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EXAMPLES
OF
English Medieval Foliage

AND
COLOURED DECORATION,

TAKEN FROM BUILDINGS OF THE TWELFTH TO THE FIFTEENTH CENTURY:

WITH DESCRIPTIVE LETTERPRESS.

BY

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PREFACE.



ANY works have been issued, from time to time, which have treated very ably, several sub-divisions of English Mediæval Architecture, such as Window tracery, Mouldings, Stained Glass, and the like, which have been well exemplified and explained in detail; but foliage, except in the way of illustrations, has been left untouched. "Pugin's Gothic Ornaments," the earliest, and a very excellent work on the subject, was simply a collection of examples without any arrangement, and my own work on "Gothic Ornaments," which I commenced to issue, in monthly parts, in the year 1846, was merely a further miscellaneous accumulation of examples, published as I obtained them. I have, however, for some years past, entertained the idea of issuing a work in which I would endeavour to describe and elucidate the progress and development of English foliated ornament from the twelfth to the fifteenth century.

Monsieur Viollet-le-Duc has well exemplified French foliated ornament in his *Dictionnaire raisonné de l'Architecture Française*, more especially in the articles "Flore" and "Sculpture," but the same thing has never yet been attempted for the "Flora" of English Architecture. I have, therefore, to the utmost of my ability, endeavoured to supply this deficiency among our Architectural works.

In doing this I have, necessarily, taken advantage of my original sketches for the "Gothic Ornaments," to reproduce some of the best examples. A few of my old subscribers have somewhat objected to this, thinking I ought to have obtained fresh subjects. It must be remembered, however, that the examples given in the "Ornaments," embrace some of the finest specimens to be found in the kingdom, and I felt that I was unable to carry out my intention, in a satisfactory manner, without giving a selection from them.

I have, at the same time, added a very considerable number of fresh examples, besides those of the *Norman* and of the transitional period between that and *Early English*, none of which appeared in the "Ornaments." These periods are highly interesting, and absolutely necessary in presenting a consecutive view of English Mediæval Foliage. They shew how our *English Norman* work, with its interlacing strap foliage, of the Celtic type, became softened down, during the transitional period, until it at length developed into the beautiful, flowing, and graceful lines of the *Early English*. These early examples, also, are most important for the purpose of study and for obtaining fresh "*motifs*" for modern ornamentation. The work further endeavours to point out how gradually the ornamentation of

the thirteenth century gave place to the more natural treatment of the *Decorated Gothic*, and how, again, that had to make way for the stiffer conventional forms of the fifteenth century, or the *Perpendicular* period.

The portion of the work devoted to foliated ornamentation in colour, in like manner dwells somewhat at length upon the earlier forms of painted decoration, and will, it is hoped, be found of service in suggesting new combinations of colour in connection with Architecture.

It should, however, be borne in mind that the study of old examples, of whatever kind, be they ever so excellent, if solely with a view to mere copyism, is perfectly useless for the advance of art, and if we desire to produce fresh beauty and new life, we must also recur to that grand old book—Nature—the original source of all the inspirations of bygone days. Into the way in which nature should be studied, and of its conventional treatment, I have endeavoured to give an insight in my work on “Art Foliage.” That work is at present out of print, but the inquiries for it have been so numerous that, now I have completed this work, I purpose shortly to issue a new and revised edition of it, with some additional Plates.

The number of the Plates in the present work exceed what I originally intended giving, but I still found the number insufficient to fully illustrate the variety and beauty of ancient carving and decoration. I have, therefore, supplemented them, more especially in the last two divisions of the work, in which the Plates are the fewest, by rather a large number of wood-cuts. This has been done without increasing the cost of the work to the subscribers.

J. K. C.

April, 1874.

ENGLISH MEDIÆVAL FOLIAGE.

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ERRATUM.

Page 4, line 15, for "*une sort*," read "*une sorte*."

ENGLISH MEDIÆVAL FOLIAGE.

INTRODUCTION.



HOWEVER closely we endeavour to trace the origin of Decorative Art, we find that it constantly originated in forms taken from Natural Foliage. No doubt simple cutting, or notching with a knife or other sharp tool, preceded the imitation of natural form, and for this reason the zigzag and its simple combinations were the earliest forms of ornamentation invented by man. The zigzag is found in the primitive work of nearly all nations—shewing that it was the first natural step in the attempt at ornamentation although no people ever developed its capabilities so much, or adhered to it so long, as the Normans. As soon as tools improved, and primitive workmen felt they were able to go beyond simple notches, they began to imitate natural objects; and consequently the most simple leaves and flowers which were growing around them, as well as the forms of the animals with which they were familiar, were soon rendered by them and adapted to the decoration of their works. Now as this facility of imitation varied among different people, so their renderings from nature varied; and as early artists also copied from one another, these diverse manners of following nature became more confirmed and stereotyped as time advanced. Thus arose that highly conventional treatment of natural forms which appears so conspicuously in early works, giving great distinctness of character, and shewing marked difference in the manner of rendering even the same natural objects by various nations at different periods in the world's history.

That foliage was introduced in ornamental art at a very early period, may also be known from what is recorded in the Bible. We read in the Book of Exodus, that the seven-branched candlestick was expressly modelled from the almond; and that “pomegranates of blue, and purple, and scarlet, and twined linen” were also worked upon the robes of the High Priests: the latter being decorated also by the additional aid of colour. In the description given in the Book of Kings of the building of the Temple of Solomon, we are also told that “the cedar of the house within was carved with knops and open flowers.”

Of the two pillars of brass, “The chapters which were upon the top of the pillars were of Lily-work,” and “had pomegranates also above, over against the belly which

was of net work." Of the molten sea, "The brim thereof was wrought like the brim of a cup with flowers of lilies."

By this mention of Lily-work we are strongly reminded of Egyptian ornamentation, in which the Lily or Lotus of the Nile is constantly recurring in various forms, both in sculpture and painting. But as "Solomon sent and fetched Hiram out of Tyre . . . who was cunning to work all works in brass," probably the "Lily-work" mentioned was of Phœnician origin, rather than Egyptian.

The Phœnicians, there can be little doubt, possessed a knowledge of the arts far above many of the ancient nations which surrounded them. The prophet Ezekiel, in foretelling the downfall of the city of Tyre, bears ample evidence of its celebrity. "O Tyrus, thou hast said, I am of perfect beauty . . . thy builders have perfected thy beauty." And after recording various nations who traded with Tyre, it is stated that "these were thy merchants in all sorts of things, in blue clothes, and brodered work, and in chests of rich apparel, bound with cords, and made of cedar. . . . What city is like Tyrus? . . . Thy wares went forth out of the seas, thou filledst many people; thou didst enrich the kings of the earth with the multitude of thy riches and of thy merchandise."* But notwithstanding these and many other traditions of their skill, the Phœnicians have left behind them few or no remains; and it is stated by modern travellers, that the very site of the city of Tyre has become "like the top of a rock" and "a place to spread nets upon," as foretold of it by the prophet Ezekiel. If we turn to the Assyrian Palaces, which have been brought to light of late years, we may be enabled to form some probable guess of what Phœnician Architecture was like. In the Assyrian pavement which is now preserved in the British Museum, the Lily is very beautifully treated; and there can be no doubt that this "Lily-work" is founded upon the constant treatment of the flower in the Egyptian; and the Phœnician Lily-work of Solomon's Temple would most likely be somewhat similar.

The Assyrians, in their sculptures, have introduced many other kinds of foliage and flowers besides the Lily. Among others there is the Vine, often represented as bearing numerous bunches of grapes, and sometimes twining round a tree for support; also the Fig, with its fruit; the Palm, with its imbricated stem; the Fir, with its cone; and many others. In the Assyrian manner of covering the walls with figures, palm trees, and flowers, we again see a similarity to the description of Solomon's Temple: "And he carved all the walls of the house round about with carved figures of cherubims and palm trees, and open flowers, within and without." In all probability it was a Phœnician custom to enrich the walls of their palaces or temples with flat bas-reliefs, either in wood, as in Solomon's Temple, or in stone, as in the Assyrian palaces.

The discovery of the Assyrian sculptures has added a highly important and most interesting link in the early history of art, throwing much light upon the origin of Greek and all the early forms of Architecture. Many of the minor details and ornamentation in

* Ezekiel, chap. xxvii.

the Assyrian sculptures correspond very closely with early Greek art ; more particularly as found in the Pelasgic remains—such as the Treasury of Atreus, and other works of the Archaic period. Early art spread from Assyria and Phœnicia, through Asia Minor, to Greece. “ The first traces of Grecian art and refinement appeared upon the coast of Asia Minor. The Greeks there, placed in contact with the old and magnificent monarchies of Asia, became imbued with the love of luxuries unknown to those of their race who inhabited the bleaker shores of the Peloponnesus.”* There may be yet existing in Asia Minor architectural remains which, could they be brought to light, would supply many correlative points of the utmost interest between Greek and Assyrian Architecture.

The foliage of the Greeks, in their Architecture, was of the most chaste and elegant description, and wrought in a highly delicate manner. Sir M. Digby Wyatt says, “ I may aver, without hesitation, that there are no other architectural fragments ” (referring to those in the British Museum) “ so beautiful in all the world.” † Greek foliage is imbued with a wonderful feeling for art, and is conventionalized in the highest conceivable manner. The natural types from which the foliage is taken are not very many : they consist principally of the Acanthus, the Honeysuckle, the Lotus or Lily, Plain Water Leaves, the Holly, and perhaps a few others. A kind of Holly leaf alternating with a Lily is found in the great doorway of the Erechtheum, at Athens ; and the Anthemion ornament or freize, from the same building, contains the Honeysuckle and Lotus. The Anthemion ornament has a decided similarity to many of the arrangements of the Lily, so frequently occurring both in the Assyrian and the Egyptian, and which appears to strongly connect it, by analogy, with the “ Lily-work ” of Scripture.

It consists of a repetition, generally, of two kinds of flowers, growing from scrolls or semi-circles. The Greeks usually adopted the scrolls. The principal flower is supposed to be taken from the Honeysuckle : but it has a great similarity to the Palms, as sculptured on the Assyrian bas-reliefs—so much so, that it would appear that the Palm Tree was the true origin of the Greek Honeysuckle. The flower which alternates with the Honeysuckle, in the Athenian examples, appears to be derived, more directly, from the Lotus or Lily of the Egyptians. On the Greek Vases there are many beautiful varieties of the Anthemion ornament ; and from the great antiquity of the art of Pottery, these ornaments are without doubt of very early origin. The Norman artists designed some of their enrichments upon the same principle, and many of their ornaments, especially those frequently found upon the abacuses of their capitals, are evidently imitations from various versions of the Greek Anthemion ornament, either sculptured from recollection, or from carved Ivory work brought from the East. Fig. 1 is from a carved ivory, probably of Byzantine workmanship of the tenth or eleventh century.



FIG. 1.

* “History of Ancient Pottery,” by Samuel Birch, F.S.A.

† Slade Lectures on the Fine Arts, delivered at Cambridge, 1870.

There are also in the Greek, Roses or Pateræ, of 8, 10, or 12 petals, arranged and repeated in rows at short intervals, which also constantly occur in the same way in the Assyrian, sculptured in the same flat manner. Nothing, however, as far as I can ascertain, is to be found like the Acanthus foliage in any style previous to the Greek. But whether there is any truth or not in the tale of the supposed invention of the Corinthian Capital by Callimachus, still there is, apparently, no doubt that the leaf came into use with the invention, or, more properly speaking, the perfecting of that Capital. It would appear, therefore, to be entirely of Greek origin; and it has been so highly appreciated, and has been appropriated by various nations with such avidity, that it has had a decided influence upon the foliage of every style of Architecture which has arisen since their time. I must therefore be pardoned, although I went into the matter at some length in my work on "Art Foliage," if I again examine the development of the Acanthus foliage somewhat carefully.

The natural type of the Greek Acanthus is supposed to be the *Acanthus spinosus*;* but it is as much like the Thistle, or the Sea Holly—*Eryngium maritimum*—as the Acanthus; and it is not a copy of any one plant in particular. In the Sea Holly, the head of the leaf, as it turns over, is seen to perfection. The Greeks adopted the characteristic features of several kinds of foliage, growing with sharp-pointed divided lobes, such as the *Acanthus spinosus* and the Thistle, joined to a curved head like the leaf of the Sea Holly; but they did not follow any one natural type at all closely. What I wish particularly to point out is, that they invariably represented sharp, stiff, prickly foliage. In the early Greek, the outline of the lobes partook very much of a zigzag line; the eyes separating the lobes were circular; and the modelling of the surface of the leaf was worked



FIG. 2.

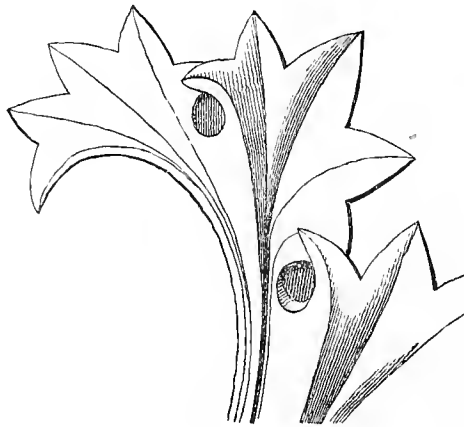


FIG. 3.



FIG. 4.

into a slight V section, as shewn in Fig. 2, from a Stele at Athens, apparently of very early workmanship. Fig. 3 is another example from a Stele in the Elgin Collection at the

* I referred only to the *Acanthus mollis*, in "Art Foliage," which is the Roman type. I have been very properly corrected in this by my friend Mr. J. P. Seddon. See "Building News," February 28th, 1873.

British Museum. In the monument of Lysicrates, at Athens, the date of which is known to be 335 B.C., the same character is preserved, but the lines are somewhat more flowing, the outline is sharper and more *spiky*, the modelling of the surface is deeper than in the former examples; but still the V section is preserved. Fig. 4 is part of the husk out of which spring the very beautiful scrolls on the roof of the monument. In later examples of Greek Foliage, the outline partakes more of the double or ogee curve, and the centre line of each lobe is accentuated by a sunk groove.

In comparing the Acanthus foliage of the Greek type with that of the Roman, it will be seen that the early sharp-lobed, zigzag foliage is never found in the latter. The Roman leaf is said to be taken from another species of the Acanthus—the *Acanthus mollis*;* and that consequently it does not follow the Greek. There is, however, a great variation in the Roman examples; though I can see but very little likeness to the natural leaf in any of them. All compound lobed leaves, of whatever kind, are all classed together, and are commonly called the Acanthus. Sir William Chambers, speaking of the Corinthian Capital, says, "It is enriched with olive leaves, as are almost all the antiques at Rome of this order, the Acanthus being seldom employed but in the Composite;" and that "both the ancient as well as modern sculptors have, by uniting several olive, laurel, or parsley leaves together, to form distinct bunches, separated by filaments between which they seem to grow, contrived to compose leaves, different in appearance from the Acanthus, indeed, yet neither more confused nor less graceful than that."† From this it would appear that each lobe is to be considered as a separate leaf, and that they are united in bunches to form the conventional leaf of the Corinthian Capital. Mr. Ralph N. Wornum, in his "Analysis of Ornament," also says, "The Roman Acanthus, for capitals, is commonly composed of conventional clusters of olive leaves." This description of the leaf arises from the lobes being so deeply divided and carried down so far towards the springing of the leaf, that they look somewhat like clusters of simple leaves, such as the olive or laurel, united together by their edges; each group of four, and sometimes five, of these oblong, oval-formed lobes being separated by the pipe-like projection which is continued from each main eye of the leaf. Certainly very unlike any form of the natural Acanthus. Again, each lobe has no centre line, but is formed into a hollow, and the divisions form ridges on the surface, which become lost in the deep hollow between the pipes from the eyes.

Mr. G. L. Taylor says, "In 1817 we went to Rome with 'Desgodetz' in hand . . . and he states that the Acanthus leaf is the ornament in all the Capitals; whereas we found none; nor does he give the character of the foliage."‡ He further says, that "the capitals from the Temples of Mars Ultor, the Dioscuri, or Castor and Pollux (wrongly known as Jupiter Stafor), and the Pantheon, are the three most beautiful capitals left us. It will be seen whether Desgodetz was correct in saying they were all composed of

* See the natural leaf given in "Art Foliage."

† "Treatise on Civil Architecture," by Sir William Chambers.

‡ "The Autobiography of an Octogenarian Architect," by G. L. Taylor.

Acanthus leaves." In the leaves from the Capital of Mars Ultor, at Rome, all the divisions in the lobes are either rounded—as shewn in Fig. 5, drawn from a cast in



FIG. 5.

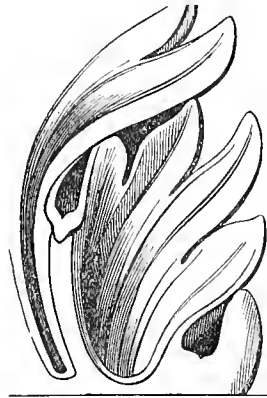


FIG. 6.



FIG. 7.

the South Kensington Museum—or with obtuse points, as given in Mr. Taylor's work. In those from the Dioscuri, or, as we have always known it, Jupiter Stator, Fig. 6, the points have somewhat of an ogee shape, with a centre rib to each lobe. These leaves Mr. Taylor says are the most elegant, which appears to me to be somewhat doubtful. Fig. 7 is drawn from a cast in the South Kensington Museum, which is said to be the sheath from which issue the angle scrolls, in the Capital of Jupiter Stator; but it is so entirely different to that given by Mr. Taylor, that this must be an error. It possibly may be from Mars Ultor, the same as Fig. 5. The lobes of the leaves from the

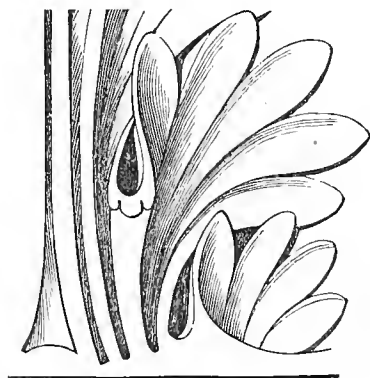


FIG. 8.

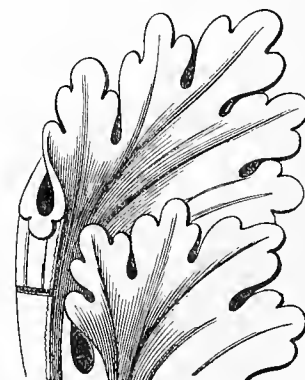


FIG. 9.

Capital of the Pantheon, Fig. 8, are rounded or oval, and very slightly pointed. The first lobe of each main division overlaps the upper, instead of going underneath, as in the former examples. This overlapping is seen again carried to excess in the leaf from the Capital from the Arch of Septimus Severus, which is composite, Fig. 9. "This leaf," Mr. Taylor

says, "is more like *Acanthus* than any:" and this would appear to agree with Sir William Chambers' statement that "the *Acanthus* is seldom employed but in the composite." If, however, the parsley is sometimes used, this must be one of the examples, as the mode of division is much the same as in the natural leaf of the parsley. They are, as botanists would describe, doubly compound—that is, having subordinate divisions or eyes in addition to the main ones, besides the ordinary divisions of the lobes. The parsley, however, has pointed lobes, instead of rounded.

It should be particularly noticed, that whether the leaves are compound, as in Figs. 5, 7, 8, or doubly compound, as in Fig. 9, they invariably represent, with few exceptions,



FIG. 10.



FIG. 11.



FIG. 12.

obtusely-pointed or round-lobed leaves; and that they do not in this respect follow the *Acanthus mollis*, which has sharp lobes, although not so much so as the *Acanthus spinosus*. In the example, Fig. 10, from the frieze in the arch of the Goldsmiths, at Rome, the leaf forming the sheaths of the scrolls is very much like the Oak. Yet all these various leaves are commonly known as *Acanthus*, whereas, decidedly, none of them are so. There is one example in Rome, Fig. 11,* from the Temple of Vesta, which is said to be of Greek workmanship, and which certainly would appear to be so, as it follows the Greek type very closely: it is also remarkably similar to the natural leaf of the *Grevillea acanthifolia*.† There are several other varieties of foliage in the Roman, such as the peculiar leaves from the Capital of the Temple of Vesta, at Tivoli, the side lobes of which double over much in the same manner as the head of the leaf; and the whole has a marked squareness of form. In the rich friezes from the Trajan Forum, and the very rich frieze and pilaster preserved at the Villa Medici, and others of the same class, we see the only foliage which can be said to be taken from the "*Acanthus*." Fig. 12 is an example of this leafage, taken from an antique frieze. It is not, however, so sharp-lobed as the natural *Acanthus*.

Although there may be a few exceptions, we may, then, safely conclude, as I stated in "*Art Foliage*," that we have two principal antique types of what is commonly called *Acanthus Foliage*—the sharp and spiky-lobed of the Greeks, and the round and soft-lobed

* Figs. 6, 8, 9, 10, 11, are drawn from Taylor & Cressy's "*Antiquities of Rome*."

† See the natural leaf given in "*Art Foliage*."

of the Romans. These two types, as we shall see, formed a broadly-marked and prominent separation between the Byzantine Foliage, which followed the Greek, and the Romanesque, which was round-lobed like the Roman.

When the Emperor Constantine set up his Government in the City of Byzantium, to which he gave the name of Constantinople, 330 years after the birth of Christ, the people, a great number of whom were Greeks, still retained a strong feeling for ancient Greek art. During the reign of the Emperor Justinian, who was a great church builder, an important impulse was given to architecture in the Eastern Empire, and among other works the large Church of Santa Sophia was erected. The carved foliage of that building possesses a strong resemblance to the sharp foliage of the antique Greek; and although not very effective, it clearly shows that the people were strongly imbued with Greek traditions of art. The same character is also seen in other churches erected at Constantinople, as in the Church of St. John, which perhaps is earlier than that of Santa Sophia. Fig. 13 is a portion of a leaf from one of the capitals of St. John's, taken from Salzenburg's work on the "Churches of Constantinople." It shows a very peculiar form of double leaf—the outer forming a kind of border to the inner; also the split terminal points, both of which are characteristic of that period. Fig. 14 is from a cast of a Byzantine capital from the South Kensington

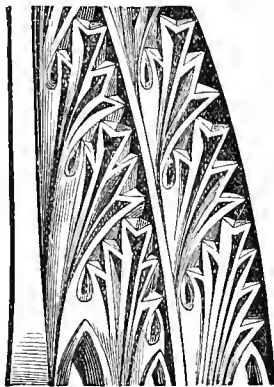


FIG. 13.



FIG. 14.

Museum, which has angle leaves precisely of the same kind. It appears to be a cast from a capital at Constantinople. A peculiarity in the formation of these leaves, and which appears to belong to the Byzantine period, is the drawing down of the eye of the leaf, and raying, as it were, without overlapping the upper divisions of the lower lobe against a plain curved line of the upper portion, as shown by Figs. 13 and 14; also the rigid retention of the V section, so often a marked characteristic of flat ornamentation of the Norman period, which is a mark of its Byzantine origin.

The Byzantines erected churches at Jerusalem, under Justinian, but of which little more than one fragment is supposed to be remaining, known as the Golden Gateway.

This has been ably illustrated and described by Comte de Vogüé, in his work on the "Temple of Jerusalem." Fig. 15 gives one of the leaves of the capitals from the Basilica of Justinian, taken from the above work, which has a strongly marked Greek character. The Byzantine style was also carried to Venice, and architects were imported from Constantinople to furnish the designs for the Church of St. Mark. The foliage here still retained the Greek type, although of the tenth century, as seen from the example, Fig. 16, from a small Capital from a well at Venice, sketched from a cast in the South Kensington Museum. This follows the Holly leaf foliage of the Greek.



FIG. 15.

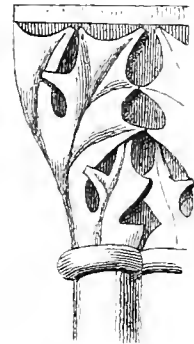


FIG. 16.

It will be seen, in the course of the work, how many of these classic forms of foliage were engrafted upon the Mediæval, and that often in the earlier stages both the Byzantine and Romanesque influences can be distinctly and separately traced.

NORMAN.

| | |
|------------------|---------------|
| WILLIAM I. | 1066 |
| WILLIAM II. | 1087 |
| HENRY I. | 1100 |
| STEPHEN | 1135 to 1154* |



It is impossible to form any true idea as to what was the state of Architectural Sculpture in England, previous to the Norman Conquest. If we were to attempt to decide from the very few remains of the works considered earlier than that date, which have been handed down to us, we should say that it apparently was at a very low ebb. But the so-called Saxon remains are, comparatively, so few, are of such simple form and construction, and contain so little sculpture, that it is impossible from them, to form any opinion.

So many of the Saxon buildings were destroyed and burned during the various incursions of the Danes, especially during the disastrous reign of Ethelred, that there can be but little doubt that vast numbers of the churches, and even cathedrals, were at that time formed of wood. During the prosperous reign of Canute, the Dane, some of them are recorded to have been rebuilt in stone; but many were, undoubtedly, rebuilt of wood. The Danes were clever carpenters and skilful shipbuilders, and at this time had made considerable progress in many of the arts. "They were born in the forest," says Sir Francis Palgrave; "and the hatchet was the first plaything in the hand of the boy." † A favourite form of splendour with them, was the adornment and carving of their ships, which were so dear to every northern warrior. In the account given of Sweyn's splendid fleet, when he invaded England in 1013, it is said that there were birds and dragons on the tops of the masts, which shewed the way of the wind; and that there were figures of men, lions, bulls, and dolphins carved upon the ships, which were also gilded and painted. Is it not probable, therefore, that when these Danes came to settle in England, as they afterwards did under Canute, that this skill in carpentry and carving was again displayed in the decoration and adornment of the wooden buildings which they probably assisted in re-erecting, covering them with

* These dates are adopted from Rickman, 6th Edition, by J. H. Parker, F.S.A., but they must be only considered as approximative.

† "History of Normandy and England," by Sir F. Palgrave.

elaborate and grotesque carvings, much in the same way as we find in the Norwegian wooden churches, many of which, of very early workmanship, are still existing?

The Saxons, however, as well as the Danes, had not a very great idea of grandeur and magnificence in their architecture. Their churches and cathedrals, although they might have been enriched, in their own manner, with carving and decoration, were evidently small and very different, by comparison, in this respect with those which were then fast growing up under the hands of the Norman dukes on the Continent: Richard-sans-Peur, even in A.D. 987, employed an architect, and commenced the rebuilding of Fécamp Abbey* upon a scale of grandeur unheard of before; and this zeal for the erection of religious buildings throughout Normandy reached its height towards the middle of the eleventh century.

During the reign of Edward the Confessor, who was a Norman in language and habits, although of English birth, the fashion set in, in this country, for all things to be done in the Norman manner. Westminster Abbey,† as built by him, was a Norman minster of vast size, far exceeding in magnificence anything that had been seen in England before. Waltham Abbey, also, was built by Harold in the new style, and upon a somewhat corresponding scale of grandeur. It must not be supposed, however, because so many of their works were erected in wood, that therefore our Saxon ancestors had not attained any excellence in architecture as developed in stone; but rather that the Norman manner of building, and the Architecture of the Normans, in consequence of the predilections of the Confessor, were preferred, from their superior grandeur and magnificence, to the style and form which had been previously in use in England. There can be no doubt that Saxon buildings had great merit as works of art, but unfortunately many circumstances—among others the prevailing fashion for Norman Architecture—tended towards their destruction, and to their being swept from off the face of the land. The few imperfect examples which have been handed down to us, and which are considered to be of Saxon workmanship, can give us but a very slight idea of the art of Architecture as practised by them.

If the manuscripts, which are called Anglo-Saxon, such as the "Durham Book" and the "Book of Kells," are the works of that people, they must have had among them art-workers at least equal, if not superior, to any other nation of their time. It is considered more probable, however, that these manuscripts are either of Celtic or of Irish origin. Mr. H. Noel Humphreys, in his "Illuminated Books of the Middle Ages," speaking of two of these wonderfully illuminated books, says, "The ornament is totally uninfluenced by any Roman ideas—laborious and endless intricacy produced by the most ingenious

* "Diligent inquiry was made by the Duke's orders for a competent Architect, which proves that qualified masters of science were rare."—Sir F. Palgrave's "History of Normandy and England."

† "Among other importations from Normandy which we could well have spared, Edward brought one with him which even our insular pride might be glad to welcome. The building art was now receiving daily improvements at the hands of the founders of those great Norman churches which were rising in such abundance on the other side of the sea. All those improvements Edward carefully introduced into his new minster. He built his church in the newest style of the day, and it remained the great object of English imitation deep into the twelfth century."—Freeman's "History of the Norman Conquest."

interweaving of lines. The style appears to have arisen in this country among our British and Irish, rather than our Saxon ancestors; although such manuscripts are generally termed Anglo-Saxon."

Sir M. D. Wyatt says: "That the Irish were in possession of some of the most ancient versions of the Gospels, is clear from the texts of their earliest manuscripts, which differ essentially from the version introduced by St. Jerome towards the close of the fourth century. The oldest of these works date from the sixth century, and exhibit a series of entirely original features in the extraordinary illuminations by which they are decorated. Many of their saints were distinguished scribes, while their schools became so celebrated throughout Europe as to be resorted to by students from many distant lands." He also goes on to say that "he has seen no manuscripts demanding for their execution greater truth and delicacy of hand, than some of these Irish productions, and more particularly the 'Book of Kells'—a treasure preserved in the Library of Trinity College, Dublin, which tradition asserts to have belonged to St. Columba himself. . . . The leading elements of ornament are interlacing bands, terminating in spirals, coiled eccentrically one within another, and interweaved birds and animals struggling as if in interminable contest." In this school the great St. Columba, or Columbkil, who was born A.D. 521, was instructed in many arts; and in that of illumination he became specially and justly famous. About the middle of the sixth century he founded the celebrated Monastery of Iona, which was afterwards removed to Lindisfarne. "From the Monastery of Lindisfarne, the arts taught in the schools of Ireland were communicated to various English monastic institutions, and more particularly to that at Glastonbury. How identical the practice of the scribes, both Irish and Anglo-Saxon, who exercised their art at Lindisfarne was with that of Ireland, may be traced by a comparison of books known to have been illuminated in Ireland, with such works as the Durham Book, or Gospels of St. Cuthbert, and others which we cannot doubt were executed in this country."* The "Durham Book" is preserved in the British Museum, and is encased in a splendid binding of gold, set with precious stones, and is of the most beautiful description. The influence of these arts extended much farther than is generally supposed; and, not only did Scotland, Wales, Cornwall, the north of England, and Scandinavia adopt its peculiar system of ornamentation, but it can be traced more or less throughout Europe.

In the ancient Irish crosses, which date from the tenth century, or even earlier, a similar species of interlaced ornamentation is again found of the same intricate and elaborate style as that seen in the manuscripts. The characteristic features of these most interesting and beautiful crosses are described as consisting of "interlaced ornament, bands, cords, serpents, birds, and even human beings, weaved and interlaced in the most intricate manner. Vegetable or foliated forms were very rare."† Somewhat similar ornamentation is found upon the ancient crosses in the Isle of Man, at Iona, and other places. That at

* Sir M. D. Wyatt, "Transactions, Royal Institute of British Architects, 1860."

† H. O'Neill's "Ancient Crosses of Ireland."

Iona, which is probably due to the influence of St. Columba, contains a sort of enriched Guilloche; and on the ring connecting the arms of the cross, another Guilloche, much like the Classic, is very apparent. In one of the Irish crosses at Monasterboice, a Guilloche is formed of two serpents entwined, with human heads in the centres of it. In other cases there are compound Guilloches very similar to those found in many Roman Mosaic floors. These, and many other various forms of this enrichment, may have originated separately, and not have been derived from the Classic; but, at least, it is a somewhat curious coincidence, and points to the extreme antiquity, and perhaps Eastern origin, of some of the forms. The Guilloche is of very early origin, and is found upon some of the ivory carvings of the Assyrians.*

There can be little doubt, therefore, that this same peculiar species of ornamentation formed the basis of that which was employed by the Anglo-Saxons in their churches and cathedrals; and in all probability their altars and many other parts were most beautifully and fantastically enriched in this most intricate style, and elaborately picked out in gold and colour. Their churches were less imposing in size than those of the Normans, but they were very rich in works of art, jewelry, and many other ornamental embellishments.

The Anglo-Saxons were particularly noted for their jewelry and goldsmiths' work. The intricate interlacing ornament of the period is very suitable and effective for such work, as may be seen in the binding of the Durham Book. The women of England were also celebrated for their works in gold embroidery; and the Bayeux tapestry is supposed, upon very good authority, to be of English workmanship. William I., when he came to this country, knew how to appreciate and to appropriate the beautiful objects he found here. Many a church and monastery were rifled of their works of art in the precious metals, and of their magnificently embroidered vestments. "Words," we are told, "would fail to describe the wealth in gold and silver, and precious objects of every kind which King William sent from England, as a thank-offering, to Pope Alexander. William sent the fallen gonfanon of Harold, on which the skill of English hands had so vainly wrought the golden form of the Fighting Man. Golden crosses studded with jewels, precious vestments, chalices of gold, even ingots of the same costly metal were scattered at William's bidding through the churches of France, Aquitaine, Burgundy, and Auvergne."† But the choicest of these beautiful works of art were presented by William to the church that he was then rearing, under the care of Lanfranc, its great Abbot—the Church of St. Stephen, at Caen. To all the churches which he visited in his own country, the year after the Conquest, he gave costly vestments; but to this, his own church, he poured out the choicest wealth of England. The sister church of the Trinity at Caen, erected by his queen, Matilda, also came in for its due share of that precious wealth of art work. "The gifts of William were such that natives of the lands where wealth and luxury most abounded, men used to the splendours of Byzantine Cæsars

* See "Art Foliage."

† "History of the Norman Conquest of England," by E. A. Freeman, M.A.

and Saracen Caliphs, might have found delight in beholding them. This whole picture is a striking witness, not only to the early development of the ornamental arts in England, and in the kindred lands, but to the influence over men's minds which was still held by the realms and cities, which, fallen as they were from their ancient power, still kept up the unbroken traditions of elder days."* These traditions of art were, no doubt, similar to those which had spread from that justly celebrated school in Ireland, where the precious metals are said to have been wrought with skill long before the Christian era. "Ancient Irish art was Pagan, and was continued during the Christian period, but declined after the twelfth century—the most masterly development of ornamental art the world has ever seen."†

This peculiar style, although a highly developed form of it was perfected in Ireland, and thence spread, as has been described, to other countries, may not have been, however, entirely indigenous to that country. It is not improbable that its typical and characteristic forms may have been carried to Ireland by invading tribes from Scandinavia, and that its elements were originally brought in by those great Aryan branches of civilization, which at a very remote period overran the north of Europe. If this were so, it would more satisfactorily account for the intimate manner in which strap-like and interlacing forms are found so frequently mixed up with early Mediæval sculpture throughout nearly every country in Europe; for it is difficult to imagine how it all could have spread from Ireland. M. Viollet le Duc entertains a similar opinion, as, when speaking of the influence of this style on French architecture, he says:—"Ces influences, nous les croyons, en partie, dues aux rapports forcés, que ces contrées auraient eu, dès le Xe. siècle, avec ces hordes que l'on désigne sous le nom de Normands, et qui ne cessèrent, pendant près de deux siècles, d'infester les côtes occidentales de la France. . . . Or, les manuscrits dits Saxons qui existent à Londres et qui datent des Xe., XIe., et XIIe. siècles, manuscrits fort beaux pour la plupart, présentent un grand nombre de vignettes dont l'ornementation ressemble fort, comme style et composition, à ces fragments de sculpture dont nous parlons. Ces hommes du Nord, ces Saxons, hommes aux longs couteaux, paraissent appartenir à la dernière émigration partie des plateaux situés au nord de l'Inde. Qu'on les nomme Saxons, Normands, Indo-Germains, à tout prendre, ils sortent d'une même souche, de la grande souche âryenne. Les objets qu'ils ont laissés dans le nord de l'Europe, dans les Gaules, en Danemark, et qu'on retrouve en si grand nombre dans leurs sépultures, attestent tous la même forme, la même ornementation, et cette ornementation est, on n'en peut guère douter, d'origine nord-orientale. Or, les manuscrits dits Saxons, exécutés avec une rare perfection, nous présentent encore cette ornementation étrange, entrelacement d'animaux qui se mordent, de filets, le tout peint des plus vives et des plus harmonieuses couleurs. Pour qui a visité les monuments du Poitou et de la Saintonge, il est impossible de méconnaître les rapports qui existent entre la sculpture d'ornement des monuments

* Freeman's "Norman Conquest of England.

† O'Neill's "Crosses of Ireland."

de ces provinces et certaines peintures de manuscrits Saxons, ou encore les objets ciselés que les peuplades émigrantes du nord ont laissés dans leurs sépultures.”*

In Norway a development of this same Irish or Celtic style of sculpture is found among the wooden churches of that country, many of which date from a very early period.



FIG. 17.

The ornamentation is very vigorously carved, and has an elegant admixture of foliage, which is entirely deficient in the Irish style. Fig. 17 is an example of these carvings, from a doorway of a wooden church at Sauland, in Norway, which is carved in Pine wood, and is said to be of the eleventh or early part of the twelfth century. The church was destroyed in 1860. A cast of the whole doorway, of which Fig. 17 is only a part of the lower portion of one of the jambs, as well as a cast of another doorway in a similar style from another church in Norway, are now in the South Kensington Museum, and are well worthy of attentive study. Many others, no doubt, have existed, even yet earlier than those at present found, but which unfortunately have perished during the lapse of time or by fire, through the Northern habit of building their churches of wood. We can easily imagine the Danes and Saxons,† who loved to ornament their ships so much, carving their churches in this quaint and vigorous manner, and enriching them with gilding and colour. In Normandy, in England, and other countries, such as Lombardy, Spain, and Sicily, to which

these men of the North migrated and settled, they would naturally apply the same art, both in wood and stone, to their buildings. In this type of ornament, therefore, we cannot fail to recognize the immediate pre-Norman style. In this particular example, which may be considered nearly contemporary with the Norman, the stems of the foliage are beaded or pearled, and have the triple terminations, so often found in late Norman, as seen in the doorways given from Ely Cathedral (Plates I. and II.) Here, also, are the long-necked animals with scarcely any bodies, their tails going off into interlaced scroll foliage. The heart-formed ornament at the bottom of the doorway (Fig. 17) is often found, with various modifications, in Norman work. The constant introduction of interlacing animals may have had some connection with Serpent-worship, for no worship was more common among the heathen than that of the Serpent. The Danes, Northmen, or Normans—for all are synonymous—retained for a length of time after their settlement in France, “a strong habitual attachment to their ancestral credence. Laws, customs, even food and clothing, contributed to keep the heathen Danes in the old paths. There

* V. le Duc's *Dictionnaire Raisonné de l'Architecture*, article “Sculpture.”

† “Godwine had given a ship to Harthacnut ; he now made the like offering to Edward. A golden lion adorned the stern ; at the prow, the national Ensign ; the West Saxon dragon shone also in gold. A rich piece of tapestry, wrought on a purple ground with the naval exploits of former English Kings, formed an appropriate adornment of the English Earl.”—Freeman's “History of the Norman Conquest.”

were the Romanized Normans, the Norman-Danishry, and also the pure Pagans."* Scandinavian customs and feelings being thus tenaciously held fast by the Normans, long after they became Christians, this Scandinavian art, and many of the serpent-like forms which were connected with their Pagan worship, were also adhered to and were engrafted on their Christian temples. In the South doorway of Kilpeck Church, Herefordshire, there is an example of interlacing serpents, evidently a relic of heathenism.

The effect of the Norman Conquest upon Architecture must have been immense. As soon as the Normans were settled in England, Churches, Cathedrals, and Castles were sown broadcast throughout the land. The impulse given to mere building must necessarily have raised a body of working masons, and other craftsmen, much larger and more skilful than had ever existed before in this country. No doubt some of the most skilful were brought in large numbers from Normandy. Castles in the land were, before this time, almost unknown, and the Churches and Cathedrals were in numberless instances of wood. The Normans, however, were great in masonry, and they substituted stone for wood in all cases, and upon an increased scale of size and magnificence. When Lanfranc came to this country and found his Cathedral of Canterbury in ruins, from the fire of 1067, and when, as we are told, he completely cleared away all that remained of the former Cathedral, he determined to erect a building at least equal to those he had left behind him in Normandy. He took for his model his own Church of St. Stephen's, at Caen, in which he had probably endeavoured to realize the beauty of some of the Churches in his native City of Pavia. There is a considerable resemblance in many of our Norman ornaments and details, which evidently show a Lombardic origin. I shall point this out more in detail when speaking of the examples themselves.

Sir F. Palgrave says, "Norman talent, or Norman taste, or Norman art, are expressions intelligible and definite, conveying clear ideas, substantially true and yet substantially inaccurate. What, for example, do we intend when we speak of Norman architecture? Who taught the Norman architect? Ask, when you contemplate the structures raised by Lanfranc or Anselm—will not the reply conduct you beyond the Alps, and lead you to Pavia or Aosta, the cities where the fathers of the Anglo-Norman Church were nurtured, their learning acquired, and their taste informed? Amongst the eminent men who gloriously adorn the Anglo-Norman annals, perhaps the smallest number derive their origin from Normandy. Discernment in choice of talent, and munificence in rewarding ability, may be truly ascribed to Rollo's successors; open-handed, open-hearted, not indifferent to birth or lineage, but never allowing station or origin, nation or language, to obstruct the elevation of those whose talent, learning, knowledge, or aptitude, gave them their patent of ability."† Thus arose, by turning to account the skill of others, that Norman superiority in Architecture which seemed to have followed them wherever they planted themselves. They probably employed whatever talent they found in England

* Sir F. Palgrave's "History of Normandy and England."

† *Ibid.*

among our Saxon ancestors; for, in the same manner, another branch of the Normans used the skill of the Greek and the Saracen for their own purposes in the Isle of Sicily.

Lanfranc must necessarily have gained considerable experience both in Architecture and Building, for soon after he entered the little monastery of Bec, which afterwards became so celebrated throughout Europe, he assisted Herlwin, the founder of that institution, in altering and re-erecting the monastic buildings on a larger scale than heretofore. Perhaps, in the humbler state of things at that time, he did as Herlwin is recorded to have done—assisted with his own hands in the work. That he studied Architecture at this period, there can be little doubt. That he there had apt pupils, who took part in these studies, the names of Anselm, Gundulph, and Ernulf, who afterwards became famous for their works in this country, sufficiently testify. In the Conqueror's Church at Caen, which was in course of erection during the ten years that Lanfranc was Abbot there, he had an opportunity of seeing the development of one of the grandest Architectural works of the time; and it is not at all improbable that he planned and arranged much of the work, although he, perhaps, was not the actual Architect. He would, therefore, be perfectly competent to determine what he would do, when he came upon the melancholy and ruined state of the Cathedral at Canterbury. He then, without doubt, sent to Normandy for some of the skilled workmen from the Church of St. Stephen, which was then fast drawing to completion, to assist him in carrying out his ideas.

Increased intercourse with the East also helped to diffuse a knowledge of Architecture. Somewhere about this time the Venetians, in order to avoid sending their ships round by Gibraltar, established an exchange and mart at Limoges, where they brought not only spices, but also ivory carvings, stuffs of silk and gold, embroidered with rich ornaments of elegant scrolls and strange animals, which had been wrought in Syria, Bagdad, Constantinople, and other places. These ivories, gold embroidered silks and stuffs, as well as other works, soon circulated to England, and were largely used by the clergy for shrines, sacerdotal garments, curtains for altars, and many other uses. The decoration and ornamental details in Norman Architecture were largely taken from these carvings and embroideries. The Crusades, again, opened a new era for Architecture; for after the first Crusade, which ended in 1099, we see a vast difference in the ornamental details of Churches and Cathedrals, and the art of sculpture at once took an immense stride. Ecclesiastics, and others who had been to the East, appear to have come back dissatisfied with the buildings of their own country. With a desire to make them more beautiful, and to make them assimilate more with the works they had seen, many of their buildings were altered, and more elaborate parts inserted. Then commenced that desire for sculptured decoration which we see carried out, to such an elaborate extent, in the doorways and other parts of the late Norman period. Antioch, one of the great marts of the East, was taken by the Crusaders in 1098, and it was held by them for a long time. Works of Eastern and Greek Art were there collected, and eagerly sought after. Many of these, also, found

their way to this country, to become guides and motives for Architectural ornament and decoration. Ivory carvings, and richly embroidered tissues and stuffs especially, were in still greater demand, and were brought from the East in increased numbers, and became objects of great interest and veneration. Previously to this time, in England the decorative carving in Early Norman buildings was of the most simple and unpretending character. There was grandeur of height and magnificence in extent; but the enrichments were almost limited to zigzags and billet mouldings, with cushion or scalloped Capitals. But at the end of the eleventh, or commencement of the twelfth, century a tide of elaborate ornamentation in Architecture set in which was far in advance of that which had preceded it. Geometrically cut forms gave place to richly carved arches; Capitals, shafts, and other features were filled with foliage, with animals interspersed in the most intricate manner.

A Byzantine as well as a Romanesque influence is therefore plainly observable in most of the enriched Norman ornament after that time, blending with the intricate interlacings of the Celtic or Scandinavian type of sculpture. It is extremely difficult, however, to trace in all cases how certain forms of ornament have originated, or to say precisely from what source they were drawn. The minds of these old workers, when in search of new ideas, were often open to such subtle influences that it is even hazardous to offer an opinion as to what may have guided them. Still there are certain broad characteristic features and marked resemblances to Classic and other early styles of ornamentation, that we cannot well fail in perceiving, to a very great extent, the sources from which the Norman artist drew his inspiration. Three very marked and distinct influences may be often very clearly traced: these are the Byzantine, the Romanesque, and the Celtic.

The Normans, while in Normandy under their earlier Dukes, looked up to their French neighbours, and copied their manners and customs, which were at that time more advanced and civilized than their own. They adopted such art as they found among the French, and often employed French workmen in their buildings. This French art, up to about the tenth or eleventh century, more especially in the south of France, was based almost entirely upon the ancient traditions of Rome. Thus arose the Romanesque influence upon Norman Architecture. With the twelfth century opened a new era for Architecture. Men had been to the Holy Land, and other countries. They had enlarged their minds by travel, and had seen and admired the magnificent Churches of Byzantine art in Constantinople,* and other cities of the East. The Normans ransacked every country that they had communication with for men of talent and skill, and welcomed them among them, whatever their race or language. At the same time, they retained an inbred affection for their old Scandinavian forms and superstitions. They learned, adapted, and improved everything; but they invented little. They copied

* "She had marble and gilded palaces, churches, and monasteries, the works of skilful architects, through nine centuries, gradually sliding from the severity of ancient taste into the more various and brilliant combinations of Eastern fancy."—
"State of Europe during the Middle Ages," by H. Hallam, LL.D., &c.

the forms they had seen in other lands, and joined these to the Celtic interlacings of their own forefathers. Through the amalgamation of these three several influences, as thus roughly stated, arose that style which we distinguish as Norman.

The Celtic or Scandinavian element is plainly traced through most of the Norman Foliage of this country. In the inner enrichment surrounding the arch of the Monks' Doorway (Plate 1), from Ely Cathedral, the winged animals, meeting in the centre of the Arch, with their necks crossed and their tails running off into scrolled foliage, interlaced and twisted, are after the same manner as the Celtic Foliage. In the surface carving, on the right hand side of the Plate, the foliage is interlaced in the form of a knot; while the diaper below it is geometrical, of a cross form, and may have been suggested by some Byzantine carving.

In the other doorway (Plate 2), the Priors' Entrance, from Ely Cathedral, which is still more rich and elaborate than the Monks' Doorway, a general resemblance in the foliage to the Celtic strap-like forms is plainly observable. The animal in the abacus of the Capital has a foliated and interlacing tail. The head being at the angle, two bodies branch right and left from it—one head serving for both bodies. A somewhat similar animal, with two bodies, is seen in the Capital (Plate 4, No. 3*) from Barfreston Church, Kent. In the jamb of the doorway (Plate 2), on a sort of pilaster, is a Guilloche, of which one circle and part of another is shewn, filled with animals and figures, executed in a spirited manner, with great depth of relief. The shafts of the columns are elegantly enriched with foliage, birds, and animals, arranged spirally, in which are seen again the cross-necked animals, given more in detail at No. 2, Plate 3. The ornament in the inner jamb, also given at large at No. 3 on the same Plate, has the ties or bands to the stalks of the foliage, which are so often found in Norman work, very distinctly indicated; also the characteristic triple buds. The similarity of this doorway to the principal entrance to San Michele,† at Pavia, although on a much smaller scale, is very remarkable, and shews an evident indication of certain parts having been partially copied. The enriched columns, capitals, and enriched abacuses are of precisely similar character—but more especially the pilasters which project from the wall. Those at San Michele are divided into square compartments, while those at Ely are divided into circles, or a kind of Guilloche, but in both cases they are filled with figures and animals of a similar nature, among which are mountebanks or tumblers. Again, the turned-over animals, above the pilasters at Ely, are precisely similar in idea to the boys, with their heads downwards, forming one of the shafts at San Michele.

Mr. H. Gally Knight says of this and other similar doorways, which he says are confined to the Churches of the North of Italy, that, "amongst the strange figures which decorate the Portals, there are a few which appear to derive their origin from the mythology of Scandinavia. In support of this hypothesis, may be adduced the very remarkable

* All subdivisions of plates are referred to in numbers, and woodcuts as figures.

† See Gally Knight's "Ecclesiastical Architecture of Italy," Vol. I., Pl. XIV.

resemblance between the portals of the Italian Churches and the portals of the oldest Churches of Norway." It must, therefore, be more than a coincidence that this resemblance can also be traced to English examples. Again, there is a remarkable similarity between the foliage of Ely and other examples, if compared with the strap-like foliage of Fig. 17, from Sauland, in Norway—evidently shewing, both in the English and Italian examples, that a strong Scandinavian feeling must have existed in the minds of the sculptors at the time that they executed these doorways.

The tympanum of the doorway from Ely (Plate 2) is filled in with a figure of Christ sitting in a vesica, with an angel on each side swinging censers, carved in the early Byzantine manner; an arrangement often found on the Continent. This doorway, although not so deeply recessed as many other Norman examples, as at Iffley and other places, yet is of a higher class of art than many of them, and a valuable example of the work of the period. Its precise date is not known, but it is late in the style—probably executed in the reign of Stephen. It is clearly an after-insertion, as the arcade next it, which formed a portion of the Cloisters, is perfectly plain, and does not at all range with it in height—the springing of the arcade being above that of the doorway.*

In the Norman portion of the crypt of Canterbury Cathedral, some of the Capitals of the pillars are carved and some quite plain, while others are partly done—boasted out only, and left unfinished; apparently shewing an evident desire, after the work was completed, to add enrichment and ornamentation; as if the monks were dissatisfied with the plainness of their work, and themselves proceeded, at intervals, to carve the Capitals. Fig. 18 is from one of these Capitals. The ornament is sunk out of the form of the cushion, and consists of a double scroll connected by a horned head. A very similar design is given at No. 3, Plate 6, from Worcester Cathedral. In the external Norman arcade at Canterbury Cathedral, which, as well as the Norman crypt, are parts of the original work of Abbot Ernulf, which was completed by his successor, Abbot Conrad, about the year 1110, the greater part of the Capitals and shafts are plain. A few, however, are enriched, which appear, like those in the crypt, to have been an afterthought. No. 1, Plate 3, represents one of these Capitals from the North side of the Choir. It has the simple form of the ordinary cushion Capital, the sculpture being entirely worked out of the surface, and limited by the original form. There is evidently a semi-classic feeling in it, and is just such a Capital as might have been formed from recollection. The heart-

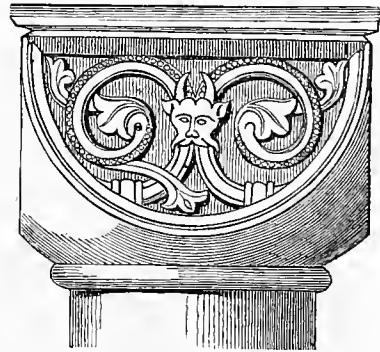


FIG. 18.

* Since writing the above, the remains of another Norman doorway has been discovered at Ely, near to and at right angles with the Monks' Doorway. It has been inserted under a larger arch. One of the columns, with its Capital and enriched arch moulding above, are in a very perfect state of preservation. The shaft of the column is twisted and sculptured with foliage, very deeply cut, boldly executed, and of the same character as those in the Priors' Doorway (No. 2, Plate 3). The other parts are also somewhat similar to the Priors' Doorway.

form is adapted to the scollop of the Capital, with small scrolls springing towards the angles, and ending in the centre in two triple terminations. The one on the right

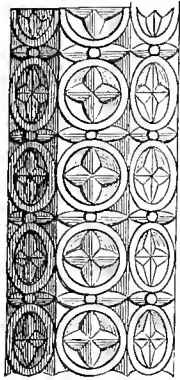


FIG. 19.

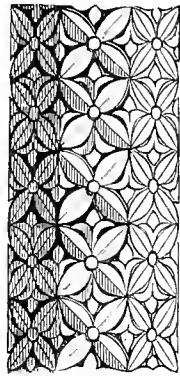


FIG. 20.

hand side, instead of being like the other, has the small terminal scroll of the leaf springing the wrong way, and apparently coming from underneath. This is evidently a mistake in execution, and not intentional. In the lower portion there is an endeavour to carry out a series of leaves springing from the necking, as in Corinthian Capitals; but they are very much cramped by the original form of the stone. The centre-leaf, which has a turned-over head, is especially stunted, although it encroaches upon the heart form; while the angle leaves are carried up without being turned over, there not being stone enough to carry out that

form. The shafts of this arcade, on the South side of the Choir, are in some few cases sculptured, as shewn by Figs. 19 and 20.

Norman Capitals, even when sculptured, frequently partake very much of the cushion form, and the ornament is carved out of the surface. There is seldom any appearance of a bell to the Capitals. A zigzag line, or chevron, is often introduced with the foliage, as in the Capital (Plate 2) from Ely, and No. 2, Plate 4, from Patrixbourne Church, Kent. In the latter the scollop form of the plain Capitals is worked in with the foliage.



FIG. 21.

In another Capital, from the South door of Patrixbourne Church, Fig. 21, a double chevron is introduced, that is, one to each face of the cap. Grotesque animals, in the Celtic manner, mingled with the foliage, are of frequent occurrence, as in the examples from Canterbury and Barfreston, Nos. 1 and 3, Plate 4. In this Plate, also, are found the long centre lines of "pearls"—a feature almost invariably accompanying Norman Foliage. It is seen again in the Capital from Kilpeck Church, Herefordshire, Plate 5, and many of the other examples. This is sometimes substituted by rows of nail heads, as in the Capitals from Ledbury Church, Herefordshire, Plate 7. This, however, is a very late example. The pearling is sometimes also found in mouldings and diapers, as in some of the enriched shafts and bases, Plate 8. It appears again in the Norwegian carving, Fig. 17, evidently pointing to the Scandinavian or Celtic element in Norman Foliage. It may be traced, also, very plentifully on the Continent—particularly in certain districts. M. De Caumont says, "Les moulures perlées réunies appartiennent plus particulièrement aux départements d'Outre-Loire (Poitou, Bery, Bourgogne)".

The leaves of Norman foliage are frequently triple, with one lobe, and sometimes two, curled (*see* Plates 1, 3, 4, 5, and 10), and often have an obtuse termination, looking like

the precursor of the triple leaf of the Early English period (Plates 1 and 3). The foliage consists, too, of foliated buds arranged in a triple manner; as in the example in the centre of the Capital, No. 2, Plate 4, from Patrixbourne Church, Kent. Other examples will be found at Nos. 2 and 3, Plate 3, from Ely, and No. 1, Plate 9, from Barfreton Church, Kent. Another very elegant form of triple bud projecting in three awns, with a calyx at their base, is given in Fig. 22, from St. Peter's Church, Northampton; also in the zigzag,



FIG. 22.



FIG. 23.



FIG. 24.

Fig. 23, from the South doorway to the Cloisters, Peterborough Cathedral. Norman Foliage is frequently taken from expanding fern fronds when in their budding spiral form, as in the Capital from St. Peter's Church, Northampton (No. 1, Plate 6), which contains a very beautiful conventional arrangement of the budding fronds; some of the spirals being uncurled sufficiently to shew the leafage. Another example, from the common Brake, Fig. 24, is from one of the Capitals of the Norman Crypt at York Minster.

The budding of plants, so suggestive of beauty, and the rolled-up forms which are seen in budding fern fronds, with the lovely curves they develop as they gradually untwist themselves, seem to have struck the admiring eyes of these early sculptors. M. V. le Duc says:—

“ Les premiers artistes (il est entendu que nous ne parlons ici que de l'école laïque qui s'élève, de 1140 à 1180, dans l'Ile-de-France et les provinces voisines) s'étaient attachés à imiter la physionomie de ces modestes plantes des champs au moment où elles se développent, où les feuilles sortent à peine de leurs bourgeons, où les boutons apparaissent, où les tiges épaisses pleines de sève n'ont pas atteint leur développement; qu'ils avaient été jusqu'à chercher comme motifs d'ornements des embryons, ou bien encore des pistils, des graines et jusqu'à des étamines de fleurs. C'est avec ces éléments qu'ils composent ces larges chapiteaux que nous admirons autour du chœur de Notre-Dame de Paris, dans l'église Saint-Julien-le-Pauvre, dans celle de Saint-Quiriace de Provins, à Senlis, à Sens, à Saint-Leu d'Esserent, dans le chœur de Vézelay, dans l'église de Montréal, à Notre-Dame de Châlons-sur-Marne, autour du sanctuaire de Saint-Remy de Reims.”*

* V. le Duc's *Dictionnaire Raisoné de l'Architecture Française*, article “Flore.”

Plate 5 contains a Capital from the Chancel Arch of Kilpeck Church, Herefordshire. It is arranged in three parts, each of which is again divided into three, with triple-lobed foliage; and on the right hand side centre leaf there is sculptured what appears to be meant for a caterpillar. The foliated shaft (No. 2) is from the south doorway of the same church.

No. 1, Plate 6, is a very excellent example of a late Norman Pier Capital, with enriched abacus and necking, from St. Peter's Church, Northampton. It contains some very good interlacing scroll foliage of budding fern fronds, as already noticed. There are in this Church a great variety of these Capitals. Fig. 22, already mentioned, is a portion of another Capital. Some of them contain scrolls, connected by bands, almost like an imitation of ironwork. The shafts of the piers are banded, and the bases have ornaments at the angles looking somewhat like birds' beaks. The shafts of the arch of the tower at the west end are enriched, two of which are given—Nos. 4 and 5, Plate 8.

No. 3, Plate 6, is from the South Transept of Worcester Cathedral, and has some very good ornamentation cut out of the simple Cushion Capital, after the same manner of some of the Capitals in the crypt at Canterbury. No. 2, upon the same Plate, is from the North-West doorway of Lincoln Cathedral. It has a decidedly Romanesque character, and is arranged very closely upon the Corinthian type, with bell and double abacus, as found in Romanesque examples in France; as, for instance, at St. Nicholas, at Blois,* and other churches of the same date. The leaves on the bell of the Capital are formed with a hollow section, after the same manner as Roman leaves (see Fig. 8). The three western doorways at Lincoln are supposed to have been inserted into the original work of Bishop Remigius by Bishop Alexander, who died A.D. 1148, which is probably about the date of the doorways. Norman Capitals formed upon the Corinthian type are comparatively rare in England, and it is seldom we find so perfect an example as the one given from Lincoln. Fig. 25 gives another from St. Cross, near Winchester; but the upper portion is very

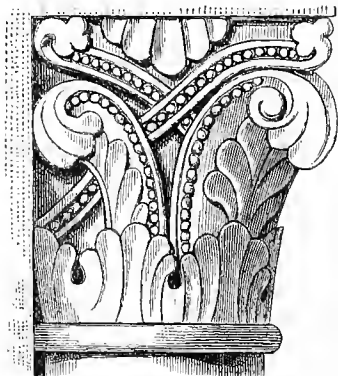


FIG. 25.



FIG. 26.

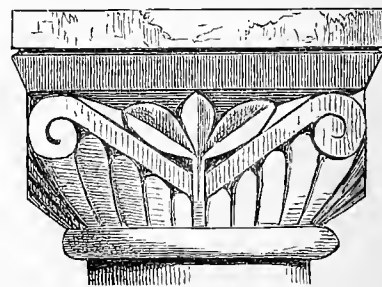


FIG. 27.

irregularly and rudely put together. Norman Capitals have occasionally angle scrolls, or Volutes, as in Fig. 26, from Peterborough Cathedral, which appear to be imitated from

* See Petit's "Architectural Studies in France."

the Roman Ionic. Fig. 27 gives a more perfect example of the Ionic character from the Triforium of the Nave of Rochester Cathedral. Fig. 28 is a variety of double Capital with good foliage of simple form, finishing with angle scrolls, but turning the reverse way, from the Cloisters of Canterbury Cathedral. It is executed in Purbeck Marble, and has been polished; probably one of the earliest instances of polished carving in marble, in this country. Another form of simple foliage, which was frequently found in late and transition work, must also be noticed. The leaves are perfectly plain, but finish in a small scroll turned backwards under the angles of the abacus, as in the example, Fig. 29, from St.

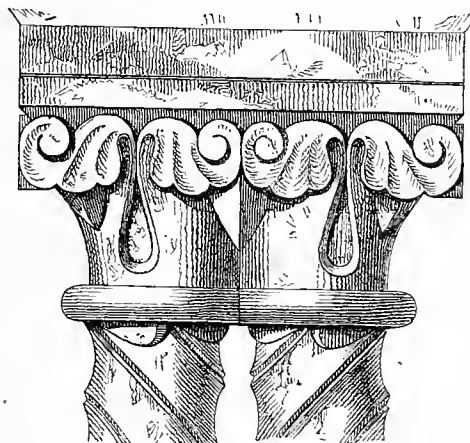


FIG. 28.

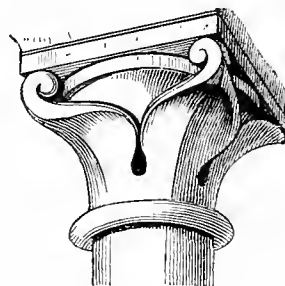


FIG. 29.

Leonard's Priory, Stamford. This form of Capital appears to be a variation upon that from Canterbury (Fig. 28); but it was much used during the transitional period, and even occasionally in the Early English—as seen in the arcade of the inside portion of the West Front of Peterborough Cathedral. In the latter case the abacus is octagonal, and not square. Probably the octagonal abacus and transitional foliage, in the interior, were adopted to make them accord more with the Norman Nave.

Plate 7 contains the Capitals from the West doorway of Ledbury Church, Herefordshire. They are probably very late in the style, and perhaps might have been classed among the Semi-Norman portion. It is not at all unlikely that this doorway, as well as other late Norman examples, may have been in course of execution at the same time as other works which have, apparently, a later character. Such, for instance, as the Capitals and other work at Oxford Cathedral (Plates 11 and 13). In this manner, I have no doubt, the various divisions of Mediæval Foliage have sometimes overlapped, so that it is impossible to draw any very exact, or definite line of demarcation. As the Capitals from Ledbury retain, in two of them, the Celtic form of foliage, I have classed the Plate under the Norman division. The centre and left hand Capital have some excellent triple-formed foliage, the lobes being worked with the hollow section, and studded with the nail head. In the right hand Capital there is a change in the foliage, and it has a rude crochet form at the angles, with a tolerably natural representation of the *Arum Maculatum*.

Plate 8 contains examples of enriched shafts and bases. These sculptured shafts are

very beautiful and elegant features, but they were not used for any length of time, and totally died out with the Norman style. The three first examples are from the Western doorways of Lincoln Cathedral. The centre one, consisting of foliage and winged animals, is from the centre doorway, which has four of these elegantly foliated shafts, two on each side. Unfortunately, they have all been restored, with the exception of a few parts, but not at all correctly. The portion I have given, has been partly corrected from the original shaft, which is still preserved in the cloisters. Nos. 4 and 5, from St. Peter's, Northampton, and No. 6, from the South doorway of Iffley Church, Oxfordshire, give examples of more simple geometrical arrangements, and Figs. 19, 20, are specimens from Canterbury Cathedral. Bases were often also enriched, as shewn by Nos. 7 and 9, Plate 8, from the West doorway of Worcester Cathedral, and No. 8 from Barfreston Church, Kent. Sculptured shafts appear to have been more common in France, as at Chartres, Rouen, and other Cathedrals, than in England. There are also some very fine and elaborate examples in the great doorway of Santiago Cathedral, in Spain, of which a cast is now placed in the South Kensington Museum; * some of which, as well as the foliage in the Capitals, have a decided affinity to many of the English examples. The enriched shaft from Kilpeck Church (No. 2, Plate 5) contains foliage which has somewhat of a classical character, with birds pecking at a ball in the centre. Similar birds appear in the example from Ely (No. 2, Plate 3). The corresponding shaft to the one given from Kilpeck, which is from the South doorway, has some rude figures, clothed in armour, with knotted cords round their waists. The shafts of the columns in the chancel arch are also sculptured with figures, the head of one being shewn in No. 1, Plate 5.

The great prevalence of surface decoration, is very noticeable in rich Norman work, and it shows us the true mode of applying enrichment. They dug and scooped out every part into pleasing light and shade wherever they thought it desirable. Thus bases, shafts, and capitals of columns became elaborately enriched; arch and Tympanum became encrusted with sculpture; and even the whole surface of the walling was often cut and bespangled with geometrical forms, like sparkling jewels let into the surface. The material, no matter how rough and common-place, was wrought into beauty, although sometimes of a rude kind, and yet every feature retained its general form and outline. Nothing is added, but all is worked out of the material of which the feature is composed.

Voussoirs of arches were often boldly worked into a variety of forms, as in the examples given from the West doorway of Rochester Cathedral and Patricxbourne Church, Kent. The Capitals, of large, massive piers, were sometimes enriched, as in the examples given at Nos. 4, 5, 6, and 7, Plate 9, from the Nave of Hereford Cathedral. The example No. 6, consists of the interlaced heart-form, and No. 7 the reversed or S scroll, the stems being pearled in the characteristic Norman manner. Nos. 4 and 5 are examples of the enriched abacuses from some of these Capitals.

The first has the heart-form, with scrolls at the bottom, out of which springs, almost a

* See also "Gothic Architecture in Spain," by G. E. Street, R.A.

classic Honeysuckle, with an evident imitation of the Lotus between the heart-forms. The whole has a strong likeness to some of the Anthemion ornaments of the Greeks, and the carved Ivories of the Byzantine period, see Fig. 1. No. 5 is a variation, by reversal, of a similar kind of design. There is a very beautiful abacus to the Capitals of the West doorway of Rochester Cathedral, a portion of which is shown at No. 2 upon the same Plate (Plate 10). Another abacus of the Anthemion type is given at No. 3, Plate 5, and shews very distinctly the Norman manner of cutting with a ∇ section. Other examples of enriched abacuses are given in Plates 2 and 6. The heart-form is again seen in the Voussoirs from the West doorway of Rochester Cathedral (Nos. 1 and 4, Plate 10), and it forms the outer band to the arch of the Priors' Doorway at Ely (Plate 2).

String-courses of this period, often consist of flat bands with some simple ornamentation. The one given on Plate 2, from Barfreston Church, contains a very elegant guilloche, which looks as if it might have been taken from some delicate ivory carving.

Diapers of wall surface were very usual during the Norman period, and added very materially to the richness and beauty of the work. They were often simply the cutting of the stonework into diamond, triangular, or scalloped forms, as may be found at Lincoln, Southwell, Peterborough, and other places. At Rochester Cathedral, in the arches of the Triforium, they are, however, formed of leafage, of which Fig. 30 indicates one of the varieties. These were evidently the origin of the beautiful four-leaved diapers of the Early English period, as found at Westminster Abbey, and which are too well known to need illustrating.

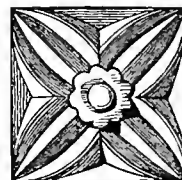


FIG. 30.

SEMI-NORMAN,

OR TRANSITIONAL PERIOD BETWEEN NORMAN AND EARLY ENGLISH.

HENRY II. 1154—1189



ABOUT the beginning of the twelfth century, a style of foliage different from the Norman was commenced in France, which was based upon the manner of the Roman, but without being in any way a servile copy of the antique. The Capitals of columns were formed upon the classic Corinthian model, and not upon the cushion or simple conical form of the Norman, but instead of adopting the effete antique foliage, these artists sought that which was natural, and this they conventionalized in a highly sculpturesque and beautiful manner. The angle volutes, or "cauliculi" of the Corinthian, became buds of vigorous foliage, springing from the necking, and turning gracefully over, in elegant curves, under the angles of the abacus. Of these early attempts, M. Viollet le Duc says that "we perceive towards the commencement of the twelfth century, in certain Romanesque edifices, a manifest tendency to search for models of sculptured ornamentation among the plants of the woods and fields. . . . The Capitals from the nave of the Abbey Church of Vézelay, although early, are no longer debased imitations of antique sculpture; their carved foliage possesses a character which belongs to itself, which has the severity of a new art, rather than the barbarous stamp of one which was the last reflection of ancient traditions. . . . These first essays, however, are but partial; they appear to belong to isolated artists, tired of always reproducing types of which they no longer comprehended the sense, because they no longer knew the origin of them. Be that as it may, these essays have a certain importance—they opened the way to the new school of lay architects."*

France had taken the initiative in this new movement at a time when England was still pursuing the Norman type of ornamentation. But the early workers in our own country were becoming tired of reproducing old, conventional forms, of which they "knew not the origin, nor comprehended the sense," and consequently we find isolated attempts to

* *Dictionnaire raisonne de l'Architecture*, article "Flore."

leave the beaten path in many of the later Norman examples. The Capital from the North-West doorway of Lincoln Cathedral (No. 2, Pl. 6) is an evident endeavour to obtain fresh inspiration, as most of the other Capitals still retain the Norman character. In the right-hand Capital from the West doorway of Ledbury Church (Pl. 7) we see that the artist has been into the "woods and the fields" in search of new ideas, which he has very happily adapted, and formed a very beautiful Capital with the common Arum, the berries being surrounded by a spathe, as in nature, and being overhung by a kind of foliated hood. Yet the other Capitals, although very good of their kind, are still formed upon the Celtic type of foliage. These were cases which occurred at a period before there was any abandonment of the general forms of the Norman style, which still retained its beak-heads and zigzags.

Frequent and constant intercourse was carried on between this country and the continent, during the whole of the reign of Henry II., who, as well as being King of England, was hereditary Count of Anjou, Duke of Normandy, and Duke of Aquitaine. He was, therefore, a great and powerful continental sovereign—far more powerful on the continent than his less fortunate rival, the French king, at Paris. Henry frequently held his court in great state at Angers, on which occasions, no doubt, his courtiers, ecclesiastics, and many others from England, whose duty it was to attend him, saw the new buildings which were being erected in various parts of his dominions, and probably observed and admired the advance made in their architectural features.

We may, therefore, reasonably suppose that this constant intercourse with France, at this time, would be one cause of the change in the style of building in England, and also, the reason why we see somewhat of a foreign character in some of the works of this period. Foreign workmen may also have been brought over to this country. There are, however, only a few buildings where this foreign influence can be decidedly seen, although there was, undoubtedly, an undercurrent of a higher feeling for art, which was beginning to act upon the taste of the period, and which was destined finally to revolutionize the whole system of ornamentation, refining the interlacing strap foliage of the Norman, into the beautiful and highly finished scroll-work and leafage of the thirteenth century.

During the reign of Henry II. this transition was gradually taking place, and the buildings of this period often contain foliage which is round-lobed and triple, indicating its being the precursor of the more perfect Early English foliage. An example of this is seen in the Capital (Fig. 31) from the South transept of Oxford Cathedral, but more particularly in the large Capital given in the upper portion of Plate 12, also from Oxford. This type of foliage was scarcely obtained from the continent, but it appears to be simply a development of the Norman. In the examples from Ely (Plates 1, 2, 3) we can trace

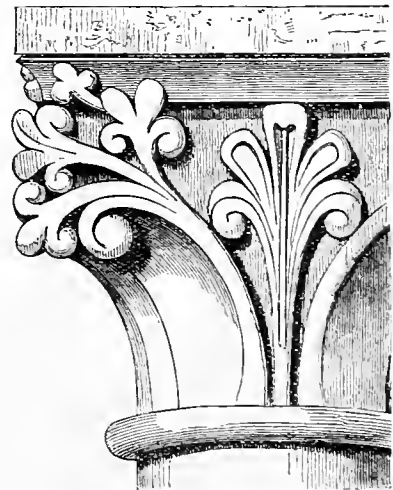


FIG 31.

a decided similarity to the forms of the foliage from Oxford. There is now but insufficient evidence to show how gradually this transition took place, but the foliage in the Cathedral at Oxford, exemplifies very clearly some portion of this change.

The Capitals in the Choir at Oxford are somewhat earlier than those in the Nave, and some of them retain the character of the strap foliage of the Norman period. This is seen in the left hand Capital (Pl. 13), from the North Transept, and in the pearling and interlacing of the stems in the corbel from the Choir, while the Early French character is evidently followed in the right-hand Capital, which is also from the Choir. The work at Oxford was begun about 1150, and the Cathedral was consecrated in 1180, therefore we may safely assume that the whole, or nearly the whole, was done within that period. The lower Capital on Plate 11, from one of the large piers in the Choir, is clearly of very early character. It has a distinctly marked bell, sustaining a heavy, square abacus. A classic-looking Honeysuckle ornament is carried round the circular bell, and a simple but vigorous crochet, issues from between the foliage to support the overhanging square angle of the abacus. The manner of turning down the centre lobe of some of the ornaments, forming within it, as it were, another enrichment, is very peculiar, and may possibly represent the turning over of the head of the leaves, as seen in a Corinthian Capital. Examples of this are to be found in the Byzantine, and there is something of the same kind in the Norman Capital from Hereford, No. 7, Plate 9. The surface of the foliage is concave and convex in each alternate ornament. The upper example upon the same plate (Plate 11), from the South aisle of the Nave, is evidently of a much later character, and exhibits a marked change in the foliage. It has greater boldness of execution, and the circular bell has disappeared. There is also a slight resemblance in the arrangement, and in the form of the under leaves, to some of the Capitals at Canterbury, and Oakham (*See* Plate 19, and the examples of crochets, Plate 14). The first example, on Plate 12, is from the North aisle of the Nave, and is quite Early English in character. It is one of the most beautiful Capitals in the building. The piers in the Nave are alternately circular and octagonal, while in the Choir they are all circular. At each angle of the octagon spring elegant crochets formed of triple leaves, and from between them, on the diagonal face, springs a larger one, which rises to support the angle of the abacus. In the principal leaf of the large crochet is seen the characteristic Early English stem, dying into a hollow in the centre lobe of the leaf. A peculiarity of these Capitals is that they are only half ones, and finish abruptly in the centre of the East and West faces of the octagon, or embrace one half of the pier, when round. The portion next the aisle carries the Nave arch, and the half of the pier on the side next the Nave runs up, finishes with another half Capital, and takes the arch over the Triforium.

The second example (Plate 12) is one of the half Capitals next the Nave, on the South side, at the higher level. It contains a very unusual form of foliage, although it has a resemblance to the Early English. The lobes are, however, narrower and more numerous than is usual in that style. A leaf from a somewhat similar Capital (Fig. 32) has more the character of the thirteenth century foliage. The angle of the

Capital is formed (Plate 12) with a very bold, broad leaf, of the transitional form, of the

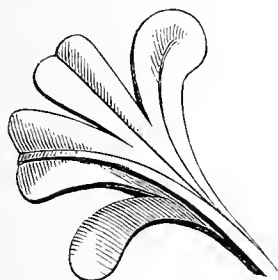


FIG. 32.

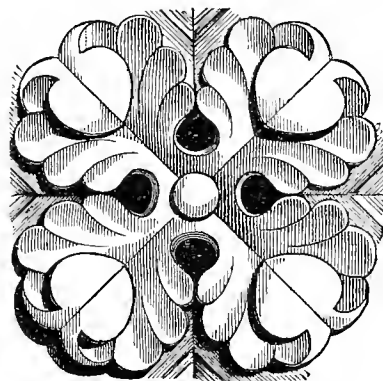


FIG. 33.

same type as indicated in Fig. 29, filled in with five-lobed leafage. Fig. 33 is from a boss in the groining of the South aisle of the Chancel, and has a peculiar turned-over leaf of the same character as in the early Capital, Plate 11.

There is no indication throughout the work of the round abacus, all being square, and retaining the fillet and hollow of the Norman, with the exception of the abacuses of some of the Capitals in the Nave, which have a different section, as indicated in the lower Capital, Plate 12. The abacus of the earlier Capital, Plate 11, has quite a Classic section, and has a distinct fascia below the hollow. The vaulting of the aisles in the Choir being semi-circular, also indicates an earlier character, while that in the Nave is pointed. We can, therefore, trace in this work, which probably did not extend over a period of more than about 30 years, some portion of the gradual change in the foliage from the Celtic to the Early English.

The grandest and the most magnificent work of the reign of Henry II. in this country, was the rebuilding of the Choir and East end of the Cathedral at Canterbury, after the great fire which occurred in 1174. After that disastrous event, "French and English artificers were summoned, but even these differed in opinion. However, amongst the other workmen, there had come a certain William of Sens, a man active and ready, and, as a workman, most skilful, both in wood and stone. Him, therefore, they retained, on account of his lively genius and good reputation, and dismissed the others. And to him, and to the providence of God, was the execution of the work committed."* This work was commenced in 1175, the year after the fire, and was carried on by William of Sens until 1179, when he was severely injured by a fall. "He was, at the beginning of the fifth year, in the act of preparing with machines for the turning of the great vault, when suddenly the beams broke under his feet, and he fell to the ground, stones and timbers accompanying his fall, from the height of the Capitals of the upper vault, that is to say of fifty feet. Thus, sorely bruised by the blows from the beams and stones, he was rendered helpless

* From the account by Gervase of the rebuilding of the Cathedral. Translated by Rev. R. Willis, M.A., &c., in his "Architectural History of Canterbury Cathedral."

alike to himself, and for the work. . . . Nevertheless, as the winter approached, and it was necessary to finish the upper vault, he gave charge of the work to a certain ingenious and industrious monk, who was the overseer of the masons. . . . And the master, perceiving that he derived no benefit from the physicians, gave up the work, and crossing the sea, returned to his home in France. And another succeeded him in the charge of the works; William by name, English by nation, small in body, but in workmanship of many kinds acute and honest.* He carried the work to completion in the year 1184.

There is nothing in England, of the same date, which can at all compare with the character of the foliage in the Capitals of those grand and majestic piers in the Choir and East end of Canterbury Cathedral. It is far beyond, both in delicate finish and boldness of design, anything which had appeared in England up to that time. But in many buildings in France, as at Sens, consecrated in 1163, and on which, probably, William of Sens had been previously engaged; also at Vézelay, Senlis, and Notre Dame at Paris, we clearly see the same type of foliage as at Canterbury. Thus shewing whence came the style, and that the work at Canterbury was that of foreign artists. It has, however, been said that, because the later portion of the work which is better than the earlier, was carried out under English William, that these parts are English and of English design, and that therefore, the English work is superior to that which is foreign. But it is evident, that although William of Sens was unfortunately obliged to leave the work, yet he left the same artists and workmen to carry out the sculptured parts, and these are designed in the same style and character in which they are begun in the Western portion of the Choir. Consequently, there can be no reasonable doubt, although under the superintendence of the English William, that the same sculptors were employed throughout the whole work. The only variation to be observed, is that the work gets more elegant, and more vigorously designed, towards the East end of the Choir, and in the Trinity Chapel, which would naturally be the case with any set of men in going through a large work. They would improve as they proceeded, so that the last parts executed would be the best. Another reason, for considering the whole of the foliated sculpture at Canterbury, to be of Early French character and not English, is that the same character of foliage, is not to be found in any other building in this country, with the exception of the Capitals from the Hall of Oakham Castle, Rutlandshire (Plate 19), and some few resemblances in some of the work at Oxford Cathedral. The Capitals at Oakham are certainly of the same character, but they are more simple and not so well designed or executed.

The foliage at Canterbury is partially taken from nature, and is often very beautifully conventionalized. Another circumstance well worth noting is, that no animal form is found intermingled with the foliage,† shewing an entire change from the previous style, where the

* From the account by Gervase of the rebuilding of the Cathedral. Translated by Rev. R. Willis, M.A., &c, in his "Architectural History of Canterbury Cathedral."

† This also applies to the work at Oxford.

introduction of animal form was so common. The whole appears to be of Classical origin and the Capitals to be based upon the formation of the Corinthian, and are quite free from any Celtic forms. Yet in our own Early English we have frequent scroll-work, into which is wrought, with great skill, animals, which terminate in foliage in the same manner as we find animal form intermingled with the Norman foliage of the Celtic type. Some of the Capitals at Canterbury have foliage which is very Classical in character. As in the example of the small Capital given at Plate 14,* the lobes of the leaves throughout the work, with scarcely an exception, are round or oval, indicating their origin, in a certain degree, from the Roman. Plate 15 illustrates the formation of the angles of two of the Capitals in the Trinity Chapel, shewing the elaborate manner in which the crochets are formed to support the projecting angles of the abacus. Trinity Chapel was erected under the supervision of the English William. The head of the left-hand figure is very graceful, with the lower foliage of the crochet, curling and growing out of the plain leaf, the upper foliage issuing from behind it, with the triple leaflets turning over and filling up the centre. The whole is supported by a strong and vigorous leaf on either side, which grows up with the firm double central stem, having leaflets crossing alternately between them. The other example has very much the appearance of a Classic leaf, but, instead of the ordinary divisions by eyes, it is boldly cut into three separate leaves on either side, which flow from the central stem. At the bottom, on the left-hand side, is the leaf of the Campanula, and on the right, the Ground Ivy. The Capitals in the Trinity Chapel are double, as shewn by the example on Plate 16, which has an ingeniously contrived corbel springing out from the intersection of the Capitals, to carry a portion of the arch mouldings above.

The bases have good angle ornaments, Fig. 34. The small angle Capital below (Plate 16) is charmingly arranged with a very good angle crochet. Other examples of small crochets are given on Plate 14, taken, as well as the small Capital, from the wall arcading in the South-East Transept, which is probably the work of William of Sens.

Plate 17 gives two examples of the Capitals from the Eastern portion of the Choir, ascribed to the English William. They are very elaborate, and the upper one has a considerable variation in the foliage on each side of the centre. The left hand side appears to represent the uncurling fronds of a fern. The lower example has a wonderfully powerful crochet, evidently taken also from the fern tribe. The arrangement in the centre with the double crochets and foliage below them is particularly good, and appears to be based upon the form of the Classic leaf. The foliage in the Western portion of the Choir, the work of William of Sens, is not so good as the Eastern; it is much less vigorous and

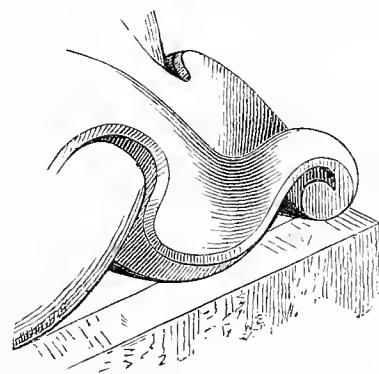


FIG. 34.

* Compare the foliage with Fig. 7, page 6.

full, and appears to follow more closely the Classic type, as seen in the small Capital, Plate 14, already mentioned, from the South-East Transept, and woodcut, Fig. 35, from

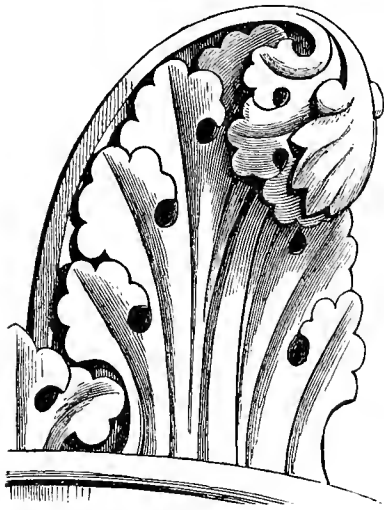


FIG. 35.

one of the large Capitals in the choir. The Capitals of the responds, however, next the central tower are much plainer than all the others, and have a character somewhat like late Norman. Plate 18 represents two of the bosses from the groining of the aisles of the Trinity Chapel. The upper one is very elegantly arranged, with some graceful branches of foliage running up the angles between the ribs. The leafage is somewhat more after the manner of the Early English, and the Dog-tooth ornament is found in the groin ribs. The lower example has a peculiar arrangement of eight broad leaves, evidently suggested by the Plantain, as it is seen growing on the ground in spring. Many of these plain broad leaves are said by M. Viollet le Duc to be taken from the young leaves of the Plantain. "Have they not," he says, "inspired the artists who sculptured the Capitals of the Choir of the Church of Vézelay, those of the gallery of the Choir of Notre Dame de Paris, or those of the Church of Montreale?"* He also considers the simple heads or crochets, such as those found in this example, to have been suggested by the flowers of the Bird's-foot trefoil, before they are fully developed; more particularly such as we see in the two left hand diagonal leaves. The variety in the leaves and the twisting central foliage is deserving of notice.

The Capitals from the Hall of Oakham Castle, Rutlandshire, Plate 19, have a certain amount of similarity with those from Canterbury. In the lower example the five-lobed leaflets issue from the centre stem, as in the right hand example from Canterbury, Plate 15, and in the leaves of the double Capital, Plate 16. The large crenated or serrated leaves below the crochets is seen again in the upper Capital, Plate 17. The angles of the square abacus also are taken off at Oakham, in the same manner as in the Capitals of the Choir at Canterbury. The bell of the Capitals at Oakham is of a quatrefoil form, and in some cases is enriched with the Dog-tooth ornament, as in the upper example upon the Plate.

In most transitional buildings the square abacus is preserved, but in the transitional piers at New Shoreham Church the abacus is round, and the foliage begins to assume the Early English type.† In the wall arcade the abacus is square. Many of the large cylindrical piers in Norman buildings have circular Capitals and abacuses, as at Hereford, Great Malvern, Malmesbury, Southwell, and many others, and yet the square abacus is retained in all the smaller Capitals, in arcades, and in other inferior positions.

* Article "Flore," *Dictionnaire Raisonné de l'Architecture Française*.

† Given in Brandon's "Analysis of Gothic Architecture."

EARLY ENGLISH.

| | |
|-----------------|--------------|
| RICHARD I. | 1189 |
| JOHN | 1199 |
| HENRY III. | 1216 to 1272 |



SINCE the time of the Conquest, a gradual fusion of the Saxons and the Normans had been slowly taking place throughout England. A silent amalgamation of the two nations had been going on, which, towards the completion of the twelfth century, became so intimate, that from this period we may say that the distinction between Saxon and Norman became obliterated, and the two, thenceforth, constituted the "English Nation." Now a somewhat similar process had been also taking place in Architecture, during the twelfth century. Previously to that time, under the Conqueror, buildings were erected in a foreign style—that which the Normans brought with them. They were thus Norman, and not English. The style was foreign, and new to the former inhabitants of the country, with the exception of what little had been seen of it under Edward the Confessor. After a time new features were introduced, borrowed from various sources. Saxon art-workers, and Saxon intellect, in conjunction with the Norman, being brought to bear upon it, until at length a new and more perfect style grew up, which has been correctly described as a distinctly English one. At the close of the twelfth century, arose that first and extremely beautiful phase of English art, which we see so fully developed at Wells, Salisbury, Westminster, Lincoln, and Beverley. A style sometimes denominated the "first pointed," but more commonly known by the name given it by Rickman, *Early English*. That is, the earliest development of Architecture practised by the English nation, when the people became amalgamated, and could no longer be distinguished as Saxon and Norman. "This silent, gradual fusing of 'Saxons and Normans' is recorded by no chronicler, just because it was so silent and gradual. But we see it plainly enough in its results. It was the great work of the twelfth century."* So it was with the silent and gradual growth of their Architecture, for the history of a people illustrates the history of their arts.

Sculpture during the eleventh century was very much in the hands of the Monks, but a change was also gradually taking place in this, until at length, in the thirteenth century,

* "Historical Essays," by E. A. Freeman, M.A.

building and sculpture alike had passed into the hands of lay masons, who were specially employed by the priesthood to carry out their churches and monastic buildings. "In their system of construction and in their method of building, the lay Architects of the second-half of the twelfth century sought to break with the monastic traditions."* M. Paul Lacroix also states, that "it was, moreover, at this period (thirteenth century) that Architecture, like all the other arts, left the Monasteries to pass into the hands of lay Architects, organized into confraternities who travelled from place to place, and thus transmitted the traditional types; the result of which was, that buildings raised at very great distances from each other, presented a striking analogy, and often a complete similitude to each other."† This idea, which has also been assumed by others, of travelling bodies of men, is however, mere supposition, and the similarity between buildings situated at a great distance from one another cannot be accounted for in that manner, for it is known that every Cathedral, as well as all the large monastic establishments throughout the country, had each its own permanent staff of workmen. Before this time there was no great uniformity of practice in the masons' art, but, with the thirteenth century, a remarkable uniformity of style and workmanship arose, which, although there are local differences in smaller details, is to be distinguished from one end of the kingdom to the other. Which shews, with great appearance of truth, that Architecture was practised, not "by confraternities who travelled from place to place," but by men, who although placed at great distances from each other, were under the influence of some central guiding power. These isolated bodies must have had some general bond of connection through which they communicated. What indicates this more decidedly than the fact of the total and universal abandonment, at this time, of the square abacus for the round? There are a few exceptions, of course, but the use of the round abacus was so constant throughout the country during the Early English period, and so contrary to the Continental practice, that it would appear there must have been a law promulgated by some central and ruling body, respecting its imperative adoption. During the Norman and transitional periods, the square or round abacus was used as fancy dictated, but this was not the case in the Early English. From this period there were some kind of laws adopted to compel uniformity of practice in all the leading features of Architecture.

All ancient masons practised in one style, and strictly adhered to its principal features. Consequently all their force and all their energy was concentrated upon one point—that of increasing the excellence and beauty of that style. It is of little use regretting the want of unity in our own time; but how different from the practice in the present day, when we are all ready to work in any known style, and to profess excellence in all. How can that lead to a satisfactory result? The united minds of the men composing these bodies, which were formed during the Middle Ages, being concentrated upon the style of their day, their one phase of art, it became rapidly perfected in fitness and beauty.

* *Dictionnaire Raisonné de l'Architecture Française*, by V. le Duc.

† "The Arts of the Middle Ages," by Paul Lacroix.

The foliage of this date is undoubtedly the finest period of Mediæval ornamentation in England. The grace of its leading lines, the harmonious manner in which each part is subordinated one to another, and its almost, if I may use the term, "Classical" curves and spirals, indicate its being nearly the perfection of Conventional foliage. For it is strictly conventional, and although its forms are based upon natural principles, and may be partially traced to nature, still very few of its leaves or other parts can be said to be taken directly from it. It is a part of the matchless Architecture of this country during the thirteenth century, and it is so engrafted with it, that it seemingly, refuses to be adapted to any other time. Its great predominance is for graceful, flowing lines. In spandrels and large surfaces, we observe most conspicuously, the grand scroll form, from which branch minor scrolls or leaves, all in a perfectly free and natural manner. This is seen well in the example from Stone Church, Kent, Plate 26. The scroll is sometimes carried through Bosses and Capitals, and wherever room can be found for its introduction. The leaves are solid and massive, with softened and rounded forms, as if young and full of sap. The strong central ribs or stems, often die away into deep, hollow cavities in the leaves, which give a decided characteristic to the period. The light and shade is similar in principle to the plain mouldings of the style, where we see the beads and bowtells separated by deep, cavernous hollows. Nothing can be more harmonious than the combination of the characteristic mouldings, and the vigorous foliage of this epoch.

Early English Foliage probably culminated about the middle of the thirteenth century, but many excellent examples are as early as the end of the 12th century. It was evidently progressively developed from the foliage of the Norman era. There is no trace of any resemblance to the Romanesque or Early French foliage, as found in the transitional work at Canterbury Cathedral. It appears to have grown up naturally in this country, and to have very little in common with early French art. In Capitals, one essential difference to the French, is caused by the abandonment of the square abacus. Even in the example from Broadwater Church, No. 2, Plate 20, which is Semi-Norman, the abacus is round. In the foliage of this example the leaf is triple, with a side-cut or sub-lobe, a peculiarity which is frequently found in later work, but this is a very early instance of it. The transitional work at Oxford shews the progression of the foliage towards Early English, especially the upper Capital on Plate 12, also Figs. 31 and 32. Most early examples of the foliage consist of simple tri-lobed leaves, as given at No. 1, Plate 20, from Leverington Church, Cambridgeshire, and No. 3, from Boxgrove Church, Sussex. Later in the style the leaves became either sub-divided into four or five lobes, or compounded of three triplets, as in the lower examples on the same Plate.

The Early English triple leaves are supposed to have been taken from the Water Avens, anciently called the *Herba Benedicta*, or Holy Herb, the leaves of which consist of three slightly serrated round lobes, as Fig. 36. They are divided, in the older examples, quite down to the central stem, and each leaflet is again sub-divided into three, as shewn by Fig. 37. It is, however, very possible that the triple principle in nature was

adopted without following any particular example. No. 4, Plate 20, from a Capital in the

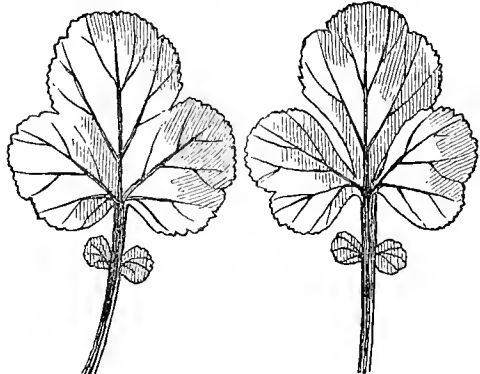


FIG. 36.

FIG. 37.

Galilee Porch, Ely Cathedral, consists of a three-fold arrangement of triple leaflets. Plate 30 contains two other Capitals from the same porch. In the lower Capital and in the centre crochet of the upper Capital, the leaves are divided in a manner peculiar to Ely, and this forms one of those minor differences which can be detected in every large Mediæval work.* The centre lobe of the triplet is left plain and undivided, while the side lobes are sub-divided into three. This is found again in the crochets, Nos. 1 and 2, Plate 22, from the Choir of Ely. No. 8, Plate 20, from Lincoln Cathedral, is a leaf apparently taken from the Celery, and the stem is hollowed as in the natural example. No. 7, also from Lincoln, represents some delicately wrought five-lobed leaves. The two last examples are late in the style.

Plate 21 contains other forms of leaves brought together for comparison. Nos. 2 and 3 are from Stone Church, Kent, and indicate the frequent sub-division of the lobes into two by a sub-lobe, as in No. 2, or into three, as in No. 3. The single sub-lobe is again seen in No. 5, from Westminster Abbey, and in No. 6, Plate 20, from Ely. In the latter it is introduced to give support and increased fullness to the foliage. No. 4, Plate 21, is from a fragment of a small, *pierced* stone spandril from Wells Cathedral. The moulding of the surface of the leaves is somewhat peculiar. The singular formation of the principal lobes of the leaves should be noticed in these and the following plates. Sometimes they are divided by a simple, central rib or vein (No. 4, Pl. 20), then the rib occasionally ends in a very slight hollow (Pl. 28). Others have large, round bulbous forms, and frequently have a rib upon them (No. 1, Pl. 21, and others). Some stand up square and rigid, like the central division bone in a blade-bone of mutton (No. 5, Pl. 21). Others die into deep hollows (No. 4, Pl. 22, and other examples). Frequently the terminal portion of the leaf, beyond the hollow, is raised in a bulbous form, as seen in the spandril from Stone Church (Plate 26), and in the Capitals from Wells (Plate 31).

Plate 23 contains two elegant, stone brackets, from the South porch of the Western front of St. Alban's Abbey Church. The manner of their growing or springing out of the wall itself, with a kind of twist, is very graceful, and the flowing of the two branches of foliage, forming the central crochet of the right hand example, with the vigorous trefoiled leaves on either side, is a most masterly composition. Sir G. G. Scott, in his report on the Abbey Church (1872), says, of these Western porches, "I venerate the Architect who designed them, who I believe was Abbot John de Cella's second Architect, Gilbert de Eversholt (about the year 1195). His work is contemporary with two others, which are as fine as

* The Dog-tooth ornament, as used at Salisbury Cathedral, consists of only two leaves, used in the manner of a zigzag, while in nearly every other instance it is found formed of a pyramid of four leaves.

almost any in existence—the Western Porch at Ely, and the choir of St. Hugh at Lincoln. All of them were the works of the earliest perfected ‘Early English’ after it had thrown off the square form of the Romanesque Capital.” I have given examples from the Western or Galilee Porch at Ely (Plates 28, 29, 30), and Bishop Hugh’s work at Lincoln (Plate 33).

Stone Church, Kent, contains some excellent foliage of this period, especially in the arcade on each side, in the chancel, from which the spandril (Plate 26) and bosses (Plate 24) are taken. The main stem in the spandril is square, and rises gradually out of the ground of the work, and, as it advances, becomes inclined, until in some parts it is almost angular. Stems are sometimes made perfectly angular, as in the example No. 6 (Plate 21), from Westminster Abbey.

Some very simple and bold spandrils, specially designed to be seen at a considerable height, are given at Plate 24. They are situated in the arches of the Triforium of the Nave of Wells Cathedral. Two of them are formed with geometrical figures. The lower one, containing the Arum, with the spathe which encloses the berries, formed in the shape of a Mallow leaf. There is in the upper right-hand boss, from Stone Church, on the same plate, a similar leaf, with a bulbous centre, in lieu of berries. It has a similar triple arrangement, but with foliage flowing from between the leaves. The passage or vestibule leading to the undercroft or crypt, below the Chapter House at Wells Cathedral, has some very beautiful specimens of foliage. The Corbel, given at Plate 25, is from this part, and has some exquisite spiral foliage. The head from which the Corbel springs is supposed to represent Henry III. The two Capitals at Plate 31 are from the same vestibule, and illustrate the peculiar delicacy of the Wells foliage. The lobes are longer, and are more gracefully branched than usual. No. 9 (Plate 20), gives another form of leaf from the same part, with a **v**-formed stem, probably from the Celery.

Angle ornaments to bases are sometimes found in this style, of which the examples (Plate 27) from Romsey Abbey Church, are very good specimens. The first lies flat upon the angle, but the next is in the form of a boss, and contains a cross within a circle, which is either a dedication cross, or is put there for some special purpose. The other smaller ones which follow are all very good, especially the second example, which, as will be seen from the plan, spreads round the base in a very happy manner.

Plate 29 illustrates a very exquisite double enrichment from the arch of the West doorway, within the Galilee Porch of Ely Cathedral. The manner in which the foliage grows out of, and overlaps the central moulding, the fillet running into the centre lobe, and dying into the hollow, with the rich spirals filling the hollows on each side, is most charming. Plate 28 also contains some good label terminals from the same work. The date of the Galilee Porch is from 1200 to 1215.

In Capitals of this period, the foliage invariably rises directly from the necking, either with flat stems, as in the lower example (Plate 30), and the upper one (Plate 31), or it starts with broad, plain leaves, like the common Plantain, rising gradually out of the surface, the heads of which turn over into crochets or bunches of foliage, as in

the upper Capital (Plate 30). Occasionally there is a combination of the two, as in the lower example (Plate 31). In early French Capitals, the crochets supporting the angles of the square abacuses are very vigorously and boldly treated, more so than in the English. The greater projection at the angles, and the necessary change of form, from the circular shaft to the square abacus, gives great scope for play of light and shade, and for variety of form. In our Capitals there is a positive loss in this respect, from the fact that the foliage must be all arranged to suit the circular abacus, and advantage cannot be taken of the extra projection gained by the angles of the square abacus. We have, however, many examples where this difficulty is overcome in a very beautiful and elegant manner, by turning the crochets on one side, and making the foliage flow round the Capital in graceful curves, as in the examples from Salisbury Cathedral, and West Walton Church (Plate 32), and the left-hand Corbel (Plate 23). In the Capital from the Presbytery of Lincoln Cathedral (Plate 34, right-hand side) the foliage flows both ways—to the right and to the left, the branches crossing each other in the centre, and each branch consisting of four four-lobed leaves, wrought in a most delicate manner, and highly undercut. The foliage, however, in this case, has a projection greater than usual. This is also the same in the accompanying Capital, in which the crochets are very bold, and contrast well with the elegant, upright foliage which alternates with them. This portion of the foliage is given, more fully developed, in the centre of the lower portion of the plate.

The work in the Choir at Lincoln, which was erected by Bishop Hugh, who died A.D. 1200, is very bold and simple, and perhaps, is some of the earliest foliage of this period. The Nave and Chapter-house are also much of the same character, but are rather later. The mode in which the foliage issues from the necking of many of the Capitals is somewhat singular, and I have given a plate (33) to illustrate this. One very frequent manner consists of the crossing or impenetration of the broad, flat stems, as seen in the examples Nos. 1 and 3, Plate 33. There are three of these flat stems to each crochet. The centre one is upright, and the side ones are curved, and cross each other. The three retaining the form of the broad, flat leaf, a portion of one leaf appearing to penetrate the other. I believe this is a peculiarity confined to Lincoln; or, wherever it is found in other buildings, it may be assumed that it is the work of the same artists as that at Lincoln. I have observed this peculiarity in one of the Lincoln churches, and in the Capitals, from a doorway at Brazen Nose College, Stamford. In the last case, although the foliage is much defaced, the lapping bands are plainly visible, and shew at once the Lincoln peculiarity. Nos. 2 and 7 (Plate 33) present another treatment of the broad leaf from Lincoln, and in some instances the hollow portions of the broad leaves are filled in with small, flat trefoils, as at No. 5, on the same plate. A similar springing of the broad leaves, to Nos. 2 to 7, is found in Llandaff Cathedral, as indicated by wood-cut, Fig. 38. No. 8, Plate 33, from the Chapter House at Lincoln, represents a very early specimen of the introduction of natural foliage amongst conventional Early English work. No. 4, also from the Chapter House, gives another variety of the conventional leaf, with curiously curled stems and ribs

to the leaves. No. 6 is from one of the doorways leading to the Choir, but is of later date. Well executed Roses (Fig. 39) are contained in the jambs of this doorway, between the shafts. Another example of this flower is given at Plate 26, from West Walton Church. Roses, although not occurring so frequently as in the Perpendicular style, have always been favourite enrichments, and are found sometimes in the Norman, as in the South doorway of Iffley Church.

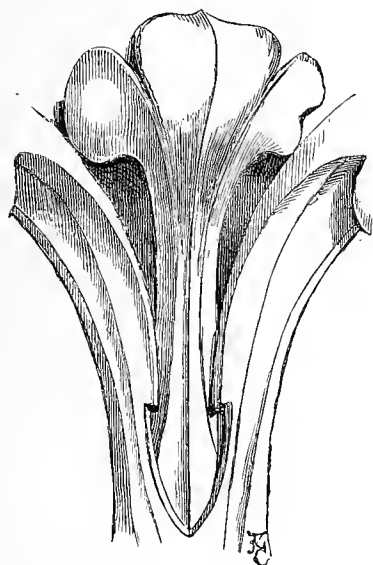


FIG. 38.

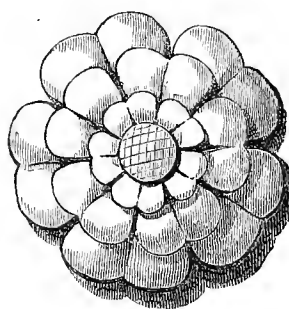


FIG. 39.

The Presbytery of Lincoln Cathedral is one of the richest works of the period, but it is very late. It was commenced in 1256 and not finished until 1283, in the reign of Edward I., and partly comes under the head of Early Decorated, but I have retained it in this division, in consequence of the foliage usually having the characteristic forms of the Early English. The quatrefoils in the arches of the wall arcade have very elegant foliated cusps, two of which are given on Plate 34. The Capitals also, on the same plate, are from this arcade. It is remarkable that the foliage of the Presbytery is as finely finished and as delicate in the upper part of the building as it is below. For instance, the Capitals of the Triforium Gallery are as elaborate as those near the ground, and are as much finished on the side next the gallery where they are never seen, as they are outside. The gallery is without a floor, and was never intended for occupation. It clearly shews that the foliage must have been carved before it was put in position, and that no allowance was made for the height at which it would be placed.

The series of crochets which occur so frequently, running up between the clustered shafts in this portion of Lincoln Cathedral, give great richness to the architecture. Some of these are given on Plate 35, with a plan, shewing their relative positions with the shafts. There are crochets of the same kind, except that they are quite plain, like large hooks, in the Eastern Transepts of the Cathedral, which are much earlier, but instead of being placed between the shafts they are situated behind them. Probably, however, these were

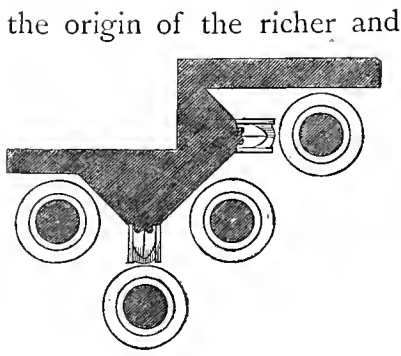


FIG. 40.

the origin of the richer and more developed ones in the Presbytery. Crockets behind the shafts (Fig. 40) instead of between them, are found also in the doorway of the central Western Porch at St. Alban's. There is a considerable variety in the crockets from the Presbytery at Lincoln, and they are accompanied by a peculiar forked stem, scarcely looking like the stem from which the foliage springs, but as if introduced for support. Some of the external crockets, which are large, have triple stems, and have still more the appearance of being intended merely for support. M. V. le Duc, speaking of these crockets, says, "ils paraissent confus et, à distance, ne produisent aucun effet, à cause du défaut de masses des têtes trop refouillées et de l'extrême maigreur des tiges,"* and he contrasts them with the French examples, pointing out the superiority of their strong powerful lines and stems.

The pinnacles and buttress caps on the exterior of the East end of Lincoln Cathedral are all decorated with crockets,† having the early crochet or curled form, terminating with elaborate and elegant finials, although they are placed at such a great height from the ground that their beauty of detail is lost from below. Plate 36 contains one of these finials from the buttress caps, which is very delicately sculptured. Nos. 1 and 5 are examples of the crockets, and No. 2 is from the pinnacles, which are plain scrolls. No. 3 is from one of the Capitals of Wells Cathedral. No. 6, is a good example from a monument in Tewkesbury Abbey Church.

* *Dictionnaire Raisonné de l'Architecture Française*, article "Crochet."

† I have retained our own word "crocket" for foliage as applied to pinnacles and canopies, but I have adopted the French term "crochet" for all spiral heads of foliage, as used in Capitals, and many other positions. The two words serve to point out a useful distinction, although, no doubt, our word is merely a corruption of the French.

EARLY DECORATED, OR GEOMETRICAL.

EDWARD I. 1272 to 1307



SHORT, transitional period, not easily defined with preciseness, occurred between the Early English style, and the full development of the Decorated. So imperceptibly did it grow out of the previous style, that it is a matter of difficulty to draw any line of demarcation. In the later portions of the Presbytery at Lincoln, although I have classed the enrichments among the Early English, on account of the similarity of the foliage to that of that period, yet a great portion undoubtedly belongs to this transitional phase of architecture. I have endeavoured to draw the line with the general introduction of natural foliage. The tracery in the windows is usually taken to mark the transition, and, from its geometrical arrangement, it is often known as "Geometrical Decorated." The change often took place during the progress of the same work, and we find the natural foliage gradually superseding the conventional Early English, as is the case with many of the bosses in the groining of the Presbytery at Lincoln, of which Fig. 41 represents one, and is an arrangement of the Fig. On the other hand, the conventional foliage is often found among natural foliage, in works of decidedly Early Decorated character. Examples of this are given in the ornament from Tintern Abbey, Plate 47; the upper example from the Chapter House of Southwell Minster, Plate 44; and the upper right-hand spandril, Plate 38, from the Stalls of Winchester Cathedral.

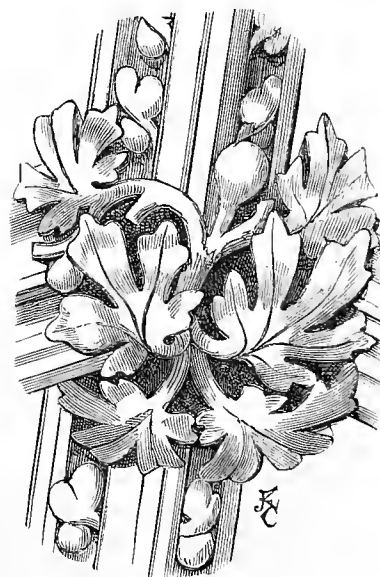


FIG. 41.

This lingering adherence to the conventional forms of the previous style is very frequent in this beautiful oak stall-work at Winchester, as further indicated by the

woodcut, Fig. 42, from one of the enriched cusp points from the cinque-foil panels in the

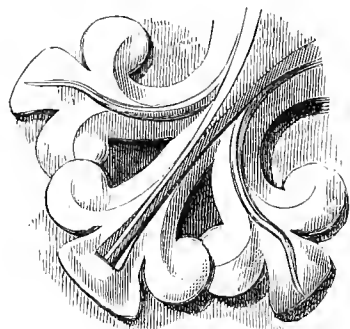


FIG. 42.

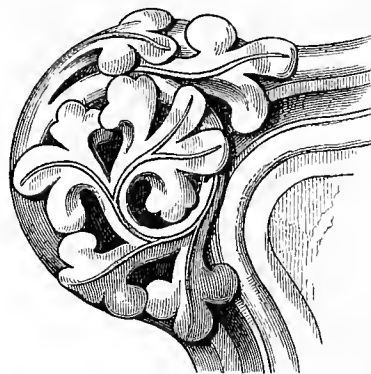


FIG. 43.

canopies, and also by Fig. 43, from one of the arm rests. These occur side by side with some of the most elegant carving, taken more directly from nature. Plate 37 gives a portion of the arcade at the back of the stalls, and represents some of the more natural carving. One of the larger spandrils consists of the Vine, and the other the Mallow, issuing from a grotesque animal, having the cowed head of a monk. The smaller spandrils are given at a larger scale on Plate 38, and those from nature, contain the Hawthorn, the Maple, and the Oak. The carving is pierced, and the ground is set back, so as to produce deep shadow, as shewn by the section (Plate 38).

There is also some very excellent wood carving of the same period, in what is left of the ancient stalls at Wells Cathedral.* Plates 39 and 40 illustrate some beautiful scrolls of foliage from the Misereres of the ancient stalls. This work is carved with the utmost delicacy and finish. It has, to a slight extent, the later conventional modelling of the surface of the leaves—that is, the raising the centre of each leaf, with a secondary bulb in each lobe.

Bishop Cantilupe's Shrine, in Hereford Cathedral, is of early date. He died on his way to Rome, in 1282, and the date of the Shrine is 1286. The spandrils, Plate 41, fill in between the arches of a cinque-foiled arcade, which surrounds the lower portion of the monument. They are very good specimens of conventional foliage from nature. No. 1 is the Pear-tree, which may be typical of the "Good Tree" bearing fruit; No. 2, Cinque-Foil; No. 3, Trefoil, or Clover; and No. 5, Maple. These three examples have the scroll arrangement of the stems, as in the Early English. No. 4 contains the Rose, in flower and bud.

One of the most perfect works of this transitional period is the small Chapter House of Southwell Minster. Although much of the work is sadly broken and dilapidated, especially the Capitals of the arcade in the Chapter House, yet the beauty, variety, and delicacy of that which remains, is sufficient to show that it must have been, when perfect, a work of the highest class of art. The exquisite degree of finish and care with which every

* The present Choir Stalls are modern, and very little more of the old Stalls is remaining besides the Misereres.

part is wrought, indicate with what feelings of love and devotion these old artists laboured. Every Capital, spandril, and boss throughout is different, no two being alike. The amount of relief and undercutting, in the Capitals particularly, is most extraordinary, and one is lost in wonder to know how stone could be wrought into such crisp and life-like forms of vegetable nature. Unfortunately, this great amount of undercutting in the Capitals is one principal reason, I have no doubt, why they have suffered so much; for being, in the arcade, on a level with the eye, people's mischievous fingers, in times past, have been inserted through the interstices of the foliage, and parts of some of the most delicate workmanship ripped out, without mercy.

Respecting the date of this almost unique work, the Rev. J. F. Dymock, who has studied the history of the building, says that "a document is preserved among the ancient records, dated in January, 1294, which speaks of it as the new Chapter House, but in a way which leaves it uncertain whether it was then finished, or in process of building, or only in contemplation. Probably, however, in the main features, it was then complete." The arms of Queen Eleanor, who died in 1290, is contained in one of the windows, and as that was most probably inserted during her lifetime, it would also indicate, within a year or two, the date of the work. As a good deal of the most delicate carving was perhaps done after the glass was put in, the date 1294 would, most likely, be about the time of the completion of the Chapter-house.

Some objection has been made against this period, that the foliage is too natural, and that it is a mere transcript of nature. But this is not so, for although it is a much closer rendering of natural form than that of any other period, yet at the same time, it will be found to give a conventional rendering, of a much more subtle kind, than is commonly met with in Mediæval work, and therefore of a higher class of art workmanship. Even allowing, for the sake of argument, that it is a too literal rendering of nature, still, it forms in that case, a much better point of departure for modern study and imitation. Our increased skill and knowledge, ought necessarily to cause modern work to go closer to nature, and yet be more truly architectural, in fitness and beauty, than in any other previous style. However beautiful the conventional foliage of former times may be, it is not enough that we content ourselves by slavishly copying it; but if we desire to advance the cause of higher and truer art, we should determine to evolve a style of work essentially our own, which, I conceive, must be extremely close to nature, and yet be something better, and far higher than a mere imitation of nature on the one hand, or of Mediæval art on the other. We should take the beauty and variety of form, as found in nature, and alter and modify it to suit architectural purposes. Nature is at all times eminently beautiful, but especially so in her avoidance of the monotony of exact repetition. Why should art not appropriate this natural law? Why should Capitals, for instance, be all made exactly alike, with no variation of outline, or foliage, from the commencement to the end of a long series? "Do not variously composed Capitals offer more interest to the mind and the eye, than long rows of Roman Capitals all copied from the same model? But it will be objected that symmetry, majesty, and unity, demand this repetition upon the same note. As regards unity, it in no

way excludes variety. Properly speaking, there is no unity without variety; while as to symmetry and majesty, when we introduce these qualities in a purely conventional manner, so as to fatigue and weary, they cease to impress the beholder with a sense of their fitness, and leave nothing but the feeling of *ennui*.*

In the Capitals from the doorway to the Chapter-house of Southwell Minster, Plate 42, the general effect and balance of light and shade in each Capital is the same, and yet the foliage and arrangement of each is different. No one can say but that the interest of the composition is increased by the unobtrusive variety introduced, and yet there is a simple unity pervading the whole, which prevents that variety from being conspicuous. In the first, the Hawthorn with its berries is very gracefully composed, and flows on the left, over the moulding at the side, stopping the Vine ornament that runs up the hollow of the moulding. The centre Capital is formed with the leaves of the Maple, with a conventional flower. The upper row of leaves is very elegantly inclined on one side. The right-hand Capital is, I believe, meant for the Hop, and has a conventional rendering of the Hop issuing from behind the leaves. The crispness of the light and shade, and the fulness of foliage gained, where necessary, by the introduction of back leaves, leave nothing to be desired. The whole composition is almost as perfect as it is possible to be. The only drawback—but that is not a conspicuous one—is the way in which the stems grow out from one side of the bell and flow round parallel with the necking, somewhat after the manner of Ivy, with the leaves rising from them. It would have been better if they had risen, as in the Early English manner, directly from the necking. This is the first indication, which became universal later in the style, of making the foliage flow horizontally, instead of, in the more natural and graceful manner, perpendicularly.

The springing of the boldly executed Maple leaf ornament, over the centre Capital, from a winged animal, which unfortunately has lost its head, is treated in an unusually vigorous manner. The ornament itself, stretching across two hollows and a centre moulding, is seen best in the next Plate (Pl. 43), where it is given one-half the actual size. The Vine leaf ornament, on the Plate, is contained in the label to the arch mouldings of the same door. The simplicity of the modelling of the surface of these leaves is remarkable, and well worth studying.

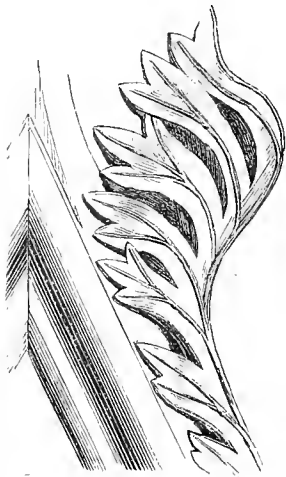


FIG. 44.

The spandrils of the arcade within the Chapter-house contain some very beautiful foliage. Two examples are given at Plate 45. The arrangement of the Water Newts, with their tails interlacing and ending in Hawthorn foliage is remarkably good. Where there was not sufficient room in the spandril to develop the whole form of the leaf, the artist has boldly allowed the moulding to cut across it. Plate 44 contains two excellent bosses, the Maple and Vine, which terminate the canopies. The crockets of the canopies (Fig. 44)

* V. le Duc's *Dictionnaire Raisonné de l'Architecture*, article "Sculpture."

are some of the earliest examples of crockets after the crochet, or turned-over form, had been abandoned for the upright form. At the intersections of the arch mouldings, above the Capitals, there are ornaments, which conceal the junction of the mouldings, consisting of one or two well executed leaves each. There are two examples given on Plate 44, one of which is conventional, shewing that the feeling had not yet entirely died out for the Early English foliage; there are three other examples on Plate 45. The head with Hawthorn leaves issuing from it is a very good example. The Vine leaf Capital on Plate 46 is from the same Arcade, and is one of the most perfect remaining. The modelling and arrangement of the leaves is very masterly, and the front and backs of the leaves are nicely contrasted. The foliage on the right-hand side issues from the tail of the animal. The lower Capital, a portion of which is shewn, is formed with a double row of crockets, formed of Maple leaves, with side or back leaves to gain breadth, and to connect the foliage. The lobes of these side leaves are deeply channelled, giving an amount of shadow upon their surfaces sufficient to throw up the centre leaf into bright light, and to soften the effect with the deep shadows of the bell of the Capital. The other example is the leaf of the bulbous Crowfoot, or common Buttercup, from one of the Capitals, and represents the back of the leaf, with raised veins. No. 1, Plate 49, shews the treatment of the front of a similar leaf. No. 2, upon the same Plate, gives a portion of one of the spandrils, which is apparently formed of the Birch. Plate 47 also contains some other portions, from the Capitals of the Chapter-house; No. 2, the leafage of the Creeping Crowfoot; No. 3, a leaf bud of the Hawthorn; No. 4, a fruit bud of the Vine, serving for support, to connect two leaves; and No. 5, the leaves and fruit of the Hop. Plate 48 gives two examples of finials, formed of natural foliage, from the Chapter House of Wells Cathedral.

The beautiful and grand scroll forms of the Early English foliage were abandoned with the introduction of more natural foliage. This is one of the great losses, in beauty of general form, of this period. The branches were often made crooked, as in nature, as in the Ivy spandril (Plate 45) from Southwell Minster. Where the scroll was used they were merely curved branches, as in the left-hand spandril on the same Plate. In the Early English, the leaves, and every central line and lobe of a leaf, flowed tangentially out of the other curves (Plate 26), but in the Early Decorated, the leaves partook often of the Palm form; that is, radiating from the springing or foot-stalk of the leaf, as in the Maple, Ivy and others. This arrangement interfered very much with the continuous flow of the lines, and the stems were reduced from the scroll to the wave form, as found on Plate 43. This forms one of the main differences between the Early English foliage and the Early Decorated. The latter was a fuller development of natural leaf form, and the stems became subordinate. In the later Decorated style the leaf was, frequently, still further developed, and was made to spread in intricate and long strap-like lobes over the whole composition, and the stems were in a great measure abandoned, or, at least, were made quite subservient to the leaves.

DECORATED.

EDWARD II. 1307
EDWARD III. 1327 to 1377



It is not surprising that we do not find a very great number of large, complete buildings, erected in this style, for the great church-building era had comparatively been brought to a termination. Still, the clergy were so energetic in improving and altering their existing buildings, that a great number of beautiful and costly additions were made at this period. By this time, many of the Norman churches, through neglect or other causes, were doubtless becoming somewhat decayed, and where such was the case, many parts of the original churches were swept away, to make room for the development of this newer and more elegant style. Ely Cathedral, which is particularly rich in works of this period, presents a case in point. For, in 1321, the central Norman tower, which had long been in a dilapidated state, fell and became a total ruin. Upon this a most happy alteration took place, and as soon as the ruins of the old tower were cleared away, the large central octagon was commenced by Alan de Walsingham, taking in the whole width of the nave and aisles for its diameter, the summit being crowned by an open lantern. It was finished in 1342, and forms one of the most striking and original works in this style. The Capitals of the shafts of the large piers contain some rich and elaborate foliage, of that boss-like form which is peculiar to the period.

One would have thought that the reign of Edward III., from the constant drafting of men for the long continued wars with France and Scotland, would not have been very favourable to the development of architectural art, yet we find that some of the most perfect and elaborately sculptured works were erected during this reign. As, for example, the gloriously enriched Lady Chapel, at Ely,* which was commenced about the same time as the Octagon, and, it is said, under the same architect. The work of this elaborate and beautiful chapel was continued for twenty-eight years, and was not finished until 1349. Labour would appear, from several causes, besides that of the wars, to have been very scarce at this period. Among other circumstances, the occurrence of the fearful pestilence called the "Black Death," which visited the country in 1348, and carried off about one-half

* "The Lady Chapel of Ely Cathedral and St. Stephen's Chapel, Westminster, were contemporaneous buildings, and offer a reliable instance where some of the workmen were engaged upon both structures."—From a Paper by Wyatt Papworth, Esq., in the Transactions of the Royal Institute of British Architects, Dec. 2, 1861.

of the whole population must have been one of the principal reasons.* For, according to a statute of 1349, 23 Edward III., it is stated that "a great part of the people, and especially of workmen and servants, late died of the pestilence, whereby many demand excessive wages, and will not work." In making the additions to Windsor Castle, and erecting the Round Tower, writs were issued by Edward III., by which masons were impressed and brought from different parts of the country to expedite the works. There was a royal gang of workmen continually in the king's pay, by whom works ordered by the king were usually carried out, but it is evident that additional assistance could not be obtained without resorting to forcible means. Each of our Cathedrals and great Abbeys, also, had a body of workmen attached to them, in regular pay, almost as a part of the foundation, and it was, probably, from among some of these establishments, where the best workmen were to be found, that men were impressed and brought to Windsor.

Many very elaborate and rich monuments, having lofty triangular canopies with elegant foliage, were erected at this period, such as the one in the Choir of Ely Cathedral to Bishop de Luda. Also the monuments of Aymer de Valence and Edmund Crouchback in Westminster Abbey, the Percy Shrine in Beverley Minster, the monument of Gervase Alard in Winchester Church, and many others. These smaller examples, beautifully designed, wrought with the greatest delicacy and most exquisite finish, shew an endeavour to raise the application of foliage to architecture to the highest possible position, and to gain by it the utmost richness and fulness of detail. Decorated foliage was natural, but became more conventionalized than in the transitional period, and the fashion of carving the surface of the leaves in a bulbous manner, became so exaggerated at last, that they appear almost like a collection of round knobs or swellings, although always having a rich and elaborate effect of light and shade. The stems and leading lines were reduced in importance, and the leafage, as in woodcut, Fig. 45, from a boss in Beverley Minster, was extended in long lobes, which often covered the whole surface of the part decorated.

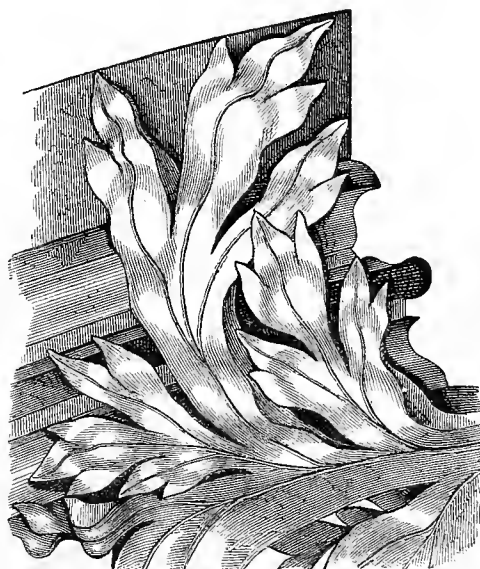


FIG. 45.

The examples of Vine foliage, from Bishop Swinefield's tomb in Hereford Cathedral (Plate 49), who died in 1317, which is probably the date of the monument, shew the richness and beauty of some of the surface leafage. The upper portion is connected by the stem with the lower, and fills in under the arch of the tomb, the opposite half being filled

* "The population of England and Wales, at the beginning of the fourteenth century, was about three or four millions, and of these there is little doubt that more than one-half died of the pestilence."—Longman's "Life and Times of Edward III."

with the foliage of the Bryony. The centre stone-work, which is surrounded by the foliage, has contained a bas-relief of the Crucifixion, but it has been cut away, and nearly obliterated.

The finial, Plate 50, from a canopied monument to an unknown monk in Tewkesbury Abbey, is a very good specimen of the large and elaborate finials, which often crowned the triangular canopies of the beautiful tombs of this period. It consists of two kinds of foliage, the Oak, and the Hawthorn, with birds pecking at the haws. The upper bud or terminal, apparently, was never finished, and therefore it looks rather coarse in comparison with the other foliage. Triangular canopies, with large foliated crockets (Pl. 56) and finials, in arcades, stall work, and niches (which were often continuous), were very conspicuous features in this style.

Another example of a very beautiful finial is given at Plate 54, formed with Vine leaves, from the arcade at the back of the altar of Winchester Cathedral. The triple arrangement of the leaves is most artistic, and deserves attentive study. They branch from a central stem; the edges of the lobes meet corresponding lobes of leaves in front and at the sides, and leaves again spring from the necking to support the lower lobes of the upper leaves. Nos. 1, 2, 4, 5, Plate 55, are parts from the same arcade. The running ornaments formed with the Rose, and of the Hazel, with nuts, which are given the actual size, shew the extreme delicacy and beauty of the work. No. 3, is a boss, or knot of foliage from Ely formed of the Ivy.

Nos. 1, 2, 4, Plate 56, give examples of the crockets from the triangular canopies of the elaborate stall-work which is carried round the Lady Chapel at Ely Cathedral. No. 1 is a conventional treatment of the Oak, with elongated lobes. No. 2, an example of the Vine leaf, shewing the extreme undulation of the surface, with every subdivision of the leaf raised into a highly convex form, which gives great elaboration of light and shade. No. 4, probably Hawthorn, shews very clearly the long, narrow-lobed foliage, with the undulation of the edges of the lobes, which is peculiar to the later Decorated period. No. 3, from the Reredos of the Lady Chapel, at Exeter Cathedral, is earlier than the examples from Ely, and is a very beautiful treatment of pierced and continuous crocketing, formed of Oak leaves and acorns. No. 5, from the Chapter-house of Wells Cathedral, is also from the Oak, and is early in the style.

The arch, from the monument to Abbot Coates, in Tewkesbury Abbey, Plate 51, is a very bold specimen of Vine-leaf foliage. The tendril brought over the first leaf is treated very charmingly. One curious circumstance is that each stone of the arch is distinct in itself, and the branching is not continuous. It is evident that they were worked separately before they were erected, and without any intention of making them so. The first springing stone has the commencement of the branch, which is partially carried on by the next leaf, but all the other voussoirs are distinct in themselves, and the leaves are so large and important that the branching becomes quite secondary, and very little noticed. The foliage is very bold and effective, and the surface is wrought into good light and shade, without being so elaborate or intricate as to destroy the outline of the leaves themselves. Abbot Coates died in 1347; probably, therefore, the work is of the same date as the Lady Chapel at Ely, which was completed in 1349. There is a very curious canopy and pedestal

for a figure, formed of openwork Vine foliage, coming in the angle between two buttresses, at the side of the monument, which is shewn by wood-cut, Fig. 46.

The foliage from the back of the altar at Beverley Minster, of which Plates 52 and 53 give examples, is as excellent as anything that can be found in the style. The work is executed in a very delicate manner, in a fine-grained and hard stone, of an agreeable warm colour. The bosses (Pl. 52) are from the apex of the arches. The upper one has elongated Maple leaves, with the edges of the lobes, next the eyes, undulated and turned up, in the manner peculiar to this style. The lower boss has some beautiful foliage of the Rose, with a half-expanded flower. Fig. 45 is from one of the bosses from the same groining. The manner in which this work is undercut, and even the mouldings worked in the interstices between the leaves, is quite extraordinary. Plate 53

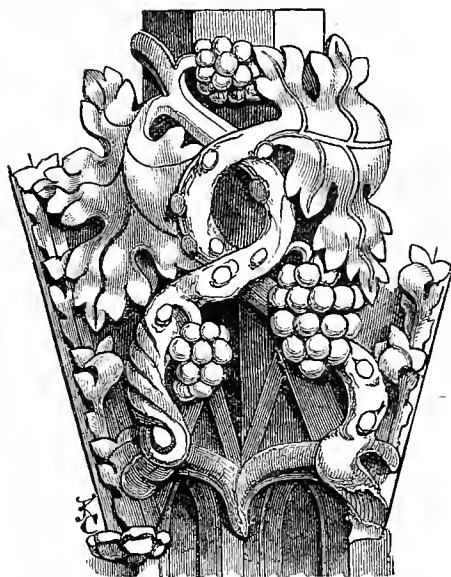


FIG 46.

gives a small canopy and crockets, drawn the actual size, from one of the niches which come between the arches. The crockets in the upper part of the Plate, forming the triangular canopies above the ogee canopies, consist of the Hawthorn and Maple, with their seeds, and the leaves are very ingeniously twisted into the conventional crocket form. In the ogee canopy the Hawthorn, in the crockets and finial, is more natural. The intricacy, beauty, and wonderful skill exhibited in these niches (there are only two of them) is really marvellous. Fig. 47 represents one of the leaves from the hollow of the cornice above the niches.

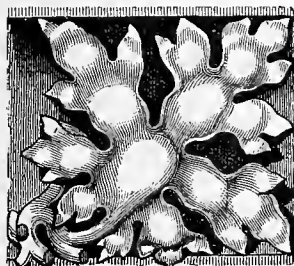


FIG. 47.

Plate 57 represents two examples of foliage, in the form of corbels, from the Misereres of the stalls from St. Margaret's Church, Lynn. The upper one apparently represents the Hawthorn, and the lower the Maple, but the foliage of the later Decorated period lost

much of its close adherence to nature, so that the natural type was sometimes scarcely to be recognized. The lobes of the leaves were made particularly long, and were cut down deeply towards the springing of the leaf. This is seen again very distinctly in much of the Beverley foliage, as in the wood-cut, Fig. 45, and the upper boss, Plate 52, also in the bosses from Winchester Cathedral, Plate 55. The skill of the carvers of foliage was at its greatest height at this time, but they had departed from the beautiful simplicity of the earlier and more natural forms, to revel in elaborate intricacy, and a superabundance of light and shade, which marred and often confused the forms of the leafage itself. Arm-rests to stalls were often composed of very delicate leafage, as Fig. 48, from Wells Cathedral.

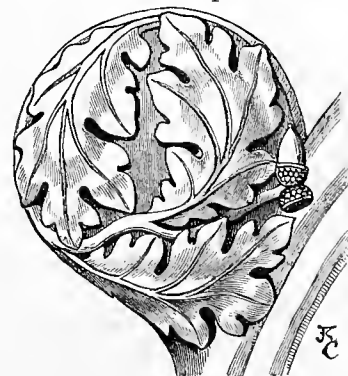


FIG. 48.

The carved diapering of the surface of stonework, which in rich works was so largely used in the earlier styles, was retained in the Decorated, and frequently used to give richness to surfaces in smaller works. Of these, one of the most elaborate examples is that from the Choir of Lincoln Cathedral, a portion of which is given at No. 1, Plate 58. It contains the Oak, Hawthorn, Maple, and other foliage. The spandrils of the arches at the back of the altar screen, Beverley Minster, are also enriched by diaper-work, but of more conventional form; represented at No. 5, Plate 58. The monument of Gervase Alard, in Winchelsea Church, is very richly decorated with diaper-work. No. 2, Plate 58, is from the back of the monument, and Nos. 3, 4, 6, 7, 8, 9, are from other parts of the same monument.

Enriched terminations to the cusps of tracery, examples of which have been given in the previous styles, were still frequently continued in elaborate works of this period, as in the Lady Chapel, at Ely, of which Fig. 49 gives an example. They were also occasionally

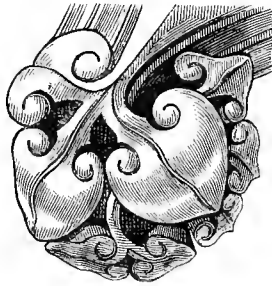


FIG. 49.

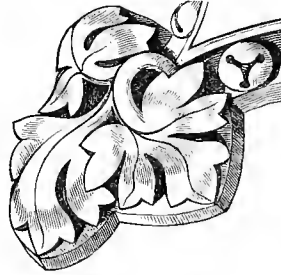


FIG. 50.

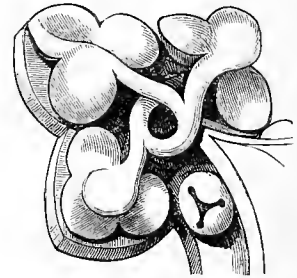


FIG. 51.

used in window tracery, as in the windows of St. Catherine's Chapel, Ledbury Church, Herefordshire, Figs. 50 and 51.

The enriched Capitals of this period lost much of their early and elegant form. They were made much less in height, and the foliage occupied the whole space between the abacus and the necking, in a round, boss-like form, as indicated in Fig. 52. Again, instead of springing up from the necking, as in the Early English, it took more or less of a horizontal direction; but it was often so leafy that no stems were seen.

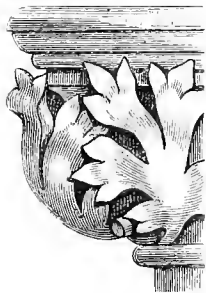


FIG. 52.

Plate 59 represents three small Capitals of this period, taken from the Lady Chapel, at Ely. No. 1 has a very good arrangement of the Ivy; No. 2, the Oak; and No. 3, the Maple. In the last example, the stem of the foliage flows round the Capital horizontally, and in all of them there is a tendency to arrange the leaves in a square manner, keeping the upper edges of them in a line. This is the earlier indication of that conventional mode in the treatment of foliage, which became so marked in the square Roses and bosses of the fifteenth century. We may perceive this inclination for the square form again, in the elaborate bosses or knots of foliage, from the cornice of the stall work of the Lady Chapel, one of which is given at No. 5, on the same Plate. The leafage is that of the Maple, much elaborated, and has one of the winged seeds. Two other square bosses are given

(Nos. 4 and 6, Plate 59), very elegantly arranged, from Bishop Hotham's Shrine, in the Choir of Ely Cathedral. These are of rather earlier date than the examples from the Lady Chapel. No. 4 is an arrangement of the Hawthorn, and No. 6 consists of a very beautiful design of five Roses, with Rose leaves brought in at the angles, flowing from a ring stem.

The Ball-flower, which so frequently occurs in hollows of cornices and other positions, is the most common enrichment of this period. It is a characteristic feature belonging to the style, in the same manner as the Dog-tooth ornament does to that of the Early English. There is, however, this peculiarity about the recurrence of the Ball-flower. That in some parts of the country, as in the Eastern Counties particularly, it is scarcely ever to be met with; while in the Western counties, more especially Herefordshire and Gloucestershire, they are found in such profusion that windows and other parts are literally covered with them. In the South aisle windows at Gloucester Cathedral, not only are the jambs, arch mouldings, and tracery studded with them in every part, but the Capitals of the window shafts are formed with Ball-flowers in lieu of other foliage. Again, the aisle buttresses are enriched with long rows of them, and they take the place of crockets to the canopies and pinnacles. Ball-flowers so completely usurp the place of all other foliage, that the large finials to the principal pinnacles are formed with them, as shewn by Fig. 53. The Ball-flower occurs again in profusion at Ledbury Church, Herefordshire. Here, in the doorway, entering the North Transept, or St. Catherine's Chapel, is found a very elegant foliated

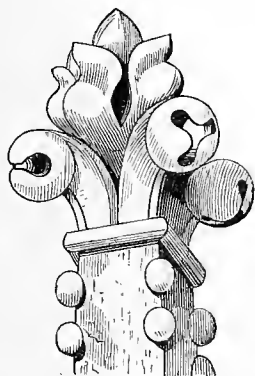


FIG. 53.

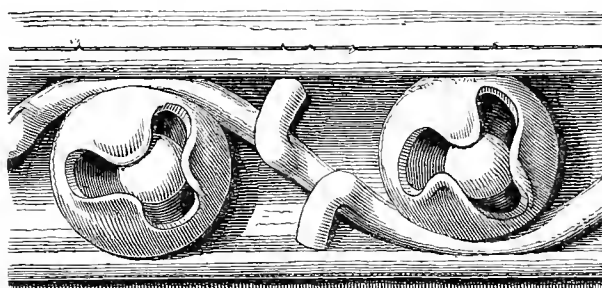


FIG. 54.

variety of the Ball-flower, two examples of which are given, Nos. 6 and 7, Plate 41. The Ball-flower is sometimes connected, when of large size, by a running stem, as in Fig. 54, drawn from a fragment, at Great Malvern Abbey Church, Worcestershire.

In some cases square, four-leaved flowers, after the manner of those found in diapers (Nos. 2 and 5, Plate 58), were used in place of Ball-flowers, and in the triforium of the nave of St. Alban's Abbey, the Ball-flower alternates with four-leaved flowers of this character.

PERPENDICULAR.

| | |
|-------------------|--------------|
| RICHARD II. | 1377 |
| HENRY IV. | 1399 |
| HENRY V. | 1413 |
| HENRY VI. | 1422 |
| EDWARD IV. | 1461 |
| EDWARD V. | 1483 |
| RICHARD III. | 1483 |
| HENRY VII. | 1485 |
| HENRY VIII. | 1509 to 1546 |



THE Perpendicular Style extended over a very considerable period—much longer than that of any previous one, and, considering the length of time, the variations, between the earlier and later developments, are comparatively very slight. There was a short, transitional period during the latter part of the reign of Edward III., and a portion of that of Richard II., between this style and the Decorated, but it was less marked than that between the other Mediæval periods, consequently I have not considered it necessary to form, in my work, a separate division for it. Church building, during the fifteenth century, received a fresh impulse, and was carried on with greatly increased activity.

No doubt many of those grand old churches, which were erected by our indefatigable Norman invaders, were becoming, as time went on, more and more dilapidated and out of repair. New ones, therefore, were required to be erected, either to replace the older ones, which had become decayed, or to supply the needs of increasing population. But besides a great number of new and important buildings which were erected at this period, large additions and new portions were being added to existing ones. It is a remarkable fact, that there is scarcely a cathedral or church in any part of the kingdom, but what has some additions or alterations in this style. The plain Norman work was also altered in numerous instances, by having the semi-circular arches filled in with Perpendicular tracery, while in other cases, large portions of the early work, which were evidently considered heavy and clumsy, were completely altered and cased with work of this period, as at Winchester and Gloucester Cathedrals.

It is strange that so little information has been handed down to us, respecting the actual architects of all the wonderful buildings of the Middle Ages. It has always been considered, until lately, that William of Wykeham was architect to Edward III., for the works carried out by that monarch at Windsor Castle. That he was also architect to

Winchester College and other works, as well as to the alterations which he made in his own Cathedral at Winchester, in skilfully converting the nave from the Norman to the Perpendicular style of the time. But this now appears to be a matter of considerable doubt, and it is thought, with every appearance of probability,* that correctly speaking he was not an architect at all, and that the works at Winchester are due to his master mason, William Winford, or Wynfor, of whom a portrait exists in the stained glass of the college at Winchester.

The name of architect was not used or known in the Middle Ages, and William of Wykeham was appointed in 1356, "supervisor† of the king's works at the Castle and in the Park at Windsor." In the case of the two Williams at Canterbury Cathedral, they were known as "the Masters," and it is considered most probable by Mr. Papworth, that the master masons, or the masters of the works, were in most cases the actual architects of the buildings. Be this as it may, there can be no doubt that they were the designers of all the elegant details of the works, including the sculpture and carved foliage, to which these buildings owe so much of their beauty. These men must also have belonged to that mysterious body of men called "Freemasons," who, although we know not when they first took this name, rose to great eminence and power during the fifteenth century. May not the fact of their belonging to this body, one of whose objects was to keep all their proceedings secret and involved in mystery, be the reason why so few names have come down to us? We have the names of the celebrated churchmen who had the general direction of these works, and whose energy caused them to be carried out. They, who were not Freemasons, may have been, to a more or less degree, the designers of the main features of many of these grand works, but of the actual architects, and of the artists who carried out the parts upon which the success of such works depended, we know positively almost nothing. Again, their means of communication, and modes of conveying knowledge and information, which for that time must have been very complete, is to us now very mysterious. This has been, as I said before, attempted to be accounted for by supposing them to be travelling bodies of Freemasons, who travelled from part to part, and erected the churches. But how can this account for thousands of churches and other works which have been erected in every part of the country, and all those which are of the same date, having a great similarity one to the other, with infallible signs, and unvarying features of the style in which they were designed? It is true, that from certain centres of these masons or architects, such as the cathedral towns, and other places, where there was permanent employment for them, these men to all appearance went out and erected some of the churches in the surrounding districts; but far beyond this there are general affinities between distant

* Mr. Wyatt Papworth has gone very ably into this question, in a paper read before the Royal Institute of British Architects, January 23rd, 1860, and published in their Transactions. He there states, among other very interesting matter, respecting William of Wykeham being architect to Edward III., that "there is nothing but tradition to support the argument," and he conceives "that in William Wynfor we obtain the architect of the college at Winchester, as well as of the works at Winchester Cathedral."

† "It is clear that the supervisor, if promotion and remuneration be taken into account, was of inferior rank."—*Ibid.*

churches, which distinctly shew, that there must have been some considerable means of communicating knowledge between one local body and another, in order to maintain such marked uniformity of style.

The earliest use of the English term "Freemason" was in 1396, but it is known that they were of great importance as a body in the City of London much earlier than this, and that in the reign of Henry VI., and previously, laws were passed by the Parliament, "putting down all chapters and congregations held by masons." "It is certain that there were fellowships or guilds of masons existing before the middle of the fourteenth century, but whether the one in London had any communication with other guilds then existing in other corporate towns, or whether there was a supreme guild which led to a systematic working, is still without elucidation."* There is thus no records to shew that this "systematic working" between the various bodies or guilds actually did take place; but the buildings themselves, as I have said, indicate that such must have been the case.

During the fifteenth century the art of architecture became so highly scientific, that constructive execution, or masonic excellence, took almost a higher position than beauty of form, so that the masons lost much of their earlier artistic powers. The application of elaborate panelling and tracery, took the place of the earlier kinds of ornamentation. Foliage was less used in this style than in either of the previous ones. Capitals of piers were very much reduced in size, and were formed without any other ornamentation than a few simple octagonal mouldings. Arches, string courses, and cornices were seldom enriched by foliage, but if they were, it consisted generally of square flowers or leaves placed at intervals, as Fig. 55, from Lavenham Church, Suffolk, or Fig. 56, from Westminster Abbey. Occasionally Capitals had square Roses placed in the

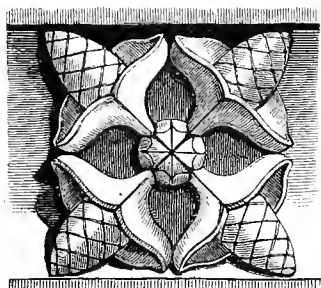


FIG. 55.

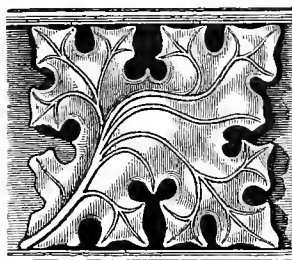


FIG. 56.

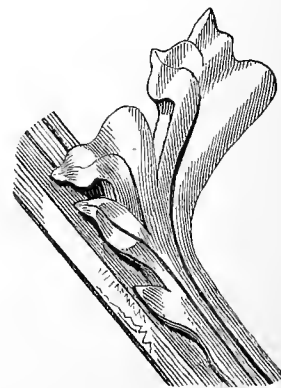


FIG. 57.

hollow of the bell. Conventional crockets (Fig. 57, from St. Mary's Church, Bury St. Edmunds) and finials were common to ogee canopies, which became much elongated, and the crockets placed further apart. For the enrichment of wall surface, tracery panelling was almost invariably used, and foliated diaper-work was totally abandoned. Foliage, especially consisting of the Vine (Plates 65 and 66), was frequently introduced in

* From a Paper read by Mr. Wyatt Papworth, before the Royal Institute of British Architects, Dec. 2nd, 1861.

the hollows of the cornices of small works, such as tombs and screens; where also, the Capitals were occasionally found enriched (Plate 69).

Greater scope was given to sculpture than foliage, especially in large works. Shields and heraldic emblems were commonly used, and grotesque animals often took the place of foliage, but seldom, as heretofore, mixed with foliage. The beautiful richness of foliated surfaces, so charmingly begun in the Norman, was completely lost. There is one exception, of this date, existing in Scotland—Roslyn Chapel*—where foliage plays an important part in the decoration, as in the earlier styles. Consequently, although some of the foliage is somewhat coarse, it has a richness and beauty of detail, which is far beyond that of most other buildings of the fifteenth century.

Wood-work, however, seems to have advanced at this period, and to have come into more prominent use. It is much more elaborately enriched with foliage than the stonework. To this age belong most of the beautiful and elegant Rood-screens, some of the best of which are to be found in Norfolk and Suffolk. Plate 60 represents enriched panelling from the Rood-screen at East Harling Church, Norfolk. It is early in the style. The lower portion of the screen only is remaining; when perfect, it must have been a very beautiful example. The arrangement of the foliage in the centre quatrefoil, is particularly good. The lower example upon the plate, shews the foliage of another quatrefoil, in the centre of which, surrounded by a garter, was contained the crest of Sir Richard Harlyng, now broken away. The lobes of the quatrefoil are brought together in order to bring the work upon the plate to a large scale. Plate 61 has another of these centre quatrefoils, containing the sacred monogram "I.H.C.," with Roses and foliage very elegantly entwined. The right-hand lower figure gives the top portion of another quatrefoil, and the left-hand figure the angle flowers, of the panel on Plate 60. The whole of the work is painted and gilded, the grounds of the panels being green and red alternately, with gold flowers and black ornaments. The hollows are white, except in the centre quatrefoils, which are red when the ground is green, or *vice versa*. The fillets and foliage are gilded.

The carving from the Misereres of stall seats, have less foliage in them than in the previous style. They frequently contain all kinds of odd and curious figure subjects, of which those at Boston Church, Lincolnshire, offer some good examples. On Plate 62 are given some Misereres from Boston, which are selected as favourable specimens of the foliage.

The timber roofs of this date are frequently very elaborate and ornamental, containing some bold and effective carving. Nos. 1, 2, 4, and 5, Plate 63, represent spandrils from the roof of Swaffham Church, Norfolk, and Nos. 6 and 7 from Knapton Church, Norfolk. The latter roof is painted yellow, and the foliage is picked out in red and green alternately. The beads are twisted in black on yellow. No. 3, upon the same plate, is from the roof of the South aisle of Walsoken Church, Norfolk. The foliage in several of these spandrils presents examples of the turned over, or twisted leaves, which were so common at this period.

* See Billing's "Architectural Antiquities of Scotland."

Bosses at the intersection of the timbers of roofs, are often of good character,

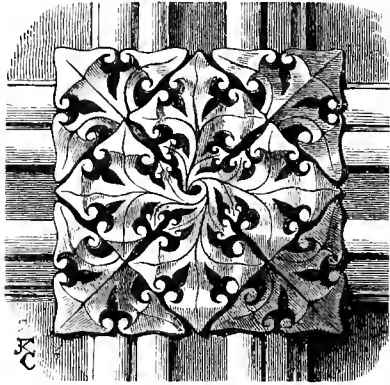


FIG. 58.

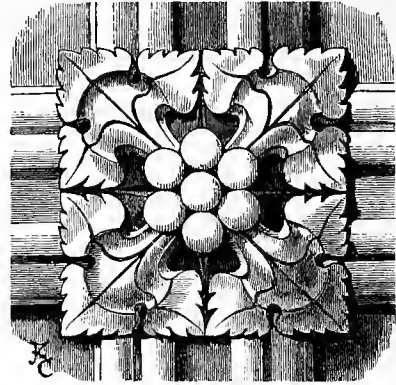


FIG. 59.

as Figs. 58 and 59 from St. Mary's Church, Bury-St.-Edmunds. These embrace the

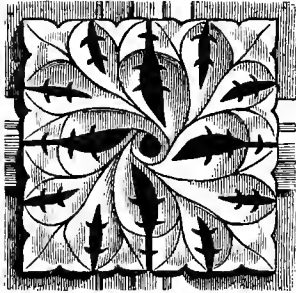


FIG. 60.

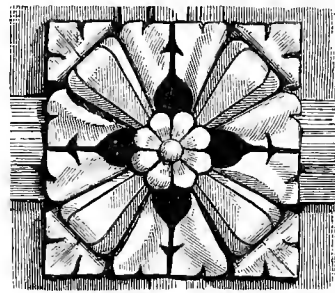


FIG. 61.

ribs and are carried up into the angles between them, but they are sometimes carved quite flat, merely covering the intersection of the ribs, as Figs. 60 and 61, from All Saints' Church, Evesham.

Plate 64 represents wooden crockets taken from Norfolk screen-work. Nos. 1 and 2 are some very good springing crockets from Knapton Church, which is about all the foliage remaining upon a once elegant screen. No. 3, from the oak stall-work of Norwich Cathedral, shews a very characteristic leaf of this period, with the lobes finishing in small balls. Another example of this leaf is given in the roof boss, Fig. 58. This leaf is not entirely confined to this date, but is also occasionally found in late Decorated, as in Fig. 49, from the Lady Chapel at Ely. Nos. 1, 2, 4, and 5, Plate 64, give, in the form of crockets, some of the ordinary conventional leaves of this style. It will be observed that a great use of the gouge is very apparent, and that often the divisions of the lobes are indicated merely by gouge cuts, as in Nos. 5 and 7. In the last also, from the Rood-screen of Ludham Church, Norfolk, the minor veins of the leaf are expressed by incisions made by a small gouge. This is seen again in other examples, as in Plates 60, 61, and in the Poppy-head from Lavenham, Plate 67.

Enriched cresting to screen-work, usually termed the "the Strawberry-leaved ornament,"

is a noticeable feature in this style, as Fig. 62, from Trunch Church, Norfolk. Another example of cresting (in this case of stone) crowns the pendant, Plate 68, from All Saints' Church, Evesham.

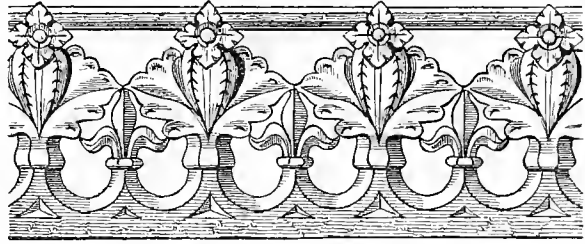


FIG. 62.

Cornices of screens, chantry chapels, and other monumental works were not only usually surmounted by cresting, but the hollows of the cornices, as already mentioned, were also occasionally, in elaborate works, filled in with running ornaments, wrought with extreme delicacy, as the Vine-leaved ornament, from Bishop Beckington's Shrine in Wells Cathedral, Plate 65. Other examples of ornaments in hollows are given at Plate 66, from the pedestals of niches, in Henry VII.'s Chapel, Westminster Abbey. These enrichments are all exceedingly well and most carefully executed. Indeed when closely looked into they will be found to have had an enormous amount of care expended upon them. Nos. 2 and 3, Plate 66, are examples of the twisted Thistle foliage, elongated into continuous forms. The reverse of the leaves are indicated by dotting the surface. Fig. 63 is a small spandril of the same kind of twisted foliage, from Bishop Redman's tomb in Ely Cathedral. Fig. 64 gives a small example from the same monument of the system often adopted of forming the eyes of the foliage by means of drilling. This is seen again in the Vine leaves, No. 4, Plate 66. No. 1 on this Plate is apparently taken from Sea-weed, and No. 5 from the Oak, shews to what a great extent the leaves were varied from nature.

FIG. 63.

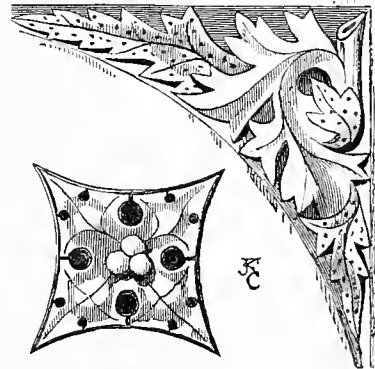


FIG. 64.

Plate 65 gives some very excellent small bosses from the Fan-groining of Bishop Beckington's Shrine, Wells Cathedral. The foliage of these bosses, as well as the Vine-leaved ornament above, has more freedom than usually found in this style, indicating the beauty and purity of this monument, which is comparatively of late date. Bishop Beckington died in 1464. The whole of the monument is richly painted and gilded, the back and lower panels being covered with very elegant diapers, one of which is given on Plate 76, and one of the panels at Fig. 74.

The foliated terminations of bench ends, usually called "Poppy-heads," were favourite objects upon which to shew the skill and fancy of the wood carver, and many designs of great beauty are to be met with, particularly in the Eastern counties. Plate 67 presents specimens of these: No. 1 from Lavenham Church, Suffolk, containing a very usual form of flower, frequently found in this style, with a seed vessel in its centre; and No. 2 formed of the Lily, from Hemsby Church, Norfolk. No. 3 is a well-carved example, containing animals, from the Lady Chapel of Winchester Cathedral.

In the Fan-groining of this period, long pendants hanging from the groining were sometimes introduced, as if to shew how far the masons' skill could overcome a weighty

material like stone, by making these pendants have the appearance of hanging in mid air. Plate 68 gives a very excellent example of one of these, terminating, as they frequently did, in a large Rose underneath. The wall corbels, Nos. 2 and 3, Plate 69, are from the same groining. The first has some very good foliage of the Rose, the other is probably adapted from the Pear or some similar fruit.

No. 1, Plate 69, is an example of foliated Capitals, which are somewhat uncommon at this period, from Bishop Fleming's Chapel, Lincoln Cathedral. Bishop Fleming died in 1431, and probably his chapel was built during the latter years of his lifetime. The foliage of the Capitals represents a species of Cabbage, commonly known as "Crinkley Greens," from the wrinkling or frilling of the edges of the leaves. Two Snails are seen upon the foliage.

Although the carving of the fifteenth century shews great skill, yet the freedom of form and the graceful curves, seen in the earlier styles, were entirely lost. The architecture of this age consisted of a strict geometrical use of straight lines, with not a very plentiful admixture of curved ones. Foliage had to be brought within the same rule. Leaves were made perfectly square, and, when they were placed one within the other, the inner ones were arranged upon the diagonal square, as in Figs. 58 and 66. When leaves were pentagonal, as in the Vine, they were brought to regular forms by either straight or curved lines, as in Plate 66, or to a diamond form, as in Plate 65.

Quatrefoil panels were common for the enrichment of the plain upright surfaces, in plinths and tombs, the centres of which were frequently ornamented with square bosses, or,

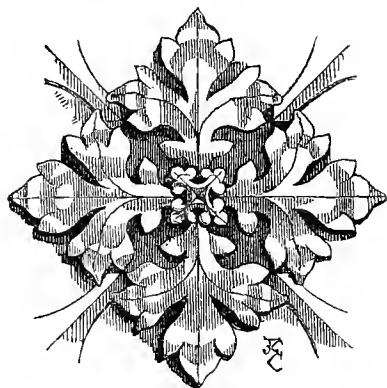


FIG. 65.

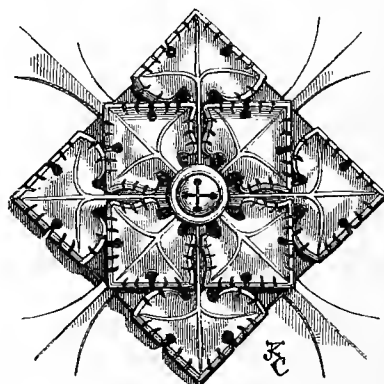


FIG. 66.

as they are usually called, "square roses," such as the examples, Figs. 65 and 66, from All Saints' Church, Evesham. This is one of the most common of all positions for foliage at this time.

COLOURED DECORATION.



ONE cannot examine many Mediæval buildings, without being struck by the great amount of painted and other coloured decoration, which is frequently found in them. In early times painting was often made to supply the place of stone carving. Capitals and arches, left plain, were covered with painted ornamentation instead of being sculptured. Wall surfaces were enriched by diapers in colour, the earliest of which appear to be generally simple imitations of the joint lines of stone-work. Scarcely any gold was used in early decoration—that is, as far as I have been able to ascertain—but in later work, during the fourteenth and fifteenth centuries, when the work was decorated by colour, the carved enrichments and some of the most prominent mouldings were usually gilded. Nor is this mode of coloured decoration merely the fashion of some particular period. There can be no doubt that, from the earliest times, buildings were constantly enriched by painting. Probably the Saxons, in their wooden churches, made it an invariable rule to paint them, both inside and out, of the most vivid colours. The Danes ornamented their war vessels with paint and gilding.

We cannot have architecture without colour—that is, we must necessarily have such as is contained in the materials of which it is composed. And if, in using materials of various shades and colours, they are judiciously arranged, so as to produce agreeable combinations, we cannot have a higher class of decoration than this method, for it is permanent. Of this class, besides the selection of variously coloured materials for different architectural members, are Mosaic and marble inlays, encaustic tile pavements, as well as, combinations of differently coloured terra-cotta and brickwork.

In fact, early coloured decoration of plain surfaces, was often, apparently, an endeavour to supply by the aid of simple paint, the rich and magnificent effects of wall surface, gained by the use of Mosaic decoration, as seen in such churches as St. Sophia, at Constantinople; St. Mark's, at Venice; and Montreale, near Palermo, in Sicily. We have no examples of Mediæval wall Mosaics in England,* but we have many instances of early decoration; unfortunately, however, much of it is still covered up with whitewash.

* About the only examples we have in this country of Glass Mosaic inlay, executed during the Middle Ages, are contained in the tombs of Edward the Confessor and Henry III., in Westminster Abbey.

The painting of the wooden ceiling of the nave of Peterborough Cathedral, is undoubtedly very early, and in all probability, the greater part of it, a work of the twelfth century. Fig. 67 represents a portion of the ceiling. It has all the character, in its



FIG. 67.

crenellated zigzag borders to the lozenges, of being an imitation of Mosaic inlay. Similar zigzags are found in St. Mark's, at Venice, formed in small square tesserae. Again, in the deep contrast of the colours, mostly consisting of dark chocolate-brown, and white, with a few red lines, gives the effect of inlay. The form of the ceiling is three-sided, consisting of a wide flat central portion and two sloping sides, resting upon a narrow upright portion above the Norman stone-work. The upright part and some portions of the sloping sides, are of later date, as the ceiling was raised in the fourteenth century to suit the more lofty arches which were then built to carry the central tower. In all probability the ceiling was originally flat. All the central lozenges, which stretch across from angle to angle of the central part of the ceiling, are filled with seated figures of kings, bishops, saints, and allegorical figures. The side ones, of which Fig. 67 is a representation, has the angle of the ceiling passing through their centres, and are filled alternately with figures and foliage.

The cut shews one of those consisting of foliage, which is formed by thick black lines, with pearling and vein-lines in red. The ground, upon which the foliage is placed, is green where indicated by the lighter tint, and red where the tint is darker. These colours are alternated in the next foliated lozenge. No gold is used in any part of the ceiling, not even in the figures.

Precisely similar foliage is found upon the central portion of the groin, occupying the position of a boss, in the Jesus Chapel, Norwich Cathedral, which has lately been very carefully restored. The foliage is all drawn in a thick black line as at Peterborough, and is surrounded by a yellow border with black dots (Plate 70). The diagonal foliage, stretching to the corners of the square, is ornamented in the centre with vermillion. All the other foliage is green, leaving such parts white as are so shewn upon the plate. The central portion of the ground, within the yellow ring, is filled in with red ochre, and the outer portion with chocolate-brown. The angles of the groin, which is semi-circular and without ribs, have a painted lozenge-form pattern. The centre lozenges are shaded in red and crossed by black lines; the half ones at the side, are also shaded in red. The alternate lozenges have a heraldic pattern, nebulé, green and white. The centres of the crown of the groin are marked by painted ribs, formed by a folded ribbon drawn in strong black lines, and shaded in red and green alternately. The interstices are filled with black dots within a circle. These shaded ribbons, as well as shaded meanders, are common in Byzantine painting and in early illuminated manuscripts. The plain surfaces of the groin are jointed in black lines. The groin is covered by a thick white coat of distemper colour (all the early colouring in the Cathedral is in distemper) apparently laid on several times and carefully prepared to receive the other colours. The soffit of the arch to the apse, in the same Chapel (Plate 73), is of later date than that on the groining. It is probably of the thirteenth century.

The whole of the Presbytery aisle of the Cathedral and St. Luke's Chapel have been painted, as well as the Jesus Chapel. Probably it extended throughout the whole of the eastern portion, as there are remains of colour visible, here and there, even in the triforium above. It is very difficult to assign a date to a great deal of this painting. Some of it is of the twelfth, while other parts are as late as the fourteenth century. In the Presbytery aisle much of this interesting decoration has been brought to light, by the careful removal of the outer coats of whitewash, which has obscured it for centuries, but large portions still remain covered up. The difficulty of ascertaining the date of this work is increased by the fact that two fires occurred, at an early period, in the Cathedral—one in 1171, the other, which appears to have been very considerable and to have done an immense deal of injury, in 1272. In the last fire it is said, that "the belfry was burned, and all the houses of the monks, and also, as some say, the Cathedral church, so that all that could be burned was reduced to ashes, except a certain chapel which remains uninjured."*

The effects of fire are very distinctly visible upon the stone-work of the Cathedral,

* Timbs' "Abbeys of England."

particularly in the Choir and east end. Many parts are scaled and in a loose and fractured state. In some instances the action of the fire has calcined the stone to the depth of, at least, two inches below its surface. This, I imagine, to be principally due to the effect of the great fire in 1272, and as it is evident that the painting, where it came within its reach, could not have withstood the action of this fire, much of it must, necessarily, have been done after that time. Some of the painting, also, is found upon the injured stone-work, while other portions are upon plaster, shewing that plaster and paint were used as a means of restoring the appearance of the church after the fire, without removing more of the defective stone-work than was absolutely necessary.

There can be no doubt that the Cathedral was, previously to the last fire, decorated by painting, and the Norman portion (Plate 70) already described, from Jesus Chapel, may probably have escaped the fire. This may even be the chapel which is said to have been uninjured. However this may be, Norman portions no doubt do remain, and that much of the later decoration is also similar to what existed before, and therefore retains its early character. The upper example (Plate 72), which is from the soffit of one of the large choir arches, and has the appearance of being Norman, while the lower example (to the left on the Plate), which occupies a similar position, has a later addition, in the scroll which surrounds the centre flower. These scrolls also have the hooked terminations, like the large scroll from the soffit of the arch in Jesus Chapel (Plate 73), which is probably Early English. I therefore consider the upper example given in Plate 72, although it may have been executed after the fire, to be a reproduction of what existed in the Norman period.* The colours of the upper example (Plate 72), are, the diaper all red on a white ground, with a yellow margin, bounded with black lines, beyond which is a red and white Saw-tooth ornament, which forms the edge of the arch. The front of the arch has also a repetition of the tooth ornament. In the lower left-hand diaper, the

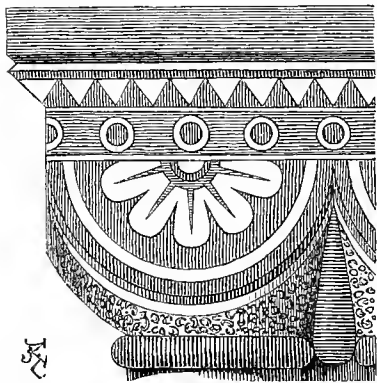


FIG. 68.

flowers are red, with black scrolls, which are in some cases, blue. The horizontal and perpendicular divisions, which appear to represent the wide mortar joints of Norman masonry, are yellow, and occasionally have red dots in addition.

The diaper, on the right-hand side of Plate 72, is found upon one of the large Norman piers from which spring the arches that the other diapers are taken from. It consists of a white four-petalled flower, with a green centre on a red ground, the diamond divisions being in blue, bordered with white.† The Capitals of the piers (Fig. 68) have half-roses in white, with radiating lines in blue on a bright red ground, upon the scalloped faces,

* A very similar diaper is found painted on the stone-work of the Norman portion of St. Alban's Abbey.

† The colours in this and other Plates, as well as in the woodcuts, where practicable, are indicated as in Heraldry—perpendicular lines representing red; horizontal, blue; diagonal from left to right, beginning at the top, green; diagonal from right to left, purple; horizontal and perpendicular, black; dotted yellow, or in later work, gold; and white, left plain.

bounded by a white line, with a margin of Indian red, which overlaps the edge of the scollop, and is also again bounded by a white line. Above the half-roses is a band, in light blue, with white dots having bright red centres. The upper fillet of the abacus is coloured dark blue, and the V below, white, with an Indian red and white Saw-tooth ornament on the chamfered face. The lower portion, or belly of the Capitals, is covered with red curled forms on a yellow ground, which appears to be an imitation of a shelly marble. This occurs frequently in these decorations at Norwich, in different colours, and has been named for distinction, "eyes and ears." The necking is Indian red, and the conical division, between the Capitals, light blue. I have been careful to give all the colours of these Capitals, as they have a very striking appearance, and by no means a bad effect.

The groining of the Presbytery Aisle, or Ambulatory, which is without moulded ribs, is enriched by painted bosses and ribs, of which Fig. 69 presents one example.

The cross and quatrefoil are purple, and bounded by strong black lines, separated in many cases from the purple by a white line. This, no doubt, is a necessity, from the nature of the colour approaching a grey, and the black in the half light of the apex of the groining also assuming sometimes a greyness of tone. The white, therefore, is required to keep them distinct. This boss is probably Early English work. In the ribs, portions of which are shewn (Fig. 69), we find again the imitation of the shelly marble, the "eyes and ears,"

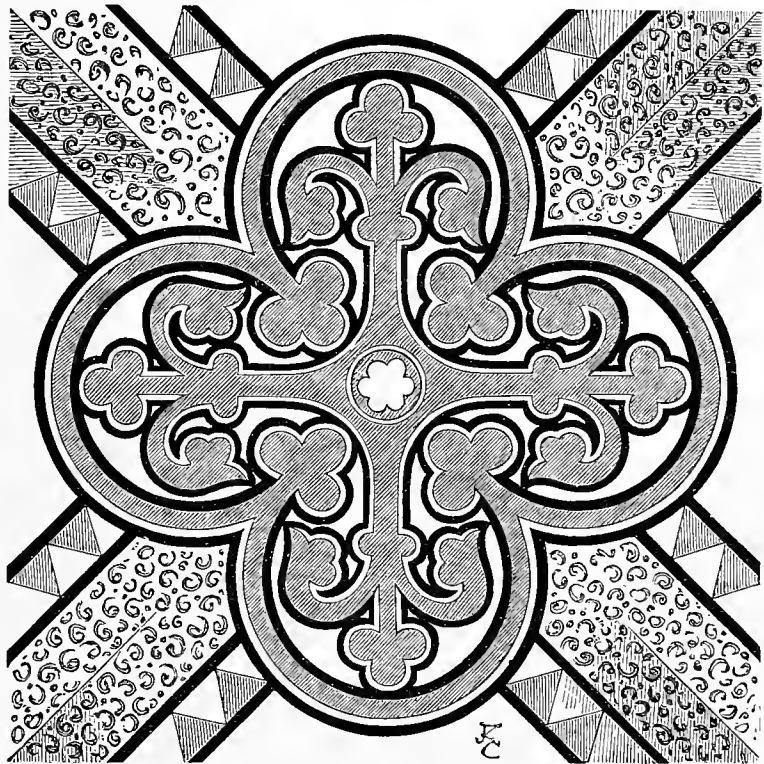


FIG. 69.

being red on a yellow ground, bounded by a red Saw-tooth ornament between strong black lines. These alternate with dark grey ribs, having yellow "eyes and ears," and the tooth ornament is occasionally omitted. The plain surfaces of the groining, as well as the plain surfaces of the walls, are jointed in black on a white ground, with the upright, or joint line, as distinguished from the bed, accompanied by a red line. The size of the stones represented are usually small, about 8 inches long by 4 inches in height.

The wall arcade have Roses in vermillion upon the cushion Capitals, and the large Norman beads in the arches are, in some cases, painted dark green, and spotted with red and grey spots, as if in imitation of some sort of marble.

Some of the painting, as in St. Luke's Chapel, is of later character, as indicated by the arch, Fig. 70, in which appears a natural leaf, drawn in black lines and filled in

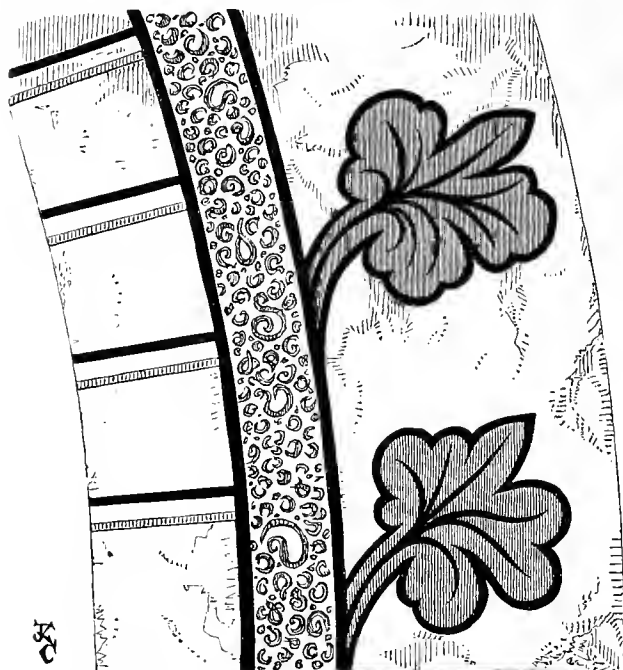


FIG. 70.



FIG. 71.

with red. The voussoirs are formed in red and black lines, and surrounded by a band of red "eyes and ears" on a yellow ground. In a portion of the Ambulatory, where a gallery has been erected across the aisle, and which is supposed to have been a Reliquary Chamber, the foliage, from its still more natural character, is evidently of the fourteenth century, as shewn by the very elegant boss, Fig. 71. No colour is visible upon the foliage, and the dress of the figure, which is nearly obliterated, is green, lined with red. The circle is formed by a bright red margin, and the ribs are formed with black "eyes and ears," on a bluish grey ground, bordered with bright red, and strong black lines. The plain surfaces of the groin are filled with figures. This decoration from Norwich Cathedral is very valuable from its shewing so clearly a complete scheme of early painting, and the alterations and adaptations which took place at later periods, but without destroying the unity of the whole.*

In the Nave and South Transept of Ely Cathedral, painting has been found upon the Norman arches and other parts, consisting of red and blue scroll-work alternately. Some portions of this have lately been restored in the Transept. The colour is here put upon the stone-work—that is, without the white ground as at Norwich.

At St. Mary's Church, Guildford, Surrey, exists a very interesting example of early painting in the apse at the east end of the North Aisle. The scrolls, in character, closely

* The whole of the plates and wood-cuts of the painting from Norwich Cathedral have been reduced from full-size tracings made from the actual paintings. These were kindly lent me by Mr. W. B. Spaul, who has very carefully and correctly restored some of the work for the Very Revd. the Dean of Norwich.

approach Early English work, but the details of the stone-work are semi-Norman, and there can be little doubt but that the painting is of the same date, and of a transitional character between Norman and Early English. Each spandril of the groining is filled in with a circle, formed by a green border line bounded with white, containing rude representations of martyrdoms, &c., and in the centre of the groin, Christ sitting in a Vesica, with an angel on each side throwing a censer. The lower and other remaining portions of the spandrils of the groining are filled with scroll-work; two examples of which are given on Plate 71. They have much the character of inlay in Mosaic. The scrolls, themselves, are left of the natural colour of the chalk or clunch, of which the work is formed, and are outlined by a thick black line, the ground being filled in with red, of a dark tone, like Indian red. The ribs, which are splayed or chamfered, are shewn (Plate 71) in connection with the right-hand spandril, and have a continuous scroll pattern in red on the chamfer faces. The front fillet is green and white, divided by a thick wavy black line. The soffit of the front arch

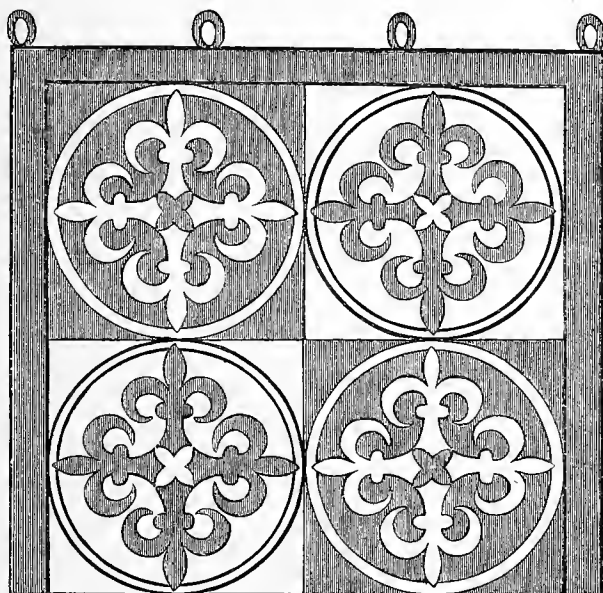


FIG. 72.

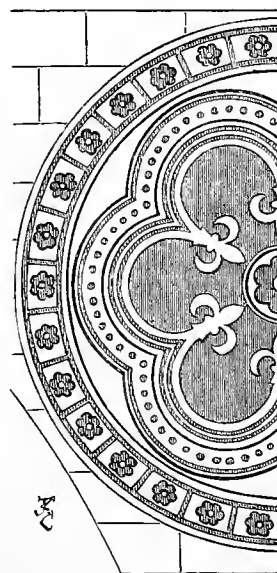


FIG. 73.

has a very beautiful heart-formed enrichment in red, of a decided Byzantine character, represented in the centre of the Plate. The front of the arch has a scroll of early character upon a blue ground, given on the left-hand side, Plate 71. The beads at the angles of the arch are half red and half white separated by a black line.

Decoration of wall-surface was sometimes in imitation of diapered hangings, as in the Early English examples from the Clerestory of West Walton Church, Norfolk. Fig. 72 represents a portion of one of these examples, with the rings which are indicated on the top of the hangings, and which terminate in some cases with fringe at the bottom. The colour used is simply red, counter-changed as in Heraldry, with the natural colour of the plaster upon which the work is painted. There is also an occasional use of blue or grey lines. The spandrils of the Arches, of the Nave of West Walton, have been enriched with

ornamental circles in red with blue lines. One half-circle is still remaining, and is represented by the wood-cut, Fig. 73. The plain surface of the walling is jointed in brown, or dark red, in imitation of stone-work.

Salisbury Cathedral was originally largely enriched by coloured decoration, but most of it has been covered up by coats of white and yellow wash. Forms of large bold scrolls can still be seen, faintly indicated through the whitewash, in the Nave and other parts. In the groining of the Chapter House, and of the passage leading thereto, the painting still exists uncovered (Plate 74),* and consists of spandril or heater-shaped panels of scroll-work, which occupy the apex of the groining. The plain surfaces are jointed in brown lines. The scrolls are very elegantly arranged, and contain a greater variety of colours than is commonly found in early decoration. The colours are expressed on the plate by lines.

In the coloured decoration of the fourteenth century, gold was used most profusely. All carved foliage, and many of the most prominent members and mouldings were gilded, the other parts being picked out with reds, greens, and blues. The flesh in sculpture was coloured as in nature. The Lady Chapel at Ely, of this date, has been most elaborately decorated in gold and colour, and must originally have presented a very gorgeous appearance. There is, however, no ornamental decoration in colour; that is, all plain parts are painted in plain colour, without any diaper or scroll work. The backs of the stalls are red and green alternately. Blue is mostly used in hollows of mouldings.

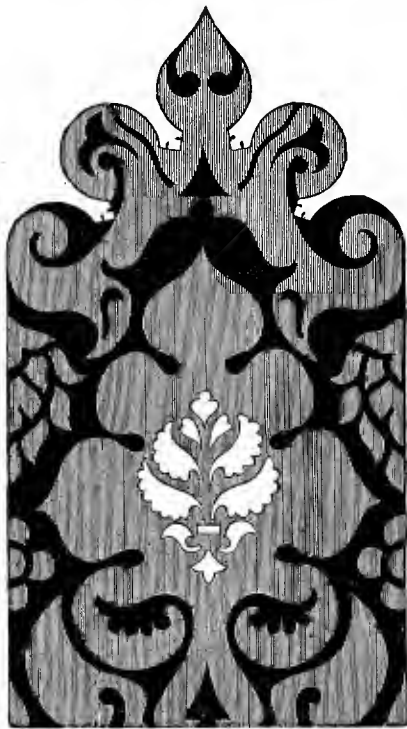


FIG. 74.

At Tewkesbury Abbey, in the sedilia and piscina of the choir, are the remains of some good fourteenth century diapers, three of which are represented at Plate 75. The upper one, especially, is a very excellent example, and the light green foliage, which is painted by hand with great freedom, has a good effect. The ermine border is peculiar—perhaps a charge from the arms of a donor. The second example has white Roses on black circles, upon a red ground, the diagonal or lozenge-form lines being in white, with black lozenges at the intersections. The third example is also of the lozenge form, consisting of broad blue borders, edged with black lines and white pearling. The lozenges are filled with Fleurs-de-lis in white, on a red ground.

During the Perpendicular period, walls of churches were covered with paintings of saints, and incidents connected with their lives. Reredoses, rood screens, pulpits, font covers, tombs, ceilings, roofs, and other portions of churches at this time were often elaborately painted and gilded with great care and delicacy, but the whole building was not usually submitted to

* The painting in the Chapter House has been restored since I made my sketches.

one uniform scheme. Bishop Beckington's Shrine in Wells Cathedral, is a small work which has been thus elegantly decorated.

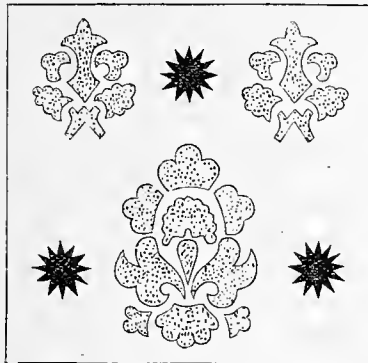


FIG. 75.

The lower panels of the monument are filled in with foliated diapers in colour (Fig. 74). Red and chocolate in one panel, alternating with green and black in the next, with central flowers of white, which are sometimes in gold. At the back of the monument again, are some excellently designed diapers. The central figure, Plate 76, represents one of these. The colours are red and chocolate, with black and white flowers in the centre. This diaper alternates with others in black and green, as in the case of the panels (Fig. 74). The lower portion of the remains of the wooden screen-work at Deopham Church, Norfolk, contains diapers in the panels, as given in the first

example on Plate 76. The colours are black and red, and the alternate panels are black and green. The central flowers and parts left white are painted in white, by hand. Diapers of panelling frequently consist of simple "powderings," that is, sprigs or flowers placed at regular distances, as Fig. 75, from the wooden pulpit of Strumpshaw Church, Norfolk. The flowers are gold, with black stars on red ground, which is changed in the next panel, in the usual way, to green. The lower panels of the rood-screen at East Harling Church, of which Plate 60 represents the enriched quatrefoils above them, are decorated in a very similar manner with gold sprigs and black flowers on a red ground, alternating with green in the next panel. The hollows in the mullions, separating the panels, usually alternate in colour with the panel, being green when the panel is red, and *vice versa*. The fillets are commonly white, to separate the colours.

The main mullions of rood-screens are frequently decorated with a wave line, on the compound or ogee moulding, formed of two colours, as red and white, or green and white,

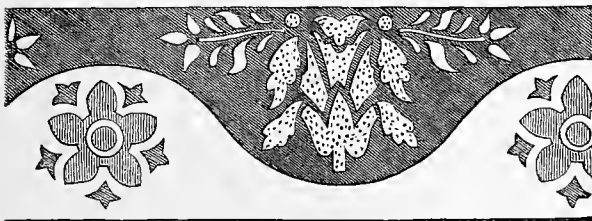


FIG. 76.

having a gold flower on the colour, and a coloured flower on the white. Fig. 76 shews a



FIG. 77.

portion of a transom treated in this manner, from the rood-screen of Ranworth Church, Norfolk. The colours are white and green, with red and green flowers on the white

portion and gold flowers, having white branches above, on the green. The panelling of the groining in screen-work is usually decorated in blue with gold stars, but the groining of this screen is decorated with sprigs of foliage, one in each panel or spandril. Fig. 77 represents one of these sprigs. They are drawn in chocolate-brown on a white ground, with a central flower in crimson, and gold seeds. The other smaller flowers are blue, with gold centres. The upper leaves terminating the branches are green. The hollows of the ribs are blue, with gold stars, with red fillets and gold bead. The lower panels of the screen are filled in with figures of saints and apostles, the dresses of which are all beautifully diapered on gold. Fig. 78 is from the dress of St. Jude, and is red and gold. Numbers of these screens have the lower panels filled in with figures in this manner, as at Worstead in Norfolk, at Eye in Suffolk, and many others. The third example, on Plate 76, is a similar diaper, in black and gold, from the dress of one of the figures

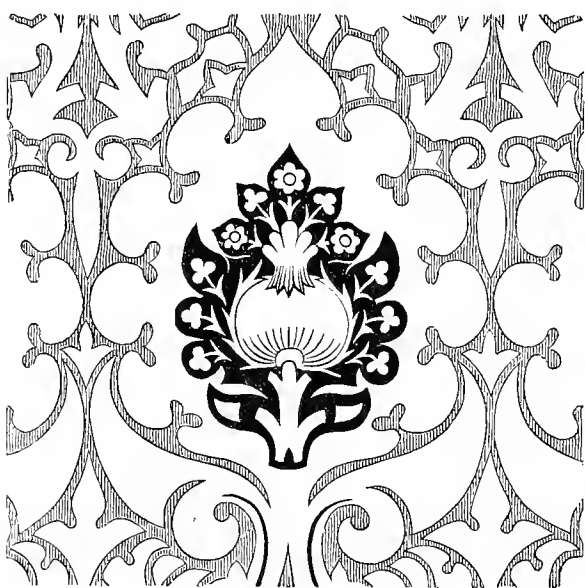


FIG. 78.

from the rood-screen (now removed to the west end) at Attleborough Church, Norfolk.

The wooden roofs of the Perpendicular period were sometimes richly decorated in colour, and the sacred monogram, alternating with the monogram of the holy Virgin, was of frequent occurrence. They were often placed upon the rafters, and in the spaces between them, as shewn in

Fig. 79, which is a very elegant specimen of this mode of decoration from Sall Church, Norfolk. The colours are dark red or chocolate, on a white ground.

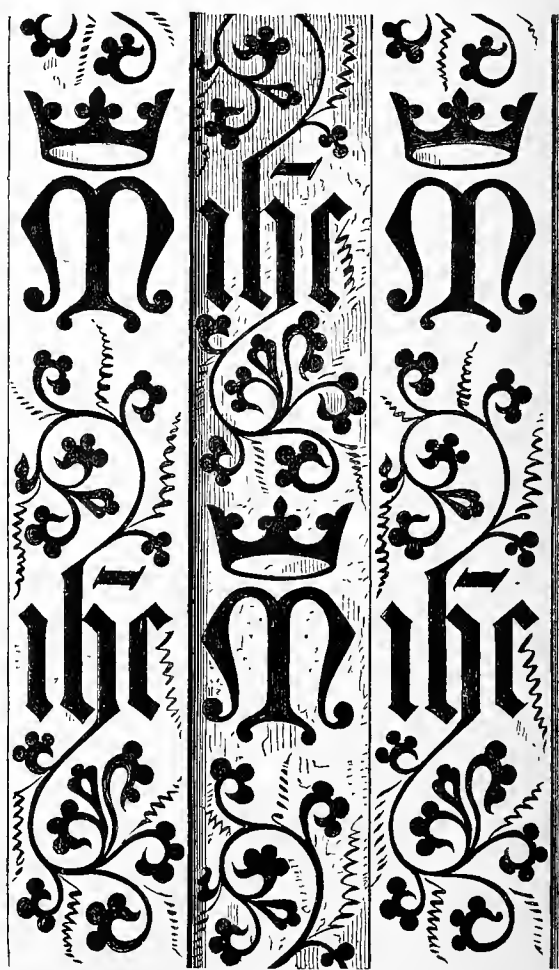


FIG. 79.

The general rules, observed by the decorator in Mediæval painting, appear to have been few, and those were very simple. The use of colour was generally based upon the Mosaic principle, that is, divided into numerous small portions, positive colour being seldom found in large masses, except as grounds to diapers. There is a great resemblance in the disposition of colours, to the rules observed respecting tinctures and metals in Heraldry. So much so, that the study of decoration probably progressed and was developed with the study of Heraldry—in fact, the whole architecture of our country is, without doubt, strongly imbued with the heraldic feeling of the times. It is therefore, but natural, that we should find the use of colours assimilating with their use in Heraldry.

In the example from West Walton Church (Fig. 72) we may observe an early instance of the heraldic treatment of colour, as I have already noticed. The interchanging and contrasting, two of the principal colours in this manner, is similar to what is called *counter-change* in Heraldry. This principle becomes still more common in the decoration of the fourteenth and fifteenth centuries, and most frequently takes place in the use of red and green, several cases of which have been already mentioned. In the arrangement of the colours, an agreeable contrast appears to be a grand leading principle throughout, and in Heraldry, contrast was evidently the foundation of the general rule—"that metal shall never be placed upon metal, nor colour upon colour," for "arms composed of metals and colours together were introduced as well to represent them at a greater distance, as to imitate the military cassock of the ancients, who embroidered their titia, or cloth of gold and silver, with figures in colours of silk, and their coloured silk, on the contrary, with gold and silver." *

Thus, if we examine the diapers upon panelling, as those from Wells (Fig. 74 and Plate 76), and that from the pulpit of Strumpshaw Church (Fig. 75), the ground being of a positive colour, as red and green in alternate panels, the ornament upon the ground is either in gold, white, or black; gold and black, or sometimes all three were used, in various combinations upon the colour. On the contrary, when the ground was white, or gold, positive colours were used upon it, as in the spandril, in which the ground is white from the groining of the rood-screen (Fig. 77) from Ranworth Church, and in the gold diaper (Fig. 78) from the dress of St. Jude, from the lower panelling of the same screen. In the other gold diapers from the dresses of the Apostles, the ornament is either dark brown, or chocolate, green, or black. Black does not conform to the heraldic rule, but was often used upon colour, as at Deopham Church, Norfolk (Plate 76), as well as upon gold or white. Panels and timbers of roofs were frequently simply in white, with the enrichments in black, and occasionally with a slight addition, such as a monogram, in red. Blue was frequently used in groining, and panelled roofs, studded with gold stars. The latter were often applied and raised in lead.

In mouldings the hollows were usually blue, which were separated from the colours red or green, by fillets or beads of gold, white or black. The beads were generally twisted

* Clarke's "Introduction to Heraldry."

in black and white. The foliage in the hollows, and other parts, were separated from the colour by being gilded. There are, occasionally, exceptions to this rule, as in the portion of the groin rib, shewn in Fig. 77, where the blue in the hollow is bounded by red fillets. Probably the difference in surface, in this case, forms a sufficient separation.

The object of separating colours by gold, black, or white, or by two or more of them, is to prevent that amalgamation and mixing of the tones of colour, which invariably take place when put in juxtaposition with each other. For instance, if blue is brought next red, the blue becomes violet, and the red is affected by its connection with the blue, and they have a jarring, disagreeable appearance. They form a discord, as when two consecutive notes are struck together in music.

Another mode of diapering, is that of using two tones of the same colour, but sufficiently separated by contrast, as chocolate and red, in the diaper from Wells (Plate 76), and the light and dark green, in portions of the upper diaper from Tewkesbury, Plate 75.

Here we see, then, several general principles which appear to be almost uniformly observed, and although of the most simple character, yet may be termed rules.

The first is, that positive colours being used in numerous minute quantities, a general regard is paid to agreeable and harmonious contrast in their disposition.

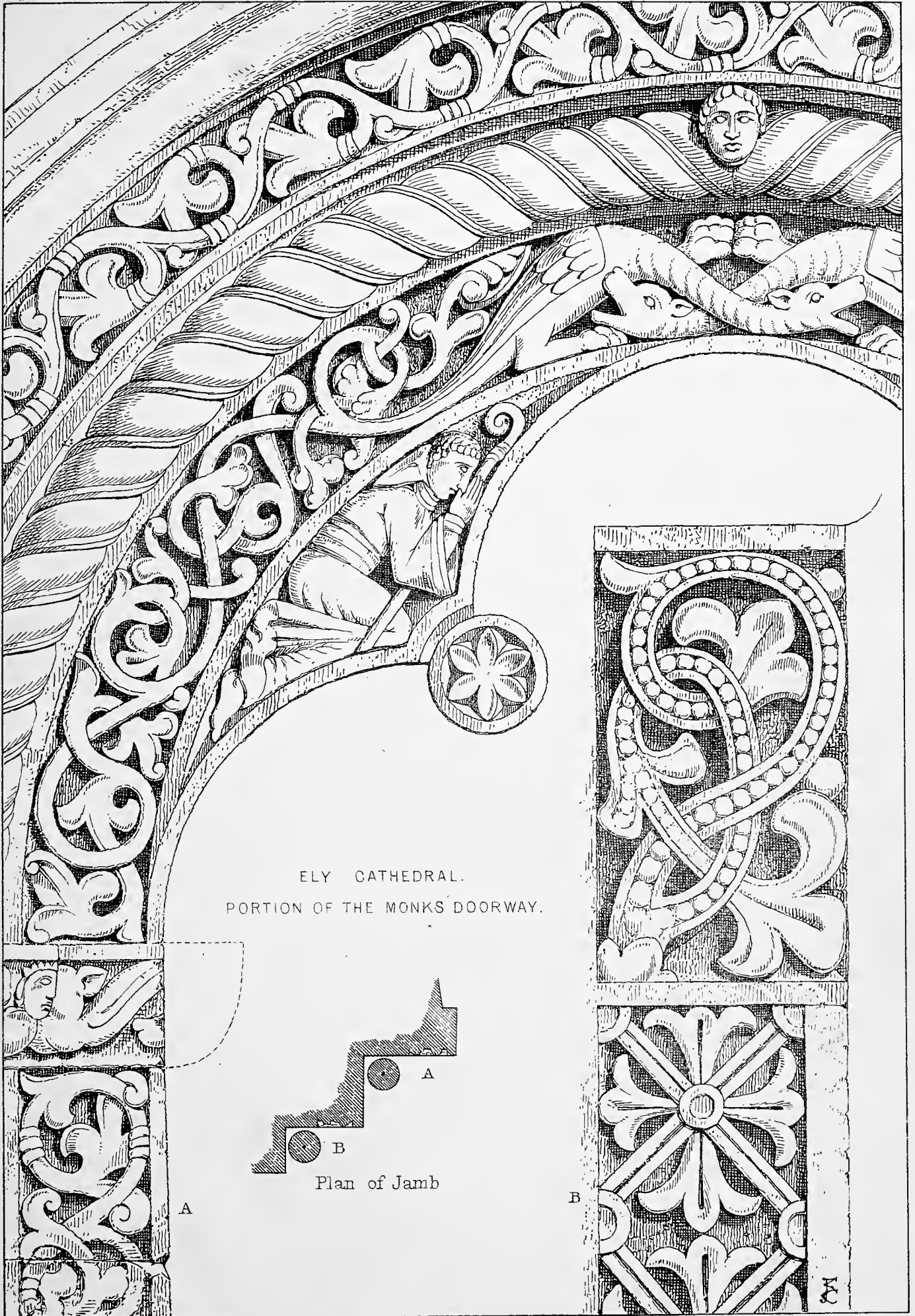
Second—Counterchanging or alternating two of the principal colours, as black and white, red and white, red and green, and red and blue.

Third—Separating positive colours, as red, green, and blue, by gold, white, or black.

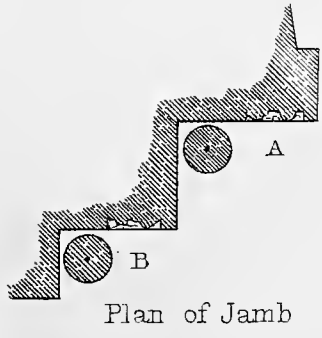
Fourth—That gold, white, or black are not, therefore, necessarily separated by colour, but are used with or upon each other, and further, where colours are counterchanged, white, black, and gold usually retain their places throughout the design.

Fifth—Diapers may be formed in different tones of the same, or nearly the same, colour, as chocolate and red, light and dark chocolate, light and dark green, and other colours.

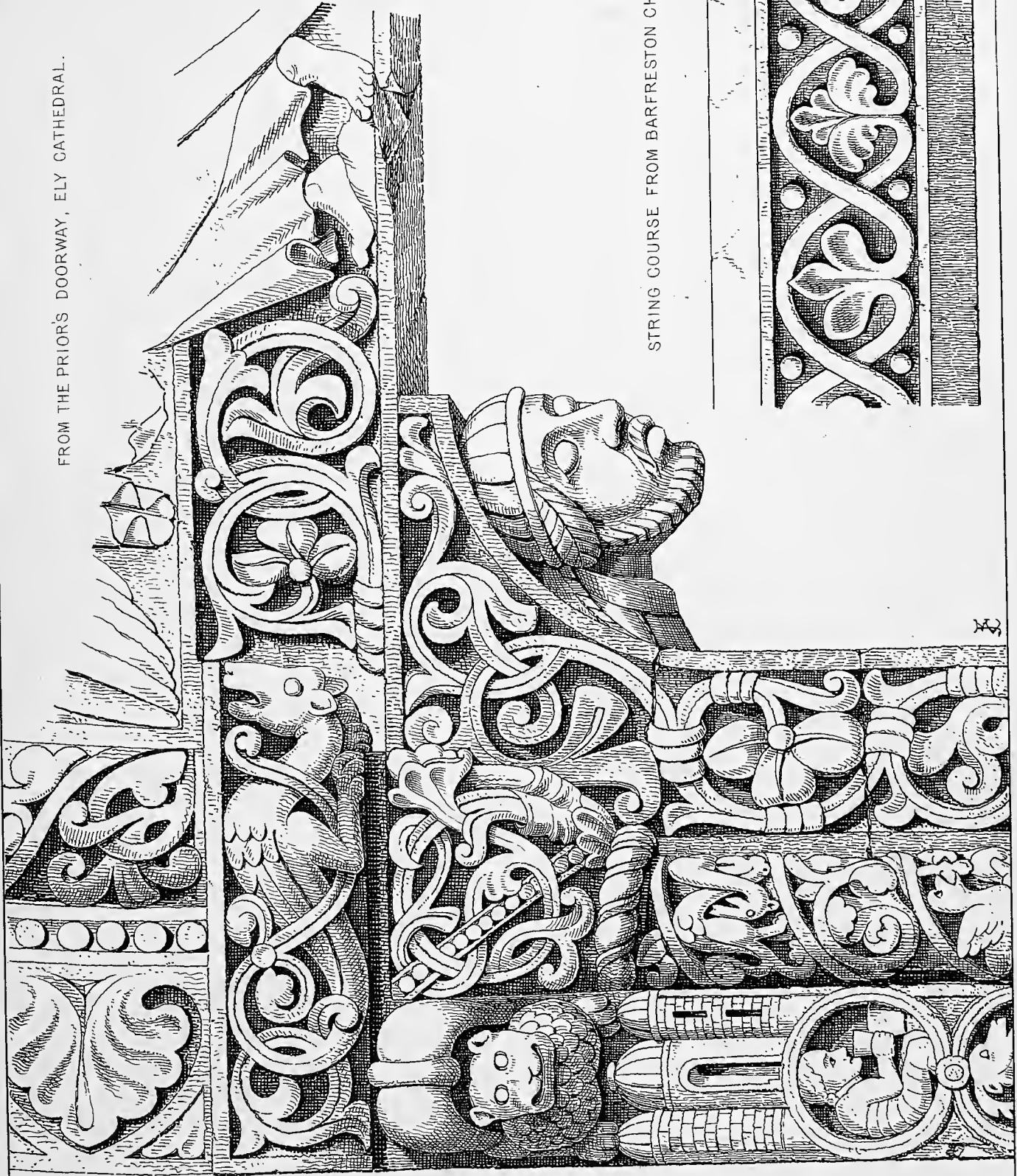
These rules, simple as they may appear to be, combined with a limited scale of colours, was apparently, all that was needed for the decoration of the most elaborate works.



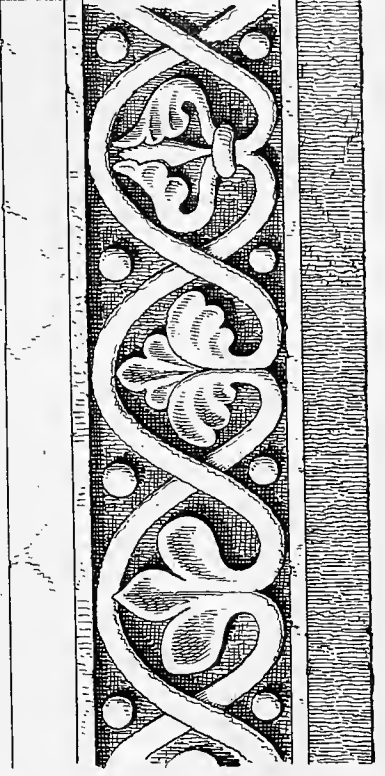
ELY CATHEDRAL.
PORTION OF THE MONKS DOORWAY.

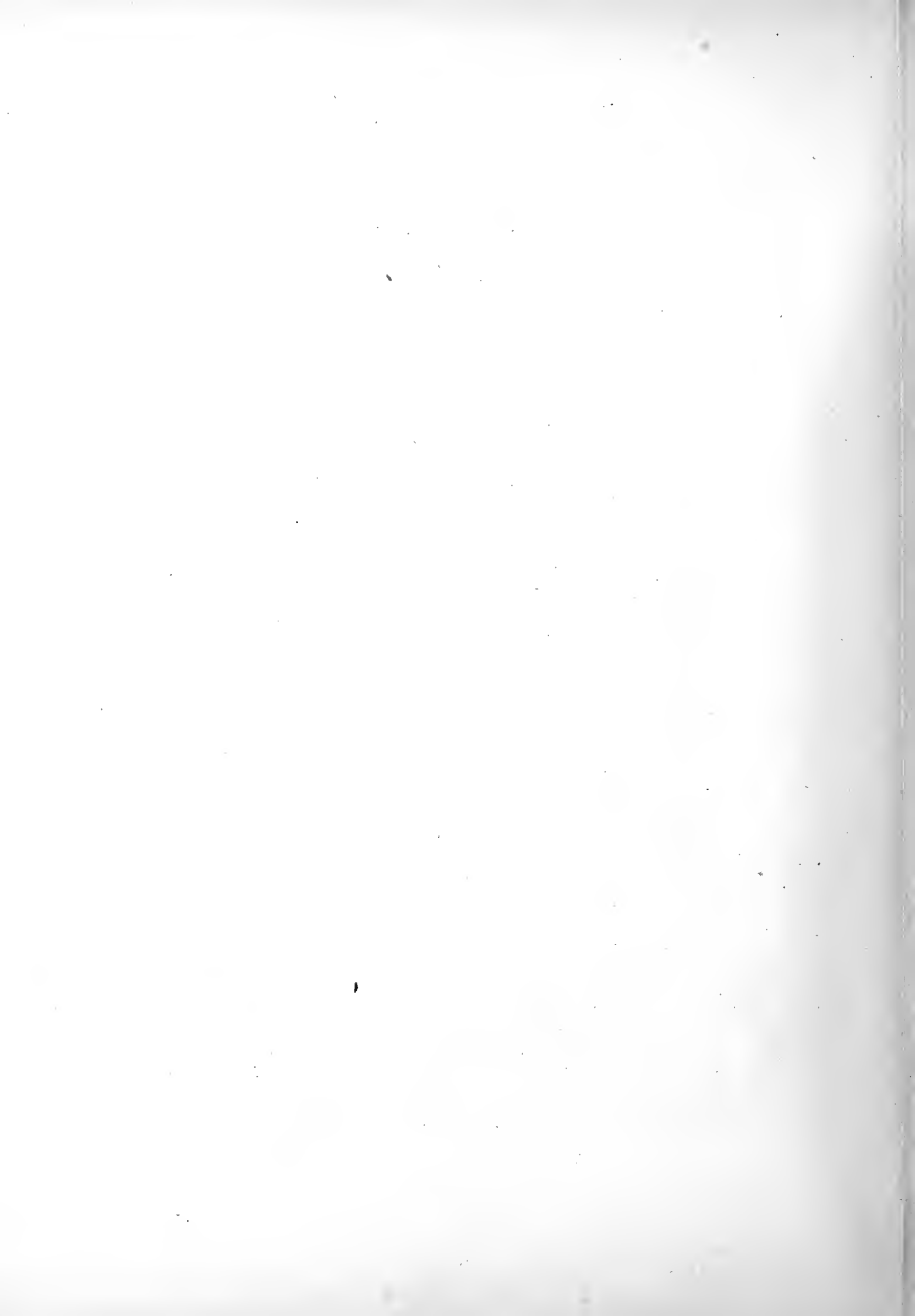


FROM THE PRIORS' DOORWAY, ELY CATHEDRAL.

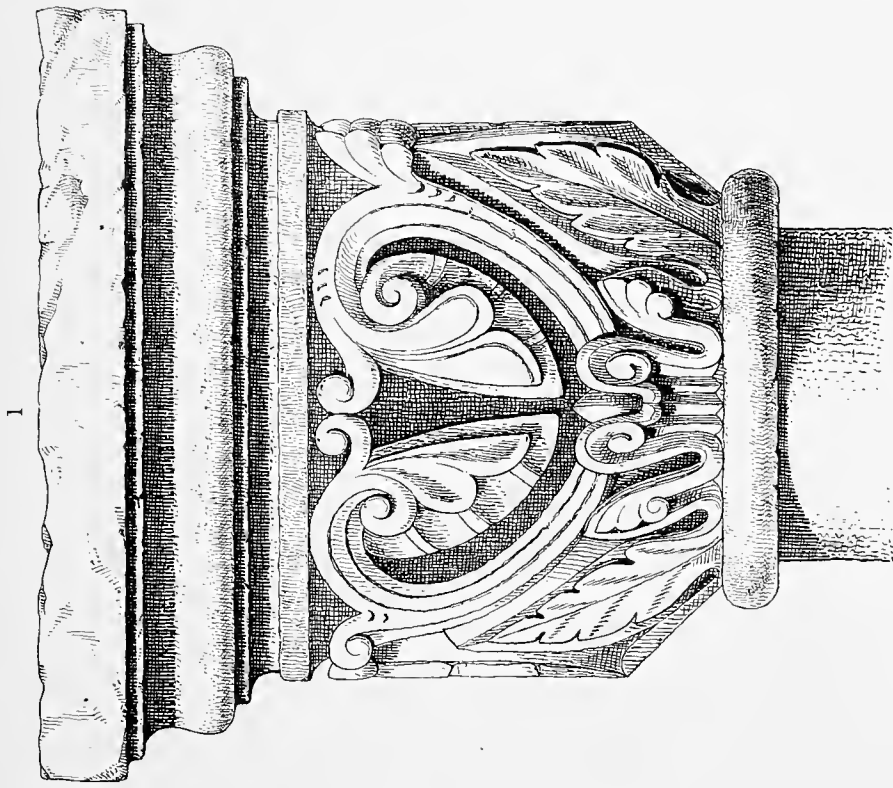
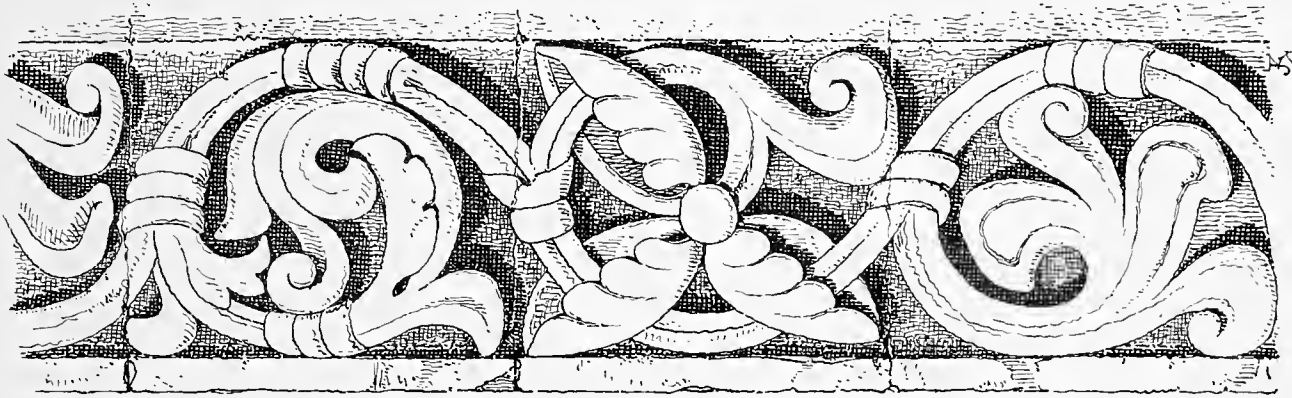


STRING COURSE FROM BARFRETON CHURCH, KENT.





8



1. FROM THE EXTERNAL ARCADE TO CHOIR,
 CANTERBURY CATHEDRAL.
 2.3 FROM THE PRIOR'S DOORWAY,
 ELY CATHEDRAL.

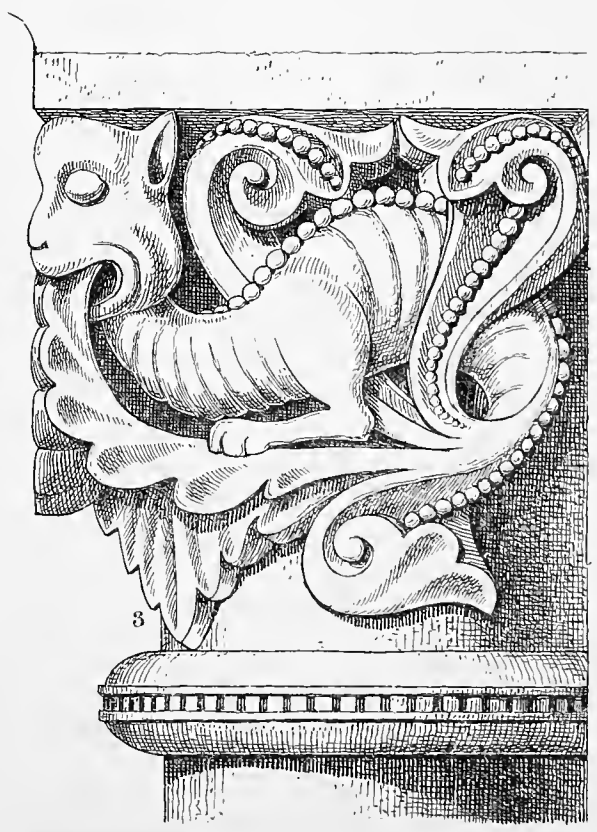
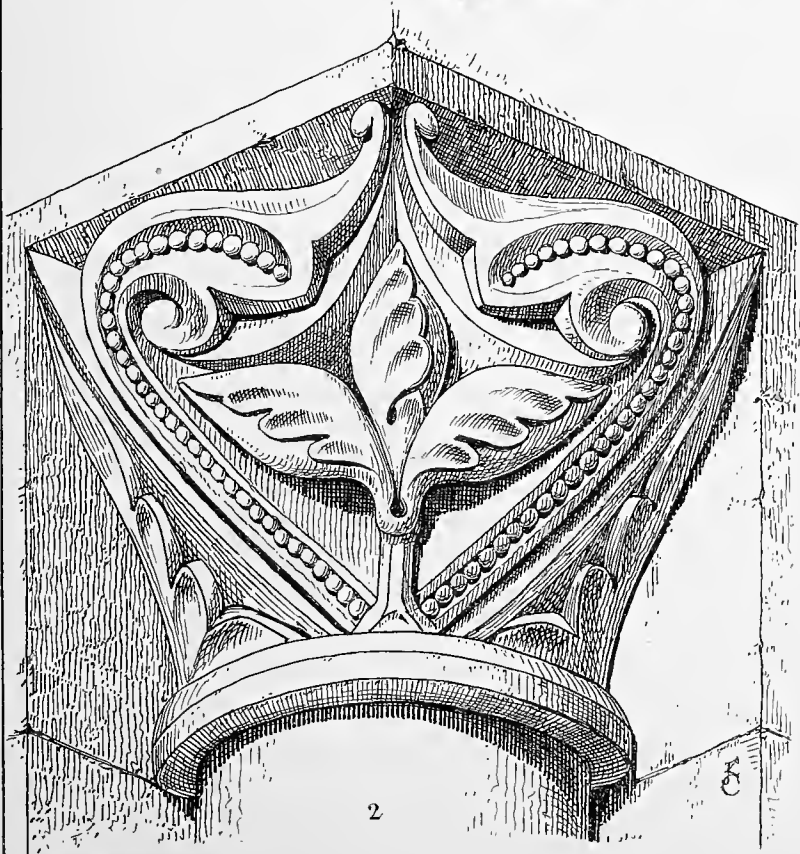
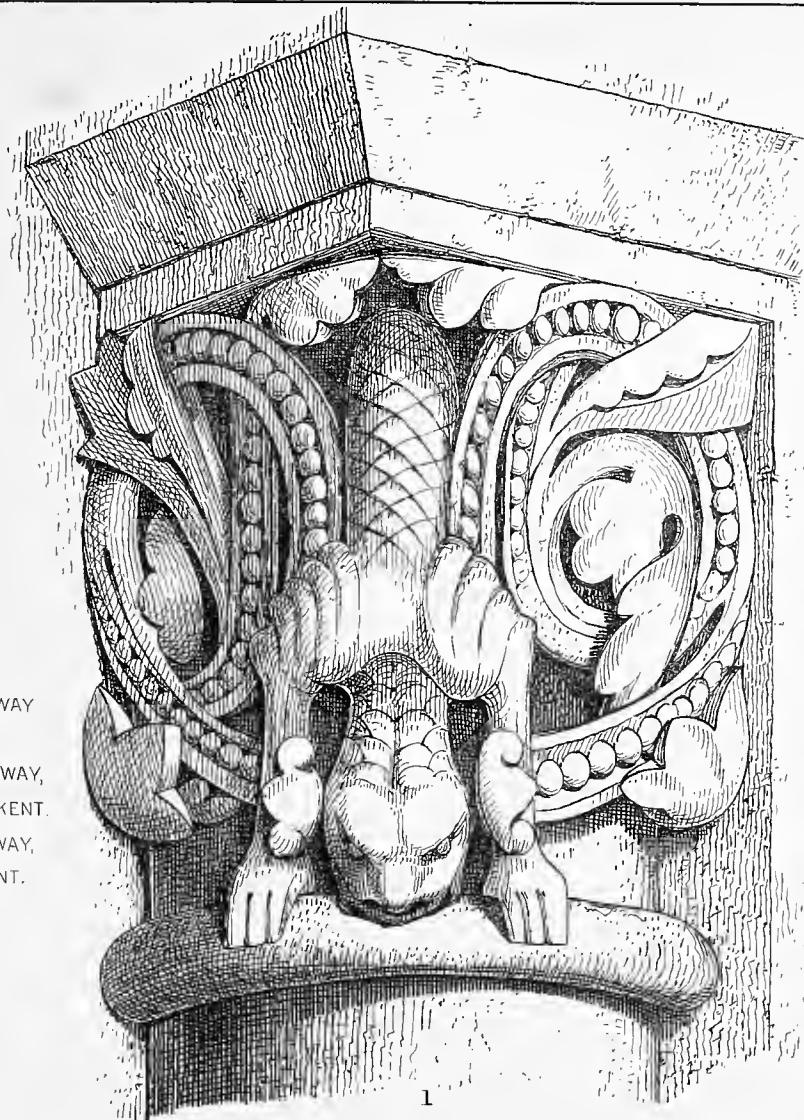
3/4 full size

2



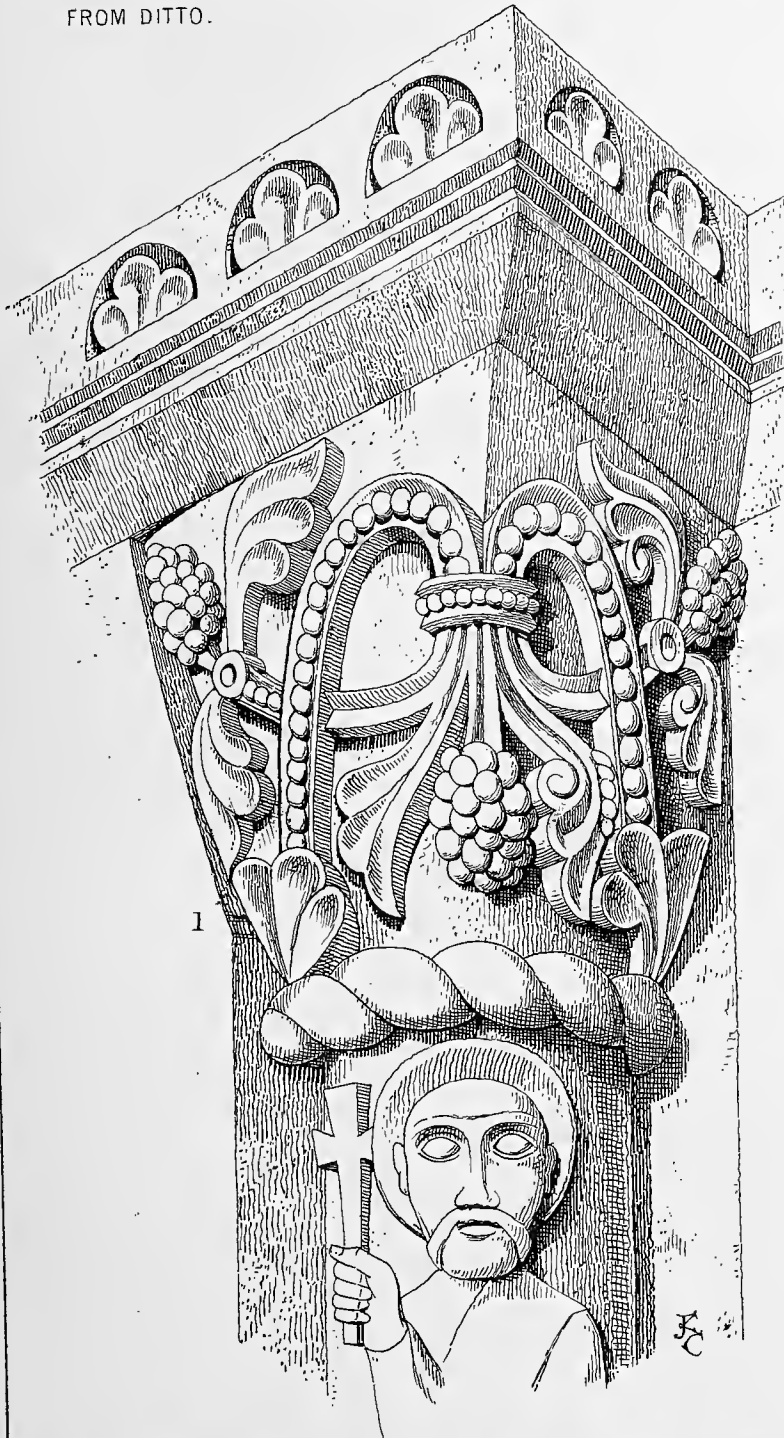
CAPITALS.

1. FROM THE GREEN GATEWAY
CANTERBURY.
2. FROM THE SOUTH DOORWAY,
PATRIBOURNE CHURCH, KENT.
3. FROM THE NORTH DOORWAY,
BARFRETON CHURCH, KENT.

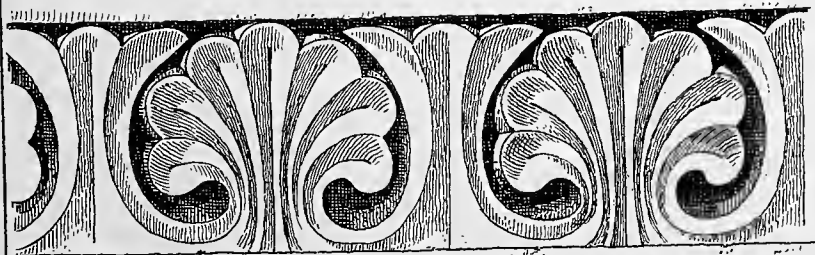


1. CAPITAL FROM GHANCEL ARCH,
KILPECK CH: HEREFORDSHIRE.

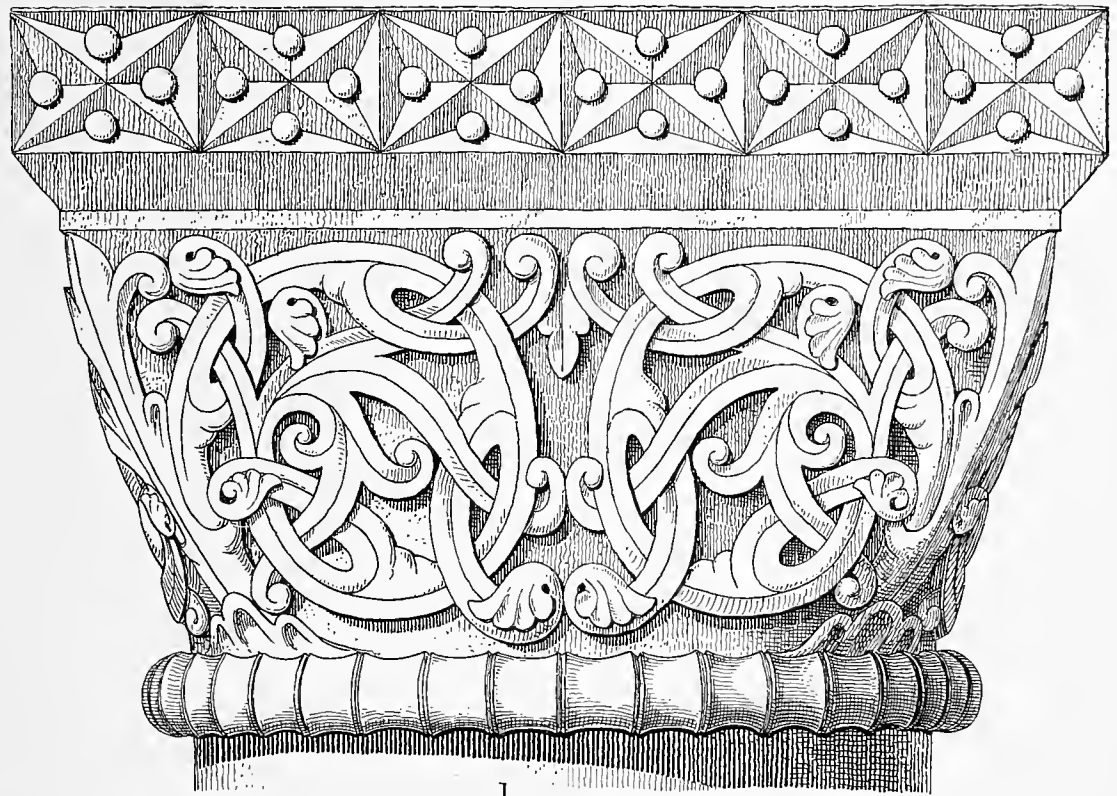
2. SHAFT FROM SOUTH DOORWAY
FROM DITTO.



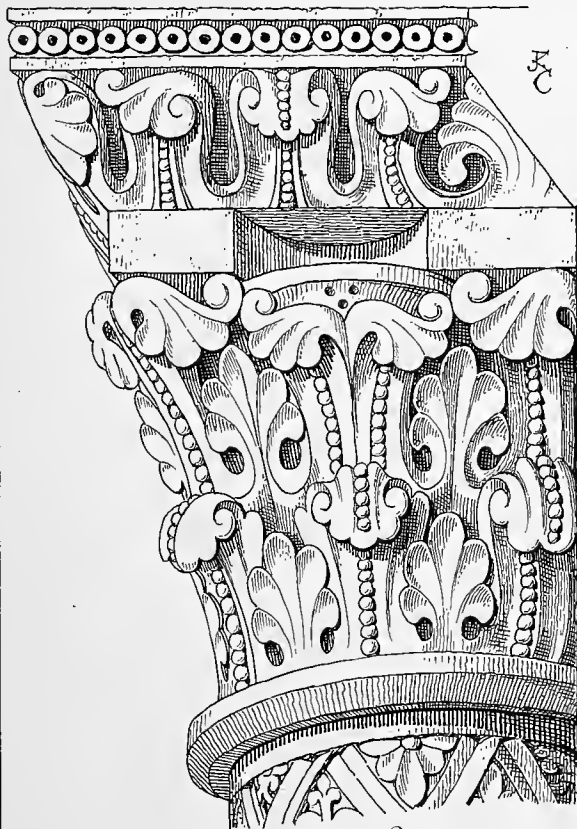
3/4 full size.



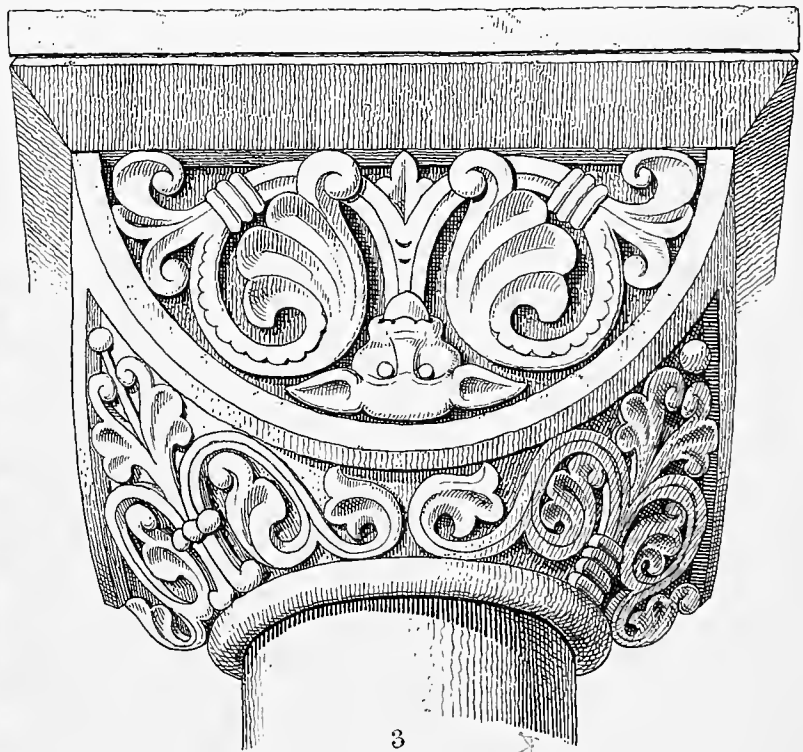
3. FROM LINCOLN CATHEDRAL.



1



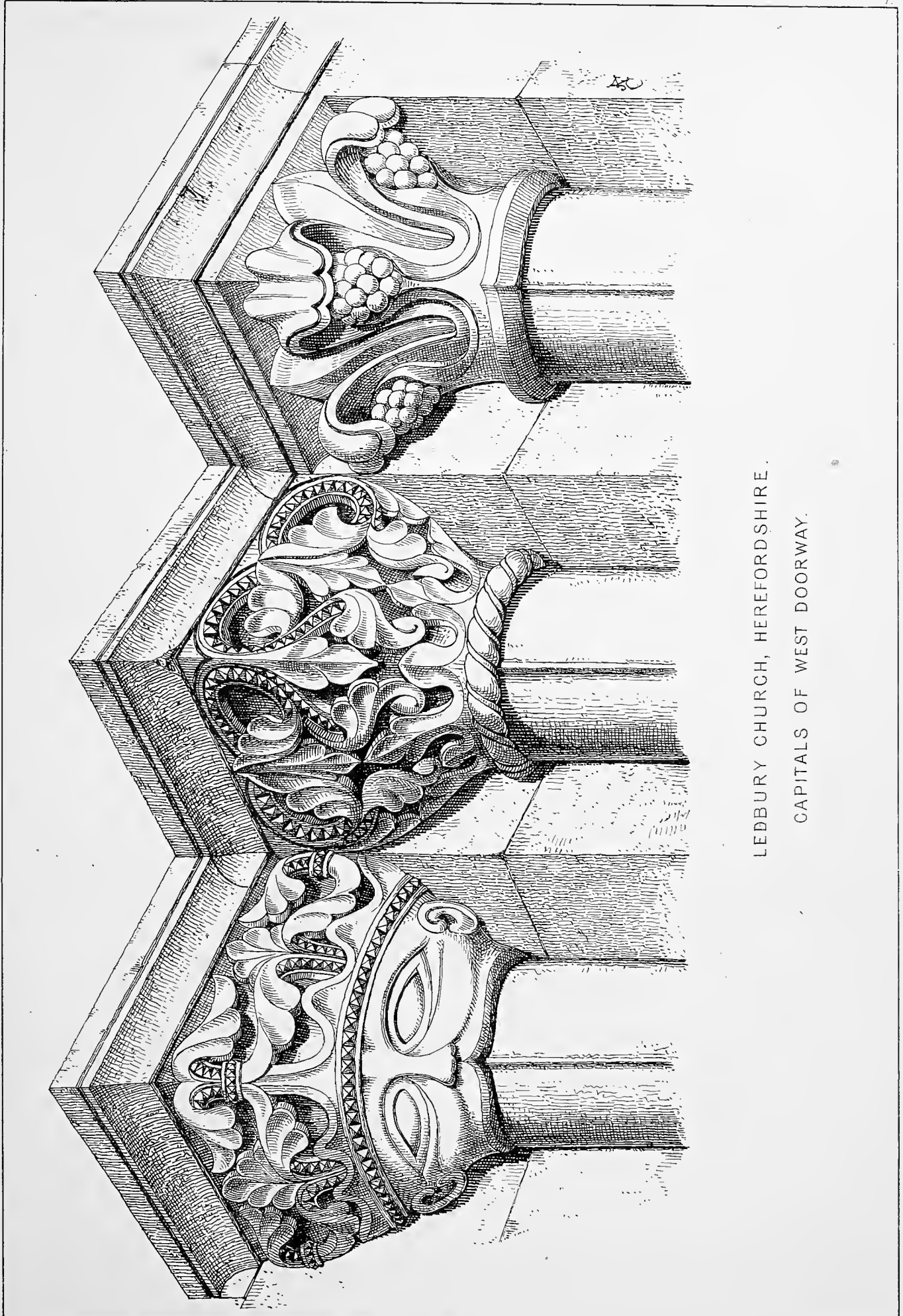
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3

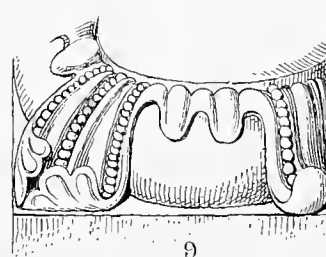
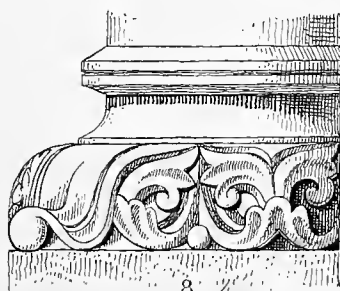
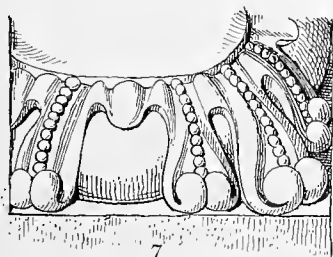
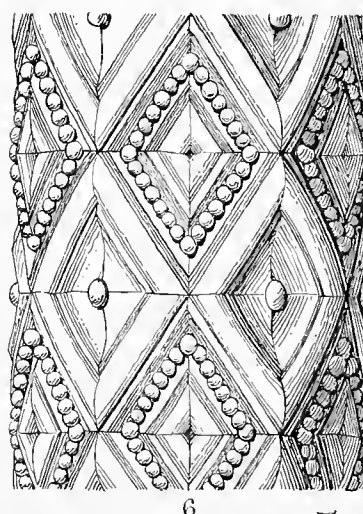
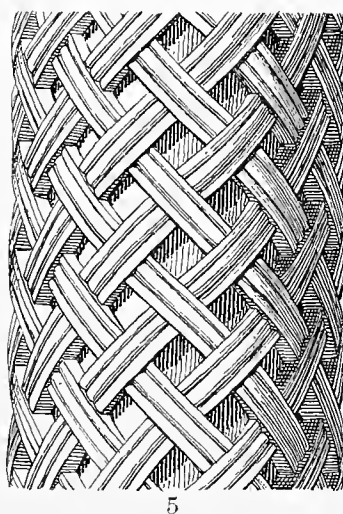
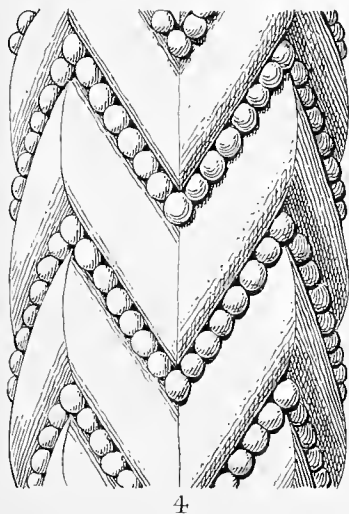
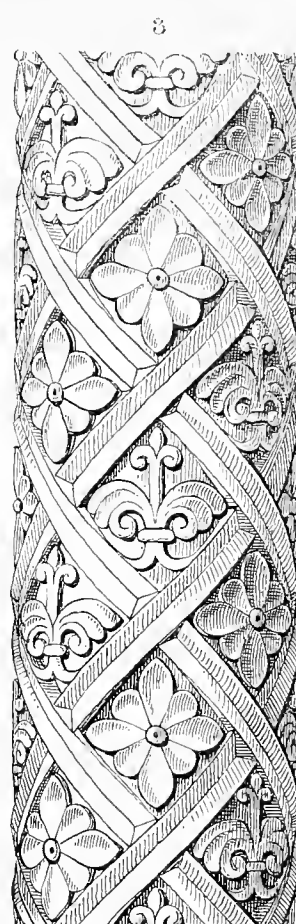
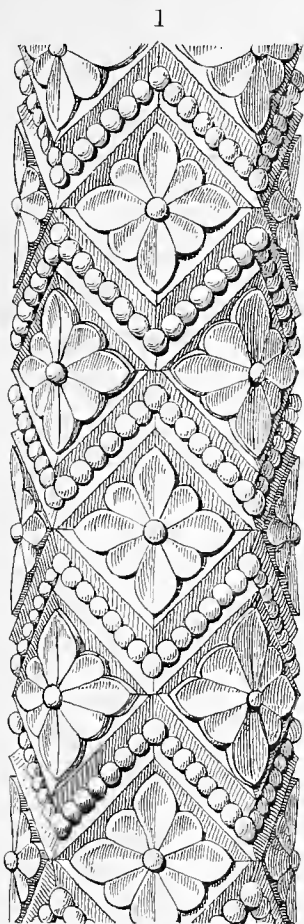
CAPITALS.

1. ST PETER'S CHURCH, NORTHAMPTON. 2. LINCOLN CATHEDRAL.
3. WORCESTER CATHEDRAL.



LEDBURY CHURCH, HEREFORDSHIRE.

CAPITALS OF WEST DOORWAY.



SHAFTS AND BASES.

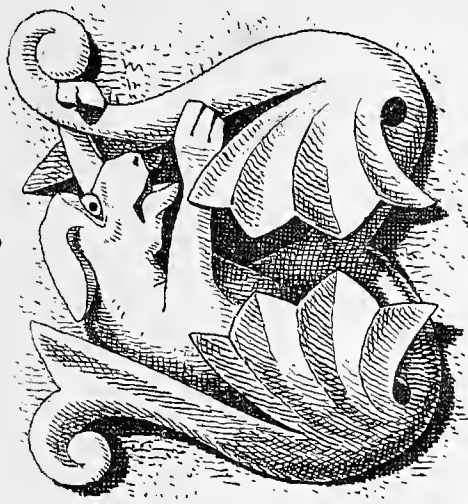
1. 2. 3. LINCOLN CATHEDRAL.

6. IFFLEY CHURCH, OXFORDSHIRE.

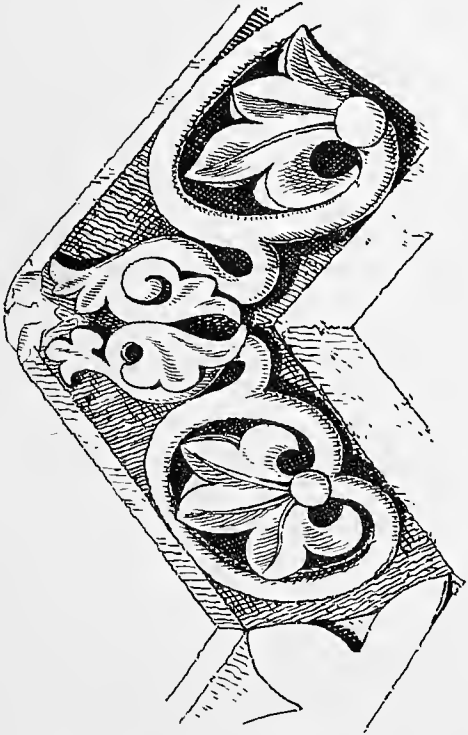
4. 5. ST PETER'S CHURCH, NORTHAMPTON.

7. 9. WORCESTER CATHEDRAL.

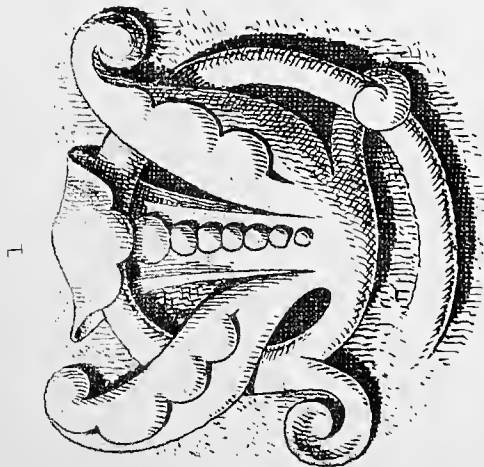
8. BARFRETON CHURCH, KENT.



1



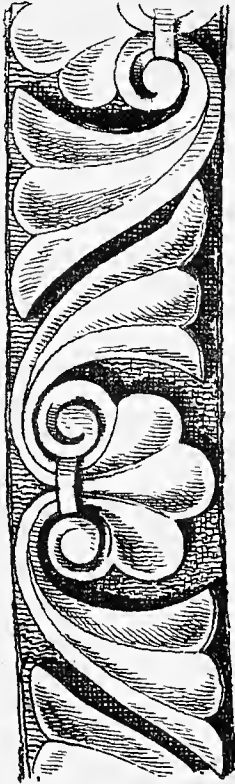
2



3

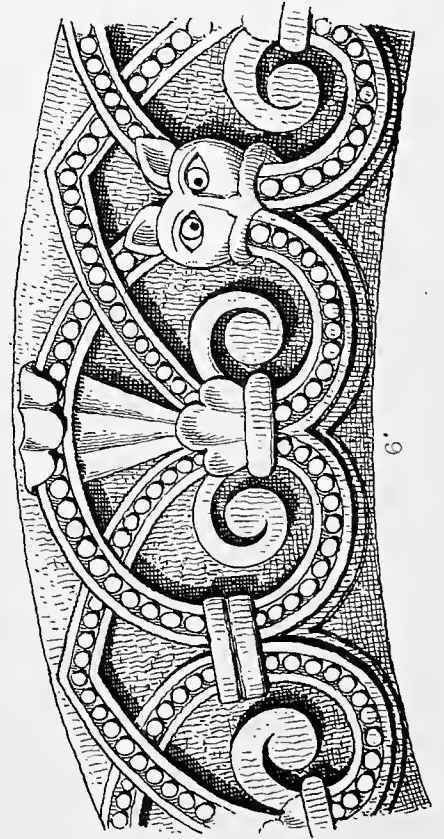


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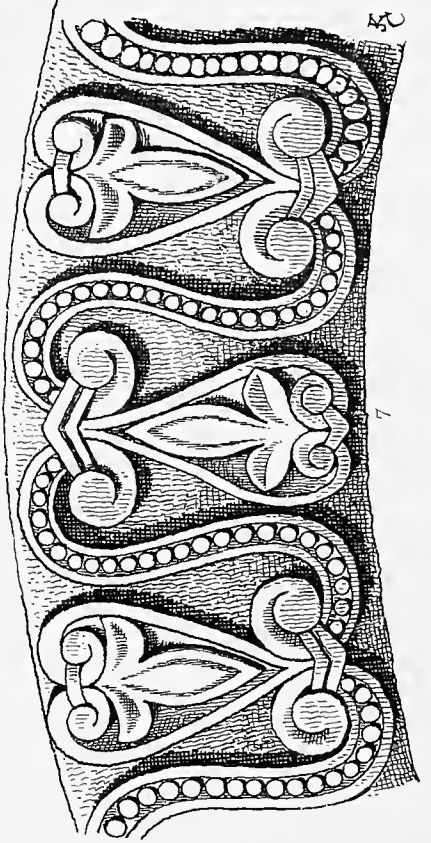


5

1. 3. BARFRETON CHURCH
 2. ROCHESTER CATH:
 4. 5. } HEREFORD CATH:
 6. 7.



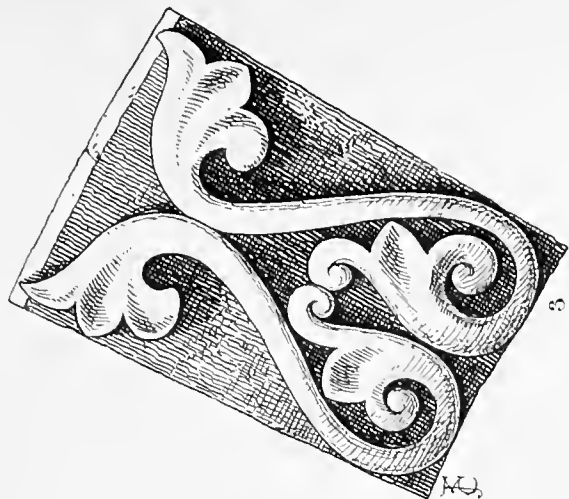
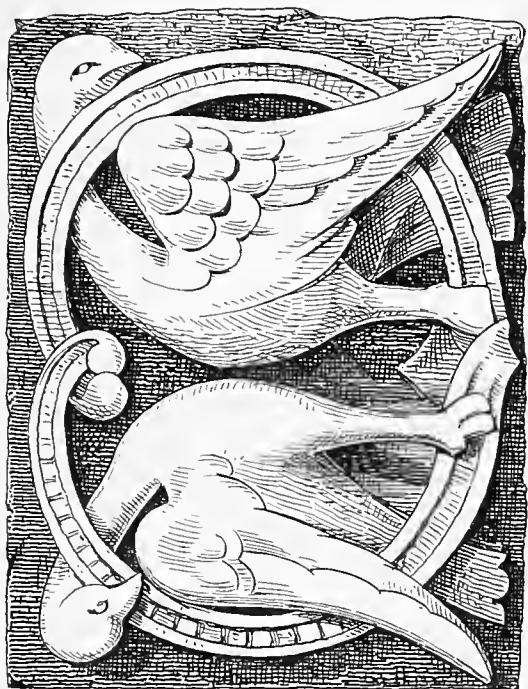
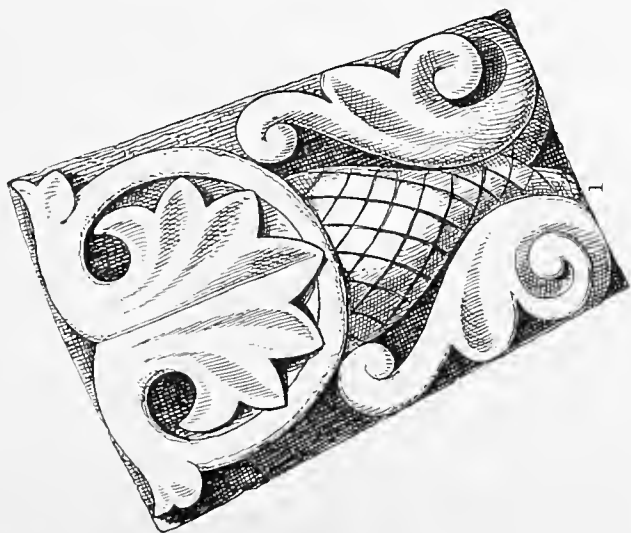
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7

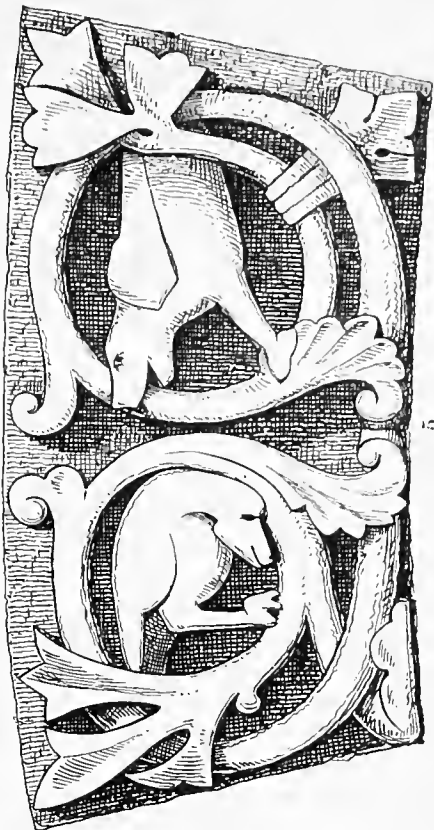
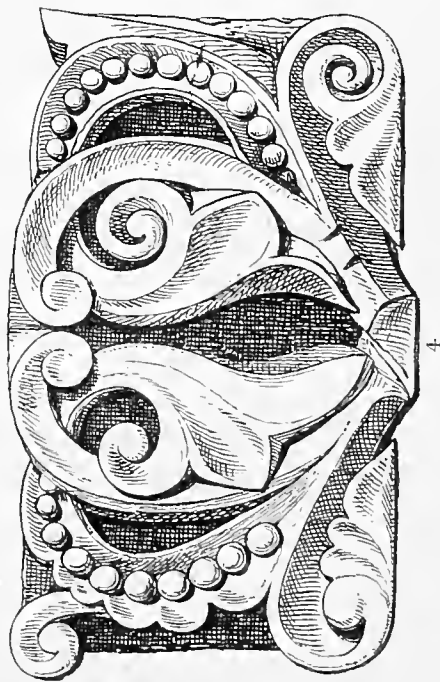
8





VOUSSOIRS.

1. 2. 3 & 4. WEST DOORWAY, ROCHESTER CATHEDRAL
5. PATRIXBOURNE, CHURCH, KENT.



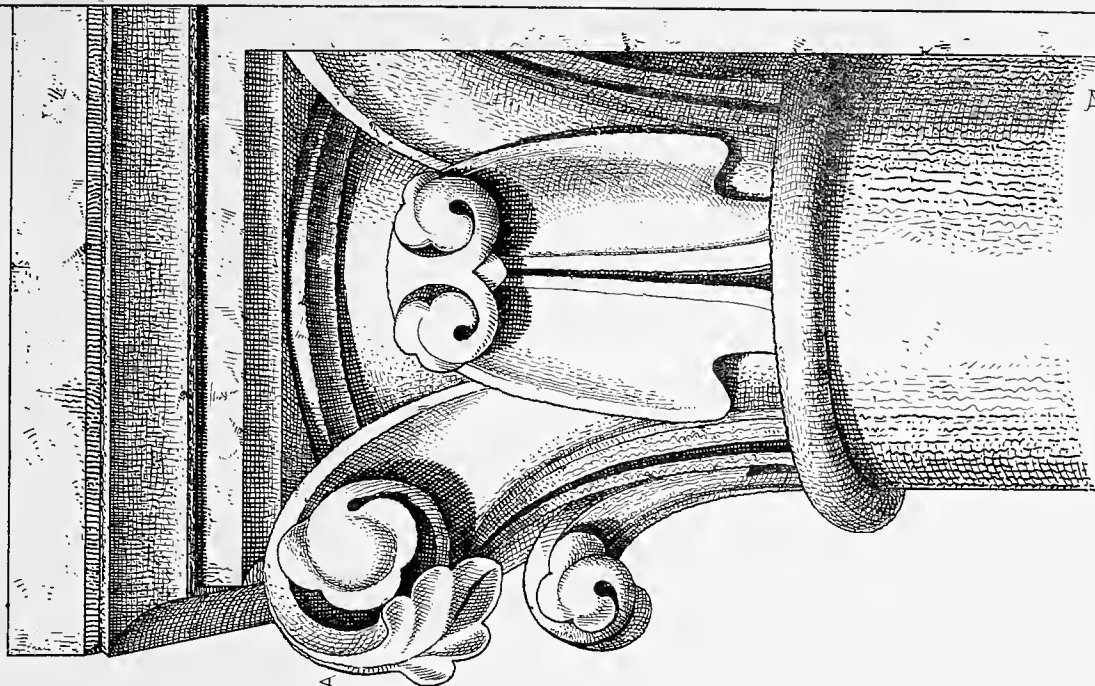
CAPITALS FROM
OXFORD CATHEDRAL.



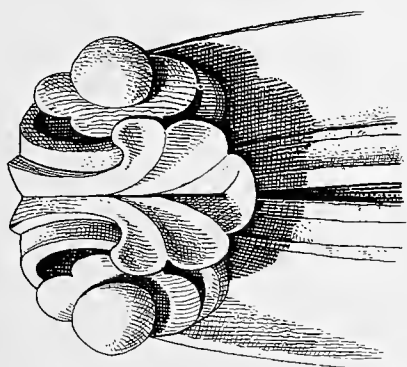


CAPITALS FROM THE NAVE
OXFORD CATHEDRAL

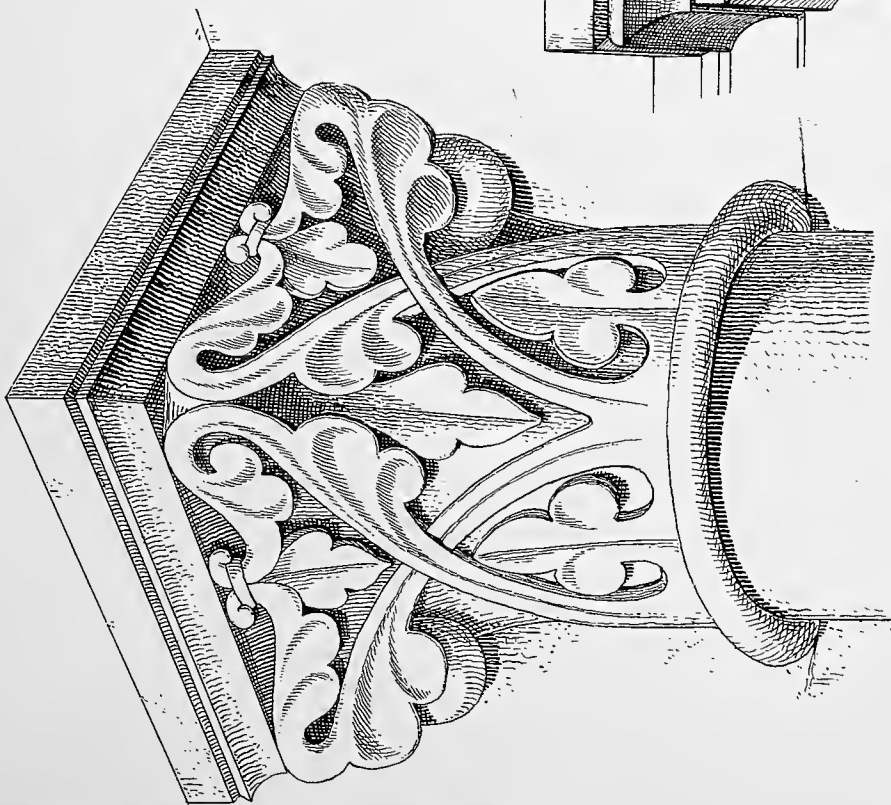
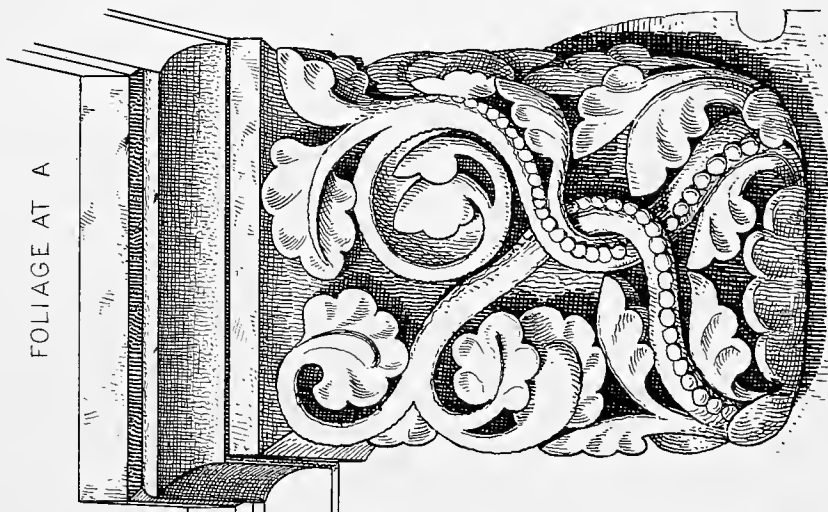
53



150

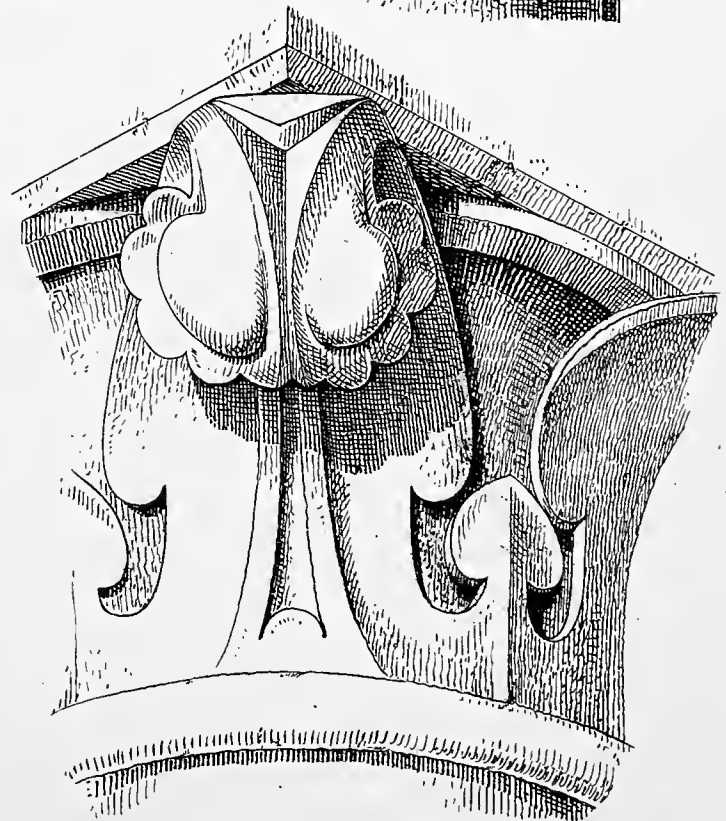
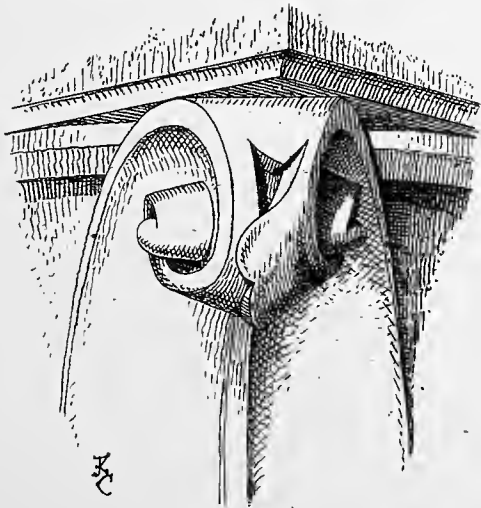
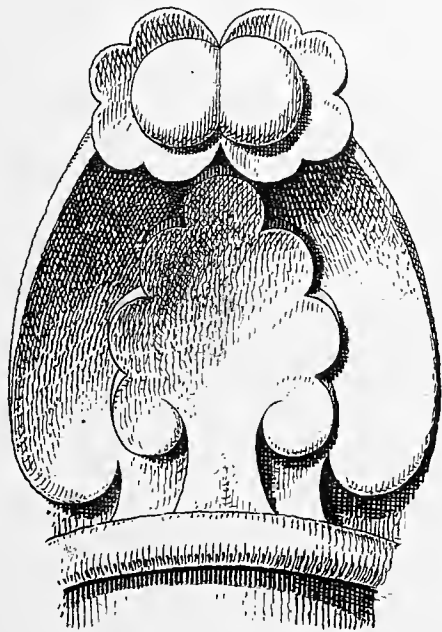
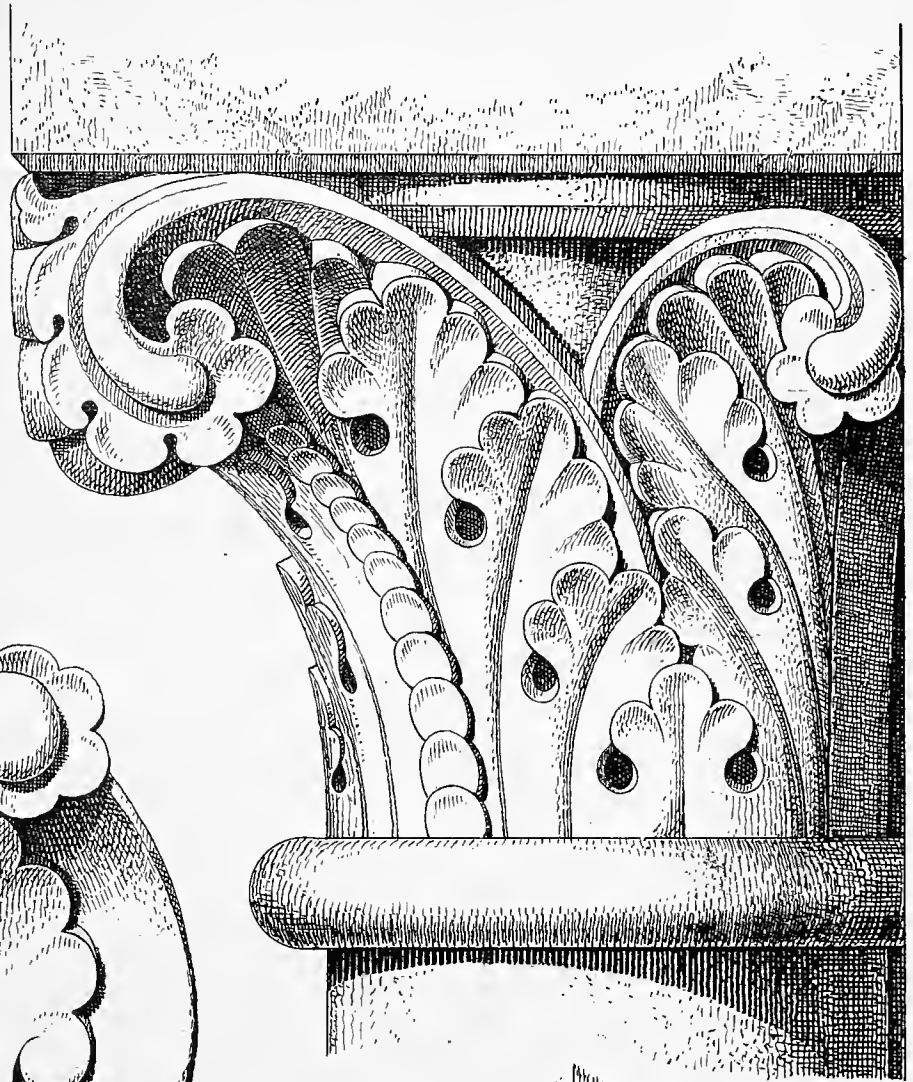


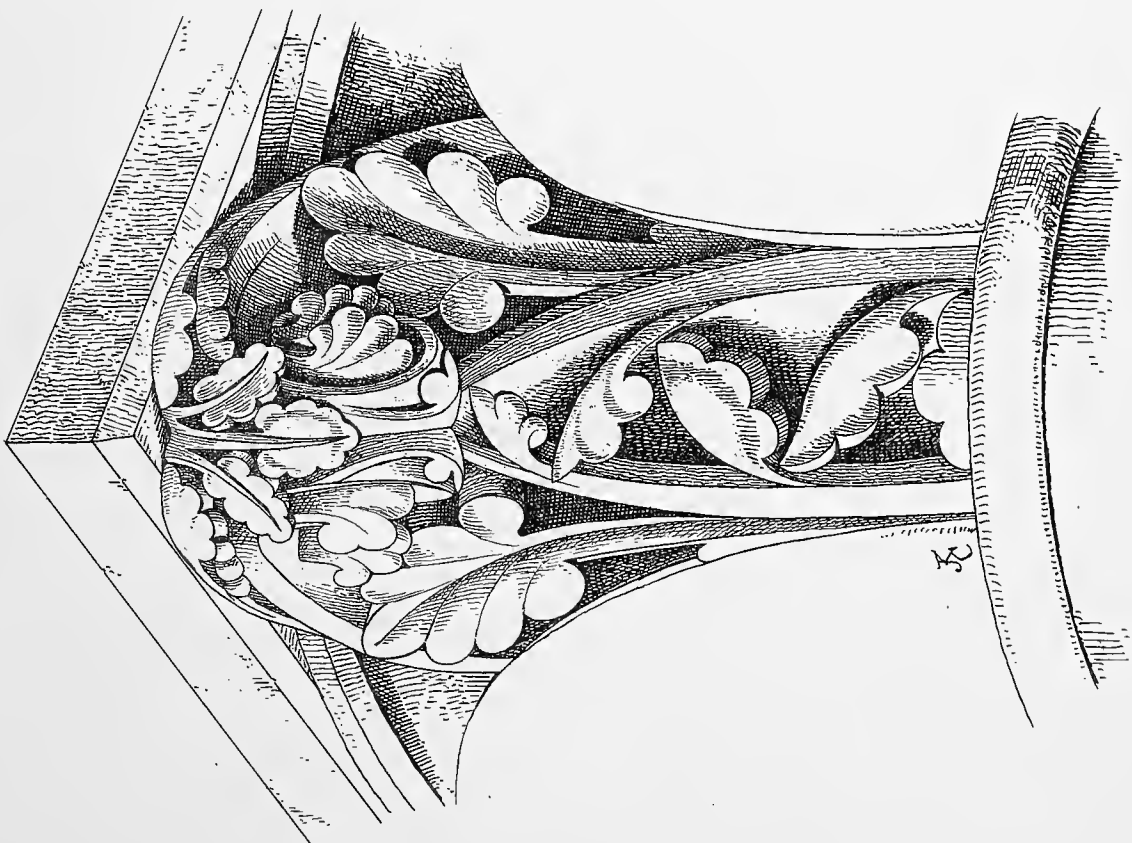
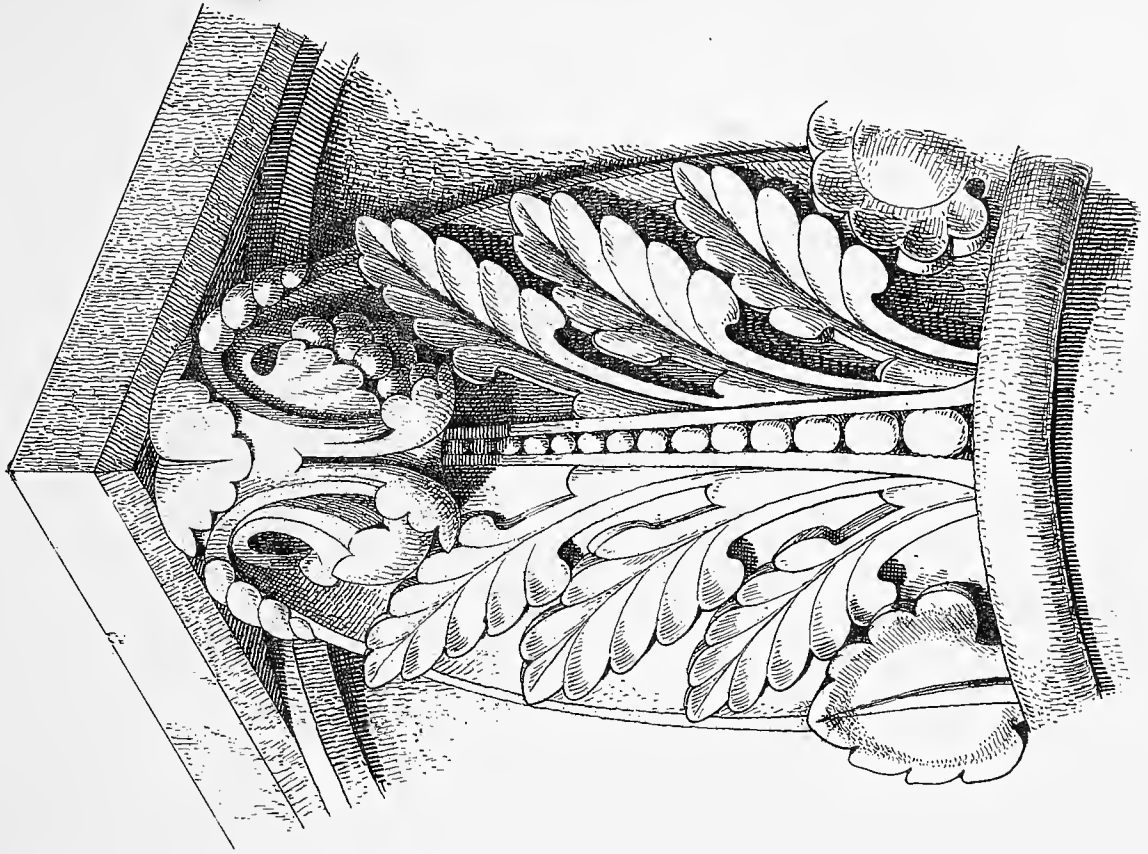
FOLIAGE AT A



CAPITALS AND CORBEL
FROM OXFORD CATHEDRAL.

CAPITAL 1/2 FULL SIZE,
AND ANGLE GROCHETS
CANTERBURY CATHEDRAL.

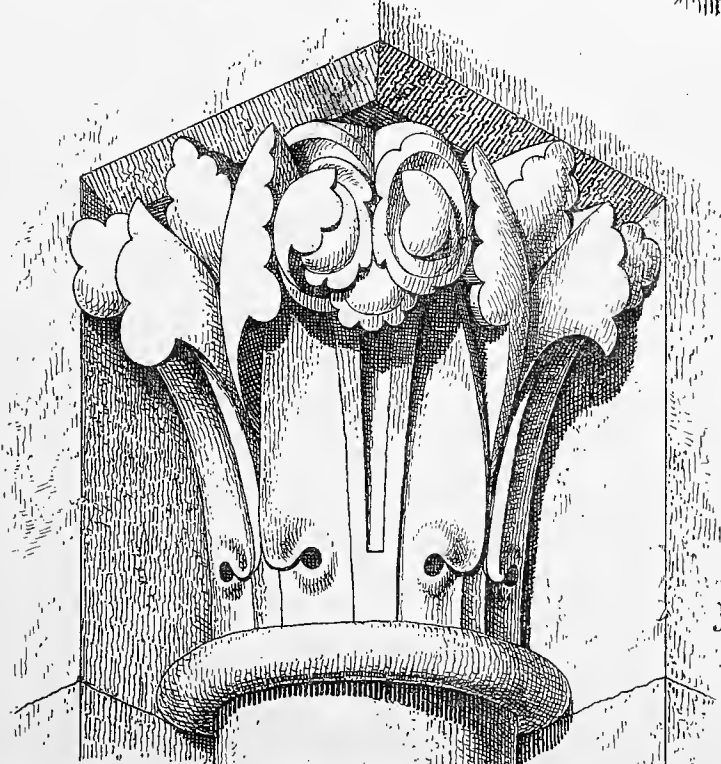




ANGLE CROCHETS FROM CAPITALS IN TRINITY CHAPEL.
CANTERBURY CATHEDRAL.

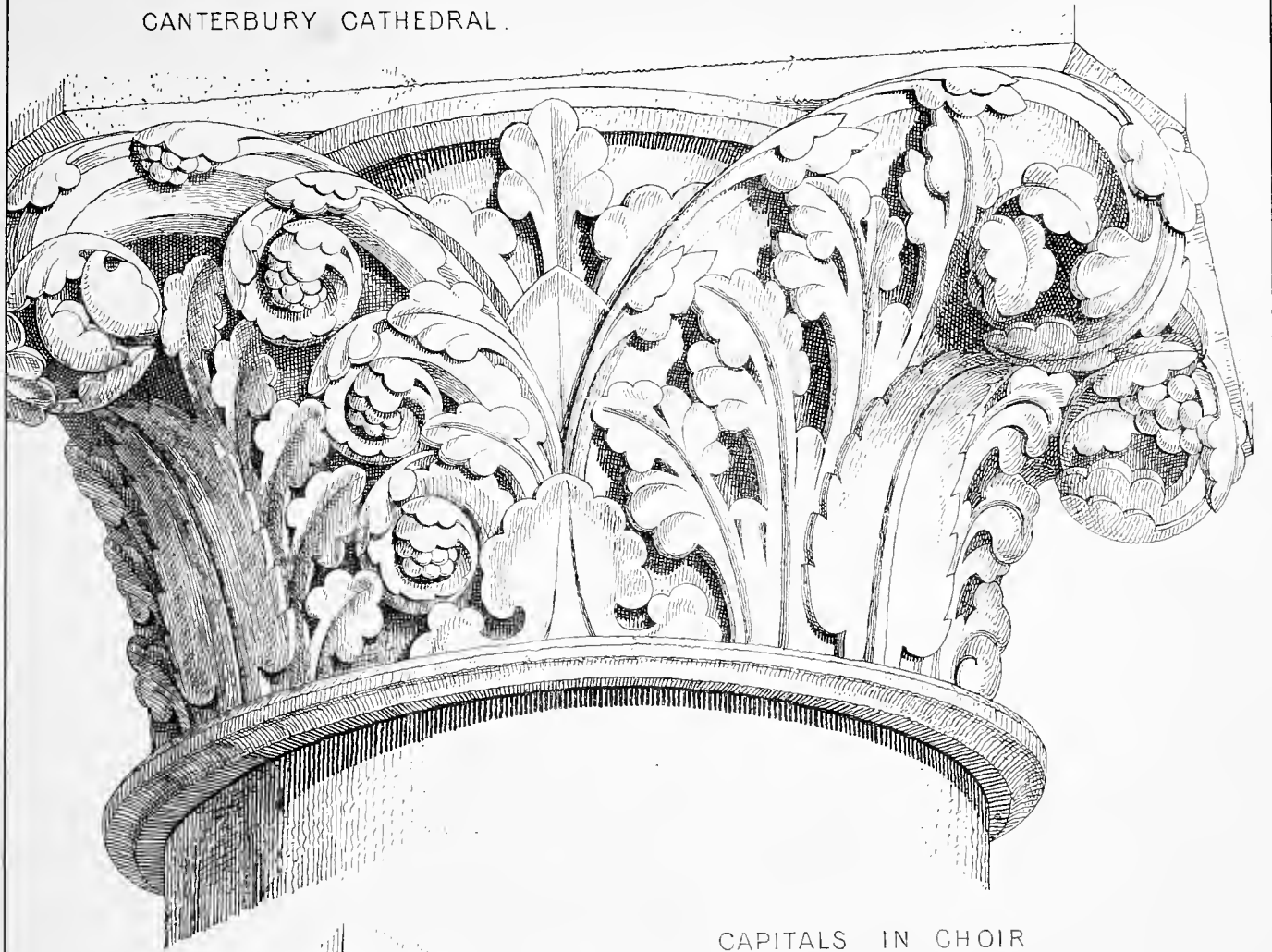


CAPITALS
FROM

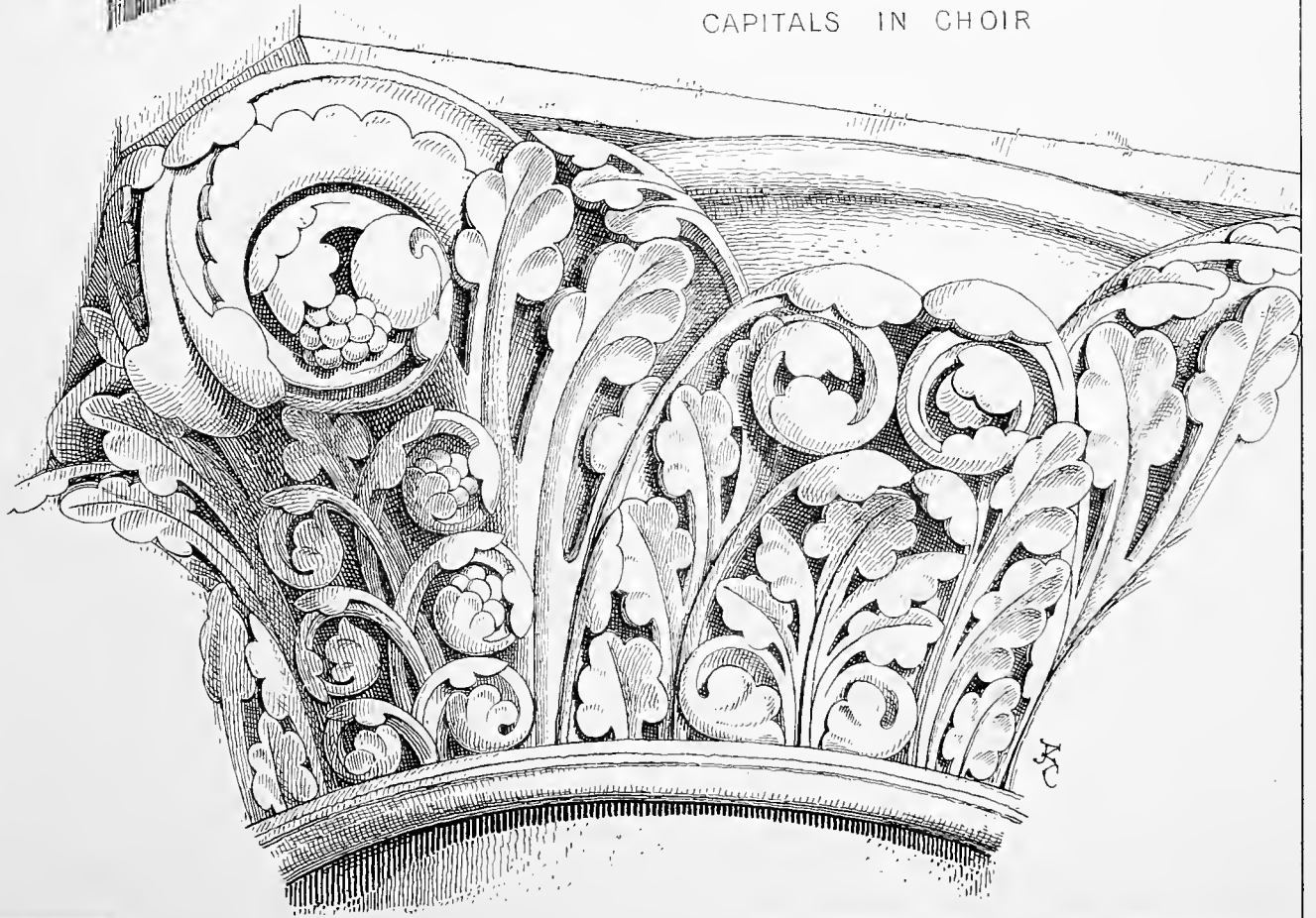


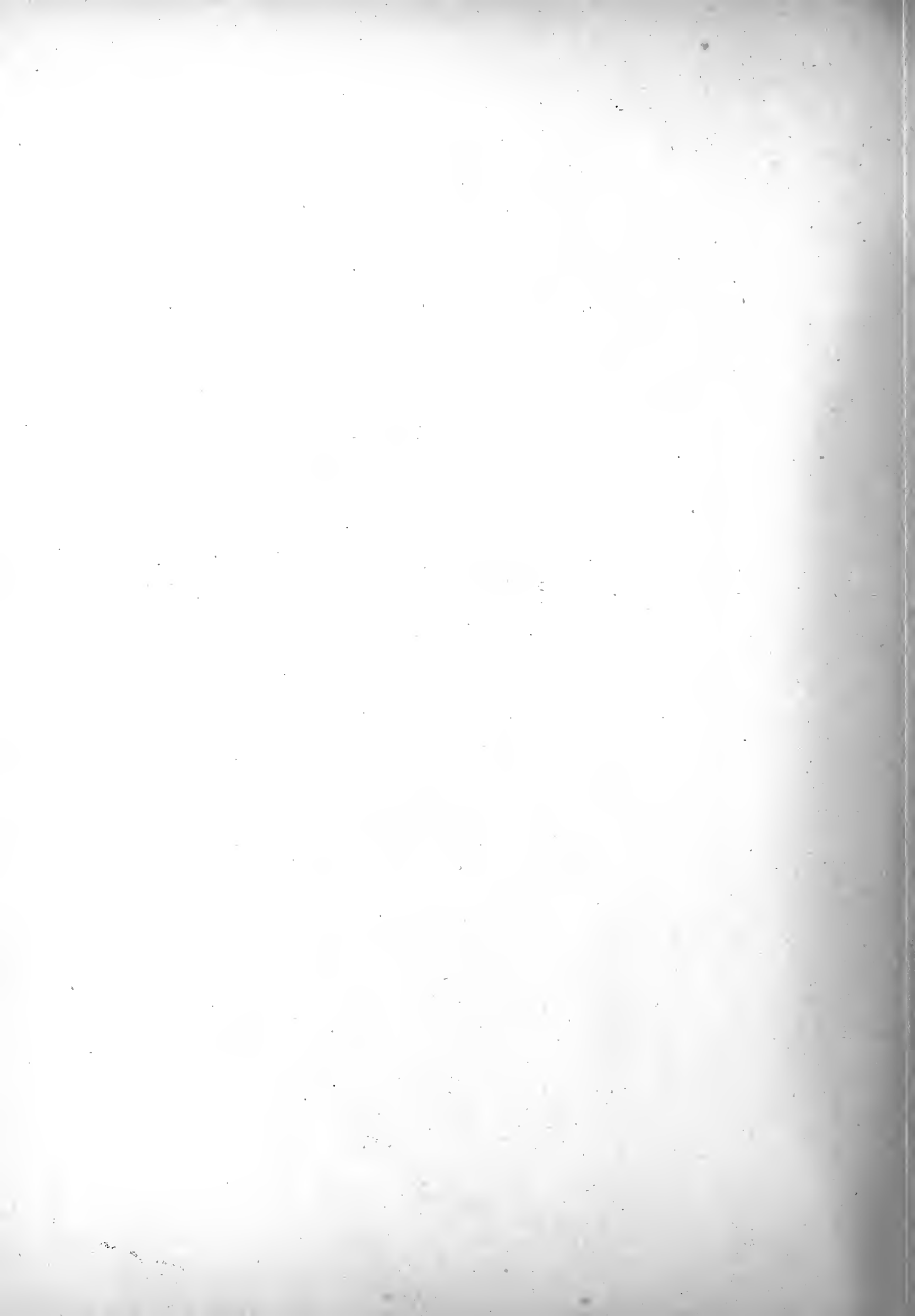
CANTERBURY
CATHEDRAL

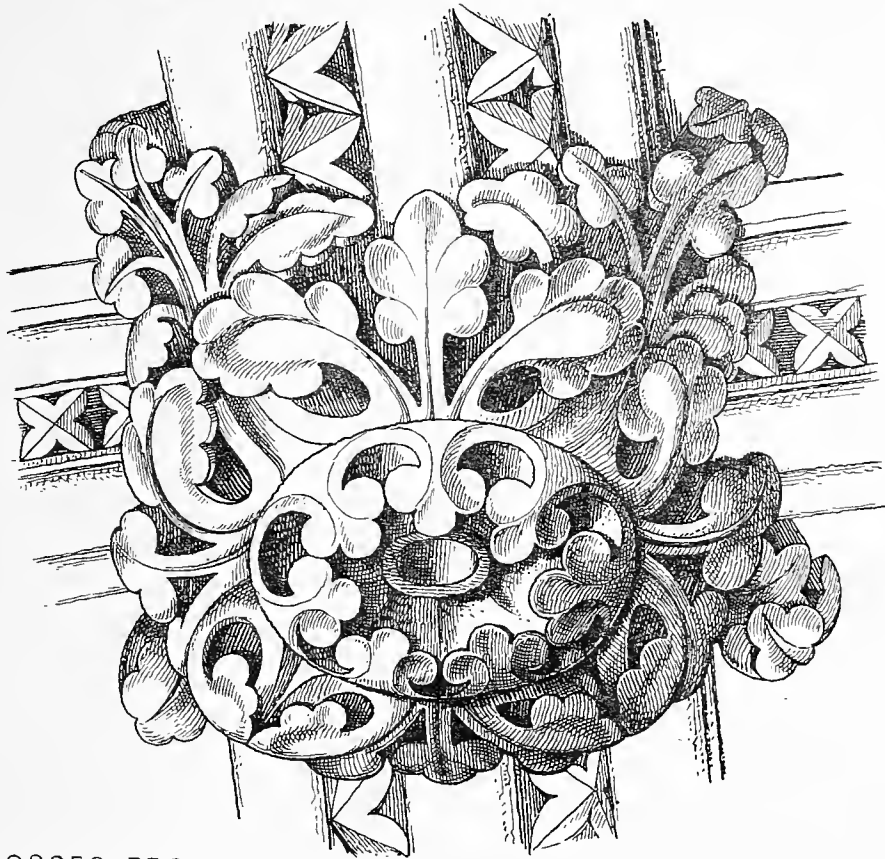
CANTERBURY CATHEDRAL.



CAPITALS IN CHOIR

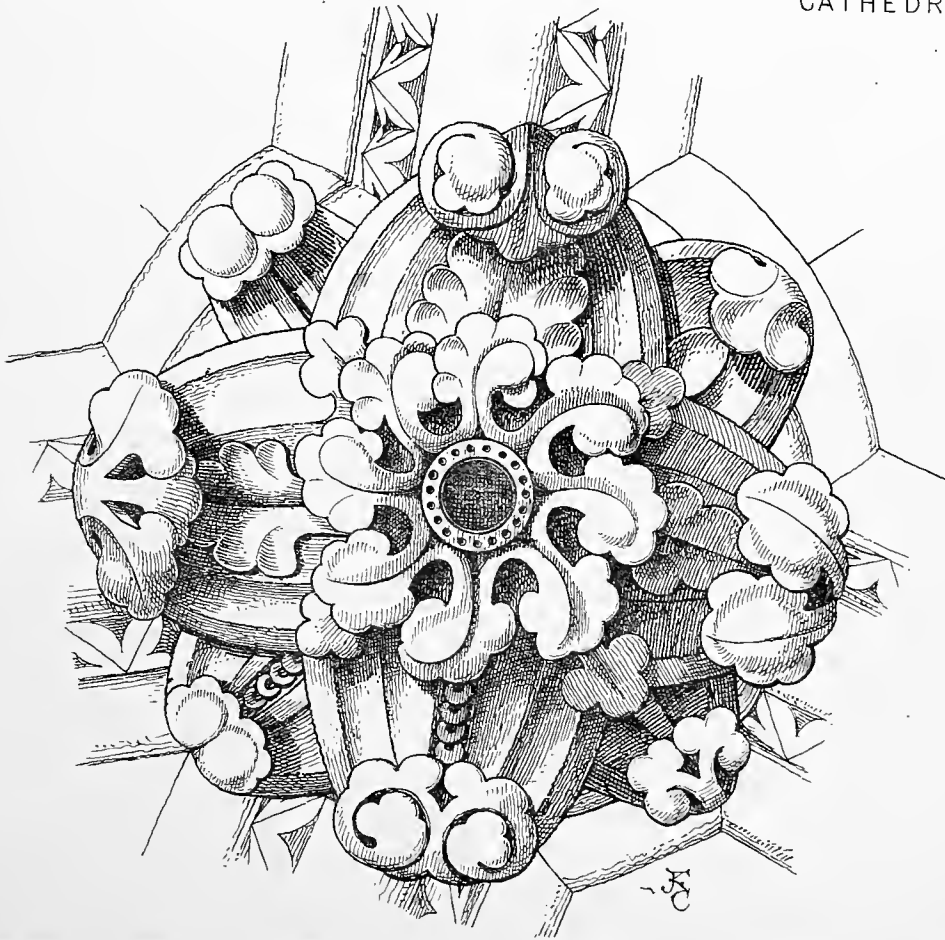






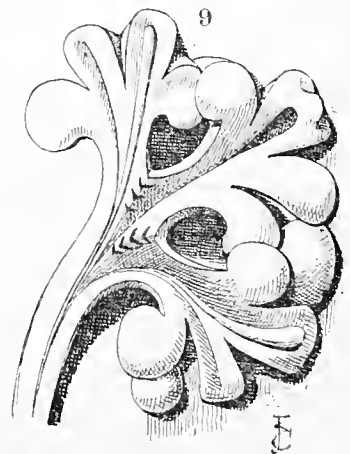
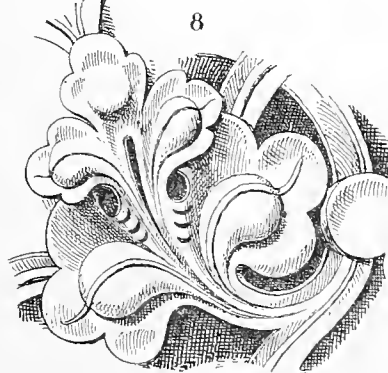
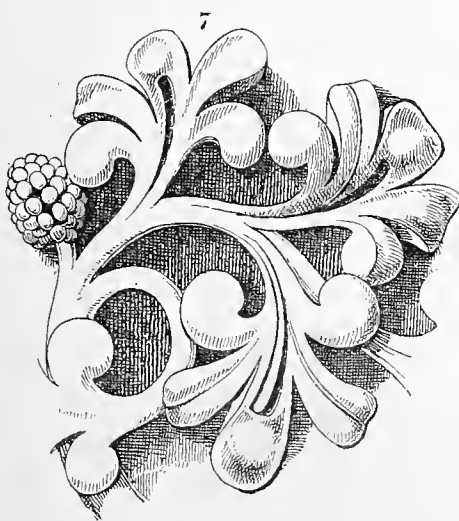
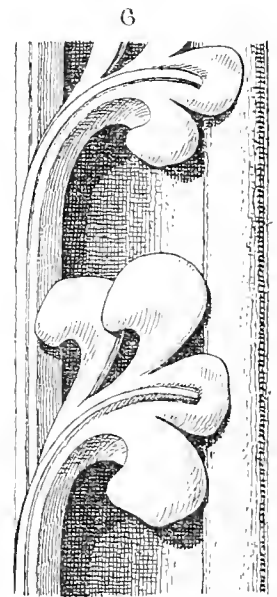
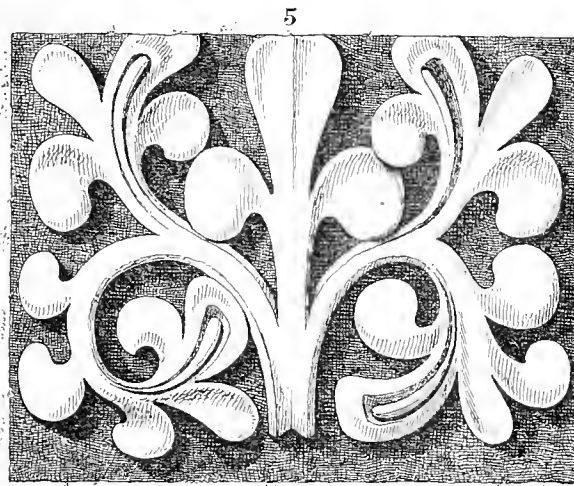
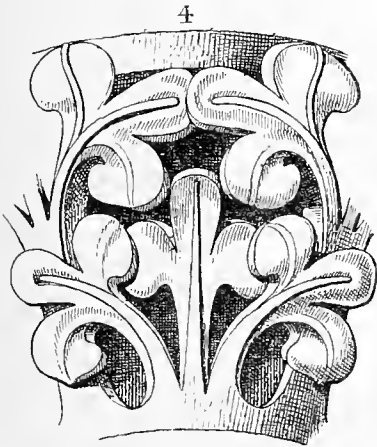
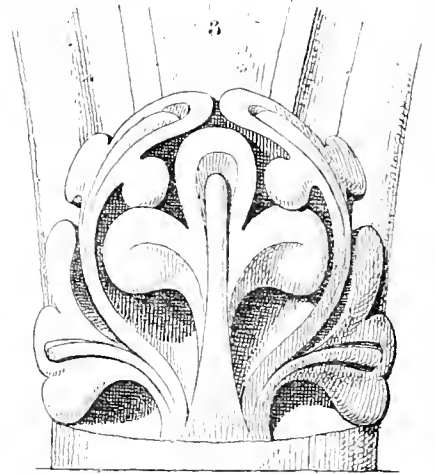
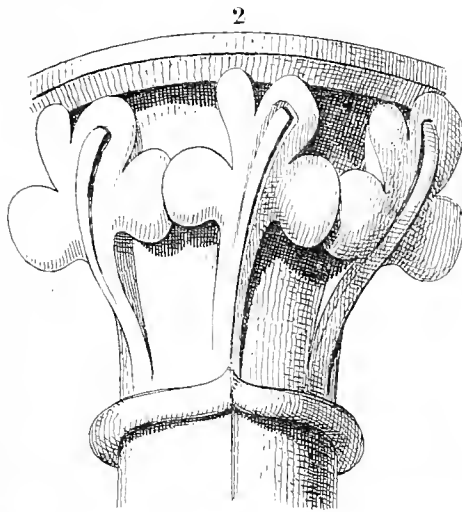
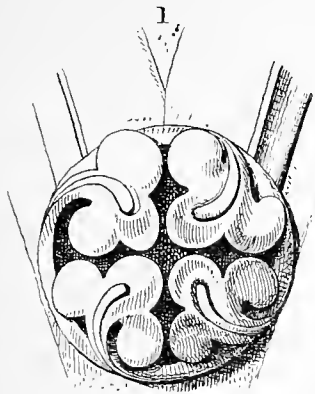
BOSSSES FROM
TRINITY CHAPEL.

CANTERBURY
CATHEDRAL.





CAPITALS FROM
THE HALL,
OAKHAM CASTLE
RUTLANDSHIRE.



1. LEVERINGTON CHURCH, CAMBRIDGESHIRE.

2. BROADWATER CH: SUSSEX.

3. BOXGROVE CH: D^o

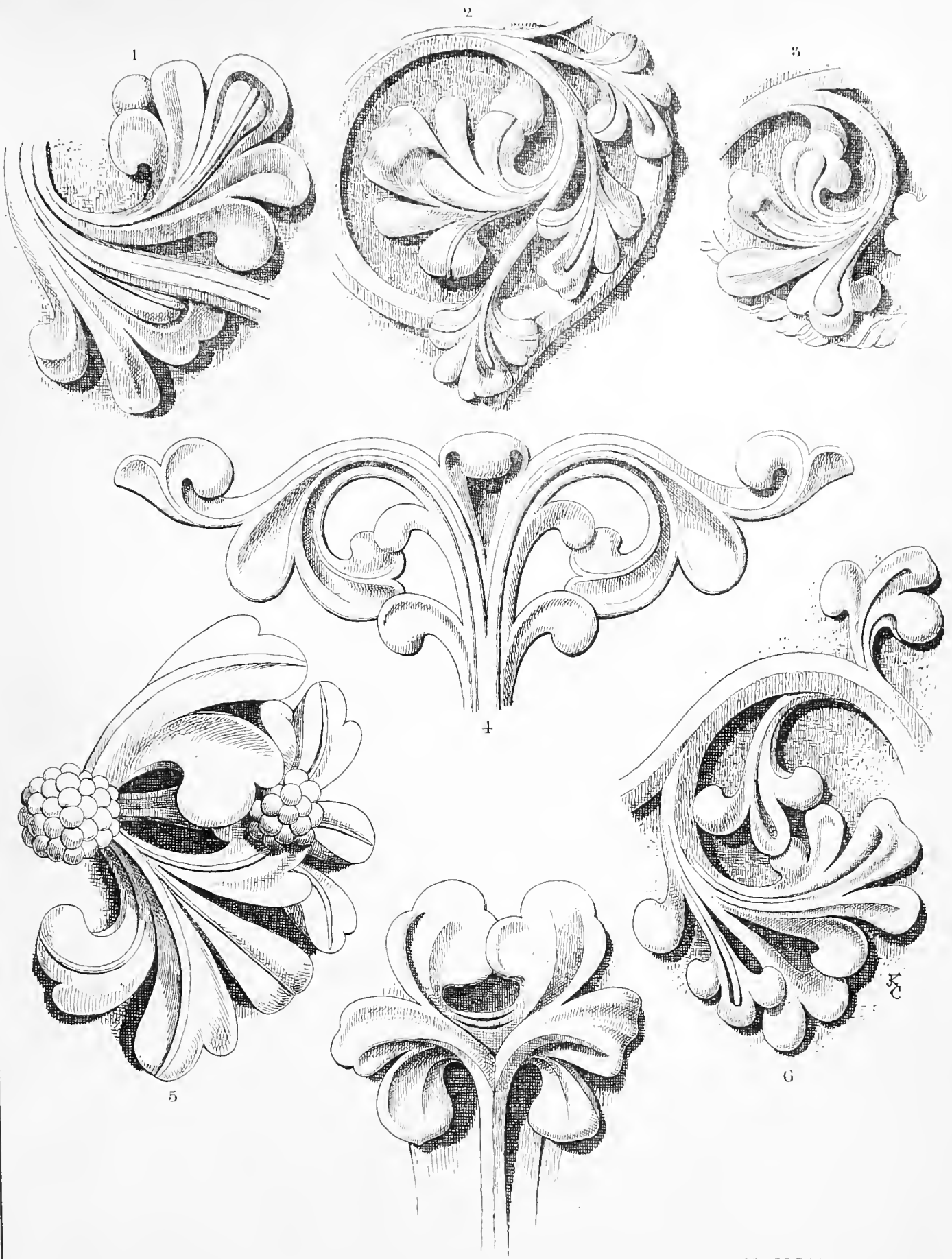
4. 6. ELY CATHEDRAL

5. SALISBURY CATHEDRAL.

7. 8. LINCOLN CATHEDRAL

9. WELLS CATHEDRAL.

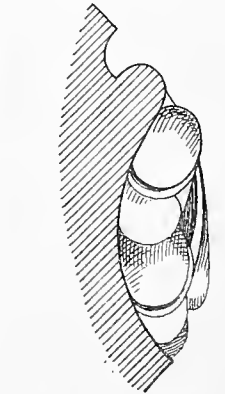
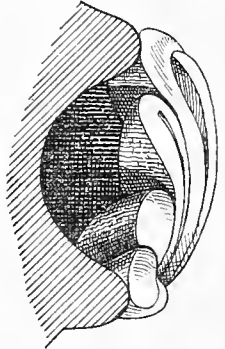
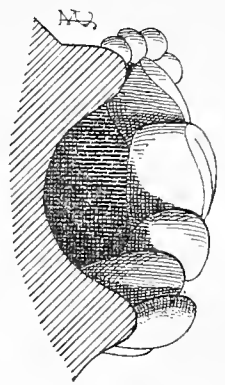
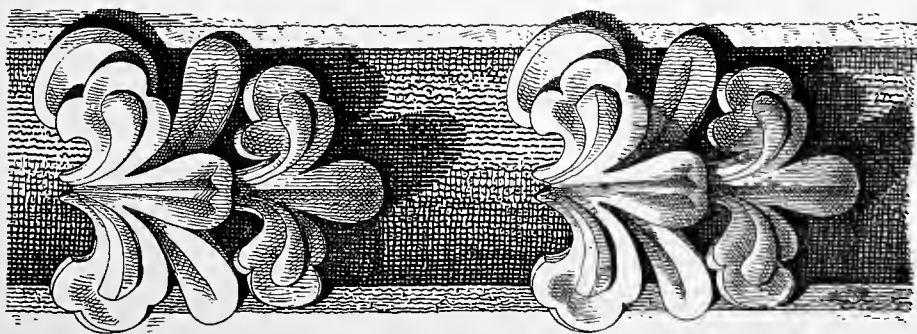
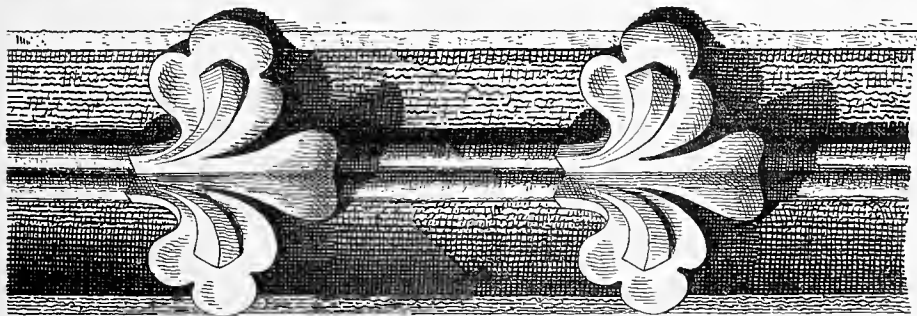
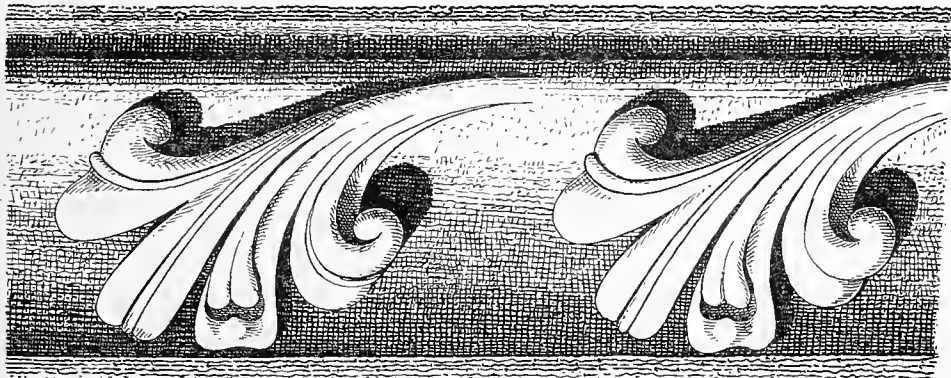
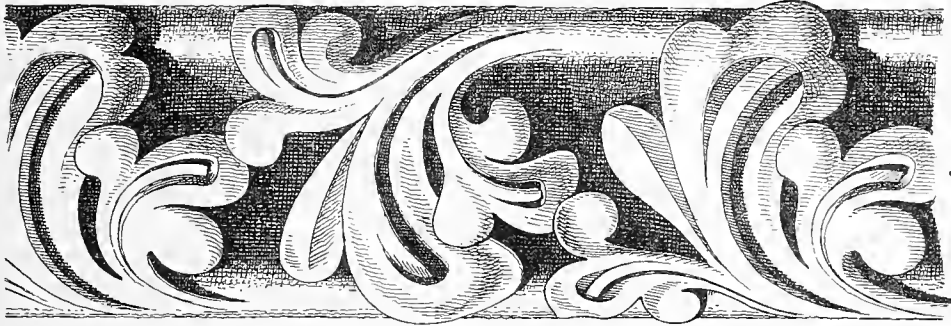
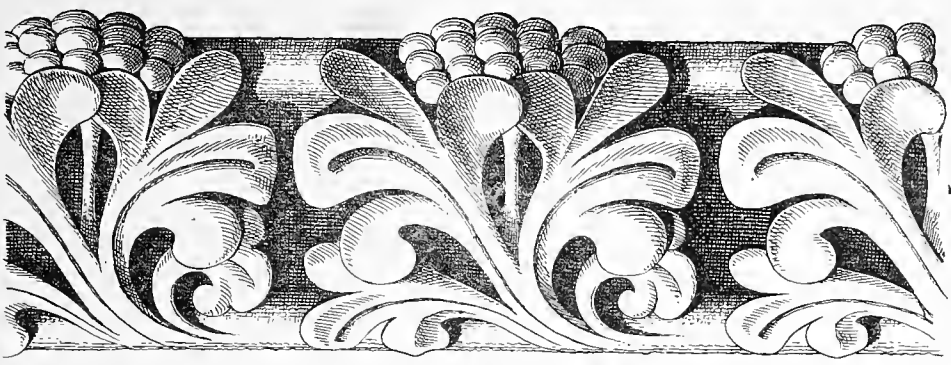




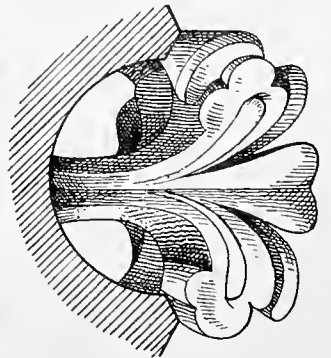
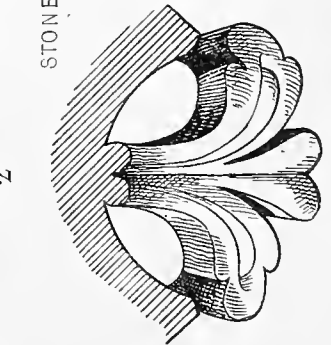
1. SALISBURY CATHEDRAL.
2 3 STONE CHURCH, KENT.

7 ROMSEY CHURCH, HANTS.

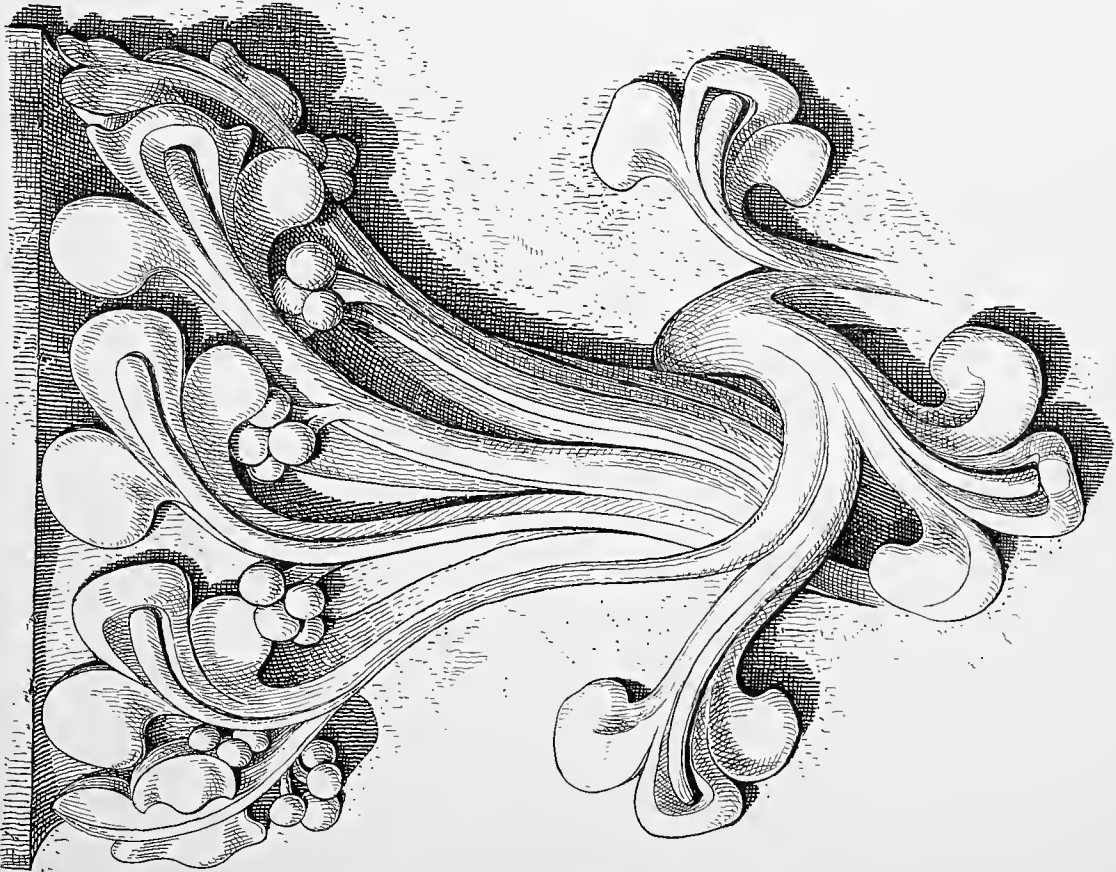
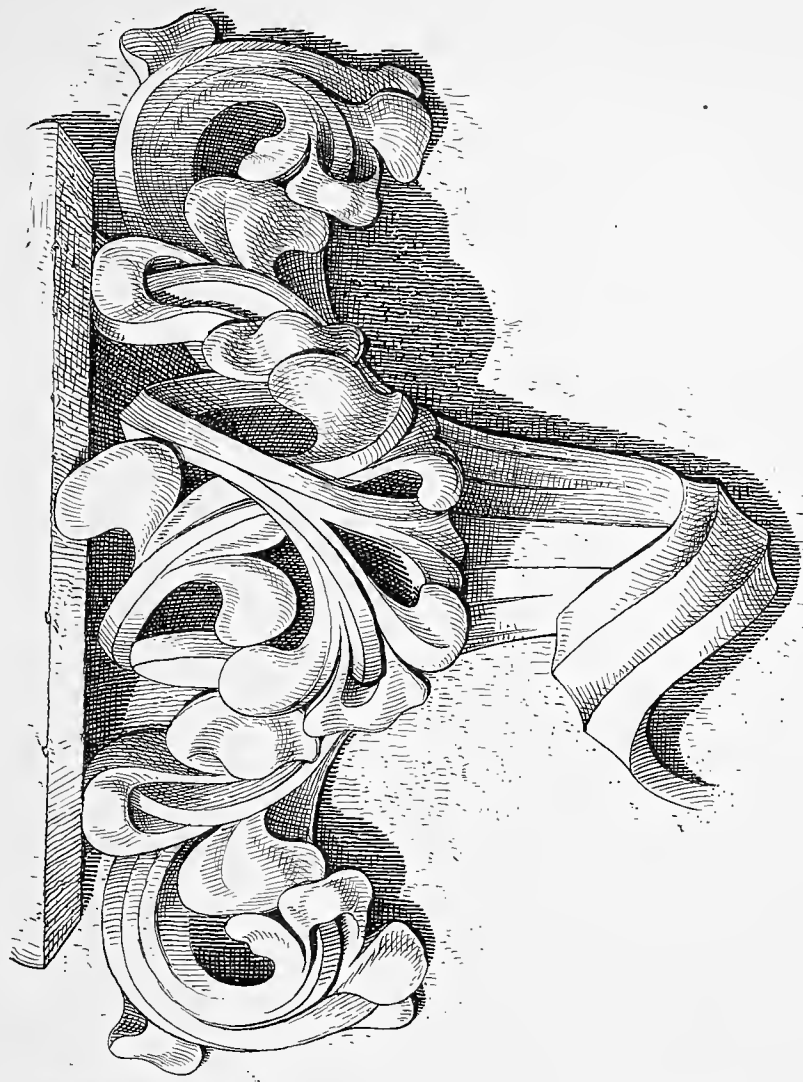
4. WELLS CATHEDRAL.
5 6 WESTMINSTER ABBEY



STONE ORNAMENTS IN HOLLOWES BETWEEN SHAFTS.

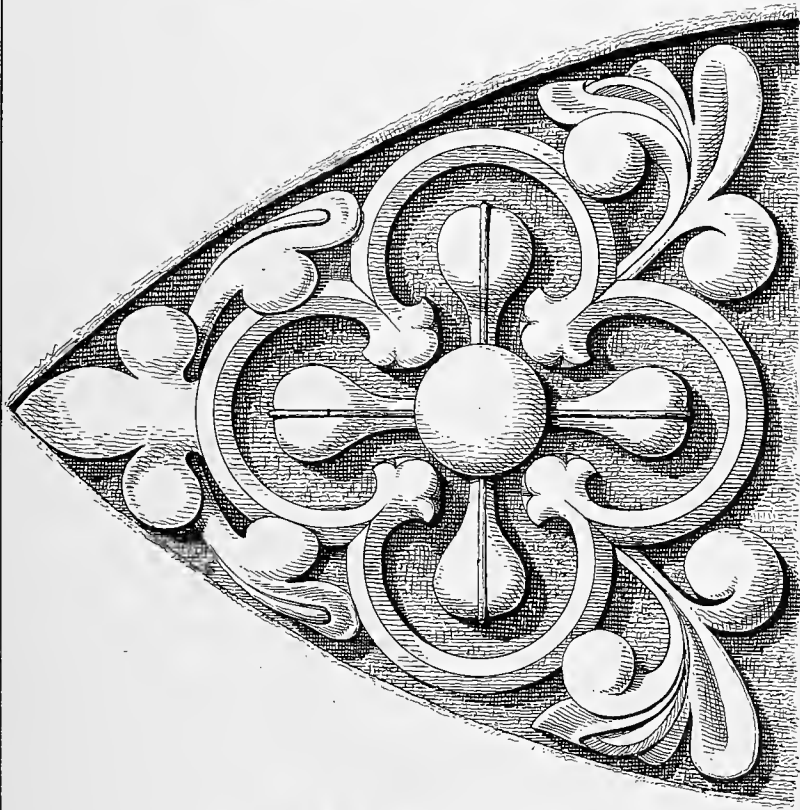
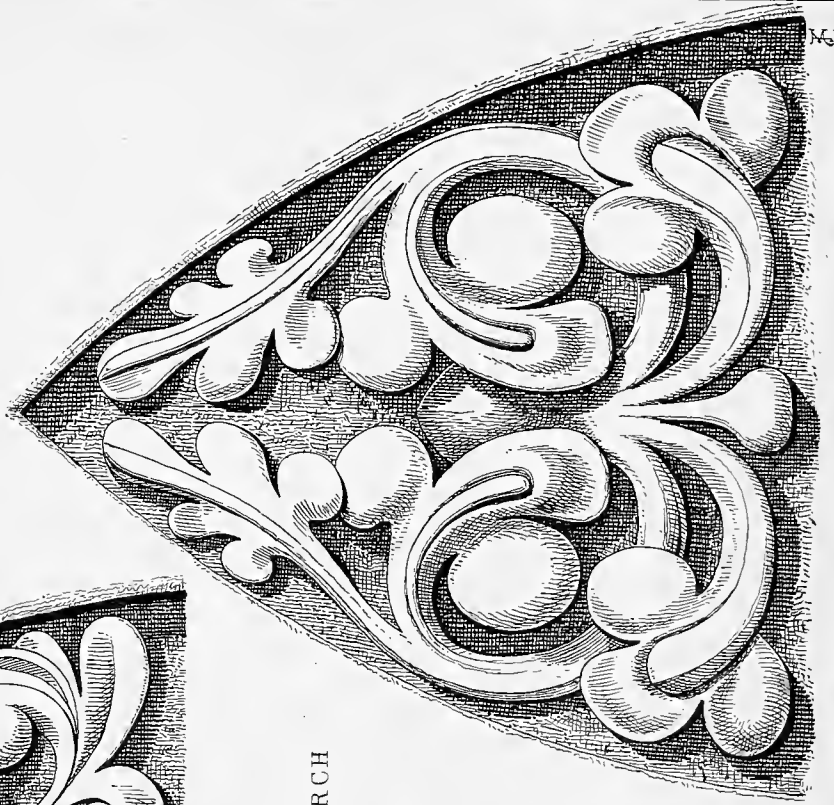
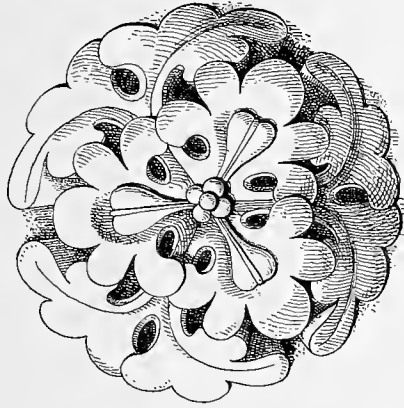


1. 2. ELY CATHEDRAL, 3/4 full size. - 3. WESTMINSTER ABBEY 3/4 full size. - 4. 5. SALISBURY CATHEDRAL 1/2 full size

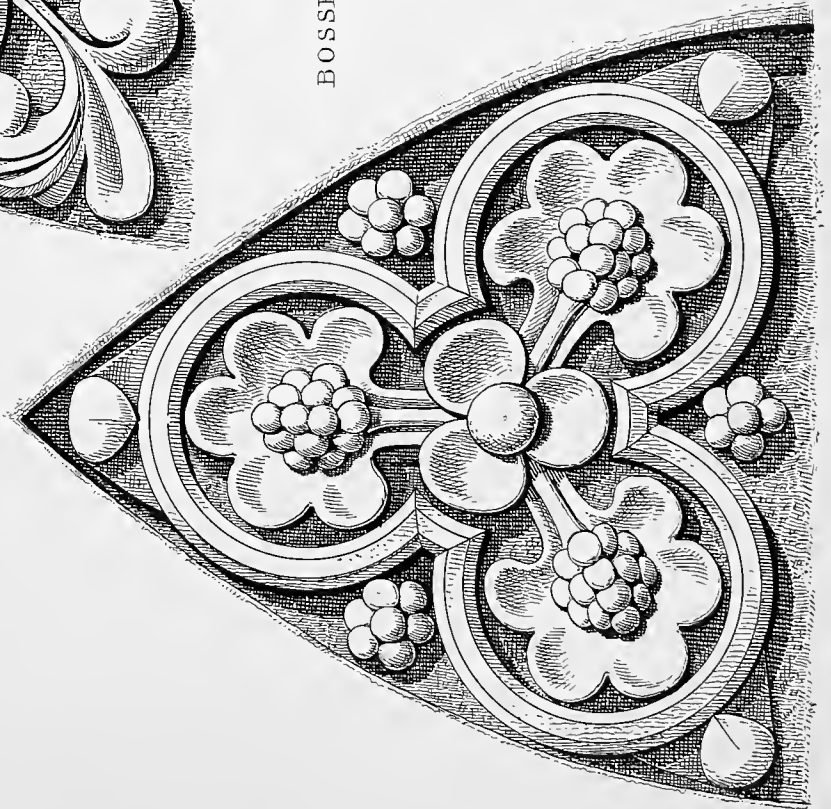
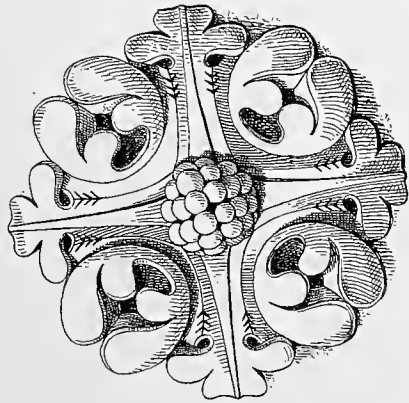


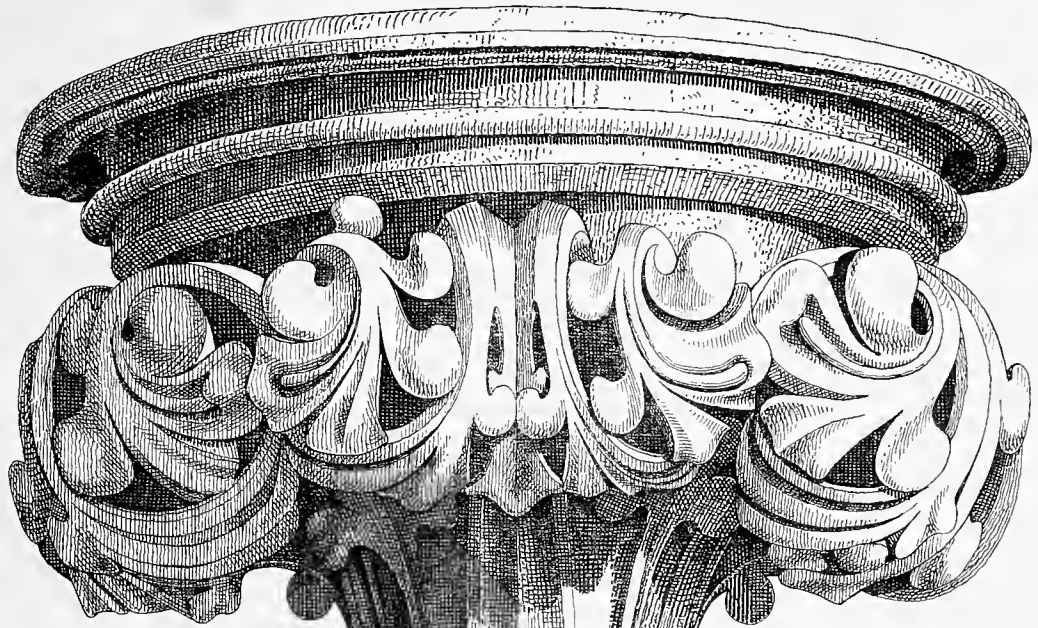
ST ALBANS ABBEY CHURCH, HERTS.
STONE BRACKETS FROM THE SOUTH ENTRANCE OF
WEST FRONT.

$\frac{1}{2}$ full size.



BOSSES FROM STONE CHURCH
 KENT, AND
 SPANDRILS FROM THE
 TRIFORIUM OF NAVE
 WELLS CATH.
 ¼ full size.

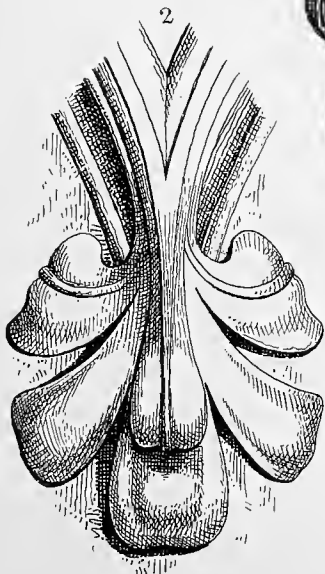




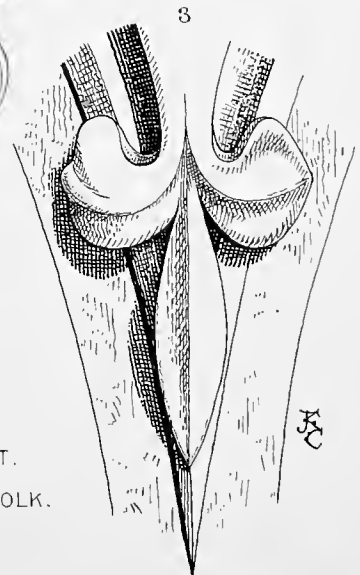
1. WELLS CATHEDRAL.
STONE CORBEL.
2/3 full size.



ABACUS



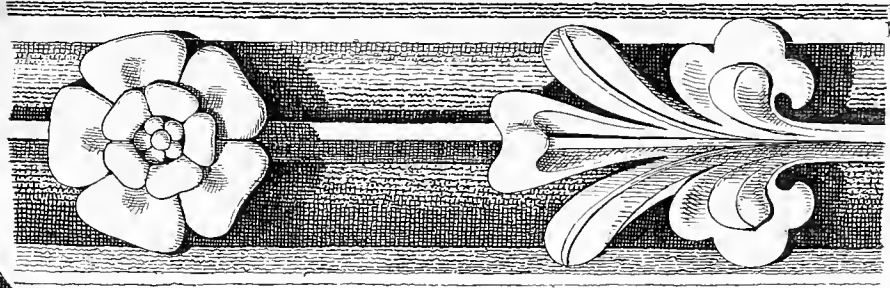
2. LABEL TERMINAL, STONE CH: KENT.
3. DITTO, WEST WALTON CHURCH, NORFOLK.



SPANDRIL FROM ARCADE IN CHANCEL, STONE CHURCH - KENT. $\frac{3}{4}$ full size.

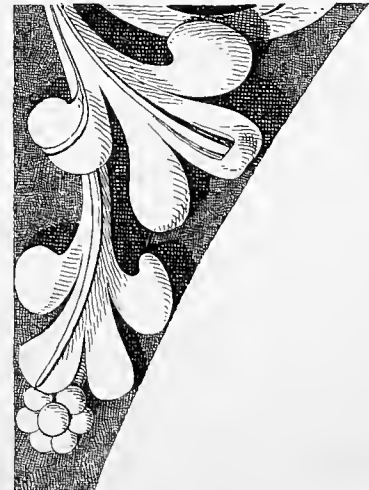


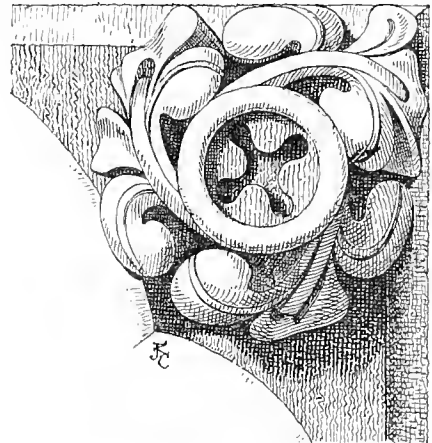
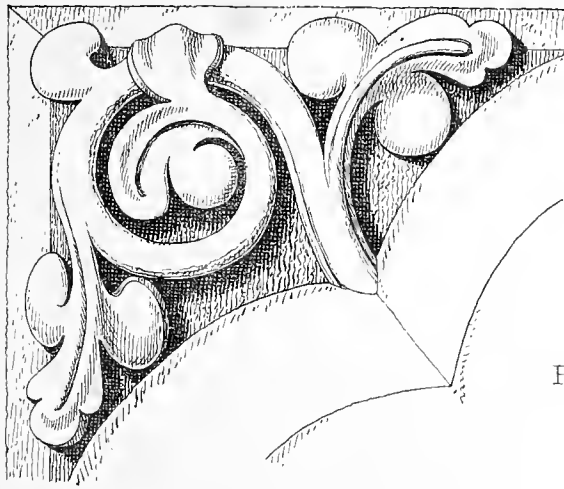
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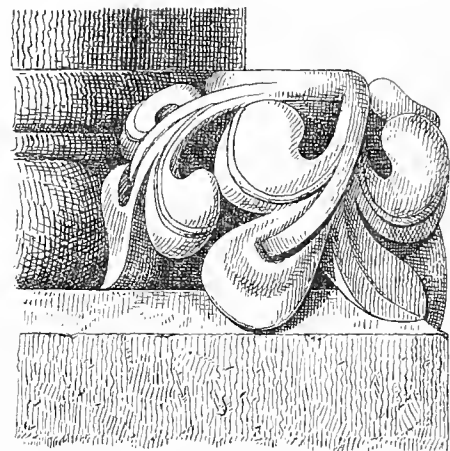
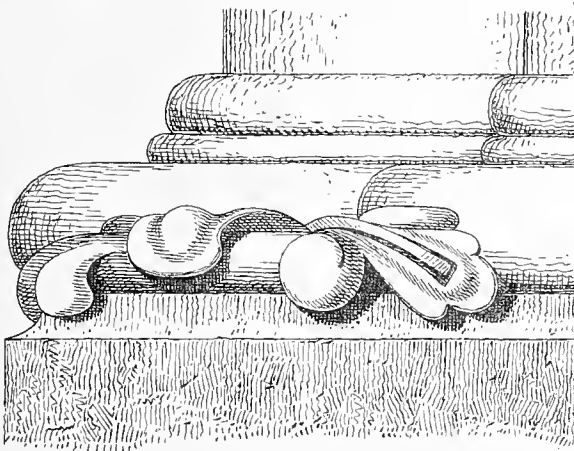
FROM WEST
WALTON CHURCH
NORFOLK.
 $\frac{1}{2}$ full size

PORTION OF SPANDRIL AT A.

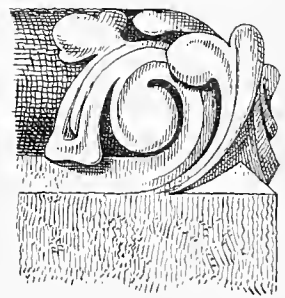
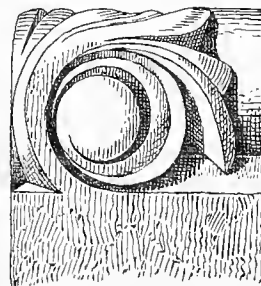
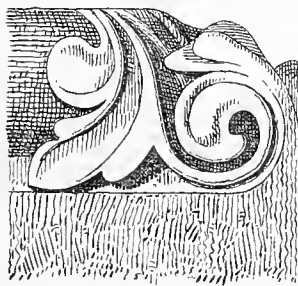
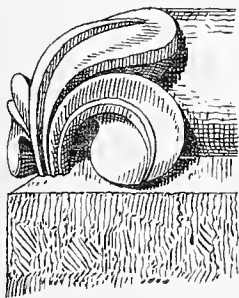




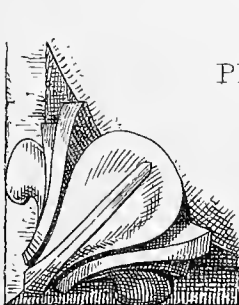
Plans



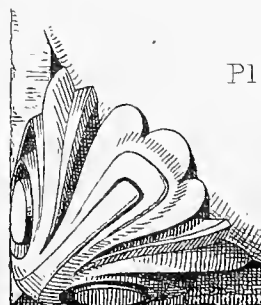
ROMSEY CHURCH, HANTS .
STONE ORNAMENTS TO BASES FROM THE NAVE.



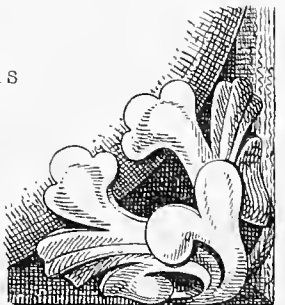
1/3 full size

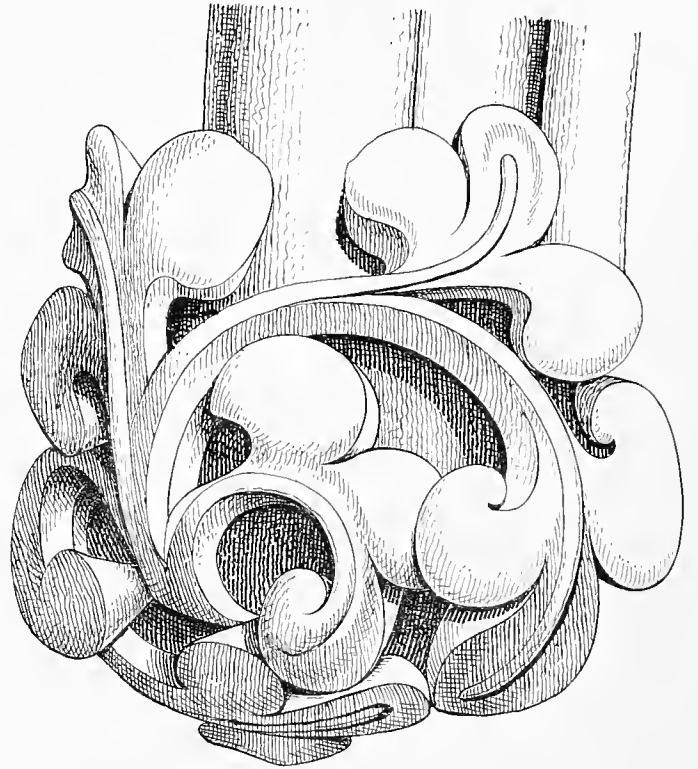
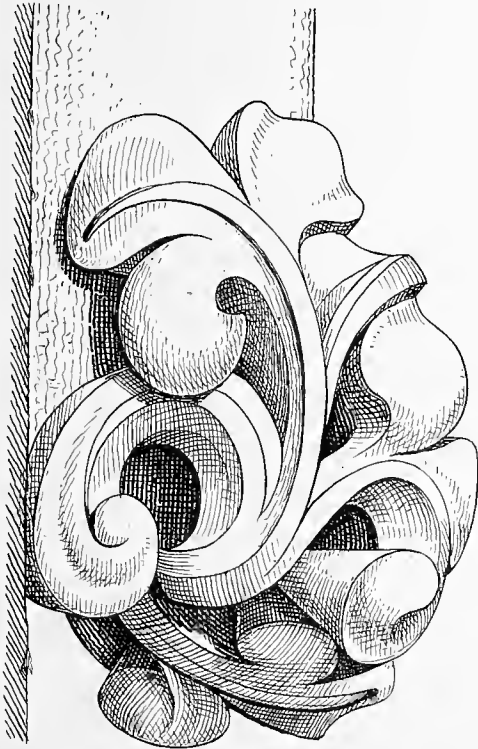


Plans

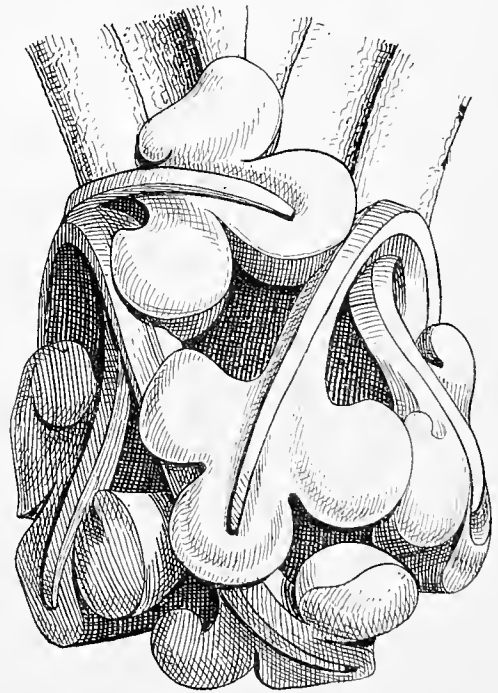
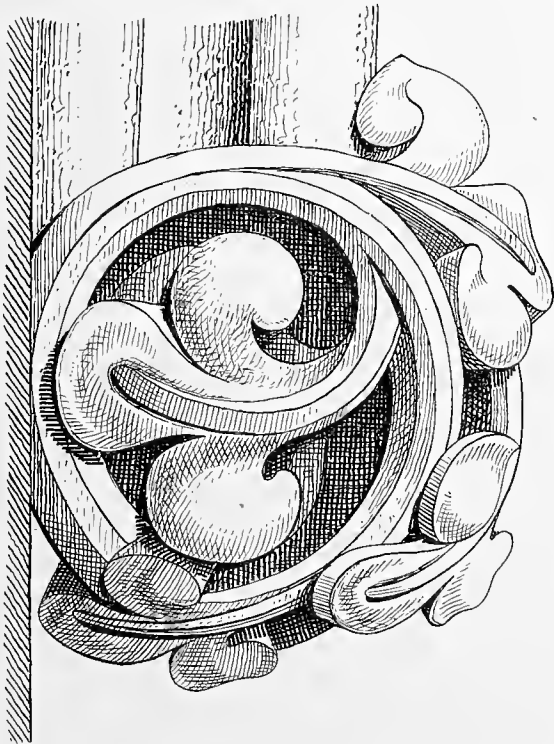


Plans





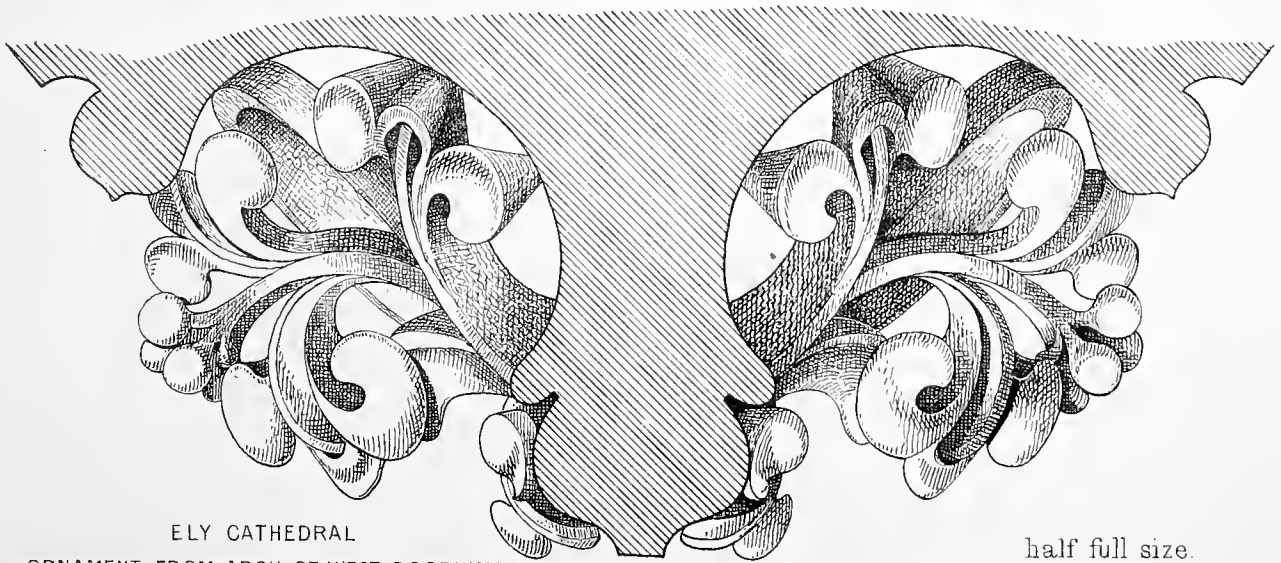
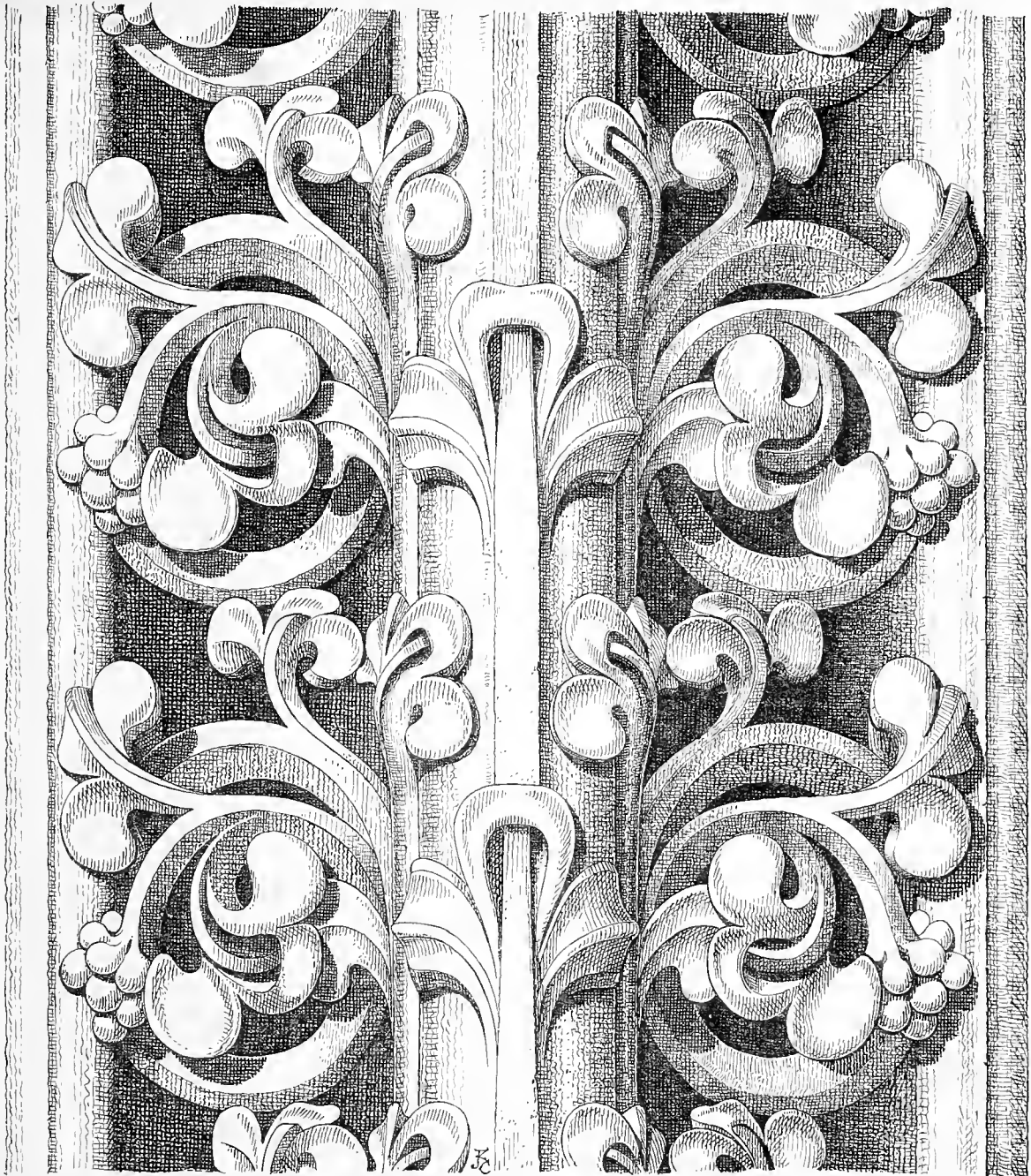
Profiles



LABEL TERMINATIONS FROM THE GALILEE PORCH.

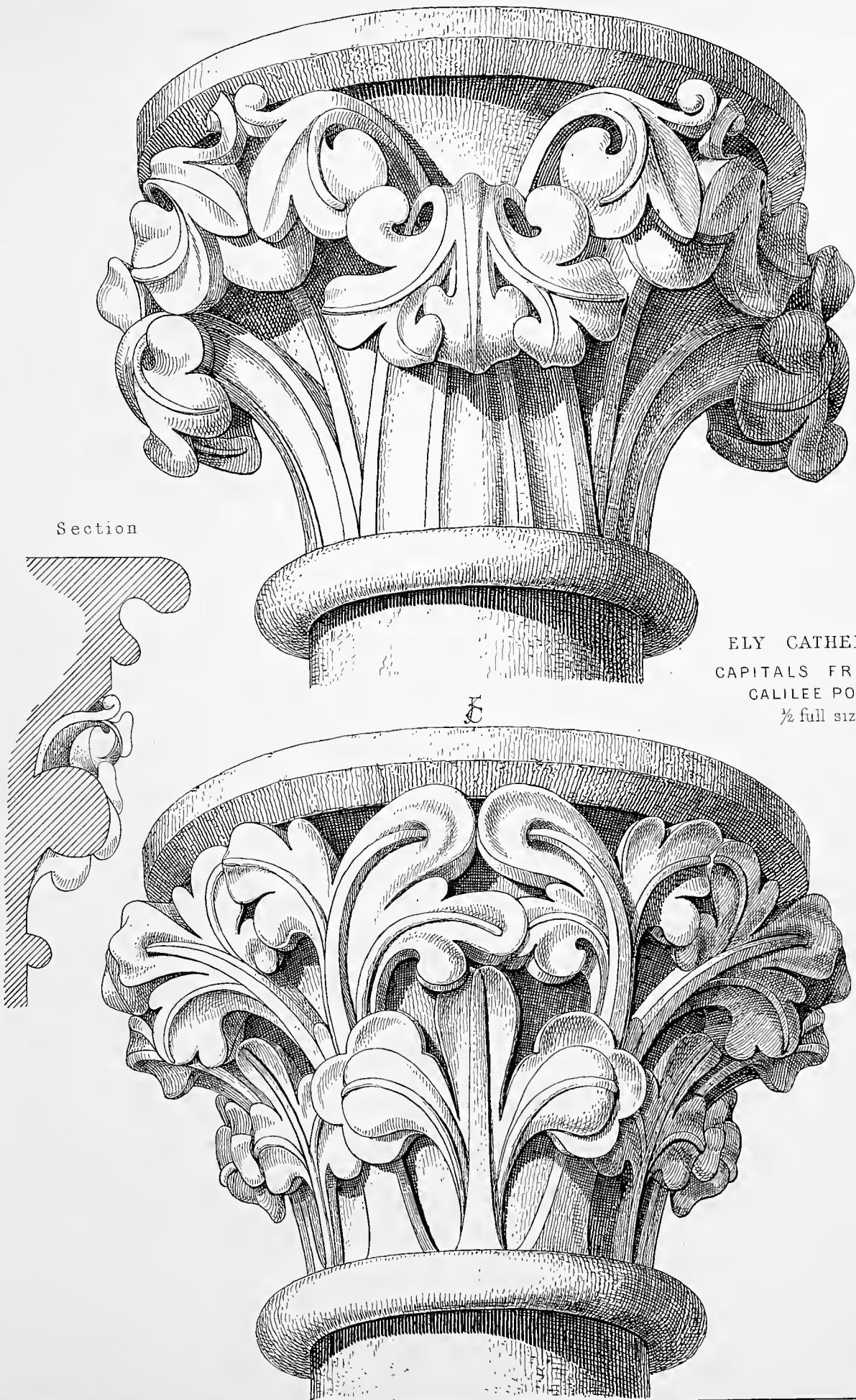
ELY CATHEDRAL.

$\frac{2}{3}$ full size.



ELY CATHEDRAL
ORNAMENT FROM ARCH OF WEST DOORWAY

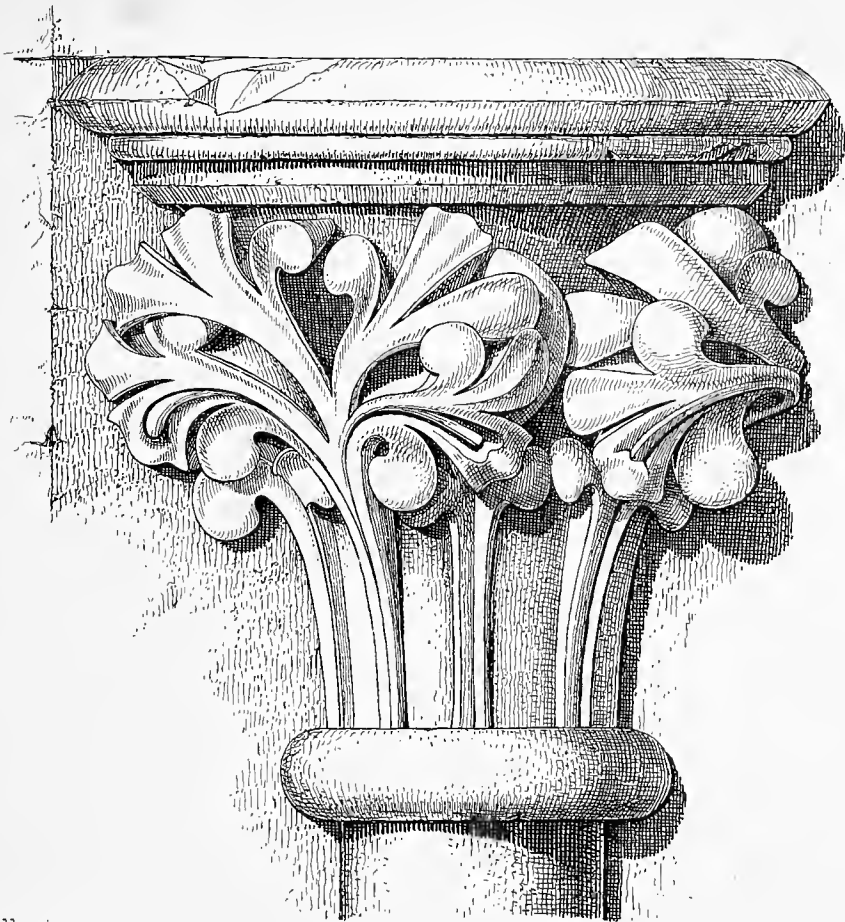
half full size.



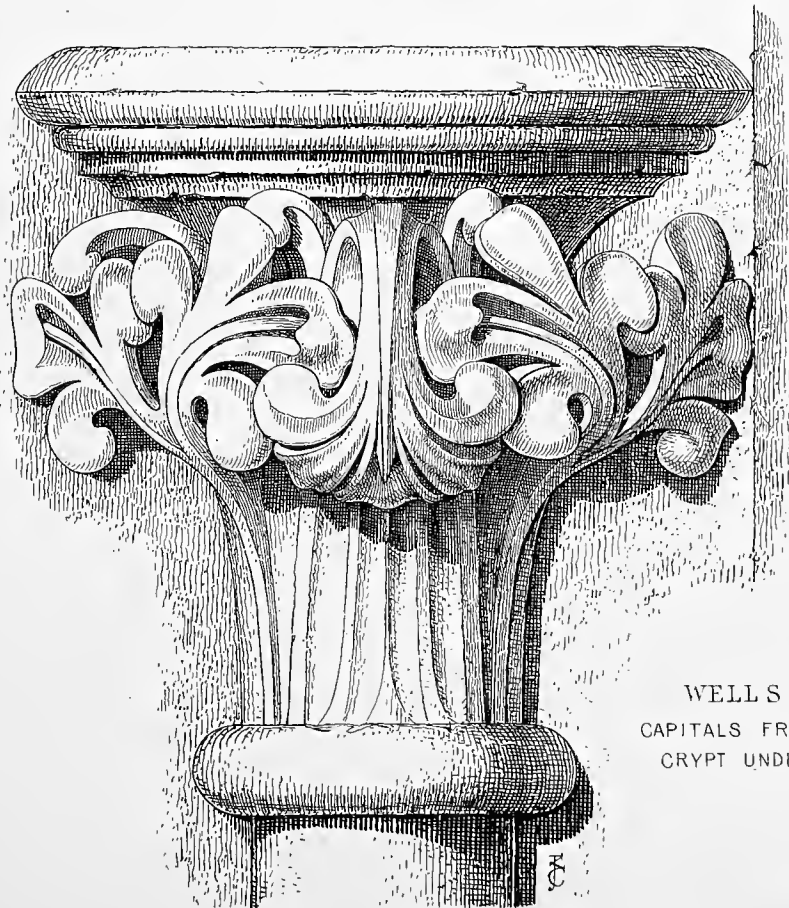
Section

ELY CATHEDRAL
CAPITALS FROM THE
GALILEE PORCH.
½ full size.

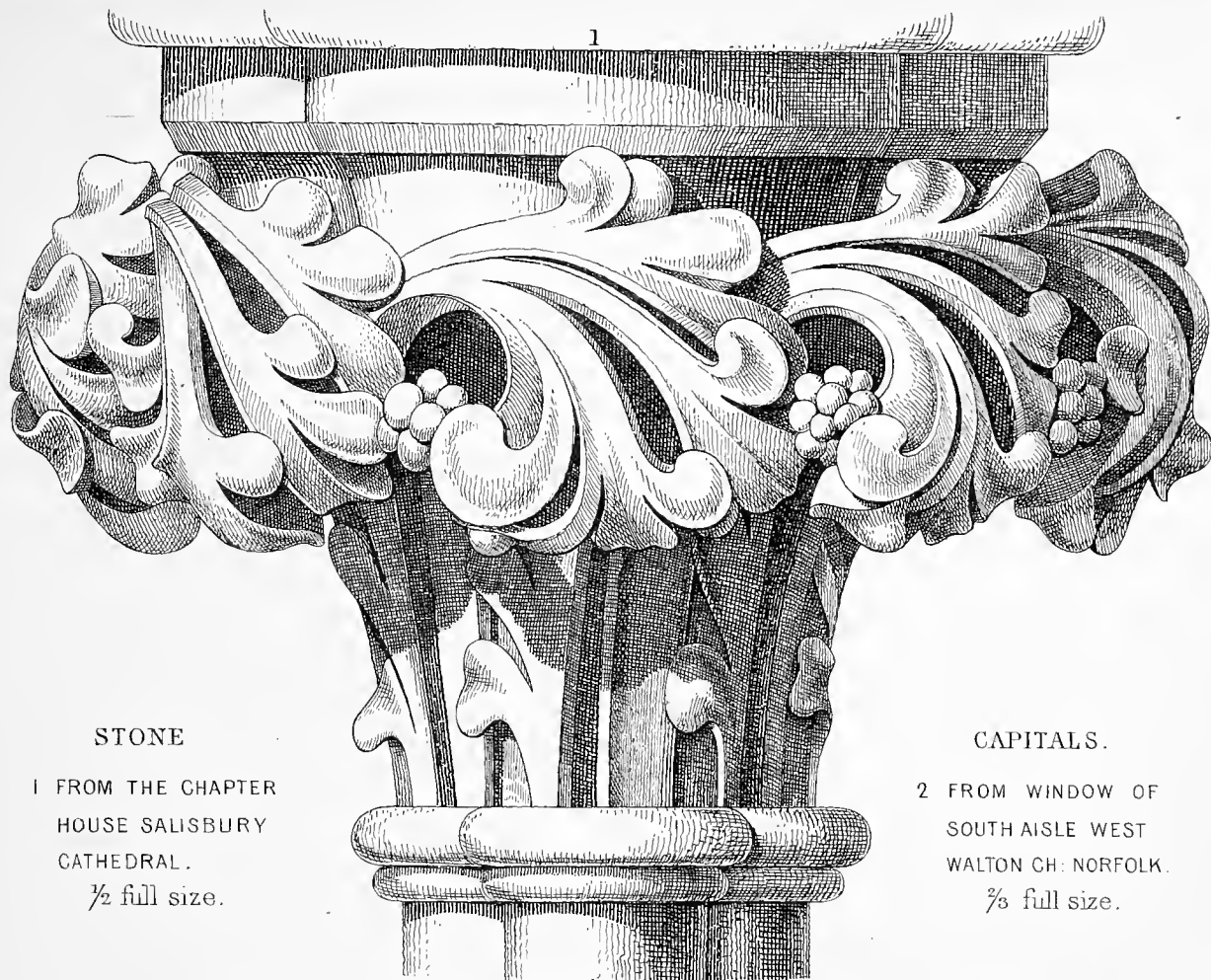




$\frac{2}{3}$ full size.

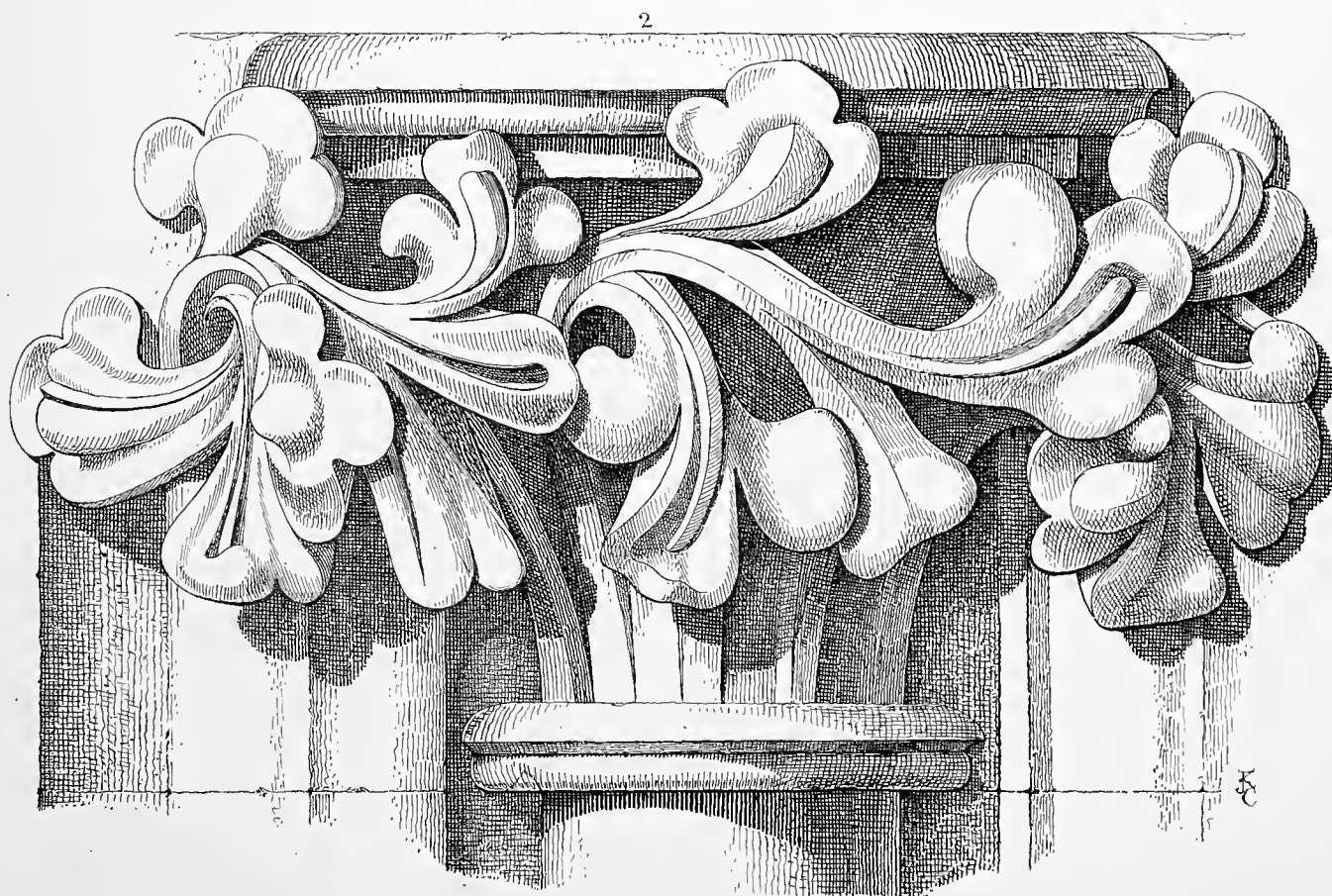


WELLS CATHEDRAL
CAPITALS FROM THE PASSAGE TO
CRYPT UNDER CHAPTER HOUSE

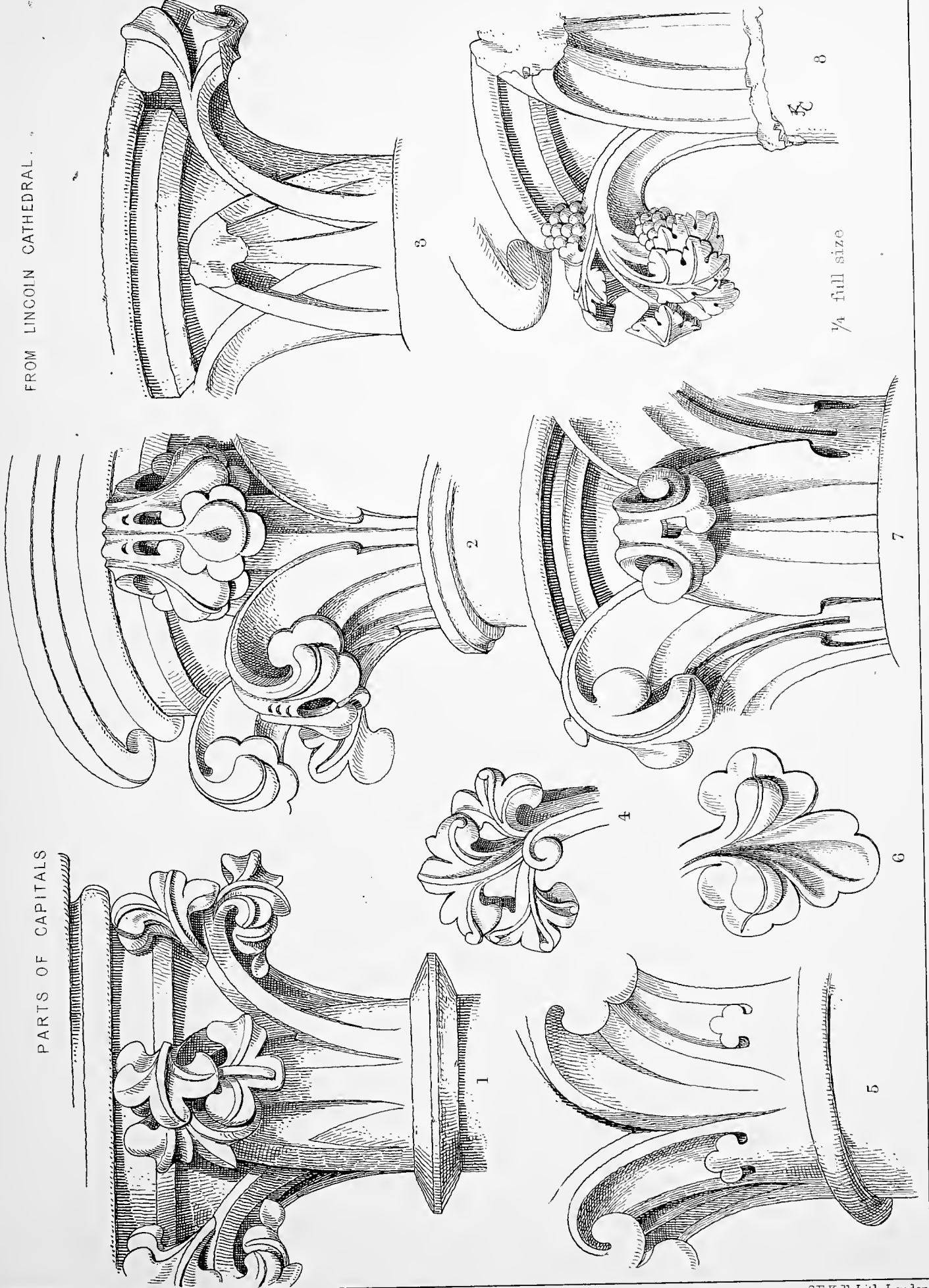


STONE
 1 FROM THE CHAPTER
 HOUSE SALISBURY
 CATHEDRAL.
 1/2 full size.

CAPITALS.
 2 FROM WINDOW OF
 SOUTH AISLE WEST
 WALTON CH. NORFOLK.
 2/3 full size.



FROM LINCOLN CATHEDRAL.

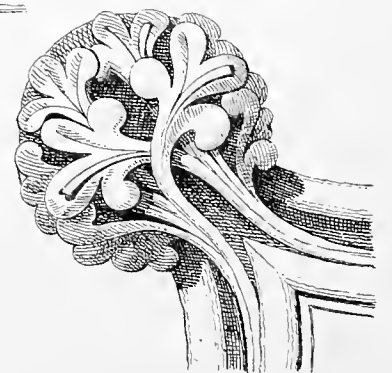
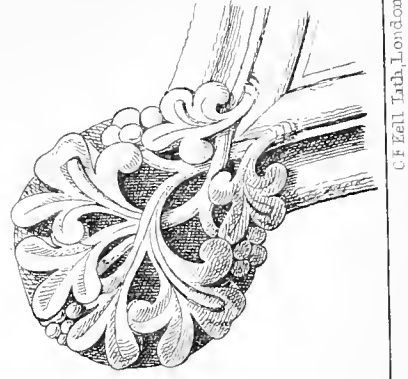
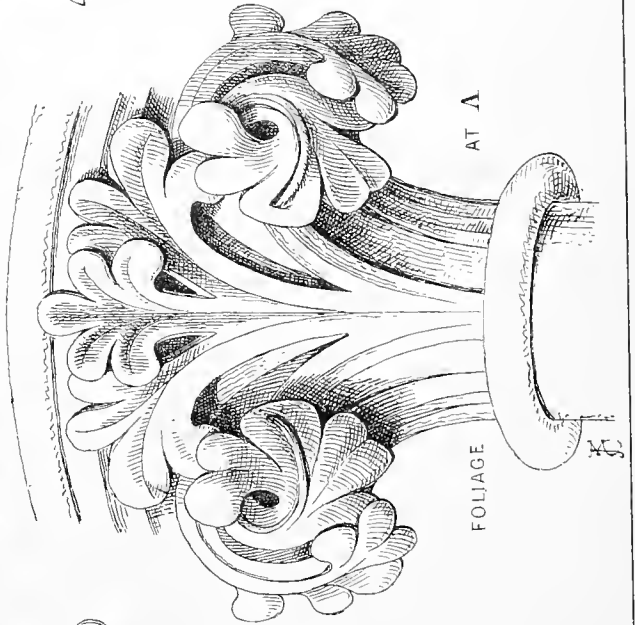
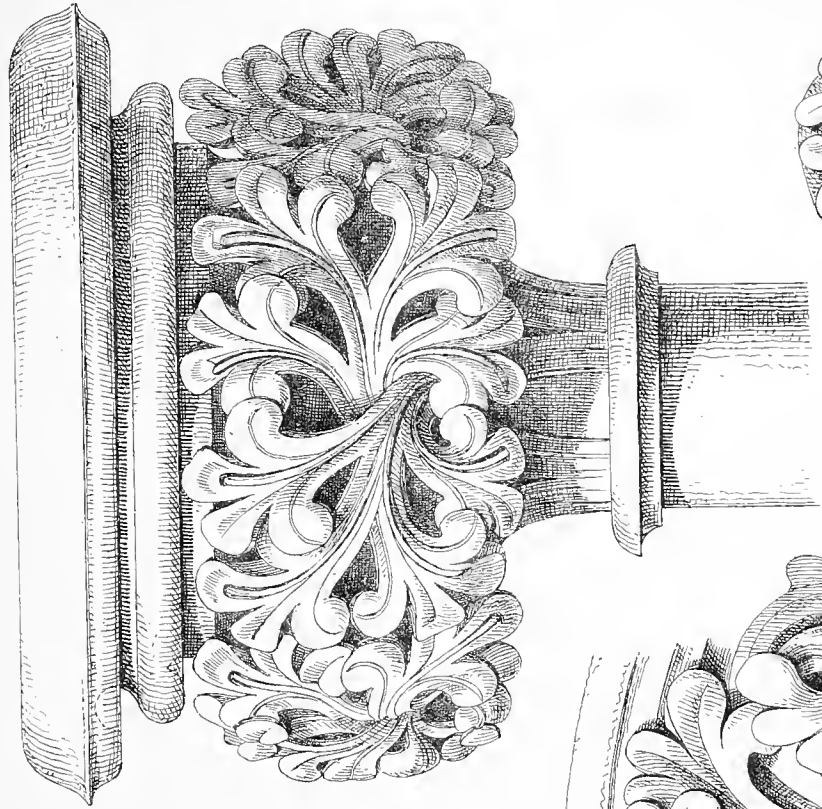
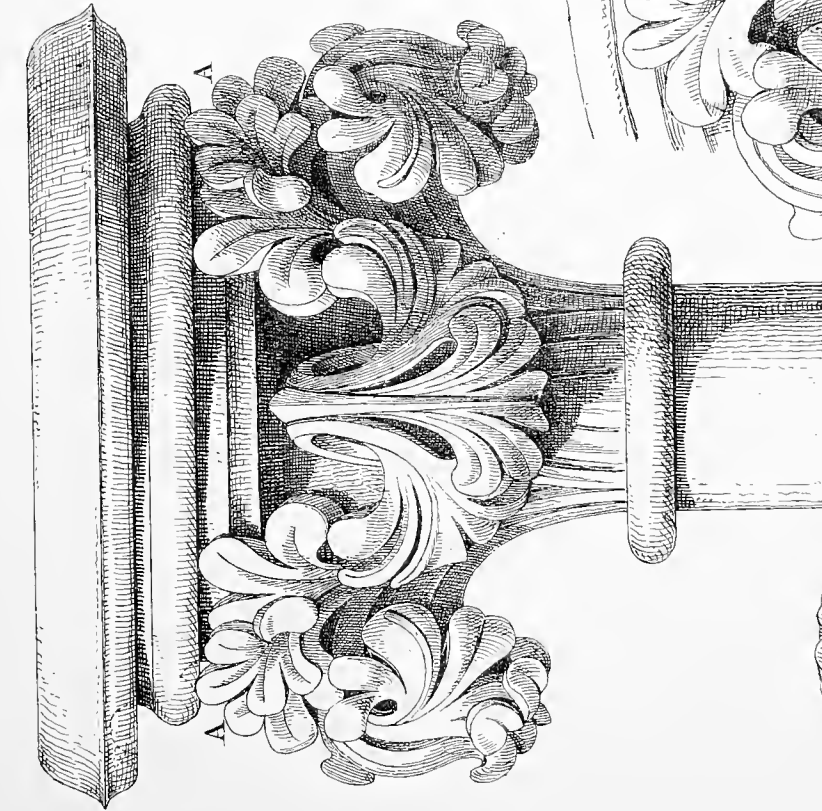


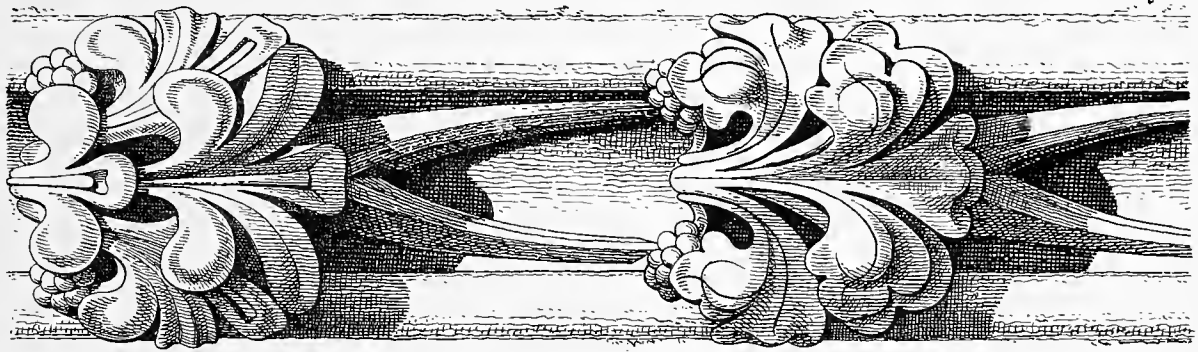
1/4 full size

PARTS OF CAPITALS

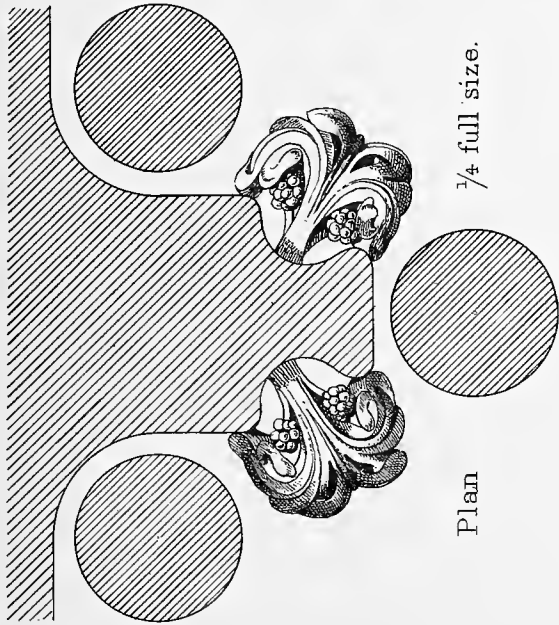
STONE CAPITALS AND FOLIATED CUSPS, FROM LINCOLN CATHEDRAL

$\frac{7}{8}$ full size.



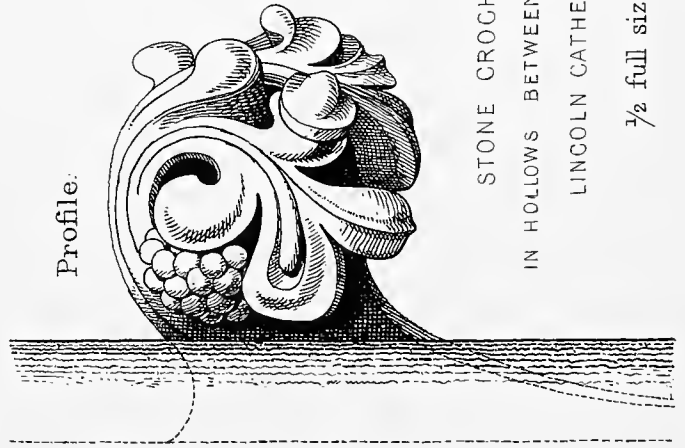


3.



1/4 full size.

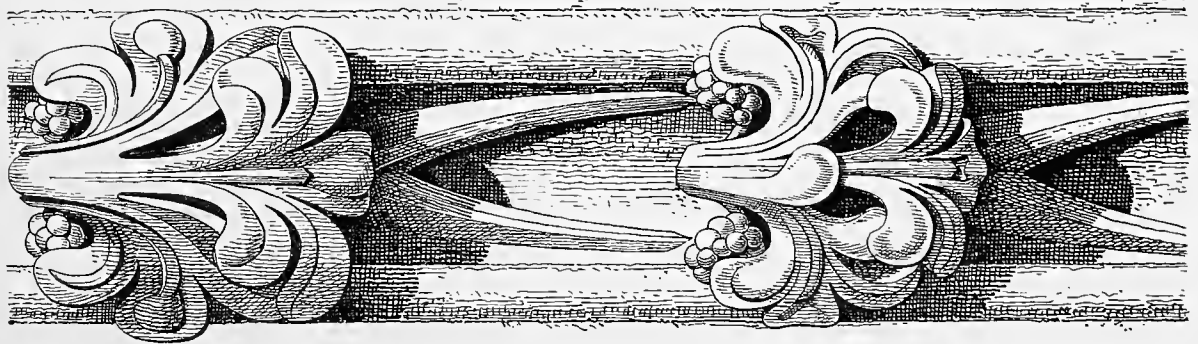
Plan

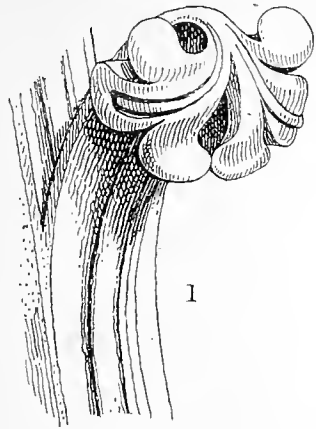


Profile:

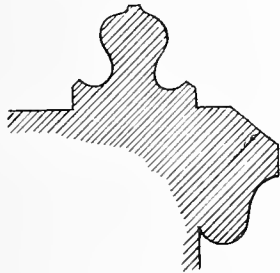
1/2 full size

STONE CROCHETS
IN HOLLOWS BETWEEN SHAFTS
LINCOLN CATHEDRAL

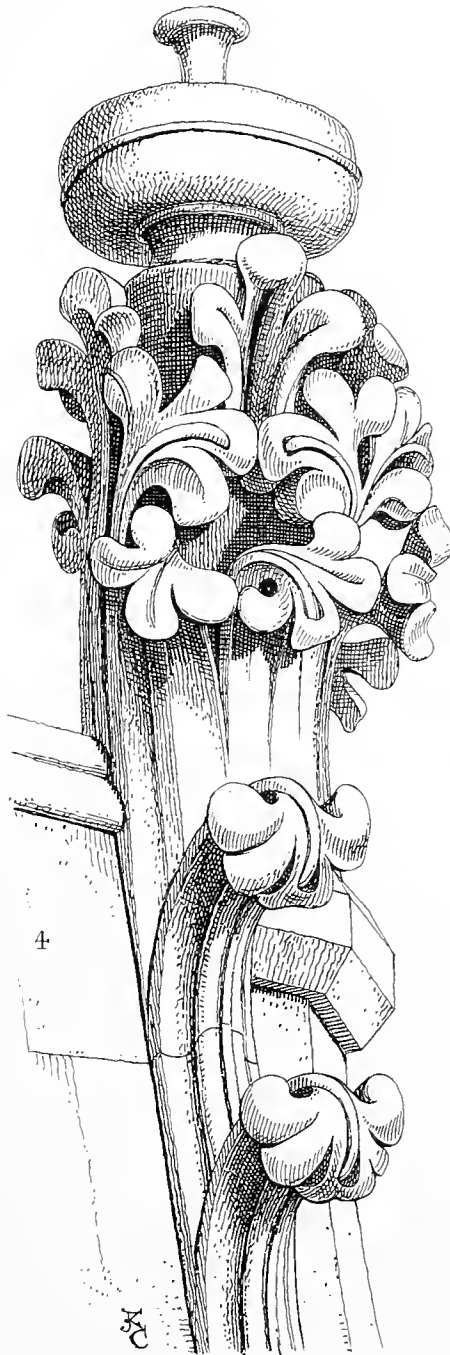




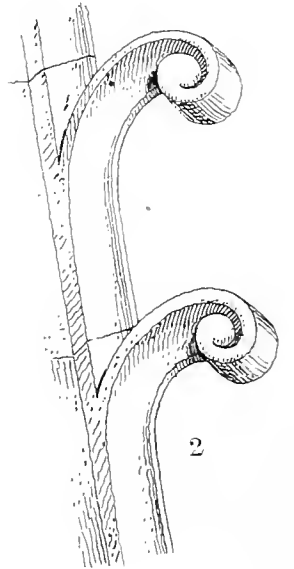
1



FINIAL AND
1. 2. 4. 5. LINCOLN
CATHEDRAL.

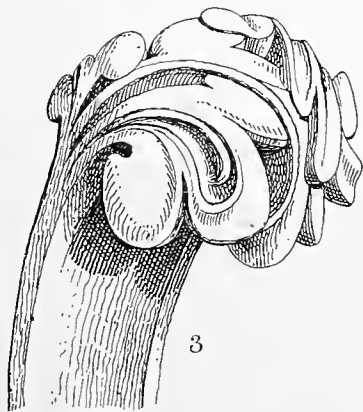


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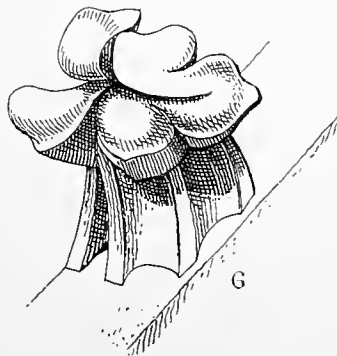


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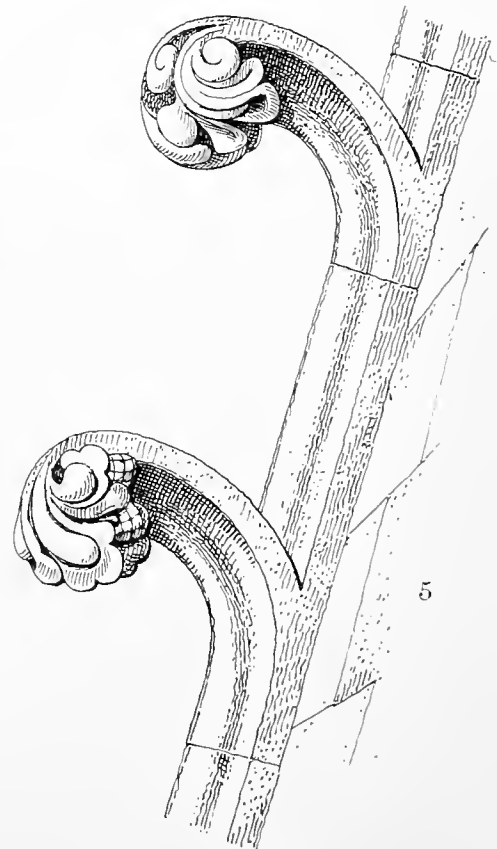
CROCHETS
3. WELLS CATHEDRAL.
6. TEWKESBURY ABBEY.



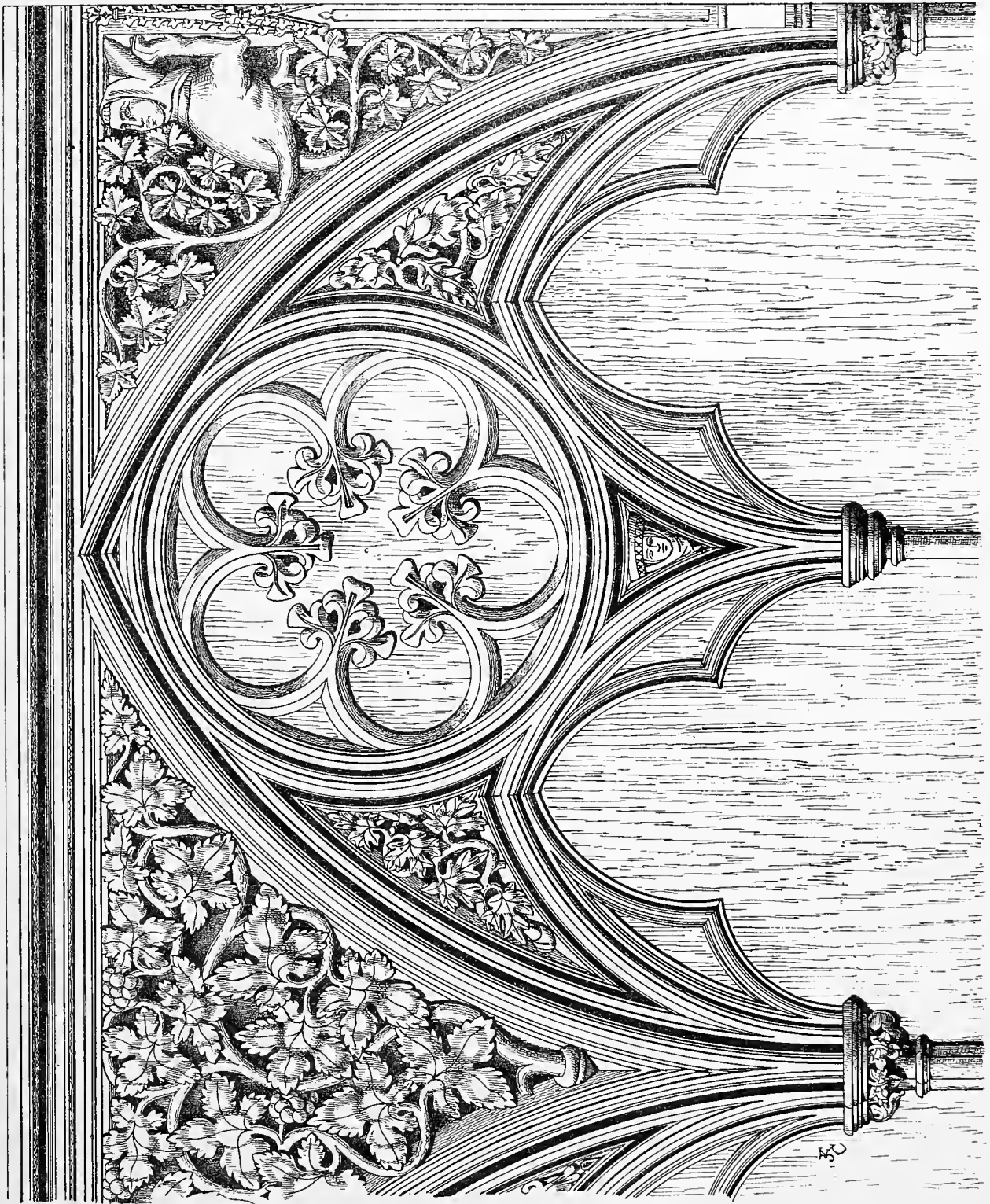
3



6

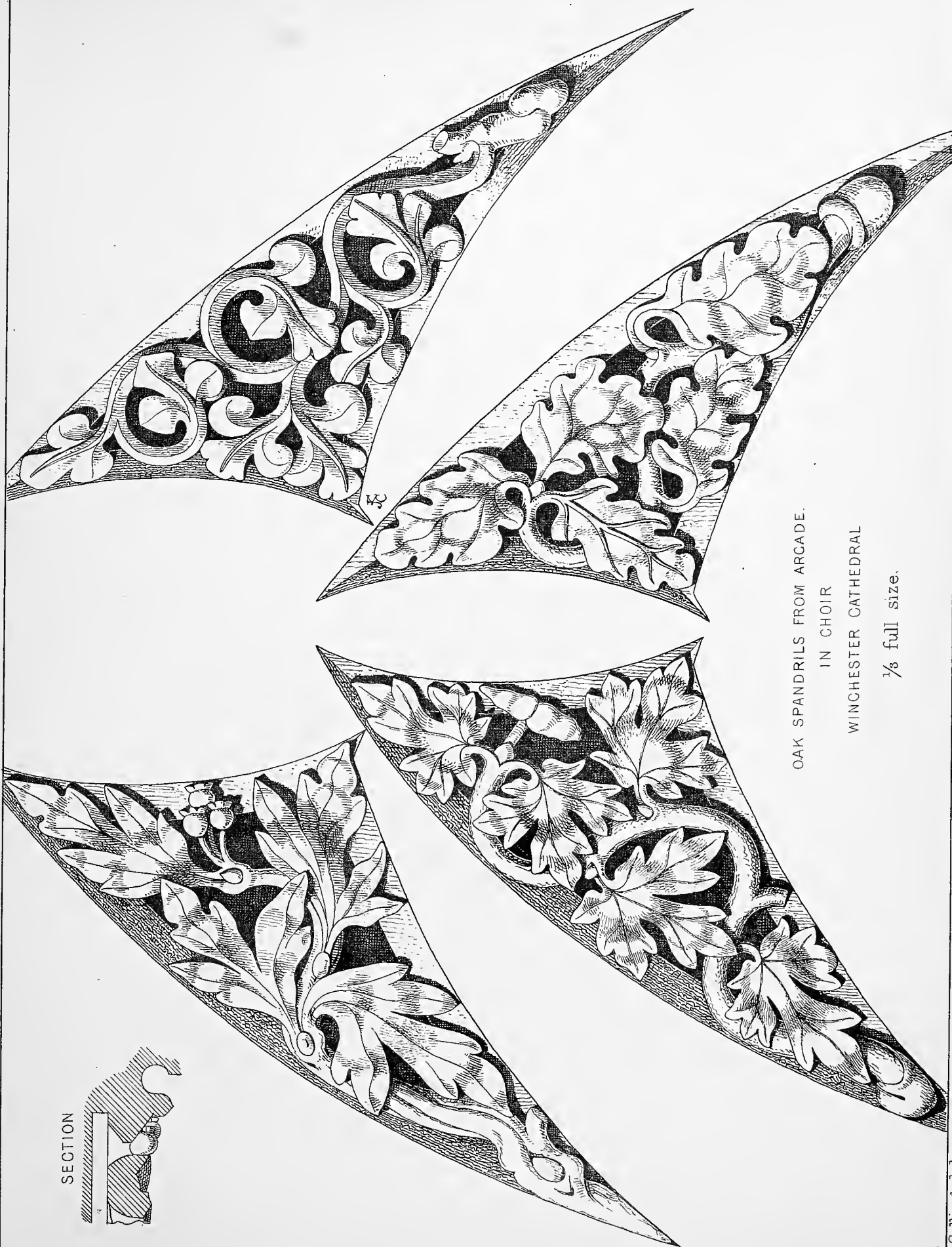


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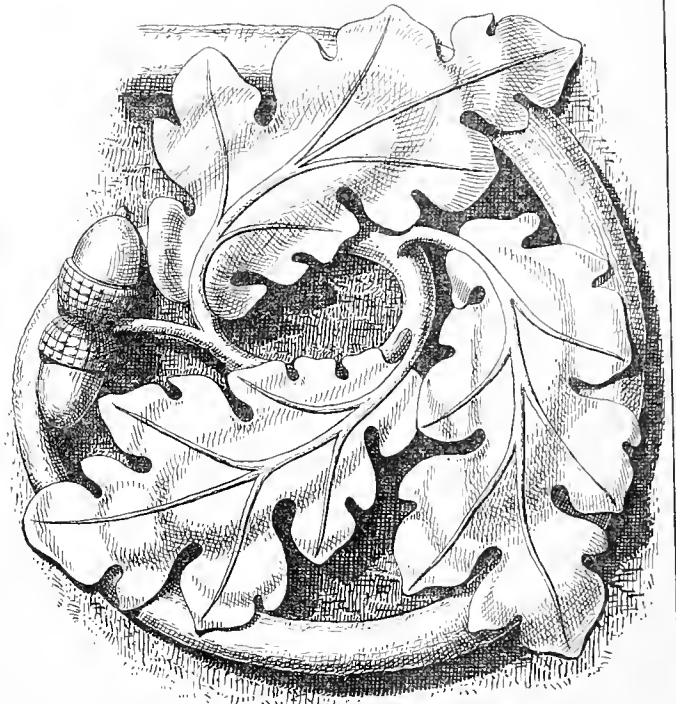
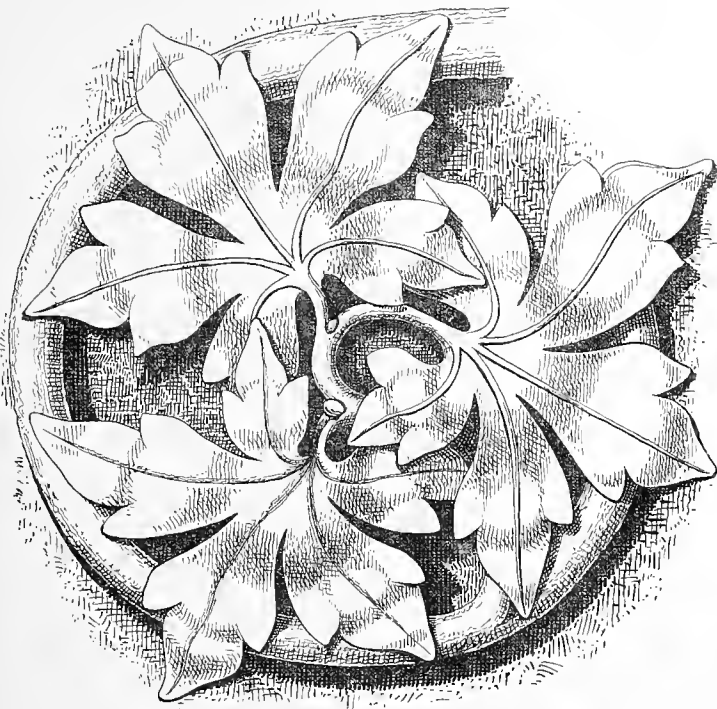


OAK SCREEN WORK FROM THE CHOIR OF WINCHESTER CATHEDRAL.

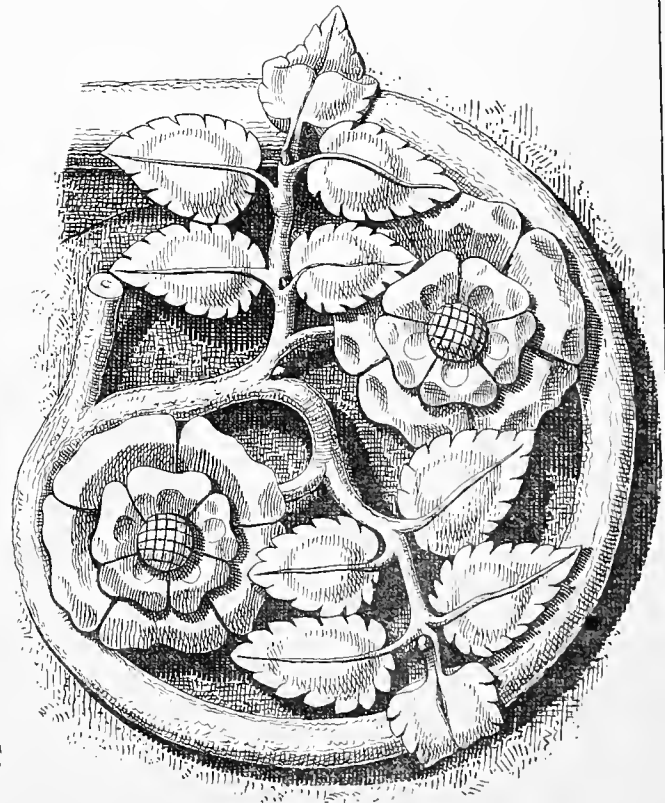
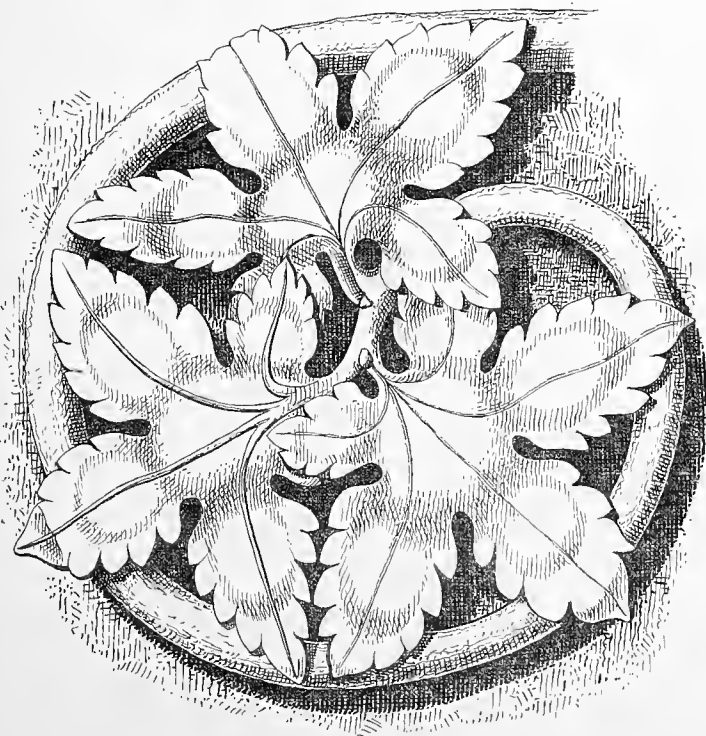
Scale 1½ Inch to the Foot.



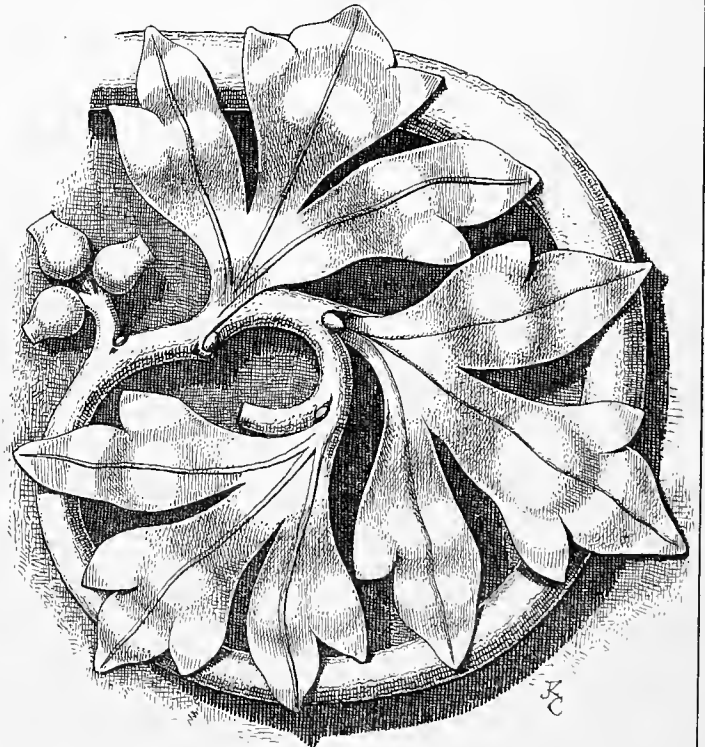
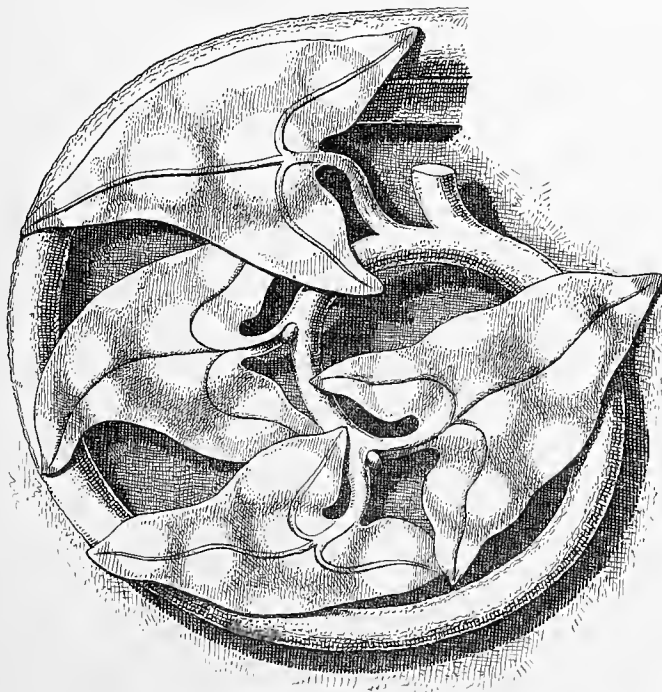
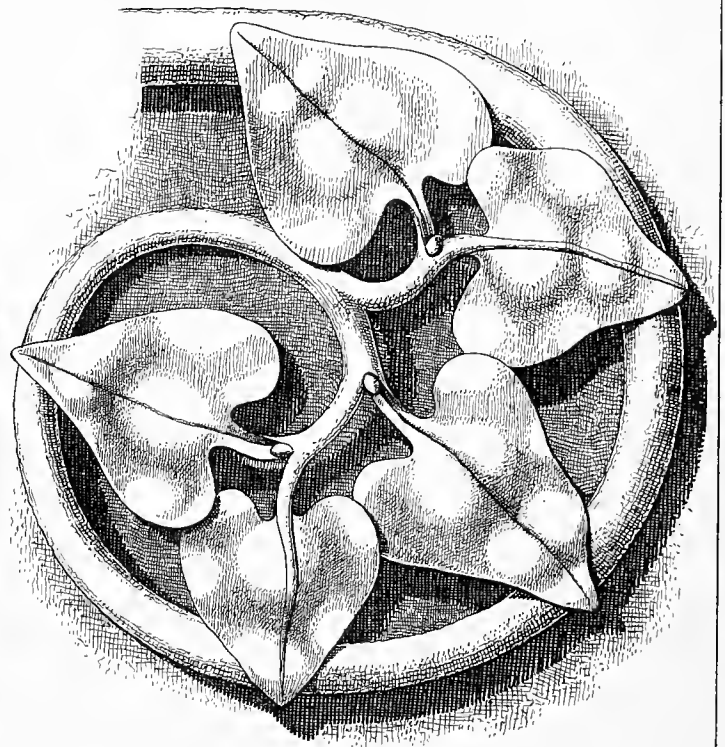
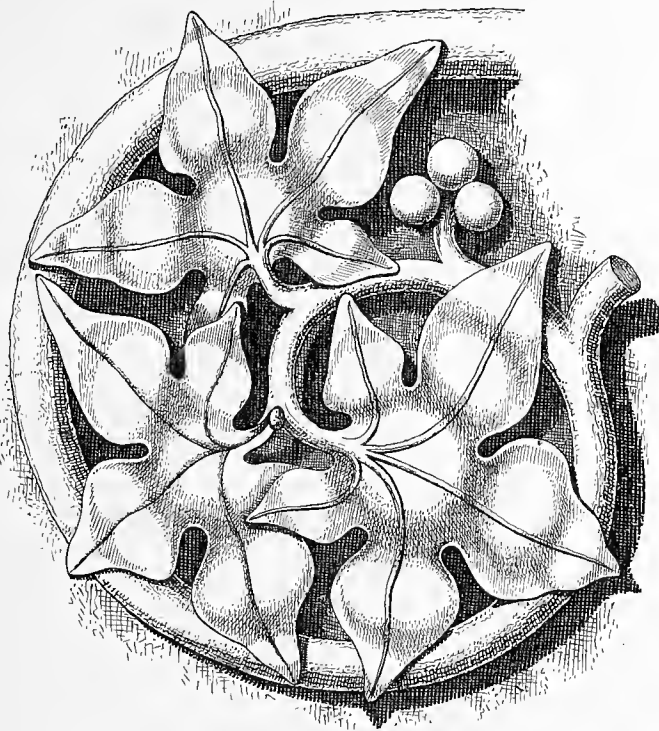
OAK SPANDRILS FROM ARCADE.
 IN CHOIR
 WINCHESTER CATHEDRAL
 1/8 full size.



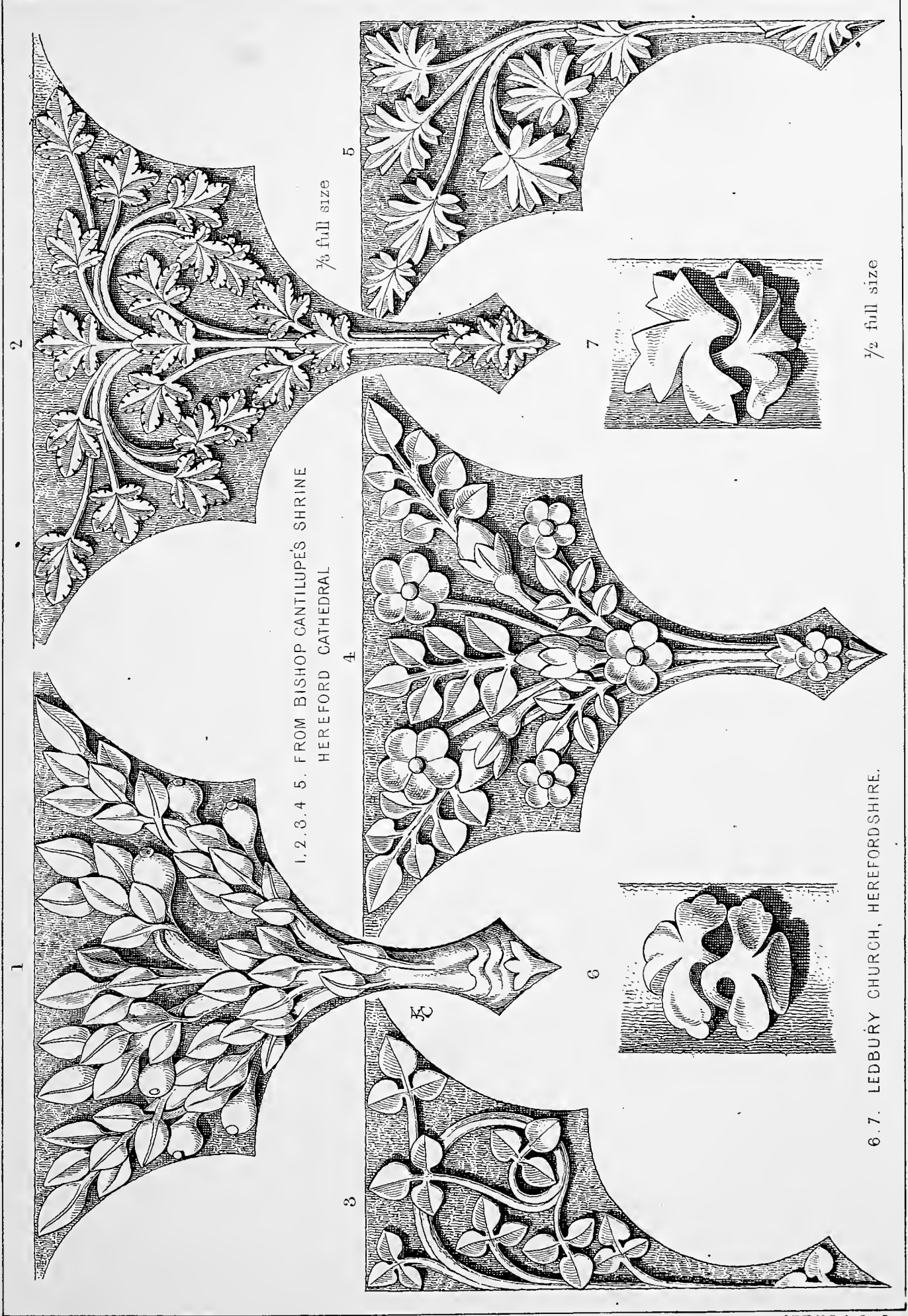
FROM THE MISERERES OF STALLS,
WELLS CATHEDRAL.
 $\frac{1}{2}$ full size.



JK



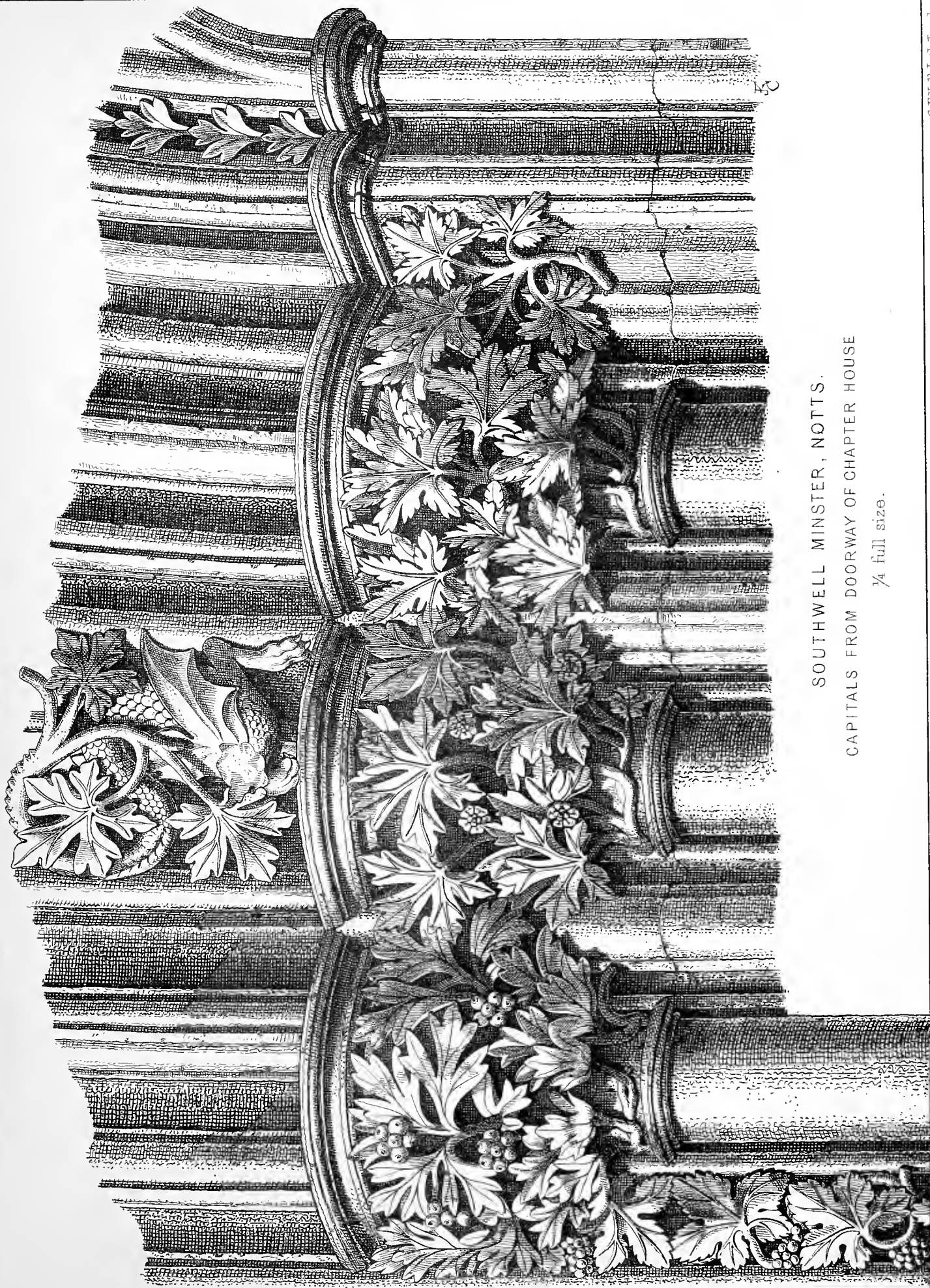
OAK CARVINGS FROM THE MISERERES OF STALLS,
WELLS CATHEDRAL.
½ full size.



1. 2. 3. 4. 5. FROM BISHOP CANTILUPES SHRINE
HEREFORD CATHEDRAL

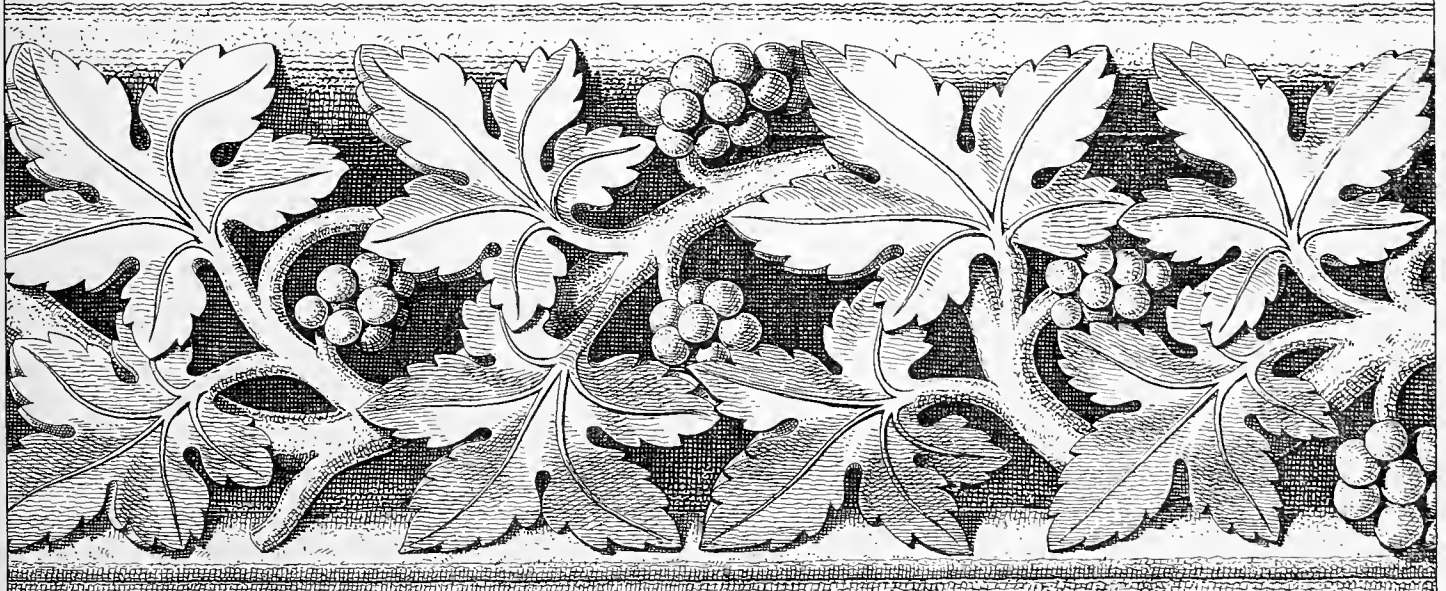
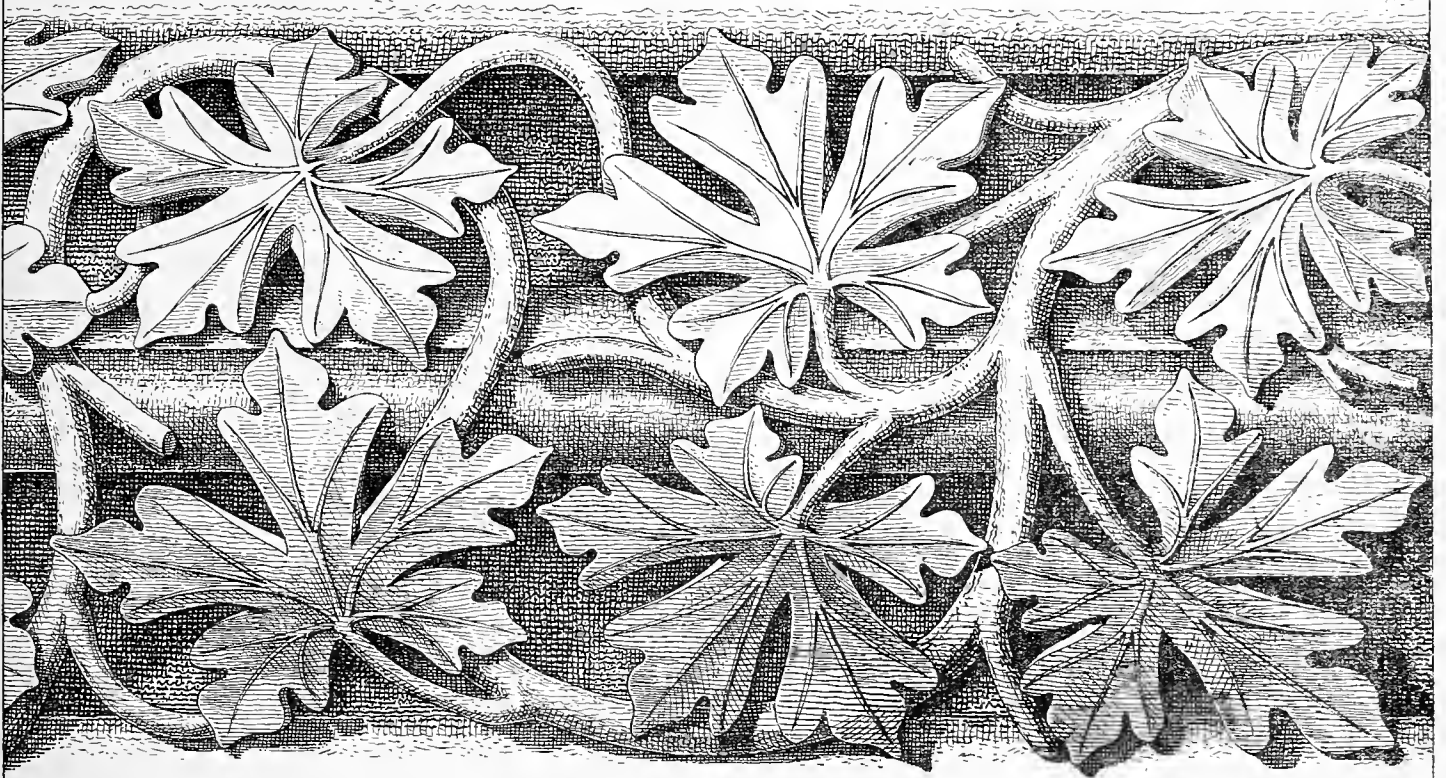
3/4 full size

1/2 full size

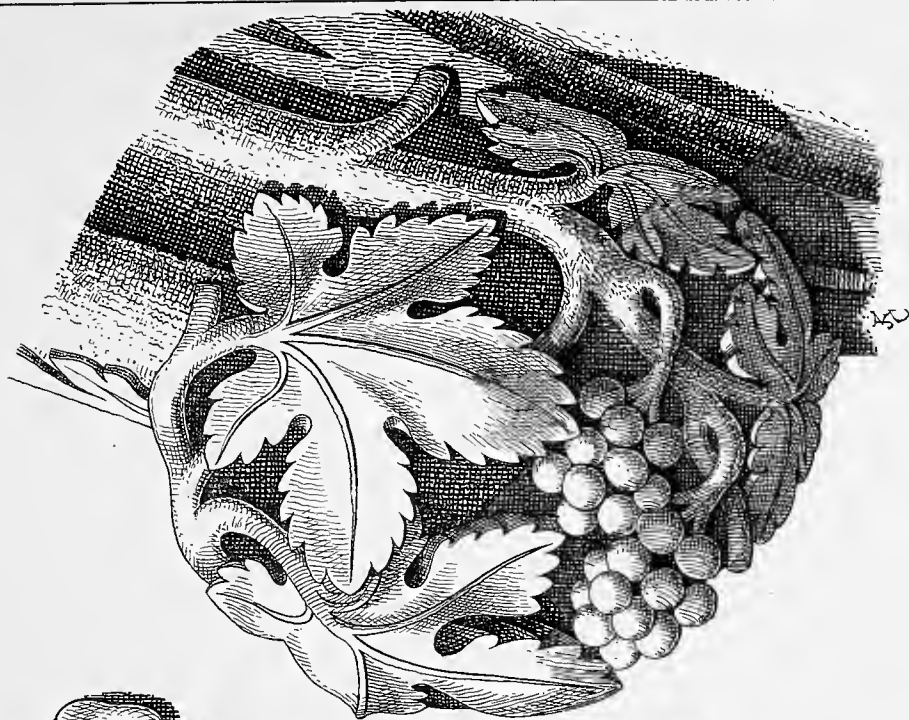


SOUTHWELL MINSTER, NOTTS.
CAPITALS FROM DOORWAY OF CHAPTER HOUSE
 $\frac{3}{4}$ full size.

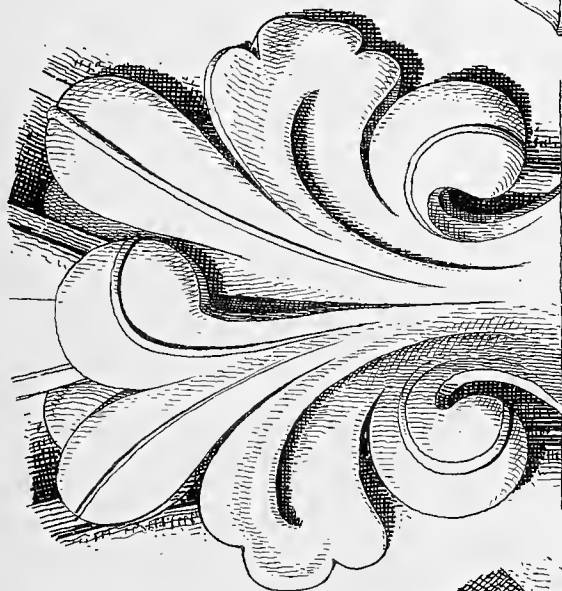
FROM THE ARCH OF DOORWAY LEADING TO THE CHAPTER HOUSE.



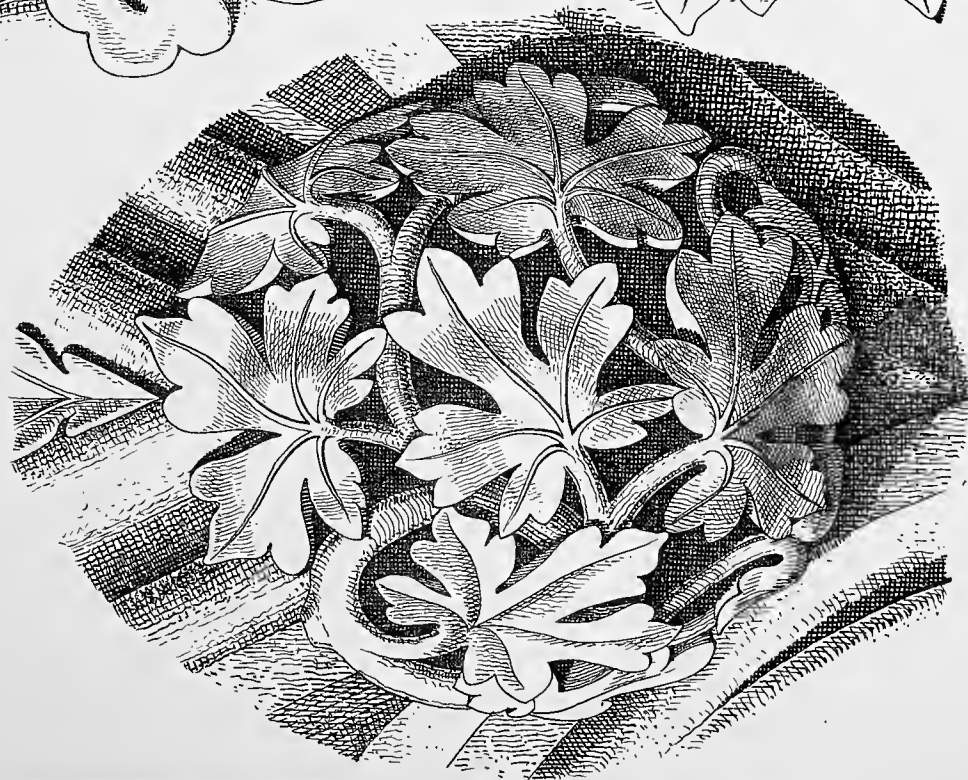
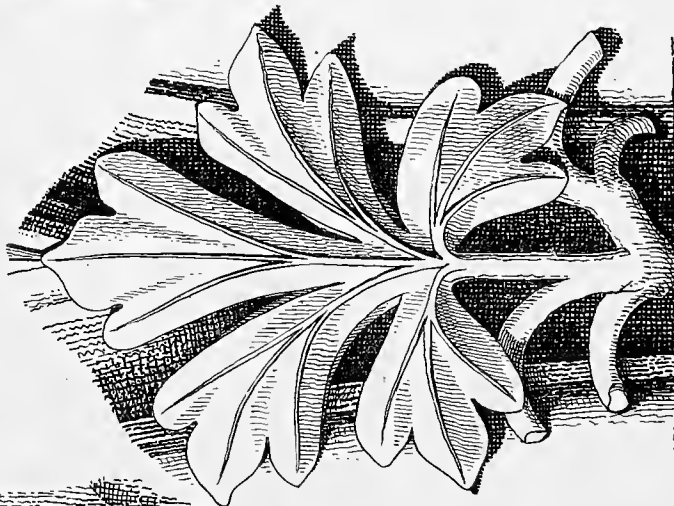
SOUTHWELL MINSTER, NOTTS. — ½ full size.



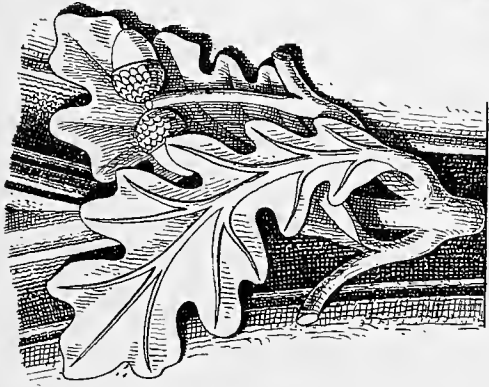
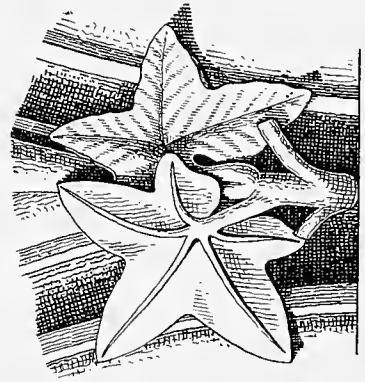
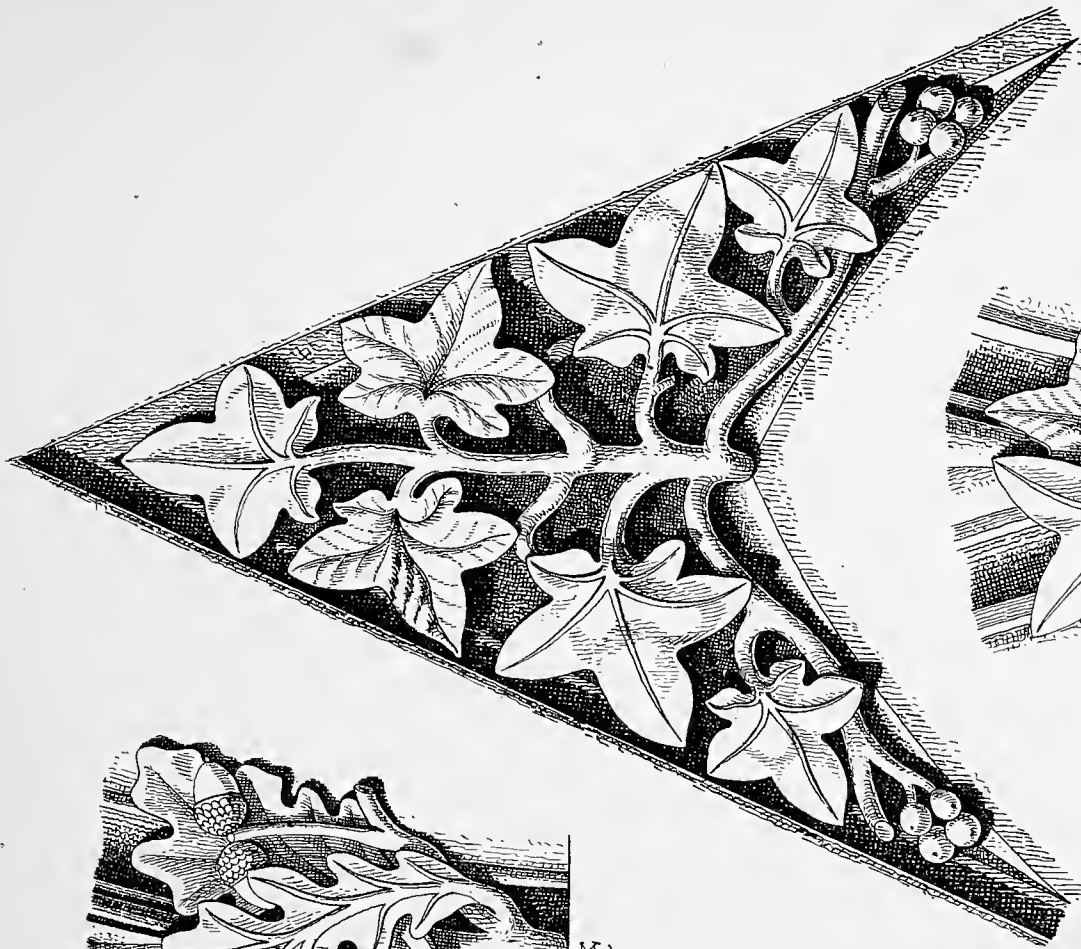
CHAPTER HOUSE
SOUTHWELL MINSTER, NOTTS.



1/2 full size.



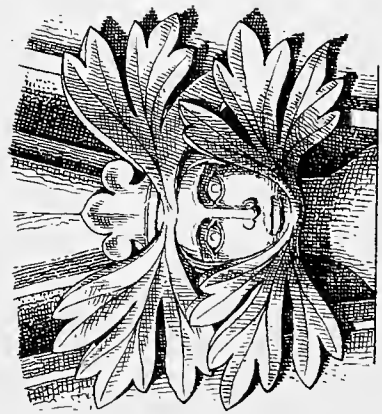
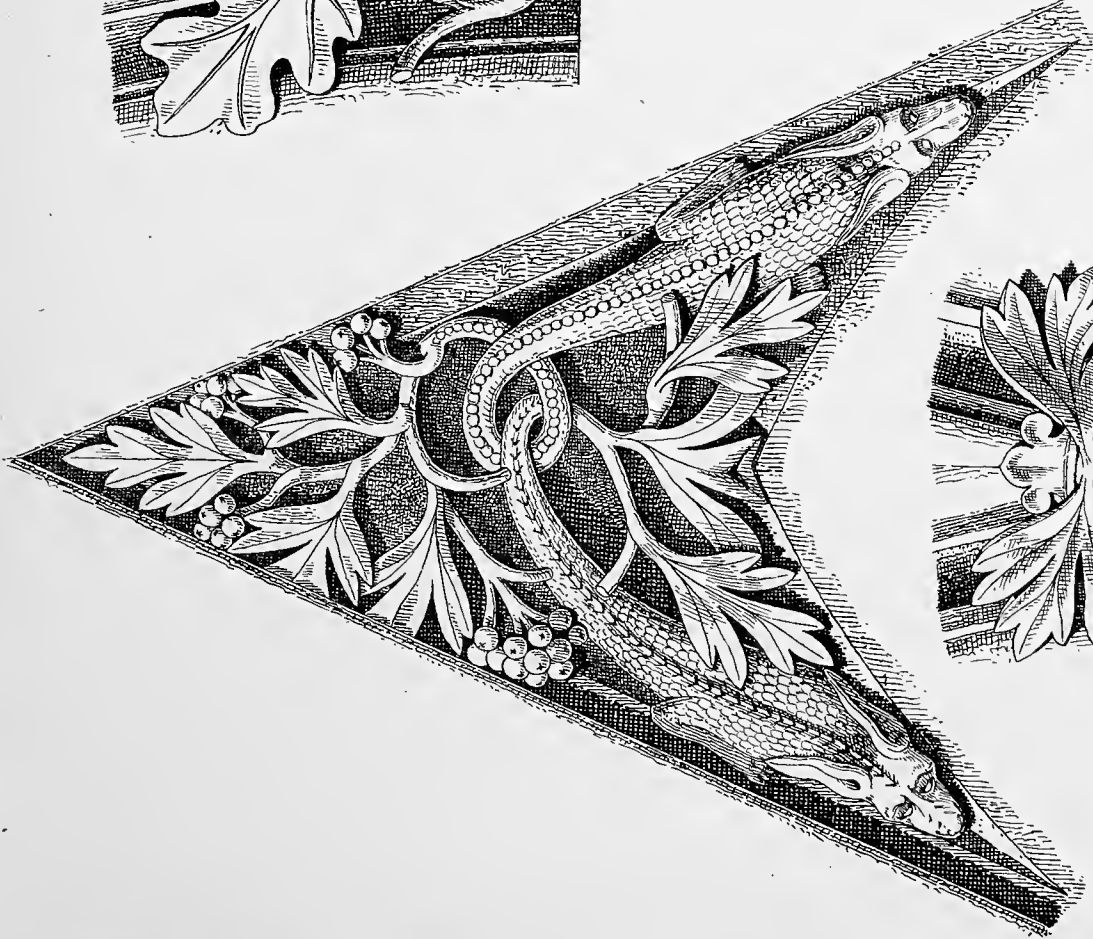
BOSES AND ORNAMENTS AT SPRINGING
OF ARCHES FROM THE.



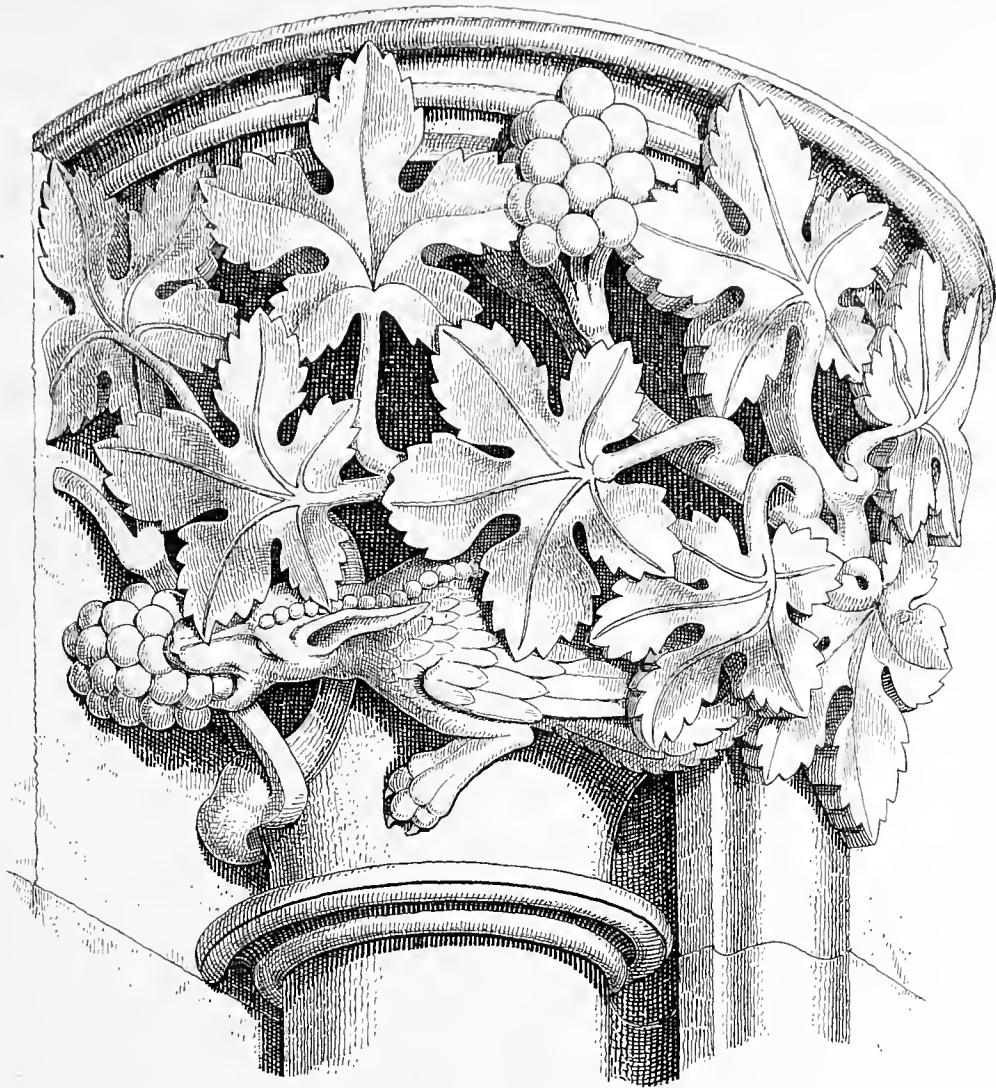
28

SOUTHWELL MINSTER, NOTTS.
 SPANDRILS AND ORNAMENTS FROM THE
 CHAPTER HOUSE.

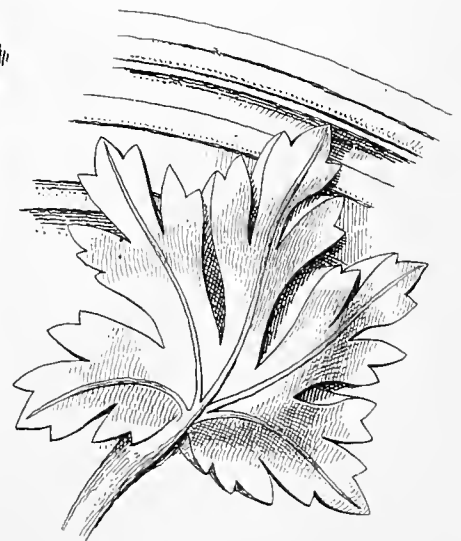
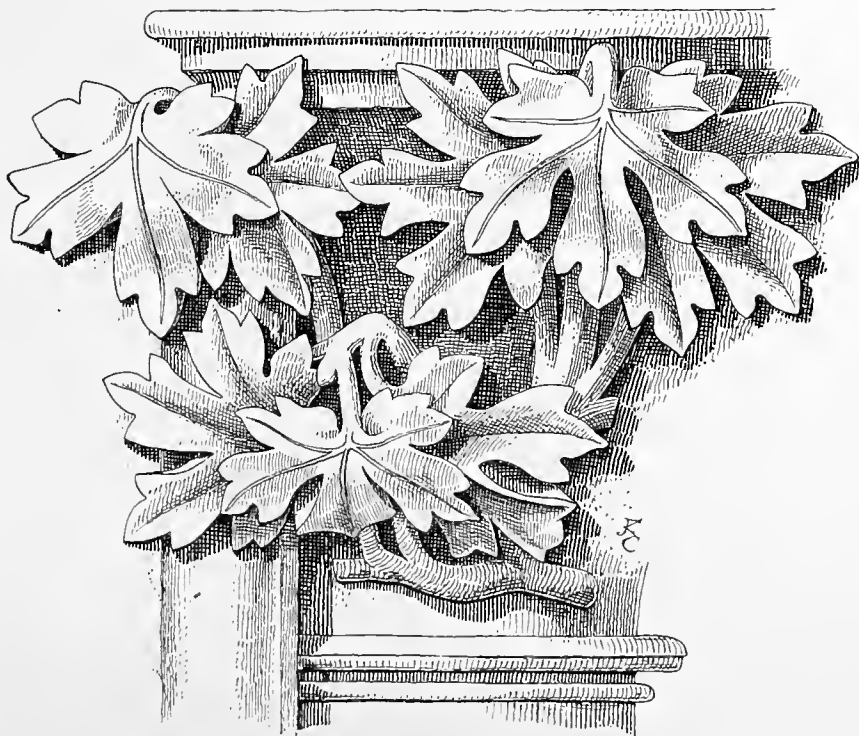
7/8 full size.



FROM THE CAPITALS OF THE CHAPTER HOUSE.
SOUTHWELL MINSTER, NOTTS.

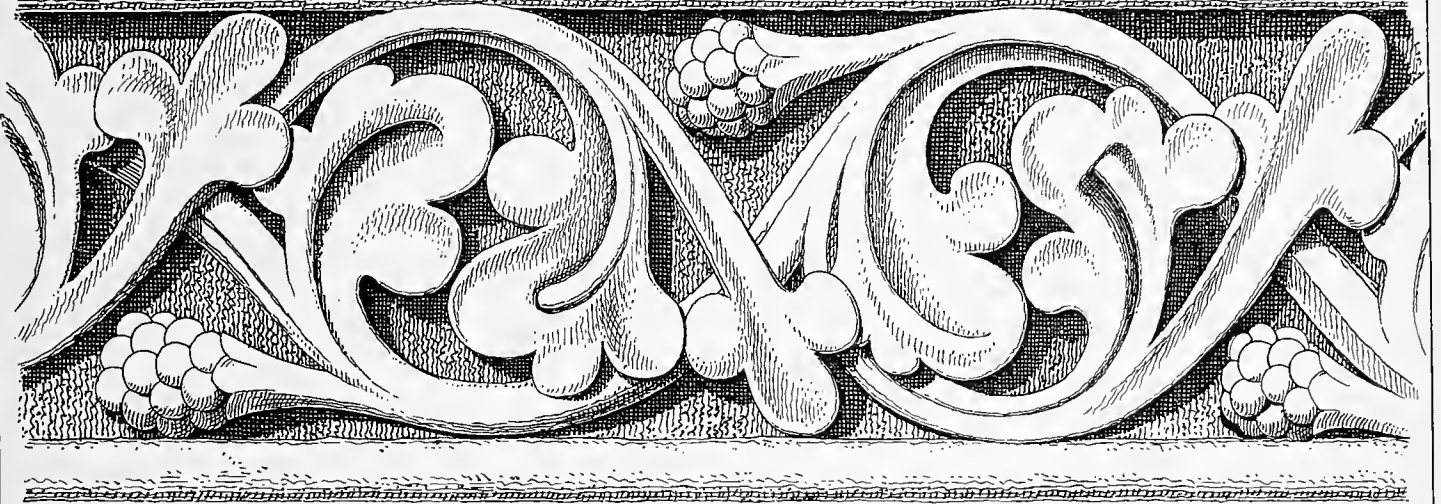


1/2 full size.

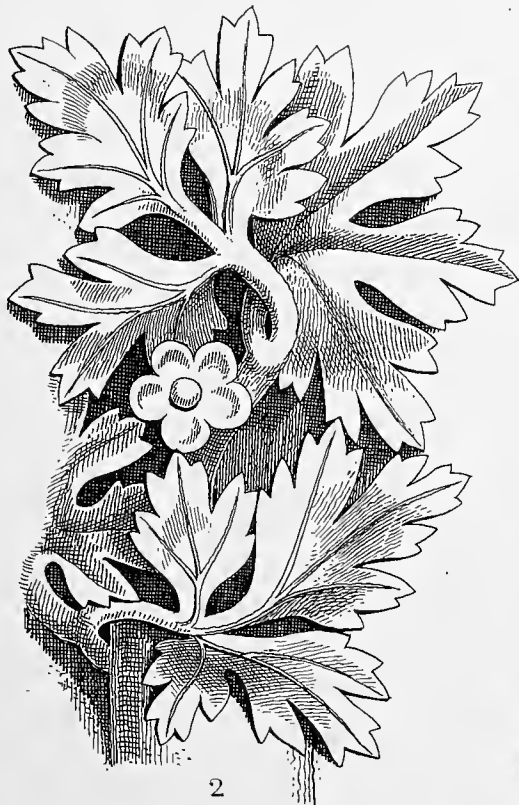




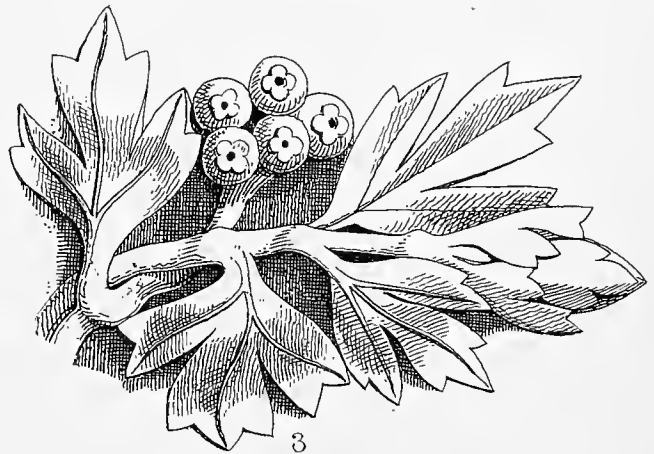
1



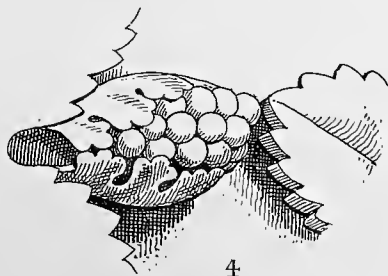
1. FROM THE FOUNDERS' TOMB, TINTERN ABBEY.
 2.3.4.5. PARTS OF CAPITALS, CHAPTER HOUSE: SOUTHWELL MINSTER.



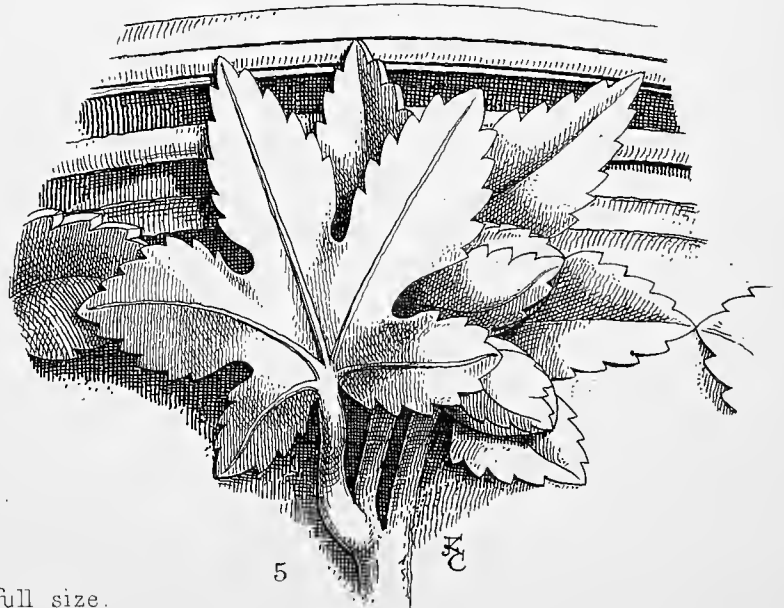
2



3

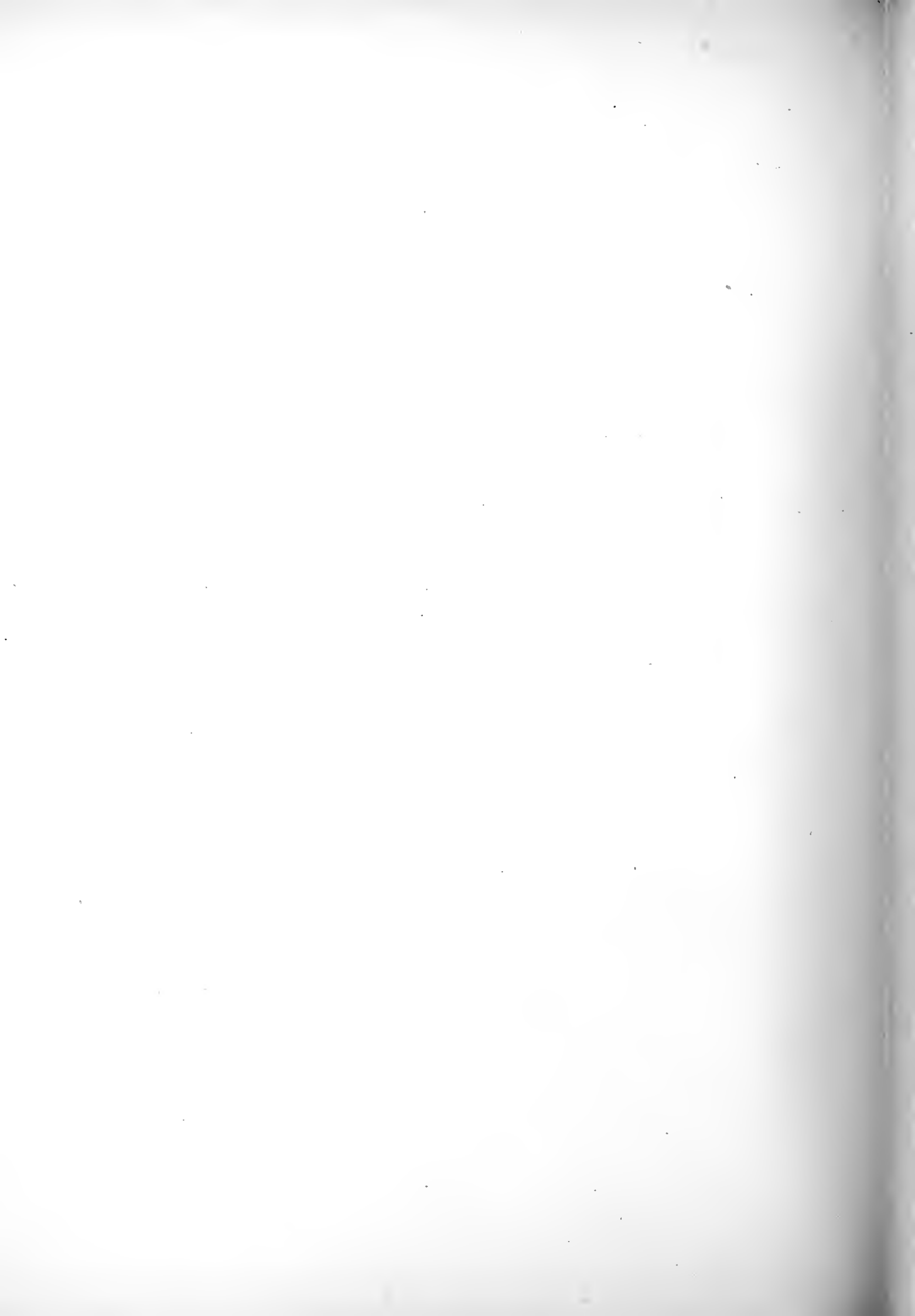


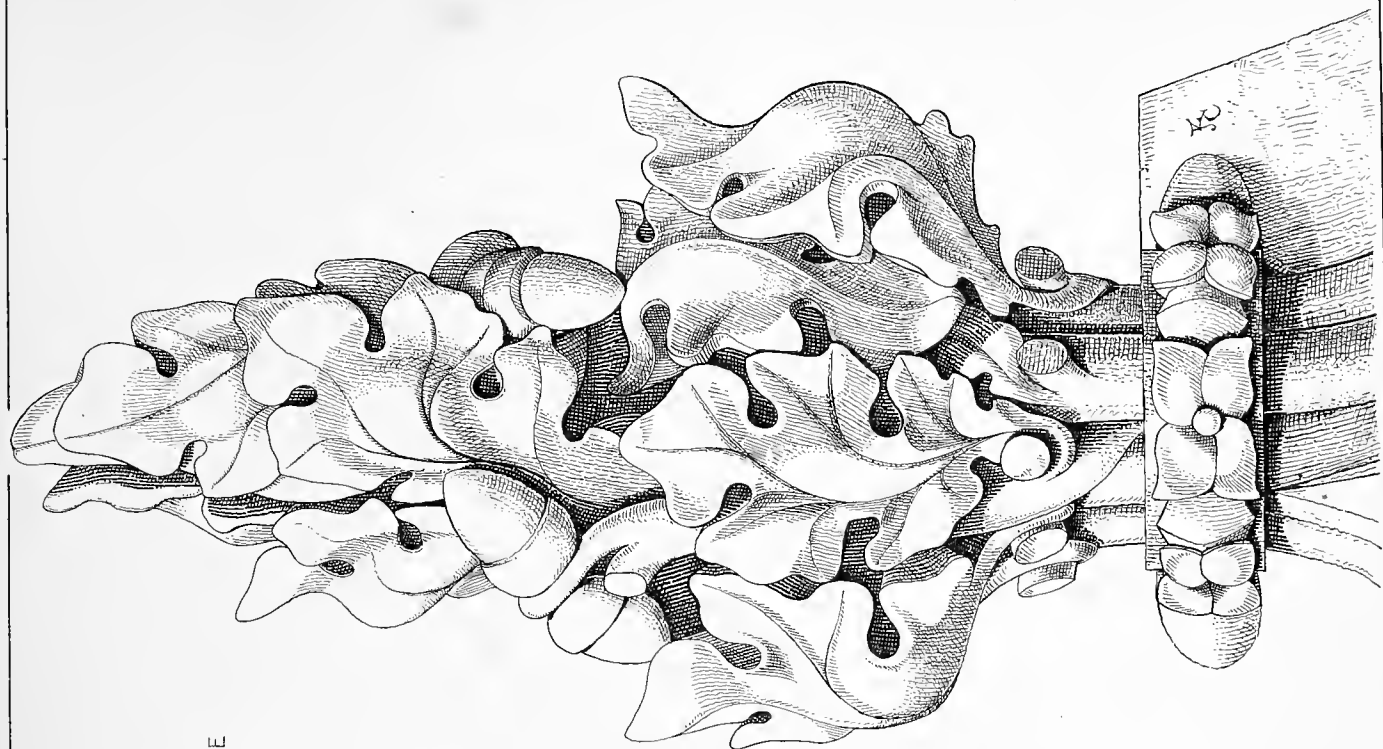
4



5

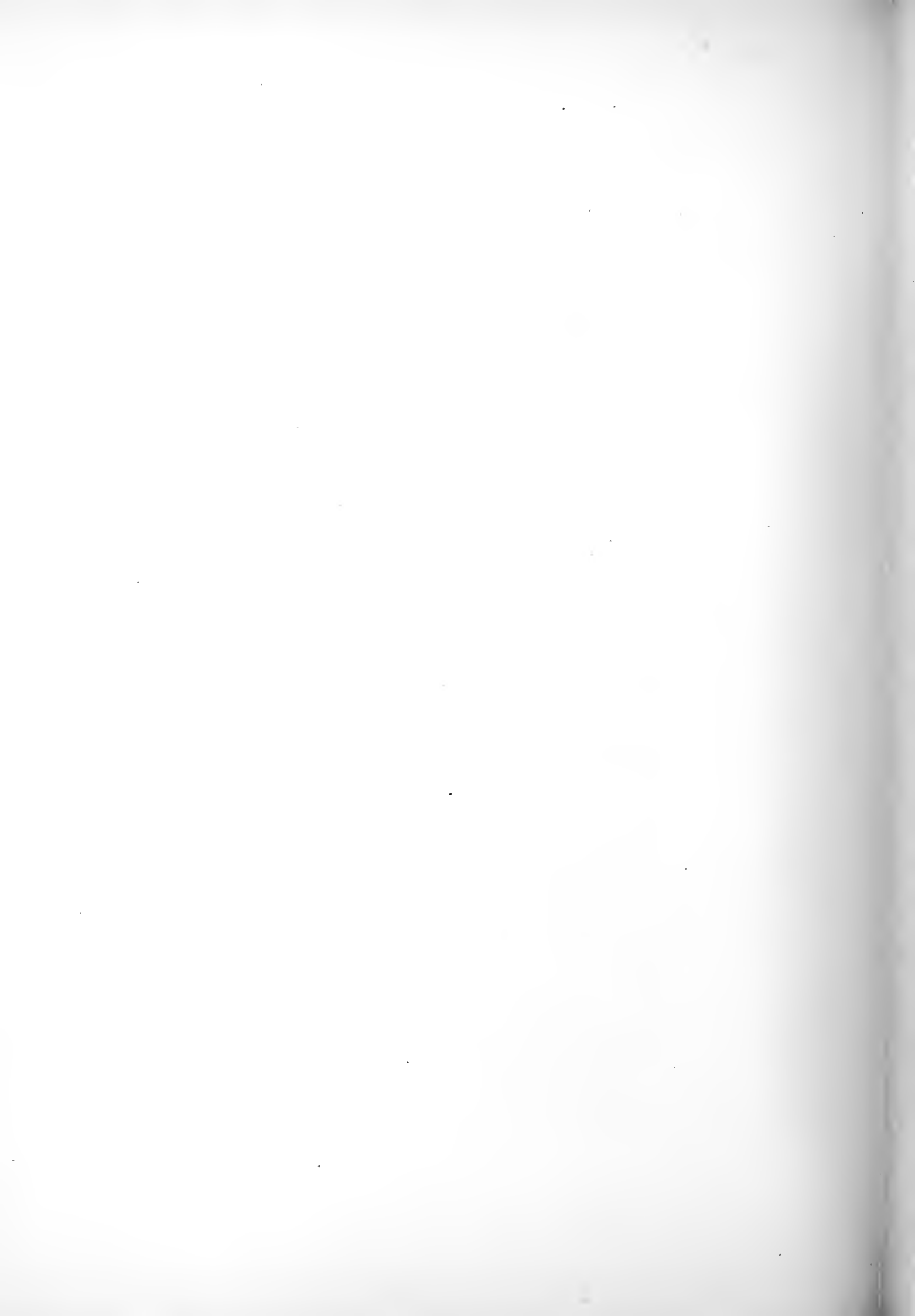
1/2 full size.

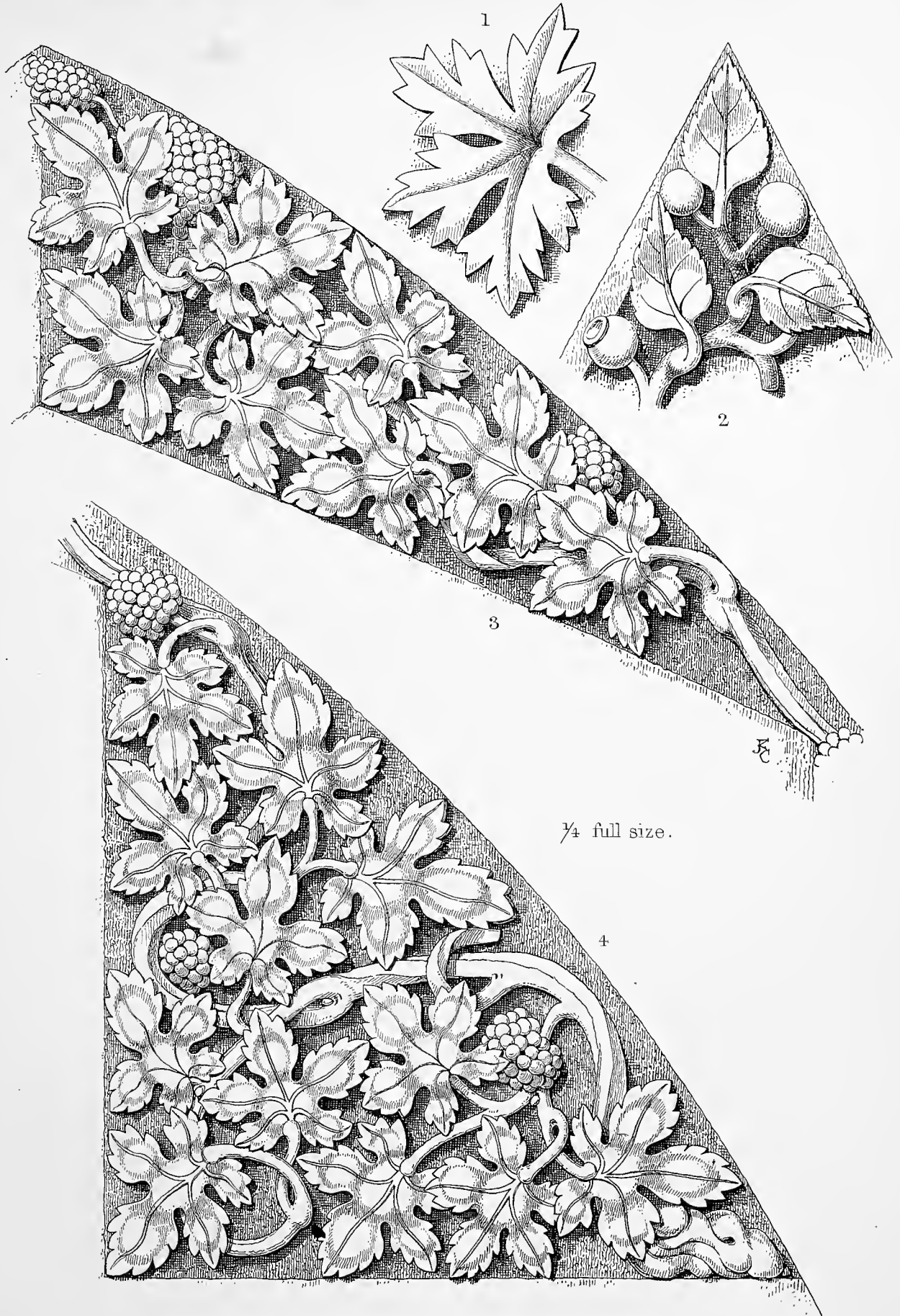




WELLS CATHEDRAL.
STONE FINIALS FROM THE
CHAPTER HOUSE.
½ full size.

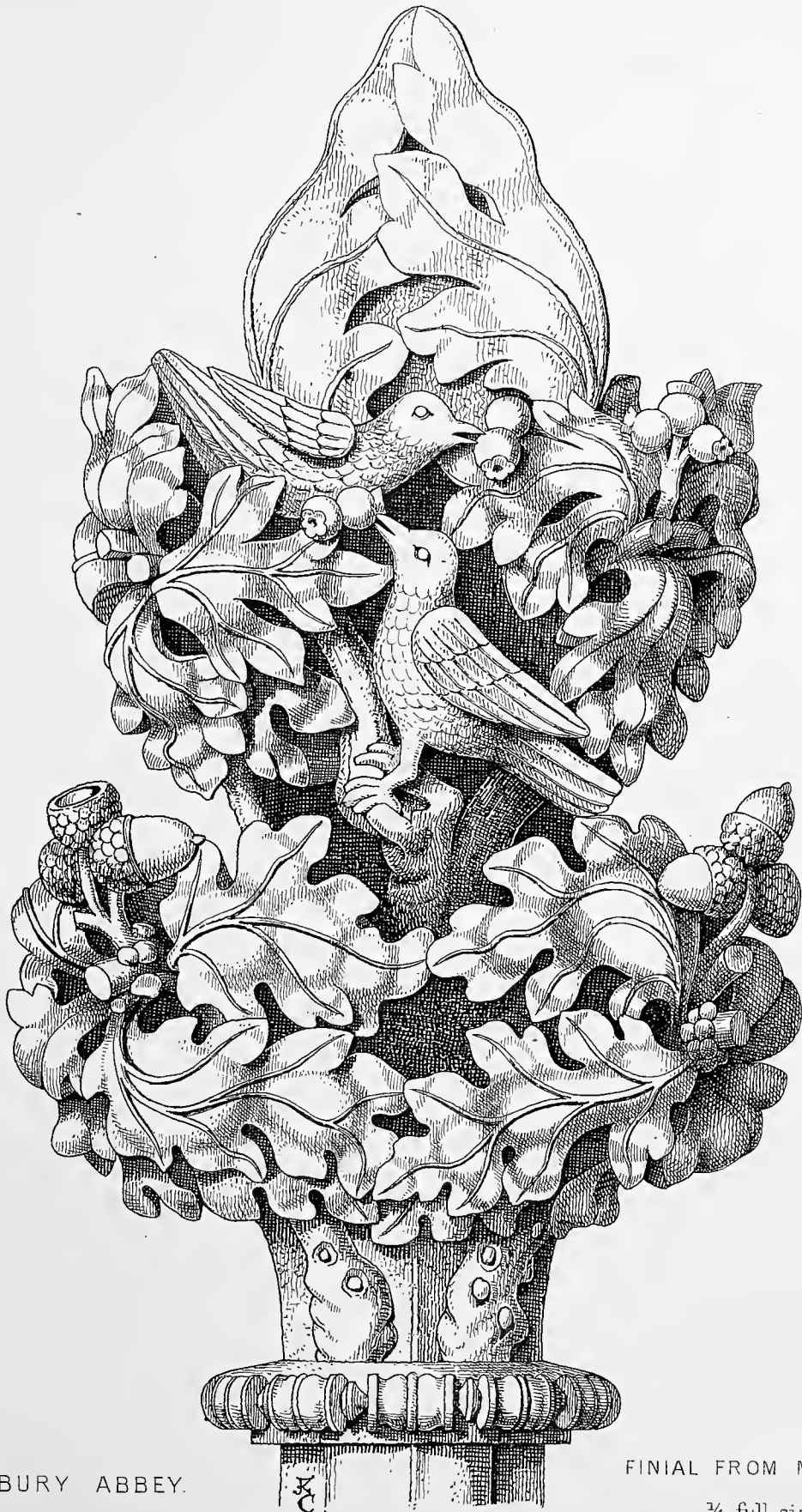






1. 2. FROM THE CHAPTER HO. SOUTHWELL MINSTER.
3. 4. FROM BISHOP SWINEFIELDS TOMB, HEREFORD CATH.



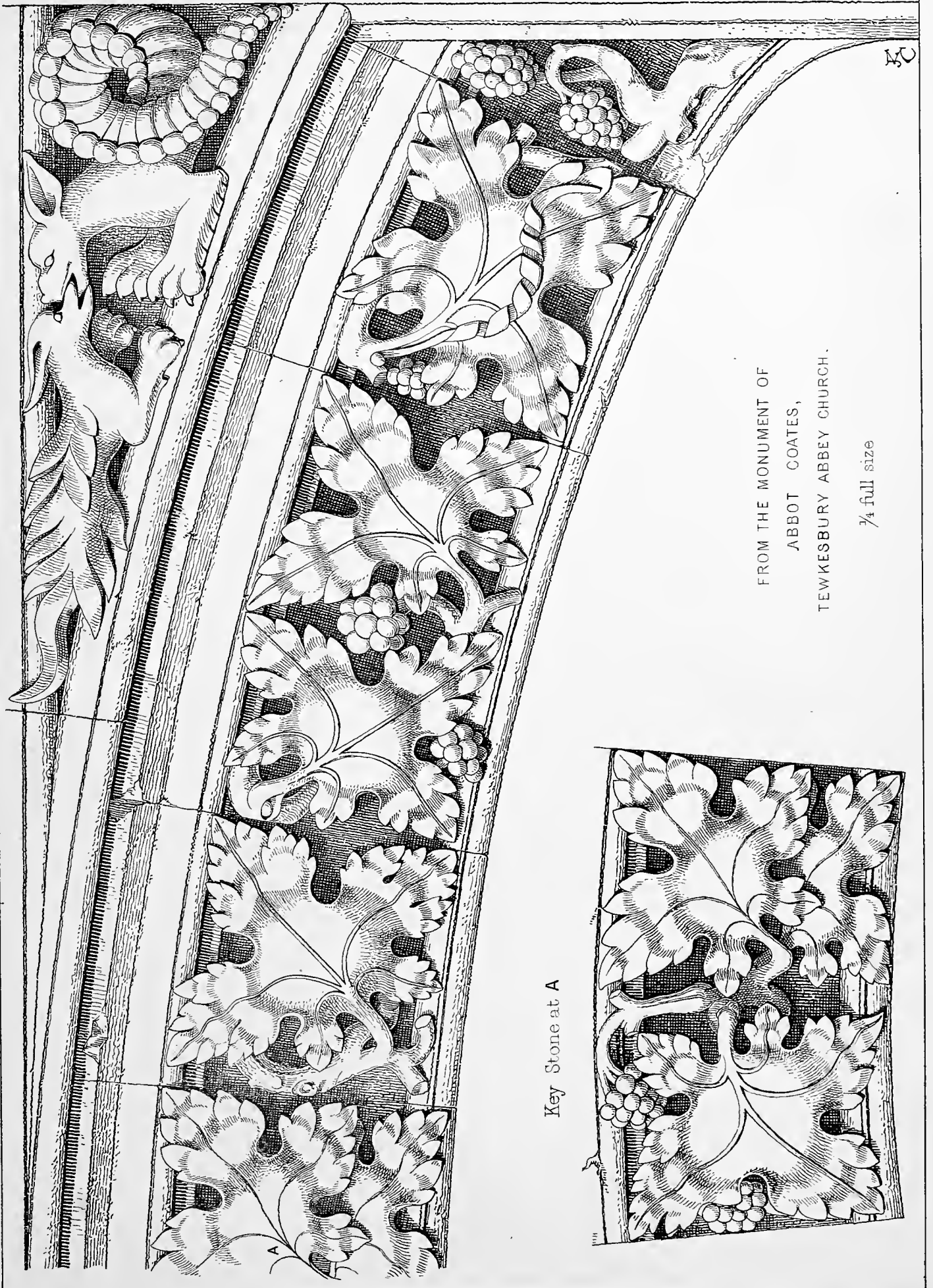


TEWKESBURY ABBEY.

FINIAL FROM MONUMENT.

$\frac{3}{4}$ full size.



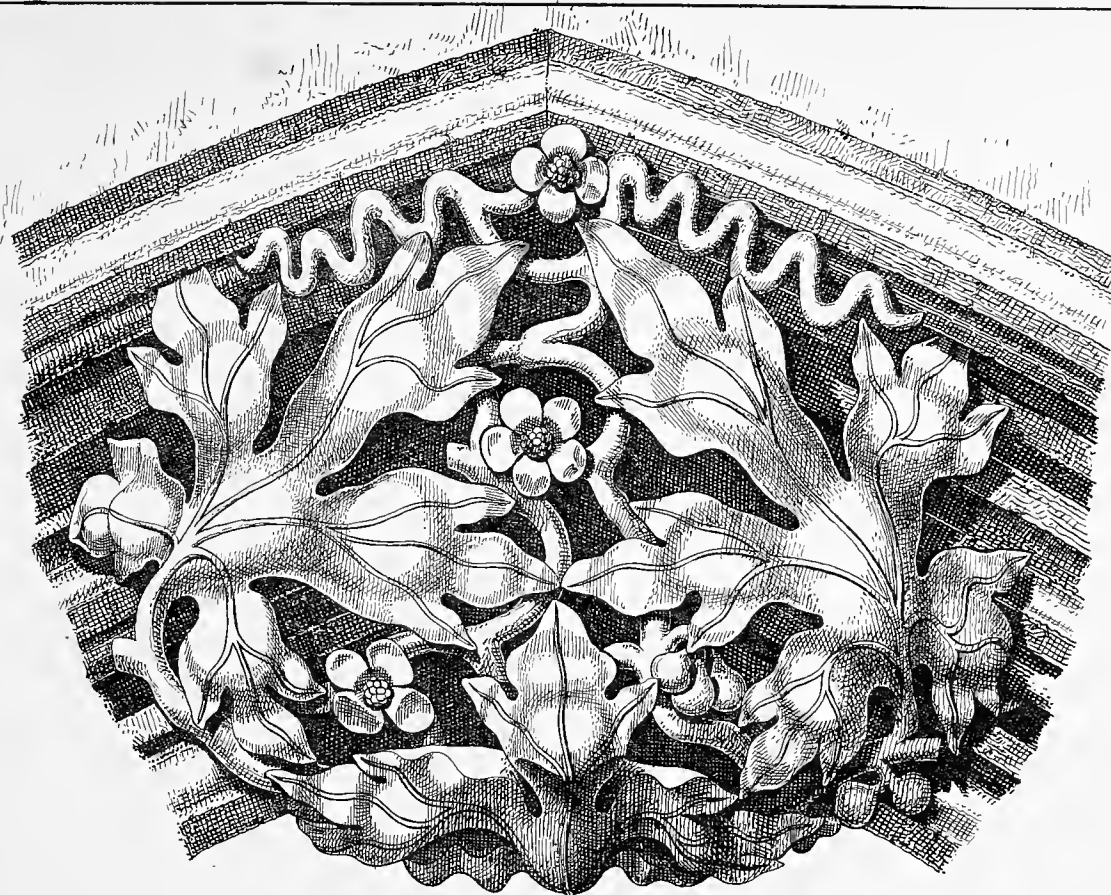


FROM THE MONUMENT OF
 ABBOT COATES,
 TEWKESBURY ABBEY CHURCH.

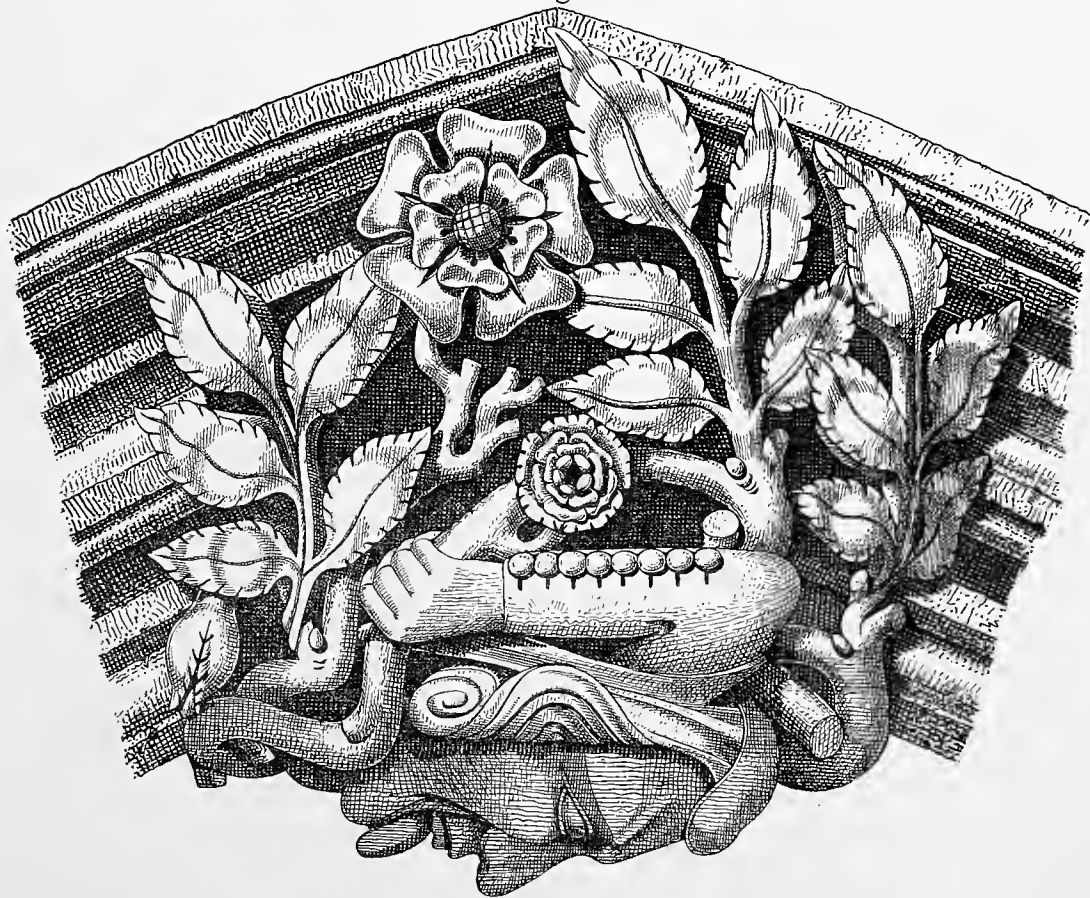
$\frac{3}{4}$ full size

Key Stone at A



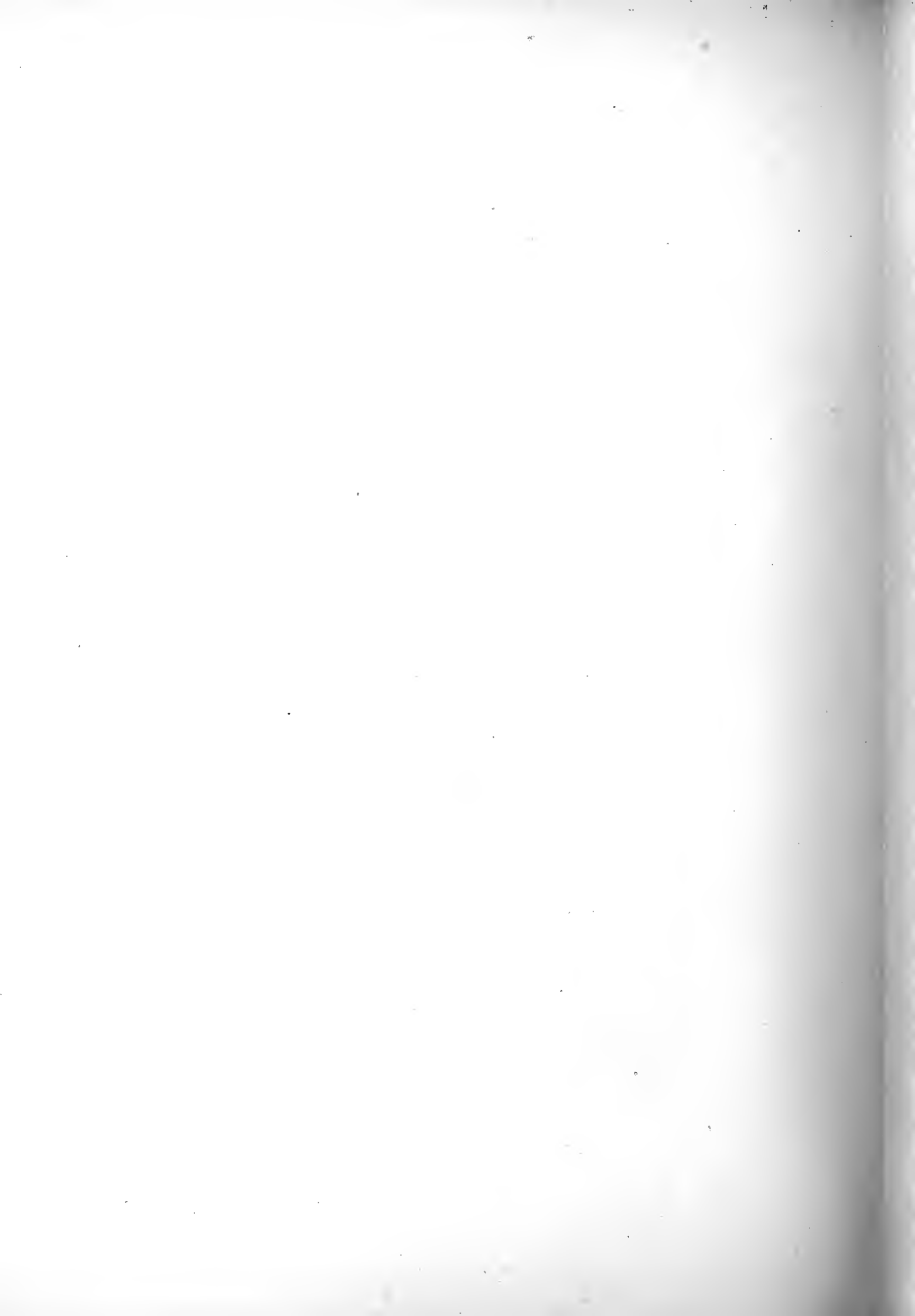


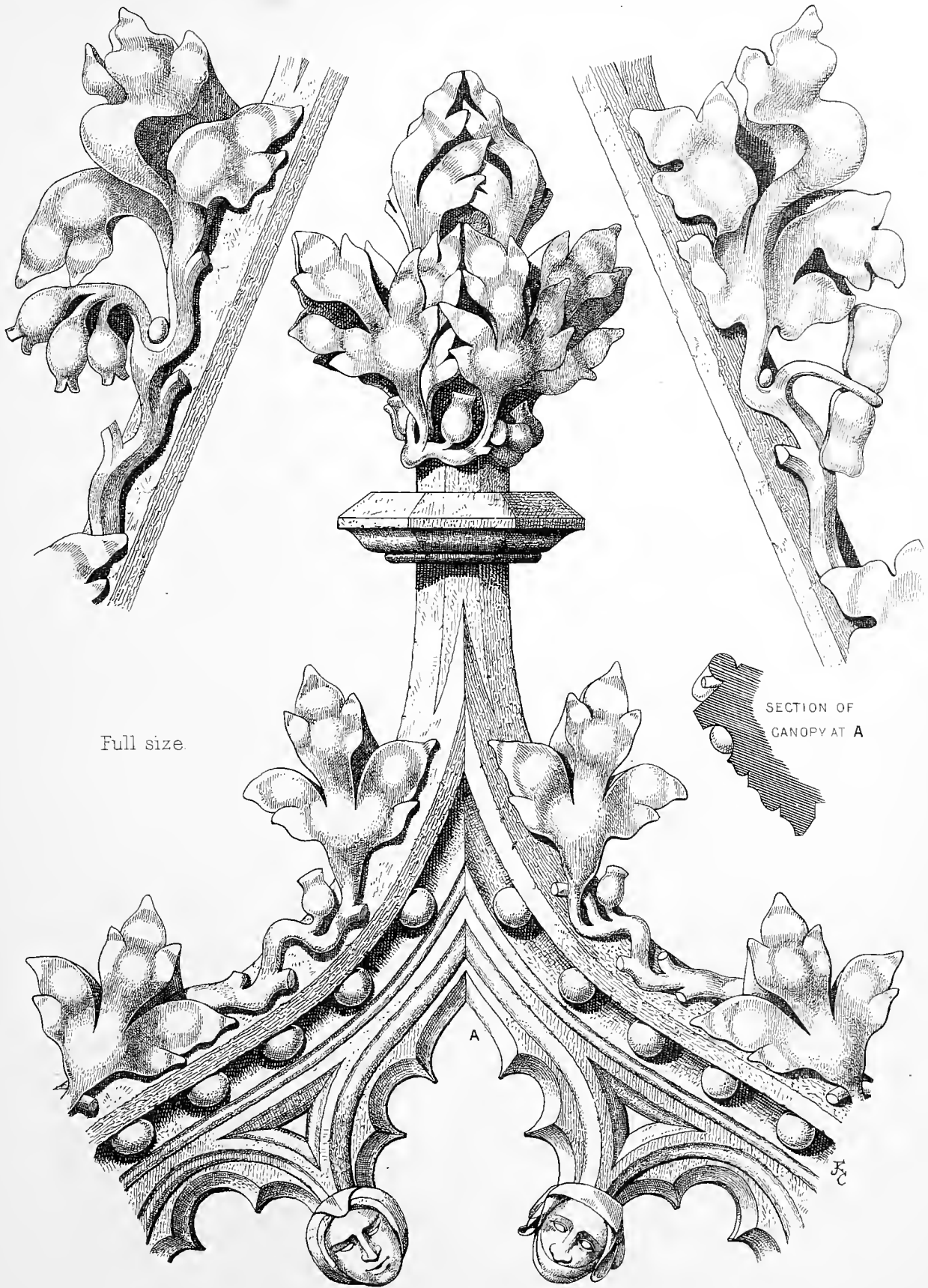
32



BOSSSES FROM GROINING, BACK OF ALTAR, BEVERLEY MINSTER.

$\frac{1}{2}$ full size.



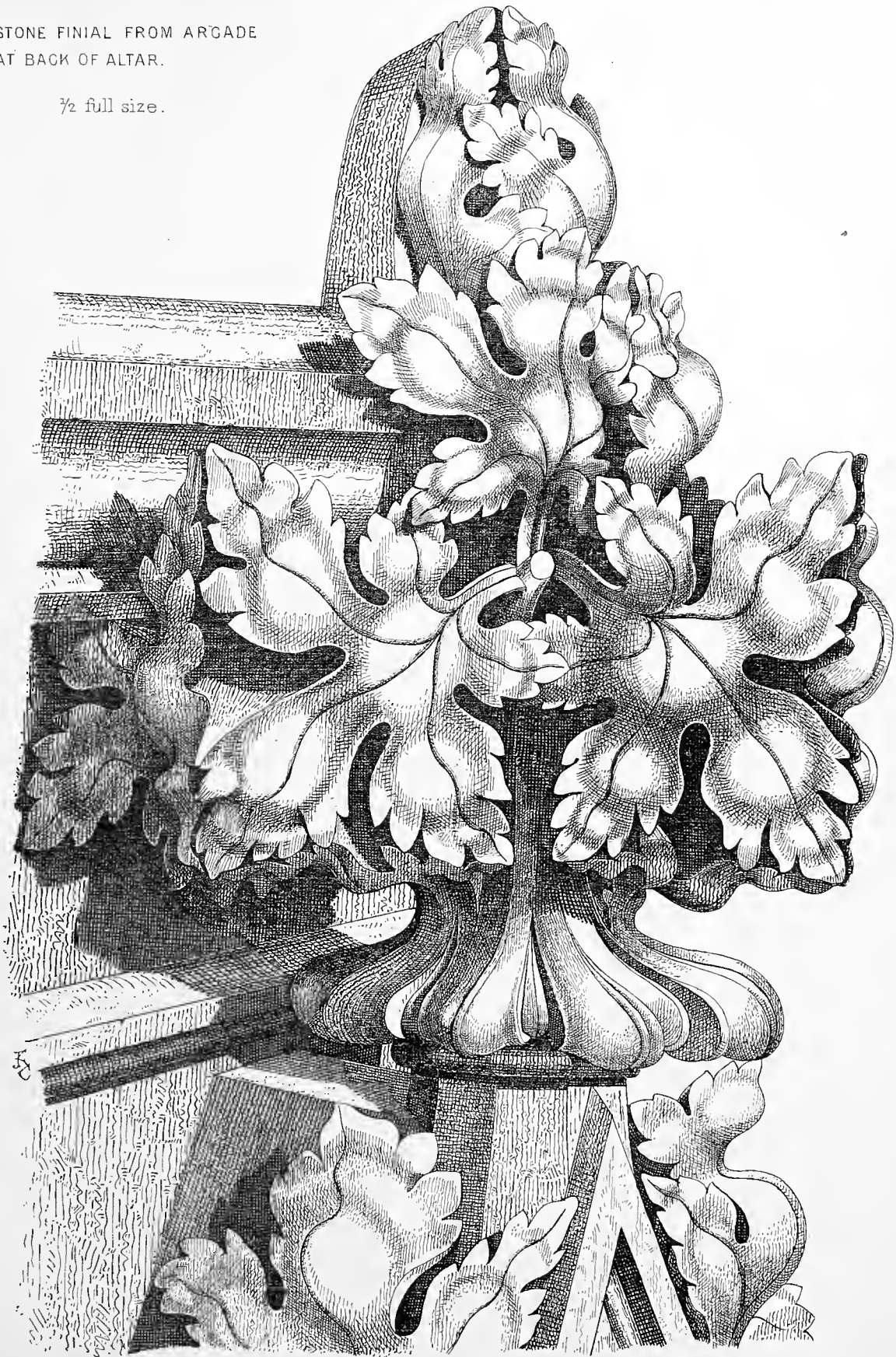


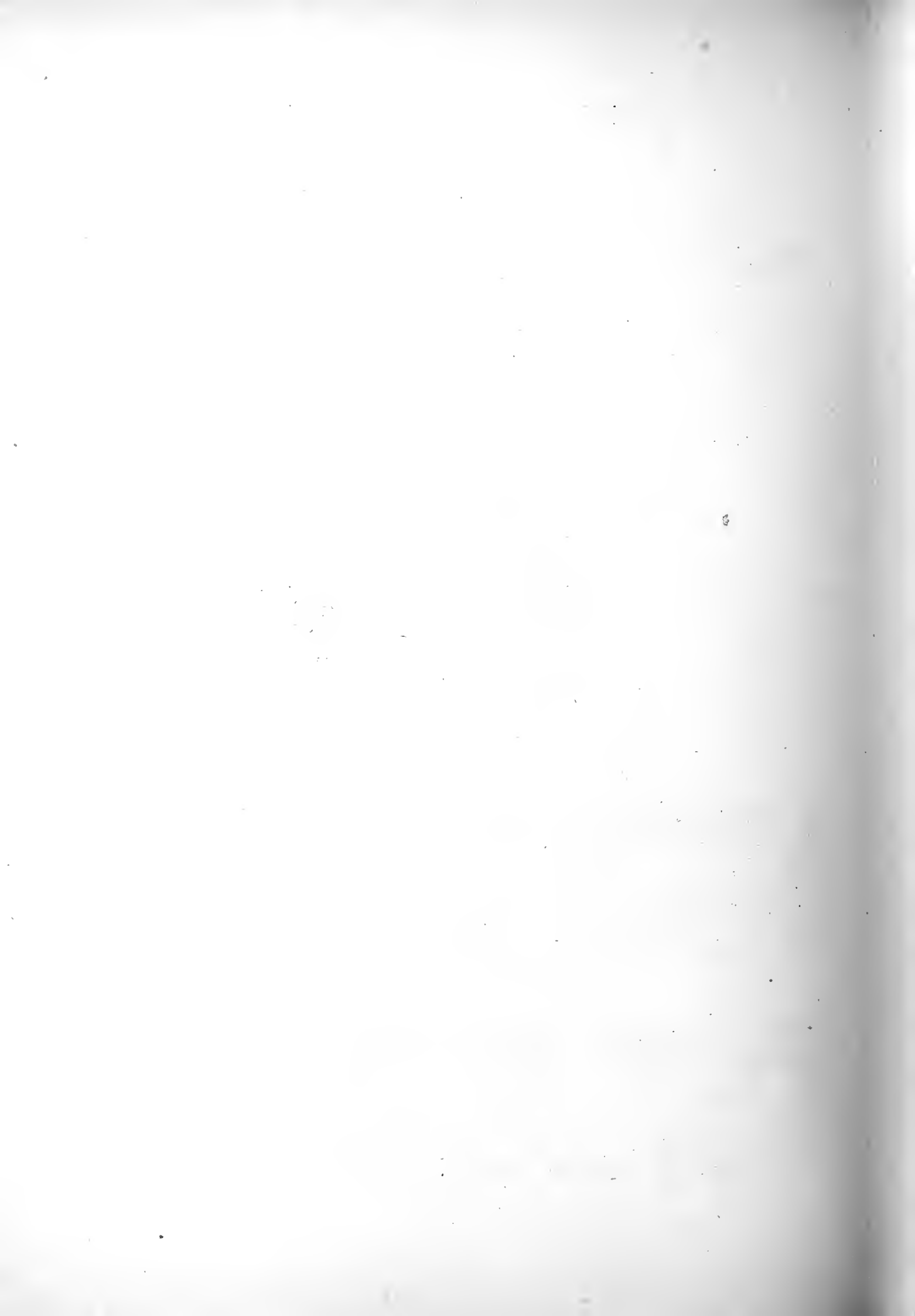
CANOPY AND CROCKETS FROM NICHE BACK OF ALTAR SCREEN,
BEVERLEY MINSTER

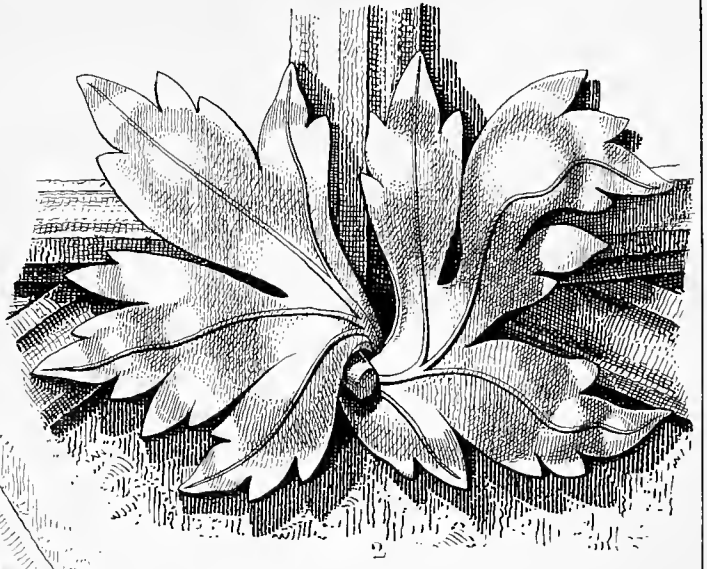
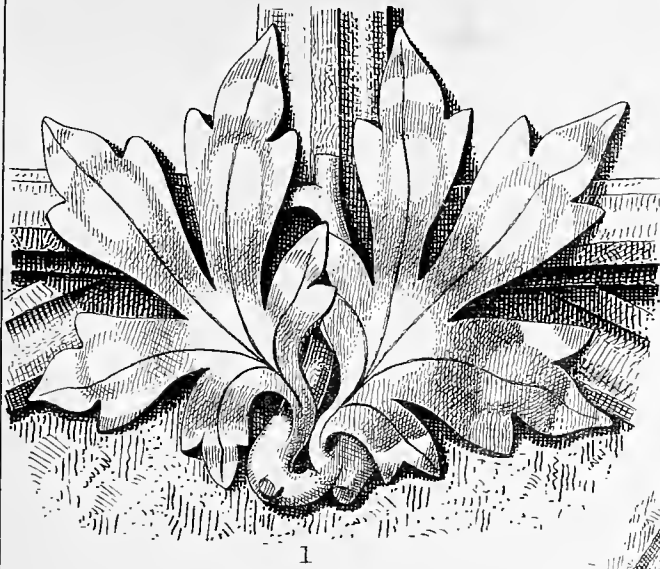
WINCHESTER CATHEDRAL,

STONE FINIAL FROM ARCADE
AT BACK OF ALTAR.

$\frac{1}{2}$ full size.





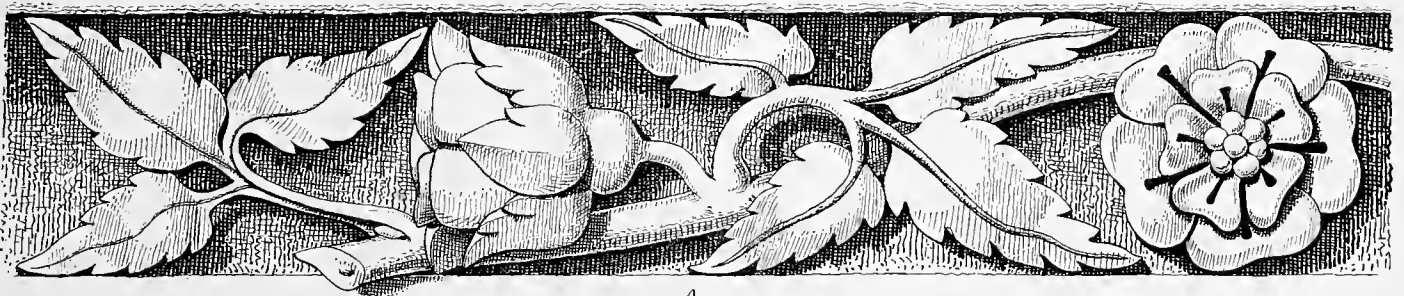
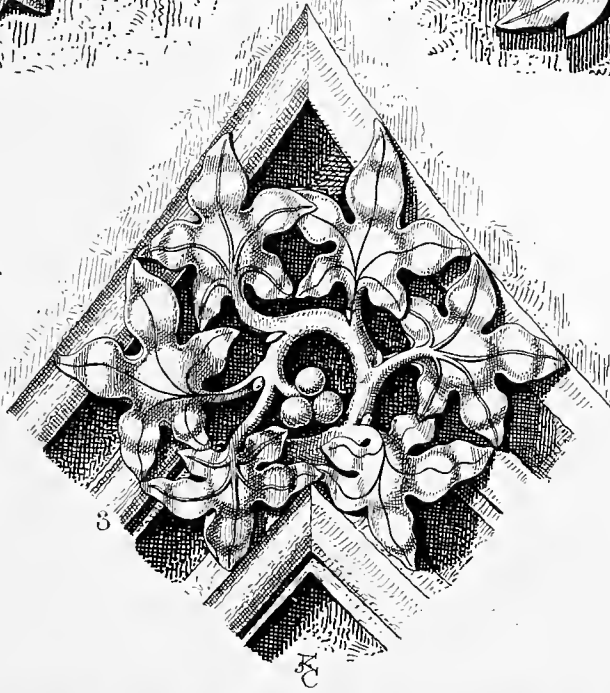


1. 2. BOSSES FROM WINCHESTER CATHEDRAL.

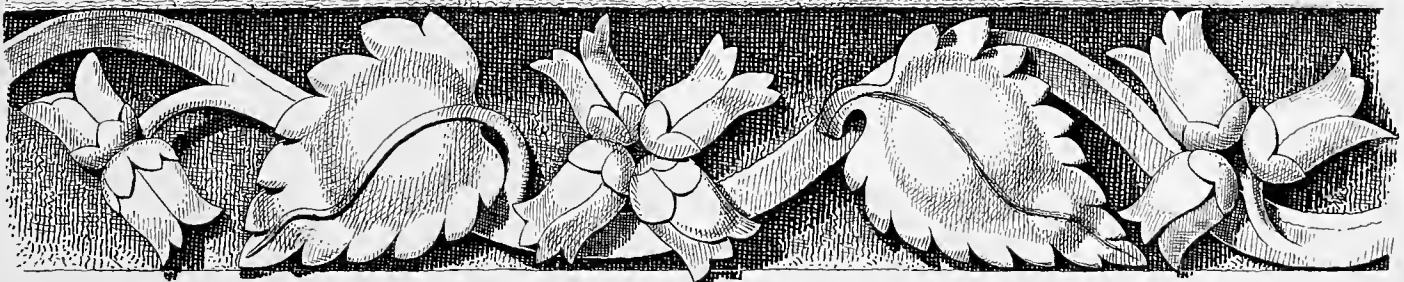
4. 5. ORNAMENTS FROM DITTO.

3. BOSS FROM THE LADY CHAPEL, ELY CATHEDRAL.

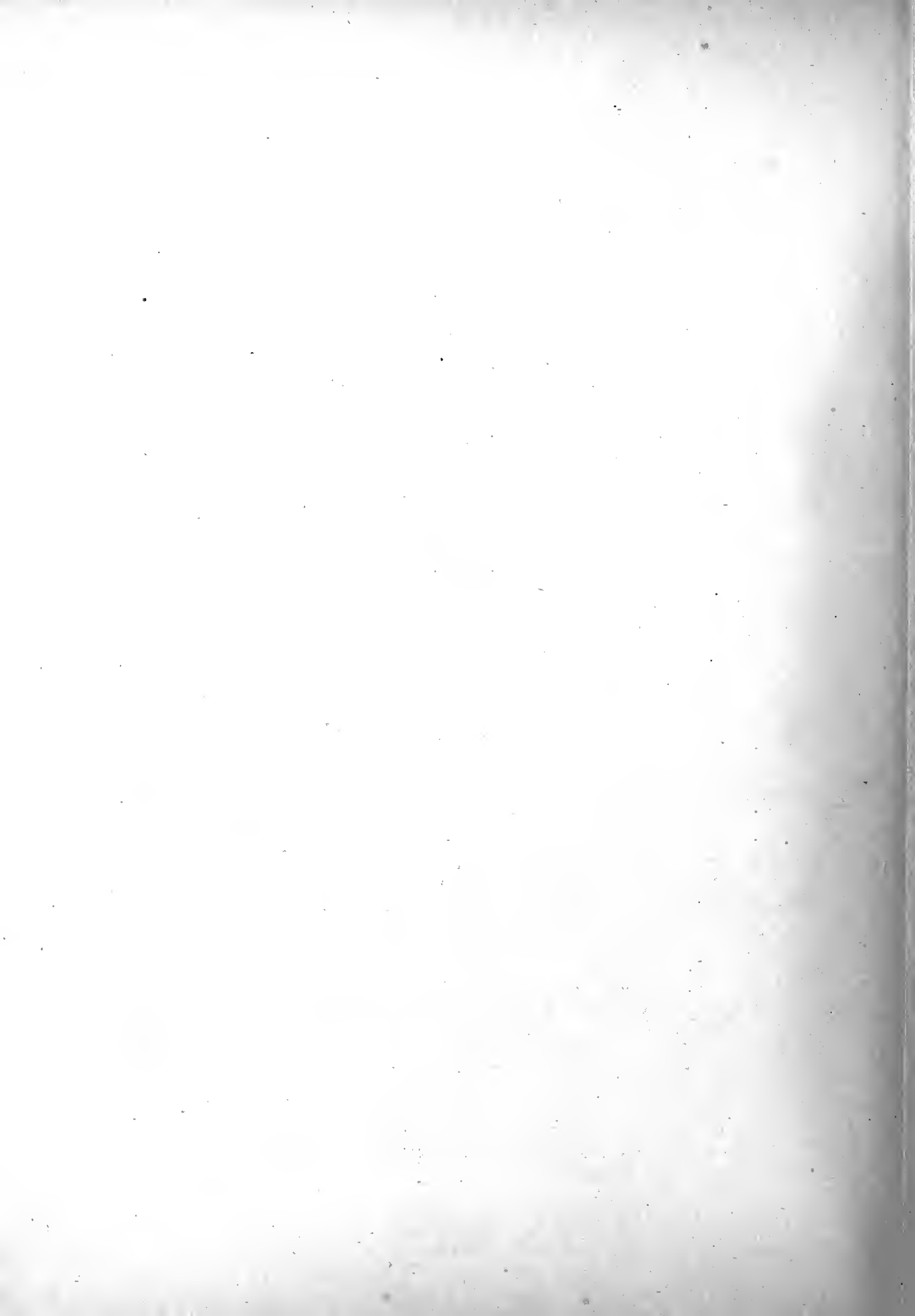
$\frac{1}{2}$ full size.



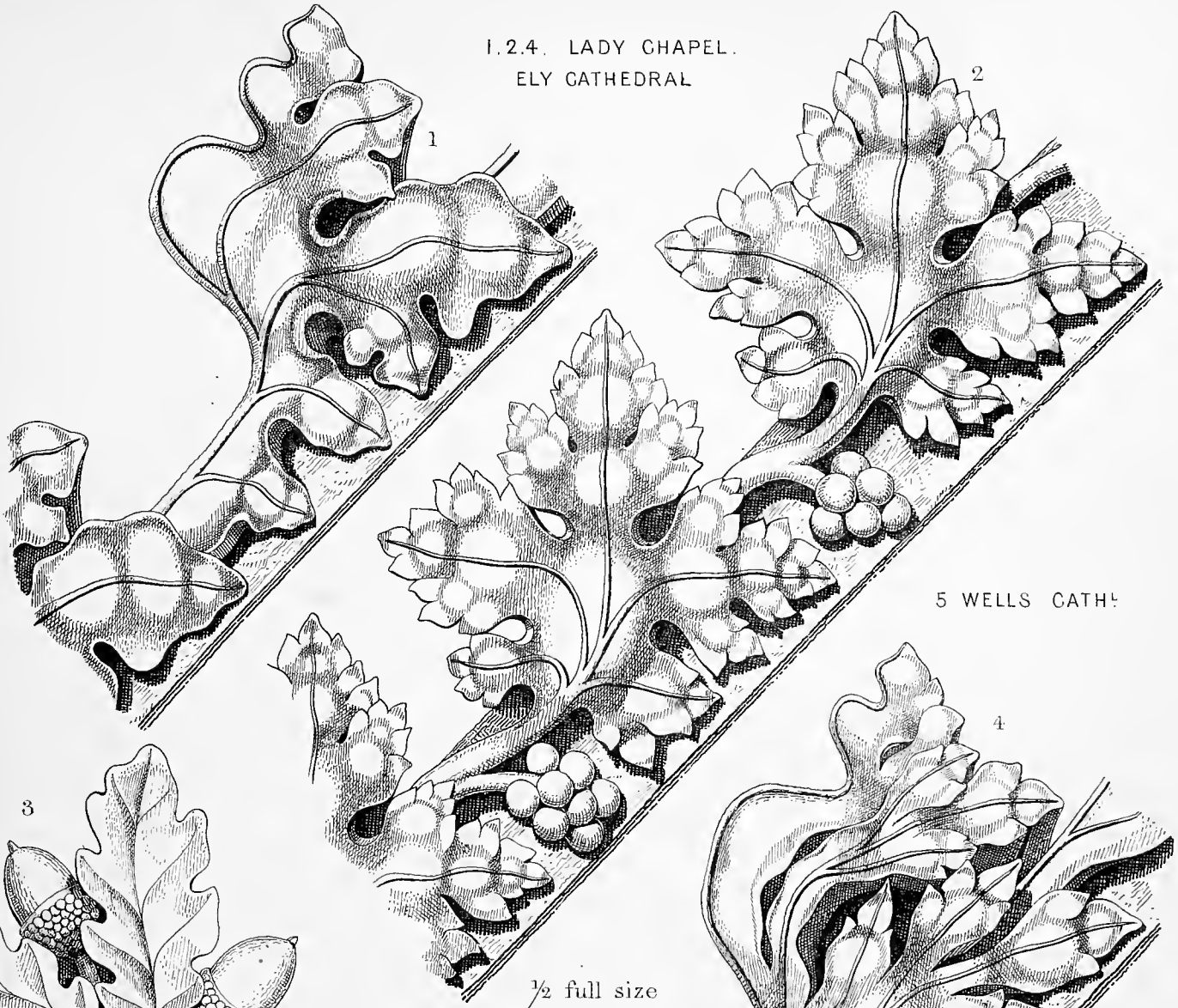
4 full size



5

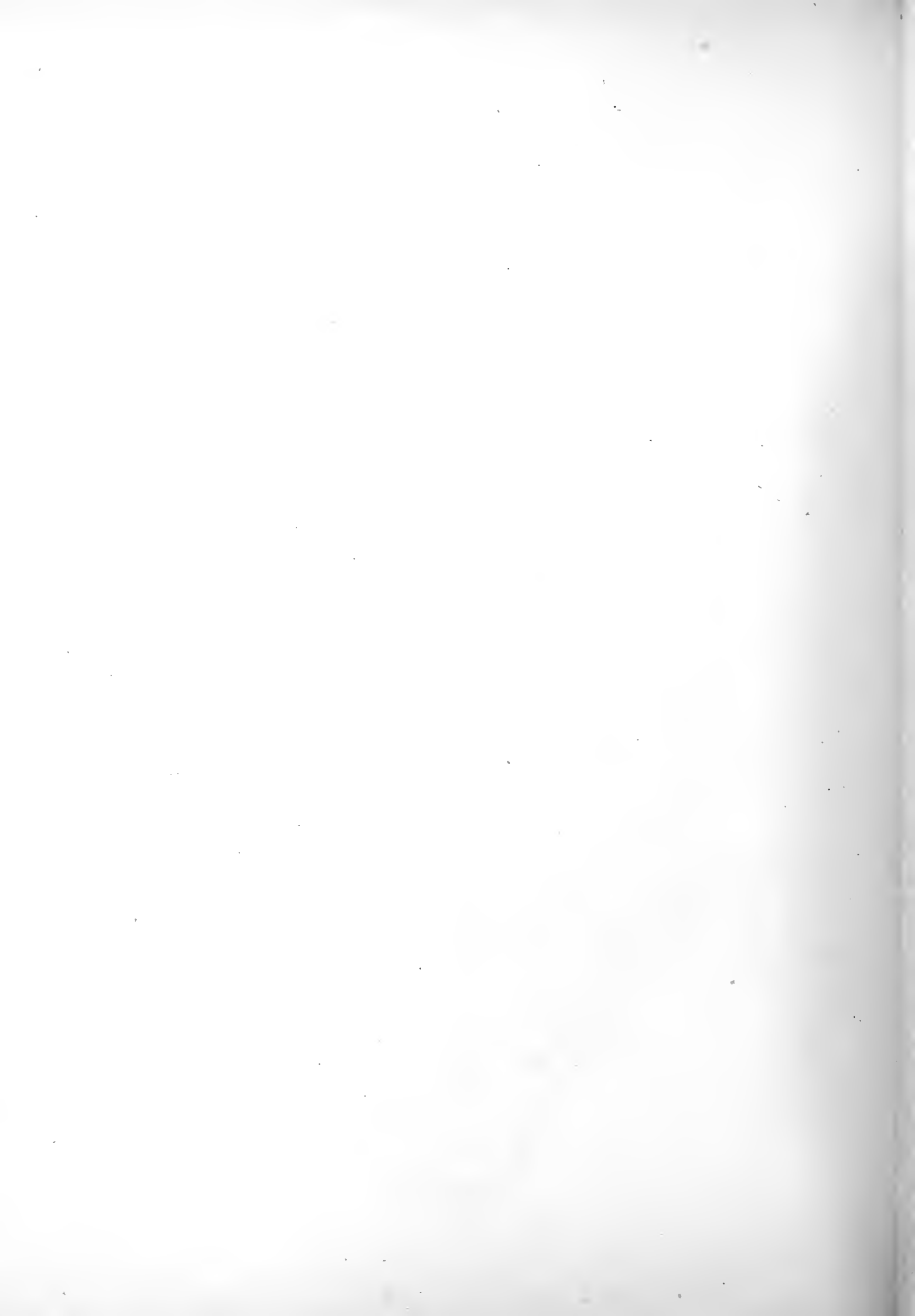


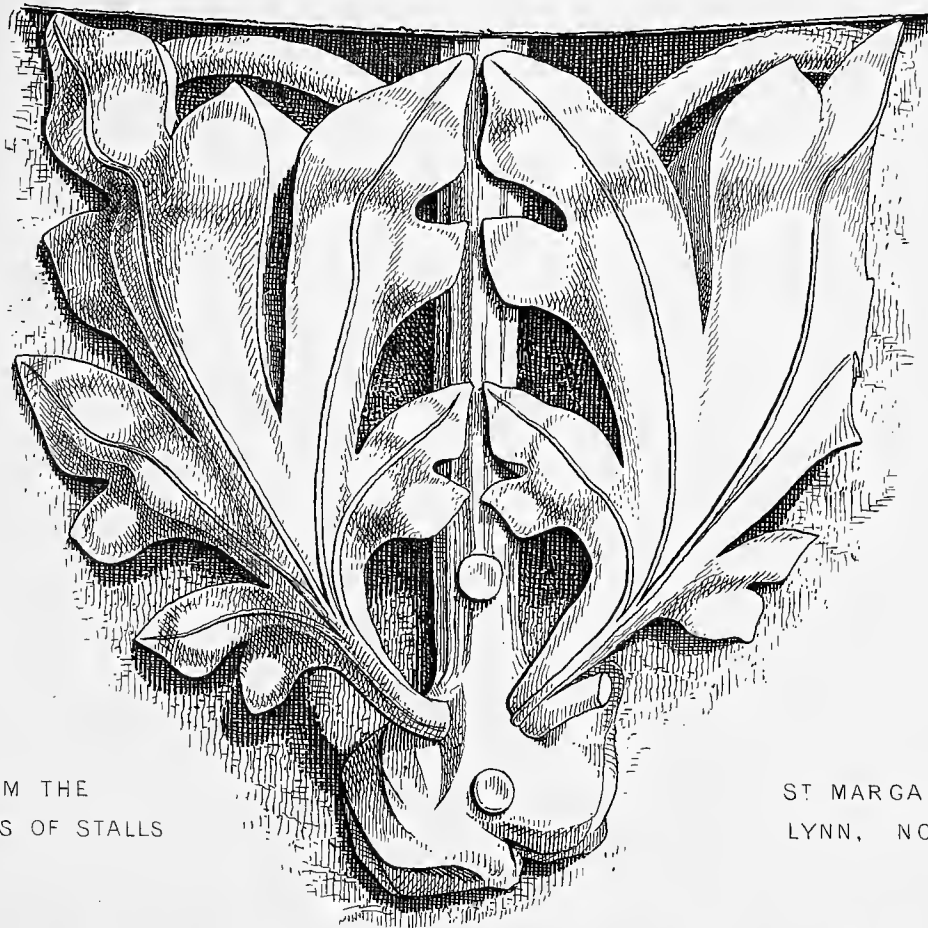
1.2.4. LADY CHAPEL.
ELY CATHEDRAL



5 WELLS CATHEDRAL

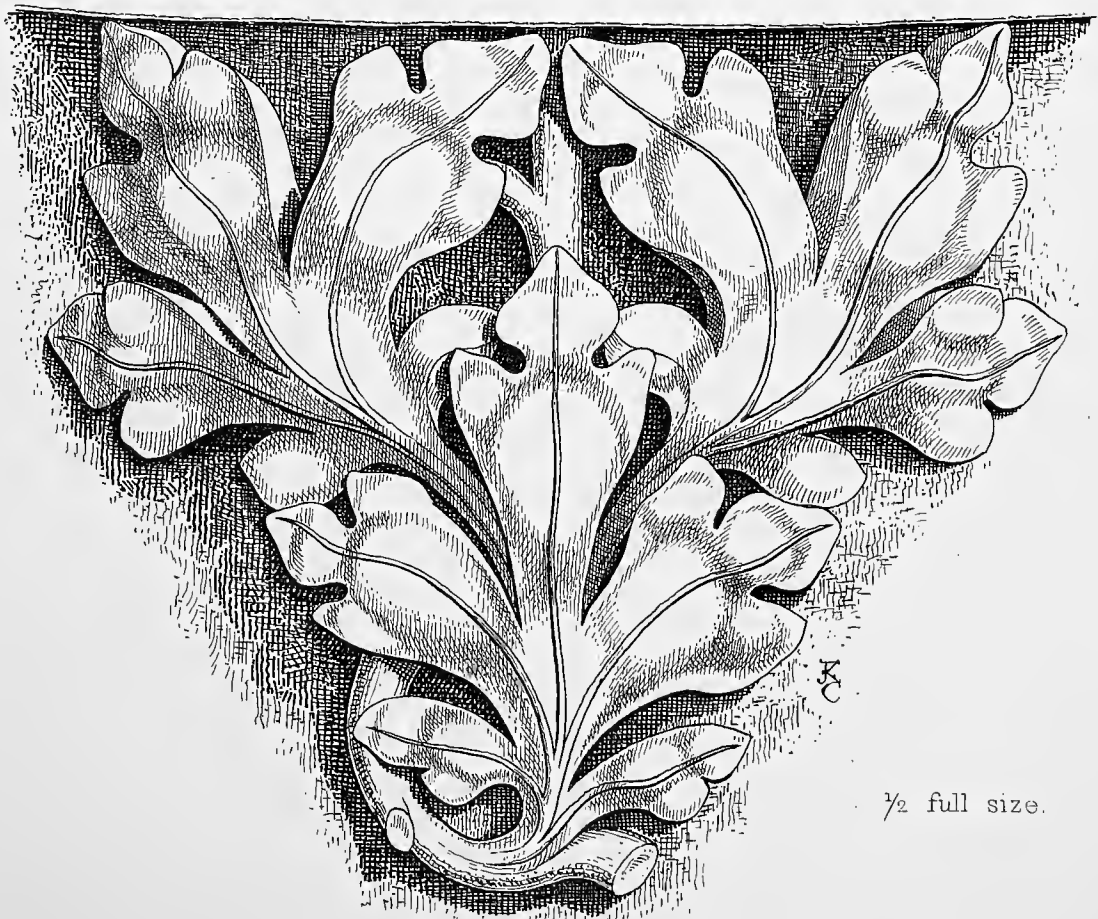






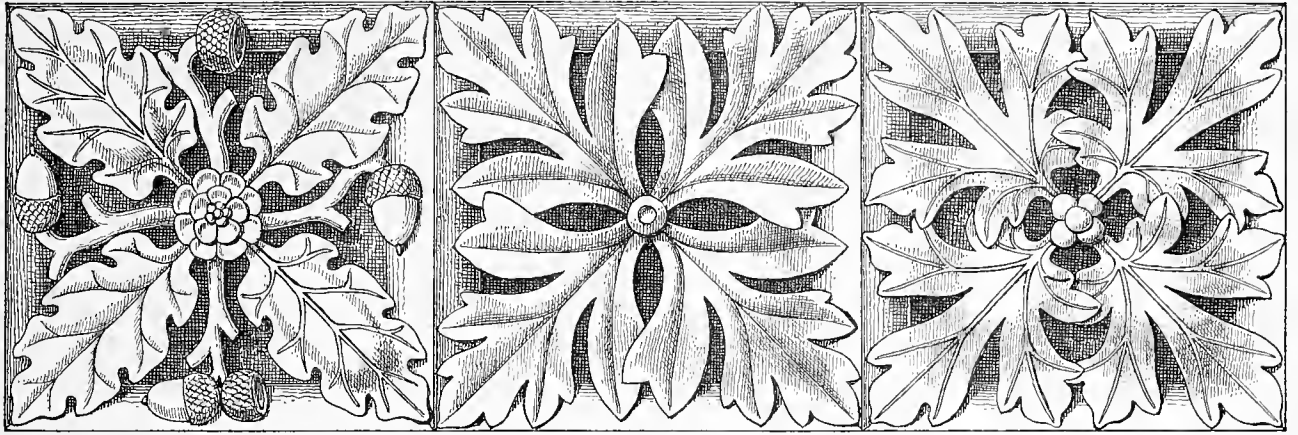
FROM THE
MISERERES OF STALLS

ST MARGARET'S CH.
LYNN, NORFOLK.

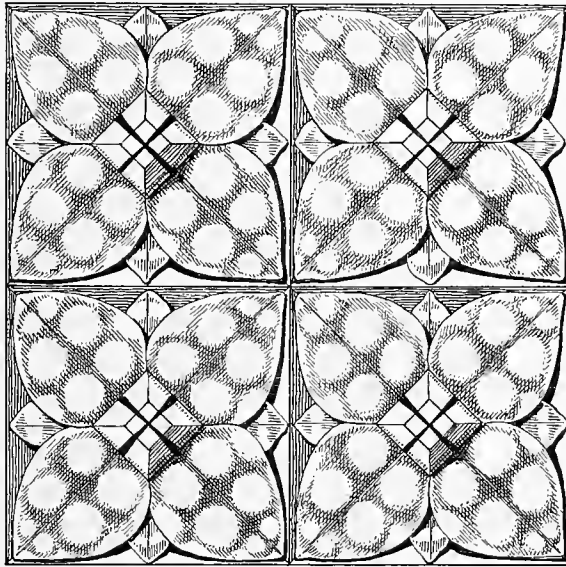


$\frac{1}{2}$ full size.

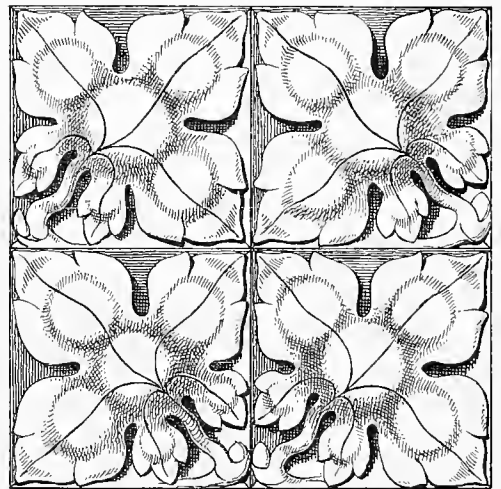
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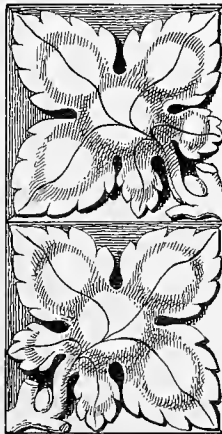
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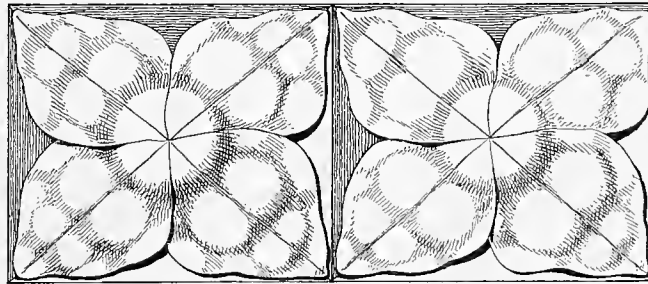
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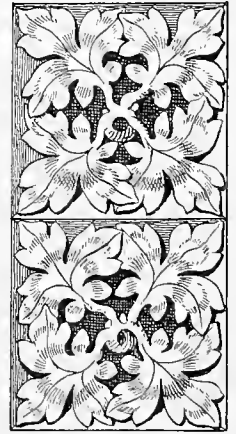
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5



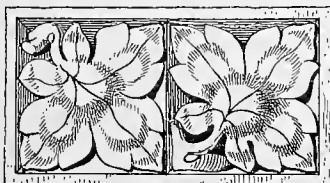
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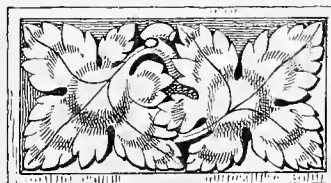
STONE DIAPER WORK

- 1. LINCOLN CATHEDRAL. $\frac{1}{2}$ full size.
- 2.3.4.6.7.8.9. WINCHESEA CHURCH $\frac{1}{4}$ full size.
- 5. BEVERLEY MINSTER. $\frac{1}{4}$ full size

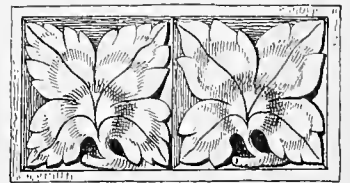
7



8



9

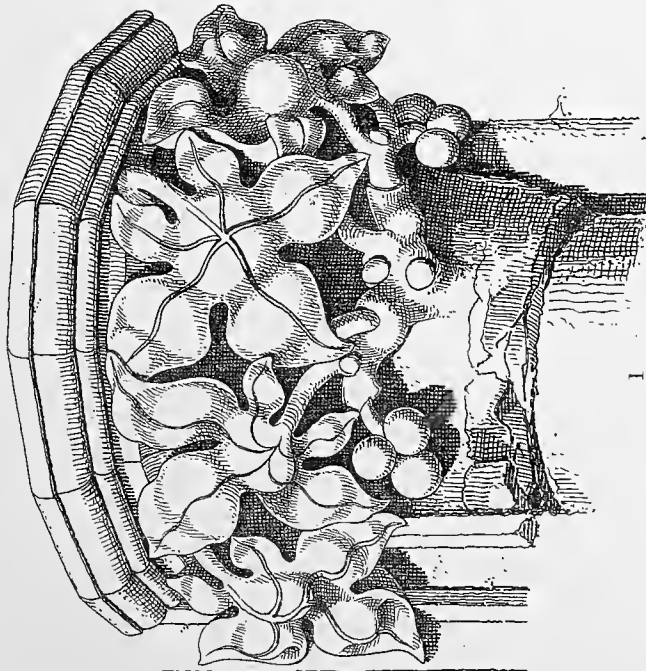


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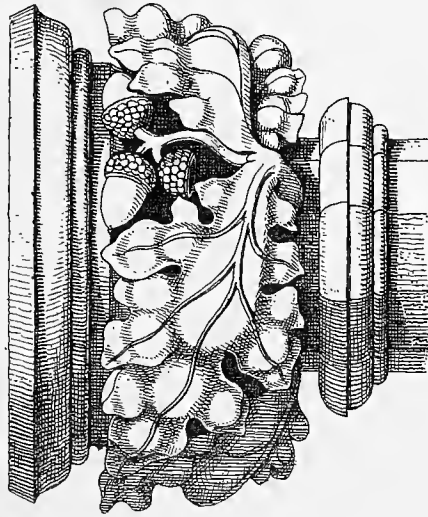


CAPITALS AND BOSSES FROM
ELY CATHEDRAL.

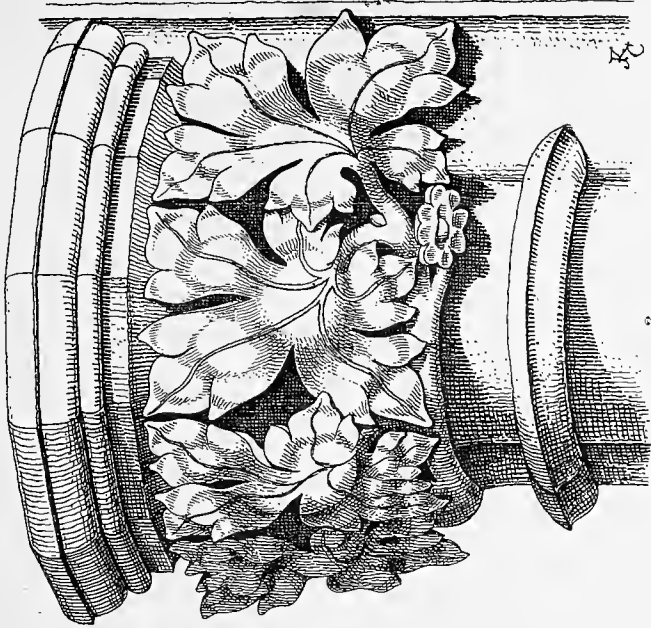
1.235. FROM THE LADY CHAPEL.
4.6. FROM BISHOP HOTHAM'S SHRINE.



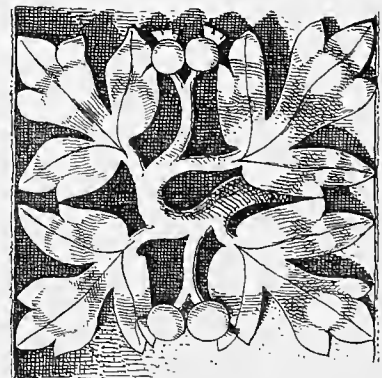
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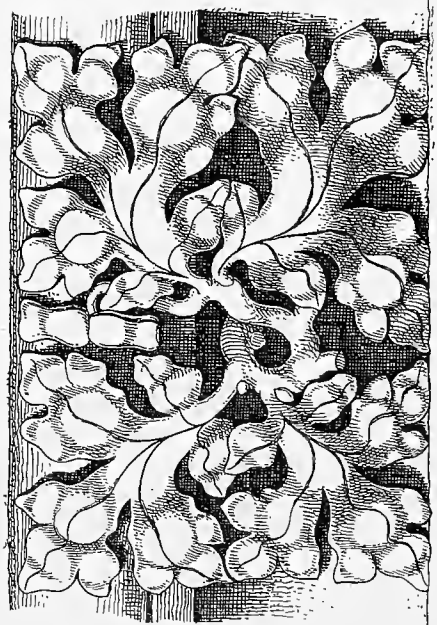
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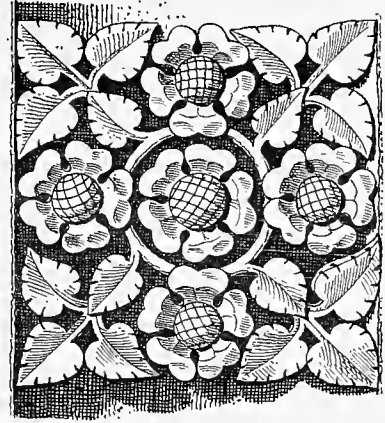
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4



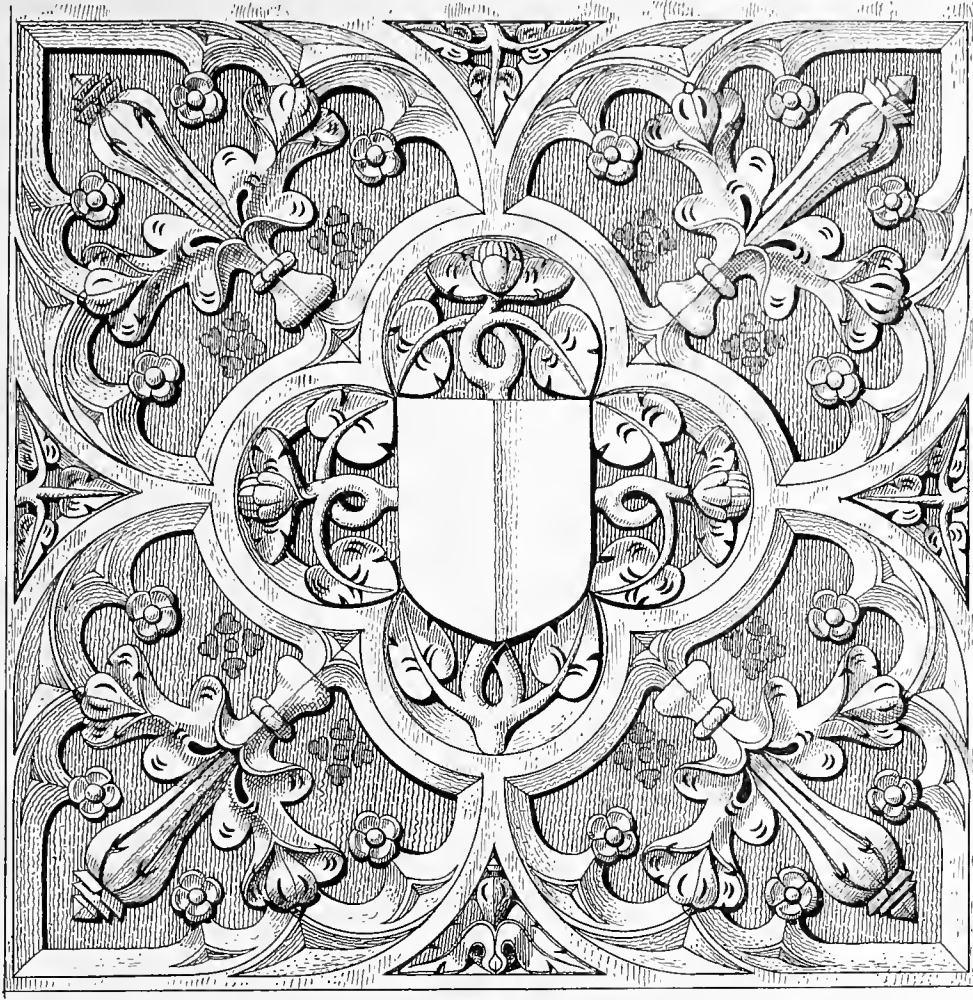
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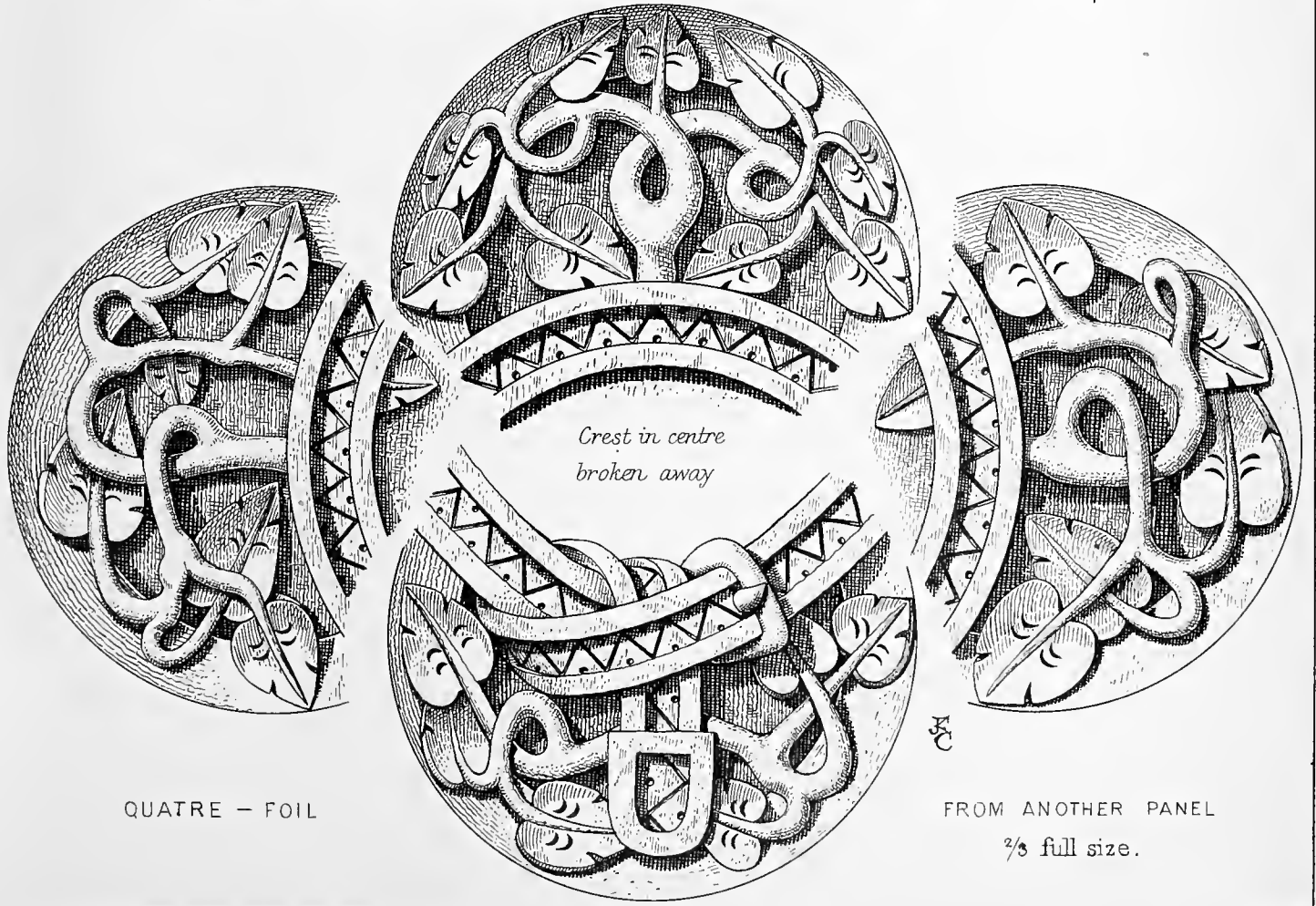


EAST HARLING CHURCH, NORFOLK.



PANELLING FROM ROOD SCREEN.

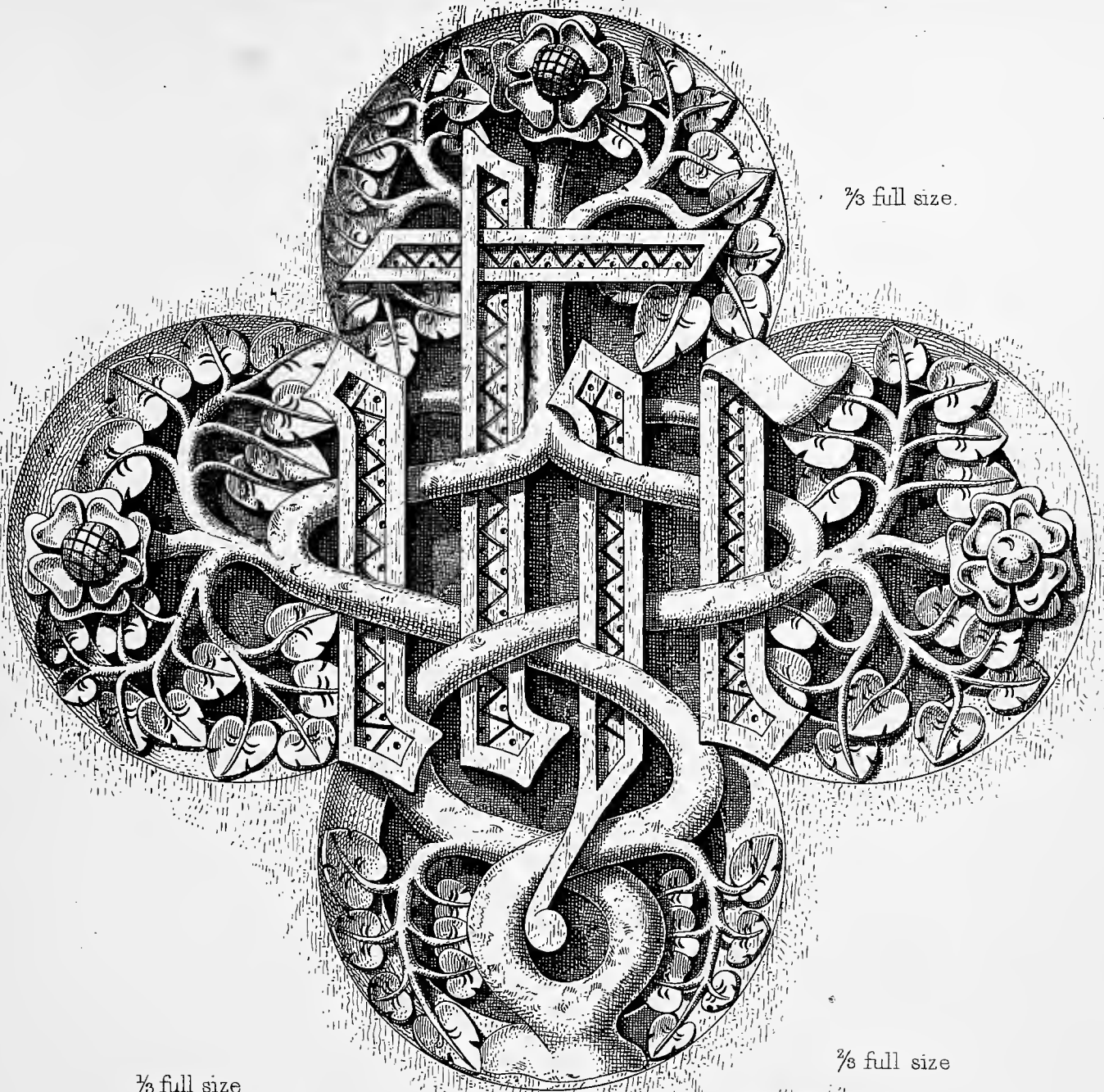
$\frac{3}{4}$ full size.



QUATRE - FOIL

FROM ANOTHER PANEL

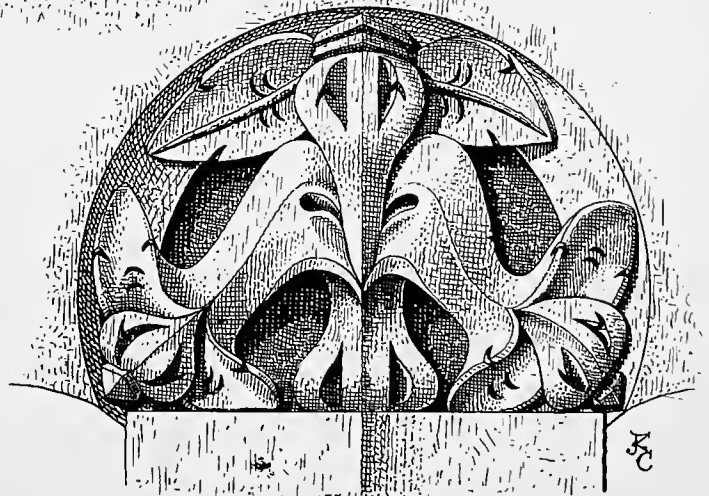
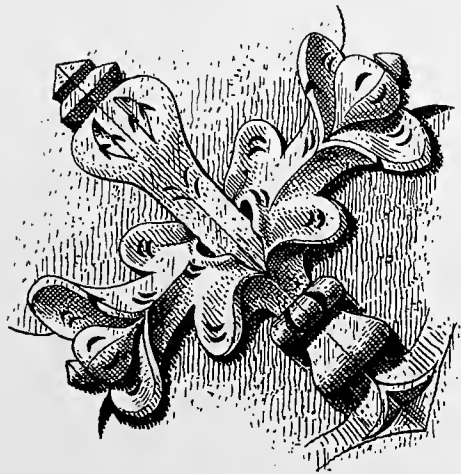
$\frac{2}{3}$ full size.



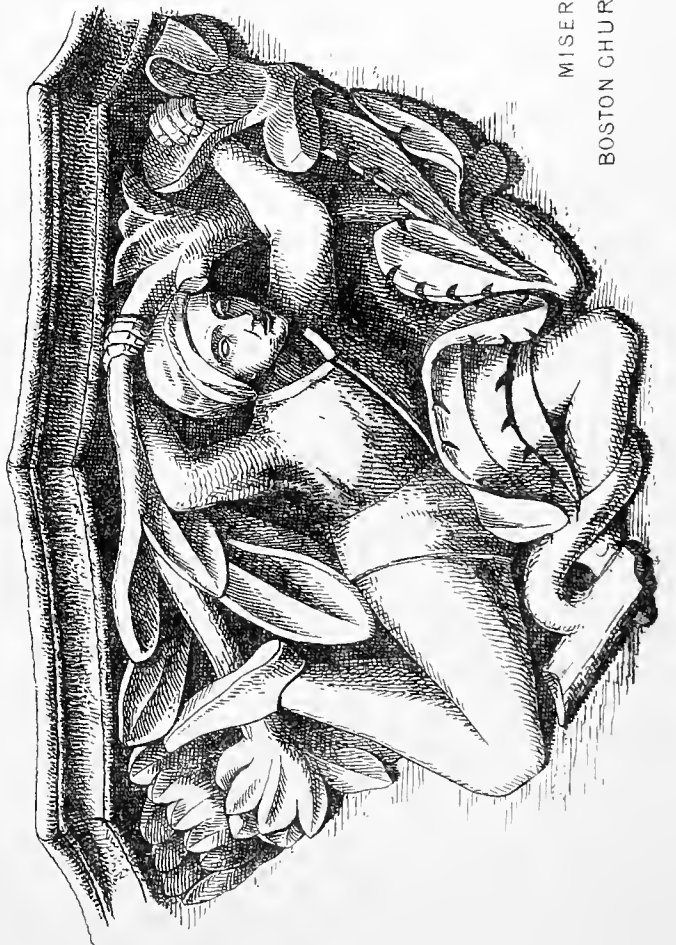
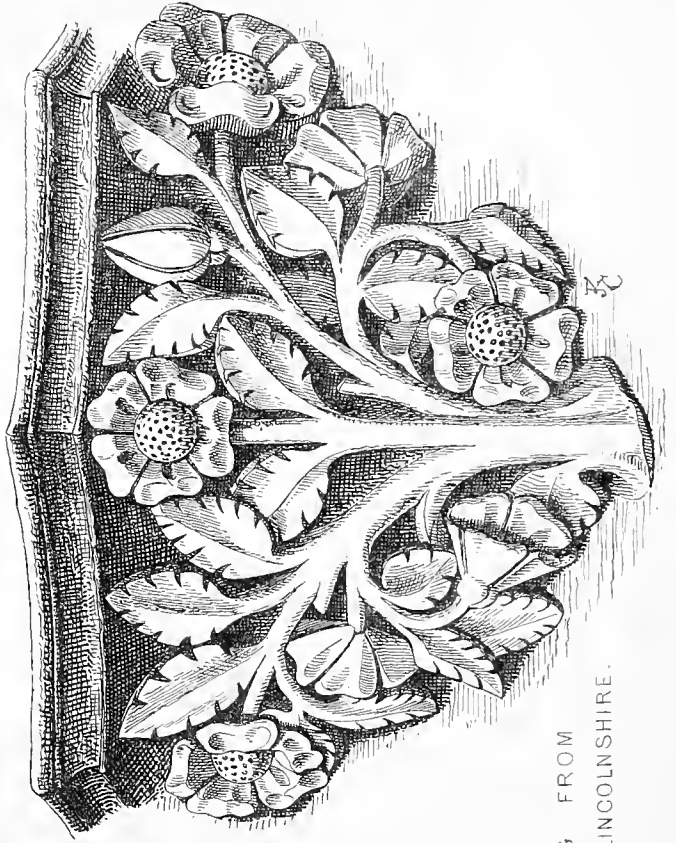
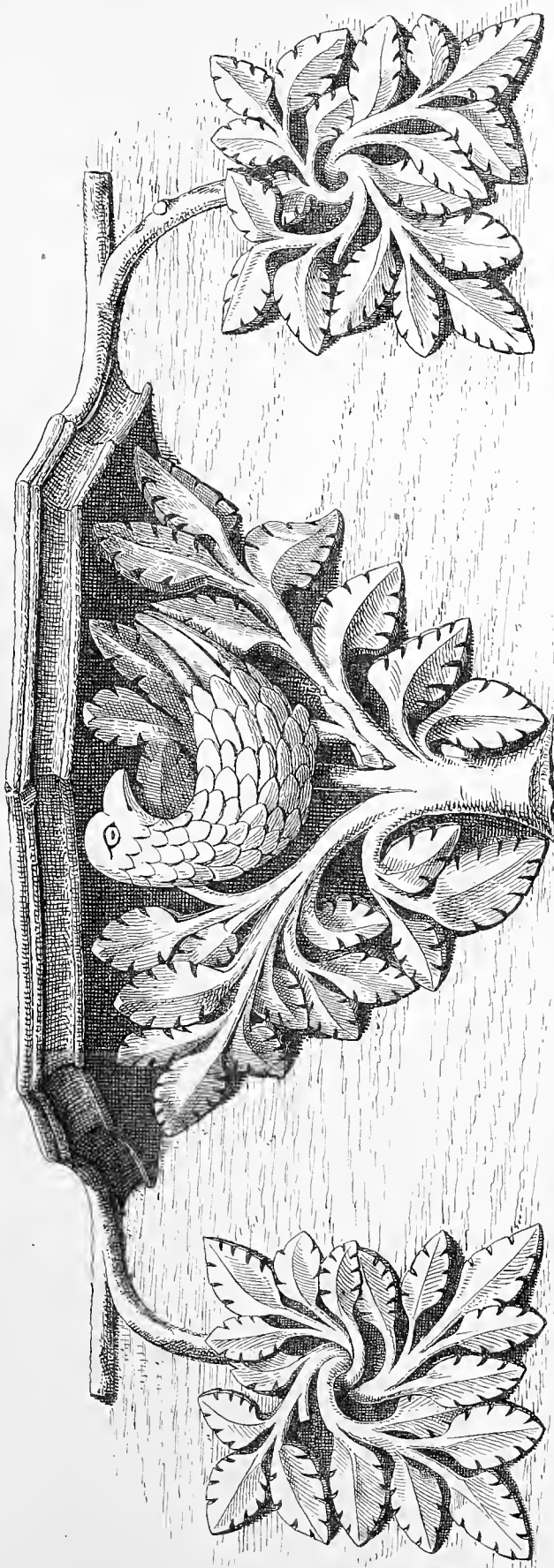
2/3 full size.

2/3 full size

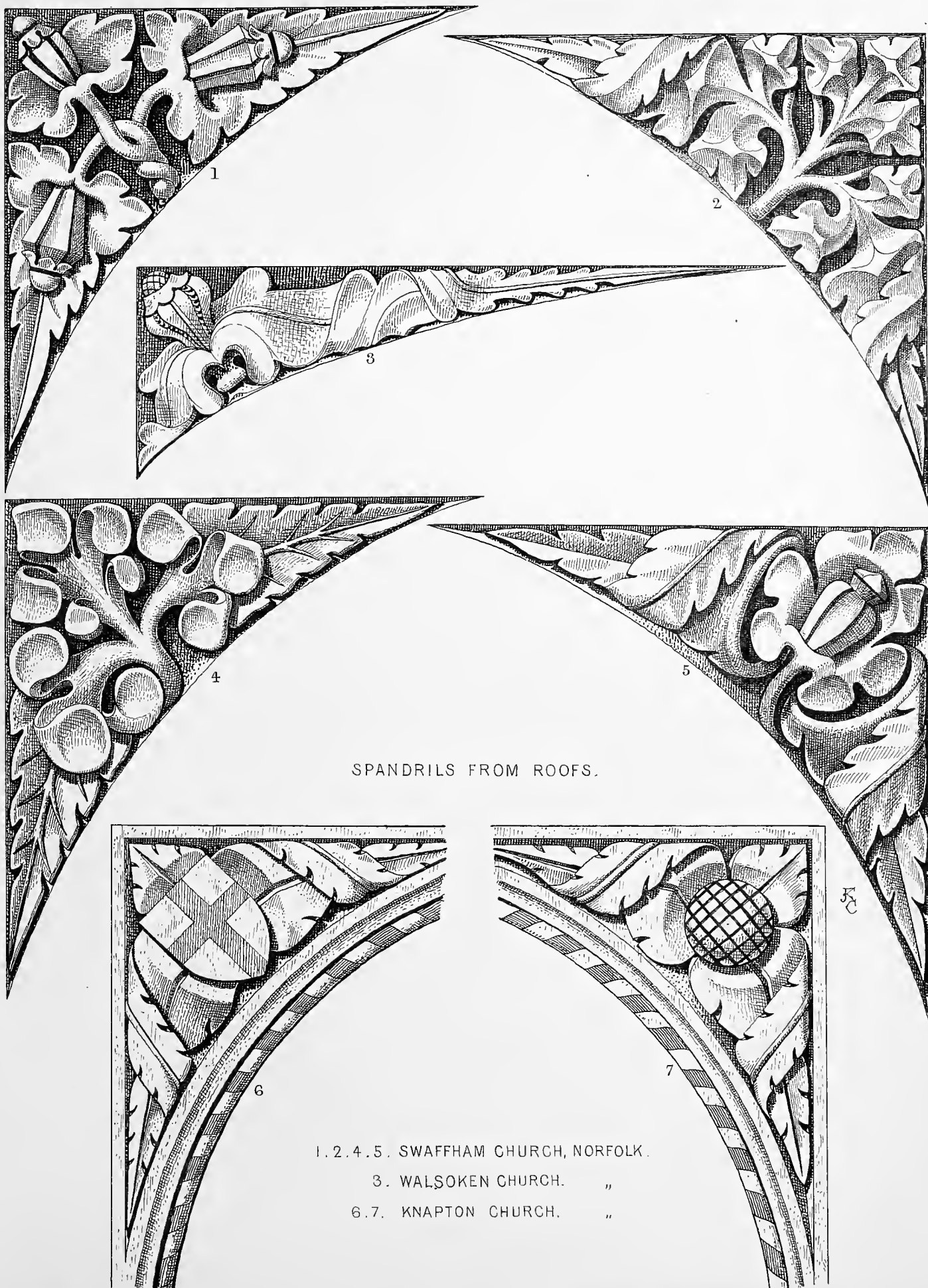
2/3 full size



EAST HARLING CHURCH, NORFOLK
QUATRE-FOIL AND DETAILS FROM ROOD SCREEN



MISERERES FROM BOSTON CHURCH, LINCOLNSHIRE.



SPANDRILS FROM ROOFS.

- 1. 2. 4. 5. SWAFFHAM CHURCH, NORFOLK.
- 3. WALSOKE CHURCH. „
- 6. 7. KNAPTON CHURCH. „



WOODEN CROCKETS

$\frac{2}{3}$ full size.

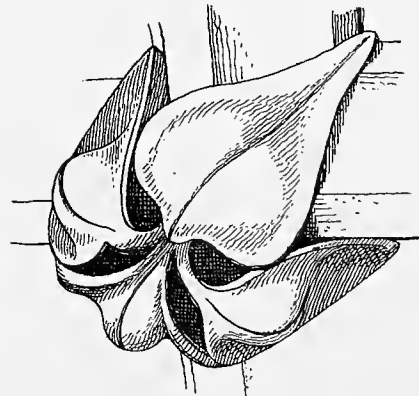
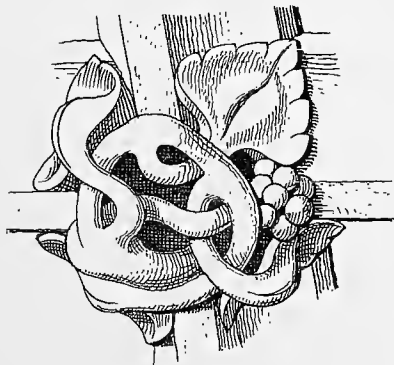
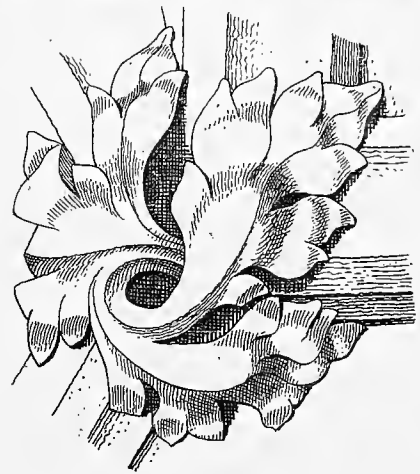
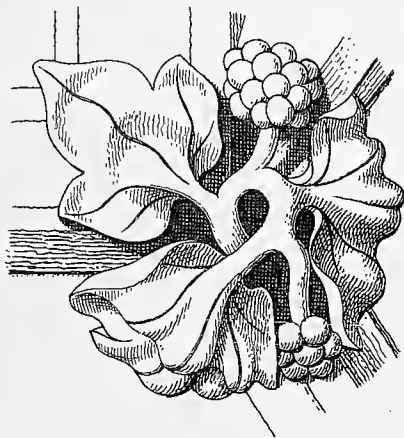
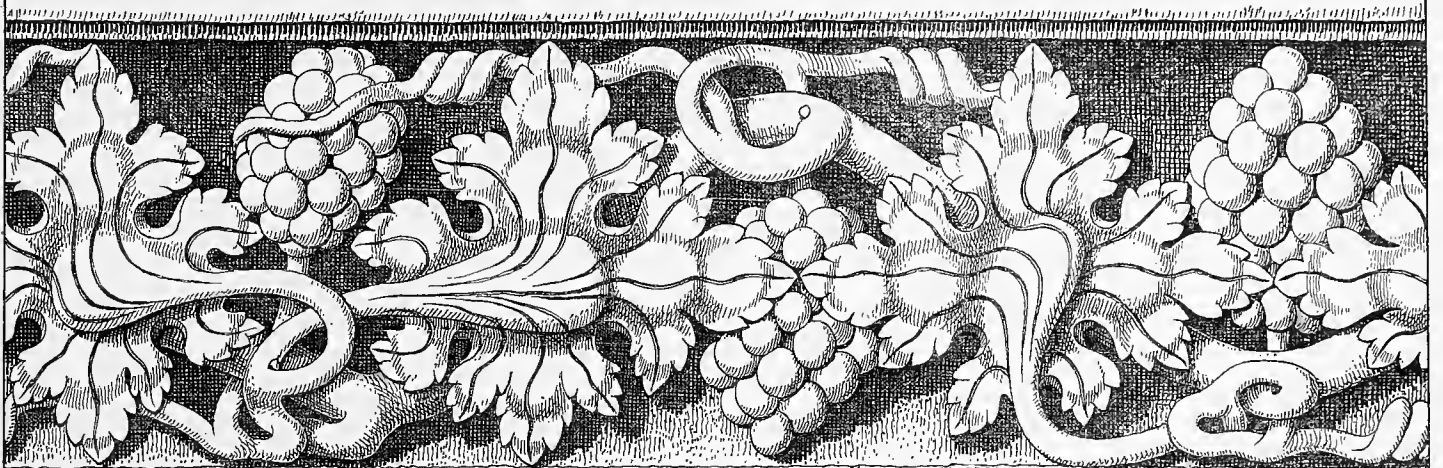
1. 2. 6. KNAPTON CHURCH, NORFOLK.

3. 4. 5. NORWICH CATHEDRAL.

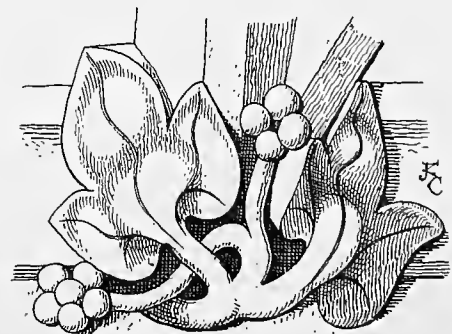
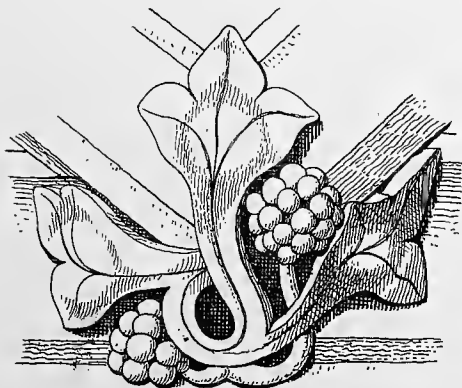
7. LUDHAM CHURCH NORFOLK.

32

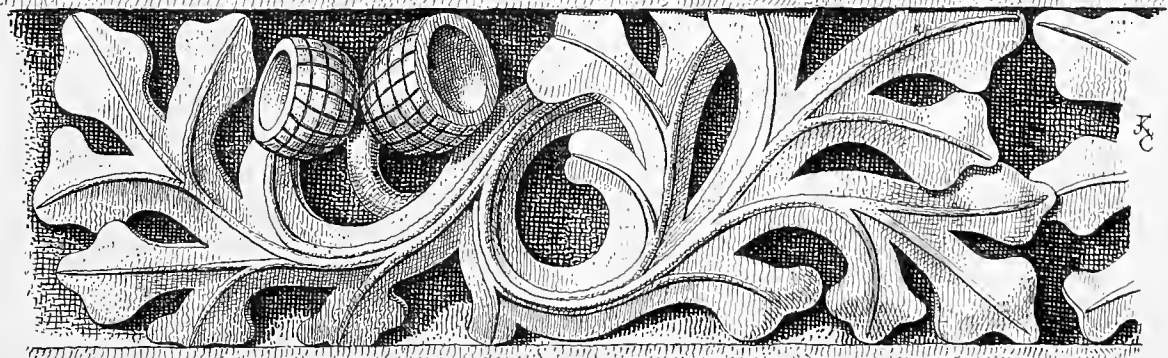
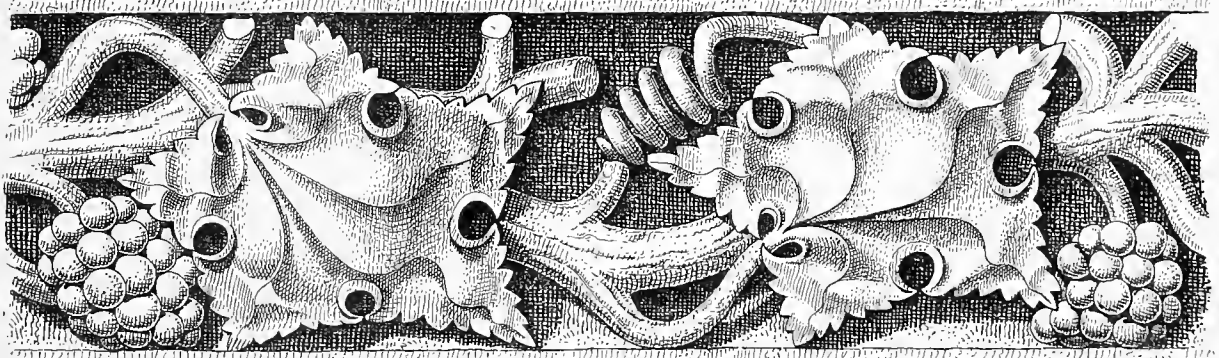
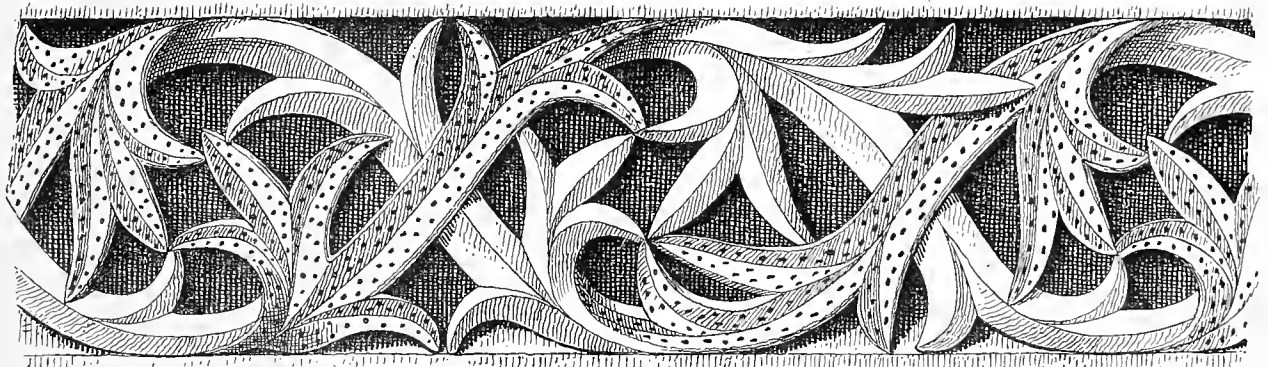
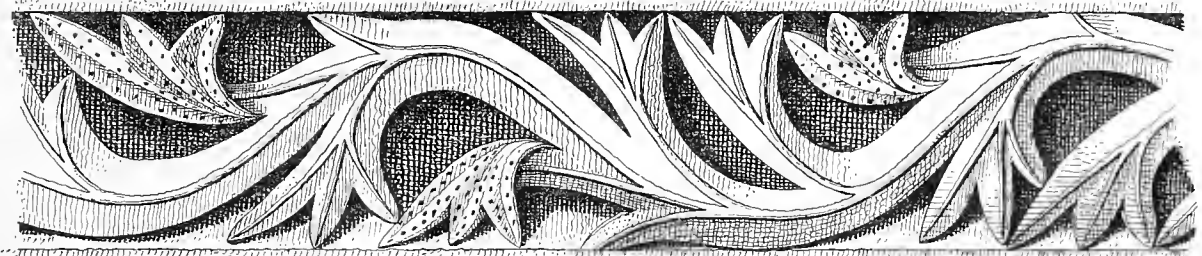
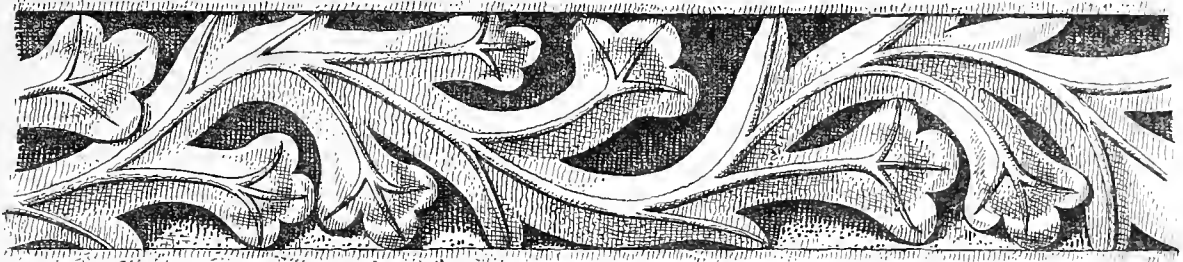
1/2 full size.



UPPER CORNICE AND BOSSES FROM GROINING
 BISHOP BECKINGTON'S SHRINE.
 WELLS CATHEDRAL.

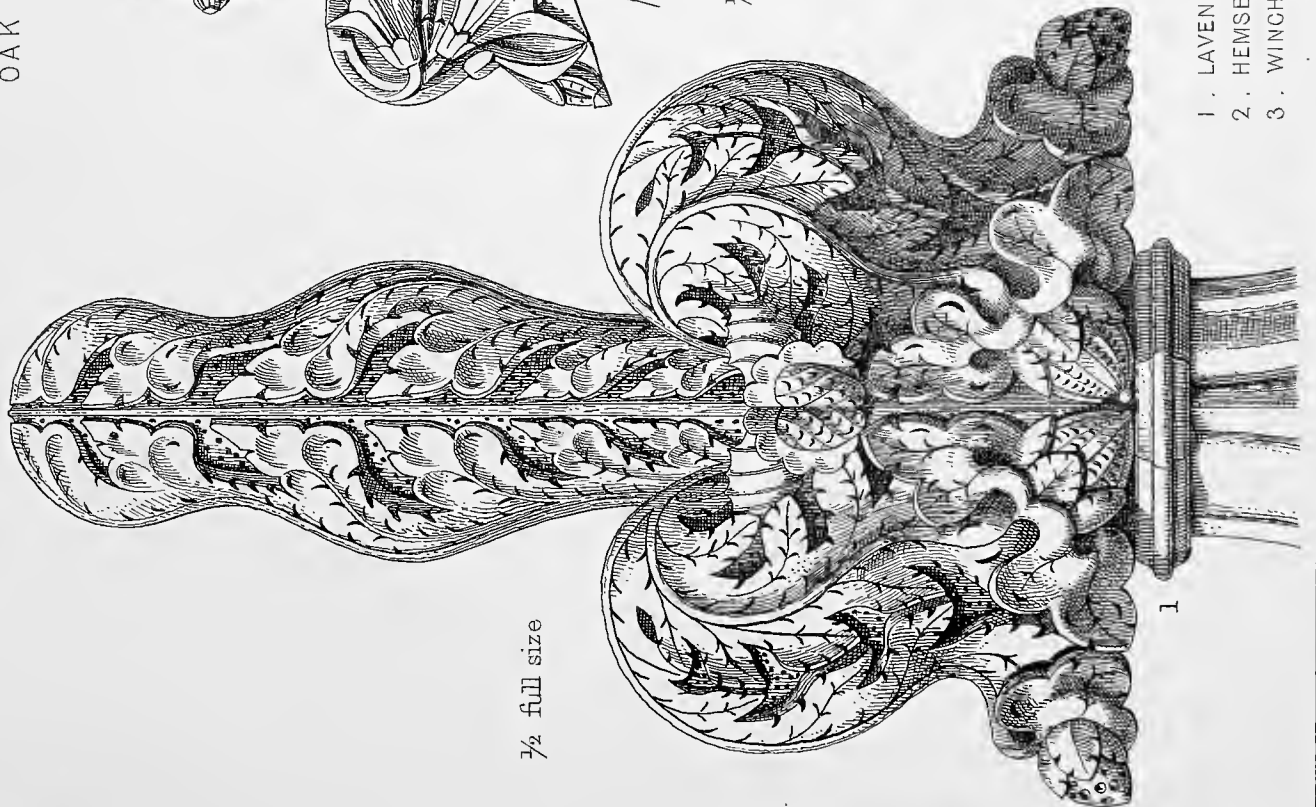


2/3 full size.

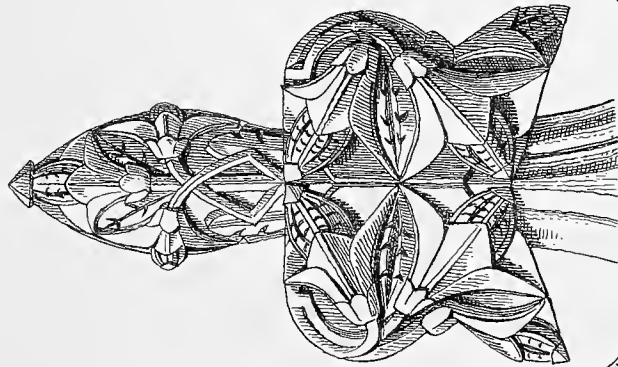


HENRY VIII'S CHAPEL, WESTMINSTER ABBEY.
STONE ORNAMENTS FROM PEDESTALS IN NICHES.
½ full size.

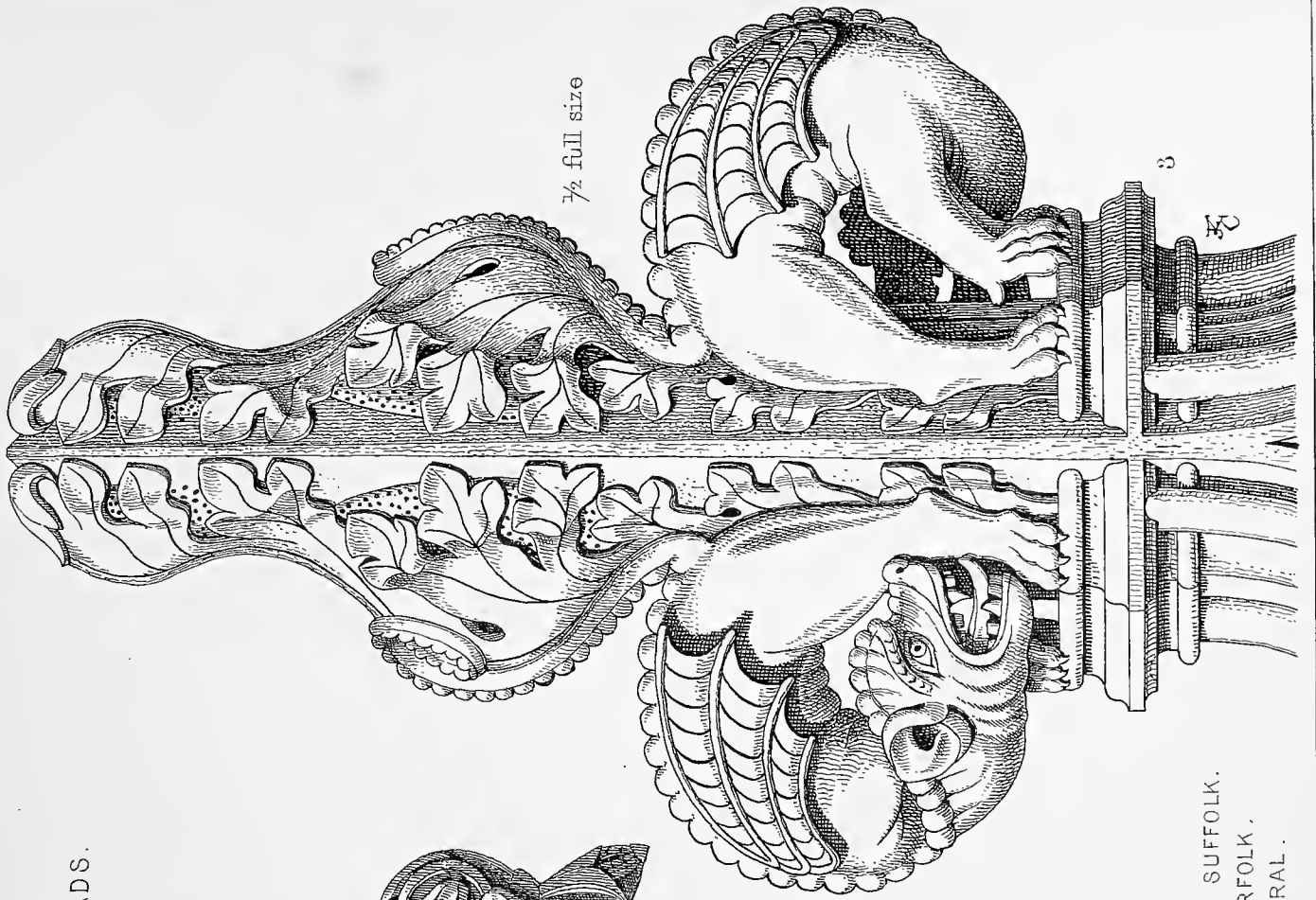
OAK POPPY HEADS.



1/2 full size

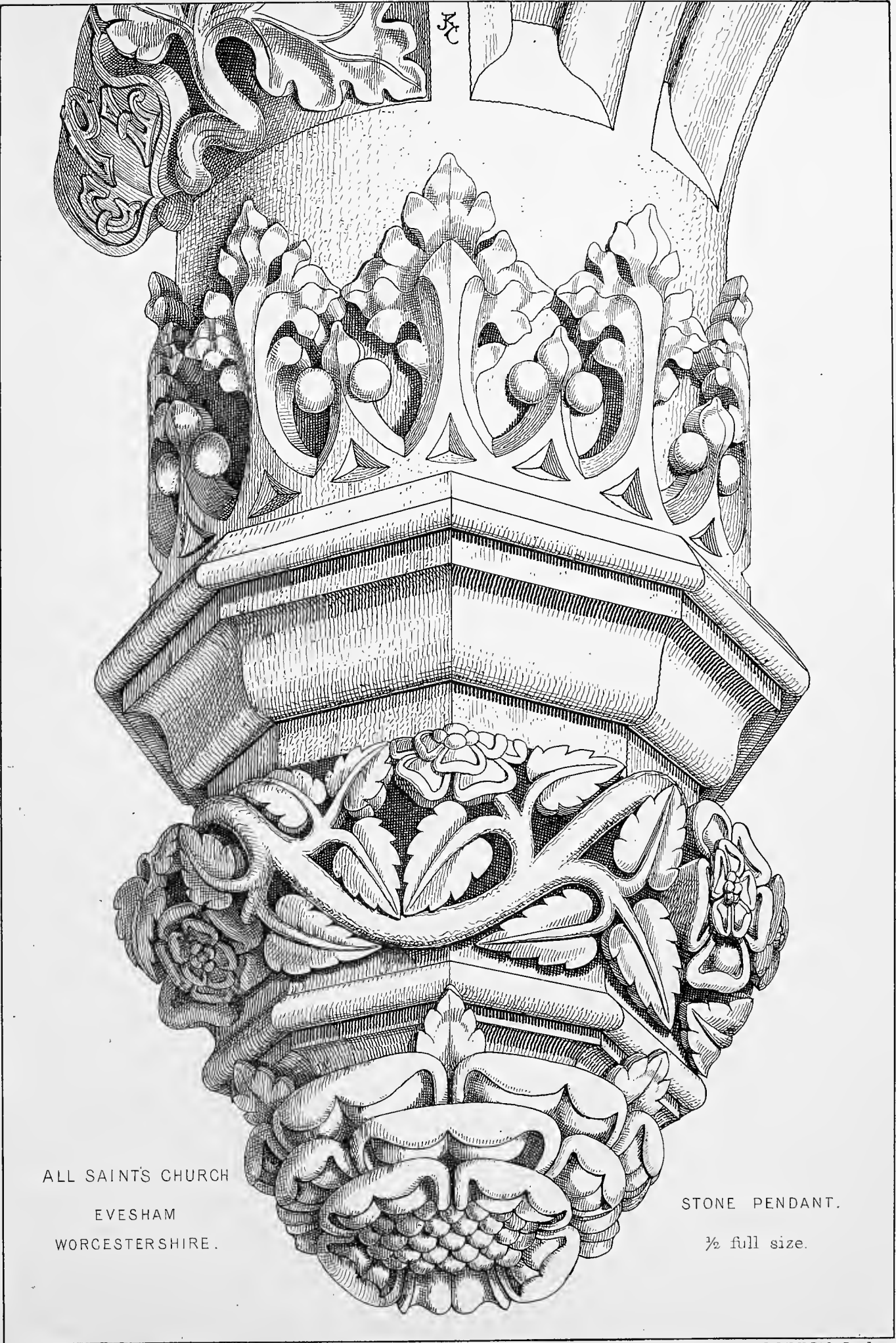


1/4 full size



1/2 full size

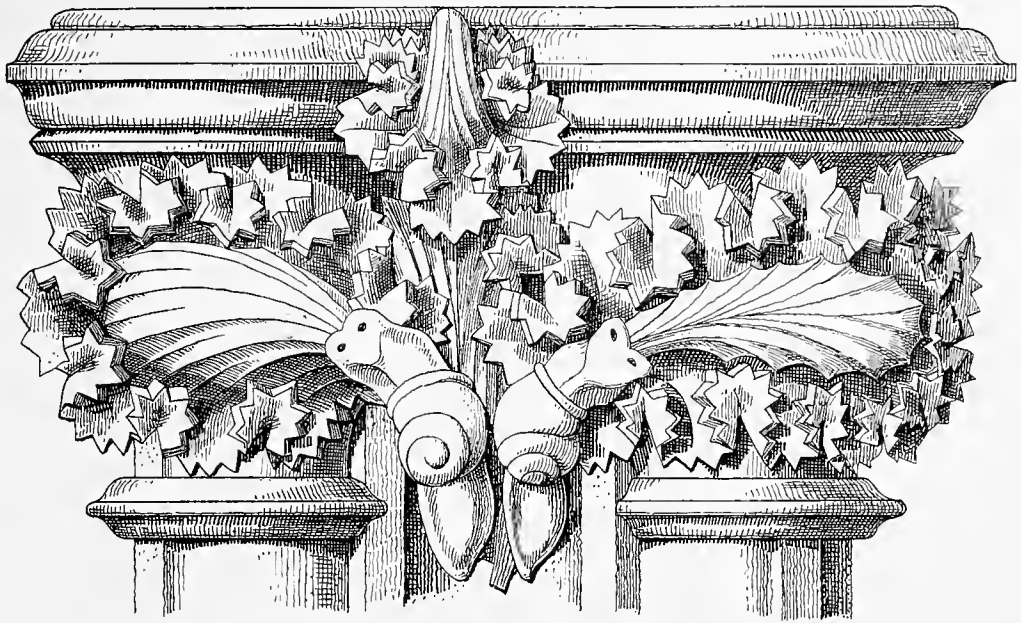
- 1. LAVENHAM CHURCH, SUFFOLK.
- 2. HEMSBY CHURCH, NORFOLK.
- 3. WINCHESTER CATHEDRAL.



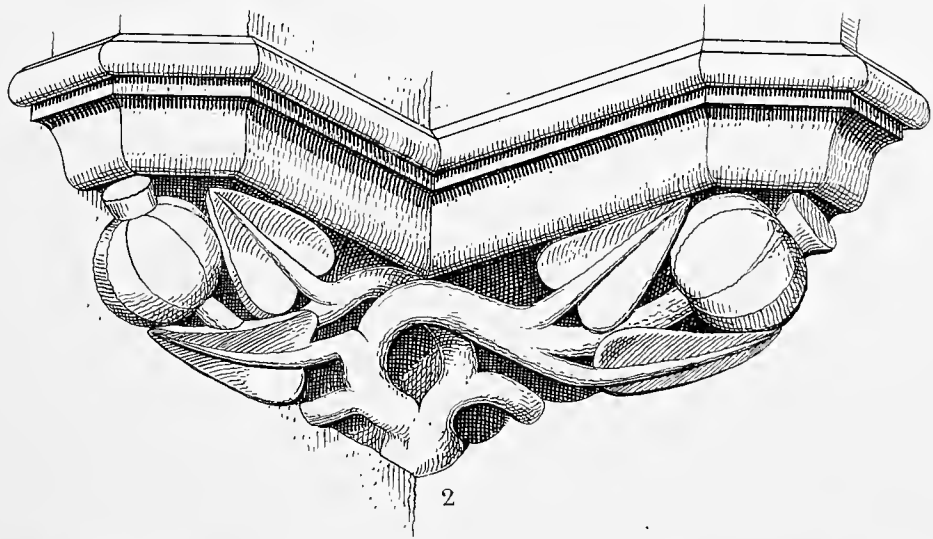
ALL SAINTS CHURCH
EVESHAM
WORCESTERSHIRE.

STONE PENDANT.
½ full size.

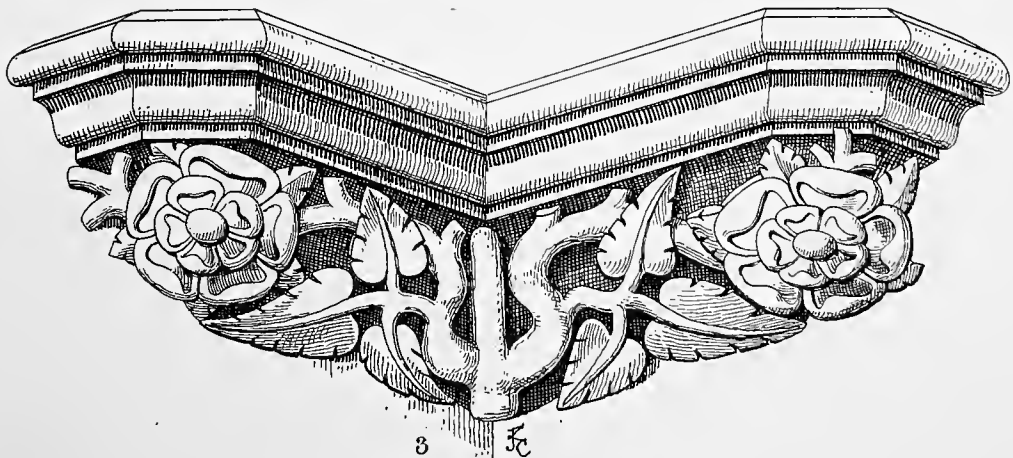
1



1. CAPITALS FROM BISHOP FLEMING'S CHAPEL, LINCOLN CATHEDRAL.
2. 3 CORBELS FROM ALL SAINTS' CHURCH, EVESHAM, WORCESTERSHIRE.



2



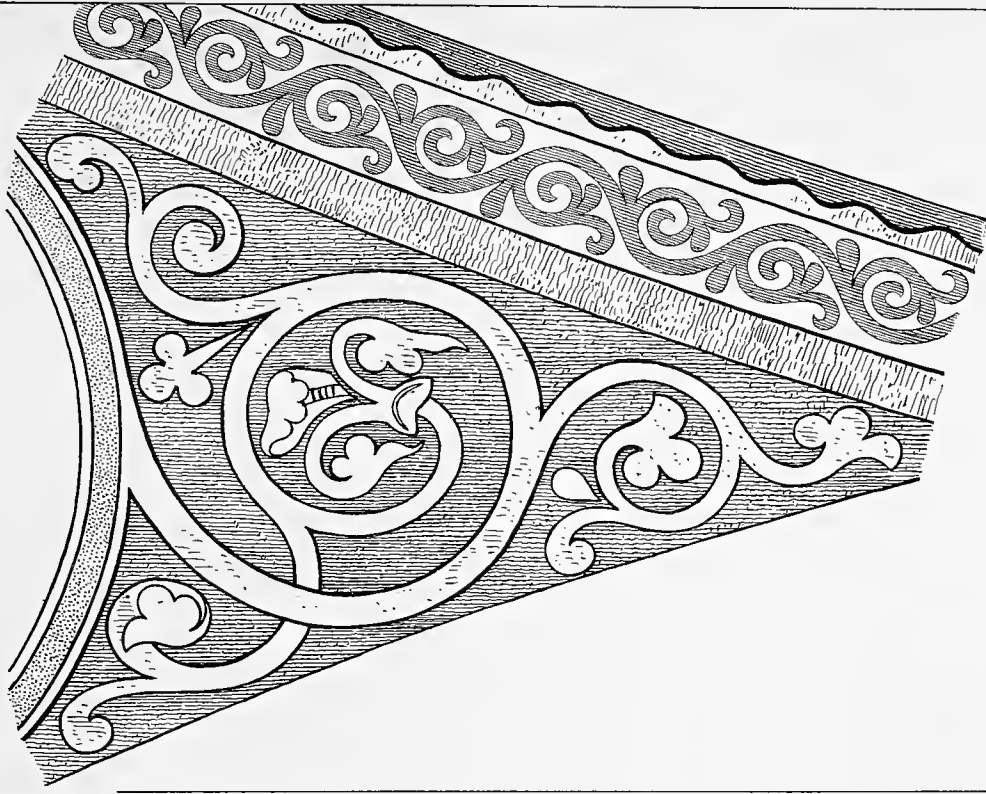
3

3



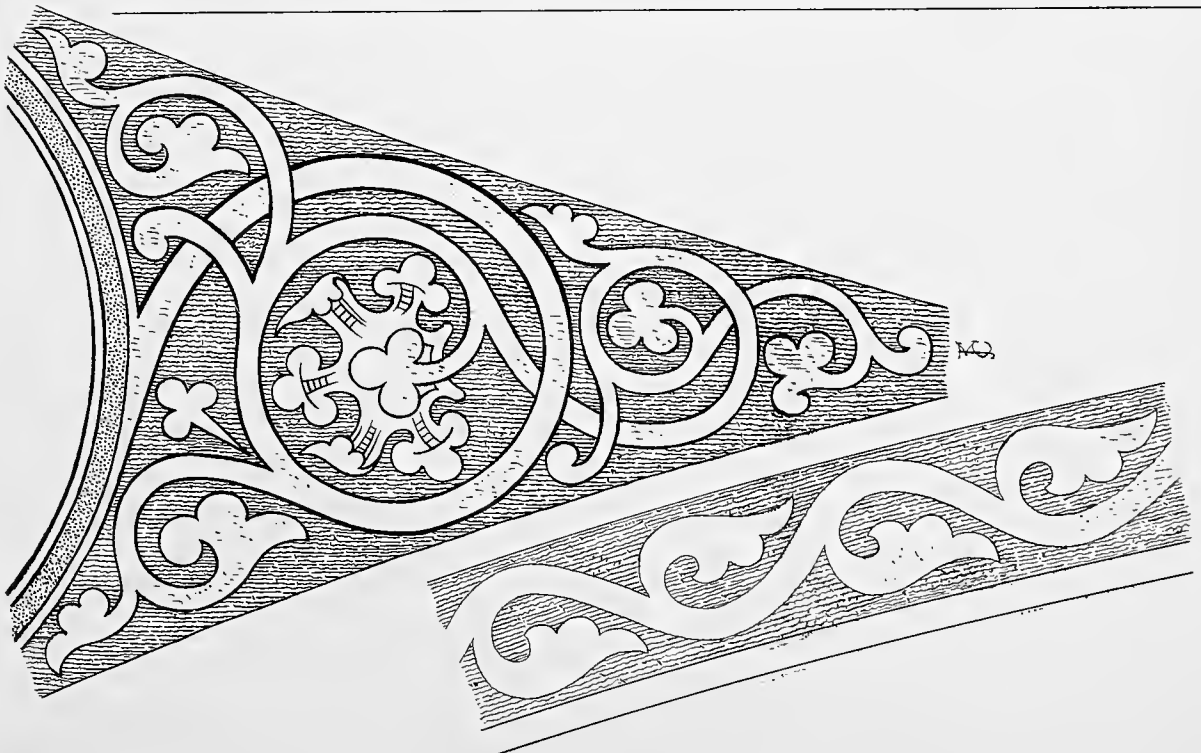
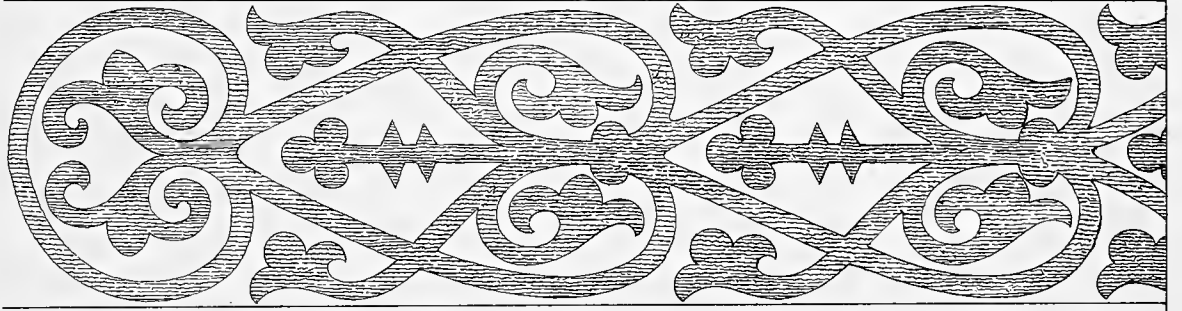
NORWICH CATHEDRAL.
PAINTING FROM GROIN IN THE JESUS CHAPEL
 $\frac{1}{4}$ full size.





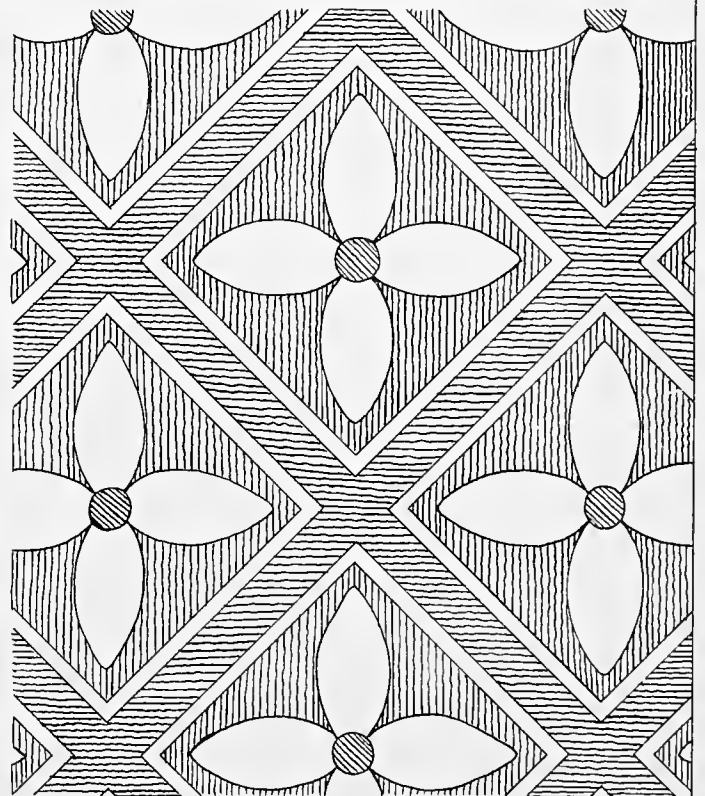
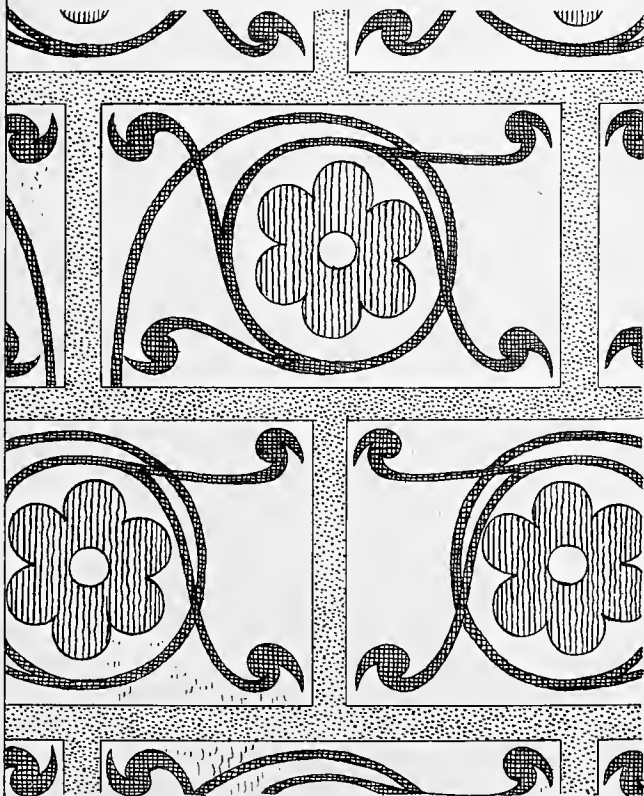
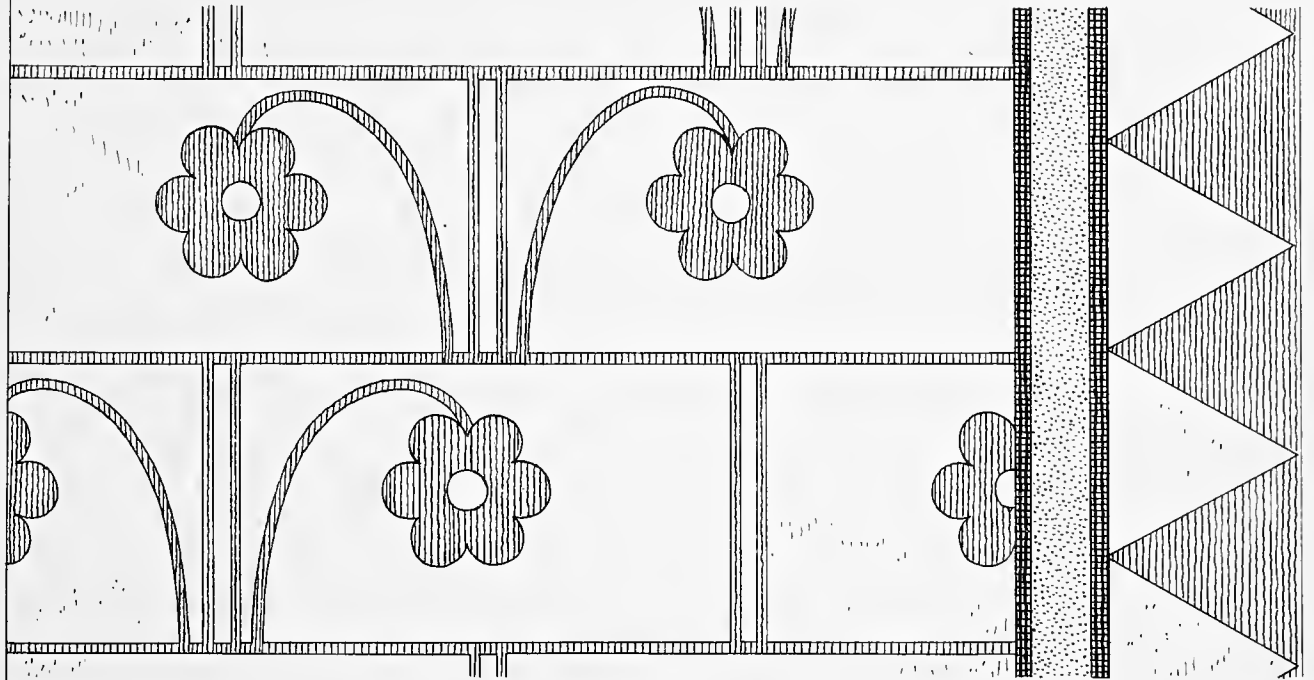
ST. MARY'S CHURCH, GUILDFORD, SURREY.

PAINTING FROM APSE, EAST END
OF NORTH AISLE.

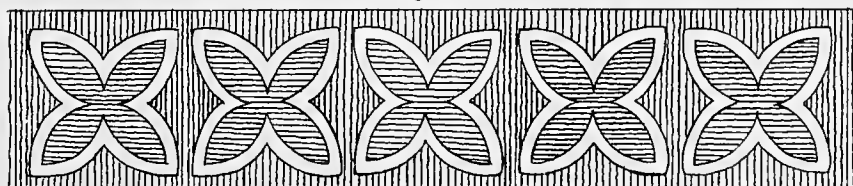


WALL PAINTING FROM THE PRESBYTERY, NORWICH CATHEDRAL.

3/4 full size.



The colours indicated



as in Heraldry



J.K. Colling, del.

C.F. Kell Lith. London.

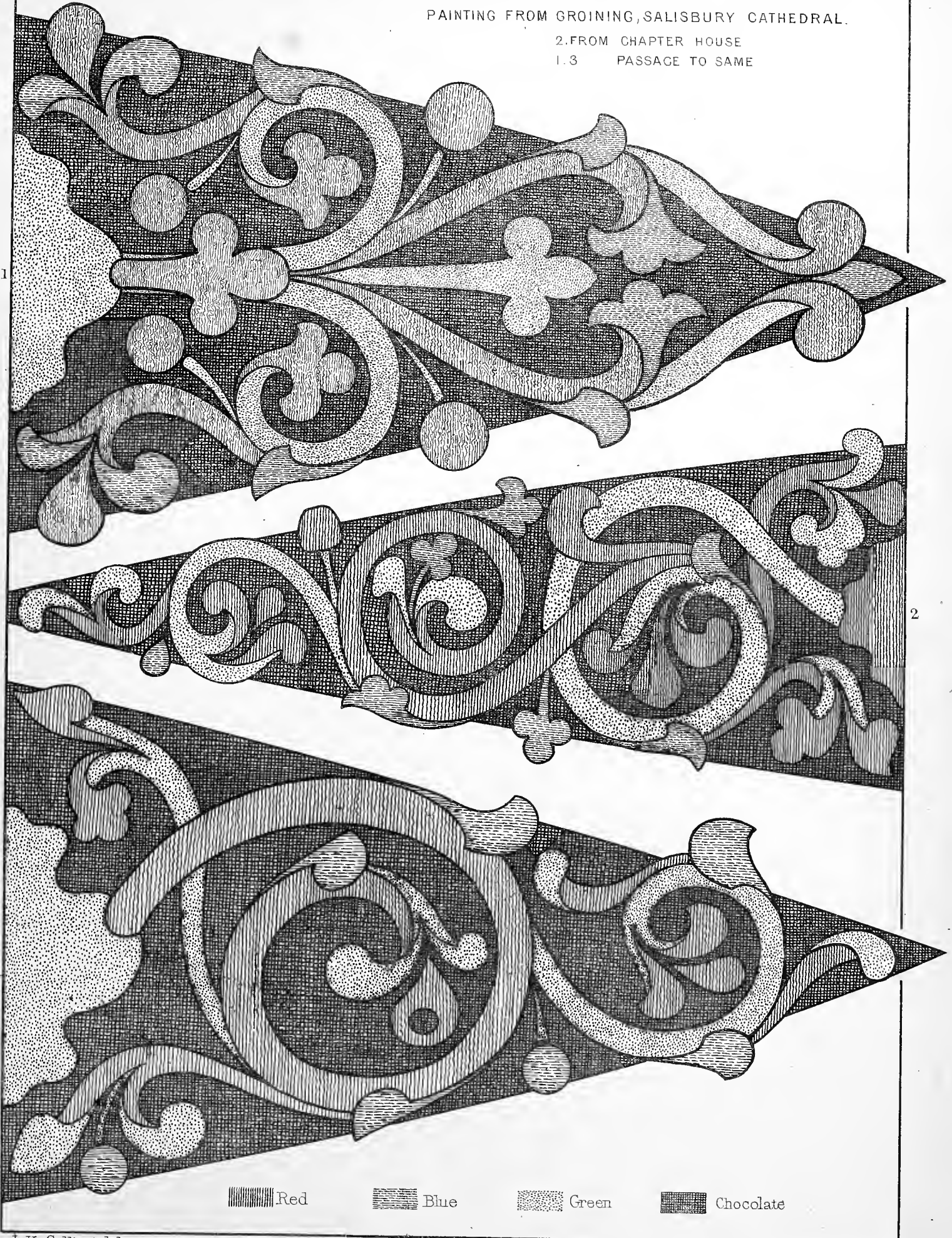
PAINED SCROLL FROM JESUS' CHAPEL NORWICH CATHEDRAL - 1/4 FULL SIZE.



PAINTING FROM GROINING, SALISBURY CATHEDRAL.

2. FROM CHAPTER HOUSE

1.3 PASSAGE TO SAME



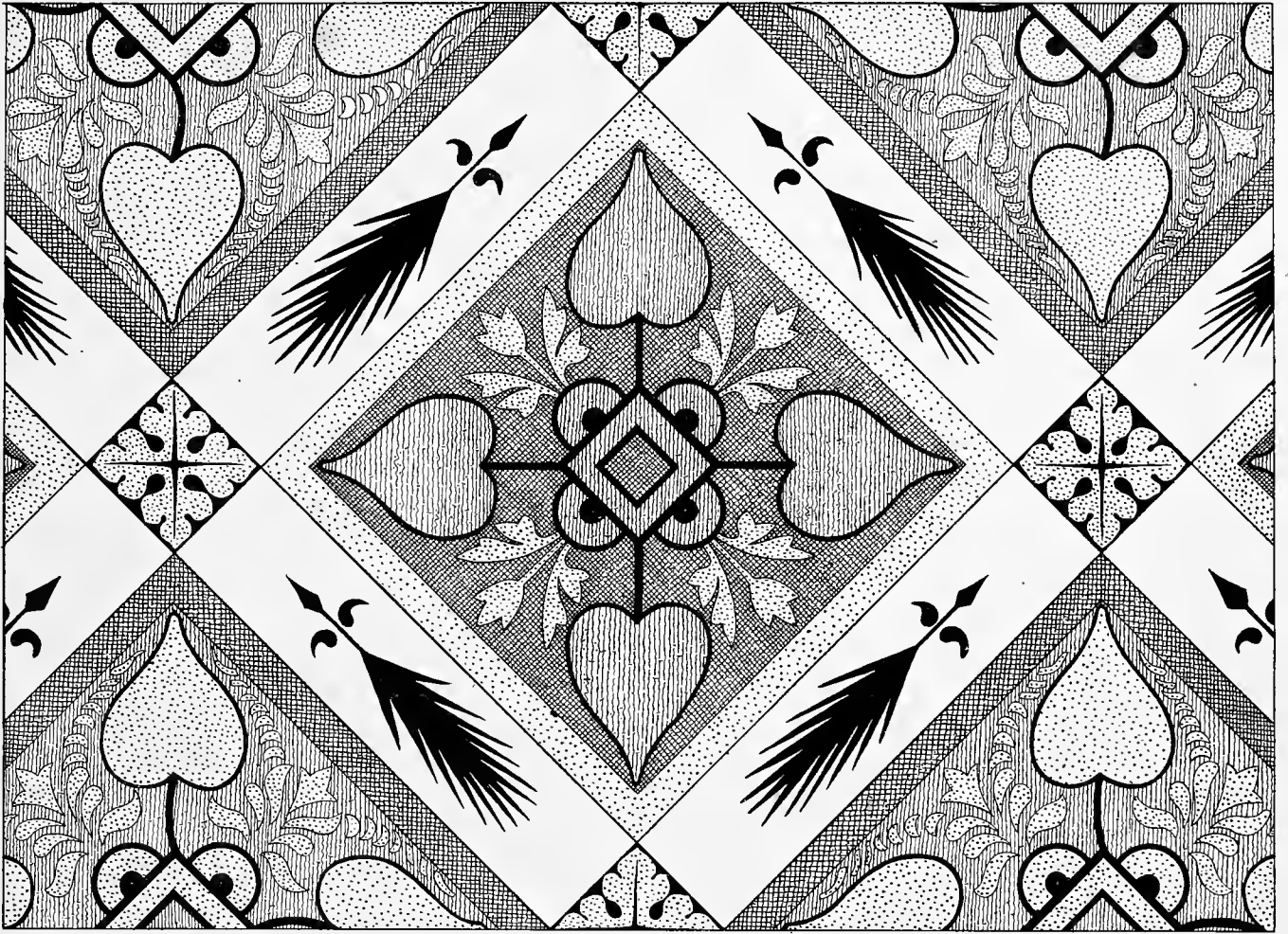
Red

Blue

Green

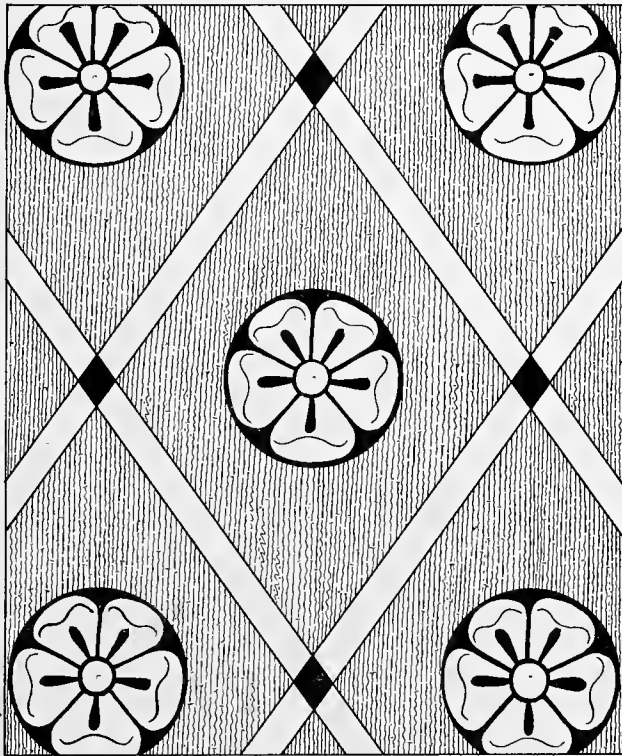
Chocolate

Dark Green
 Light Green
 Red
 Blue
 Chocolate

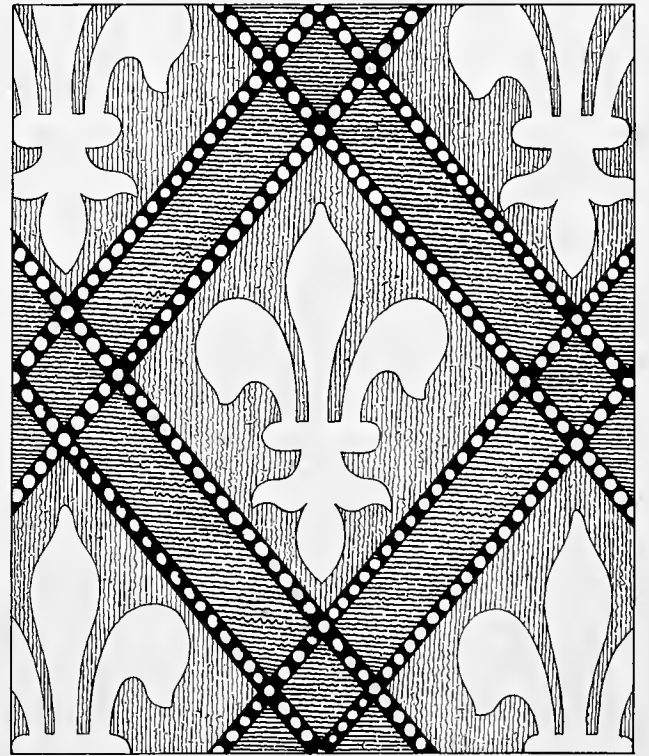


1/2 full size.

52



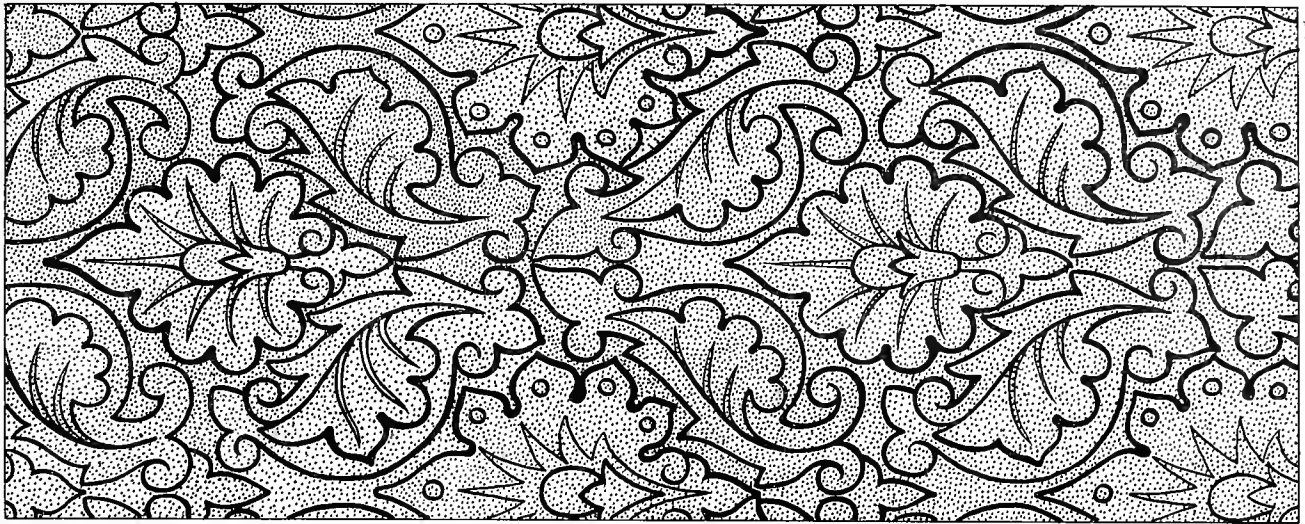
3/4 full size



3/4 full size

TEWKESBURY ABBEY CHURCH.
PAINTED DIAPERS FROM THE SEDILIA AND PISCINA

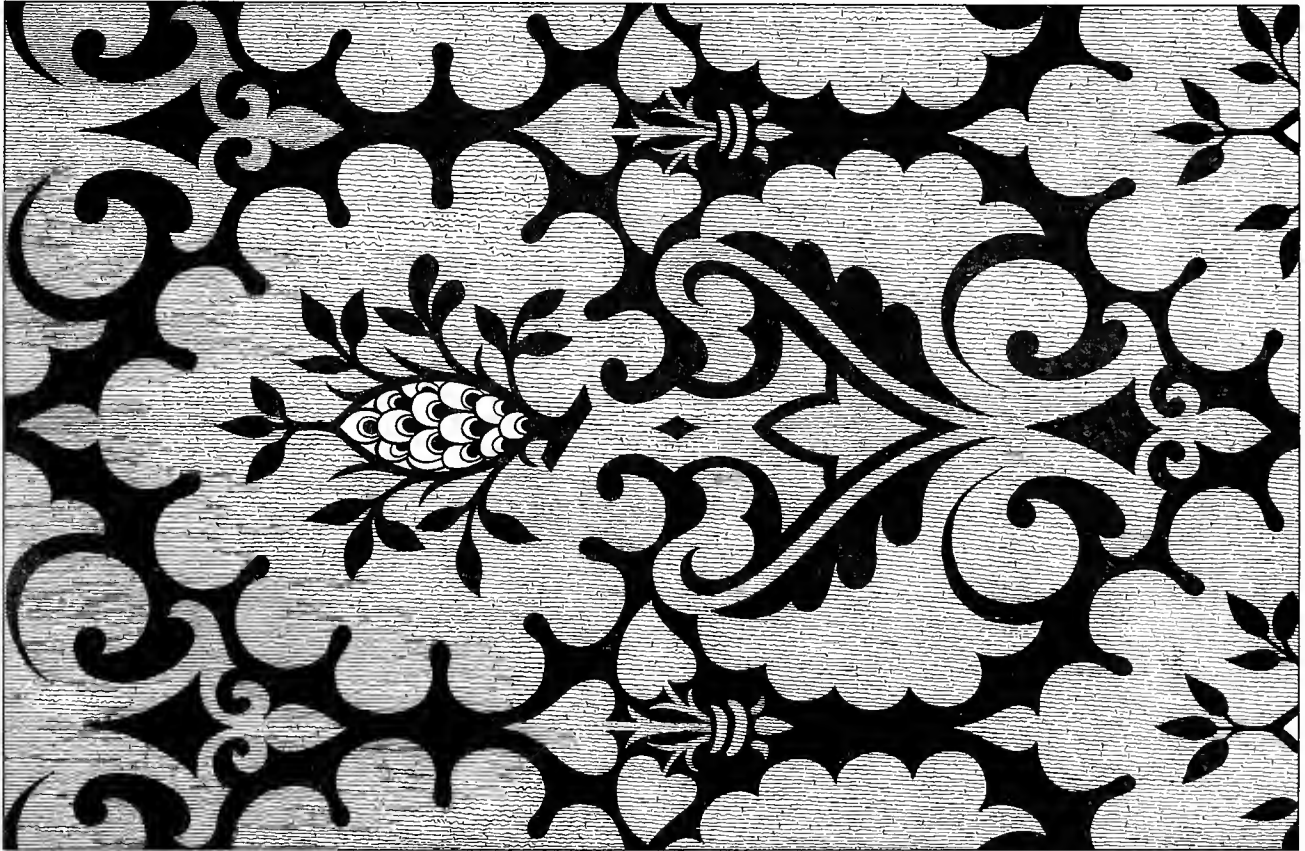
Black and Gold



5

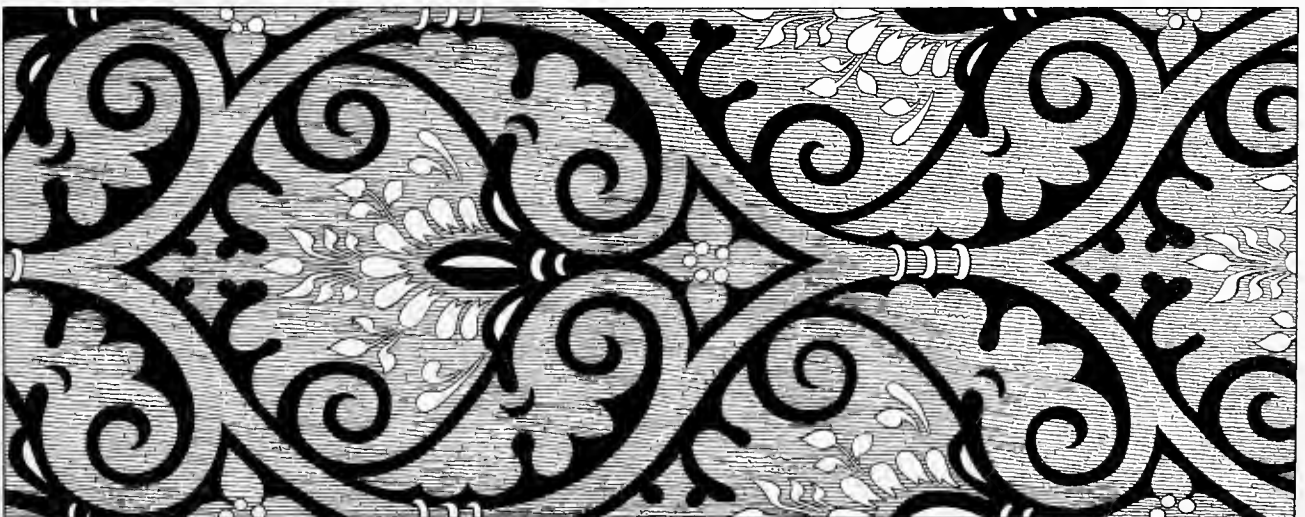
ATTLEBOROUGH CH. NORFOLK.
7/8 full size.

Chocolate and Iced.



PAINTED DIAPERS.
BECKINGTON'S SHRINE, WELLS CATHEDRAL.
7/8 full size.

Black and Green.



DEOPHAM CH. NORFOLK.
7/8 full size.





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Examples of English medieval foliage and