafts. A large but shallow hollow moulding or cavetto, is a common feature, in which flowers, leaves, and other sculptured details, are often inserted at intervals, when forming part of a horizontal fascia or cornice, and it is frequently found in doorway and window jambs without any such insertion. A kind of double ogee moulding with little projection, is, in conjunction with other mouldings, also of common occurrence.



St. Mary's, Oxford.

Q. Do we find much wood screen-work of this period remaining?

A. Numerous specimens remain in a state of good preservation. They generally divide the chancel from the body of the church, and anciently served to support the rood-lofts, which are, in some instances, left. They are also met with in the aisles, a portion at the east end of which was thus separated and inclosed for a chantry chapel. The lower part of this screen-work is chiefly composed of carved and sunk panelling, the upper

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part of pierced or open-work divided by mullions, the heads of the spaces being filled with elaborate tracery, and the design finished by a horizontal cornice richly moulded. There are comparatively few screens now existing of a date antecedent to the fifteenth century.[f] A characteristic distinction between screen-work of an earlier date than the fifteenth century and screen-work of that period will be found to consist in the slender cylindrical shafts, (often annulated,) with moulded bases and capitals which pertain to early work of the thirteenth and fourteenth, with the mullion-like and angular-edged bars, often faced with small buttresses, which form the principal vertical divisions in that of the fifteenth century.

[f] In Compton Church, Surrey, is, or until recently was, the remains of a wooden screen of late Norman character. Between the chancel and nave of Stanton Harcourt Church, Oxfordshire, is an early wooden screen in the style of the thirteenth century: the lower division is of plain panel-work, whilst the upper division consists of a series of open-pointed arches, trefoiled in the heads, and supported by slender cylindrical shafts with moulded bases and capitals, an annulated moulding encircling each shaft midway. In Northfleet Church, Kent, is a wooden screen which approximates in general design that at Stanton Harcourt, but is in a more advanced stage of art, being Early Decorated: the lower portion is of plain panelling, while the open work forming the upper division above consists of a series of pointed arches, with tracery and foliations in and between the heads, supported by slender cylindrical shafts banded round midway with moulded bases and capitals; these arches support a horizontal cornice. Specimens of decorated screen-work, some much mutilated, others in a more perfect state, are, or lately were, existing in the churches of King's Sutton, Northamptonshire; Cropredy, Oxfordshire; Shotswell and Beaudesert, Warwickshire; and in St. John's Church, Winchester.

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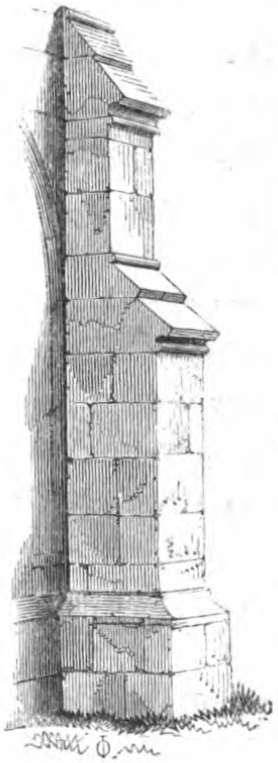
Q. What do we find in large buildings erected late in this style?

A. Octagonal turrets, plain or covered with sunk panelling, and surmounted with ogee-headed cupolas, adorned with crockets and finials. In Henry the Seventh's Chapel, Westminster, they are used as buttresses. We also find them at King's College Chapel, Cambridge; at St. George's Chapel, Windsor; and at Winchester Cathedral.

Q. What may be said of the buttresses?

A. The common buttress is exceedingly plain, worked in stages, with simple slopes as set-offs, often finishing with a slope under the parapet, but sometimes with a crocketted pinnacle which rises above it. They are sometimes divided into five or six stages, and are placed both diagonally and rectangular-wise, at the angles of towers. In rich buildings they are partially or wholly covered with panel-work tracery. The tower of Boston Church, Lincolnshire, has slender buttresses of four stages disposed rectangular-wise, and panelled on the faces and sides with sloped set-offs. The Abbot's Tower, Evesham, has rectangular buttresses of five stages,



New College, Oxford.

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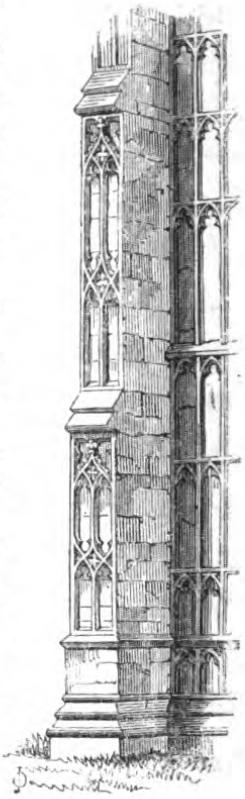
with plain slopes and panelled faces, but the sides are unornamented. At the angles at the east end of St. Lawrence's Church, Evesham, are diagonal buttresses richly panelled. The buttresses of the Beauchamp Chapel, Warwick, are of unusual projection from the main walls, and were thus constructed to counteract the outward pressure of the stone vaulted roof, but their heaviness is relieved by the panel-work and tracery with which they are completely covered. St. Neot's Church, Huntingdonshire, has also panelled buttresses. In large buildings where the roof was vaulted the clerestory walls were strengthened by flying buttresses; this is the case at Winchester Cathedral, where the clerestory walls of the choir are abutted upon by some consisting of a sloping straight line above and a segmental curve beneath, the spandrel being pierced; these abutments spring from plain buttresses of four stages with sloped set-offs surmounted by small panelled turrets, finished with ogee cupola-shaped pinnacles crocketted at the angles and terminating with a finial. Flying buttresses of this style also occur in Bath Abbey Church, and at Sherbourne Church, Dorsetshire.



Evesham.

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Q, What description of constructive arches do we sometimes meet with?

A. Such as have been called *Strainer* arches; constructed between the piers of a tower, or elsewhere, when a transept or some other work has been annexed to the original building, to counteract the additional lateral pressure on the piers of the tower the weight of such transept would otherwise cause; arches of this description also act as braces where the construction of original masonry is faulty or defective. The lower part of the tower of Wells Cathedral is strengthened, and the piers are braced against any external pressure by a curious disposition and adaptation of after invested arches, both pendant and inverted; this is an early instance, and apparently of the fourteenth century. The piers of the arches in the north and south sides of the tower of Salisbury Cathedral were also braced or strengthened in the fifteenth century by the construction of two rich four-centred arches, which extend from pier to pier with pierced and panelled spandrels, surmounted by a horizontal parapet with an embattled cornice. At Rushden Church, Northamptonshire, the transepts appear to have been constructed at a period subsequent to the erection of the main body of the church, and the tower being placed at the west end and not at the intersection, the pressure of the transepts was calculated to incline towards the nave, to counteract this a rich and curious

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flying arch, the spandrels of which are pierced with tracery and finished by a horizontal embattled moulding or cornice, has been thrown across the nave from a pier on each side. In Finedon Church in the same county, is an arch of exactly similar construction and character, though the details of the open-work tracery are somewhat diversified. Sometimes a wooden beam was thrown across from pier to pier to act as a brace; such a one still exists in Desborough Church, Northamptonshire, and a beam of this kind, which formerly extended across the nave of Adderbury Church, Oxfordshire, was removed a few years ago. These arches formed no part of the original design, but were expedients adopted to meet subsequent alterations or additions, and that which might otherwise have appeared an ugly excrescence was, in most cases, rendered an ornamental accessory.

Q. Have we any coeval documents which contain particulars relating to the erection of churches?

A. The contract entered into A.D. 1412, for the building of Catterick Church, Yorkshire, and the contract entered into A.D. 1435, for rebuilding, as it now stands, the collegiate church of Fotheringhay in Northamptonshire,[f] or copies of such, have been preserved; so also have particulars from the contracts entered into A.D. 1450,

[f] This contract, illustrated by wood-cuts, has been published by the Oxford Architectural Society.

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for the fitting up of the Beauchamp Chapel, St. Mary's Church, Warwick. In the will of King Henry the Sixth, dated A. D. 1447, we find specific directions given for the size and arrangement of King's College Chapel, Cambridge; and no less than five different indentures are preserved, (the earliest dated A. D. 1513, the latest A. D. 1527,) containing contracts for the execution of different parts of that celebrated structure. The will of King Henry the Seventh, dated A. D. 1509, contains several orders and directions relating to the completion of the splendid chapel adjoining the abbey church, Westminster. g

g The following contract for the building of a chapel at Chester, is taken from Ormerod's History of that County, and the original MS. is there stated to have been in the possession of the Earl of Shrewsbury.

"This endenture made by twene William Troutebek esquier on that on ptie and Thomas Betes mason on that other ptie beres wittenesse that the foresaid Thomas has made covenant and granted to the said William that he shall make a Chapell in the chirche yarde of Seynte Marie on the Hill on the South side of the chauncell of the chirche there that is to wete the Est ende the South side and the West ende contenynge the lengthe of the chauncell there and xviii fote wide with inne the walles and as high as hit nedes resonably to be with v faire and clenely wroght wyndowes full of light that is to say on gable wyndow in the Est ende with iiij lightes and iij wyndowes on the South side ichone of iij lightes and so in the West ende in the best wise to be deviset and iiij botras on the South side with a grete arch in the West ende and the chapelle to be battellet above like to the littel closet with inne the castell of Chester with a corbyl table longyng thereto and at ayther end iij honest fynyals and the forsaid William shall pay to the forsaid Thomas xx li like as the work goes forwarde and also give him a gowne and alsoe the forsayde William shall fynde fre stone lyme sonde wat' wyndelasse and stuff for to scaffolde with and such manere necessaries as the forsaid Thomas nedes and all manere of cariages that longen therto and the forsaid Thomas shall by the ov' sight of maester John Asser make

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Q. Mention some of the earliest buildings of this style, whose dates of erection have been clearly ascertained?

A. The tower of St. Michael's Church, Coventry, the building of which commenced A. D. 1373 and was finished A. D. 1395,[h] is an early and fine specimen; the beautiful and lofty spire was, however, an after addition, like that of Salisbury Cathedral, and was not commenced till A. D. 1432. Westminster Hall,[i] the reparation or reconstruction of the greater part of which by King Richard the Second was commenced A.D. 1397 and finished A.D. 1399, has a fine groined porch, the front of which exhibits the square head over the arch of entrance; the spandrels are filled with quatrefoils, inclosing shields and sunk panel-work. The large window above the porch, and that at the west end, are divided into panel-like compartments by vertical mullions, a

the Chapell and all thynges that longen therto (mason craft) honestly In Wytnesse of the whech thynge to these p'sentes endentures the p'ties forsaid aither anendes other haven set to their seal Gyven at Chester the Monondy next before the feste of the Natyvyte of Seynt John the Baptist in the yere of Kyng Henry the sixt after the conquest XI."

This chapel adjoined the church of St. Mary at Chester; it is now destroyed. In the south window was the following memorial:—

"Orate pro aiabus Willi Troutbeck et Johanne uxoris ejus qui hanc capellam fecerunt A'o Dni 1424."

h This stately monument of private munificence was erected at the sole charge of two brothers, Adam and William Botnor: it was twenty-one years in building, and cost each year 100*l*.

i Though not an ecclesiastical structure, it is here noticed as an example of the style in an early age.

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transom dividing the principal lights horizontally. The wooden roof, of a more acute pitch than we usually find in buildings of this style, is remarkable as a specimen of constructive art and display. The spaces between the collar or wind-beam, bracing arches and rafters, are filled up to the ridge-piece with open panel-work ornamentally designed; this is perhaps the earliest specimen we possess of the Perpendicular wooden roof.

Q. What complete structures are there late in this style of ascertained date?

A. The design for the rebuilding the Abbey Church, Bath, was planned, and the reconstruction thereof commenced, by Bishop King, A. D. 1500; after his death the works were carried on by Priors Bird and Hollowaye; but the church was not completed when the surrender of the monastery took place, A.D. 1539. This church exhibits a palpable retrogression in art; the details are far from good, and the execution of the work is clumsy, the tracery in the windows devoid of taste, and in many the lights are not even foliated; the jambs consist of little more than plain splays, and the base mouldings are shallow in projection. At the east end of each aisle is an external doorway, a singular instance of such an arrangement, and one not to be followed; the east window is square, without any label or hood moulding over it, and the spandrels of the arch within the head are pierced with circular lights. The foundation of Henry the

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Seventh's Chapel, Westminster Abbey, was laid A. D. 1502, but not completed till the reign of Henry the Eighth. It is the richest specimen of this style of architecture on a large scale, and is completely covered, both internally and externally, with panel-work, niches, statuary, heraldic devices, cognizances, and other decorative embellishments. The church of St. Neot's, Huntingdonshire, is a fine large parochial edifice, built apparently after one regular design, consisting of a tower covered with panel-work and ornament with crocketed pinnacles at the angles and in front of each side; a nave, north and south aisles and chancel, with two chantry chapels, forming a continuation eastward of each aisle. This church is said to have been erected A. D. 1507. But one of the most perfect specimens of a late date, on a smaller scale, is the church of Whiston, Northamptonshire, built A.D. 1534, by Antony Catesby, esquire, lord of the manor, Isabel his wife, and John their son: it consists of a tower encircled with rows of quatrefoils and other decorative embellishments, and finished with crocketed pinnacles at the angles; a nave divided from the north and south aisles by arches within rectangular compartments, the spandrels of which are filled with sunk quatrefoils and foliated panels; these arches spring from piers disposed lozenge-wise with semicylindrical shafts at the angles; there are no clerestory windows, and the windows of the aisles and chancel have

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obtusely-pointed four centred arches. The wooden roof is a good example of the kind.

Q. What district is noted for the number of rich churches of this style?

A. Somersetshire, which contains a number of fine churches, erected apparently towards the close of the fifteenth, or very early in the sixteenth century; many of these churches are rich in carved woodwork in screens, rood-lofts, pulpits, and pewing. The towers are particularly fine and remarkable for their general style of design, and are often divided into stages by bands of quatrefoils; the sides are more or less ornamented with projecting canopied niches for statuary, and in many of these niches the statues have been preserved from the iconoclastic zeal which has elsewhere prevailed. The belfry windows are partly pierced, sometimes in quatrefoils, and partly filled with sunk panel-work. The parapets, whether embattled or straight, are pierced with open work; and each angle of the tower, at which buttresses are disposed rectangular-wise, is finished with a crocketted pinnacle of open-work, which also frequently rises from the middle of the parapet. Towers similar in general design to those which may be said to prevail in Somersetshire are not uncommon in other districts, but do not exhibit that provincialism which is the case in that particular county.

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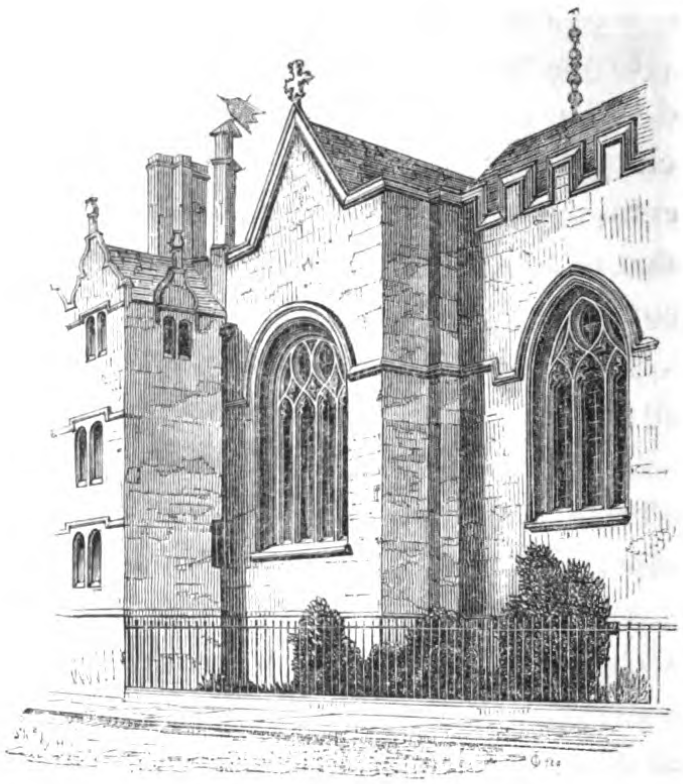

Part of the Chapel of Oriel College, Oxford

CHAPTER IX.

OF THE DEBASED ENGLISH STYLE.

Q. When did this style commence, and how long did it prevail?

A. It commenced about the year 1540, and continued to the middle of the seventeenth century; but it is difficult to assign a precise date either for its introduction or discontinuance.

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Q. Why is it called the DEBASED?

A. From the general inferiority of design compared with the style it succeeded, and the meagre and clumsy execution of sculptured and other ornamental work, as well as the intermixture of detail founded on an entirely different school of art, and the consequent subversion of purity of style.

Q. What may be considered as one great cause of this decline?

A. The devastation of the monasteries, religious houses and chantries, which followed their suppression, discouraged the study of ecclesiastical architecture, (which had been much nurtured by the members of conventual foundations, who were now dispersed,) and gave a fatal blow to that spirit of erecting and enriching churches which this country had for many ages possessed.

Q. How could this be the cause?

A. The expense of erecting many of our ecclesiastical structures, or different portions of them, in the most costly and beautiful manner, were defrayed, out of the immense revenues of the monasteries, which at their suppression, were granted away by the crown, or by the private munificence of individuals who frequently built an aisle, with a chantry chapel at the east end, partly inclosed by screenwork, or annexed to a church, a transept, or an additional chapel, endowed as a chantry, in order that remembrance might be specially and continually made of them in the offices of the church,

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according to the then prevailing usage; which chantries having been abolished, one motive for church building was gone. [a]

Q. What concurrent cause may also be assigned for this change?

A. The almost imperceptible introduction and advance of a fantastic mode of architectural design and decoration, so apparent in the costly, though in many respects inelegant, monuments of this age, among which the details of ancient classic architecture were incorporated with others of fanciful design peculiar to the latter part of the sixteenth and early part of the seventeenth centuries.

a In ancient wills we frequently meet with bequests of money towards the construction or reparation of a particular church, for the making and glazing of windows therein, and for other specified objects, as the following extracts will shew:

Sir William de Erghum, by will, A. D. 1346, gave as follows:—"*Item do et lego ad opus unius capellæ annexæ Ecclesiæ de Somertby X marc.*"—Testamenta Eboracensia.

Thomas de Hoton, Rector of the Church of Kyrkesbymisperton, by will dated A. D. 1350—"*Item do et lego C^s. ad construendam unam fenestram in australi parte Chori de Kyrkeby.*"—Ibid.

Thomas de la Mare, Canon of York Cathedral, by his will, A. D. 1358,—"*Item ecclesiæ de Welwick pro renovatione magnæ fenestræ cancelli ejusdem, X marcas..... Item ad cooperacionem cancelli de Brotherton XL* "—Ibid.

Sir Marmaduke Constable, Knight, by will, A. D. 1376,—"*Item lego pro pavimento cancelli ecclesiæ de Flaynburgh xxvj^s. viij^d. Item lego pro coopertura et emendacione super altare Sanctæ Katerinæ in eadem ecclesia cum plumbo XX^s.*"—Ibid.

Henry Snayth, Clerk, by will, A. D. 1380,—"*Item lego fabricæ domus capitularis de Houdon X^l. Item lego pro reparacione cancelli mei de Hadenham, videlicet ad faciendam unam magnam fenestram in fronte dicti cancelli de quinque luminibus, in coopertura et in aliis consimilibus cooperturæ corporis ejusdem ecclesiæ C marcas.*"—Ibid.

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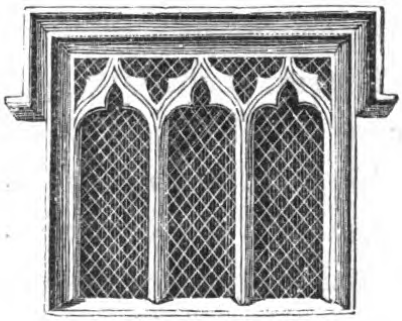
Q. What are the characteristics of this style?

A. A general heaviness and inelegance of form and detail, doorways with pointed-arched heads exceedingly depressed, also plain round-headed doorways, with key-stones after the Roman or Italian semi-classic style at that time beginning to prevail; square-headed windows with plain vertical mullions, with the heads of the lights either round, obtusely arched, or rectangular, generally without foliations; pointed windows clumsily formed, with plain mullion bars



Ladbrook Church, Warwickshire.

John Fayrfax, Rector of Prescote, by will, A.D. 1393,—"*Lego ad vitriacionum trium fenestrarum in corpore Ecclesiæ de Walton lxvj*$^{s.}$ *viij*$^{d.}$ *Item lego fabricæ campanilis petræ ecclesiæ de Prescote de novo factæ X*$^{li.}$"—Ibid.

William Bell, Priest and Parson of Middleton in Tesdaill, in the County of Durham, by will, A.D. 1558,—"*Item, I geve and bequithe vnto Middleton Church thre bells of an hundrethe weght which I desyere my lord of Lincoln and doctor Watson of the Colledge of Duresme at my costs and charges to hange in frame the said bells at the church and for the hanginge of the said belles and for the said frame I have prepared XX tres there and all the timber that remanithe over and besides the makynge of the said frame I bequithe to the said p'ishe churche to builde in the said churche one Ile and to make stalles in the said churche of the cost and charges of the said p'ishe.*"—Wills and Inventories published by the Surtees' Society.

How seldom in modern wills do we meet with bequests of a like nature with those above! even the ancient *incipitur*, "In Dei nomine, Amen," has been generally abandoned for one purely secular!

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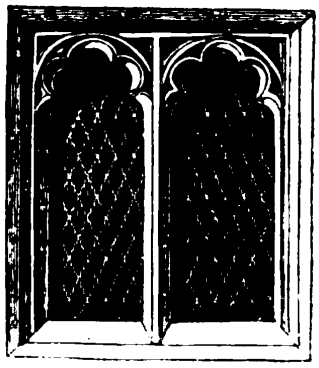
simply intersecting each other in the head, or filled with tracery miserably designed, and an almost total absence of ornamental mouldings. Indications of this style may be found in many country churches which have been repaired or partly rebuilt since the Reformation. In the interior of churches specimens of the wood-work of this style are very common, and easily distinguished by the shallow and flat carved panelling, with round arches, arabesques, scroll-work, and other nondescript ornaments peculiar to the age, with which the pews, reading-desks and pulpits are often adorned. The screens of this period are constructed in a semi-classic style of design, with features and details of English growth, and are often surmounted with scroll-work, shields, and other accessories. Of this description of work the screen in the south aisle of Yarnton Church, Oxfordshire, A.D. 1611, and the chancel screen in Passenham Church, Northamptonshire, A.D. 1626, may be instanced as specimens.



Duffield Church, Derbyshire.

Q. What peculiarity may be noted in the alterations and additions of this era?

A. A very common practice prevailed about the middle of the sixteenth century, when any

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alteration or addition was made in or to a church, of affixing a stone in the masonry, with the date of such in figures. Thus within a pointed window of the Decorated style, but despoiled of its original flowing tracery, in the north wall of the north transept of Wolston Church, Warwickshire, two square-headed windows have been inserted, the lowest divided into three, the uppermost, which is much smaller, into two rectangular-headed lights by plain vertical mullions; over the latter is the date A. D. 1577, over that beneath An. Dom. 1624. The rich flowing tracery of the original east window of Bilton Church, in the same county, a structure of the fourteenth century, having been destroyed, and the window blocked up, an insertion was made in the seventeenth century of a plain and clumsy square-headed window, divided by vertical mullions into six lights, obtusely arched in the heads, but without foliations, and above this window was a stone slab with a date inscribed of 1609. Over the east window of Hillmorton Church, Warwickshire, (which is a pointed window of four lights, formed by three plain mullions curving and intersecting each other in the head, which is filled with nearly lozenge-shaped lights, but all without foliations,) is a stone bearing the date of 1640. In the south wall of the tower of the same church (which is low, heavy, and clumsily built, without any pretension to architectural design) is a stone

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to denote the period of its erection, which bears the date of 1655. Pulpits, communion tables, church chests, poor boxes, and pewing of the latter part of the sixteenth and of the seventeenth century, also very frequently exhibit, in figures carved on them, the precise periods of their construction.

Q. What specimens are there of late or debased and mixed Gothic?

A. Annexed to Sunningwell Church, Berkshire, is a singular porch or building, sexagonal in form, at the angles of which are projecting columns of the Ionic order supporting an entablature. On each side of this building, except that by which it communicates with the church, and that in which the doorway is contained, is a plain window of Debased Gothic, of one light, with a square head and hood moulding over. The doorway is nondescript, neither Roman or Gothic. This building is supposed to have been erected by Bishop Jewel. The chapel of St. Peter's College, Cambridge, finished in 1632, exhibits in the east wall a pointed window, clumsily designed, in the Debased style, divided by mullions into five principal lights, round-headed, but trefoiled within; three series of smaller lights, rising one above the other, also round-headed and trefoiled, fill the head of the window, the composition of which, though comparatively rude, is illustrative of the taste of the age. On each side of the window on the

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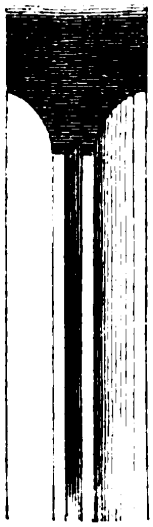
exterior, is a kind of semi-classic niche. Several of the college chapels in Oxford, being late erections, are built in the Debased style, as Brasenose, Wadham, and Oriel. The windows of the latter,



Mullion

one of them round-headed, are filled with very inelegant tracery, and the large oval openings in the head being without foliations have a very bald and unpleasing appearance. The face of the mullion is channelled with a deep hollow. In Stowe Ch., Northamptonshire, several windows were inserted at a general reparation of the church in 1639; they are square-headed, having a hood moulding over, and for the most part divided into three obtusely-pointed arched lights, without foliations. Under the windows of the south aisle is a string-course, more semi-classic than Gothic. On the south side a plain round-headed doorway was inserted at the same period. The tower and south aisle of Yarnton Church, Oxfordshire, erected by Sir Thomas Spencer, A. D. 1611, have the same kind of square-headed window, with arched lights without foliations, as those of Stowe. On the north side of Lubenham Church, Leicestershire, is an obtuse and nearly flat-arched doorway of the early part of the seventeenth century; the arch is within a square head, the jambs are moulded half-way

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down, when the mouldings die in a plain bevelled base, over the head of the door is a horizontal hood moulding without any return. Near to this doorway is a square-headed window of three rectangular-shaped lights formed by vertical mullions, which are faced with a semicylindrical moulding with a square-edged fillet running up it, as in the mullioned windows of that period of domestic architecture; this window is surmounted by a horizontal dripstone or hood moulding without a return. The church of Stene, in Northamptonshire, built by one of the Crewe family, A. D. 1620, presents features both of debased Gothic and semi-classic detail. It consists of a nave or body, and two aisles, but no defined or separate chancel. The east window is pointed, of five lights, the mullions crossing in the head, the remaining windows are square-headed; the parapets, which consist of plain horizontal blocking-courses, are surmounted at intervals by small obeliskal pyramids finished with balls, in lieu of pinnacles. On the north side is a doorway of Italian detail. The chancel of Passenham Church, Northamptonshire, was re-edified by Sir Robert Banastre, A. D. 1623, and exhibits a mixture of debased Gothic and semi-classic detail. The roof is ribbed and waggon vaulted, which form it retains on the exterior; the east end is surmounted with a cross: the windows are pointed, the east window contains four principal cinquefoil-

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headed lights with tracery above, formed principally by vertical, but with some curved, mullions; the general arrangement has, however, a clumsy appearance; the side windows are also pointed, and contain two principal lights, with lesser lights in the head, inelegantly formed by the vertical and curved tracery bars, the jambs are moulded, but in a shallow and meagre manner; over each window is a hood moulding, and beneath the windows runs a horizontal string of tolerable design, consisting of an upper and under sloped face and a cavetto beneath. The buttresses have a singular appearance, and the sloped set-offs of overlapping slabs with a projecting moulding exhibit a bold but not tasty effect. The south doorway has a plain segmental-arched head with a key-stone in the centre, and over this is an inscribed tablet,[b] with armorial bearings, surrounded with scroll-work. The interior is fitted up choir-like, with a chancel screen and stalls. The whole of this structure displays marks of a fervent desire rather than of a successful attempt to revert to the ancient principles of Eccclesiastical Architecture. But Stanton Harold Church, Leicestershire, erected by Sir Robert Shirley, A. D. 1653, is perhaps the latest complete specimen of a country church in the debased Gothic

b The inscription is as follows:—"Robertus Banastrelus Miles hanc sacram Ædem (ad laudem Deo) propriis sumptibus condidit Ætatis suæ anno 56, annoq. 1626."

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style. It consists of an embattled tower, a nave, north and south aisles, and chancel. The east window is pointed, and the mullions are moulded, and cross in the head; the principal lights, four in number, are cinquefoiled, and those in the head quatrefoiled; the parapet of the nave is embattled, and pierced with quatrefoils, and beneath is a hollow cornice moulding; the side windows of the chancel are of three lights, but in other respects resemble the east window; the windows of the aisles are also pointed, with hood mouldings over. The clerestory wall is pierced with square-headed windows, three on each side. On the south side of the chancel, and leading to a vault, is an obtuse-pointed arched doorway, with an entablature above supported by Doric columns, which flank the doorway. The west and principal doorway, rich of its kind, exhibits a mixture of Gothic and semi-classic detail, the latter predominating. In the interior the arches, three on each side the nave, which support the clerestory, are simple double-faced pointed arches with chamfered edges, and spring from angular-shaped piers with plain capitals. Although the general proportions of this church are stunted, and far from pleasing to the eye, the ornamental detail shallow and somewhat meagre in execution, and the fitting up of the interior with close pews, three feet nine inches high, not altogether such as could be desired, it stands a monument of a pious and

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praiseworthy attempt to revive under difficulties, and "in the worst times," at no small cost, our ancient Ecclesiastical Architecture. Towards the end of this century Gothic mouldings appear not to have been understood, as in the attempt to re-construct portions of churches in that style we find those of classic art to prevail. Such is the case with respect to the tower of Eynesbury Church, St. Neot's, Huntingdonshire, rebuilt in a kind of debased Gothic and mixed Roman style, A. D. 1687. Other instances of the kind might also be enumerated. At the commencement of the eighteenth century the Roman or Italian mode appears to have prevailed generally in the churches then built without any admixture even of the debased Gothic style; they were often constructed of brick with stone dressings and quoins, either in the plainest possible manner, or else ornamented with urns, festoons, and other symbols of Paganism. Towards the close of this century originated the revival of the study of ancient ecclesiastical art, which during the present century has greatly increased, but the principles have been until lately ill understood, and the misapplication of detail and neglect of harmony of proportion in most of the churches professedly built to imitate those of old, together with the short-sighted utilitarian economy which has prevailed in their erection, have occasioned them, with few exceptions, to be full of glaring defects. In the last few eventful years

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an extraordinary impulse has been given to this study, and our ancient Christian Architecture, in its purity and adjustment of proportion, has began to be properly considered. The present is, however, still an age of Transition from a low and perverted to a purer and better taste.

THE END.

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