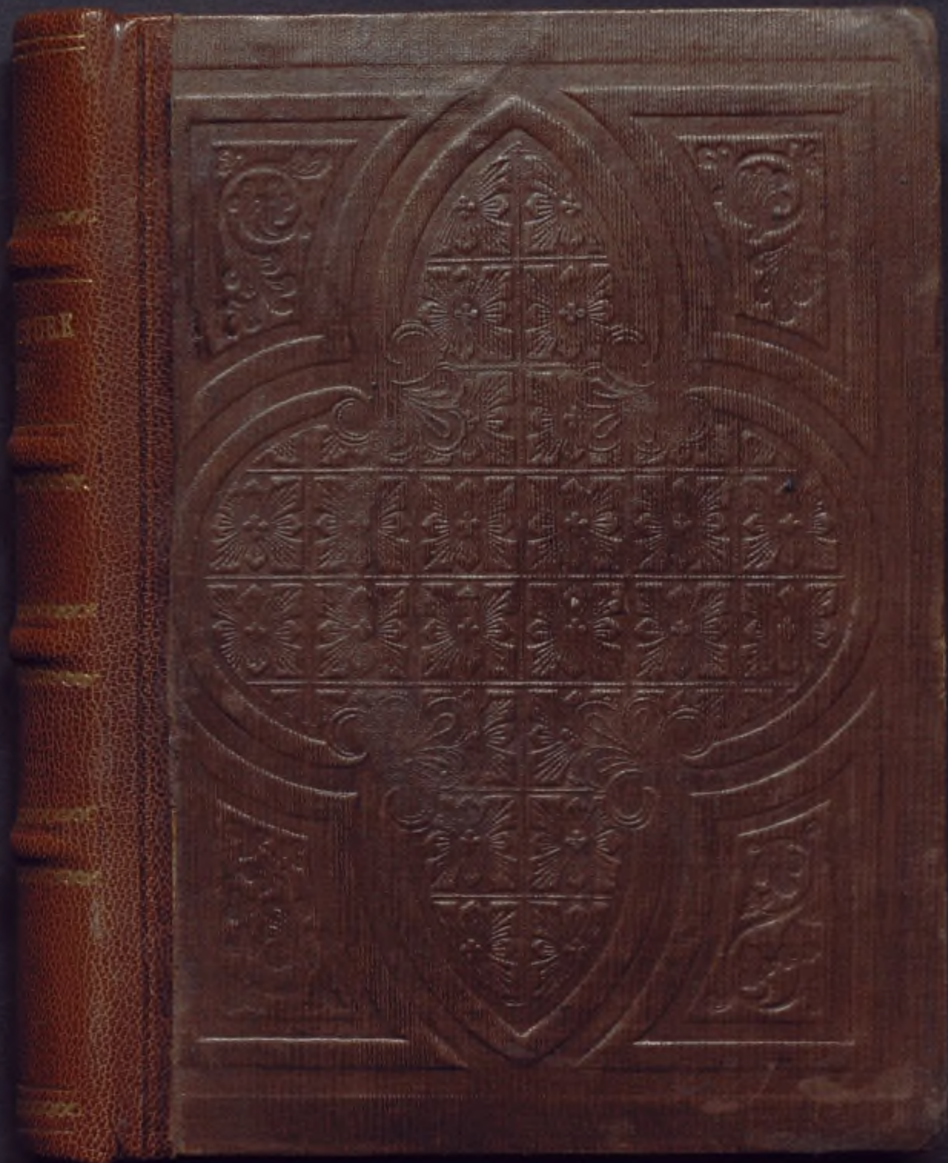

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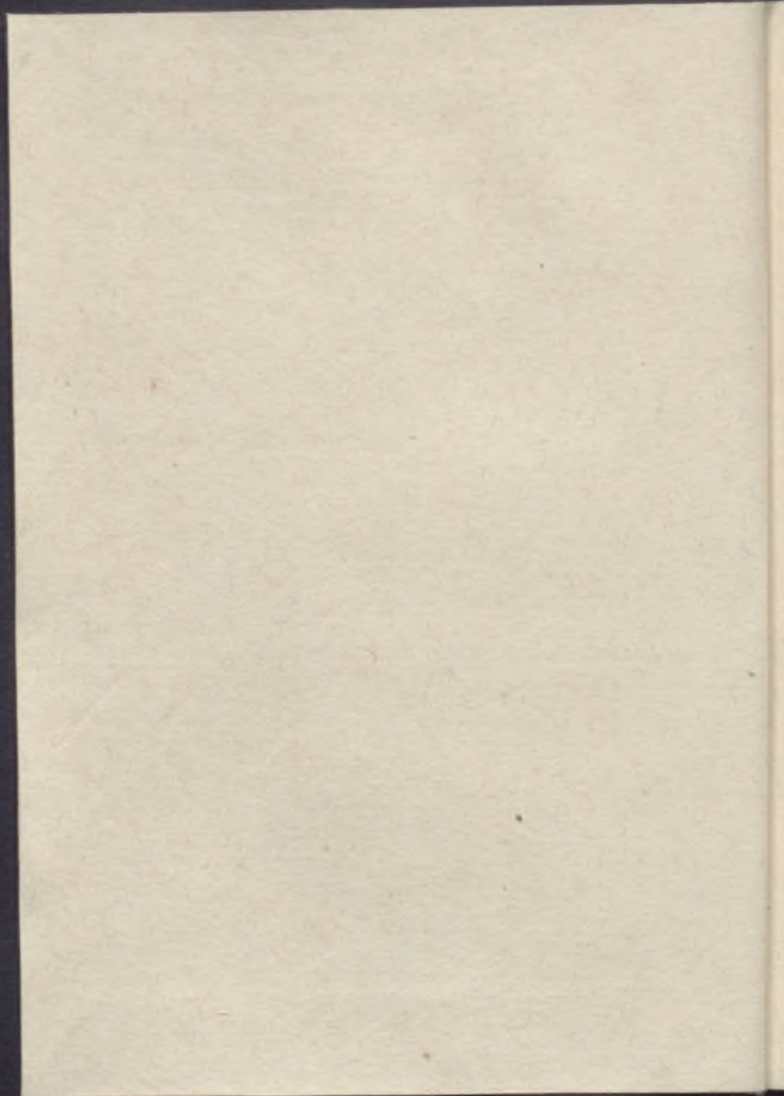

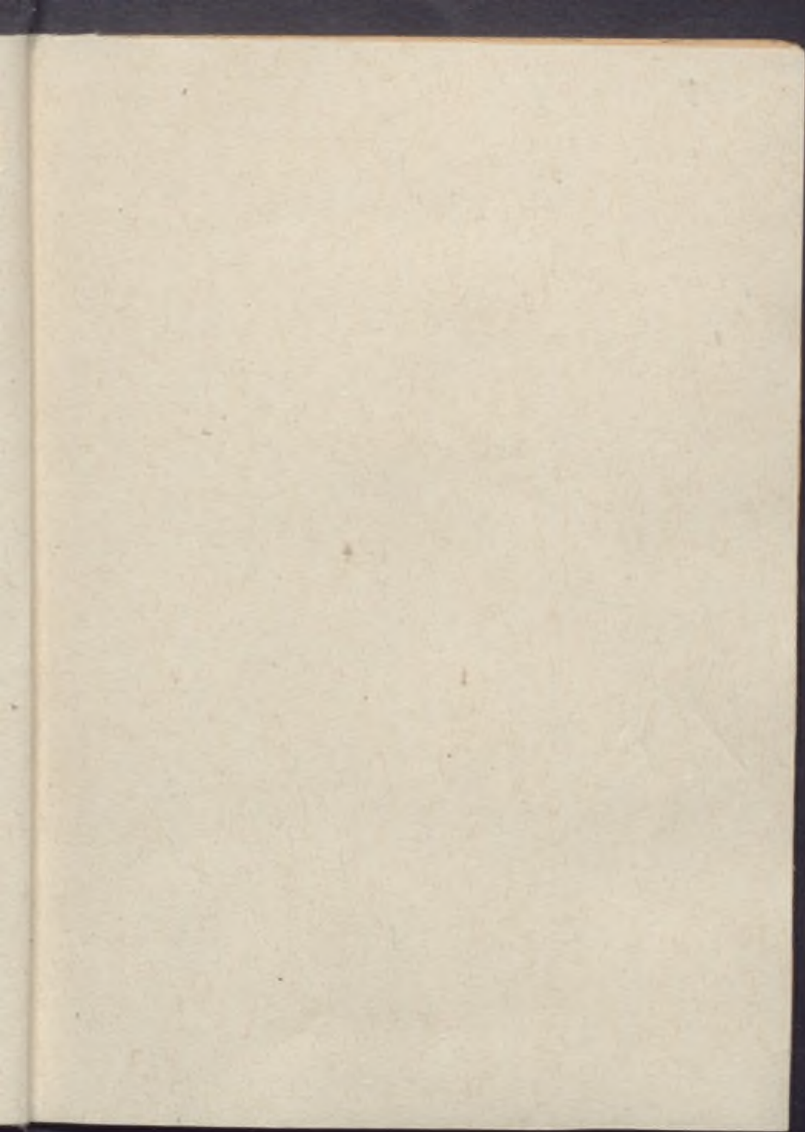

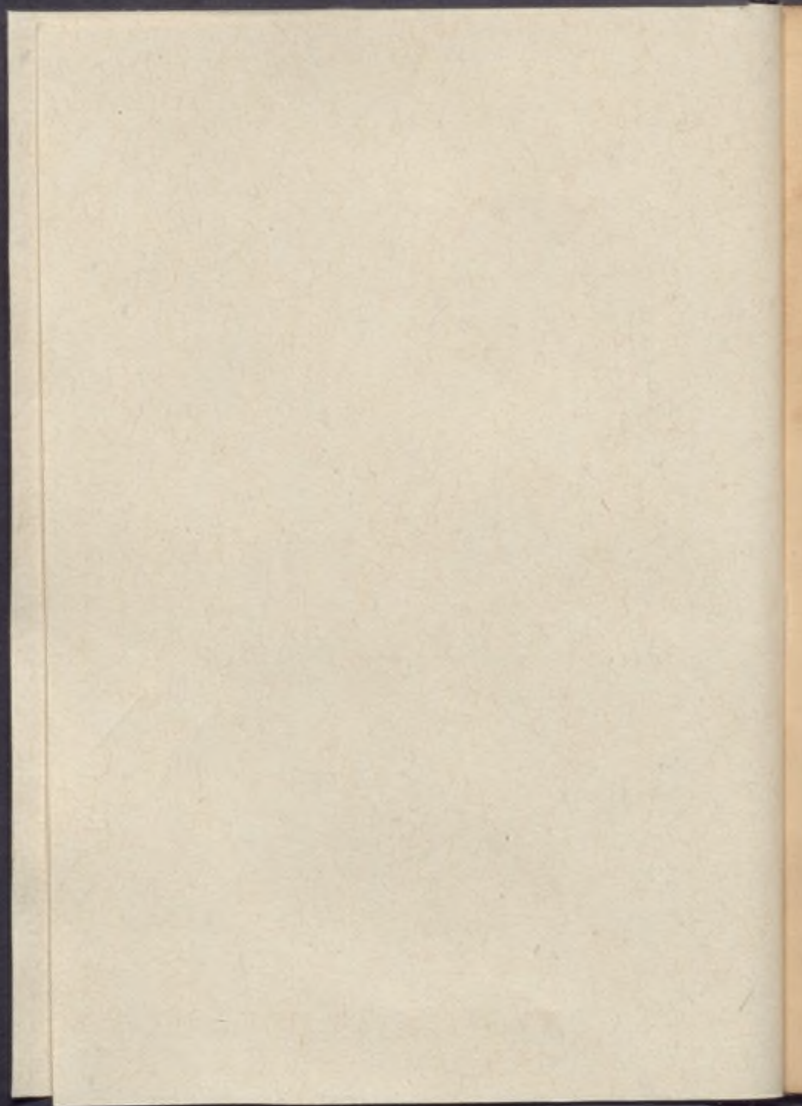

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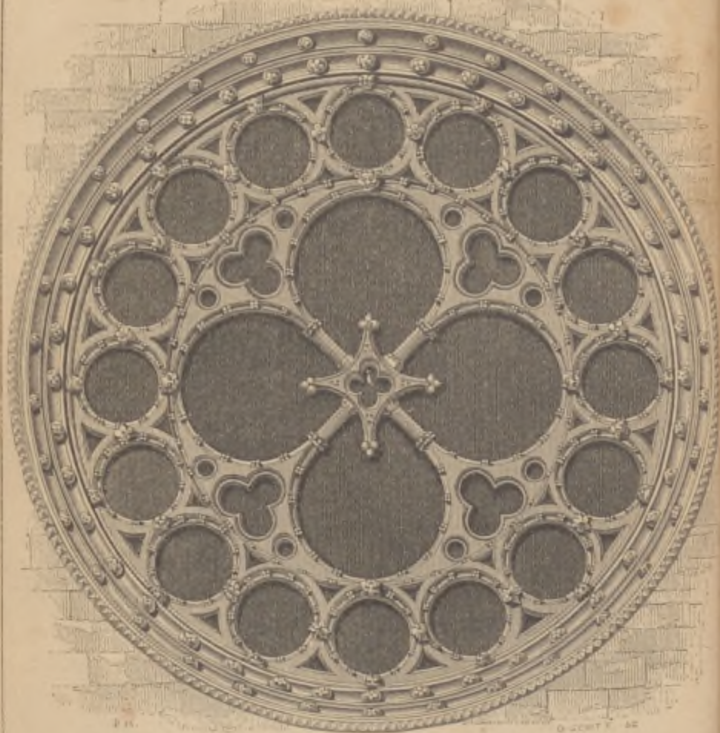

Plate Tracery. Window. North Transept, Lincoln Cathedral, c 1200.

AN

INTRODUCTION

TO

THE STUDY

OF

Gothic Architecture.

OXFORD AND LONDON,
JOHN HENRY PARKER.
MDCCCXLIX.

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TO THE

REV. WILLIAM SEWELL, B.D.,

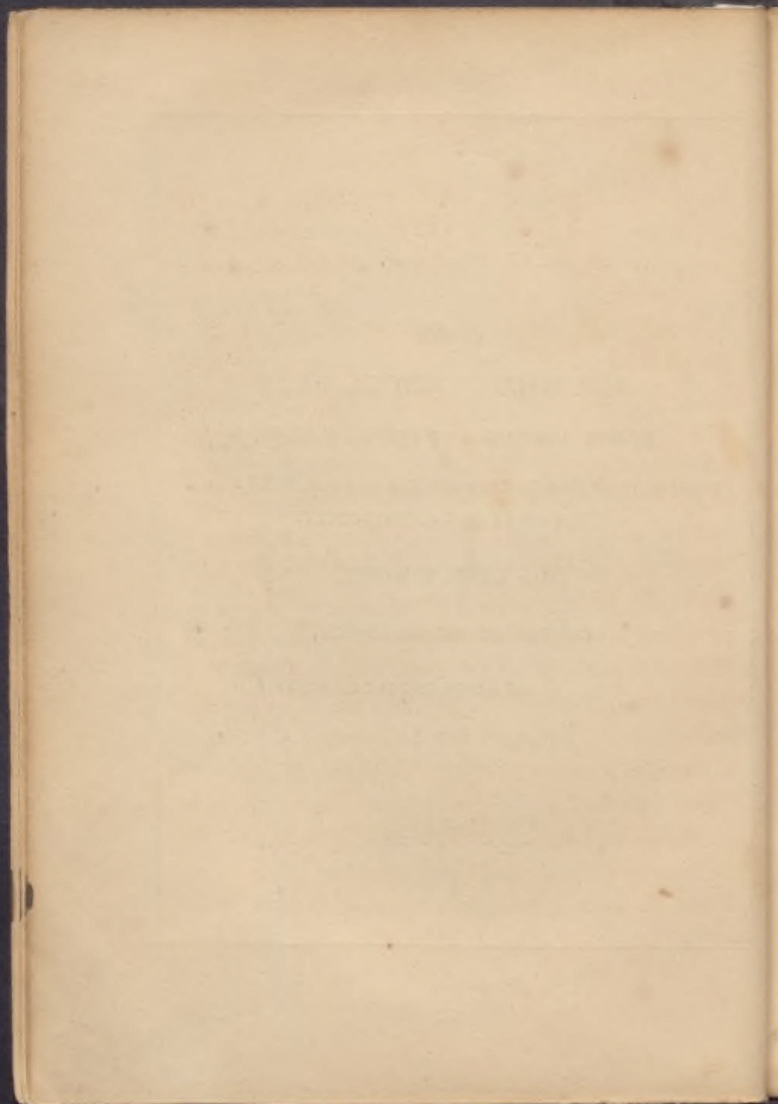
FELLOW AND TUTOR OF EXETER COLLEGE,

PRESIDENT OF THE OXFORD SOCIETY FOR PROMOTING THE STUDY OF GOTHIC ARCHITECTURE,

THIS LITTLE WORK,

PRINTED AT HIS SUGGESTION,

IS RESPECTFULLY INSCRIBED.



PREFACE.

This little work was originally written as part of a series of Elementary Lectures recommended by the Committee of the Oxford Architectural Society to be delivered to the junior Members of the Society, in the spring of 1849. They were considered useful and interesting by those who heard them, and as it was thought they might be equally so to others who had not the same opportunity, the President, in the name of the Society, requested the author to publish them. Mr. Winston's admirable Introduction to the Study of Painted Glass, formed part of the same series of Elementary Lectures, and has also been published under the same auspices.

The distinction between "plate tracery" and "bar tracery" was first clearly pointed out, and these names applied to them, by Professor Willis at the meeting of the Archæological Institute at Salisbury in August, 1849. This distinction is of

so much importance in the history of architecture, and these names are so expressive, that when once pointed out it was impossible to avoid making use of them.

The chapter on French Gothic is chiefly the result of observations made on a tour in the central part of France in the summer of 1849, assisted by the remembrance of several previous visits to Normandy.

The author is happy to take this opportunity of expressing his obligation to several friends for the valuable information and suggestions with which they have favoured him, especially to the Rev. Professor Willis, and R. C. Hussey, Esq., and in France to M. De Caumont of Caen, M. Viollet-Leduc of Paris, and the Abbé Bulteau of Chartres. He trusts that the slight sketch which he has been enabled to give of French Gothic, and the comparison of it with English, will lead to a more careful investigation of that interesting subject.

The Turl, Oxford, Nov. 6, 1849.

INTRODUCTION

TO THE

STUDY OF GOTHIC ARCHITECTURE.

Chapter I.

The Architecture of the Middle Ages is usually divided into certain periods or styles, for the convenience of classification and to assist the memory. These styles are by no means arbitrary, they are strictly historical periods, during which certain characters prevailed, succeeding each other in a regular, natural, and well ascertained order. The change from one style to another was not immediate, it generally took about a quarter of a century to effect the transition, and the last quarter of each of the five centuries, from the eleventh to the fifteenth, was such a period of change or transition. The buildings remaining in England of the period prior to the eleventh century are few and unimportant.

1. To the eleventh century belong the greater part of the buildings supposed to be Saxon. In the last quarter of the century, the Norman[a] style was introduced.

2. In the twelfth century, the buildings belong chiefly to the Norman style. In the last quarter, the transition from the Romanesque or Norman to the Early English or first Gothic style took place.

3. In the thirteenth century, the buildings belong to the style which is usually called Early English, the last quarter is the period of transition to the Decorated style.

4. In the fourteenth century, the general character is Decorated, the last quarter is the period of transition from the Decorated to the Perpendicular style.

[a] This nomenclature and this classification are alike confined to England, and English work. The names of First Pointed, Middle Pointed, and Third Pointed are general, and intended by their authors to be applied to all Europe. But as the progress of the art was not simultaneous, and it would be entering on too wide a field to attempt to point out the character in each country at each period, it will be more convenient to confine our attention to England, and to make use of the received terms, which are most generally understood, and most applicable to the peculiar features of our own buildings.

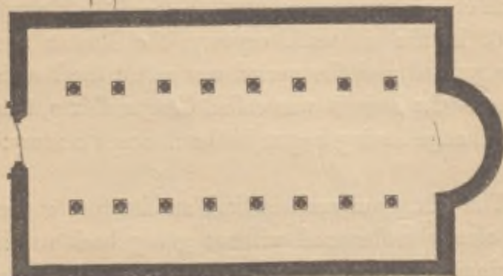
5. In the fifteenth century, the Perpendicular style prevailed, and this continued during the first quarter of the sixteenth century, though not without symptoms of a change even before the close of the fifteenth.

6. In the sixteenth century, the Roman style was revived, and the period was called the Renaissance. In Italy it was called Cinque Cento, from the change having begun in the fifteenth century.

The history of ecclesiastical architecture cannot be clearly understood without going back to the beginning; the original type of all Christian churches is universally acknowledged to have been the Roman Basilica. These buildings were numerous in all parts of the empire, and were the most convenient structures then existing for the purpose of congregational worship[b]. Many of them are said

[b] Their original use was for the law courts and the merchants' exchange, no place being entitled to municipal privileges which did not possess one. We do not find any notice of their having been converted into churches in Eusebius or the other ecclesiastical historians of the period, though it is constantly asserted by modern writers. It is however clear that they served as models for the churches.

to have been consecrated by order of the Emperor Constantine, and they became the type of the earliest Christian churches. Their plan was uniform,



Plan of a Basilica

consisting of a parallelogram divided into three parts longitudinally by two rows of pillars and arches; these divisions became the nave and aisles of the church: at one end was the tribune for the judges, arranged in a semicircle, this became the apse of the church, and the place for the altar, the entrance being at the opposite end[c]. For some centuries

[c] In a few instances they were double, having a tribune at each end, and the entrances at the sides.

this type appears to have been almost universally followed, but in process of time various changes were introduced; one of the first was to place a transept across, thus producing a cruciform plan. In the western parts of the empire, the plan was that of the Latin cross, the nave being long, the choir and transepts short; in the eastern parts, the plan generally adopted was the Greek cross, the four arms being of equal length.

It is natural to suppose also that in different parts of the Roman empire, the character and style of building, the more or less perfect masonry, would vary according to the civilization of the different provinces, and this we find to have been the case.

In Italy itself the plan of the Basilica was in general closely adhered to, and the masonry continued tolerably good down to the seventh and eighth centuries; the original Basilicas which served as models were numerous in that country, and the pagan temples which were destroyed furnished in many instances the materials of the new churches, the original columns, capitals and other finished

parts, being employed again. Several examples of this kind are given in Mr. Gally Knight's valuable work on the architecture of Italy, and the close resemblance between these structures and those of a later age in other countries, our own included, must strike every one who looks at them with any attention.

In Greece, on the other hand, the models before the eyes of the people were superior to those of Rome itself, and as Byzantium became the centre of civilization, the art of building also was in higher perfection there than in the other provinces. Not only was the ground-plan accommodated to the opinions of the people, but advantage was taken of the facilities it afforded, and of the skill of the workmen to erect those beautiful cupolas which are still the admiration of the world for their scientific and skilful construction. The Byzantine style thus formed was introduced in the course of time into several other provinces. In Italy it is rare, but a few specimens are found; in the south of France it is more frequent.

In Lombardy a distinct style was formed, which partakes a great deal of the Byzantine character, but is readily distinguished from it by the absence of the cupola. In the countries bordering on the Rhine, this became the prevailing style, and in those countries where it prevailed it continued in use down to the thirteenth century. Many Romanesque churches on the Rhine and in the south of France are contemporary with our Salisbury and Lincoln cathedrals, but this is anticipating the order of time.

In England the buildings of the Romans appear to have been generally of an inferior description, it was a remote and half civilized province, and little attention seems to have been paid to the ornamental character of the buildings. It may be useful to mention the usual characteristics of Roman walls, they may generally be distinguished by layers of large flat tiles laid horizontally at regular intervals to strengthen and bind together the rubble walling. In some instances, however, Roman walls are built of large stones, without any

layers of tiles, and sometimes without mortar, as the Picts' wall in Northumberland, a great part of which still remains; and the Roman gateway at Lincoln, part of which is however cased with small ashlar work. Roman mortar may usually be distinguished by being mixed with pounded brick, and in general by its extreme hardness, being often more difficult to break than the tile or the stone itself. This hardness arises in part from the lime having always been burnt on the spot and used hot and fresh, on which the strength of lime greatly depends. Occasional instances, however, do occur in which this has been neglected, and Roman mortar is reduced to powder as easily as any other. On the other hand, instances also occur of Medieval mortar being as hard as Roman, and even in some few cases mixed with pounded brick. Such occasional and rare exceptions do not interfere with the general rule. Roman ashlar-work is usually built of small stones almost cubical, laid in regular courses, with rather wide joints.

These buildings, however, were ruthlessly de-

Porchester Castle, Hampshire.

stroyed by the barbarians who succeeded them, and who appear to have nearly exterminated every trace of civilization. Of the innumerable Roman villas and towns of which the foundations have been discovered in all parts of England, every one bears marks of having been destroyed by violence and not by time, fire seems to have been the agent of destruction in almost every instance.

There is no reason to doubt that many of the Romanized Britons were Christians and had churches, but it is not probable that the pagan barbarians who destroyed every house, would leave the churches standing, and we are not aware of any instance of the foundations even of a Roman Basilica having been found in England[d].

The celebrated direction of Pope Gregory the Great to his missionary St. Augustine of Canterbury[e],

[d] Unless it is allowed that the foundations of Brixworth church are those of a basilica which was rebuilt in the seventh century, which has been asserted with some appearance of truth.

[e] S. Gregorii Magni Opera, ed. Bened., vol. ii. col. 1176.

that "If the temples of the idols are well built, it is requisite that they be converted from the worship of devils, to the service of the true God," appears to be intended rather as a general instruction on abstract principles, than to be dictated by local knowledge that such was the case.

When the Saxons were converted to Christianity, they had therefore no models to follow, they were not masons, they dwelt in wooden houses, and there can be no doubt that their churches were also *usually* of wood. This is confirmed by numerous passages in contemporary historians, and the frequent mention of the destruction of churches by fire.

The charter granted by King Edgar to Malmesbury abbey, late in the tenth century, (974,) mentions that the churches "were visibly ruinated with mouldering shingles and worm-eaten boards, even to the rafters[f]," and King Canute's charter to

[f] "When St. Aidan was sick, they set up a tent for him close to the wall at the west end of the church, by which means it happened that he gave up the ghost *leaning against a post that*

Glastonbury abbey in 1032 is dated from the *wooden church* there, yet Glastonbury was one of the most wealthy abbeys, even at that time. The walls were covered inside with plates of gold and silver, and outside with lead, but the material of construction was wood[g]. There is, however, no doubt that the Saxons had *some* stone churches, but the building of a stone church was an event of importance, recorded with much pomp by the historians of the period; they were therefore not common, and it is not until the eleventh century that we can expect to find many remains of stone buildings[h].

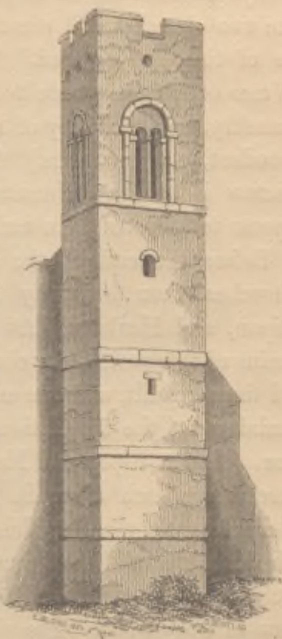
Soon after the conversion of the Saxons to Christianity, Bede records the building of stone

was on the outside to strengthen the wall." The church was twice destroyed by fire, but "it would not touch that post, although in a most miraculous manner the fire broke through the very holes in it, wherewith it was fixed to the building, and destroyed the church."—Bede, Hist. Eccles., lib. iii. c. 17.

[g] See Companion to the Glossary of Architecture, p. 10.

[h] In A.D. 652, St. Finan built a church in the island of Lindisfarne, "Nevertheless, *after the manner of the Scots*, he made it not of stone but of *hewn oak*, and covered it with reeds." Eadbert afterwards took off the thatch and covered it, both roof and walls, with lead. Bede, Hist. Eccles., lib. iii. c. 25.

churches at Wearmouth and Jarrow, in the county of Durham, about 680. As this may be considered the starting point of the history of architecture in England, it will be better to give the substance of his words. "A year after the monastery of Wearmouth had been built, Benedict crossed the sea into Gaul, and no sooner asked, than he obtained and carried back with him masons to build him *a stone church in the Roman manner* which he had

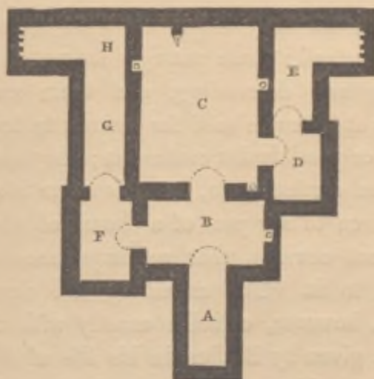


Tower of Monk's Wearmouth, Durham

always admired[1]." It is possible that portions of the two churches still standing on these sites may be of this early period. The tower of Monk's Wearmouth is very rude both in design and workmanship, and evidently of remote antiquity. (See woodcut, previous page.) The present church at Jarrow is of early Norman character, but there appear to be parts of an earlier structure built in.

Before the end of the seventh century stone churches were built by St. Wilfred at York, Ripon, and Hexham. At York there are no remains of this period, the church having been several times rebuilt, and the earliest portions now remaining are the foundations of the early Norman one. But at Ripon and Hexham are crypts closely resembling each other in plan, dimensions, and character; they are evidently very early, and at Hexham bits of Roman ornamented mouldings are built into the walls, which is generally an indication of early work. The plan of these crypts is a small oblong cell, with very massive walls, and a

[1] Bede, Vita Abb. Wiremuth et Gerv., ed. Giles, p. 364.



Plan of Crypt at Hexham

A. Present entrance, a square pit 7 ft. long, by 2 ft. 7 in. broad, and about 18 ft. deep to the bottom level of the crypt.

B. An arched chamber, 9 ft. 2 in. by 5 ft. 7 in., height to top of roof 9 ft., recess in the wall, cavity at the bottom.

C. An arched chamber, 13 ft. 4 in. by 8 ft., same height as B, three square recesses in side walls, with a cavity in the bottom stone, (perhaps for holy water,) and a funnel-shaped hollow above; a stone bracket at the east end, as shewn in plan.

D. A small chamber, (pointed triangular roof, formed with large flat stones,) 5 ft. 4 in. by 3 ft. 6 in.; height to apex of roof 8 ft.

E. A passage, 2 ft. 6 in. broad, length to angle 8 ft. 6 in., elbow 4 ft., flat roof covered with large stones.

F. A small chamber, 6 ft. by 3 ft. 6 in., with a pointed triangular roof, same as D.

G. A passage, 2 ft. 6 in. broad, 6 ft. 6 in. high, length to angle 13 ft. 6 in., elbow to north 4 ft., walled up with dry stones.

H. A Roman inscribed slab forms the cover to this angle of the passage.

The dotted half circles, at the openings, from one chamber to another, are arched doorways about 6 ft. 3 in. in height.

passage in the thickness of the walls round three sides of the cell; these passages are not level, but ascending and descending, and there are small openings at intervals as if for persons to look into the cell, or possibly for confession; they are popularly called confessionals, but this name is so commonly given to any part of a church of which the use is not obvious, that no importance can be attached to it. The ascending and descending passages, however, coincide exactly with the description given by Eddius, in his life of Wilfrid[k], and the coincidence is too remarkable to be considered as accidental.

The next church recorded is Brixworth, founded in 675 by the monks of Peterborough, then called Medeshampsted. There has been a great deal of discussion respecting the age of this building; after a careful examination Mr. R. C. Hussey concludes that "This church has been rebuilt of Roman

[k] See Observations on the Crypt of Hexham Church, Northumberland, by T. Hudson Turner, Esq., in the Archæological Journal, vol. ii. p. 239.

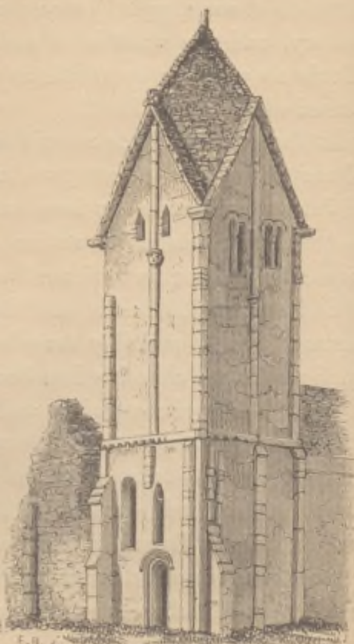
materials at some period antecedent to the twelfth century, and the work is of rude character, but affords no evidence by which any opinion can be formed of the actual date."

In the year 710 Bede records that Naitan, king of the Picts, sent messengers to Ceolfrid, abbot of Jarrow, and prayed to have architects sent him to build a church in his nation *after the Roman manner*, promising to dedicate the same in honour of St Peter, "and Ceolfrid sent the architects as he desired." This probably records the first introduction of stone churches into Scotland.

For the sake of comparison and to shew the sort of buildings in use in this century, it may be well to call attention to some of the churches of this period in Lombardy, such as St. Theodore at Pavia, and St. Julia at Brescia, which bear a great resemblance to our supposed Saxon buildings. The works attributed to Charlemagne are so numerous that they must be viewed with caution, and the evidence examined in each case; but the remains of the convent of Lorsch in the Bergstrasse, between Darmstadt and

Heidelberg, are acknowledged to be of this period. It is probable, however, that the buildings erected in England were very poor, rude, and humble imitations of these structures[1].

In the ninth century many churches were destroyed in the incursions of the Danes, and although Alfred exerted himself greatly after the restoration of



Sompting, Sussex.

[1] There is so great resemblance in the general design of the

peace, and employed a sixth part of his income "in the erection of new edifices in a manner admirable and hitherto unknown to the English," no buildings of his age are known to exist.

In the tenth century we are told by William of Malmesbury, that "King Athelstan and Archbishop Odo built and repaired many monasteries;" the word monasterium at this period, and long afterwards, frequently means only a church, with three or four priests attached to it. In Osborn's life of St. Dunstan mention is made of the building or rebuilding of many churches and monasteries by King Edred and King Edgar. The Saxon Chronicle and the Peterborough Chronicle both record the building or restoring of many churches and monasteries by St. Athelwold, and Ordericus Vitalis mentions that St. Dunstan, St. Oswald, and St. Athelwold, built

tower at Sompting to that of St. Castor at Coblentz, that one might readily be supposed to be a rude imitation of the other. The church of St. Castor was rebuilt at the end of the twelfth century, but the work is supposed to have been faithfully copied from the original church built by Louis the Pious, and consecrated in 836.

twenty-six abbeys or nunneries. A curious poetical description of the rebuilding of Winchester cathedral by St. Athelwold has been preserved, which is very magniloquent, but leaves no doubt that the material was stone, that it had a crypt, and was considered one of the most magnificent works of that age in England; yet within a century afterwards this church was so much out of repair, or then considered so small, that Bishop Walkelyn found it necessary to build an entirely new one on another site. At the end of this century many churches were again destroyed by the Danes, who overran sixteen counties and besieged London. It is most probable also that at this period the Christians in England partook of the general belief of Christendom, that the world was to come to an end in the year 1000, and of the lethargy which accompanied that belief.

In the year 1017 Canute succeeded to the throne, and soon began to restore the monasteries which had been injured or destroyed by the military incursions of himself and of his father; "he built

churches in all the places where he had fought, and more particularly at Aschendune, and appointed ministers to them, who through the succeeding revolutions of ages, might pray to God for the souls of the persons there slain." This edifice is called in the Latin text Basilica, and is expressly mentioned as being of stone and lime; at the consecration of it, Canute was present himself, and the English and Danish nobility made their offerings. All these circumstances shew that it was a building of considerable importance at that time. Yet William of Malmesbury, writing about a century afterwards, says that in his time it was "an ordinary church, under the care of a parish priest[m]."

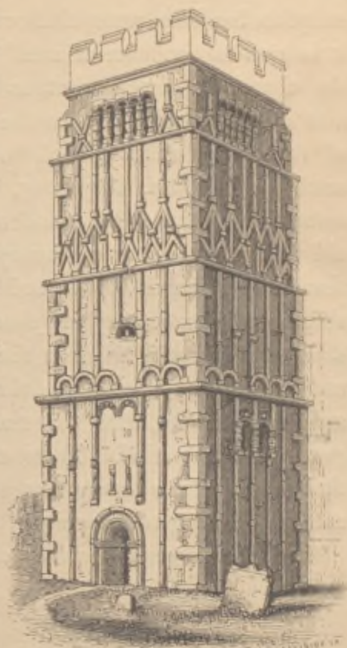
In 1041 Edward the Confessor succeeded to, and carried on, the good work of restoration which had been begun by Canute, many churches and monasteries were now rebuilt, and new ones founded, and as the masonry and the art of building were improved by practice and by the importation of Norman workmen, it is probable that we have some

[m] William of Malmesbury, Sharpe's translation, p. 228.

churches of this period still remaining. Leofric and his wife Godiva built many monasteries, among them Stow in Lincolnshire is mentioned; and of the present church at Stow it is probable that the lower part of the walls of the transepts, with the jambs of the arches on the north and south sides of the tower, are of this date. It is a curious and interesting cruciform church, the nave is early Norman, the chancel late Norman, and a Norman clerestory has been added upon the Saxon walls of the transepts; later arches have also been introduced within the old ones, either to reduce the size of the tower, or because the builders were afraid to trust the old arches, though these are Norman, built upon the Saxon jambs.

The church of Deerhurst, in Gloucestershire, may also be safely assigned to this period, at least the tower, and the chancel-arch, now built up, at the east end. The original chancel was destroyed in the civil wars, and a stone, with an inscription recording its dedication, was dug up on the site of the chancel, in 1675, and is now pre-

served among the Arundel marbles in Oxford. The tower is a very remarkable one, being divided into two parts by a solid wall, with a barrel vault over one division only.



Earl's Barton, Northamptonshire.

The church of Kirkdale, in Yorkshire, also has an inscription recording its erection by Earl Tosti, in the time of Edward the Confessor. Respecting this church the late Mr. Rickman with his usual caution observed, "As this in-

scription has been removed from its original place, it is now no evidence of itself as to what part of the church is Saxon; but as the western door, now stopt, and the arch to the chancel, are both of them very rude, though in some degree resembling Norman, they may, on a careful examination of them, be considered portions of the old building." It is customary to attribute Waltham abbey church to the end of this reign, but although the monastery was *founded* at that time, it is very doubtful whether the church was built until some time afterwards; the pillars and arches are very massive, but the masonry appears too good for this period. There can be little doubt that several of the towers now generally considered as Saxon belong to this reign[n].

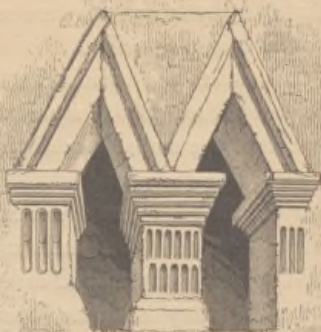
The characteristic features of the buildings of

[n] Their peculiar character was first pointed out by Mr. William Twopeny to his friend the late Mr. Rickman, who followed up the search with great diligence and success, and described them most admirably. Mr. Twopeny has since come to the conclusion that the greater part of these are *not* Saxon.

this style, by which they are readily distinguished, may be briefly described.

The towers are without buttresses or staircases, and are either of the same dimensions from the ground to the summit, or diminishing by stages, or in some late examples slightly battering. The masonry of the earlier examples is very rude and irregular, often with tiles built in among the stones, and frequently of the kind called herring-bone, and it has, in many instances, been originally covered with plaster. There are almost always at the angles quoins formed of long stones set upright, alternately with others, either long or short, laid horizontally, being what is technically called long and short work. In several instances this long and short work is carried over the surface of the tower in the manner of a frame-work of timber. This frame-work is evidently intended to bind together the rude masonry of the walls, and gives an idea of their having been imitated from timber buildings. Each side of the tower of Sompting church (see p. 18.) ends in a gable, and from thence rises a pyra-

midal roof, in the manner of the German churches, and this was probably the mode in which most of the towers were terminated originally, as the parapets of all the other examples known of this character are comparatively recent.



Deerhurst, Gloucestershire.

The windows are frequently triangular-headed; that is, the head is formed by two straight stones placed ob-

Caversfield, Buckinghamshire.

liquely and meeting in a point, whilst the jambs are formed either of single stones, or of long and short work. Sometimes the single windows are mere rude openings in the walls, round-headed, and in many cases the arch formed of tiles set edgeways; in small windows the head is frequently cut out of a single stone, and often a frame-work of square-edged stones runs quite round the window; the opening is likewise, in many instances, wider at the bottom than at the top. Another common feature is that they are splayed on the outside as well as the inside, the window being set in the middle of the wall; the opening widens both outwards and inwards, whereas in the windows of the later styles the window is usually placed near the outer face

Wickham, Berkshire.

of the wall, and splayed within only. The double windows are either triangular-headed or round-headed, but their chief peculiarity consists in the division of the lights; these are usually not divided by a piece of masonry, but by a rude kind of shaft, or balustre, set in the middle of the wall, and supporting the impost, which is a long stone carried through the entire thickness of the wall. The door-

St. Mary, Bishop's-Hill Junior, York.

ways, like the windows, are either triangular-headed or round-headed, and are sometimes built of rough stones, and perfectly plain, sometimes, like the windows, surrounded by a frame-work of square-

edged stones, with plain stones for imposts, but in some instances these imposts are moulded, or ornamented with fluting, and the arches are also moulded; some of these mouldings are exactly like Norman work.

Sculptures are not frequent, but the cross of the Greek form is found sculptured in several places. In general few mouldings are used, and some of these are thought to resemble Roman rather than Norman work, as at Sompting and Deerhurst. (See p. 26.) The chancel-arch and the tower-arch frequently remain in the buildings of this class; they are distinguished chiefly by the peculiar character of the impost mouldings, which are different from those of any subsequent style, sometimes merely a square tile-shaped stone is used, and sometimes the lower edge is chamfered off, like the common Norman moulding; in other cases the mouldings are very singular, as at Barnack and Corhampton. The impost frequently has its projection inward from the jamb of the arch, and is not carried along the plain face of the wall.

Tower-arch, Barnack, Northamptonshire

Chapter II.

THE NORMAN PERIOD.

The Norman Conquest produced a great change in the art of building in England. On consulting the history of our cathedral churches, we find that in almost every instance the church was rebuilt from its foundations by the first Norman bishop, either on the same site or on a new one; sometimes, as at Norwich and Peterborough, the cathedral was removed to a new town altogether, and built on a spot where there was no church before; in other cases, as at Winchester, the new church was built near the old one, which was not pulled down until after the relics had been translated with great pomp from the old church to the new. In other instances, as at York and Canterbury, the new church was erected on the site of the old one, which was

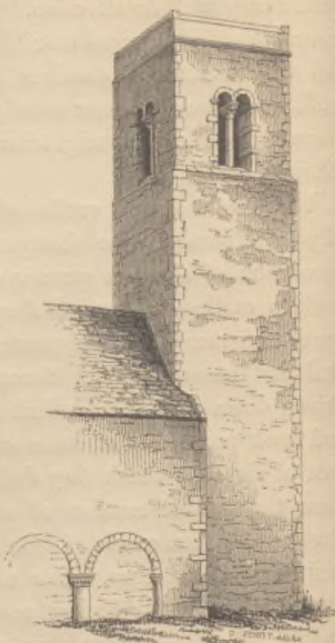
pulled down piecemeal as the new work progressed. These new churches were in all cases on a much larger and more magnificent scale than the old, they were also constructed in a much better manner, the Normans being far better masons than the Saxons.

Notwithstanding this superiority of workmanship to that which had preceded it, the early Norman masonry is extremely rude and bad; the joints between the stones are often from one inch to two or three inches wide, and filled with mortar not always of very good quality. In consequence of this imperfect construction, many of the towers fell down within a few years after their erection. It is probable, however, that the workmen employed on these structures were for the most part Saxons, as the Normans must have been too much otherwise employed during the reign of the Conqueror to execute much masons' work with their own hands. Nor were the Norman monks established in sufficient numbers to be able to superintend all the works which were going on at this period, the ca-

thedrals and large monasteries must have occupied nearly all their attention. The ordinary parish churches which required rebuilding must have been left to the Saxons themselves, and were probably built in the same manner as before, with such slight improvements as they might have gleaned from the Norman works.

We have a strong confirmation of this in the city of Lincoln; the Conqueror having taken possession of about a quarter of the old city to build a castle upon, and Bishop Remigius having purchased nearly another quarter to build a cathedral and monastery, the Saxon inhabitants were driven down the hill on which the old city stands, and took possession of some swampy land at the foot of the hill, which they drained, and redeemed from the fens or marshes of which nearly all the low country then consisted. On this new land they built several churches. One of these, St. Peter's at Gowts, or at the Sluices, remains nearly entire, and St. Mary le Wigford has retained the tower built at this period. This is an important and in-

teresting fact in the history of architecture, as it confirms what was before only a natural supposition, and it enables us to fill up a gap; we appeared to have scarcely any parish churches of the early Norman period, but it is now evident that many of the long list of churches called Saxon belong to a period subsequent to the Conquest. The tower of St. Michael's church, Oxford, is one of those included by



St. Peter's at Gowts, Lincoln, c. 1080.

Mr. Rickman as of the character supposed to be Saxon, but the imposts of the window-arches are quite of Norman character, and it was probably built after the Conquest. The tower of Oxford castle was built in the time of William Rufus, but it has much of the appearance of the supposed Saxon buildings.

The abbey church of St. Alban's, built in the time of William the Conqueror and William Rufus, as distinctly recorded by contemporary historians, partakes of the Saxon character in many parts; we find baluster shafts in abundance, quantities of Roman tiles, and other features usually considered Saxon, but there is not the slightest doubt that the church was built from the foundations after 1077, when the work was commenced by Abbot Paul of Caen.

The church of Daglingworth in Gloucestershire, has nearly all the Saxon characters, excepting that the masonry and workmanship are better than any early Norman work, and it cannot, in fact, have been built before the time of Henry I.

We come now to the Norman style, and it is customary to date the introduction of this style into England from the Norman Conquest, in 1066, although perhaps the remainder of the eleventh century may be considered as a period of transition, just as the last quarter of each of the three following centuries was a period of transition from one style to another; and it may be well to observe, that in all such periods, not only were buildings of a mixed character erected, but some buildings were almost entirely in the old style, others altogether in the new one; this has been called by Professor Willis an overlapping of the styles, and generally lasts from twenty to thirty years. In treating of the Norman period we must bear in mind that Normandy was then a province of the same kingdom, and that the intercourse between Kent and Normandy was at least as frequent and as easy as between Yorkshire and Devonshire, so that although there are certain marked provincialisms, there is no real difference or priority of style in one province over the other, after the Norman power was fully

established in England. It is customary to point to the two great abbey churches at Caen, founded and endowed by William and Matilda, as models to be referred to, and as proving the great advance of Normandy over England: but this is, in a great degree, a mistake, arising from the common error of confusing the date of the foundation of a monastery with that of the erection of the existing church; a small part only of the church of St. Stephen at Caen is of the time of the Conqueror, and a still smaller part of that of the Holy Trinity, which is considerably later than the other. That portion of St. Stephen's which really belongs to this time, agrees exactly with the work of the early Norman bishops in England, and we find the same throughout the Norman period. The abbey church at Cluny was the model most extensively followed, both here and in Normandy, for a considerable period.

The abbey church at Jumièges deserves to be particularly noticed, as it is a most interesting ruin, and was consecrated the year after the Conquest; it

is of extremely plain and early Norman character, and the capitals were ornamented with painted foliage instead of sculpture, some of these still remain.

The church of St. Nicholas at Caen, commenced in 1070, and finished in 1083, is usually called by the inhabitants the oldest church in Caen, and the tradition is confirmed by investigation, it is a remarkably pure and good specimen of early Norman work, and as usual here, as well as in England, that work is very plain.

The number of churches which were commenced in the reign of the Conqueror and his successor, was so great that it is impossible to notice them all; it was not, however, until about 1080 that the country was sufficiently settled for much building to be begun.

The chapel in the White Tower, London, is one of the best and most perfect examples of this period, its character is massive and plain, though the work is well executed. Its plan is oblong, consisting of a nave with narrow aisles which stand on the thickness of the walls, and it has plain barrel vaults; the

pillars are short and thick, and most of the capitals are plain, but some have a little ornament carved upon the abacus.

Part of the nave of Rochester cathedral was built by Bishop Gundulph, who was also the architect of the White Tower. The nave and transepts of Ely were erected by Abbot Simeon, brother to Bishop Walkelyn. Part of the west front of Lincoln was built by Bishop Remigius between the years 1085 and 1092; the small portion which remains of this work is a very valuable specimen of early Norman, the more so that the insertion of later and richer Norman doorways by Bishop Alexander, about fifty years afterwards, enables us to compare early and late Norman work, while the junction of the masonry leaves no doubt of the fact that these doorways are insertions, and therefore confirms the early date of the three lofty arches under which they are inserted. A comparison of the capitals and details of these two periods, thus placed in juxtaposition, is extremely interesting. Engravings of this front may be seen in the Vetusta Monumenta.

The crypt and transepts of Winchester cathedral are of this period, built by Bishop Walkelyn on a new site, as has been mentioned.

In the time of William Rufus the work so well begun by the Norman bishops was carried on vigorously, until, before the close of this century, *every one* of the Saxon cathedrals was undergoing the same process of destruction to be rebuilt on a larger scale and in a better manner. The portions which remain to us of the work of this reign, are the crypt of Worcester, the crypt, the arches of the nave, and part of the transepts of Gloucester, the choir and transepts of Durham, the nave and transepts of Christ Church in Hampshire, the choir and transepts of Norwich, the crypt under the choir, and parts of the side walls of the choir aisles, of Canterbury.

The history of Canterbury cathedral has been so carefully preserved by contemporary records, and these have been so thoroughly investigated by Professor Willis, and compared with the existing structure, that we may almost put a date upon

every stone of this magnificent fabric; it is therefore our best and safest guide in the study of architecture in England. The work in the older part of the crypt agrees exactly with that at Lincoln, and the other early Norman works above mentioned. This crypt is, however, not part of Lanfranc's work, for it is remarkable that his church was entirely pulled down and rebuilt by his successor St. Anselm, between 1096 and 1110, under the direction of priors Ernulf and Conrad. Even in the time of Gervase, writing in 1170, he says, "you must know, however, good reader, that I never saw the choir of Lanfranc, neither have I been able to meet with any description of it; Eadmer indeed describes the old church, which before the time of Lanfranc was constructed after the Roman manner; also he mentions, but does not describe, the work of Lanfranc, which succeeded this old church, and the choir of Conrad, constructed in the time of St. Anselm." From this we may fairly conclude that the work of Lanfranc was of very inferior character.

During the first fifteen or twenty years of the

twelfth century, and of the reign of Henry I., there was no perceptible change of style, the numerous great works which had been begun during the preceding twenty years were carried on, and many of them were completed. During this period we have accounts of the dedications, which shew that the work was sufficiently forward for part of the church to be used, of Ely, Rochester, Winchester, Hereford, St. Alban's, Gloucester, the choir of Durham, Norwich, Canterbury, and some others. Several new works were commenced also, as Tewkesbury abbey, St. Botolph's, Colchester, the nave of Durham, the choir of Peterborough and Reading abbey. But we do not find any difference between the early parts of these and those which immediately preceded them. It may also be observed that there is no difference whatever between those which were built on the sites of the Saxon cathedrals, and those which were now first erected on entirely new sites.

Early in the twelfth century occurred the fall of the tower of Winchester cathedral, celebrated from

the peculiar circumstances with which it was accompanied, which are thus described by William of Malmesbury, who was living at the time. "A few countrymen conveyed the body, (of the king, William Rufus,) placed on a cart, to the cathedral of Winchester, the blood dripping from it all the way. Here it was committed to the ground *within the tower*, attended by many of the nobility, but lamented by few. The next year the tower fell; though I forbear to mention the different opinions on this subject, lest I should seem to assent too readily to unsupported trifles; more especially that the building might have fallen *through imperfect construction*, even though he had never been buried there." That this was really the case, the building itself affords us abundant evidence, and proves that even the Normans at this period were still bad masons, and very imperfectly acquainted with the principles of construction. The tower which was rebuilt soon after the fall, is still standing, and the enormous masses of masonry which were piled together to support it, and prevent it from falling again,

shew such an amazing waste of labour and material, as clearly to prove that it was the work of very unskilful builders.

This example is valuable to us also in another respect, the two transepts were only partially injured by the fall of the tower, the greater part of both of them belongs to the original work; the junction of the old work and the new can be distinctly traced; and here we begin to find a difference of character in the new work, and a mark by which we can readily distinguish one from the other; the joints between the stones in the old work are wide, filled with a great thickness of mortar; in the new work they are comparatively fine, often leaving room for scarcely more than to pass a knife; the one is called "wide jointed masonry," the

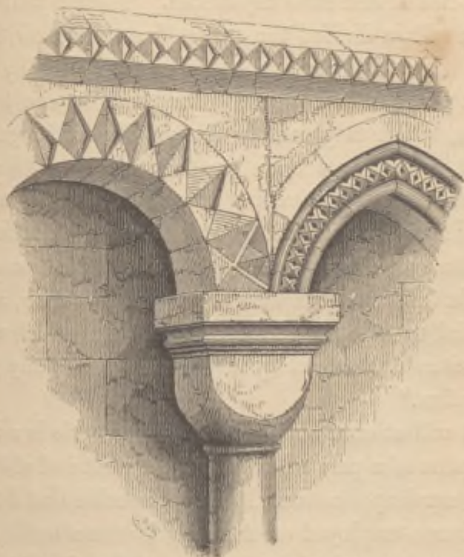
Masonry, Winchester Cathedral.

other "fine jointed masonry," and this is the best and safest distinction between early and late Norman work, the rule is almost of universal application. In confirmation of this, we may cite another passage from William of Malmesbury, describing the work of his own time, and what he had probably seen himself. "He (Roger, bishop of Salisbury) was a prelate of great mind, and spared no expense towards completing his designs, especially in buildings; which may be seen in other places, but more particularly at Salisbury and at Malmesbury, for there he erected extensive edifices at vast cost, and with surpassing beauty, *the courses of stone being so correctly laid that the joint deceives the eye, and leads it to imagine that the whole wall is composed of a single block*. He built anew the church of Salisbury, and beautified it in such a manner, that it yields to none in England, but surpasses many; so that he had just cause to say, 'Lord, I have loved the glory of Thy house.'" The buildings here alluded to were erected between 1115 and 1139, this may then fairly be considered as the turning point between early

and late Norman work; and here it will be convenient to pause in our history, and describe the characteristic features of early Norman work. It will be desirable in the first place again to call in the evidence of an eye witness to the change, and this we are fortunately able to do. Gervase the monk, in his description of the reconstruction of Canterbury cathedral after the great fire, draws this contrast between the old and the new work.

"It has been stated that after the fire nearly all the old portions of the choir were destroyed and changed into somewhat new and of a more noble fashion; the differences between the two works may now be enumerated. The pillars of the old and new work are alike in form and thickness, but different in length. For the new pillars were elongated by almost twelve feet. In the *old capitals the work was plain, in the new ones exquisite in sculpture.* There the circuit of the choir had twenty-two pillars, here are twenty-eight. There the arches and every thing else was plain, *or sculptured with an axe and not with a chisel.* But

here, almost throughout, is appropriate sculpture.



Part of Arcade, Canterbury, shewing the junction of old and new work, A.D. 1110 and 1180

No marble columns were there, but here are innumerable ones. There in the circuit around

the choir the vaults were plain, but here they are arch-ribbed and have key-stones. There a wall set upon pillars divided the crosses from the choir, but here the crosses are separated from the choir by no such partition, and converge together in one key-stone, which is placed in the middle of the great vault, which rests upon the four principal pillars. There, there was a ceiling of wood decorated with excellent painting, but here is a vault beautifully constructed of stone and light tufa. There was a single triforium, but here are two in the choir, and a third in the aisle of the church. All which will be better understood by inspection than by any description."

It will at once be seen that although this is a description of a particular building, a great deal of it is of general application. It is not probable that if the workmen employed on the early Norman buildings were accustomed to the free use of the chisel, they would have used the axe only, in so important a work as the glorious choir of Prior Conrad, who completed St. Anselm's work. Accordingly, we

find in early Norman work that the chisel was very little used, most of the ornaments are such as can be readily worked with the axe, and whatever sculpture there is, appears to have been executed afterwards, for it was a general practice to execute sculpture after the stones were placed; some of the capitals in the crypt of Canterbury are only half finished to this day, the work of carving having probably gone on until it was stopped by the great fire. If the sculpture is early it is very rude, and the work is shallow, of which the font at East Meon, in Hampshire, is a good example.

Crypt, Canterbury, A.D 1110.

Although the roofs of the aisles at Canterbury had been vaulted, the choir itself had a flat boarded ceiling, painted like that still remaining at Peterborough.

The builders of the early Norman period did not venture to erect a vault over so large a space; we do not find any early vault over a space above twenty feet wide, and few of so wide a span. Many of our Norman cathedrals still have timber roofs over the large spaces, and the aisles vaulted. In Normandy vaults were more frequently used than in England, even at this early period; and this was still more the case in subsequent times, for the fine open timber roofs for which some parts of England are distinguished, are unknown in Normandy, where almost every village church is vaulted over[a].

Here it may be well to mention that down to the early Norman period, the eastern limb of a cruciform church, or the chancel of a plain oblong plan, was always short, rarely more than a single square, or at the utmost two squares, in length. Immediately after this period the custom of lengthening the eastern limb of the church became so general that the original dimensions have been almost lost

[a] There is a remarkable specimen of an early Norman vault over the choir of St. Nicolas, at Caen.

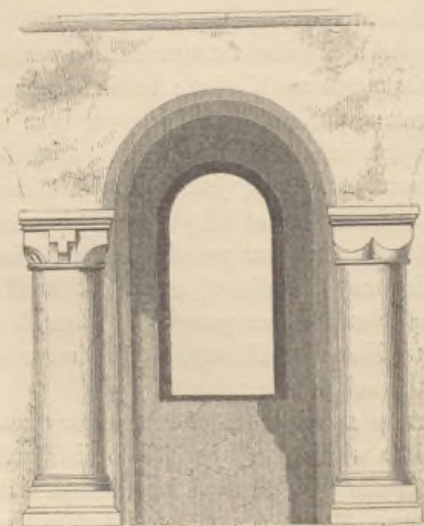
sight of. The history of nearly every one of our cathedrals gives the same result: first, the choir was lengthened by the addition of a presbytery, and, afterwards, still further by adding a lady-chapel, which did not come in until quite the end of the twelfth century.

In parish churches the same custom was imitated as far as means would allow; but in many instances the ground-plan of these has never been altered. Cassington in Oxfordshire has an original Norman vaulted chancel, just one square bay eastward of the tower; at Iffley a second bay has been added at a subsequent period, but the original termination may be distinctly traced; at Stewkley the original plan has been preserved. These, however, are later Norman buildings, but they serve to illustrate this subject.

Gervase and William of Malmesbury have furnished us with a clue by which to distinguish the work of the early Norman period from that of a later age. The best and safest test is the wide jointed masonry, where it is found, but in some

cases the joints can hardly be said to be either wide or fine, they are of a moderate width, and not of marked character either way.

EARLY NORMAN work may generally be distin-



Chapel in the White Tower, London, A.D 1081.

guished by being much plainer than late, but as plain work is not always early, a few other characteristic features may be mentioned. The arch is generally only once recessed, and the edges are either square, or have a plain round moulding cut upon them; the zigzag ornament is used, but not so abundantly as at a later period; the dripstone is frequently ornamented with what is called the hatched moulding; the billet is also used, but sparingly, and perhaps not before 1100, it is found in the early parts of Peterborough, but not in the later parts. The head of the door is generally square with a round arch over it, and the intermediate space under the arch, called the tympanum, is either left plain, or ornamented with shallow sculpture of rude character.

The windows are generally plain, small, round-headed, and single lights, except the belfry windows. The clerestory windows are sometimes round, as at Southwell Minster.

Some of the other distinctions between early and late Norman work will be more conveniently

pointed out under the respective heads of Doorways, Windows, Arches, &c.

We have now arrived at the period of those RICH NORMAN CHURCHES which may still be considered one of the glories of our land, for no other country can compete with us in the number and richness of the buildings of this class; in Normandy itself, though the masonry is perhaps generally better, and the general practice of vaulting shews greater skill in the workmen, yet the work is comparatively plain, the rich and deeply recessed doorways so common with us are there seldom met with. In Normandy indeed are some very fine examples, as St. Georges de Bocherville, which is considered the finest, and is a very beautiful piece of work. The rich chancel arches are perhaps even more rare with them. In Bordeaux and the department of the Gironde, these rich doorways are however much more common than in other parts of France, and this district will bear a comparison with most parts of England.

It is very remarkable that so large a number of buildings of the rich character which generally distinguishes this style, should all have been built in about half a century, from 1120 to 1170 or 1180; yet so it is: a comparison of any of the numerous works of ascertained date of this period, with those which preceded and followed it, leaves no doubt whatever of the fact. The early Norman style has been already described, the late or rich Norman is chiefly characterized by the abundance of ornament, the absence of which is the chief characteristic of the earlier period. Before we proceed to describe it, a few of the buildings known to have been erected at this time may be mentioned.

Peterborough cathedral was begun from its foundations in 1117 by John de Seez, who formed the plan of the whole of it, which was rigidly carried out by his successors, and it was consecrated in 1143; the work is very good, but not very rich. Kirkham priory, Yorkshire, was founded in 1121. The Norman tower at Bury St. Edmunds was commenced in the same year, and finished in 1130.

The nave of Norwich was built between 1122 and 1145, the work is still very plain, being in continuation of the previous work. Castor church in Northamptonshire bears an inscription recording its dedication in 1124, the tower is good rich Norman work, the ornaments are the hatched, the square billet, and the scollop; all of very simple character and easily worked. Furness abbey was founded in 1127. Canterbury cathedral, the work of Prior Ernulf, under St. Anselm, was consecrated in 1130, and Rochester, where Ernulf was also employed, in the same year; so that we need not be surprised at finding more ornament in parts of these two cathedrals than is quite consistent with the usual character of early Norman work. St. Martin's priory at Dover was founded in 1131, the refectory is still standing, and is a good example of plain Norman work, neither very early nor very late. In the same year Dunstable priory in Bedfordshire was founded, and the year following Rievaulx and Fountains' abbeys in Yorkshire.

In 1133 St. Bartholomew's, Smithfield, London,

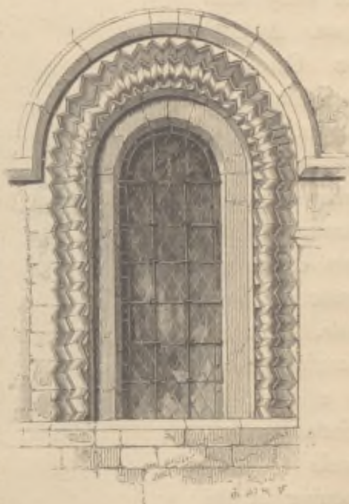
an interesting church, with some plain Norman work, and some of good transition character built upon the older work. In the same year, Porchester church, Hampshire, was founded, the west front is a good example of the usual character of this period. Buildwas abbey in Shropshire was founded in 1135, it is fine and rich Norman work. In the same year Castle Acre priory church in Norfolk was commenced, it is one of the best specimens of rich Norman work, and was completed in 1148. St. Cross church near Winchester was founded in 1136; much of the early part is very plain, part of it is transition, but the work appears to have been suspended for several years, probably for want of funds. In 1148, St. Augustine's priory, Bristol, was founded; the gateway and the chapter-house are fine examples of late rich Norman work. Kirkstall abbey, Yorkshire, was founded in 1152, and the church finished in 1182, part of the work is good Norman, and the later part transition. St. Georges de Bocherville in Normandy was begun in 1157, the rich west doorway has been men-

tioned. Bayeux cathedral was partly rebuilt between 1160 and 1170, the arches of the nave are of late and rich Norman work.

THE RICH DOORWAYS form one of the most important features of late Norman work, they are generally round-headed, very deeply recessed, and frequently have shafts in the jambs. The tympanum is frequently filled with rich sculpture, which becomes deeper and better executed as the style advances. The mouldings are numerous, but not of much variety in section, consisting chiefly of round and quarter-round members, but all preserving a general square outline. These mouldings, however, as well as the jambs and shafts, are frequently entirely overlaid with ornament, which though of a peculiar and sometimes rude character, produces great richness of effect, and few features of churches are more generally admired than rich Norman doorways.

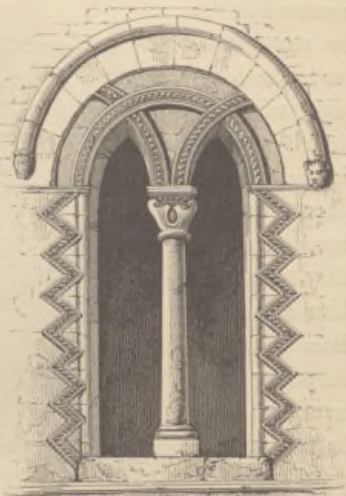
THE WINDOWS are in general long, and rather

narrow round-headed openings, but sometimes of two lights divided by a shaft, included under one arch, and in rich buildings they are frequently ornamented in the same manner as the doorways, with recessed arches, zig-zag, and other mouldings, as at Iffley, Oxfordshire, and sometimes with sculpture; other examples have shafts in the jambs carrying the arch mouldings, and others are quite plain. These windows are far less common than the doorways, having frequently been



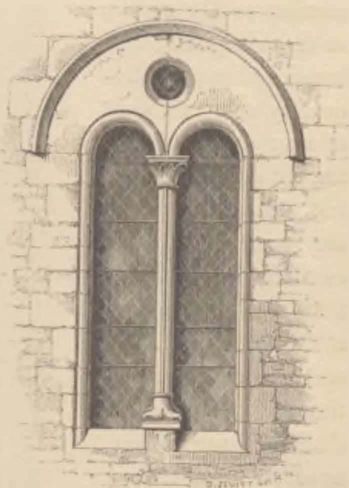
Iffley, Oxfordshire, c. 1160.

destroyed to make room for those of later styles; probably for the purpose of introducing the painted glass of those periods, which did not suit well with the early windows. At Sutton Courtney, Berkshire, is a rare example of the mouldings being carried through, like part of an intersecting arcade. At St. Maurice's, York, is a two-light window, with a small round opening in the head, the earliest germ of tracery; the character of the shaft, with its capital and base, shews this to be very



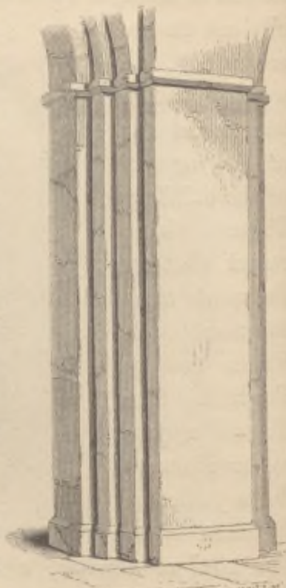
Sutton Courtney, Berkshire, c. 1170.

late Norman. The fine circular windows with wheel-like divisions, belong to this period. Barfreston in Kent, is a fine example; there was usually one in the centre of the westfront, which was called the oculus, or eye of the building. These large round windows are much more common in France than in England. The French appear to have always had a particular fondness for this kind of window, which in the later styles becomes the magnificent rose window, so often the glory of the French churches.



St. Maurice's, York, c. 1170.

The piers in the earlier period are either square solid masses of masonry, or recessed at the angles, in the same manner as the arches, or they are plain round massive pillars, with frequently only an impost of very simple character, but often with capitals. The round pillars are sometimes ornamented with a kind of fluting, as in the crypt at Canterbury, (p. 49,) and at Durham, sometimes with a rude and shallow zigzag pattern, as at Waltham abbey.



EARLY NORMAN PIER.
St. Alban's Abbey, A.D. 1080.

In the later period the pillars are in general not so massive as in the early part of the

style, and are frequently ornamented with small shafts, and these as well as the pillars are sometimes banded.

LATE NORMAN PIER.
St. Peter's, Northampton, c. 1160.

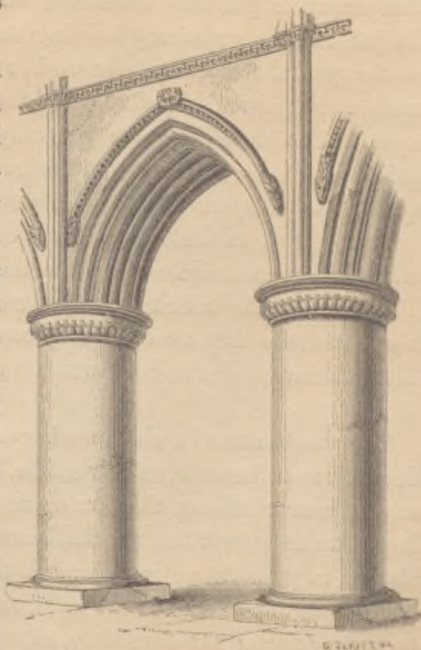
THE ARCHES are generally round-headed, in early work they are plain and square edged, with or without a recess at the angle, sometimes doubly recessed, and still square edged, sometimes moulded with plain round mouldings. In the later period they are more richly moulded than in the early part of the style, the chancel-arch especially is very much enriched, the western side, facing the spectator when looking towards the altar, is generally

much more ornamented than the eastern side. The chancel-arch at Iffley is one of the richest and best examples: where there is a central tower, as in that instance, both the tower-arches across the church are usually ornamented in the same manner, the side-arches, where there are transepts, are frequently much plainer, and often pointed. A few Norman arches are of the horse-shoe form, but the drawing-in at the imposts is generally slight,

Lindisfarne Priory, Durham, A.D. 1094.

and sometimes arises from a settlement in the foundations only.

The form of the arch was at all periods dictated partly by convenience, and is not to be relied on as a guide to the date or style, but there was a prevailing fashion, and that form was usually followed at each period,



Malmsbury Abbey, Wiltshire, A.D. 1115—39.

unless there was some reason for changing it, and that reason is generally obvious if we look for it. To judge of the age of any building we must look at the general character of the work, and not seize upon some particular feature to ground any rule upon. The mouldings are generally the safest guide, but even these sometimes require to be qualified by comparison with other parts.

In the apse in the White Tower the arches are stilted to accommodate them to their position. The arches of the triforium are generally wide and low, sometimes they are divided by two sub-arches. The triforium arches at Southwell are undivided.

THE SMALL ARCADES which are frequently used as decorations of the walls, and for sedilia, have scarcely any separate character, they are diminutives of the larger arches, except that the shafts are smaller and shorter in proportion; in rich work they are used both inside and outside of the walls, and frequently on the outside of the clere-story, as well as on the inside in front of the blind-story, now called the

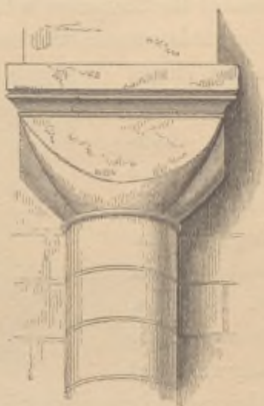
triforium. Intersecting arches occur in these arcades from a very early period, and Mr. Rickman observes that whoever constructed them, constructed pointed arches, and he adds, "It appears as if the round and pointed arches were for nearly a century used indiscriminately, as was most consonant to the necessities of the work, or the builder's

Canterbury Cathedral, A.D. 1116.

ideas." At Canterbury, an ornamental arcade of intersecting arches occurs both on the inside and the outside of the wall in St. Anselm's work. The work is frequently quite as massive and in all other respects of as early character with the pointed arch as with the round one; they occur at Malmesbury, apparently in the work of Bishop Roger, and at Waltham abbey, without any other apparent difference of character from the rest of the work. The pointed arch taken by itself is therefore no proof of the change of style, nor even of late work[b].

[b] The observation of so careful and accurate an observer as Mr. Rickman, scarcely requires perhaps to be strengthened by additional examples, but as the early use of the pointed arch, long prior to any change of style, has not been generally observed, it may be useful to mention a few more instances. Waltham abbey, founded by King Harold, and the work of which though not of the period immediately succeeding the foundation of the abbey, is still of early Norman character, and Malmesbury abbey, built by Roger bishop of Salisbury between 1115 and 1139, have already been mentioned. The church of the Holy Sepulchre at Jerusalem, which is chiefly the work of the Crusaders, soon after 1100, has pointed arches in that part of it which they built. (See Willis's History of this very curious and interesting church.) St. Sepulchre's church, Northampton, was built by Simon de St. Liz, the second earl, on his return from the first crusade; he died in 1127, and gave the church to the priory of St. Andrew, Northampton.

The CAPITALS in early work are either plain cubical masses with the lower angles rounded off, forming a sort of rude cushion shape, as at Winchester, or they are scolloped, as at Southwell, and Stourbridge, or they have a sort of rude volute cut upon the angles, and in the centre of each face a plain square block in the



North Transept, Winchester,
A.D. 1079—93.

St. Cross church, near Winchester, founded by Henry de Blois in 1136, has pointed arches and intersecting arcades with the intervals left open as windows. To these may be added, Fountains' abbey, Yorkshire, founded in 1132, pointed arches occur in the early part of the work, which is of pure Norman character, and appears to have been built before the fire in 1140; Kirkstall abbey, built between 1152 and 1182, here the work is of later character, but still pure Norman. All these are previous to the period of transition.

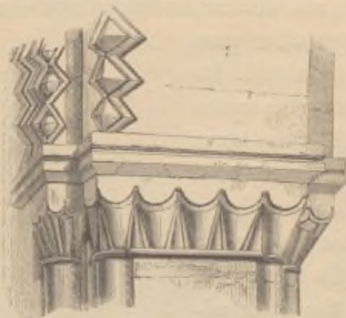
Mr. Gally Knight and the duke of Serradifalco, have published some valuable engravings of the churches in Sicily,

form of the Tau cross is left projecting, as if to be afterwards carved; this remarkable feature is found in the chapel of the White Tower, London, in the early part of the crypt at Canterbury, at St. Nicholas, Caen, and other early work, but it has never been observed in late work. The capitals were sometimes carved at a period subsequent to their erection, as in the crypt at Canterbury,

White Tower, London, A D. 1081.

built by the Norman count, afterwards King, Roger, between 1129 and 1140; these afford very curious examples of the mixture of Norman and Saracenic work, which is only to be found and could only be found in Sicily. The arches are pointed, and Mr. Gally Knight considered that this was the origin of the introduction of the pointed arch into northern Europe, and there is much probability in the theory, on account of the frequent intercourse between the Normans in Sicily and their countrymen in Normandy and in England. Some of the examples in England appear, however, to be of nearly as early date.

where some of the capitals are finished, others half finished, with two sides blank, and others not carved at all. At Castle Ashby, Northamptonshire, is the jamb of a Norman doorway with the pattern for the sculptor scratched upon it with the chisel, but never executed[c].

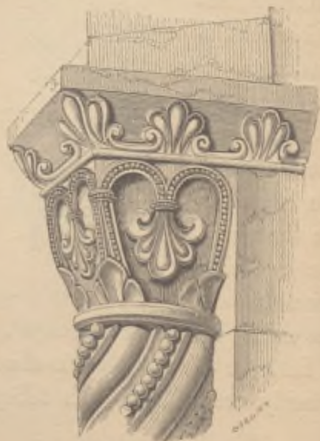


Stourbridge, Cambridgeshire, c. 1120.

In later Norman work the CAPITALS are frequently ornamented with foliage, animals, groups

[c] The terms sculpture or carving are not usually applied to the mouldings, which are said to have been *worked*, and these appear to have been generally worked before they were placed; for instance, the arch-moulds at Iffley, as in almost all cases of zigzag mouldings, are not continuous, each stone appears to have been worked separately, and somewhat clumsily fitted together. The ornament on the abacus in the White Tower appears to be original.

of figures, &c., in endless variety. The abacus throughout the style is the most characteristic member, and will frequently distinguish a Norman capital when other parts are doubtful. Its section is a square with the lower part chamfered off, either by a plain line or a slight curve, but as the style advanced it had other mouldings added, and the whole are frequently so overlaid with ornament that it is difficult to distinguish the section (or profile) of its mouldings.



Wootton, Gloucestershire.

THE BASES are at first very simple; consisting

merely of a quarter round moulding, then of two quarter rounds, or two and a chamfer, or of a round, or a chamfer and a quarter round; as the style advanced they became more enriched, and the number of members more numerous, the earlier examples resemble the Tuscan, the later appear to be imitated from the Attic base. They always follow the form of the shaft or pillar, and stand upon a square pedestal or plinth, and the angles of this square plinth are frequently filled up with some ornament, called foot ornaments, or base ornaments; these increase in richness and boldness as the style advances, and

St. Cross, Winchester, c. 1180.

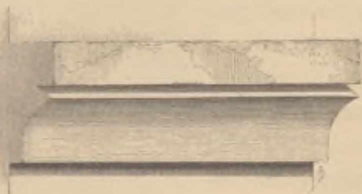
their use was continued for some time in the subsequent style.

The niches or tabernacles are small shallow recesses with round arches frequently much enriched, they are chiefly placed over the doorways, and generally retain the figures to receive which they were constructed. These figures being executed in low relief upon the surface of the

Tabernacle, Leigh, Worcestershire.

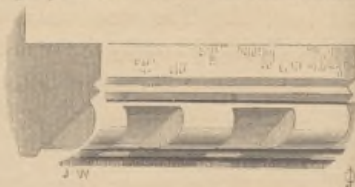
stone were less liable to injury than the figures of the later styles, which are carved on separate stones and inserted. The most usual figure is that of Christ, distinguished by the cruciform nimbus, the sculpture is at first very shallow, but becomes deeper as the style advances.

THE MOULDINGS have been already mentioned in describing the doorways, where they are most abundantly used, they are however freely employed on all other arches, whether the pier arches, or over windows, arcades, &c., and frequently also as horizontal strings or tablets. One of the most usual and characteristic Norman strings exactly resembles the abacus of the capital, or the impost of the pier, and is frequently a continuation of it; another

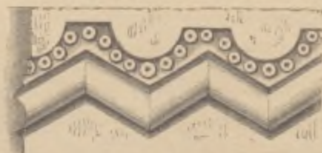


St. Alban's Abbey, Hertfordshire.

is merely chamfered off above and below, forming a semi-hexagonal projection. Norman ornaments are of endless variety, the most common is the chevron or zig-zag, and this is used more and more abundantly as the work gets later, it is found at all periods, even in Roman work of the third century, and probably earlier, but in all early work it is used sparingly, and the profusion with which it is used in late work is one of the most ready marks by which to distinguish that the work



Malmesbury Abbey, Wiltshire



Andover, Hants.

Herringfleet, Suffolk.

is late. The sunk star is a very favourite ornament throughout the style, it occurs on the abacus of the capitals in the chapel of the White Tower, London, and at Herringfleet, Suffolk, and it seems to have been the forerunner of the tooth-ornament. The pointed boutell or pear-shaped moulding is generally a mark that the work is late, and approaching to the transition. The billet is used in the early part of Peterborough, but discontinued in the later work, and does not often occur in late work. The beak-head, the cat's-head, the small medallions with figures, and the signs of the zodiac, all belong to the later Norman period.

THE CORBEL-TABLES are at first very plain, consisting merely of square blocks at intervals carrying the beam

St. Peter's-in-the-East, Oxford.

on flat stones which support the roof, or with small ones between them, or merely rude triangles, like the supposed Saxon arches, and these are sometimes continued in late work, as at Iffley, but in general in late work the corbels are carved, and the small ones more or less enriched.

The earliest Norman vaults are quite plain, and of the barrel form, as in the chapel of the White Tower, London. In the next stage they have flat arch ribs only, they are then groined, but still without ribs. These plain groined vaults over narrow spaces are often contemporaneous with the barrel vaults: at a later period the ribs are round or moulded, and they gradually change their form until they almost imperceptibly assume the character of Early English work. There is a very good series of ribs, shewing their progressive changes, in the aisles of Oxford cathedral. The Norman architects did not venture to throw a vault over a wide space until very near the end of the style, and the contrivances necessary for vault-

ing over spaces of unequal width seem to have led to the general use of the pointed arch.

Norman towers are very low and massive, seldom rising more than a square above the roof, sometimes not so much, the ridge of the original roof as shewn by the weather-table on the face of the tower being only just below the parapet. These towers were intended to be, and without doubt originally were, covered by low wooden pyramidal roofs, resembling in appearance those which we find in Normandy of the same period, there executed in stone, on account of the abundance of the material, the facility with which it is worked, and the skill of the workmen.

When the towers are not placed over the centre of the church, but at the west end, it is remarkable that the later Norman towers are more massive and not so lofty as the early ones already described. They are comparatively low and heavy, sometimes diminishing by stages, and having buttresses of little projection on the lower parts. The belfry

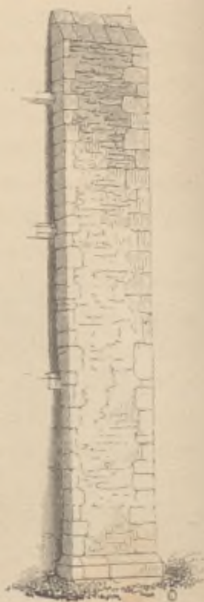
windows are generally double and divided by a shaft.

Early Norman turrets are very rarely to be met with, but there are good examples at St. Alban's; at a later period they are frequent as stair turrets, but have generally lost the original roof or capping; sometimes, as at Iffley, they die into the tower below the corbel-table; in other instances, as at Bishop's Cleeve and Bredon, they are carried up above the parapet and terminate in pinnacles; they are sometimes round and sometimes square.

The round towers which are so abundant in Norfolk are frequently of the Norman period, some may be earlier, and others are certainly later, they are often so entirely devoid of all ornament or character, that it is impossible to say to what age they belong. The towers themselves are built of flint, and are built round to suit the material, and to save the expense of the stone quoins for the corners which are necessary for square towers, and which often may not have been easy to procure in districts where building

Round Tower, St. Julian's, Norwich.

stone has all to be imported. The same cause accounts for the frequent and long-continued use of flat bricks or tiles for turning the arches over the doors and windows, which are either of Roman manufacture, or an imitation of the same form.

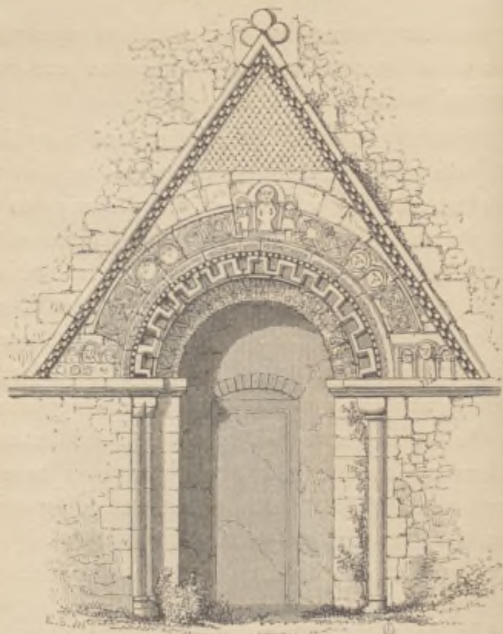

Iffley, Oxfordshire

THE BUTTRESSES of this style were at first merely flat projections wholly devoid of ornament, and these are sometimes continued in late work, but in general in late work there is a recess at the angle, in which a small shaft is inserted, the strings are sometimes continued round the buttresses and sometimes stop short at them, but in the latter case the but-

tresses have generally been added to strengthen the wall after it was erected, and are not part of the original work[d].

NORMAN PORCHES have in general very little projection, sometimes only a few inches, but the thickness of the wall allows the doorways to be deeply recessed; they are sometimes terminated by a gable, or pediment, as at St. Margaret-at-Cliffe, Kent, where the projection is so slight that it may be called either a doorway with a pediment over it, or a shallow porch. More frequently the projection ends in a plain set-off, in which case the appearance is that of a doorway set in a broad flat buttress. There are however a few porches which have as great a projection as those of the succeeding styles, and the sides of these are usually ornamented with arcades, the outer archway is of the same character

[d] In France the buttresses of this period are sometimes formed into half rounds, or pilasters, on the outside of the wall, with capitals, as at St. Remi at Rheims. At St. Peter's, Northampton, an example occurs in late Norman work of a round buttress, like half of a clustered pillar attached to the wall, but such examples are very rare in England.



Shallow Porch, St. Margaret-at-Cliffe, Kent, c. 1150.

as other doorways. At Southwell minster there is a good example of such a porch.

The APSE has been already mentioned as a characteristic of the Norman style. In England it is more frequently used in early than in late work, and is found at the east ends of the chancel and its aisles, and on the east side of the transepts, being in fact the places for altars, which were afterwards continued in the same situations, but either merely under windows in a flat wall, or under arched recesses which frequently remain in the transept wall, and are often erroneously described as doorways. In the Norman style the apse was not used at the west end, nor at the north and south ends of the transepts as it was in the other Romanesque styles, the Lombardic and the Byzantine. The apse was however much more commonly used in England than would now be supposed by the appearance of our churches, this arises from the custom which has been mentioned of lengthening the churches eastwards, which commenced in the latter half of the twelfth century, and was carried on vigorously in the thirteenth. The arch opening to the apse was commonly enriched in the same manner as the chancel-arch.

The fronts, particularly the west fronts of Norman churches, are frequently of very fine composition, having generally deeply recessed doorways, windows, and arcades, all covered with a profusion of ornament in the later period. Porchester church, Hampshire, is a good example of a small and rather plain country church of this style. The east fronts much resemble the west, except in wanting the doorways. The transept ends are also frequently very fine.

The general effect of a rich Norman church is very gorgeous, but it has a sort of barbaric splendour, very far removed from the chasteness and delicacy of the style which succeeded it.

We have seen that during the half century which intervened between 1125 and 1175 an immense number of churches were built, or rebuilt in England, and that the art of building consequently made rapid progress, the work becoming every year better executed, more highly finished, and of lighter character, it being one of the characteristics of a good

Porchester Church, Hampshire, A.D. 1133

workman not to waste his material. In the early Norman period the masonry was very bad, and to make the work secure great masses of material were used; but at the period to which we have now arrived the masonry is as good as at any subsequent period, and the workmen were fast discovering the various modes of economizing their material. This principle, in combination with other causes, tended greatly to introduce the change of style, and to facilitate its ready and rapid adoption in the generality of cases when introduced. The custom of vaulting over large spaces which was now being commonly adopted, and the difficulty of vaulting over spaces of unequal span, also without doubt contributed largely to the use of the pointed arch. This was ably pointed out by Mr. Saunders in a valuable paper on the origin of Gothic Architecture read before the Society of Antiquaries so long ago as 1811, and another valuable essay on vaults by Mr. Ware in 1812, both printed in the 17th volume of the Archæologia. The same view is taken by Dr. Whewell in his ingenious and clever

essay on the churches of Germany; and although the churches near the Rhine, from which his examples are taken, are of a subsequent date, the principle remains the same. Professor Willis also, in his excellent work on the churches of Italy, has given several examples of the same principle, though these are also of later date.

In our own country the same thing occurs. In the work at Fountain's abbey already mentioned, the aisles are vaulted, and the width of the aisle being greater than the space between the pillars, it follows that each compartment, or bay, of the vault was not square but oblong, the greater length being across the aisle where we have the semicircular arch or arch ribs to carry the vault, the narrower space being from pillar to pillar towards the choir; we have there the pointed arch, and thus we have a succession of semicircular arches down the length of the aisle, and a range of pointed arches towards the choir, and the same on each side. But although this may account for the use of the pointed arch, it is still quite distinct from the

Gothic style; we have it at Fountain's in pure Norman work half a century before we have the same arrangement again at Canterbury in the work of William of Sens after the fire. Here however we have not only the pointed arch, but it is accompanied by a general change of style, all the accessories are undergoing a rapid change. The mouldings, the ornaments, the sculpture, and all other details are of a more highly finished, and a lighter style. The character of the ornaments of all kinds also has undergone a rapid change.

It happens fortunately that just at this principal turning point in the history of architecture a most valuable record has been preserved to us by an eye-witness, of the progress of the great work at Canterbury, year by year from the time of the fire to the completion of the work. The researches of Professor Willis have enabled us to verify Gervase's description by the existing fabric, and to mark out with certainty the work of each year. The progressive change in the character of the work is very remarkable.

At first it is almost pure Norman though late,

this is the work of the first year 1175, and before its completion in 1184 it has gradually changed into almost Early English. In the beginning of the fourth year from the commencement of the work, that is, in 1179, the scaffolding gave way under the architect William of Sens, who fell from the height of fifty feet, but though much injured he was not killed, and he continued for some months to direct the works from his bed, with the help of a young monk whom he had selected for the purpose, and who afterwards carried on the work on his own responsibility, with the help of such advice and instructions as he had received from the master. This successor was called William the Englishman. The change of style became more rapid after this period, but there does not seem ground for supposing that it would have been otherwise, had William of Sens[e] been able

[e] There are many striking points of resemblance in the cathedral of Sens to that of Canterbury, although Sens is much smaller and very inferior. There is also a remarkable coincidence in the history of the two cathedrals, Sens having been nearly destroyed by a great fire in 1184, the very year that Canterbury was finished.

himself to complete the work he had so well begun. Much of the credit however must belong to his successor, who is described by Gervase as "William by name, English by nation, small in body, but in workmanship of many kinds acute and honest."

As this is the earliest and the best authenticated account of the change of style which we possess, and it enables us to fix a precise date to this great change, we may be excused for dwelling rather long on this single example; it will serve as a type for very many others, for many other works were carrying on simultaneously, and the example of the metropolitan church was speedily followed by all others. The contrast drawn by Gervase between the old church and the new one has been already quoted in describing the earlier Norman work, and need not here be repeated. It will be sufficient to say that the masonry and the sculpture in the new work are both excellent, and that the peculiar ornament known by the name of the tooth ornament, occurs abundantly in the new work, and the mouldings

especially of the bases are almost of pure Early English character.

Capital, Oakham castle, Rutlandshire

The hall of Oakham castle, Rutlandshire, built by Walkelin de Ferrers, between 1165 and 1191, is an excellent specimen of the transition work; it retains a great deal of the Norman character, but late and rich, the capitals are very similar to some of those at Canterbury,

and more like French work than the usual English character, the tooth ornament is freely introduced; the windows are round-headed within and pointed without, with good shafts in the jambs, and the tooth ornament down each side of the shafts.

Christ Church cathedral, Oxford, is a fine example of late Norman and transition work of early character, it was consecrated in 1180, and was probably building for about twenty years previously: the confirmation, by Pope Adrian IV., of the charters granting the Saxon monastery of S. Frideswide to the Norman monks was not obtained until 1158, and it is not probable that they began to rebuild their church until their property was secured. The prior at this period was Robert of Cricklade, called Canutus, a man of considerable eminence, some of whose writings were in existence in the time of Leland. Under his superintendence the church was entirely rebuilt from the foundations, and without doubt on a larger scale than before, as the Saxon church does not appear to have been destroyed until this period. The design of the present structure

is very remarkable, the lofty arched recesses, which are carried up over the actual arches and the triforium, giving the idea of a subsequent work carried over the older work, but an examination of the construction shews that this is not the case, that it was all built at one time, and that none of it is earlier than about 1160. Precisely the same design occurs in a part of Romsey abbey church, Hampshire, and very similar ones may be seen in other places: similar lofty arched recesses occur in Dunstable priory church, Bedfordshire, where Perpendicular windows have been inserted in the triforium, but the original design was the same.

At Christ Church, Oxford, the central tower is not square, the nave and choir being wider than the transepts, and consequently the east and west arches are round-headed, while the north and south are pointed; this would not in itself be any proof of transition, but the whole character of the work is late, though very rich and good, and some of the clerestory windows are pointed, without any necessity for it, which is then a mark of transition.

The remains of Byland abbey, Yorkshire, afford a good example of this transition at the same period as Canterbury. The abbey had been founded in 1143, but the site originally granted was inconvenient, and it had been twice removed, now for the third time, "The monks having cleared a large tract of woodland and drained the marshes, removed again on the eve of All Saints, in the year of grace 1177, in the twenty-third year of King Henry the Second, a little more to the eastward, where this abbey, dedicated to the blessed Virgin Mary, at length was settled, having a noble church and monastery[f]." It is an excellent specimen of transition work, the lower windows are round-headed, the upper ones lancet-shaped, the arches are pointed, the mouldings of these and of their capitals and bases are very bold and good, approaching very nearly to pure Early English; the pillars are clustered, and clustered vaulting-shafts are introduced.

St. Giles's church, Oxford, is a good specimen

[f] Register of the abbey, quoted by Burton, and in the Mon. Ang., vol. v. p. 343.

of very late transition, and here one of those anomalies which have been mentioned, occurs, the nave arches are pointed, rather wide and obtuse than otherwise; across the south aisle is a very acute arch, for the obvious reason that the aisle is very narrow.

The Temple church, London, is a well-known example of transition work, the date of its dedication in 1185 is recorded in a contemporary inscription over the west doorway, this applies to the round church only, the arches of which are pointed, but the work in other respects is more Norman than Early English.

The Galilee of Durham cathedral, built between 1180 and 1197 by Bishop Hugh de Puiset, or Pudsey, is an excellent example of transition work of a different kind; here all the work is of the very latest character that can be called Norman, yet all the arches are semicircular.

A very valuable foreign example may here be referred to, which bears considerable resemblance to the Galilee at Durham; the church of S. Mary at

Toscanella in Italy, consecrated in 1206, as recorded on a contemporary inscription still preserved on part of the building, the arches are all semicircular, but the tooth ornament occurs, the capitals are very similar to those at Canterbury and Oakham, and all the details are of transition character.

The greater part of the churches near the Rhine are of this period, as has been ably shewn by M. de Lassaulx[g], the Romanesque character is preserved in those churches down to about 1220, a period subsequent to some of our finest Early English work, such as Bishop Hugh's work at Lincoln, and Bishop Lucy's at Winchester.

The choir of the church of Notre Dame in Paris was commenced by Bishop Maurice de Sully in 1163, and completed before 1185; it is a fine example of transition work, with massive round pillars and pointed arches; the capitals are very similar to those of Canterbury. It should be noticed that these plain round pillars with capitals in imi-

[g] See his Notes on the Churches near the Rhine, translated and appended to the third edition of Dr. Whewell's Essay.

tation of the Roman composite continued in use in France for a very long period, not only throughout the thirteenth century, as at Chartres and at Amiens, but in later work also, and the same idea seems to be continued even in the Flamboyant work of the fifteenth and sixteenth centuries, while in England we never find them after the twelfth century. The square abacus also is continued in France in all the styles, while with us it is a mark of transition work.

The choir of the church of St. Germain des Près at Paris, was built at the same time and is of the same character with Notre Dame.

The church of St. Remi at Rheims, the cathedrals of Laon and Noyon, are very fine examples of transition work. A great number of churches in the country round Soissons, called the "Soissonnais," are of this character. The cathedral of Soissons itself almost belongs to it, though late, and amounting nearly to pure Early French work. The choir, which is the earliest part, was finished in 1212, as recorded in a contemporary inscription.

Chapter III.

THE EARLY ENGLISH STYLE.

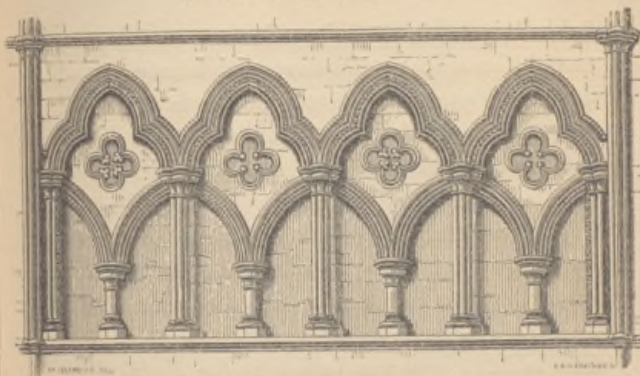
The great rapidity with which a decided change in the style and character of the work was taking place at this period, would appear almost incredible if it were not proved by so many instances, and especially by the well-authenticated account of Canterbury. After carefully noticing the great change which took place there during the ten years that the work was in progress, we shall not be much surprised to find some examples of pure Gothic work in the following ten years. Canterbury was completed in 1184, and in 1195 St. Hugh of Burgundy was appointed bishop of Lincoln, and immediately began to rebuild his cathedral, or in the words of Godwin quoting apparently from some contemporary record, "His church of Lincoln he caused to be new built

from the foundation; a great and memorable worke, and not possible to be performed by him without infinite helpe.... He died at London on November 17th, in the year 1200.... His body was presently conveyed to Lincolne.... and buried in the body of the east part of the church, above the high aulter[a]." It is therefore clear that this portion of the building was completed, and a careful examination of the building enables us to distinguish clearly the work completed in the time of Bishop Hugh, which comprises the choir and part of the transepts: the nave is a subsequent work, and the presbytery eastward of the choir is still later. This agrees with the recorded history of the building, and therefore leaves no doubt of the genuineness of the work ascribed to St. Hugh. Nothing can well exceed the freedom, delicacy, and beauty of this work, indeed there is an exuberance of fancy which leads us almost to think that the workmen ran wild with delight, and it became necessary to sober them down and chasten

[a] Godwin's "Catalogue of the Bishops," 4to. Lond. 1601. p. 237.

the character of the work afterwards, for instance, in the double arcade which covers the lower part of the walls, there is a waste of labour, which is avoided in the subsequent work of the nave without material injury to the effect. In the early work there is not only a double arcade, one in front of the other, but in some parts there are actually three shafts in a line, one in front of the other, so as only to be seen sideways and with difficulty; this arises from the vaulting shafts being brought in front of the double arcade. The foliage of the capitals is exquisitely beautiful, and though distinguished technically by the name of stiff-leaf foliage, because there are stiff stalks to the leaves rising from the ring of the capital, the leaves themselves curl over in the most graceful manner, with a freedom and elegance not exceeded at any subsequent period. The mouldings are also as bold and as deep as possible, and there is scarcely a vestige of Norman character remaining in any part of the work.

Simultaneously with this glorious work of St. Hugh of Lincoln, we have the presbytery at Win-



Triforium, Beverley Minster.

chester, the work of Bishop Godfrey de Lucy, 1195—1205. This work though perhaps not quite so exuberant as that of St. Hugh, is scarcely inferior to it. A part of Beverley Minster is also of very similar character[b].

The beautiful Galilee, or large western porch of Ely, is also of this period, commenced in 1198, and

[b] At the same period but continuing later, we have Glasgow cathedral, the work commenced by Bishop Joceline in 1195; he was buried in the crypt, which proves the completion of that part of the work, one of the finest crypts in existence.

finished in 1215, by Bishop Eustace; nothing can exceed the richness, freedom, and beauty of that work, it is one of the finest porches in the world. Here also the work is distinguished by the double arcades which we have noticed at Lincoln[c].

Salisbury cathedral is usually considered as the type of the Early English style, from the circumstance of its being less mixed than any other building of the same importance; it was commenced in 1220 on a new site by Bishop Richard Poore, who died in 1237, and was buried in the choir, which was therefore completed at that time. The church was finished by Bishop Giles de Bridport, and consecrated in 1258.

The nave and the glorious west front of Wells cathedral belong also to this period, 1225—1239, as recorded by contemporary authorities thus translated by Bishop Godwin. "Moreover in building he (Bishop Joceline de Welles,) bestowed inestimable sums of money. He built a stately chappell in

[c] It is remarkable that these double arcades do not occur in France, or very rarely.

his palace at Welles, and another at Owky, as also many other edifices in the same houses, and lastly, the church of Welles itselfe being now ready to fall to the ground, notwithstanding the great cost bestowed upon it by Bishop Robert, he pulled downe the greater part of it, to witte, all the west ende, built it anew from the very foundation, and hallowed or dedicated it October 23, 1239."

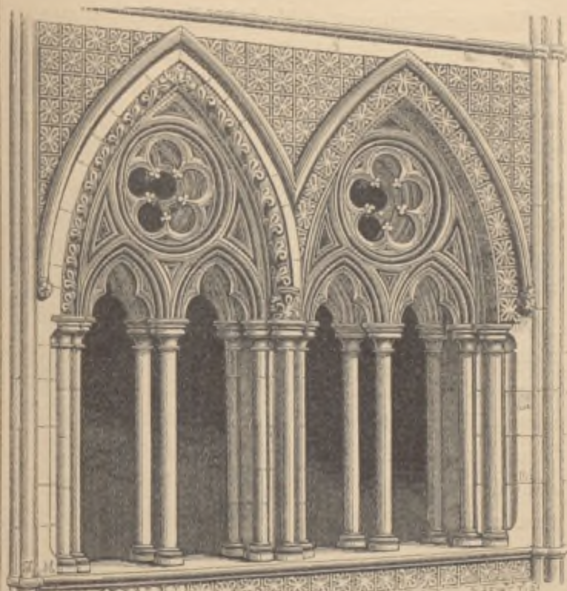
Notwithstanding the enormous sums which must have been expended on this work, and the quantity of beautiful sculpture with which it is adorned, we do not find the same *waste* of labour and expense which we observed in the earlier work of St. Hugh, at Lincoln; there is no expense spared, but there is none wasted[d].

The chapter-house at Christ Church, Oxford,

[d] It is scarcely possible to overrate the value and importance of the extraordinary series of sculptures with which this west front is enriched; they are superior to any others known of the same period in any part of Europe, and when the key has been learned, will be found also to be a valuable illustration of the history of the province, secular as well as ecclesiastical. It is hoped that Mr. Cockerell's long-promised volume on the subject will remove the veil of ignorance by which they have long been obscured.

the choir of Worcester cathedral, a considerable part of Fountain's abbey, the choir of Rochester, the south transept of York, the presbytery of Ely, the nine altars at Durham, the choir of the Temple church, London, the nave of Lincoln, are amongst the well-known examples of this period, the first half of the thirteenth century.

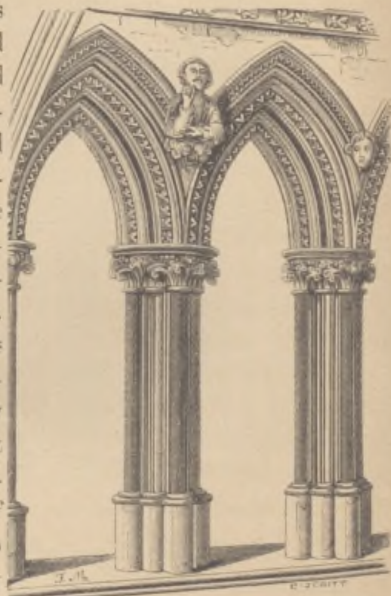
In the year 1245, King Henry the Third, "being mindful of the devotion which he had towards St. Edward the Confessor, ordered the church of St. Peter at Westminster to be enlarged, and the eastern part of the walls, with the tower and transepts, being pulled down, he began to rebuild them in a more elegant style, having first collected at his own charges the most subtle artificers both English and foreign." This work is of the richest character, but still pure Early English. The surface of the wall is covered with diaper work, the triforium arcade is double, and has foliated circles in the head of bar tracery. The points of the cusps are flowered, and the outer moulding of the arch is enriched with foliage resembling crockets.



Triforium Arcade, Westminster Abbey, A.D. 1250.

The beautiful Lady Chapel of Wells cathedral was commenced by Bishop Bitton in 1248, he died in 1264, and was buried in it.

The north transept of York Minster was built between 1250 and 1260 by John le Romaine, treasurer of the church, or rather probably by the chapter of which he was treasurer and paymaster, and so his name became attached to it, more especially as he afterwards became archbishop of York. The records of the cathedral clearly prove that it was the regular practice of the chapter to keep a gang of workmen



North Transept, York Minster, A.D. 1250.

in their pay as part of the establishment, the number varied from twenty to fifty, and the same families were usually continued generation after generation: to their continued labour, always doing something every year, we are indebted for the whole of that glorious fabric. This practice was by no means peculiar to York, but appears to have been the usual custom. We are however indebted to Mr. Brown for printing the documents in the case of York.

The chapter-house at York is also attributed to this period, but its exact date is not recorded. The chapter-house at Salisbury is of the same period, and very similar style.

The presbytery, or, as it is usually called, the eastern part of the choir of Lincoln cathedral, was built between 1256 and 1282, in which latter year the relics of St. Hugh were translated to the new shrine prepared for them in the new work. This work is of the richest character, and approaches very nearly to the following style, the windows have foliated circles in the head, and actual tracery,

but as tracery usually belongs to the Decorated style, its progress will be traced under that head.

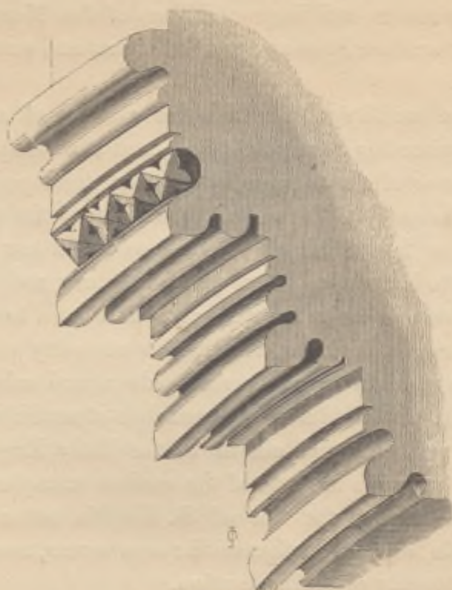
Having now completed the outline of the history of the principal known buildings of the Early English style, it remains only to describe the characteristic features.

EARLY ENGLISH BUILDINGS are readily distinguished from those of the Norman period by their comparative lightness, their long narrow pointed windows, their boldly projecting buttresses and pinnacles, and the acute pitch of the roof. Internally we have pointed arches supported on slender and lofty pillars, which are frequently formed of a number of shafts connected at intervals by bands. One of these shafts is frequently carried up to the springing of the roof, where it ramifies in various directions to form the ribs of the vaulting, which have now lost the heaviness of the Norman period and are become light and elegant. The whole character of the building is changed, and instead of the

heavy masses and horizontal lines of the Norman style, we have light and graceful forms and vertical lines.

The rapidity with which the change of style took place has been pointed out, and the complete character of the change, which was developed as fully in some of the earliest buildings of the new style as in the latest. New ideas and a new life seem to have been given to architecture, and the builders appear to have revelled in it even to exuberance and excess, and it was necessary afterwards in some degree to soften down and subdue it. At no period has "the principle of verticality" been so far carried out as in the Early English style, and even in some of the earliest examples of it. Probably the fall of St. Hugh's tower at Lincoln, and some other similar occurrences, taught the necessity of greater caution.

One of the chief characteristics of the Early English style consists in the MOULDINGS, which differ essentially from those of the Norman, for



Haseley, Oxfordshire, c 1250.

while those consisted chiefly of squares with round mouldings in the angles, or with the angles chamfered off, in the Early English they are chiefly

bold rounds, with equally bold and deeply cut hollows, which produce a strong effect of light and shade. In many of the earlier examples the square profile of the recessed Norman arch is retained, and the mouldings are cut chiefly on the angles, but as the style advanced this squareness is lost, and the mouldings appear to be cut on a chamfer, or sloping surface, and none of the plain square masonry remains, the whole being worked up into rich suites of mouldings, separated only by deep hollows. In the later examples a peculiar moulding called the roll, or scroll moulding, is used, but this was still more used in the succeeding or Decorated style, and is often called one of the marks of that style. The fillet was now profusely used on the rounds, one, two, or sometimes three fillets being cut on a single

Temple Church, London, A.D 1240.

moulding, thus giving a very different though still beautiful character to them, but this always shews a tendency to transition to the next style.

Temple Church, London, A.D. 1240.

Throughout the Early English period there is an ornament used in the hollow mouldings, which is as characteristic of this style as the zig-zag is of the Norman, this consists of a small pyramid more or less acute, cut into four leaves or petals meeting in the point but separate below. When very acute and seen in profile it may be imagined to have somewhat the appearance of a row of teeth, and from this it has been called the dog-tooth orna-

ment, or more commonly "THE TOOTH ORNAMENT[e]." It is used with the greatest profusion, on arches, between clustered shafts, on the architraves and jambs of doors, windows, piscinas, and indeed in every place where such ornament can be introduced.

Tooth Ornament, North Transept, York Cathedral, A.D. 1240.

It is very characteristic of this style, for though in

[e] This ornament is comparatively little used in France. Many of the finest French buildings of this period are entirely without it. Where it does occur is chiefly, if not entirely, in Normandy.

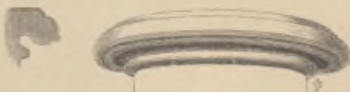
the Norman we find an approach to it, and in the Decorated various modifications of it, still the genuine tooth ornament may be considered to belong exclusively to the Early English.

Another peculiarity consists of THE FOLIAGE, which differs considerably from the Norman; in the latter it has more or less the appearance of being imitated from that of the Classic orders, while in this it is entirely original. Its essential form seems to be that of a trefoil leaf, but this is varied in such a number of ways that the greatest variety is produced. It is used in cornices, the bosses of groining, the mouldings of windows, and doorways, and

North Transept, Lincoln Cathedral, A.D. 1200

various other places, but particularly in capitals, to which it gives a peculiar and distinctive character. The foliage of these capitals is technically called "Stiff-leaf foliage," but this alludes only to the stiff stem or stalk of the leaf, which rises from the ring of the capital, the foliage itself is frequently as far removed from stiffness as any thing can be, as for instance in the capitals of Lincoln. The stiff stalk is however a ready mark to distinguish the Early English capital from that of the succeeding style.

In pure Early English work, THE ABACUS is circular [f], and consists in the earlier examples simply of two rounds, the



Lincoln Cathedral A. D. 1200

[f] The general use of this feature is peculiar to England; even in the best early French work, the abacus is generally square, and as there can be no doubt that the round abacus is more consistent with pure Gothic work, the square one belonging more properly to the Classic styles, this circumstance is a strong argument in favour of the greater purity of English Gothic. Generally also the MOULDINGS are much more numerous and much richer in English work than in foreign work of the same period.

upper one the largest, with a hollow between them, but in later examples the mouldings are frequently increased in number and filleted.

THE BASES generally consist of two rounds, the lower one the largest, both frequently filleted, with a deep hollow between placed horizontally, but in later examples this hollow is not found, its place being filled up with another round moulding.

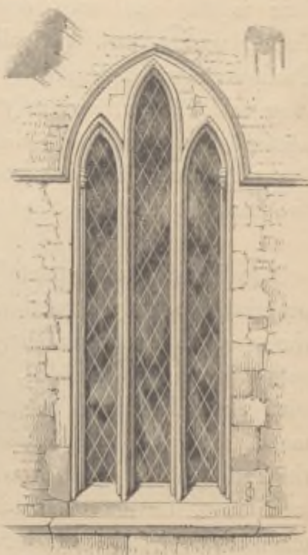
Lincoln Cathedral, A D 1200.

Salisbury Cathedral, c. 1250.

THE PILLARS are of various forms, round, octagonal, or clustered, but the most characteristic is the one with detached shafts, which are generally of Purbeck marble, frequently very long and slender, and only connected with the central shaft by the capital and base, and one or two bands at intervals.

THE ARCHES are frequently but not always acutely pointed, and in the more important buildings are generally richly moulded, either with or without the tooth-ornament. In plain parish churches the arches are frequently without mouldings, merely recessed and chamfered, the only character being in the capitals and bases, or perhaps in the hood-moulds, though these also are sometimes wanting.

The windows in the earlier examples are plain lancet shaped, and generally narrow, sometimes they are richly moulded within and without, but frequently have nothing but a plain chamfer outside and a wide splay within: by means of this splay two or three windows which are completely separate on the outside are made to form one composition within, and two, three, or more lancets are sometimes included under one hood-mould on the outside. When there are three, the middle one is generally the



Warmington, Northamptonshire c. 1250

highest, or there is a trefoil or quatrefoil above; the spaces between these becoming afterwards pierced, led to the introduction of tracery.

In the Early English style we have, in the later examples, tracery in the heads of the windows, but it is almost invariably in the form of circles either plain or foliated, and is constructed in a different manner from genuine Decorated tracery. At first the windows have merely openings pierced through the solid masonry of the head[g], the solid portions

Charlton-on-Otmoor, Oxon., c. 1260

[g] This kind of tracery is called by Professor Willis *plate* tracery, being, in fact, a plate of stone pierced with holes; it is

thus left gradually become smaller and the openings larger, until the solid parts are reduced to nearly the same thickness as the mullions, but they are not moulded, and do not form continuations of the mullions until we arrive at real Decorated tracery.

The origin of tracery has been much discussed, and it is commonly asserted that the French and the Germans had considerably the start of England in this particular and important part of Gothic architecture, if not in the whole style. This is, however, by no means a settled point, but one fairly open to further investigation. It has been already observed in speaking of the change from the Romanesque styles to the earliest Gothic, that this progress was very nearly simultaneous in England and in the northern parts of France, and later in other parts of Europe. It is difficult to obtain accurate dates of the precise parts of any building even in Eng-

extensively used in Early French work. The more usual kind of tracery is called by Professor Willis *bar* tracery, to distinguish it from the earlier kind.

land, and still more difficult in foreign countries, windows are often inserted, and the tracery of windows is not unfrequently of a different age from the arch and jambs, it therefore requires more careful investigation than we have yet had applied to this subject before it can be decided satisfactorily.

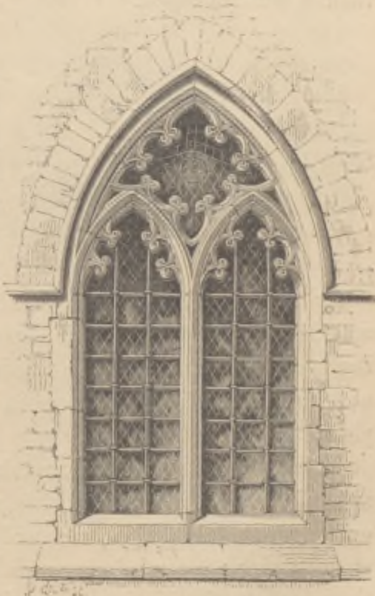
One thing however is clear, that Tracery was of home growth, it was an indigenous plant, and not an exotic imported full grown; the same progress may have been made simultaneously in other countries, and particular ideas may probably have been borrowed, but we have no need to go abroad to search for its origin and progress. Like all other parts of Gothic architecture it appears to have grown gradually and naturally from the necessity of supplying a want that was felt.

The origin of tracery may be carried back even to the Norman period, from the time that two lights were combined under one arch, a space was left between the heads of the lights and the arch, which was an eye-sore that the architect tried to get rid of in the best way that he could. Thus at

Sutton Courtney, in Berkshire, (see p. 60.), in a window of the tower, which is late Norman work, the mouldings of the sub-arches are continued and carried across each other on the flat surface in the head of the window, if the spaces between these mouldings were pierced, we should have tracery. At St. Maurice's church, York, in the west front is a Norman window of two lights of the usual form, with a small round opening through the head, under the dripstone which supplies the place of the connecting arch over them (see p. 61.); in the tower of St. Giles's, Oxford, is a transition Norman window of two lights, with a small lancet-shaped opening in the head, under the enclosing arch.

At Linchmere, Sussex, a two-light Early English window of very early character has a large circular opening in the head, cut through the plain stone without any mouldings; at the Deanery, Lincoln, is a window of the same form but well moulded, and having capitals to the shafts and to the mullions. At Woodstock, Oxford-

shire, a window on the south side is of the same form, with a quatrefoil introduced in the circle, and the heads of the lower lights trefoiled. At Moreton Pinckney, Northamptonshire, again is the same form but moulded, and the solid surface reduced so as to form actual tracery. At Solihull, Warwickshire, is the same form enriched with mouldings and cusps. At Aston le Walls the same form, with the opening larger. At



Solihull, Warwickshire, c. 1300.

Middleton Cheney, Oxfordshire, the same form; but the solid masonry is so much reduced, as to form mere mullions, and this is actual tracery, though without cusps.

Glapthorn. Ashfordby Melton.

At Glapthorn, Northamptonshire, Ashfordby, and Melton Mowbray, Leicestershire, the opening is of the form called the "vesica." At Greetwell, near Lincoln, is a lozenge in the head, quite plain.

At Wimborne Minster, Dorsetshire, is a remarkable window of three lancet lights, with a quatrefoil opening over each light, enclosed under the dripstones which are carried over each light separately, though the moulding is continued from one to the

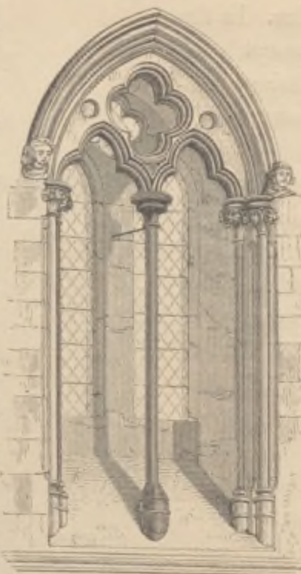
other. In the transept of Salisbury cathedral is a double window of the same character, with a double plane of tracery.

At Cotterstock, Northamptonshire, a two-light lancet-window with a pierced quatrefoil in the head, enriched with elegant cusps.

At St. Cross,

Wimborne Minster, Dorset, c. 1220.

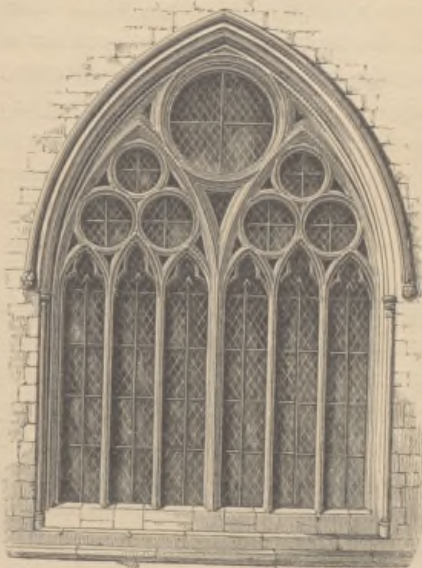
Winchester, is a doorway, (see p. 139.), and in Stone church, Kent, is a window, of two trefoil-headed openings with a quatrefoil in the head, these are moulded and getting nearer to *bar* tracery. This window also shews what is called a double plane of ornament, the inner plane being much lighter and more enriched than the outer one.



Stone Church, Kent, c. 1250

At Strixton, Northamptonshire, is a triple lancet-window at the east end, with a quatrefoil opening, and also three sunk quatrefoil panels in the gable, (see p. 145.), these sunk panels are not uncommon

in Early English work, and it is only necessary to draw them a little more close together to enclose them under one arch, and pierce them to form good tracery, this is done in the next class, as at Raunds,



East Window, Raunds, Northamptonshire, c. 1280.

Northamptonshire, and Acton Burnel, Shropshire, here we have windows of three lights, of four lights, and of six lights, with plain circles in the head, richly moulded; many windows of this class have originally had cusps, which have been cut out, and this is said to have been the case at Raunds; the early cusps were so constructed that they might be removed without leaving any distinct marks, and their absence would not be noticed if they were not known to have been there; this is not the case in real Decorated tracery, but this class belongs to rather a later period than we have yet arrived at. There are good specimens of the sunk panels before mentioned at Thornton abbey, Lincolnshire, and the west window of Raunds; both these are rich specimens, and only require the panels to be pierced to form good and elegant tracery.

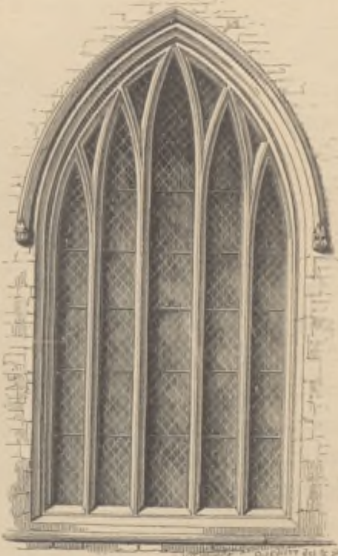
In the King's Hall at Winchester, which Mr. E. Smirke has shewn from the accounts to have been built between 1222 and 1235, the windows are each of two lights with an open quatrefoil in the head, and there are sunk panels on each side of the win-

dows to fill up the blank space between them and the buttresses. In the transept of Salisbury cathe-

Castle Hall, Winchester, A. D. 1222—1235

dral, built between 1220 and 1250, is a good example of a window of four lancet-lights, with dripstone-mouldings, connecting them into one window of two divisions, each of two lights, with an open quatrefoil in the head, and a larger foliated opening in the general head above, it is only necessary to reduce the quantity of solid masonry to make this a good geometrical window. Windows of two lights, with a pierced quatrefoil in the head, are in fact abundant in good Early English work. The triforium arcade in the choir and transept of Westminster abbey, built between 1245 and 1260, is a very rich example with a double plane of ornament, the sub-arches are trefoiled, and in the head there are foliated circles with ornamented cusps, the whole of the surface is enriched with diaper; all this is pure Early English work, but it is very uncommon in that style, and approaches very near to Decorated. (see p. 107.) The same remarks apply equally to the presbytery at Lincoln, built between 1256 and 1282, it is one of the richest and most gorgeous

examples of the Early English style in its latest form, approaching very closely to the Decorated. The chapter-house and cloisters at Salisbury, built between 1250 and 1260, are of similar style, though not so rich.



Irthlingborough, Northamptonshire, c. 1280.

Another class of windows in which the same gradual approach to tracery may be noticed, consists of three or more lancet-lights under one arch, the points of the sub-arches touching the enclosing arch, the spandrels at first solid,

as at Oundle, Northamptonshire, afterwards pierced, as at Irthlingborough, the subsequent addition of cusps makes this form into pure Decorated windows; in some instances the side lights are lower than the centre-lights, and have openings over them, as at Tewkesbury, Gloucestershire.

Another class has the mullions carried on through the head of the window, and intersecting each other, there are examples of this form in almost Early English work, as at St. Mary le Wig-

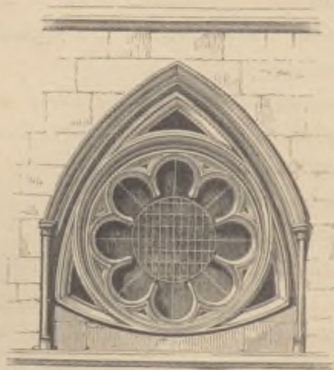
St Mary le Wigford, Lincoln, c. 1260

ford, Lincoln, and it continued to be used throughout the Decorated period, and an imitation of it is very common in late work; when the spaces are foliated, as at Dorchester, it forms a good Decorated window; there is a curious early example of this form, in which the intersecting arches are struck from the same centres as the window head, and with trefoils introduced in the openings, at Rushden, Northamptonshire.

Circular windows also afford a fine series of the gradual approach to tracery, there are many fine Norman specimens filled with a sort of wheel pattern, as at Barfreston in Kent. At St. James's church, Bristol, is a good example of a somewhat different kind still more resembling tracery. The beautiful Early

Beverley Minster, c 1220

English circular window at Peterborough, is almost of the same general pattern as the Norman one at Barfreston. The glorious window in the south transept of Lincoln, is of somewhat later character, and though not strictly corresponding with the definition of tracery can hardly be distinguished from it[h]. The natural successors to these, are the splendid Decorated circular windows, commonly called marigold windows, and Catherine wheel windows, and rose windows,



Spherical Window, Westminster Abbey, A. D. 1250

which are the glory of so many of the foreign cathe-

[h] It is a fine example of plate tracery as distinguished from bar tracery, according to Professor Willis's definitions.

drals, and of which we have many fine examples at home, as in Westminster abbey, the south transept of Lincoln, Boyton, Wiltshire, Cheltenham, &c.

Hargrave, Northamptonshire, c. 1220.

The series of small windows in gables and in clerestories must not be overlooked, they are sometimes foliated circles, sometimes trefoils, or spherical triangles, and the same gradual progress towards regular tracery may be noticed in these as in the other classes.

Cusps form so important a part of tracery, that it is almost necessary to point out their succession and variety also. They may be found occasionally, though rarely, in Norman work. In the Early English period they are abundant, and frequently ornamented with sculpture, or foliage, or heads;

but they are attached to the lower surface or soffit of the mullion, or tracery bar, and do not grow out of it, and form part of it, in the same manner as they do in Decorated work.

Cusp, Raunds, Northamptonshire.

We have thus endeavoured to point out some of the principal ways by which tracery was arrived at, and to shew that the progress was so gradual, step by step, without any hiatus, that there is no necessity to look abroad for any specimens to fill up gaps in the series. The same steps may have been taken simultaneously in foreign countries, or we may have copied particular forms, but there is no evidence that we borrowed the whole system from them. The usual test of the importation of a new style, is a decided leap from one style to another, and this was clearly not the case with the introduction of tracery into England.

THE DOORWAYS are generally pointed or trefoiled, but sometimes round-headed, and in small doorways frequently flat-headed, with the angles corbelled in the form called the square-headed trefoil. The round arched doorways may readily be distinguished by their

Doorway, St. Cross, Hampshire, c. 1250

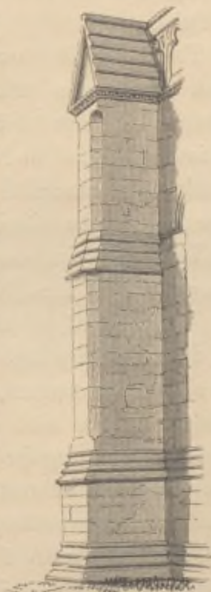
mouldings, they are commonly early in the style, but by no means always so; segmental arches also

occur, though rarely. The larger doorways are generally deeply recessed and richly moulded, and in the best examples both the arches and jambs are enriched with the tooth ornament and foliage; the jambs have likewise shafts with sculptured capitals. They are sometimes double.

The porches are frequently shallow, but there are many fine porches of the usual projection, these have sometimes very lofty gables; the outer doorways are often much enriched with mouldings and shafts of great depth, and the walls are ornamented in the inside with arcades and tracery.

The vaults are distinguished from the Norman by their greater boldness, and from succeeding styles by their greater simplicity. In the earlier examples there are ribs on the angles of the groins only, at a later period the vaulting becomes more complicated. There is a longitudinal rib, and a cross rib along the ridge of the cross vaults, and frequently also an intermediate rib on the surface of the vault, the bosses are rare at first, more abundant

afterwards: they are generally well worked and enriched with foliage.


Buttress, Salisbury Cathedral. A.D 1220.

THE BUTTRESSES instead of being as in the last style mere strips of masonry slightly projecting from the wall, have now a very bold projection, and generally diminish upwards by stages, terminating either in a pedimental head, or gable, or in a plain sloping set-off. The angles are frequently broadly chamfered and sometimes ornamented with shafts, either solid or detached, as at the choir of Lincoln. The pinnacles, particularly in large buildings, are either round or octagonal, with shafts at the angles,

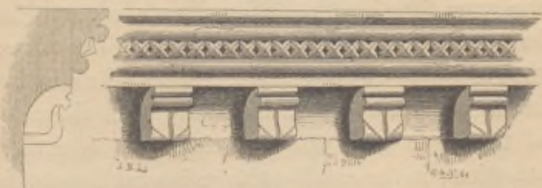
sometimes supporting small arches, and terminating in a plain conical capping ending in a bunch of foliage or other ornament as a finial.

Flying Buttress, Hartlepool, Durham, c. 1220.

THE FLYING BUTTRESS now becomes a prominent feature in large buildings, it is often found in Norman work, but concealed under the roof of the triforium, as at Durham, Winchester, and many other fine Norman buildings; but in this style it is carried up higher and is altogether external, spanning over the roof of the aisle and carrying the weight and consequent thrust of the vault over the central space obliquely down to the external buttresses, and so to the ground. There is a

very fine example of a compound flying buttress at Westminster abbey, which supports the vaults of the choir, the triforium and the aisle, and carries the thrust of the whole over the cloister, to the ground.

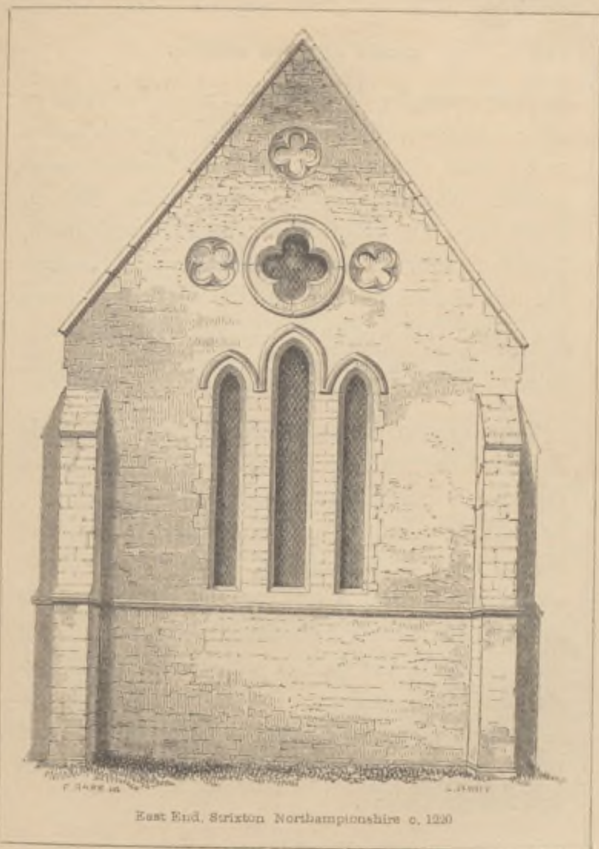
THE CORBEL-TABLES sometimes consist, as in the earlier period, merely of blocks supporting a straight projecting course of stone which carries



Beverley Minster, c 1220

the front of the parapet, but more commonly, especially as the style advanced, small trefoil arches are introduced between the corbels, and these become more enriched and less bold until in the succeeding style this feature is altogether merged in the cornice mouldings.

The fronts of Early English buildings before the introduction of tracery, and consequently before the use of large windows, have a very peculiar appearance, very different from those of the preceding or succeeding styles. In small churches a common arrangement is to have either three lancet windows, or two with a buttress between them, but in both cases there is frequently over them a quatrefoil or small circular window foliated, or sunk panels of the same form, but not pierced as windows. In large buildings there are frequently two or three tiers of lancet windows, and a rich circular window in the gable above. Many small parish churches of this style have east or west fronts deserving attention; in the east front there is most frequently a triplet of lancet lights, and the same arrangement is usual in the fronts of the north and south transepts, and at the west end also, when there is no tower. Sometimes the lancets are small, and have a small window over them in the gable, as at Strixton, Northamptonshire, which is a valuable specimen of plain Early English work throughout.



East End, Strixton Northamptonshire c. 1220

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In later examples the window is usually of three or more lights, separated only by mullions, with circles in the head, either with or without foliation, as at Raunds, Northamptonshire, and Acton Burnel, Shropshire. The west front of Nun Monkton church, Yorkshire, affords a very singular example of the combination of a small tower with the west gable, over a fine triplet. The west front of Duston church, Northamptonshire, is a good plain example with a triplet.

THE EAST END is almost invariably square in Early English work, although we have a few examples of the apsidal termination, generally a half octagon, or half hexagon, as in Westminster abbey, and several other large churches. In the small parish churches this form is very rare, an example occurs at Tidmarsh near Pangbourne, Berks, an elegant little structure, the roof of which was carefully restored a few years since. On the continent the apsidal form is almost universal at this period, but this is only one of many variations between English and foreign Gothic.

EARLY ENGLISH TOWERS are in general more lofty than the Norman, and are readily distinguished by their buttresses which have a great projection. In the earlier examples an arcade is frequently carried round the upper story, some of the arches of which are pierced for windows, but in later buildings the windows are more often double, and are frequently very fine compositions. The tower generally terminates in a SPIRE, which in some districts does not rise from within a parapet, but is of the form usually called a broach spire, of which there are several varieties. In other districts the towers are terminated by original parapets, these probably had spires rising within the parapet. Pinnacles are sometimes inserted at the angles, and produce a very good effect.

The general appearance of Early English buildings is magnificent and rich, rather from the number of parts than from its details. In those buildings where very long windows are used there is a grandeur arising from the height of the divisions: in the smaller buildings there is much simplicity of ap-

pearance; but the work all appears well designed and carefully executed.

Spire of Ringstead Church, Northamptonshire, c. 1200.

Chapter IV.

THE DECORATED STYLE.

The change from the Early English to the Decorated style was so very gradual that it is impossible to draw any line where one style ceases and the other begins. Some parties, indeed, deny that it is a distinct style at all, but whatever may be the case as a matter of abstract theory, or on philosophical principles, all parties are agreed that as a matter of practical convenience the distinction is useful, and necessary. It has its own very characteristic features; the windows, doorways, buttresses, mouldings, and sculpture, are all different from those of either the preceding or the following style. On the other hand, some parties have proposed to divide this style into two, the geometrical style,

and the flowing style, but here the distinction is not sufficiently broad to constitute two distinct styles, although as subdivisions of the same style, these terms were used by Rickman himself, and are useful, but these two divisions are so frequently contemporaneous, and run into each other so continually, that it is almost impossible to separate them in practice; the windows may indeed be distinguished, though even in these we often find windows with geometrical tracery, and others with flowing tracery side by side in the same building, with the same mouldings and details, and evidently built at the same time, nor can any distinction be drawn in doorways and buttresses. It is better, therefore, to continue to use the received division of styles, and the received names for them.

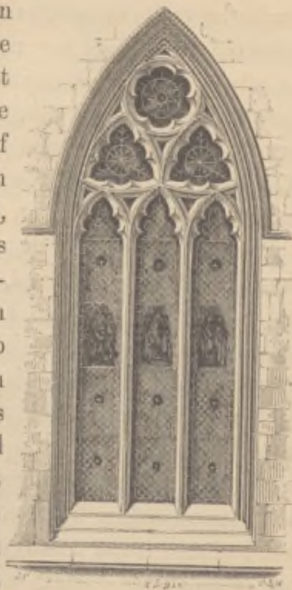
The Decorated style is distinguished by its large windows, divided by mullions, and the tracery either in flowing lines, or forming circles, trefoils, and other geometrical figures, and not running per-

pendicularly; its ornaments are numerous and very delicately carved, and are more essentially parts of the structure than in any other style. In small country churches, however, there are perhaps more very plain churches of this style than of any other. Still the windows have the essential decoration of tracery.

Decorated tracery is usually divided into three general classes, geometrical, flowing, and flamboyant, but the variety is so infinite, that many subdivisions may be made, but they were all used simultaneously for a considerable period.

The earliest Decorated windows have geometrical tracery, and of this class one of the finest examples is Merton College chapel, Oxford, which was commenced by the founder Walter de Merton, but had not made much progress at the time of his death: this having taken place suddenly, he appears not to have made any provision for carrying it on, and the expense thus fell upon the college. The bursar's rolls shew that it was carried on gradually for above a century, but the high

altar was dedicated in 1277, and there can be little doubt that the east window and the side walls and windows of the choir must then have been completed, although the roof was of a temporary character only; the intention appears to have been to have had a wooden vault, the vaulting shafts having been executed with their capitals, but without any stone springers, which would naturally have been put on at the same time, if a stone vault had been intended, as we may see in numerous other instances. The tower-arches were not erected until 1330, and the transept not



Merton College Chapel, Oxford, A.D. 1277.

completed until 1424, the design for the nave and aisles being abandoned.

It has been sometimes supposed that the windows of the choir of Merton were copied from those of Cologne cathedral, the finest example of this style in the world, but although the foundations of Cologne were laid at an earlier period, the progress of the work was so much interrupted, that the choir was not *consecrated* until 1327, just fifty years *after* the choir of Merton chapel. A comparison of foreign cathedrals of well ascertained date, with the corresponding work in England of the same period, does not seem to bear out the priority of date which has of late been assumed. Dr. Whewell compares Amiens with Salisbury, and says that it is in a "more mature style," but although Amiens was begun in 1220, it was not completed until 1288, and it is in a particular kind of tracery only that it is in advance of English buildings of the same period. A more fair comparison would be with Wells, the west front of which, built by Bishop Joceline, between 1225

and 1239, may challenge a comparison with any other building in the world of the same period[a].

Returning from this digression into which we have been led by its peculiar interest, we proceed to mention other examples of geometrical tracery. The chapter-house at York, with the passage to it, is a fine one, the exact date of which is still disputed, but it is probably between 1260 and 1280. The transept, and part of the choir of Exeter cathedral, were partially rebuilt and altered in style, by Bishop Quivil, between 1279 and 1291, these windows are amongst our finest examples of geometrical tracery. The chapter-houses of Southwell and of Wells should also be mentioned. As a general rule it may be observed that the buildings of the time of Edward the First, have geometrical tracery in the windows and panelling, and are

[a] Professor Cockerell has satisfactorily shewn that the English sculpture of this period was fully equal, if not superior, to that of any other part of Europe, and has justly observed that the immense number of works carrying on simultaneously at that time in all parts of England, could not possibly have been executed by foreign workmen, as has commonly been assumed.

Passage to the Chapter-house York, 1200—1280.

of early Decorated character; the Eleanor crosses, and the tomb of Queen Eleanor at Westminster, are among the best examples of this style, they were all executed between 1291 and 1294, as appears by the builder's accounts, which are still extant, and have been carefully edited by Mr. Hudson Turner, and printed at the expense of Mr. Beriah Botfield, for the Roxburgh Club. The names of the builders and sculptors shew that they were almost entirely natives, and not foreigners, as has

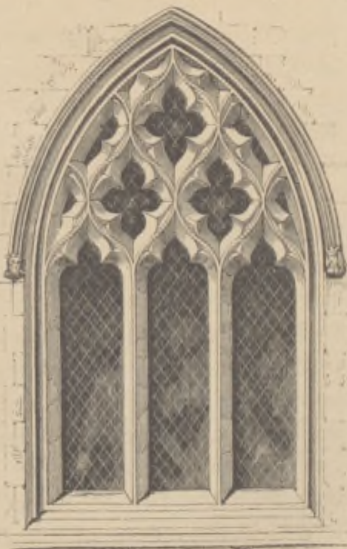
often been asserted; one name only, William Torel, has been supposed to be the same as William the Florentine, a painter who was employed at the same time on some other works in England, but there is no evidence of this being the case, while other names, as Alexander of Abingdon, "the imagineur," or sculptor, William the Irishman, Richard and Roger of Crundale, in Kent, sufficiently prove the employment of natives.

As additional examples of this style may be mentioned, the hall of Acton Burnel castle, Shropshire, built by Bishop Burnell, between 1274 and 1292, St. Ethelbert's gate-house, and part of the cathedral at Norwich, rebuilt after the riots in 1275, and re-consecrated by Bishop Middleton in 1278. The chapter-house of Wells was built in the time of Bishop William de Marchia, 1292—1302. The nave of York was commenced in 1291, and continued until 1360, the same style being adhered to, the windows have geometrical tracery.

The work of Prior Henry de Estria, at Canterbury, in 1304-5, belongs also to this style. An in-

stance of the use of geometrical tracery at a later period, occurs at Canterbury in St. Anselm's chapel, the contract for which is extant, A.D. 1336.

Windows with flowing tracery are in general somewhat later than the geometrical patterns, at least they do not seem to have been introduced quite so early, but they are very frequently contemporaneous, and both classes may often be found side by side in the same building, evidently



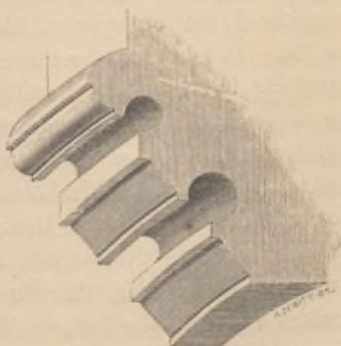
St. Mary Magdalene Church, Oxford, c. 1330

erected at the same time. An early instance of this occurs at Stoke Golding, in Leicestershire, built between 1275 and 1290, as appears by an inscription still remaining; the windows have mostly geometrical tracery, but several have flowing. Several churches in Northamptonshire have windows with tracery alternately geometrical and flowing. The same mixture occurs in the glorious church of Selby abbey, Yorkshire, and St. Mary's, Beverley. Bray church, Berkshire, rebuilt between 1293 and 1300, also presents the same mixture.

Flamboyant tracery, and the forms approaching to it, generally indicate a late date. We have no instance of real Flamboyant work in this country, although forms of tracery approaching to it are not uncommon, the mouldings are never of the true Flamboyant character, which is quite distinct both from the Decorated and the Perpendicular; it coincided in time with the latter, and therefore does not properly belong to our present subject.

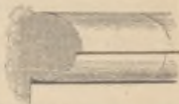
THE MOULDINGS of this style differ from the Early English chiefly in having the rounds and hollows not so deeply cut, and more generally filleted, the roll or scroll moulding, and the quarter round, are very much used; the abacus of the capital is in general a scroll, or filleted round, and the base is formed of round mouldings without the deep hollow; as the style advances the

Bray, Berkshire, c. 1300



Finedon, Northamptonshire, c. 1340

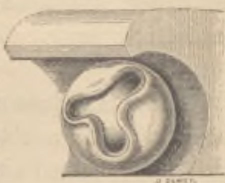
mouldings become generally more shallow and feeble. The scroll moulding is perhaps the most characteristic of the style, though it is used occasionally in Early English work also. A bold quarter-round is frequently used on arches without any other; the



Chacombe, Northants.

plain chamfer is used in all styles, but in Decorated work it is frequently sunk so as to leave a small square edge at each angle, thus varying the light and shade, and giving a precision to the angles of the chamfer, which has a very good effect. In late examples this is varied by a gentle swelling in the middle, forming a kind of shallow ogee moulding. The ornamental sculptures in the hollow mouldings are numerous, but there are two which require more particular notice, they are nearly as characteristic of the Decorated style as the zigzag is of the Norman, or the tooth ornament of the Early English. The first is, the ball-flower, which is a globular flower half opened, and shewing within a small round ball. It is used with the

utmost profusion in the mouldings of windows, doorways, canopies, cornices, arches, &c., generally with good effect, but sometimes in such excess as almost to destroy the effect of the mouldings, as at Gloucester cathedral, Ledbury church, Herefordshire, and Grantham, Lincolnshire, but at the same time it gives great richness to the general effect of the windows. The ball-flowers are sometimes placed at intervals, and connected by a stem with or without foliage.

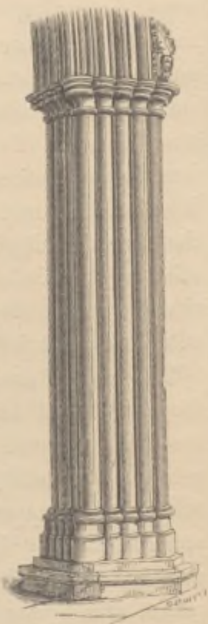

Ball-Flower

The other ornament is the four-leaved flower, this has a raised centre, and four petals cut in bold and high relief, it is frequently much varied, but may be distinguished by its being cut distinctly into four petals, and by its boldness, it is sometimes used abundantly, though not quite so profusely as the

Four-leaved Flower

ball-flower. In some instances the centre is sunk instead of being raised.

THE PILLARS have no longer detached shafts, and the capitals are ornamented with foliage of a different character from that which preceded it, the stiff-leaved foliage is no longer used, but the vine, the ivy, the oak, and other leaves are correctly represented from nature, and exquisitely carved as crockets, and finials, and in spandrels as well as in capitals. The flat surfaces in niches and monuments, on screens, and in other situations, are covered with delicately carved patterns, called diaper-work, representing foliage and flowers, among which are introduced birds and in-

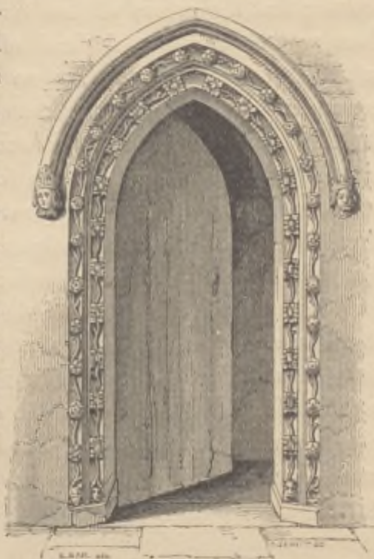


Exeter Cathedral. c. 1300

sects, and sometimes dogs or other animals, all executed with much care and accuracy, and proving that the artists of that time drew largely from nature, the fountain-head of all perfection in art, to which all who are not content to be mere copyists of their predecessors must apply themselves. In some recent instances of the revival of the Decorated style, the foliage has been sculptured from nature with great success, as at Bradfield, Berkshire. The sculpture of the human figure in the early Decorated period is remarkable for the ease and chasteness of the attitudes, and the free and graceful, though at the same time rich, folds of the drapery. Few figures can surpass in simplicity and beauty the effigy of Queen Eleanor in Westminster abbey, and those on the crosses erected to her memory are almost equally fine.

THE DOORWAYS of this style are frequently large, often double, and very richly sculptured, but in small churches they are as frequently plain,

and have merely a dripstone over them, frequently the scroll-moulding terminated by two small heads, which are generally a king and a bishop, this is the case also with the windows. In richer buildings there is frequently a canopy over the doorway, with crockets and a finial, and sometimes there are niches or tabernacles on each side.



Kislingbury, Northamptonshire, c. 1330.

THE PORCHES are sometimes shallow, as at Rushden, Northamptonshire, others have a very

Porch, Rushden, Northamptonshire, c. 1330.

bold projection, with windows or open arcades at the sides, and sometimes, though rarely, with a room over, there are also many fine timber porches of this style, distinguished by the mouldings and barge-boards.

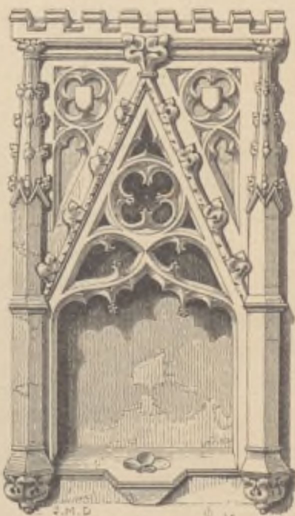
THE ARCHES do not differ very materially in general effect from the Early English, but are distinguished by the mouldings and capitals as before described. The ogee arch is frequently used in arcades and in the heads of windows. The dripstones or hoodmoulds are generally supported by heads, and are frequently enriched with crockets and finials. The arch mouldings are frequently continued down the pillars, or die into it without being stopped by capitals or impost mouldings.

The arcades which ornament the walls in rich buildings, and those over the sedilia, are very characteristic features of the style; in some instances the sedilia have projecting canopies over them, as at Dorchester and at Lichfield, forming perfect tabernacles, as if for images; more commonly they

Arcade, Beverley Minster, c 1300

have canopies on the same plane with the seats, ornamented with crockets and bunches of foliage for finials, and pinnacles between.

THE PISCINAS and niches, or tabernacles for images, are often very rich, with canopies and open tracery. They form one of the chief beauties of this style. The straight-sided canopy is much used in this style over doors, sedilia, piscinas, and monuments.



Piscina, Fyfield, Berkshire, c. 1300.

THE GROINED ROOFS, OR VAULTS, are distinguished from those of the preceding style chiefly by an additional number of ribs, and by the

natural foliage on the bosses; there are a few instances of stone roofs of this style over narrow spaces of very high pitch supported by open-work, as if in imitation of wood-work, as on the vestry of Willingham, Cambridgeshire, and the porch of Middleton Cheney, Oxfordshire.

TIMBER ROOFS of this period are comparatively scarce, although they are more common than is usually supposed, but it is lamentable to observe how fast they are disappearing; that of the hall of the abbey of Great Malvern, the finest example that existed in this country or probably in any other, has been wantonly destroyed within these few years. Another, nearly equally fine, is at the present time in imminent danger of destruction from neglect and decay, even if it is not taken down as is threatened, that of Bradenstoke priory or Clack abbey, near Chippenham in Wiltshire. The timber roofs of churches of this style are not generally so fine as those of halls. There are however many very good specimens of Decorated roofs

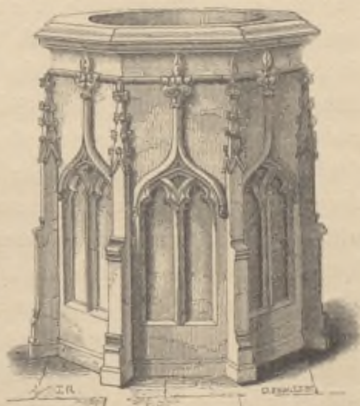
remaining in churches, as at Adderbury, Oxfordshire, Raunds, Northamptonshire, and several others in that neighbourhood.

Gadsby, Leicestershire, c. 1350.

THE BUTTRESSES usually have pediments, and are frequently enriched on the face with niches and canopies, and often terminate in pinnacles. In large buildings there are fine arch-buttresses spanning over the aisles, as at Howden; there are sometimes also groups of pinnacles round the base of the spire in this style, which have a very rich effect, as at St. Mary's, Oxford.

THE FONTS of this style are less common than

those of the other styles, but still there are many varieties of them, the most common type is octagonal, with shallow panelling resembling the tracery of windows. But there are many which display great beauty both of design and execution. They are frequently cup-shaped, with both the basin and the stem enriched with panelling, and sometimes the sides of the basin have a sort of canopies attached to them overhanging, as if over images placed round the stem under them, and this is sometimes the case, though the canopies are often found where there could have been no images.



Bloxham, Oxfordshire.

THE EAST FRONT of a church of this style most commonly consists of one large window at the end of the choir, flanked by tall buttresses, and a smaller one at the end of each aisle, the west front usually has the same arrangement, with the addition of a doorway or doorways under the central window. The east ends of Carlisle and Selby, and the west end of Howden, are among the finest examples. On the continent the large rose window almost always makes a principal feature of the west front, with us they are comparatively rare, and more often found in the transept ends, than at the west end. The south fronts of Howden and Selby, are also fine examples of the arrangement of the side of a large building of this style, with large windows both to the aisle and the clerestory, separated by buttresses with pinnacles. The interior of the choir of Selby is one of the finest examples of the general effect of a Decorated interior, and on a smaller scale the choir of Hull is a good example, the interior of the choir of Dorchester, Oxfordshire, is also very fine, although the effect is much injured

by the want of a proper roof. Lichfield cathedral has the great advantage of having its three spires perfect, and on this account perhaps gives us the best idea of the effect intended to be produced by the exterior of a perfect church of this style, as there can be no doubt that the same arrangement was contemplated in many other instances.

The glorious lantern of Ely, and the nave of York, must not be omitted in this mention of some of the leading examples of the Decorated style, the general character of which is thus ably summed up by Mr. Rickman.

"THE GENERAL APPEARANCE of Decorated buildings is at once simple and magnificent; simple from the small number of parts, and magnificent from the size of the windows, and the easy flow of the lines of tracery. In the interior of large buildings we find great breadth, and an enlargement of the clerestory windows, with a corresponding diminution of the triforium, which is now rather a part of the clerestory opening, than a dis-

tinct member of the division. The roofing from the increased richness of the groining becomes an object of more attention. On the whole, the nave of York, from the uncommon grandeur and simplicity of the design, is certainly the finest example; ornament is nowhere spared, yet there is a simplicity which is peculiarly pleasing."

Specimen of Diaper-work, from Lincoln Cathedral
See p. 162

Chapter V.

THE PERPENDICULAR STYLE.

Having now traced the gradual developement of Gothic architecture, from the rudest Romanesque to its perfection in the Decorated style, it only remains to trace its decline, which though not equally gradual was much more so than is commonly supposed. Up to the time of its perfection the progress appears to have been nearly simultaneous throughout the northern part of Europe, with some exceptions: but during the period of its decline, chiefly the fifteenth and sixteenth centuries, it assumed a different form in each country, so distinct one from the other as to require a different name and to be fairly considered as distinct styles. To call the Perpendicular style of England by the same name with the Flamboyant style of France, Germany, and the Low Countries, can only cause needless con-

fusion, and the received names for these styles are so expressive of their general character that it would not be easy to improve upon them.

The transition from the Decorated to the Perpendicular style has been less generally noticed than the earlier transitions, but though less apparent at first sight, it may be as clearly traced, and examples of it are almost equally numerous: they occur in most parts of the country, though more common in some districts than in others, especially in Norfolk. The earliest authenticated example of this transition is the church of Edington in Wiltshire, built by William de Edington, bishop of Winchester, the first stone was laid in 1352, and the church was dedicated in 1361. It is a fine cruciform church, all of uniform character, and that character is neither Decorated nor Perpendicular, but a very remarkable mixture of the two styles throughout: the tracery of the windows looks at first sight like Decorated, but on looking more closely the introduction of Perpendicular features is very evident, the west doorway has the

Elevation of the West Front, Edington, Wilts., A.D. 1361.

segmental arch common in Decorated work, over this is the usual square label of the Perpendicular, and under the arch is Perpendicular panelling over the heads of the two doors, the same curious mixture is observable in the mouldings, and in all the details. This example is the more valuable from the circumstance that it was Bishop Edington who commenced the alteration of Winchester cathedral into the Perpendicular style; he died in 1366, and the work was continued by William of Wykeham, who mentions in his will that Edington had finished the west end, with two windows on the north side and one on the south: the change in the character of the work is very distinctly marked. Bishop Edington's work at Winchester was executed at a later period than that at Edington, and as might be expected the new idea is more fully developed; but on a comparison between the west window of Winchester and the east window of Edington, it will at once be seen that the principle of construction is the same, there is a central division carried up to the head of the window, and sub-arches springing from

it on each side; it may be observed that whenever this arrangement of the sub-arches occurs in Decorated work, it is a sign that the work is late in the style. Before the death of Bishop Edington, the great principles of the Perpendicular style were fully established. These chiefly consist of the Perpendicular lines through the head of the window, and in covering the surface of the wall with panelling of the same kind. These features are as distinctly marked at Winchester as in any subsequent building, or as they well could be.

The next great work of Wykeham was New College chapel, Oxford, certainly one of the earliest, and perhaps the first building erected from the foundation in the Perpendicular style, and a finer specimen of the style does not exist. The first stone was laid in 1380, and it was dedicated in 1386.

Another very remarkable and valuable example of the transition from Decorated to Perpendicular is the choir of York minster, commenced by Archbishop John de Thoresby in 1361, and completed in 1408; the general appearance of this mag-

nificent work is Perpendicular, but there is great mixture in all the details. The chancel of St. Mary's church at Warwick, rebuilt by Thomas Beauchamp, second earl of Warwick, between 1370 and 1391, has more of the Perpendicular, being covered with panelling like Winchester, but the mouldings are quite of mixed character. King's Sutton church, Northamptonshire, deserves notice as a specimen of this transition.

The nave and western transepts of Canterbury cathedral were rebuilt between 1378 and 1411, but then the Perpendicular style was so fully established, that there are scarcely any signs of transition. Chipping Campden church, Gloucestershire, was rebuilt by a wool-stapler, between 1380 and 1401, and is almost entirely of transitional character. Winchester college, built immediately after New College, is of precisely the same character with it, as might have been expected, they are both excellent specimens for the study of the Perpendicular style. The glorious chapter-house of Howden, and Gisburne priory church, in York-

shire, are of this period, and very fine examples of early Perpendicular work. The roof and the casing of the walls of Westminster Hall belong also to the close of this century, 1397-99. The gatehouse of Thornton abbey, Lincolnshire, is another splendid example of this transition. The cloisters of Gloucester cathedral are decided Perpendicular in the fan-tracery of the vault, but are partly of earlier date and character.

A little later in the style, one of the best examples that is any where to be found, is the ante-chapel and tower of Merton college, Oxford; the very slow and gradual manner in which this chapel was built has been already mentioned; the fine tower-arches, and the lower part of the walls, especially in the south transept, belong to an earlier period, but the windows and the north doorway are of this period, and there are few finer specimens of the style than the north end of this transept: it was re-dedicated in 1424.

The Redcliffe church, Bristol, the west front and south porch of Gloucester cathedral, and part of

the choir of St. Alban's abbey church, with the tomb of Abbot Wheathamstead, are also of this period, and good specimens of the style. Within the next twenty years we have a crowd of examples which it is not necessary to enumerate.

But a few more specimens of the later period of this style can hardly be passed over, such as St. George's chapel, Windsor, King's college chapel, Cambridge, and Henry the Seventh's chapel, Westminster; and of the very latest before the change of style, Bath abbey church, the Savoy chapel, in the Strand, London, and Whiston church, Northamptonshire.

Having thus taken a rapid historical survey of the Perpendicular style, it remains to describe its characteristic features. The broad distinction of the Perpendicular like the Decorated style, lies in the form of the tracery in the head of the windows, and in fully developed examples the distinction is sufficiently obvious. We have no longer the head of the window filled with the gracefully flowing lines of the Decorated tracery, but their place is supplied by the rigid

lines of the mullions which are carried through to the architrave mouldings, the spaces between being frequently divided and subdivided by similar Perpendicular lines, so that *Perpendicularity* is so clearly the characteristic of these windows, that no other word could have been found which would at once so well express the predominating feature. The same character prevails throughout the buildings of this period. The whole surface of a building, including its buttresses, parapets, basements, and every part of the flat surface, is covered with panelling, in which the Perpendicular line clearly predominates, and to such an excess is this carried that the windows frequently appear to be only openings in the panel-work. This is particularly apparent in the interior of the west end of Winchester cathedral, and the exterior of the Divinity school, Oxford; the towers of Boston in Lincolnshire, and Evesham in Worcestershire, are also fine examples of exterior panelling. This, indeed, now forms an important feature of the style, for though it was used in the earlier styles, it was not to the

same extent, and was of very different character; the plain surfaces in those styles being relieved chiefly by diaper-work.

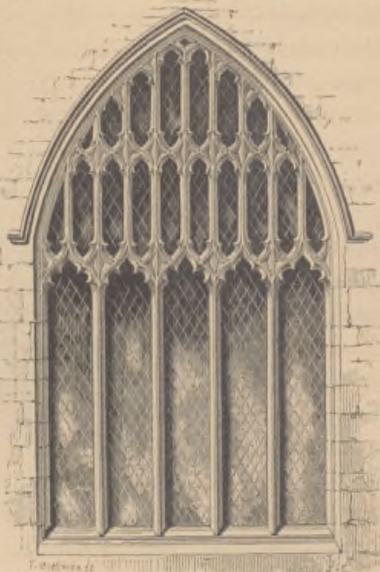
In the earlier or transitional examples we find, as has been mentioned, a mixture of the two styles. The general form of the tracery is frequently Decorated, but the lines of the mullions are carried through them, and perpendicular lines in various ways introduced. A very common form of transition is the changing of the flowing lines of a two-light Decorated window into a straight-sided figure by the introduction of perpendicular lines from the points of the sub-arches, as at Haseley, Oxfordshire. Sometimes we have Decorated mouldings, with Perpendicular tracery, but frequently the features of both styles are intimately blended, and produce a very good effect.

The windows of New College, and the antechapel of Merton college, Oxford, afford perhaps as fine examples as are to be found of early and perfect Perpendicular. They are both what is called sub-arcuated, but in New College the window

is of four lights, and the sub-arches rise from the centre mullion, while in Merton, which is of three lights, the mullions are carried up to the architrave, and the side lights only are sub-arcuated. Both these forms are very frequent. In many later examples these sub-arches are entirely disused, and all the mullions are carried through the transom; this is the case at New College, but it was afterwards used to excess, so as much to injure the effect of the windows. In the later examples the arches of the windows are much lower than they were in the earlier period, and the four-centred arch, which began now to be extensively used, was gradually

New College, Oxford, A.D. 1386.

depressed, until all beauty of proportion was lost, the arches being little more than two straight lines rounded at the angle of junction with the jambs. These late windows had frequently great width in proportion to their height, and were placed so near together that the strength of the building entirely depended on the buttresses. These windows having all been originally filled with painted glass, we have rarely



Swinbrook, Oxfordshire, c 1500.

an opportunity of judging of the proper effect of them, the glare of light which we now complain of having been caused by the destruction of that material, which was intended to soften and partially to exclude it. The church of Fairford, in Gloucestershire, affords a rare instance of the painted glass having been preserved in all the windows, and the effect is solemn and calm, very far from glaring. The clerestories also are frequently almost a sheet of glass, merely divided by lighter or heavier mullions, thus offering a complete contrast to the small and distant openings so frequently found in Early English and Decorated work. Square-headed, segmental, and other flat-arched windows, are frequent in this style. In rich churches there is sometimes a double plane of tracery, the one glazed, the other not: in the choir of York the inner one is glazed: the east window of the nave of Chipping-Norton church, Oxfordshire, over the chancel-arch, is a fine specimen of this kind of window; in that instance the outer plane is glazed.

THE DOORWAYS are frequently very rich, but have generally one prevailing form, which is a depressed arch within a square frame, and over this a label.

Fotheringhay, Northamptonshire, A.D. 1440.

The label-moulding is frequently filled with foliage, and the space round the arch panelled; the jambs

ornamented with shafts, and the spandrels filled with shields and foliage.

THE PORCHES are in general very fine, and highly enriched with panel-work, buttresses, and pinnacles, and open parapets, windows, and tabernacles with figures, flanking the window or the outer arch, and in the interior a richly groined vault. Very fine examples of these porches are found in Norfolk, Somersetshire, Devonshire, and Dorsetshire.

THE BUTTRESSES are frequently panelled, they are not pedimented, but their set-offs are finished with a plain slope, and they are frequently termi-

Divinity School, Oxford. c. 1490.

nated by a pinnacle rising above the parapet. Flying buttresses are common.

Brislington, Somersetshire, c. 1500

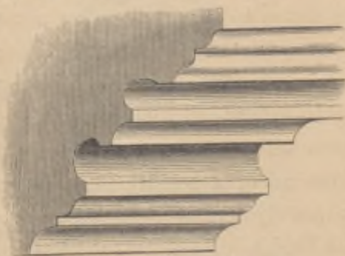
THE TOWERS in this style are frequently extremely rich, and elaborately ornamented, having four or five stories of large windows with rich canopies, pinnacles, and tabernacles; double buttresses at the angles, and rich deep open parapets, with pinnacles and crocketed turrets at the corners, having small flying or hanging

buttresses attached. These very gorgeous towers are chiefly found in Somersetshire; St. Mary Magdalene, Taunton, is a good example of them. There are however few, which, for beauty of proportion and chasteness of composition, can rival that of Magdalene college, Oxford, the lower stories are extremely plain, all the ornament being reserved for the belfry windows, the parapet, and pinnacles. By this judicious arrangement the eye takes in the whole subject at once, thus giving to it a solemnity and a repose which are not attained by the more gorgeous specimens before referred to. This tower was originally intended to stand alone, as a campanile, or belfry-tower, the buildings which have been erected on two sides of it are of a subsequent period.

In later examples we find ornament used to such an excess as completely to overpower the features of a building, no large space is left on which the eye can rest, but every portion is occupied with panelling or other ornament. An example of this may be seen in the exterior of Henry the Seventh's chapel, which has more the

appearance of a piece of wood-carving than of a building of stone, but in the interior of the same building this very richness has a wonderfully fine effect. The light and elegant style of vaulting, known as fan-tracery, which is peculiar to this style, with its delicate pendants, and lace-like ornaments, harmonizes finely with the elaborate ornament of the tabernacle-work below.

THE MOULDINGS of this style differ much from the preceding ones. They are in general more shallow; that is, they have more breadth and less depth than the earlier ones. Those in most use are a wide and shallow moulding, used in the jambs of windows and doorways, a shallow



St. Mary's, Oxford, A.D 1466

ogee, a round, or boutell, a fillet, a kind of hollow

quarter round, and a double ogee. The wide moulding of cornices is filled up at intervals with large pateræ, which replace the four-leaved flower and the ball-flower of the Decorated style; or with heads, grotesque figures, or animals and foliage. These are frequently inferior both in conception and execution to the earlier styles. There is an ornament which was introduced in this style, and which is very characteristic. This is called the "Tudor flower," not because it was introduced in the time of the Tudors, but because it was so much used at that period; it generally consists of some modification of the fleur-de-lis, alternately with a small trefoil or ball, and is much used as a crest for screens, on the mouldings of fan-tracery, on fonts, niches, capitals, and in almost all places where such ornament can be used. The foliage of this style is frequently very beautiful, but there is comparatively a squareness about it, which takes from the freshness and beauty which distinguish that of the Decorated style. Indeed the use of square and angular forms is one of the characteristics of the

style; we have square panels, square foliage, square crockets and finials, square forms in the windows, caused by the introduction of so many transoms, and an approach to squareness in the depressed and low pitch of the roofs, in late examples.

The splendid OPEN TIMBER ROOFS, which are the glory of the eastern counties, belong almost entirely to this style, the screens and lofts across the chancel-arch, and often across the aisles and the tower-arch also [a], the richly carved bench-ends for which the west of England is so justly celebrated, also belong to this style; in fact, nearly the whole of the medieval wood-work, which we have remaining, is of this style, and this material appears to be

[a] In Norfolk there are several fine examples remaining of galleries and screens, commonly called roodlofts, being used at the west end of the church also, under the tower and across the tower-arch, and this in churches where the roodloft, properly so called, still remains across the chancel-arch, so that there is a quasi-roodloft at each end of the nave. There is no doubt that this custom prevailed in many other counties also, but the western loft has generally been destroyed in consequence of the barbarous custom of blocking up the tower-arch, which is often the finest feature in the church.

St Michael's, Coventry, c. 1500

peculiarly adapted for the style. It may reasonably be doubted whether the modern attempts to revive

the wood-work of the Norman and Early English styles, are not altogether a mistake. Nothing can well exceed the richness and beauty of the Perpendicular wood-work, and it is easy to imagine that a church of the twelfth or thirteenth century, has been newly furnished in the fifteenth or sixteenth. We have, however, some very beautiful examples of Decorated wood-work in screens, and stalls with their canopies, as at Winchester; there are also a few wooden tombs of that period.

After the time of Henry the Seventh, the style loses its purity; indeed at that time we find Italian features introduced, though sparingly, among the true Gothic, and these become more numerous in the reign of his successor. In foreign countries the classical styles were revived at an earlier period than with us, and the revived style is called by the Italians Cinque Cento, from its having been introduced in the fifteenth century. The French call it the style of the "Renaissance." The Elizabethan style is a singular mixture of Gothic and Italian details, it is almost confined to domestic buildings,

but may occasionally be found in additions and alterations of churches, as at Sunningwell, Berkshire.

In the time of James the First, a strenuous effort was made to revive the Gothic style, more especially in Oxford, and although the details are poor and clumsy imitations, the general effect is frequently very good.

Of this period the Schools are a good example, especially the vaulted room called the "Pig Market." Lincoln college chapel is also a very favourable specimen of Jacobean Gothic as it is often called. The choir of Wadham college chapel is another very remarkable example, the design and details of which are so good that it would appear incredible that it could be of this period, but for the fact that the weekly account kept by the clerk of the works for the foundress is preserved among the records of the college, and leaves no room for doubt on the subject. It is still more extraordinary that the windows of the hall and ante-chapel were erected at the same time, week by week, by another gang of men; the inferiority of taste displayed in them would make

them appear at least fifty years later. The east window of Jesus college chapel, as seen from the Turl, might very well be supposed to be the work of the fifteenth century, if we judged by the design only. Oriel college chapel, erected at the same time, is in very inferior taste. Specimens of fan-tracery vaulting of this period are numerous in Oxford, chiefly over the entrance porch or gateway of the colleges, but by far the most elegant and remarkable example is the vault over the staircase to the hall of Christ Church, this was built about 1640, as appears from the evidence of Wood who was living at the time, and from the royal arms in the vault having Scotland quartered in them. The elegance of the design of this vault springing from the slender pillar in the centre is much and justly admired, but an examination of the details of the work shews that it is extremely shallow and poor; it is an evidence of how much may be done by good design even with bad detail.

In London, the chapel of the archbishop's palace at Lambeth, and Middle Temple hall, recently copied

at Lincoln's Inn, may be mentioned as good examples of this imitation.

Another attempt at the revival of Gothic was made in the time of Charles the Second, it was still less successful in the details, but even then many of the designs were good. There are many towers of this period of very good proportions, though of very clumsy details. The towers of Westminster abbey may perhaps be cited as an instance, for although the detail is wretchedly bad, the general effect at a distance is good.

It is remarkable also that the chancels built at this period are as large and as deep as those of any earlier period, for instance, the chancel of Islip in Oxfordshire, built by the celebrated Dr. South. The idea of the divines of this period, under whose directions these churches were built, appears to have been that the chancel was the place for the celebration of the Holy Communion, and should bear the same proportion to the body of the church, as the number of communicants to the whole congregation. These churches were also usually furnished

with credence tables and lecterns, many of which remain, as at Islip and Chipping Warden, Oxon.

Even during the eighteenth century, when every kind of taste was at the lowest possible ebb, the people seem to have still retained a lingering wish for the imitation of Gothic forms, and many rude attempts may be seen in our country churches. And although the architects and builders considered it necessary to repress this taste, and make every thing in the pseudo-Grecian style, still the love for the Gothic would peep out here and there. The spire is essentially a Gothic feature, unknown to classical art, yet many spires were rebuilt, and even new ones built during this period; the spire of All Saints' church in Oxford is a fine example, it was built, from the designs of Dean Aldrich, soon after 1700, and notwithstanding the purely Italian character of the building, there is a sort of Gothic tracery in the tower windows. The same curious and evidently unintentional mixture may be observed in the tower windows of the church of St. Clement Danes, Strand, which are of a common Gothic form.

Towards the close of that century arose the school of Horace Walpole, and Batty Langley, which, however ridiculous it may appear to us now, served to keep alive the taste for Gothic forms, and paved the way for the revival which has taken so glorious a start in our own day, and to the improved character of which "The Oxford Society for Promoting the Study of Gothic Architecture," has materially contributed, by acting on the minds both of the architects and of their patrons, and enforcing upon them the necessity for the careful study of ancient examples [b].

[b] The Oxford Architectural Society was the earliest in the field, and though the idea was rapidly taken up and followed at Cambridge, and subsequently in numerous other places, it is only just to give Oxford the credit of having originated the movement. Upon the whole this movement has done much good, although accompanied by much evil, occasioned by the exuberant zeal of young men eagerly setting about the "restoration" of their churches, before they knew the proper mode of doing it, and before either architects or workmen were prepared for the work. In consequence of this unfortunate haste, many valuable specimens of ancient art have been irreparably destroyed, instead of being carefully preserved as models for future ages.

CHAPTER VI.

ON FRENCH GOTHIC.

IT would be desirable to complete this sketch of the history of Gothic architecture in England, by a similar outline of its progress in other parts of Europe, and a comparison of the dates of each successive change in England and on the continent. Unfortunately the materials for such comparison are not at present provided, the subject has not yet been sufficiently investigated, the exact dates of the different parts of the principal continental buildings have not been ascertained with sufficient accuracy. It is clear that the progress was not simultaneous, but which country or which province had the priority of date has not yet been settled. The variations between the different provinces of France are almost as great as those between France and England; for in fact each pro-

vince was almost an independent kingdom at the time when these buildings were erected.

This difference is almost as great in the Romanesque buildings of the twelfth century as in the Gothic buildings of a later period: they differ both in details and in plan; for instance, in the province of Anjou the Romanesque churches have usually no aisles; the nave and choir are extremely wide, and divided into square bays by very massive arch ribs, which are square in section, and either semicircular or segmental: to resist the thrust of these arches, instead of the usual flying buttresses, are solid square masses of masonry, which are in fact parts of the wall carried out at right angles, having the cornice and strings, or other ornaments, carried round them. The vaults, instead of the usual barrel or groined vault, are domical over each compartment, but these domes are low and not raised into cupolas, as in Byzantine work, and do not interfere with the external roof; except in some instances at the intersection of the transepts, where a lantern with a cupola is introduced. This remarkable plan

prevails in nearly all the churches of Angers, and the province of Anjou.

In Soissons and its neighbourhood, which forms the district called the Soissonnais, nearly all the churches are of the character of transition from the Romanesque to the Gothic, and some of the most learned of the French antiquaries consider that this district was the birth-place of Gothic architecture. It is to be regretted that they have not more carefully investigated the history of these churches. The only one of which the date seems to be ascertained with confidence is the cathedral of Soissons, which has been already mentioned as finished in 1212, thirty years after Canterbury, and yet it is very little more advanced in style, except in the particular feature of plate tracery. On the other hand, the south transept of Soissons, which is lower than the rest of the building, and evidently belongs to an earlier structure, is itself of Transition character, and several other churches of the neighbourhood are of similar character to this transept.

The Early French style differs in many respects

from the Early English, although agreeing with it in general character.

Their churches are generally on a larger scale than ours, and are particularly distinguished by much greater height: this seems to have been the chief object of ambition of the French architects, each strove to make his central vault more lofty than his predecessors, until this was carried to such excess that every idea of proportion in the other parts of the building was sacrificed to it, and the enormous flying buttresses which were necessary to carry these vaults became perfect scaffoldings of stone, whilst the towers could scarcely be carried above the level of the roof. At Beauvais, which is the most lofty, the vault twice fell in, and when it was rebuilt the third time the arches were obliged to have intermediate pillars introduced between them, to give them sufficient strength to carry the weight.

The apsidal form of the east end is almost universal, and adds considerably to the striking effect of the interior. The whole of this division of the church has a character of great elevation, produced or

added to by the elongation of its component parts; the arches are lofty and narrow, generally stilted, the small arches of the triforium arcade are also drawn closer together and elongated in the same manner, the windows are long and narrow, usually lancet-shaped, and single lights, even though all the side windows are of two lights. The vault often partakes of the same character, the cells being deep and narrow, comprising only one window in width, and springing from near the bottom of it. In other instances, however, the vault is of a different character, each bay comprising two or more windows.

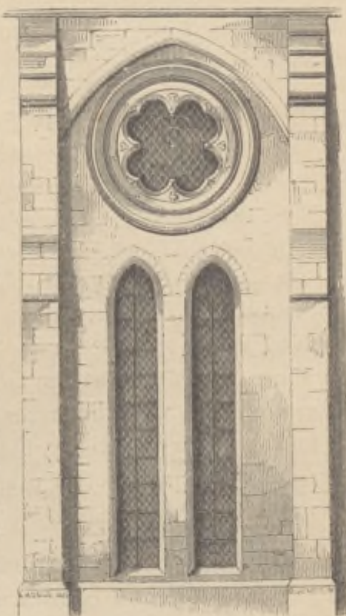
EARLY FRENCH PILLARS are usually plain, round, clumsy columns, with capitals of classical character, generally an imitation of the Corinthian or Composite, and with the square abacus; the bases of these pillars have square plinths with ornaments on the angles, exactly like those which are common in England in transition Norman work, but are not found afterwards; the pillars altogether are of the same character, closely resembling those of Canter-

bury cathedral, or Oakham castle. The beautiful clustered pillars of the Early English style are not unknown, but comparatively seldom used in France; and when used are heavier than the English examples.

EARLY FRENCH ARCHES have almost invariably a square soffit, with or without a boutell on the angle, and seldom have any other mouldings; the form of the arch depends entirely on its situation, those of the apse are narrow and usually stilted. The small arcades along the side-walls, and those of the triforium, differ little from similar arcades in England, except that the shafts have almost always the square abacus. But the double arcades, one before the other, with the arches alternate, such as we find at Lincoln, Beverley, the Galilee porch at Ely, and in numerous other examples in England, are not found in France.

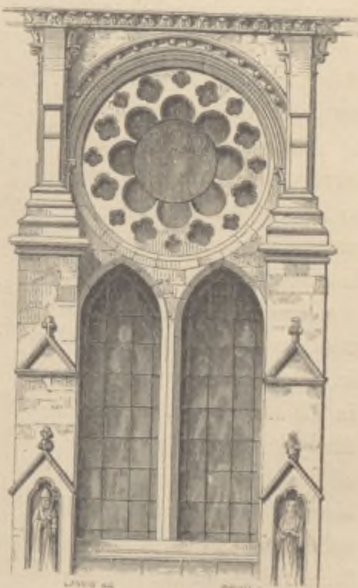
EARLY FRENCH WINDOWS are either plain lancets, or consist of two lights under one arch, and the head of these is frequently pierced with a cir-

cular opening, at first plain, afterwards foliated, but still cut through the solid stone, and not formed of the mullion bars, and there is a considerable interval of solid stone between the heads of the lower lights, and these circular openings, as at Soissons, Chartres, Rheims, Auxerre, Bourges, &c. At Chartres, and in many other instances, the foliated circle is surrounded by a number of small openings, in the form of trefoils or quatrefoils, still



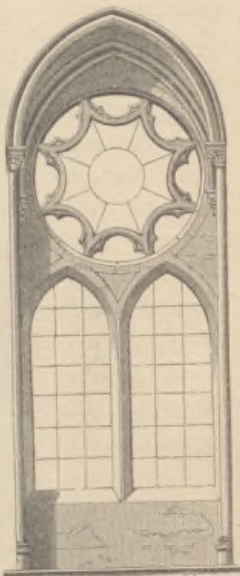
S Martin des Champs Paris. c. 1220.

pierced through the solid stone, and not formed of bars as in the later kind of tracery. As the style advanced, the thickness of the intervening space is gradually diminished, until in the later examples of this style we have actual bar-tracery, but still the early forms of foliated circles and trefoils are preserved, as at Amiens, Noyon, and the Sainte Chapelle at Paris, these bear a close resemblance to the later specimens of the



Chartres Cathedral, c. 1220.

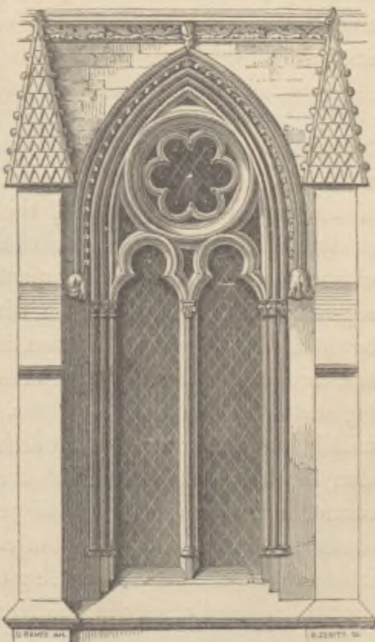
Early English style, as the chapter-houses of Salisbury and Wells, and the presbytery of Lincoln. The French examples of this kind of tracery have the priority of date by from ten to twenty years, and the earlier kind of tracery, for distinction called by Professor Willis plate-tracery, is abundantly used in France, while it is comparatively rarely found in England.



Auxerre Cathedral, c. 1240,

Circular windows are much more commonly used in France than in England, in all the styles. In the Early French style they are of the same character as the circular opening over the side windows at Chartres. The church of St. Nicholas at Blois has several circular

windows of this character, and of the same pattern, though on a smaller scale, with the fine window at the end of the north transept in Lincoln cathedral; and as the architect of Lincoln was a native of Blois, it is probable that both were copied from the cathedral of Blois, which was destroyed in the great French Revolution.



Noyon Cathedral, c. 1250

The earlier windows are usually entirely without mouldings, often not even splayed, mere holes cut straight through the stone wall; even in the later examples of this style the mouldings are very few and poor, and are often entirely wanting.

Early French mouldings are usually less bold and less rich than the Early English, although some of the arches of doorways of this style are very richly moulded; the window-arches are commonly without any; there are usually mouldings round the edges of the bay in which the window is placed, but at an interval of a foot or two from the window, and connected rather with the vault and the vaulting shafts than with the windows. The ribs have usually but few mouldings, the arch-ribs are almost always square in section, and often quite plain. The cornice is usually filled with foliage of the stiff-leaf character, or sometimes a kind of crockets, in other instances of a character resembling the Greek foliage used in England chiefly in late Norman work.

Early French doorways are generally larger

and finer than the Early English, and more enriched with sculpture, having large figures in the jambs, and smaller ones upon the arches with canopies and corbels. They are generally protected by porches, which are either shallow, and almost form part of the doorways, as at Amiens, or have a bold projection, as at Chartres.

There are usually three doorways at the west end, and when they have porches in this situation these have not in general much projection, in order that they may not interfere with the general effect of the west front. There are also frequently three doorways at the end of each transept, and here the porches are generally a more prominent feature, and much enriched with sculpture. The two porches, with the doorways at the north and south ends of the transept of Chartres, are the richest parts of the building. Amongst the sculptures are figures of the donors or principal benefactors, and as these figures are repeated in the painted glass above, with their armorial bearings, they are identified as persons living between 1250 and 1280.

EARLY FRENCH CAPITALS have almost always the square abacus, but when not of the Corinthian character they are ornamented with foliage of very similar character to the Early English, called stiff-leaf foliage, but the work is in general not so highly finished, nor so elegant and graceful. The moulded capitals, bell-shaped, without foliage, which are so common in Early English work, are scarcely found at all in France.

Soissons Cathedral, A.D. 1212.

EARLY FRENCH BASES are either of the character

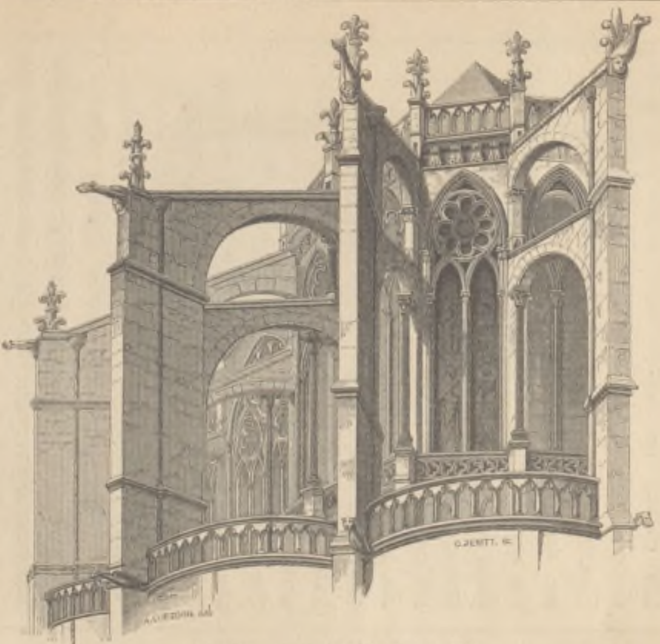
which in England is transition Norman, or they are nearly the same as the Early English with the deep hollow to hold water. In some instances the plinth is ornamented with fluting, or otherwise enriched.

EARLY FRENCH ORNAMENTS differ much from the Early English, except the foliage, which is of nearly the same character, though generally not so highly finished, and less elegant. The tooth ornament, which in England is so abundantly used as to be rarely wanting in a building of this period, is rarely found in France. An ornament closely approaching to it is found in transition work, as it is also in England, but the true tooth ornament with its under-cutting, which is one of its chief characteristics, is not found in France, at least not in some of the finest buildings, where we should naturally expect to find it, and if at all it is used very sparingly. Its place is supplied either by crockets, or by foliage; and in the hood-moulds of windows, the hollow mouldings of canopies, &c., an

ornament not found in England is freely used, it bears sometimes a resemblance to the ball-flower, but is in general more like a rose.

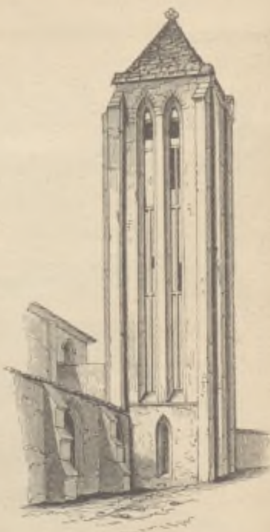
Early French buttresses are generally very massive and bold; in the earlier examples quite plain, but in later ones enriched with shafts and pinnacles, and often with figures under canopies on the face of them. The flying buttresses often consist of two, sometimes of three arches, one above the other, and under each arch there is usually a detached shaft near the face of the wall, but separated from it by a passage, the lower arch is also frequently filled up with an arcade of small arches, or a range of small shafts. Each of these large buttresses is often quite a fine structure.

Early French towers do not greatly differ from the Early English, but the belfry windows are frequently much more elongated, forming often a triplet of long narrow lancets, and these are frequently well moulded, even when the windows of



Flying Buttresses, St. Denis, Paris, c. 1240.

the church are entirely without mouldings. These towers are usually placed at the angles of the west front and of the two transept fronts, but seldom rise much above the level of the roof, and are often left unfinished. In small village churches the tower is often in the centre, and frequently terminated by a high pitched roof, with two gables.



Mortain, Normandy, c. 1250.

THE WEST FRONTS of Early French churches are generally very fine, though it is rare to find one perfect. The design is generally the same, or there is at least a great general resemblance; the principal

features are three large doorways, usually very much enriched with sculpture; over the central doorway is a large central window, which generally has a foliated circle in the upper part of it, and over this the gable crocketed, sometimes with sculpture on the face of it, and a small figure on the finial. On each side are the flanking towers, which if perfect are terminated by spires; in the larger buildings and wide fronts these towers are outside of the aisles, and consequently clear of the side doorways, more commonly they are over the west end of the aisles, and consequently the doorways form part of the towers. In the earlier examples the windows of the towers are simple lancets; as the style advances they become united and more enriched, and the belfry windows elongated to an extent never found in England. Under these is often a small circular window with "plate tracery" pierced through the stone in simple forms.

The central division in the earlier examples usually has three lancet windows with a large circular window of "plate tracery" over them, in

later examples the whole of these openings are drawn together and form one large window, the spaces between being gradually diminished until we have actual "bar tracery." These later examples approach very nearly to the Decorated style, but the mouldings, and the character of the foliage and sculpture, mark them as still belonging to the Early French style. In small churches there are frequently three lancet windows only at the west end.

Having now compared the principal points of difference between the Early French and the Early English style, it becomes necessary to refer to a few examples, and compare them on the historical ground, for which purpose it will be most convenient to follow the chronological arrangement.

One of the earliest examples of the Early French style is Soissons, the choir of which was finished in 1212, as shewn by the evidence of a contemporary inscription in one of the side chapels. The nave is somewhat later, but is continued in exactly the same style. There are still some vestiges of the Nor-

man style throughout this church, and though it can hardly be called a transition building, it is clearly one of the earliest examples of the new style. It bears considerable resemblance to the choir of Canterbury, the large arches and pillars being quite of the same character; the triforium arcade consists of small narrow pointed arches with capitals of the usual character, stiff-leaf foliage, and square abacus. The windows of the apse and aisles are lancet shaped, those of the clerestory have foliated circles in the head pierced through the solid wall without any moulding, but slightly chamfered on the exterior.

The next example in character and probably in actual date is Chartres, the nave of which is nearly as massive as Norman work, although the effect of heaviness is removed by the enormous height. The church was destroyed by fire in 1194, and the present fabric was commenced soon afterwards. The only portions remaining of the earlier fabric are the crypts, and part of the west front, comprising the lower part of both the towers, and the

whole of the southern one, which has the date of 1164 cut on the soffit of a window-arch near the top; these parts of the work, with the fine western doorways, are of transition Norman character. It is probable that the choir was less damaged by the fire than the other parts, as contrary to the usual practice, the nave of the present building is the earliest, and is more massive than the choir, it probably dates from about 1200 to 1230. The windows have foliated circles in the head, or rather over them, but of very early character, and entirely of "plate tracery." The very rich doorways and porches at the ends of the transepts, which are perhaps the finest in France, were executed between 1250 and 1280. The choir is of nearly the same date. It was dedicated in 1260. The buttresses of this eastern part are considerably lighter than those of the nave, which are amazingly heavy and massive, as if the workmen were still afraid to trust them to support the vault at so great a height[a].

[a] The dates of the different parts of Chartres cathedral are given on the authority of the Abbé Bulteau, a very learned

Simultaneously with these, that is, during the first half of the thirteenth century, an immense number of great works were carrying on in France, and to this period belong the greater part of their finest cathedrals. The limits of this work will allow of only a very brief selection.

Rheims cathedral was commenced in 1211, and the canons took possession of the choir in 1241, but the church was not finished until near the end of the fifteenth century. The nave is of three periods, although the original style is exceedingly well imitated. Probably, as at Cologne, the west front was begun soon after the choir, and a great part of it belongs to the latter half of the thirteenth century. In 1295 a fresh effort was made to raise money by an appeal to the charity of the faithful towards the completion of the church, which however was not finished in 1430 according

and intelligent antiquary, who has for several years carefully investigated the history of his cathedral, and has amassed considerable materials for a new work on the subject, including the Iconography, which is highly interesting, and which no one could illustrate more satisfactorily than himself.

to Dom. Mariot[b]. The church was much injured by a fire in 1481, which destroyed the five towers of the transept, and the fury of it was so great that the bells were all melted, and the molten lead ran in the streets, but the vault saved the greater part of the church.

This is one of the most magnificent of the many fine churches of France, the character is not so heavy as that of Chartres, but the style is very similar. The end of the south transept is part of the original work, it has three lancet windows, moulded, and with shafts in the jambs; over these are three small round windows foliated, and in the gable a rose window of plate tracery of early character. The large rose windows at the end of the north transept and at the west end, are Flamboyant work inserted in the repairs after the fire. The greater part of the building is however of the richest and finest Early French character.

Amiens cathedral was founded in 1220, and the

[b] See Description Historique de l'Eglise de Reims par M. Povillon Picrard. 12mo. Reims, 1823.

canons entered the choir in 1244, there is the date of 1248 in the painted glass of one of the windows of the apse. These windows have foliated circles of bar tracery very similar to those of the chapter-house of Salisbury and other English examples of about ten years later. The tomb of Bishop Coucy, who died in 1257, is placed under an arched recess in the wall of the north aisle of the choir, and seems part of the original work. The side chapels with their windows are subsequent insertions, and the three large rose windows are all of the fifteenth century. The great height and beautiful proportions of the interior of this church make it one of the most striking and effective in Europe. The western doorways and porches are quite a museum of the finest sculpture of the thirteenth century, but the upper part of them appears to have been tampered with, as the arms of Canon Dumas about 1510 occur in the point of the gable of the great porch.

The cathedral of Notre Dame in Paris belongs partly to this period. The choir has been already

mentioned as transition Norman work; it was built by Bishop Maurice de Sully, who died in 1196, but the nave and transepts are later, and about the same age as the west front, which was commenced in 1218, and finished in 1235. The character of all this part is good Early French, and the circular window of the west front has plate tracery only. The side chapels were added between 1240 and 1250, the windows of these have foliated circles of bar tracery: at the same time all the windows of the clerestory of the nave and choir were enlarged, in order probably to introduce the new fashion of mullions and bar tracery. The north and south porches are a little later; there is an inscription on the base of the south doorway recording its commencement in 1257. Some of the chapels round the choir are of this period, others are of the early part of the fourteenth century. The stone screen round the choir, with its beautiful sculptures, was finished in 1351, as recorded by another inscription[c].

[c] We are indebted to M. Viollet-Leduc, the architect of the church of Notre Dame, and one of the best informed anti-

The chapel of the Seminary at Bayeux, built between 1206 and 1231, by Bishop Robert D'Abléches, is so entirely in the English style, and so unlike other French buildings of the same period, that it would appear to have been certainly built by an English architect. The windows are all lancet-shaped and moulded, and the ribs are also moulded in the English fashion. It is a remarkably elegant little building, but more like a part of Salisbury than of Rheims or Chartres. The east end is square, but in the interior the vaulting is so arranged as to give very much the effect of an apse.

The church of St. Peter at Lisieux, in Normandy, built between 1226 and 1267, is a remarkably good and pure specimen of the Early French style throughout. The pillars are of the usual massive character, with the Corinthianized capitals. The triforium is panelled, and some of the panels have trefoils and quatrefoils pierced through them, the shafts have capitals of stiff-leaf foliage, the

quaries of France, for this valuable information respecting the precise dates of the different parts of the building.

clerestory windows are lancets, recessed with shafts and moulded, but very flat and square in section.

The aisle windows are couplets of two lancet lights, with a panel in the head, a foliated circle with a boss in the centre, but not pierced. There is a fine Early French lantern open to the church. The apse is a little later than the rest of the work, and the lady chapel is an addition of the fourteenth century, and fine Decorated work.

The Sainte Chapelle at Paris, built between 1245 and 1257, from the design and under the direction of Pierre de Monterau, is one of the most beautiful pieces of work of its time, and is considered by some of the best French antiquaries to be in advance of most other buildings in France of the same period. The windows have foliated circles in the head very similar to the chapter-house at Salisbury. The very rich character of the building causes it to be frequently considered as belonging to the Decorated style, but the character of the foliage and the mouldings shew it to belong to the Early French style, although the later division of

it, as shewn by the use of tracery; but this kind of tracery in England does not belong to the Decorated style, it is contemporary with lancet windows and regular Early English mouldings; although it shews a building to be late in the style, and approaching to the Decorated. This is the same in France as in England, excepting that such tracery is there used a few years earlier than it is in England.

The Decorated style in France does not differ so materially from the same style in England as to require a separate description. There are comparatively few large buildings of this style in France; it appears that the greater part of their cathedrals were rebuilt in the thirteenth century, or at least the rebuilding was commenced in the early part of that century and continued rigorously in imitation of the same style throughout the fourteenth. In many instances where the cathedral itself is of earlier date, the chapels between the buttresses, with their large windows of the Decorated style, were introduced in

the fourteenth century, or the latter part of the thirteenth. It is worthy of notice that the ball-flower ornament, which is almost as characteristic of the Decorated style in England as the tooth ornament is of the Early English, is also rarely found in France, and then not in Decorated work, but in Transition work of the end of the twelfth century. The Decorated

Bayeux Cathedral, c. 1300.

style in France appears to have been changed into the Flamboyant much more rapidly than in England it gave way to the Perpendicular. Examples of pure Decorated tracery, either geometrical or flowing, distinct alike from the foliated circles and trefoils of the Early English and Early French, and from the vagaries of the Flamboyant, seem to be comparatively rare in France.

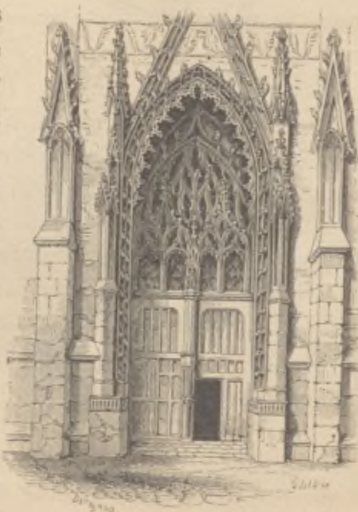
THE FLAMBOYANT STYLE is essentially different from any of the English styles, and although obviously contemporaneous with the Perpendicular, has very few features in common with it.

The varieties of Flamboyant work found in different countries, and different provinces, are almost endless, and would require a volume to describe them all. The Flamboyant of France is very different from that of Spain or of Belgium, of Holland or of Germany, and no two of these are alike.

The Flamboyant of Bretagne is quite different from that of other provinces of France. The tracery of the windows is frequently formed in such

a manner as to introduce a large fleur-de-lis conspicuously in the head of the window; in other instances the outline of a heart is similarly introduced, and sometimes the heraldic device of the family who built the church is formed in the tracery.

The DOORWAYS of this style are generally very rich; the actual doors have usually flat heads, with an enriched arch, or canopy, or shallow porch over them, and the space which in the earlier styles forms the tympanum, and is filled with sculpture, is ge-



Harfleur, Normandy c 1500.

nerally occupied by a window in Flamboyant work, as at Harfleur, Normandy.

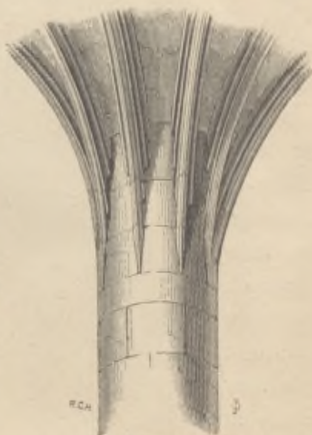
The windows are of course the chief marks of the style, and are readily distinguished by the waving flame-like character of the tracery. The clerestory windows of this style are generally large and impor-

S. Sauveur, Dinan, c 1500,

tant; and the back of the triforium being commonly glazed also, makes that appear a continuation of the clerestory windows.

Mr. Rickman observes, in describing this style, that "Its essence seems to be elaborate and minute ornament, and this continues until the forms and combinations are sadly debased, and a strange mixture of Italianism jumbled with it."

The arches of this style vary exceedingly in form; those over doors and windows are commonly nearly flat, with the ends only curved, and no point in the centre, as at Harfleur. The mouldings of the pier arches commonly die into the



St. Lo, Normandy, c 1450.

pillars without any capitals, as at St. Lo, Normandy.

The crockets are a very conspicuous feature, being very large, and distant from each other, when compared with English examples. The effect of them is striking, and generally very good.

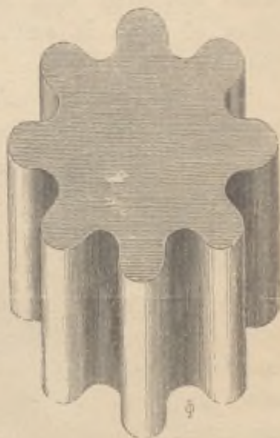
The entire absence of battlements in French buildings, whether as parapets or merely for ornament, as is so common in the Perpendicular style, is very remarkable.

The mouldings of this style are a sort of caricature of the earlier styles, generally shallow and feeble, but often much exaggerated. The doorways of this style are generally very rich and elegant, or-

Villequier, Normandy. c. 1500

namented with sculpture, and frequently with hanging foliation pendant from the arch.

The pillars are sometimes fluted, more often plain rounds, with the arch mouldings dying into them without any capitals; the bases are stilted, and a good deal like the Perpendicular bases. Another pillar which is very characteristic of this style, consists of a series of rounds and hollows, in a sort of undulating line, without any fillets or other marked division, as at Abbeville.



Abbeville, c 1450.

Rich open parapets and gallery fronts are a very striking feature of this style. The paneling and iron-work are also very rich and characteristic.

The Flamboyant style continued in use throughout the fifteenth and sixteenth centuries, and part of the seventeenth, though getting gradually more and more mixed with the revived classical details. The singular mixture of styles known by the name of the Renaissance often presents very picturesque combinations and striking effects; it is generally superior to the Elizabethan and Jacobean styles which correspond to it in England.

It is remarkable that we have no satisfactory work on foreign Gothic architecture as compared with English at the same periods. So long ago as 1817, Mr. Rickman observed, "that in every instance which had come under my notice of buildings on the continent, a mixture more or less exact or remote, according to circumstances, of Italian composition in some part or other, is present, and that I had little doubt that a very attentive examination of the continental buildings called Gothic, would enable an architect to lay down the regulations of the French, Flemish, German, and Italian styles, which were in use when the English flou-

rished in England." Subsequently in 1832, on his return from a tour in France, in which he was accompanied by Dr. Whewell, he says, "It is with great pleasure I find myself enabled by this journey to *go some way* towards this conclusion, with respect to *that part of France* at least which was included in this tour." But this included only a part of Picardy and of Normandy. Dr. Whewell has also favoured us with his valuable observations made on the same tour, but confined to the same limits.

Professor Willis[d], in his very instructive work on the Gothic churches of Italy, has also included a part of France. But unfortunately, neither of these learned writers and accurate observers has taken much pains to examine and authenticate the dates of

[d] It is well known that Professor Willis has been for some years collecting materials for a general history of architecture, which will without doubt supply the deficiency complained of. It is much to be wished that his numerous avocations may allow him speedily to give the world the result of his labours; probably no one ever possessed so many advantages for the task, or knew so well how to make use of them.

the buildings they describe. Mr. Gally Knight's interesting Tour in Normandy supplies this deficiency to a great extent, so far as regards the principal buildings of Normandy, but leaves the other provinces of France untouched.

The works of M. De Caumont afford much valuable information, and are extremely valuable for the study of French architecture, but he has himself found reason to change his opinion in many instances respecting the dates of particular buildings, and at the meeting of the "Société Française pour la Conservation des Monuments," held at Rennes in August, 1849, he publicly acknowledged that the greater part of the buildings usually assigned by French antiquaries to the eleventh century are really of the twelfth, and that the period of transition, which he had formerly described as comprising the whole of the twelfth century, ought strictly to be confined to the latter half of it. This change of opinion was acquiesced in by nearly all the leading antiquaries of France who were present at the meeting. This agreement with the opinions of

the English antiquaries will greatly promote further researches, but at present very little has been done towards a systematic comparison of the architecture of France and England. M. De Caumont himself has unfortunately never been in England, and the French antiquaries in general know very little of English Gothic, and are not disposed to admit its superior purity, although the entire absence of Italian details does certainly prove it to be a more pure Gothic style.

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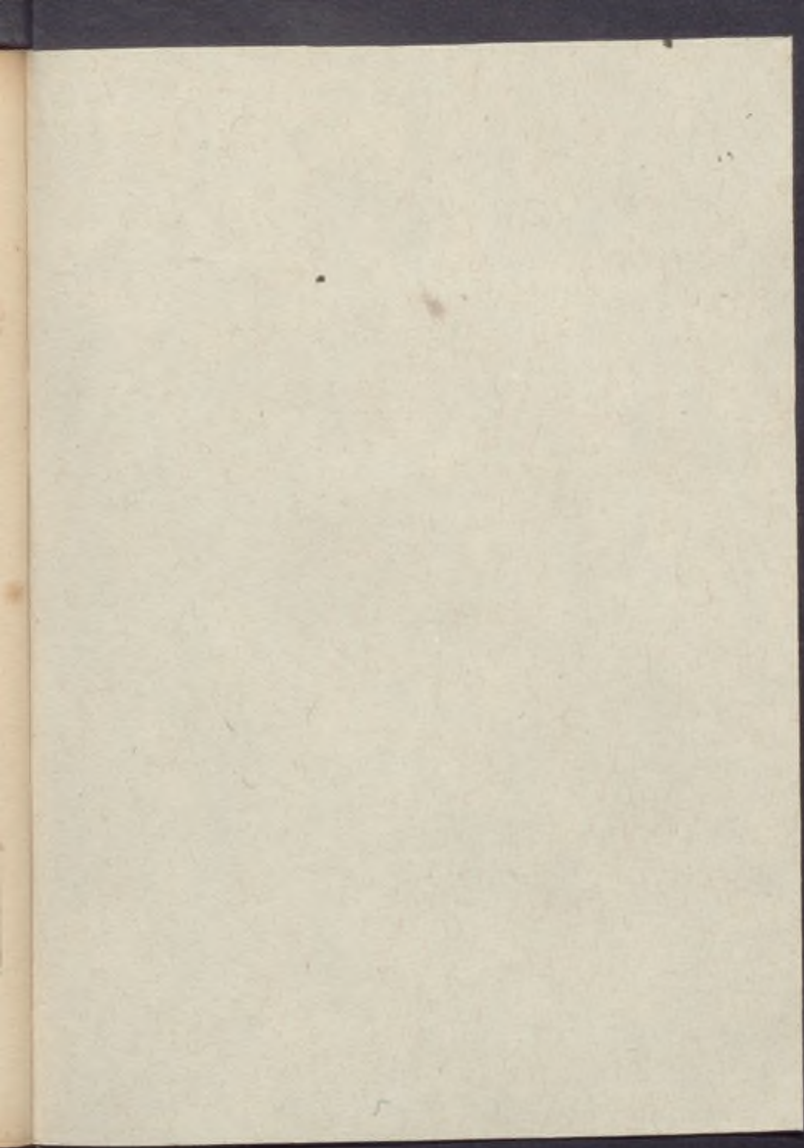

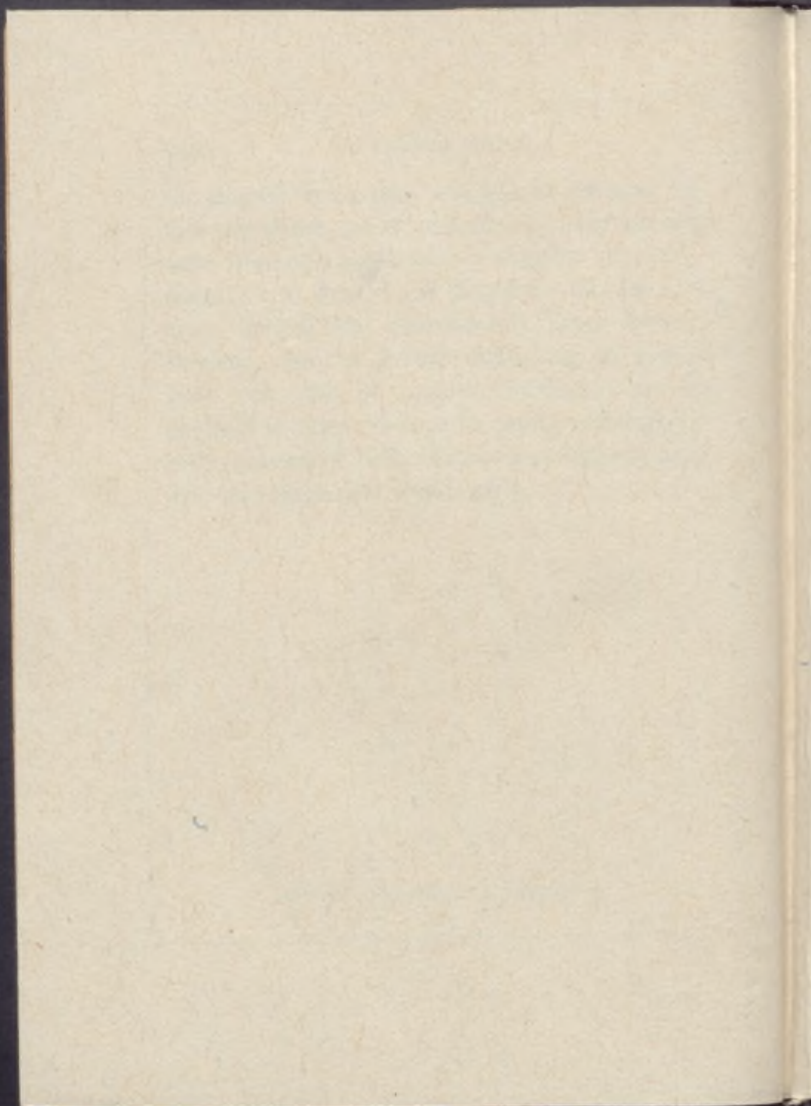

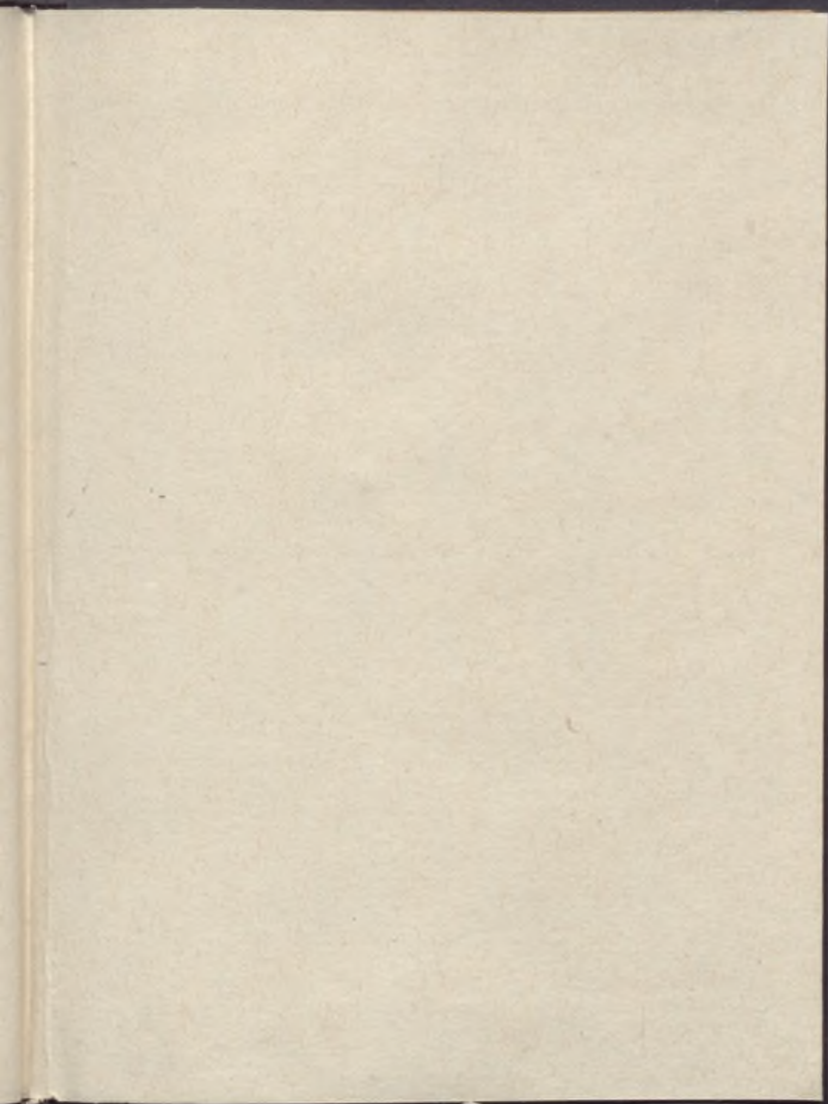

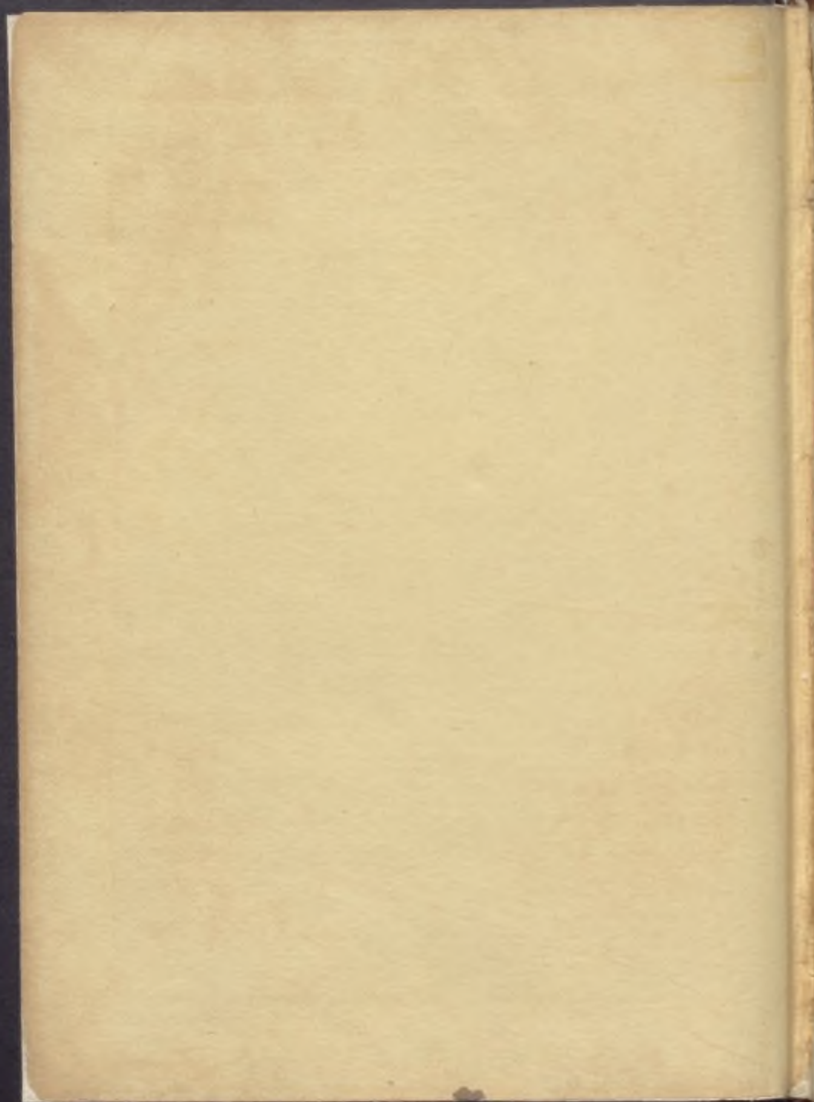

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