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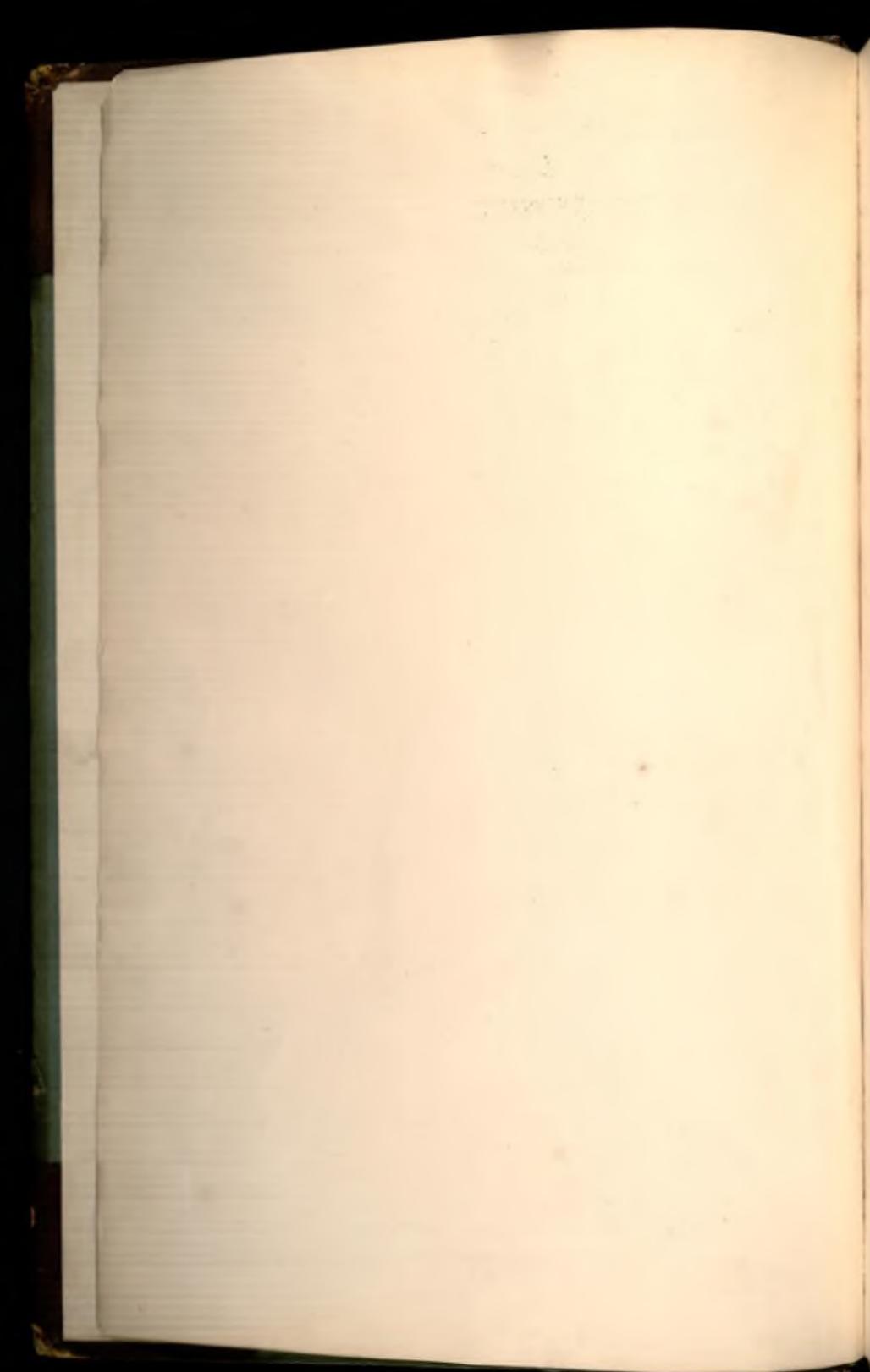
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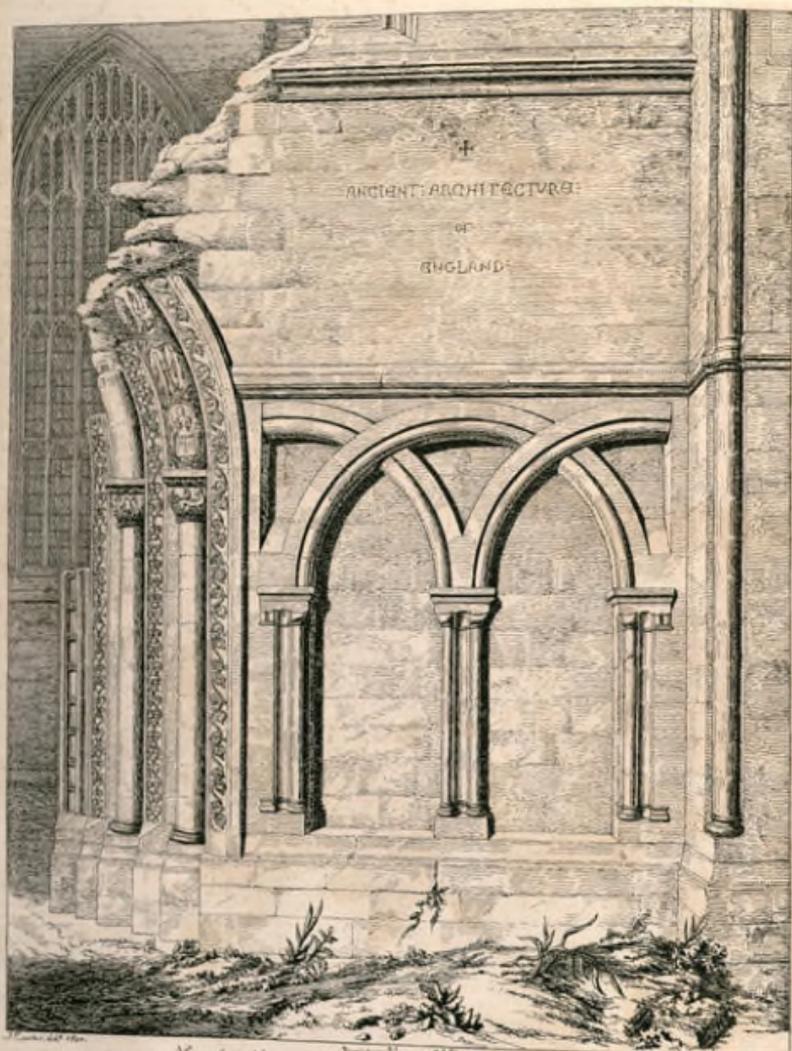
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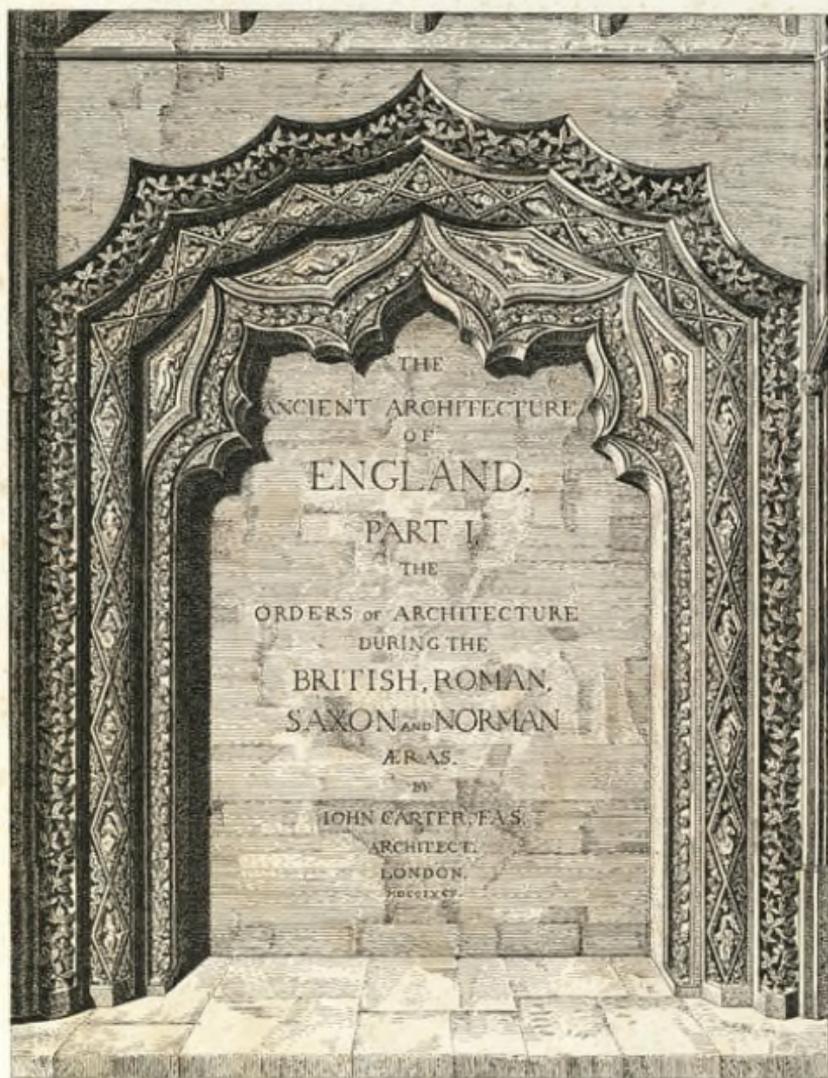


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View of the ruins of the west front of the <sup>Abbey Church</sup> of Melbury, Dorset.

Engraved and drawn by John James Smith, delin.

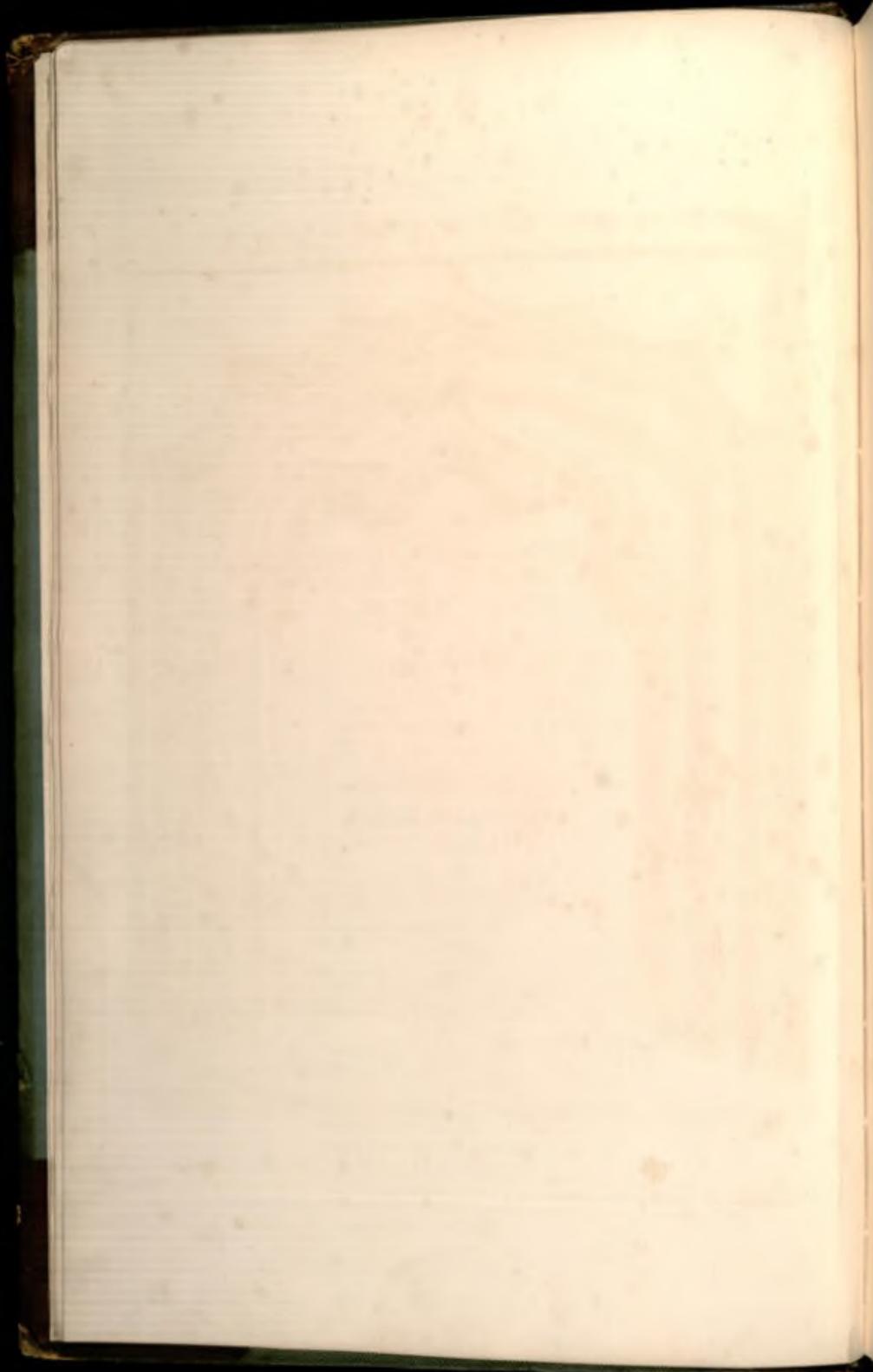


THE  
ANCIENT ARCHITECTURE  
OF  
ENGLAND.

PART I.  
THE  
ORDERS OF ARCHITECTURE  
DURING THE  
BRITISH, ROMAN,  
SAXON AND NORMAN  
ÆRÆS.

BY  
JOHN CARTER, F.R.S.  
ARCHITECT.  
LONDON,  
1801.

*The Door of the south Porch of St Mary Rediff Church Bristol.  
Rediff in the west district of Gloucester, May 1801.*



THE  
ANCIENT ARCHITECTURE  
OF  
ENGLAND,

INCLUDING THE ORDERS DURING

THE BRITISH, ROMAN, SAXON, AND NORMAN ERAS;

AND UNDER THE REIGNS OF

HENRY III. AND EDWARD III.

ILLUSTRATED BY ONE HUNDRED AND NINE ENGRAVINGS.

BY

JOHN CARTER, F.A.S.

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A NEW AND IMPROVED EDITION, WITH NOTES, AND COPIOUS INDEXES,

BY

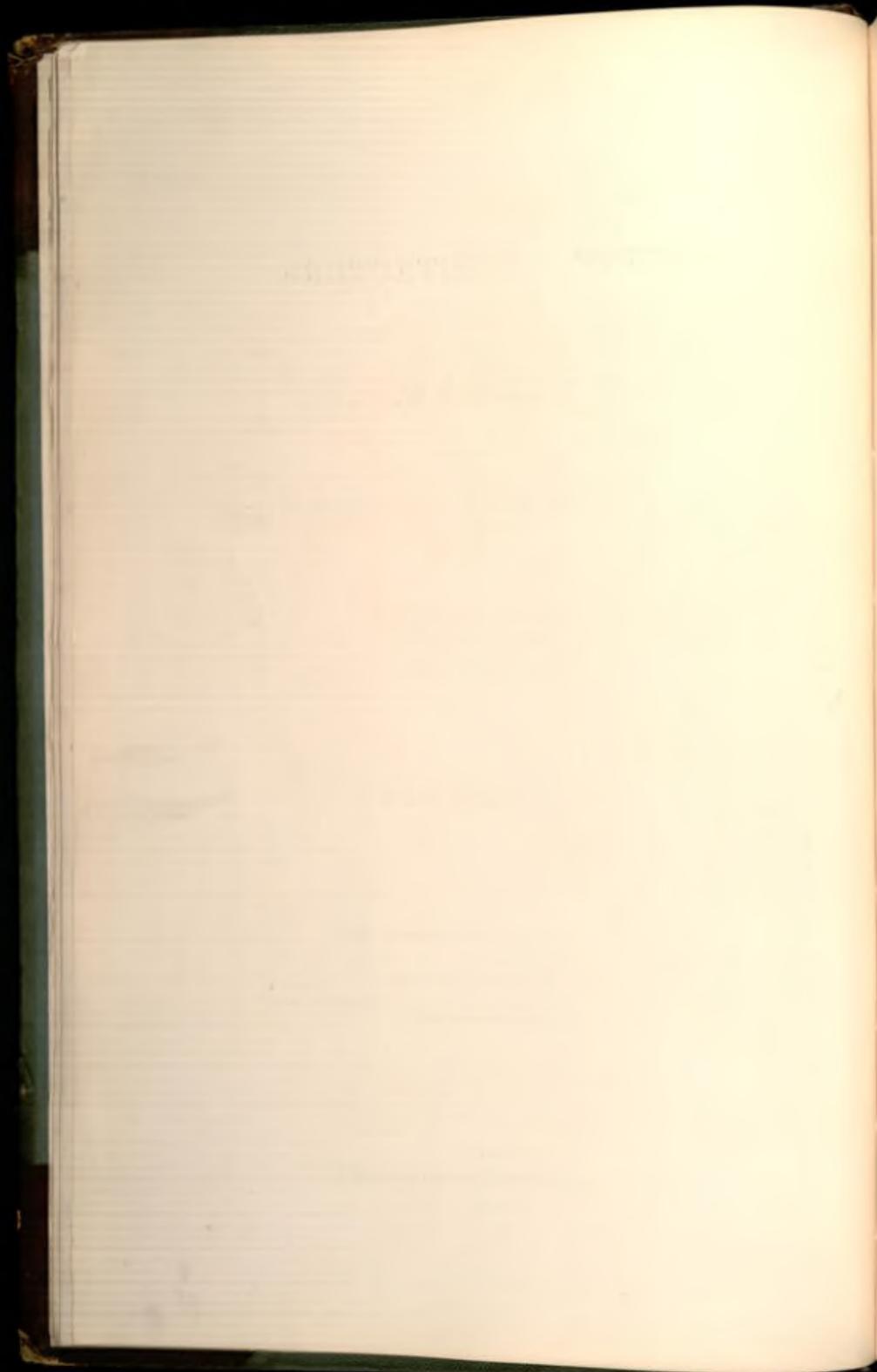
JOHN BRITTON, ESQ. F.S.A. Etc.

AUTHOR OF THE ARCHITECTURAL AND CATHEDRAL ANTIQUITIES OF GREAT BRITAIN, AND OF VARIOUS OTHER WORKS;  
ILLUSTRATIONS OF BRITISH TOPOGRAPHY AND ANTIQUITY.

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LONDON:  
HENRY G. BOHN, 4, YORK STREET, COVENT GARDEN.

MDCCLXV.



## PREFACE.

WHERE so many professional men have presented to the world systematic illustrations of Roman and Grecian Architecture, the study of the Ancient Architecture of this country has, in a manner, been wholly disregarded: except by some artists, who, struck with the picturesque beauties of our castellated, and religious buildings, either in a state of repair, or in ruins, have published them in a variety of engravings, in geometrical plans, elevations, or perspective views. These efforts seem to answer no other purpose than merely to give satisfaction to the admirers of scenic effect, or to the collectors for county histories, &c. Of late, the Society of Antiquaries have gone more into these pursuits, by bringing into notice our cathedrals, made out by plans, elevations, sections, &c. drawn to a large scale, yet without entering on any regular system, so as to advance the knowledge of the rise and progress of their various styles of workmanship. And further, no one has hitherto endeavoured to prove, that the species of design, wherein the Pointed Arch is the most prominent feature, and all its attendant peculiarities, which bear so great a share in the above edifices, originated in England; having been derived from the East probably by an ascetic, arising from vulgar prejudice, that such Architecture is an importation from foreign climes. True it is, that in many countries, there are faint traces of this mode of work, such as the simple outline of the pointed arch, and a few other particulars; yet these are materially different in the mass of building from the remains within our island. Allowing that in Normandy many structures bear strong resemblance to those which enoble this kingdom: still such structures, it is well known, were erected by Englishmen. In Flanders, there are also copies from our originals, copies taken evidently on the same principle as that on which we have endeavoured to proceed in imitating the Roman and Grecian methods of building, which, though tolerably correct in some instances, yet in others shew a want of true style, and strict attention.

The disregard evinced for more than a century past towards our National Architecture, and that contempt in which the genius of our ancestors has been held, first arose from the introduction of fantastic, new-fangled, designs in Architecture, brought from the Continent in the sixteenth century; a love of novelty being the characteristic of that age. In the seventeenth century, the popular architects, by their writings,\* and by their constant endeavours to transform, and disfigure the old magnificent fabrics,† gave the final blow to the feeble veneration then left for our antiquities. In those days an attention to such subjects is revived, in the minds of a few, who, by every means consistent with men of learning and true discernment, seek to preserve, and hold them up to general estimation; at the same time that an affected sort of respect among professional people is set forth, under the specious pretext of restoring our cathedrals, and other splendid works: we see, by what they have done,‡ that the desire for free liberty to make an entire change in the first arrangements of those piles, in chapels, tombs, &c. in order to bring forth their own ideas of church decoration, and church parcelling out is the sole end, and aim, of all their undertakings. Nay, their weak partiality is more fully expressed, by foisting on the unformed, their unclassical and grotesque designs, which they pretend are after the manner of our Ancient Architecture; thus deceiving and misguiding the conceptions of those who are induced to credit and encourage such vague and uncertain labours.§

Witnessing these errors on every side, and being anxious to do away, though but in the smallest degree, this false taste, and to lay down a system to guide in some measure those desirous of being instructed; I have presumed to produce, in this Architectural Collection, examples taken from our ancient buildings, in different parts of the kingdom, by actual drawings, and measurements, necessary to elucidate and establish the same.

To enter on our Treatise in a regular manner, and prove the native growth of the Pointed Arch style of Architecture among us, the first part of this work is divided into the distinct orders of Architecture prevailing during the British, Roman, Saxon, and Norman eras. Of the materials relating to the two first dominions, few specimens remain; but of those appertaining to the two latter, the specimens are numerous, and magnificent: hence, by these means, the two orders, the Saxon and Norman, are made out into classes, to shew their several degrees of workmanship, from the plainest performance, up to the highest portions of embellishment.

The absolute necessity of a publication of this nature being set about at this hour, will be evident to many, when the unrestrained rage given way to on all occasions, either for a partial alteration of the features of our ancient edifices, or for their entire demolition, is considered. In a few years more, a compilation of this sort would have been impracticable, or at best imperfect and unsatisfactory. I have looked for the joint concurrence of my professional brethren in forwarding this undertaking, but in vain. They (some few excepted) who, for the glory of their country, should have been the most forward in rendering due honour to the traces of departed genius, and inviting the restoration of long neglected science, turn from the investigation, and bid the unavailing theme be heard no more! And why? The greater part of our Architects seem to have come to a determination of never slavishly adhering to the Architecture of their ancestors, (although at times imperious commands may urge them to give designs on such plans), but of altering and improving each particular, according to modern taste, and modern skill. Others too there are, who from an unresponsible and fixed aversion for our Antiquities, maintain, that such fabrics as were raised for purposes incompatible with the manners of the passing day, ought not in any wise to find too near an interest in our breasts, but they might cause, in susceptible minds, returning sympathy, or too pious a regard.

Which way soever the balance of true decision inclines, I yield to public opinion, and shall at the conclusion of the Second Part of this Treatise, (if the all-powerful Ruler of men's actions permit me to arrive at that period,) retire with this consolation, not to be taken from me: that my exertions have been employed for the glory and elucidation of our Ancient Architecture, and bestowed as a tribute of gratitude to the memories of the founders and builders of our august and venerable structures, civil, military, and ecclesiastical.

JOHN CARTER.

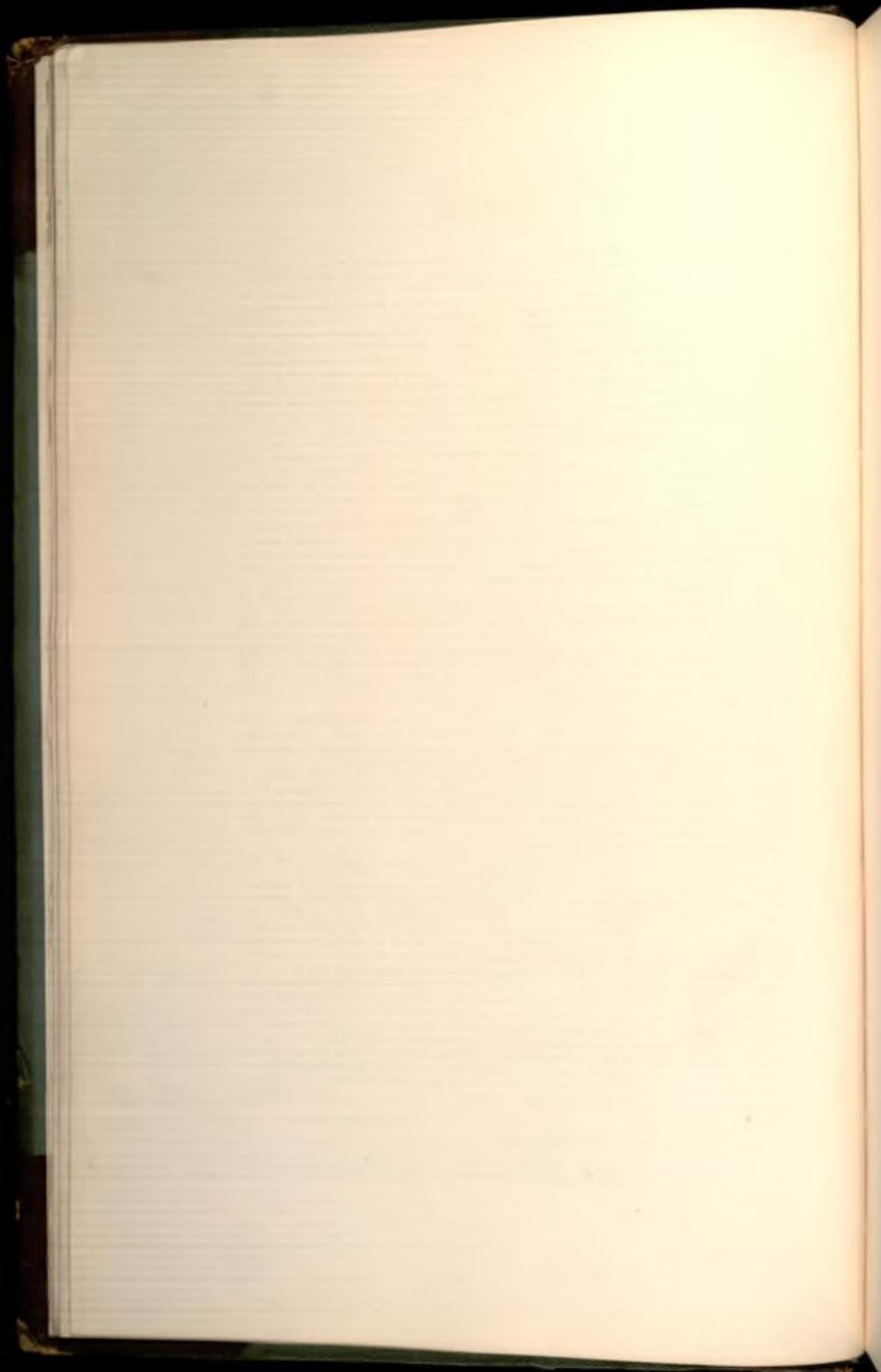
\* Sir C. Wren, Evelyn, &c.

† Old St. Paul's, &c.

‡ Salisbury, Lindisfarne cathedrals, &c.

§ Examine the efforts in this way, in various parts of the kingdom.

POSTSCRIPT. View of Part of the Remains of the West Front of the Abbey Church of Melnesbury, Wiltshire, founded 675. The insertion of the Semi-circular Arches elucidates the Origin of the Pointed Arch. In the distance is the Window of the present West Front erected since Henry VIII.



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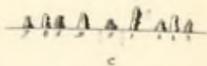
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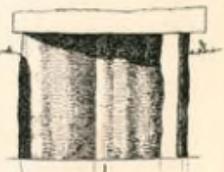
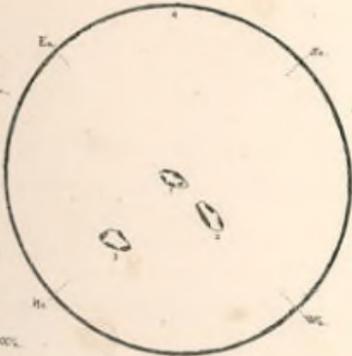
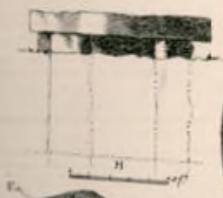
C



D



E



30 61/2 ft.

Plan the diameter of the top of the structure.

THE  
ORDER OF ARCHITECTURE  
DURING THE  
BRITISH ÆRA.

ALL authors agree in supposing, that the earliest monumental memorials and structures erected by the inhabitants of this island, are those we at this day have still before us: there are many striking instances, though they generally are confined to two specimens of this natural art, namely, upright stones, either single, or placed together in various designs; or upright stones, so disposed as to bear other stones laid horizontally upon their tops; and if we may judge from one surprising effort to this purpose, which in great part still remains, (all-wonderful *Stonehenge!*) they must have had among them some very astonishing erections, far beyond anything which we at present can conceive. Vain have been the attempts to prove the real purposes for which these piles of stones were originally raised, in different parts of the kingdom; in all likelihood, doubt and uncertainty will ever attend such investigations; nevertheless, owing their origin to our forefathers, (at a period ere foreign arts took place,) they undoubtedly claim the name of British Architecture.\*

PLATE I.  
UPRIGHT STONES.

Among the many instances of the upright stones, the following example is selected, as being of the most simple kind.

A. South-west view of the *Nine Ladies*, near *Winstar, Derbyshire*, consisting of nine small upright stones, placed in a circle of about thirty-two feet diameter: at a short distance from them is a single stone, called the *Musician*: their situation is on *Hartleemoor*; a dreary scene, and, as usual, commanding an extensive, uncultivated view. Although no certain use can be discovered for this design, we may suppose it of the memorial or monumental kind.†

B. Plan showing the disposition of the several stones, and their affinity to the points of the compass. In the centre of their area, it is said, there once was a well, which is expressed by a dotted circle. Stone 10, is that called the *Musician*.

C. The elevation of the stones, drawn on a horizontal line; the figures 1, 2, &c. referring to the plan; the dotted line in the centre shows the place of the supposed well. The scale of twenty feet refers to the plan and elevation.

D. The uprights of the several stones drawn to a larger scale, and taken from the inside view of each stone; of which some judgment possibly may be formed by their proportions, and various shapes, if ever they were all of one exact size, or if reduced to their present irregularity by time, and the various attacks of chance and weather; or if they are still in their original rude state. Opinion has a wide field for conjecture in objects of this nature.

For an example of upright stones, with others laid horizontally upon them, take the following; which, like the foregoing specimen, is of the simple kind.

E. North-east view of one of the stone erections on *Mingle-low hill*, near *Winstar, Derbyshire*.‡ There were several more, which have been destroyed of late years, in hopes of finding hidden treasures;

\* Since this account was written and printed in 1759, the subject of Celtic or British antiquities has been much discussed and illustrated by many eminent antiquaries and artists. See R. C. Hoare, in his "Ancient Wiltshire," two vols. 4to, and Mr. Baillou, in "Bosquet of Wiltshire," three vols. 8vo, in "Rees's Cyclopædia," in the "Penny Cyclopædia," and in other publications, have entered fully and critically into the origin, appropriation, and constructive denomination of the two large and interesting temples of *Ambury* and *Stonehenge*, in Wiltshire. The Rev. Edward Davis published two large octavo volumes on "Celtic Researches," in 1804, and in "The Rites and Mythology of the British Druids," in 1805. The volume of the "Antiquarian" contains many essays and engravings, illustrating the same class of antiquities. Geoffrey Higgins, in a quarto volume (1809), under the title of "Celtic Druids," endeavours to prove that the Druids were the priests of oriental deities, who emigrated from India, and were the introducers of the first, or Cadmean, system of letters, and the builders of Stonehenge, of Carnac, and of other Cyclopean works in Asia and Europe. In Drapley's "Graphic and Historical Illustration," 8vo, 1834, is a series of essays on the study of antiquity, which relate particularly to British or British monuments. B.

† An account of this small circle is given in the "Bosquet of England and Wales," Vol. III. p. 502, *Derbyshire*. We are not inclined to consider this circle as one of a sepulchral class, but as a small temple. The stones were mostly, if not always, either heaps of stones, called *circus*, *barrows*, or *menhirs*, such as *Mingle-low*, Plate I. E. B.

‡ This View, with the one of the *Nine Ladies*, the Editor drew for W. Bray, Esq. 1782; and they are now, by his permission, introduced into this work. (Mr. Bray published a Treatise in *Derbyshire*, 8vo, second edition, 1785, with nine plates, drawn and etched by Mr. Carter.) B.

though only bones and rubbish repaid their ill-timed curiosity. Three of them are tolerably entire. The area of the summit of the hill is about one hundred and thirty feet diameter, and is enclosed by a modern stone wall. That here exhibited, is the most perfect. It is composed of five upright stones, seven feet in height, surrounded and nearly hid by the earth; and on their tops is laid one horizontal stone, nine feet by seven feet: the two stones on the north side do not rise to the height of the others, but leave sufficient room (as is here seen) for any one to descend into the open space between them. Their forms are most irregular, and, beyond a doubt, always were so. The circumstance of bones being found in the destroyed erections, furnishes ample authority for terming the present a sepulchral monument.

F. General plan. Nos. 1, 2, 3, the three remaining erections. No. 4, the enclosing wall. The scale of fifty feet refers to this plan.

G. Plan of No. 1, drawn to a larger scale. The line surrounding the five stones, shows the form of the horizontal stone on the top of them. The dotted line from east to west, shows the course of the section.

H. Elevation of No. 1, from east to west, showing the opening on the north side, and the horizontal stone. The dotted lines show those parts of the stones which are hid by the ground.

I. Section of No. 1, from east to west, cutting through the ground, through the west stone, and the stone on the top, giving the inside elevation. The scale of five feet refers to the enlarged plan of No. 1, to the elevation and section.

## PLATE II.

### STONEHENGE.

Another instance of the upright stones, divested in some respects of any covering, is that stupendous work, *Stonehenge*, the incomprehensible wonder of this kingdom. Writers of former ages, and in our own times, have constantly been engaged in tracing its origin, use, and design; but in vain. One of the greatest architects of the last century used much study and labour for that purpose; and a late learned divine, conspicuous for his knowledge in antiquities, has undermined that system which the former had raised.\* Whoever in future tries the same adventurous task, will still behold *Stonehenge*, as a phenomenon, in a far different light from that in which his predecessors have seen it: thus almost realizing the received opinion, that supernatural agents erected this most surprising object, and that, as protecting geni of their hallowed spot, they still hover round, and by delusive arts lead each beholder into the labyrinth of wild conjecture and perplexity.†

A. View of *Stonehenge*, taken from the inside, looking south-east. In the foreground is the fallen stone 27 (see Plan,) with the broken stones near it; in the centre is the sloping stone 30, seeming to be supported by the smaller upright stones before it; on the left are the two stones 32, 33, with the horizontal stone on their tops; on the right are the stones 28, 29, with their horizontal stone ‡ before them are the small upright stones; and behind the sloping stone, is the stone 12.

B. View of *Stonehenge*, taken from the inside, looking south. In the centre, is the fallen horizontal stone 36, lying on what is called the altar, 37; on the right, is a profile view of the sloping stone, with the assisting smaller one; in the centre, beyond the fallen stone, are the stones 35, 34, 33, and 32, with their horizontal stones; before them, are the smaller ones; behind, are the stones 19, 20, 21, 22, 23, and 24, the first four having also their horizontal stones.

C. General plan showing the remains. The stones shaded all over, are the plans of those now standing, in their original situation; the stones shaded in part, are those which are fallen down; the dotted lines show the construction of the work, and its affinity to the points of the compass; those dotted lines which occasionally project from the standing ones, point out the several horizontal stones. The general dimensions (allowing for the present irregularity of the several parts,) are—D. the trench

\* The architect here referred to was John James, whose work on *Stonehenge* was published in 1693. The late learned divine was the Rev. William Stukeley, who published "An Inquiry into the Patriarchal and Druidical Religion, Temples," &c. 4to 1744; which included accounts entirely in error with regard to the number and situation of the groups of stones in the third and fourth ranges. The tallest stones, consisting of two upright and one impact, have been generally called *Trilithons*, of which they were five, not six, as in Carter's and James's plans. The name of *flury* thus lies in showing it to resemble a *trilith*, or old man, with long beard, &c. &c.

† A common tradition is, that the stones were brought to and raised on this spot by "Old Nick," and another equally absurd tradition is, that so many are raised there. &c.

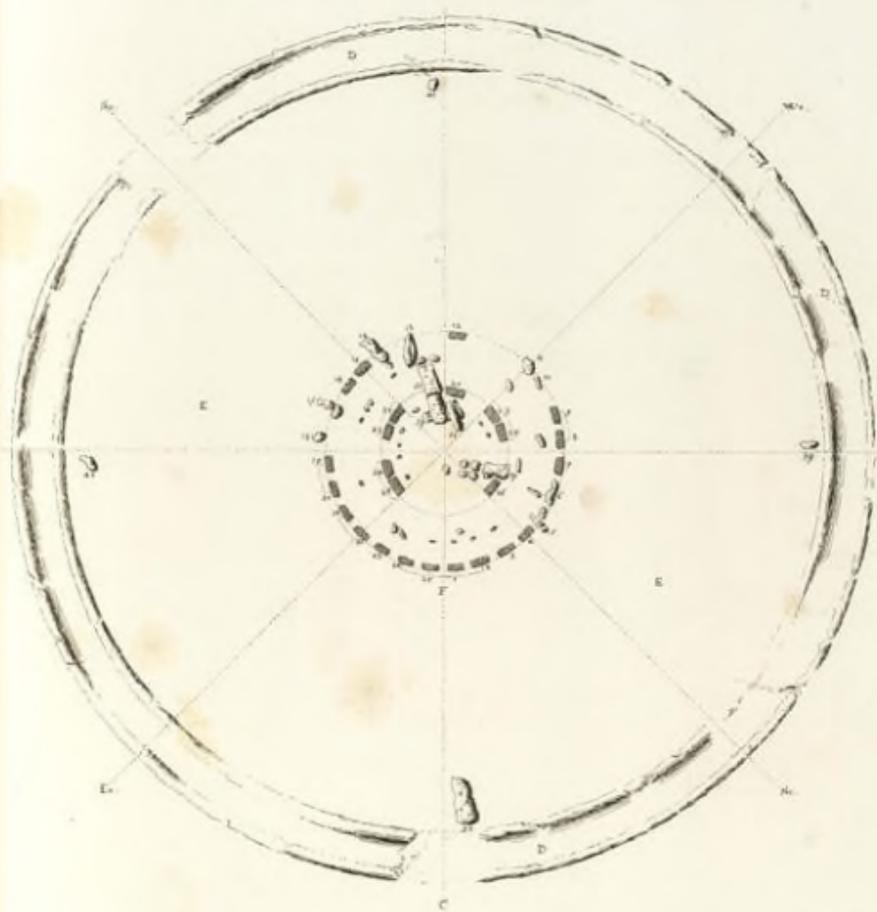
‡ Two trifliths, or groups of three stones, shown in plate II. A, and marked in Plan C. 28, 29, and consisting of two uprights and one horizontal impact, all drew in the year 1627, and it is the only alteration that has ever been recorded of this monument. Dr. Mason wrote a particular account of this event in "Archæologia," Vol. VIII. &c.



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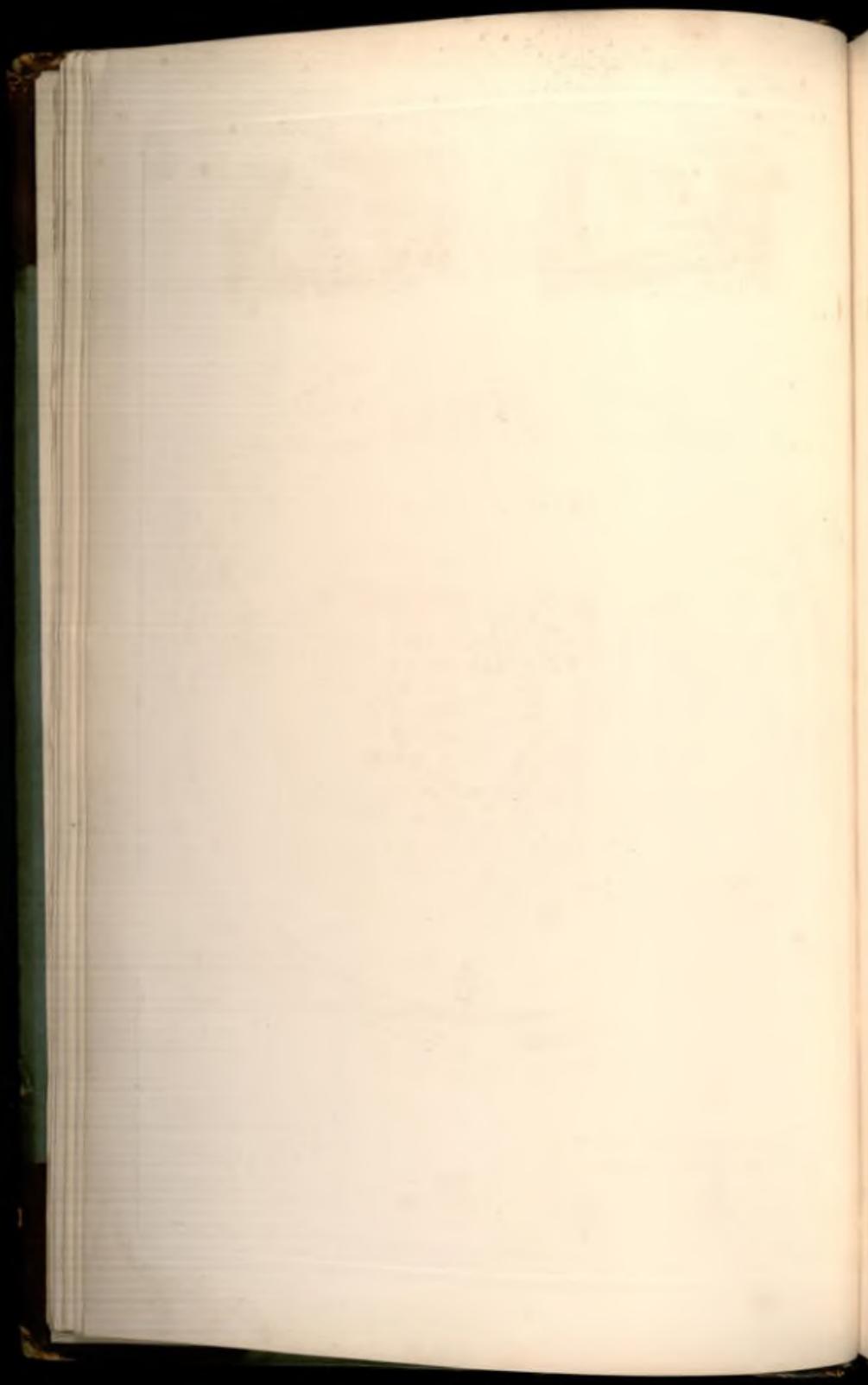
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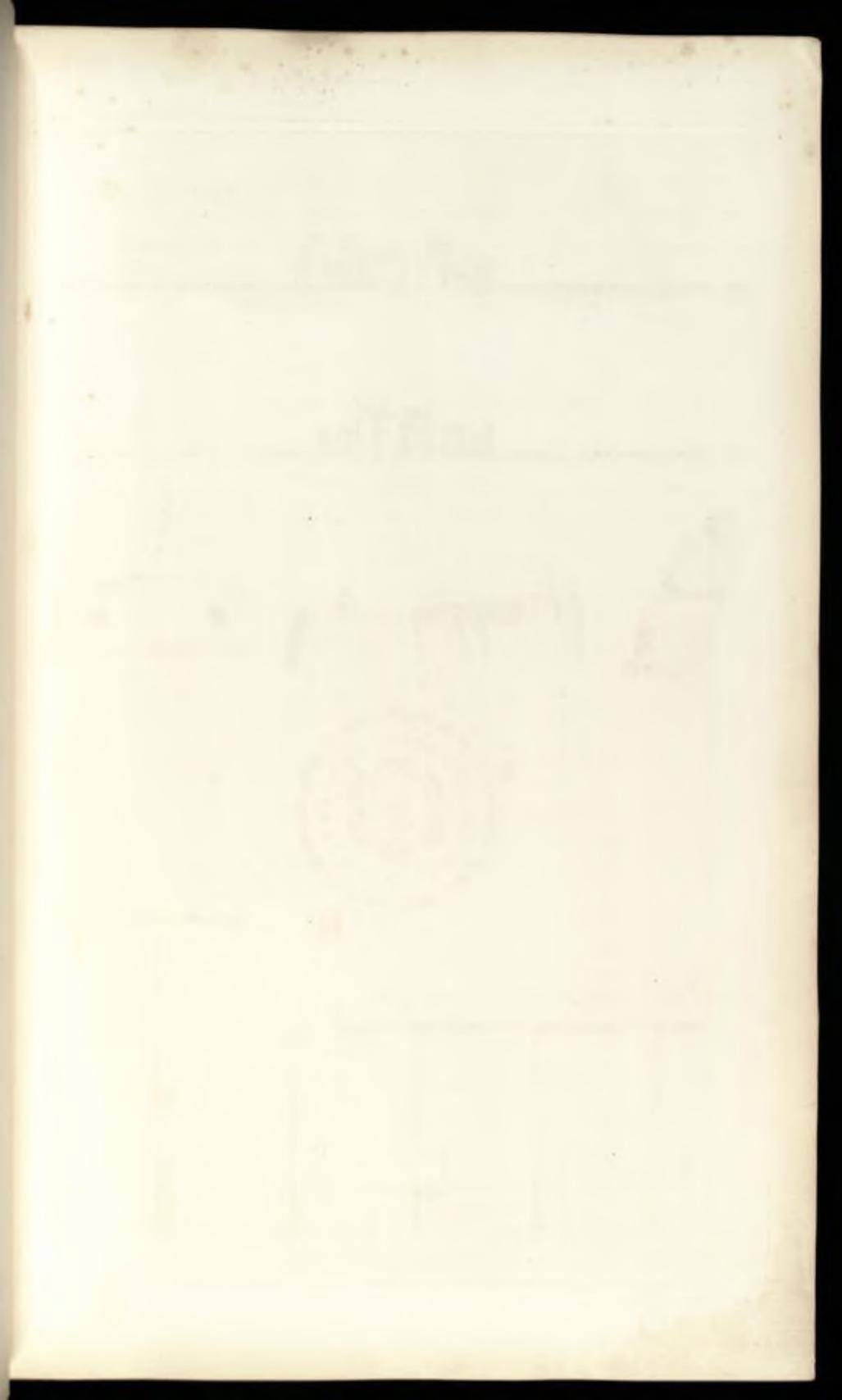


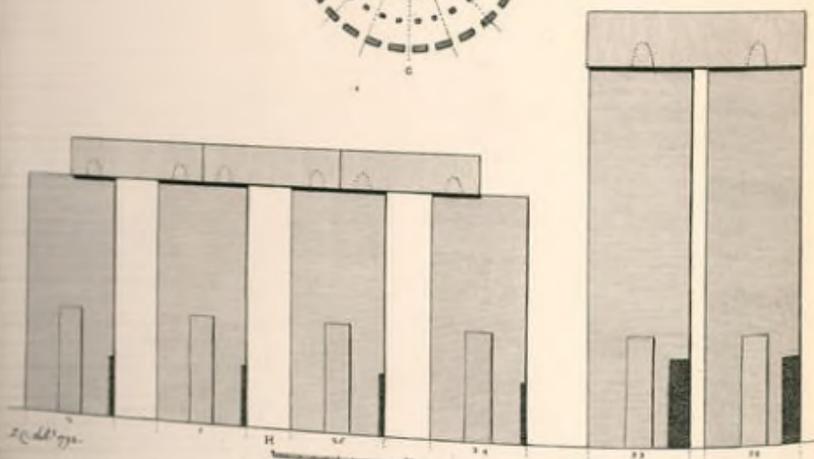
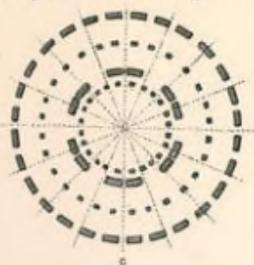
100  
 Scale of feet  
 100

20









200 ft. high

Scale of 1 inch = 10 feet

twenty-four feet in width; E. the area from the trench to the structure, is one hundred and eighteen feet; F. the structure itself, consisting of four circles, is one hundred and three feet in diameter; the stones of the outer or first circle, are seven feet by three feet; distant from each other three feet six inches; the stones of the third circle, seven feet six inches by four feet; distant from each other in the smaller intervals, one foot; in the larger intervals, seven feet six inches; the remaining stones in the area 30, 40, 41, some four feet by one or two feet; and the stone 38, twenty-one feet by seven feet; the stone 42, without the trench, is seven feet by three feet.

G. The road from *Amblesbury* to *Warmminster*.

## PLATE III.

## STONHENGE.

(Continued.)

A. Elevation from north-east to north-west, the line of which cuts through the trench on the left, shows the stone 41 next the area; shows the outside of the structure, having an opening between the two stones 1 and 25 in the centre, over which, as well as over the stones 2 and 24, are three of the horizontal stones; on their left, are the stones 23, 22, 21, and 20, the two last having a horizontal stone; on the right, are the stones 3 and 4; the stones 5 and 6 are fallen down; stones 7, 8, 9, are next seen, and the horizontal one on the two last; behind, are seen the stones 26, 27, the sloping stone 30, and stones 33, 34, and 35, with their horizontal stones; the line is continued along the area on the right, to the stone 39, and then through the trench.

B. Section from north-east to south-west, the line of which cuts through the trench on the left, on the right, and through the area on each side of the structure, which comprehends the stones on the south-east side of the central dotted line in the plan (Plate II.); on the left of them are seen the stones 25, 24, with their horizontal stones; the stones 23, 22, 21, are next seen, the two last having their horizontal stone; passing to the right are the stones 35, 34, 33 and 32, with their horizontal stones. It is to be observed, that these stones of the third circle (unlike those of the outer, or first, circle,) are of different heights, owing, no doubt, to some of their foundations having given way, and the stones sinking, of course, deeper into the ground; before these large stones rise the smaller upright stones of the inner, or fourth circle; on the right, and just before stones 32 and 33, is the fallen stone 31, which is broken in half; the fore part lies on the stone or altar, 37; still more to the right, is the remaining part of the fallen stone 13, absolutely bearing on the smaller stone before it, behind which, and the fallen stone, are the stones 15 and 16. The scale of a hundred feet refers to this elevation and section.

C. View of the stone 42. This most remarkable stone stands without the trench, and is on the edge of the road leading from *Amblesbury* to *Warmminster*, presenting to the imagination a lively idea of a venerable Druidical figure, with a flowing beard, in an attitude of devotion, bending towards the sacred pile; its height is sixteen feet.

D. View of the upper part of the stones 1 and 2, taken on the inside, with their horizontal stone on the top of them; the angle of the stone on the right having been sliced off, exposes the mortise and tenon, which unite the several stones; and serves to shew, by a corresponding tenon in the other part of the said stone, and a mortise in the adjoining horizontal stone, how scientifically the whole work was put together.

E. View of the upper part of the sloping stone 30, on the top of which is a perfect tenon remaining.

F. The horizontal stone 36. This stone lies on the ground, and fortunately on its edge, whereby are seen the two mortises, each intended to receive the tenon in the supporting upright stone. It may be observed, that the stones of the first circle have each two tenons on their tops, that circle continuing the line round the work, while the third circle having many breaks in the line, each upright stone has but one tenon.

G. Restored plan of the structure. Having given the principal traits of this our so famous *Stonehenge* in its present state, some opinion may be formed as to the original design, with regard to its form only. The structure is arranged into four circles of upright stones; those of the outer or first circle, and those of the third circle, are of large and wonderful dimensions, while the second and fourth circles are small, and of equal size. By dividing the first circle into sixteen parts by dotted lines, the geometrical design of the whole is seen. Each of the stones of the second circle stand before each of the stones of the first circle, while those of the fourth are placed, two and two, before each of the stones of the third circle, and two before each of the openings of the said circle.

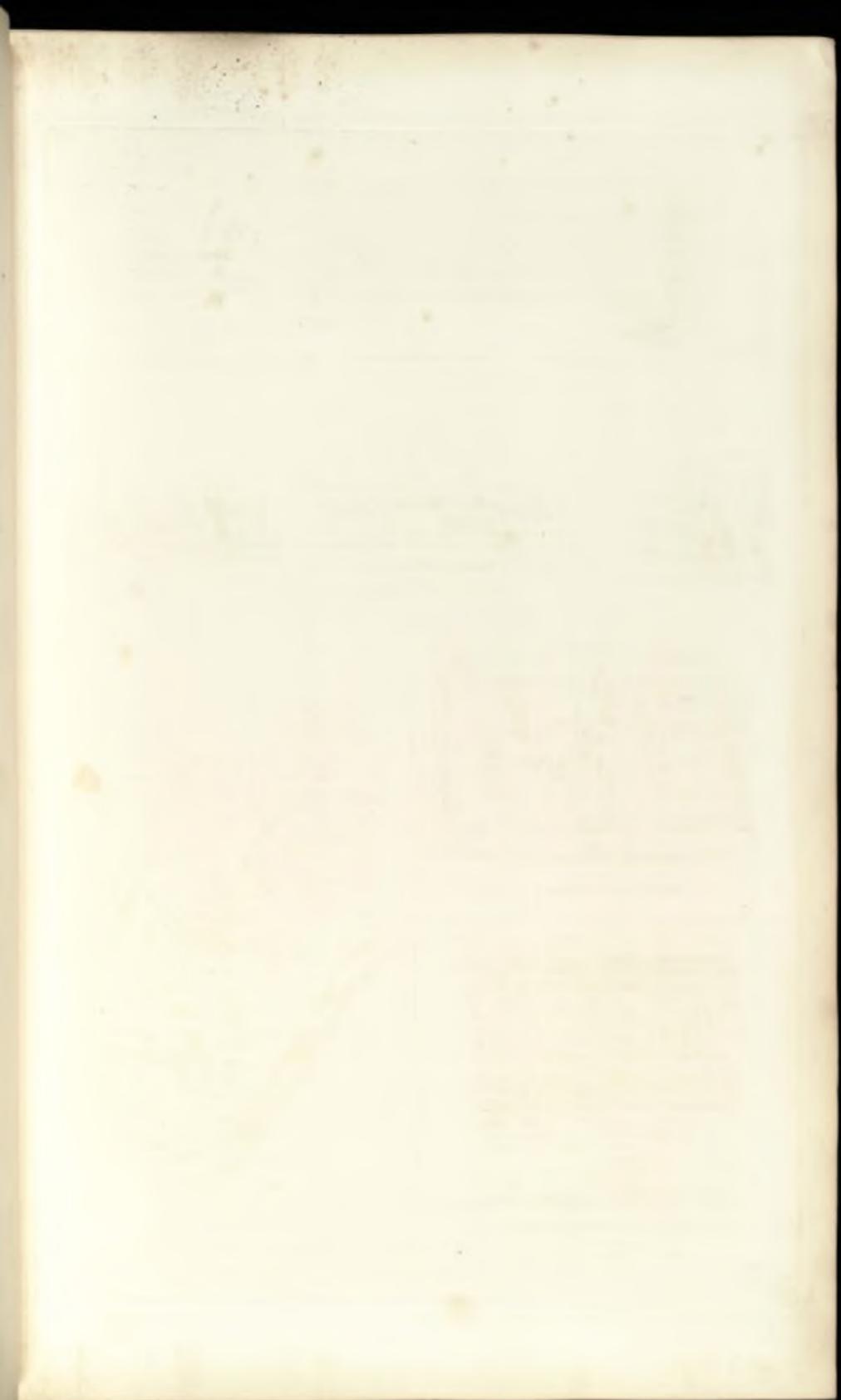
H. Restored elevation of the several stones. Draw the uprights of the stones 2, 1, 25, 24 (on the inside), to their dimensions, seven feet in width, and eighteen feet in height, distant from each other three feet six inches, and their horizontal stones, three feet in height, and ten feet six inches in length;

then raise the smaller stones, eight feet in height, and two feet in width, in the centre of each of the foregoing ones; next draw the uprights of the stones 33, 32 (on the inside), to their dimensions, seven feet six inches in width, and twenty-eight feet in height, distant from each other one foot: their horizontal stone four feet in height, and sixteen feet six inches in length; and then place the smaller stones in the centre of each: they are the same proportions as the foregoing smaller ones. The mortises and tenons are shown by dotted lines. The scale of twenty feet refers to the elevation.

Thus, from this restored plan and elevation, some idea may be formed of the original design; whether there ever was any entire covering to the top of the work is uncertain, as no traces are left to warrant any such surmise.

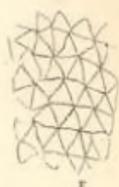
The circumstance of the stones being in a tapering state towards the top, may be easily accounted for, in a natural way—the force of various winds, the effect of weather at different seasons, the rain acting on their upper parts, the drippings from their horizontal stones, &c.; therefore, perhaps, it will not be presuming too far, to make the restored elevation of each upright stone a perpendicular pillar, and the horizontal stones, placed on the larger stones, their architrave; thus, not only giving a beautiful specimen of the art itself in that early period of time, when we generally believe this structure to have been erected, but at the same time an exalted opinion of the astonishing abilities of the ancient inhabitants of this island.

We may ask, What part of the kingdom produced these stones? how brought to their present situation? in what manner elevated? and, wonderful to contemplate! what mechanical powers lifted the horizontal stones in the air, and placed them in that order in which we now see them? Here imagination must shrink from the inquiry: however, it may be observed, that, though ages have passed since that era of architecture when *Stonehenge* flourished, yet still the mind of man might shine with the same radiance then as at the present moment, not only in this our sublime art, but in every other science which Heaven has bestowed on this sublunary world.





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Revue de la Revue, 1877, par K. H. Poggendorf.

THE  
ORDER OF ARCHITECTURE

DURING THE

ROMAN ÆRA.

Through the progress of this work, what keen sensations, what piercing reflections, will arise to embitter the pursuit; how will the glorious ideas of our ancestors' skill in architecture be clouded by the sight of the barbarous havoc, made within the the two last centuries, and even at the present day, of some of their most admirable works. Neglected, or modernized cathedrals, deserted and ruined castles, crowd the gloomy scene: some, indeed, of our mighty fabrics still stand unaltered, the envenomed foe of ancient art not having yet trod their many rounds: may the guardian angels, who still hover over their sacred walls, protect them from his sacrilegious arm; may they stop his fall career, ere a contagious imitative frenzy annihilate all the remaining memorials of our nation's splendour.

In all ages, this destroying furor has prevailed; and we have to lament, that the works erected by the Romans, in various parts of this kingdom, perhaps rivalling Rome itself in magnificence, are now scarcely visible; yet, however faint the ray, those objects, which time has left us, will, in some degree, point out the architectural grandeur of their day. Their warlike erection, the famous wall which extended from *Newcastle* to *Carlisle*, and which was filled with stations, castellans, turrets, gates, and all the proud display of a great and conquering people, is now reduced to the lines of the works, and a few courses of masonry, which alone remain to tell the giant tale; the *Jewry* wall at *Leicester*, the late discovered fragments of a temple at *Bath* the tessellated pavements, altars, and decorative ornaments, with which the cabinets of the curious abound, their military ways, all give the mind some idea of that magnificence which they diffused around.

PLATE IV.

COLUMN NEAR LEICESTER.—ROMAN WALLS.

The succeeding arrangement of the principal vestiges of the Roman works still existing, will enable us to form a sort of system of their order of Architecture in England; persevering in the idea, that the earliest erections of all nations, as well as of our own, were upright stones; this era cannot commence more properly than with the view—

A. Of part of a column near *Leicester*, on the road to *Newark*. The inscription, though incomplete, relates to the Romans who made the road, and serves as a memorial, or monument, of the great acts performed here by that people.

B. The inscription.

The scale of two feet refers to this view. As the subjects, introduced into this work, will be drawn of various sizes, so they will require as many various scales, which will always be placed in a conspicuous part under them, referring to their several dimensions; this general observation will prevent a repetition of the reference to the scales.

The next class, which comes under attention, is the construction of walls, either for defence or convenience; and, though we have but few examples, yet they are of sufficient consequence to shew the art of the Romans.

C. Part of a wall at *Brough*, a Roman station near *Castleton*, *Derbyshire*: this wall is a modern fence, the wedge-like stones in different parts of it, have been taken from the original Roman wall of this station: the lines only of which wall are now visible.

D. One of the wedge-like stones drawn larger.

E. Supposed construction of the Roman wall; but whether such an union of the wedge-like stones constituted the plan, or elevation, remains to be determined.

Our attention is now directed to the site of the famous Roman wall in *Northumberland*, erected by *Severus*; in its course were numerous military erections, which, as well as the face of the wall, were decorated with richly-ornamented mosaics. Within this wall was a military way, bounded by a vallum, made by *Hadrian*. The whole is now reduced by the despoiling hands of various descriptions of people, for the purposes of building, to a few detached yards of the facing of the wall, and to a kind of doubtful trace of its general lines and various works.\* In a strict examination of the remains, extending for near thirty miles from *Newcastle*, the following parts are the most conspicuous, and are at, or near *Walterick Chesters*.

F. Part of the foundation of the wall, seen by a pass made through the rubble, or thickness, of the wall; the stones are of the wedge form, and may refer us to the preceding article to remove the uncertainty there raised.

G. Elevation of part of the wall; the facing-stones, here preserved, are of good workmanship. H. Section of the wall; on each side is seen the thickness of the facing-stones, and between them the rubble and mortar; the general thicknesses of the wall, are six and eight feet. Much has been argued with regard to ancient mortar; but, as no determined opinion prevails respecting the materials which composed it, we can only say, that its texture is of an iron hardness and weight; and that the buildings erected by it, stand before us the test of ages: truly is it said, we have now lost the art of making mortar; view our modern fabrics; the short space of fifty or sixty years will prove our mixture to be but a sort of rubbish, soon dissolving into air, and threatening a speedy dissolution to those works they should preserve.

I. Baso-relievo, taken out of the Roman wall near *Newcastle*, and now in the possession of the *Rev. John Bruns*, (Secretary to the Society of Antiquaries.) It serves to point out how much of the wall was erected by the second legion of *Augustus*; in the centre is the labarum, or standard, of the legion, marked, as well as on the ground of the baso-relievo, with *LEG II*, for legio secunda; a Pegasus on one side, and a sea-goat on the other, denoting, according to *Horsley*, the maritime situation of the county on one hand, and the swiftness of the Roman conquests on the other. This rich allegorical memorial, in a pleasing and satisfactory manner, confirms the history of this surprising effort of human power.

The next example brings us to that celebrated spot, the site of the ancient *Verulam*, near *St. Albans*; (considerable pieces of the walls, and vast heaps of rubbish, are all that keep alive the memory of that renowned city.)

J. Elevation of part of the wall, consisting of unshaped stones, flints, and tiles, or bricks; the latter are in regular courses, and of regular forms, their horizontal face being a square; this specimen is not of that pure kind, which marks the Roman workmanship in general; the mixture of materials showing a bad taste, and having been probably used in the decline of their empire in this country.

Returning again to the Roman wall in *Northumberland*, where the river *Tyne* crosses its lines, at *Walterick Chesters*, we meet with the—

K. Foundation stones of one of their bridges, which must have been on a grand plan, as the river is there very broad, affording a fine opportunity for a display of their taste and abilities. These stones, though regular in their forms, are of different dimensions; only one course of them remains, which is of an equal thickness; many have indents on their tops, as if they had been bound together by iron cramps, (such being here the received opinion;) this, however, must be doubted, these great masters of the art not having occasion for those feeble aids; besides, the corrosive quality of that metal, swelling its parts, would soon have burst the stones asunder; so, the destructive use of cramps was reserved for our days. These stones are bedded in a most singular manner; not lying, as might be supposed, across the stream, but in a slanting direction; at every second or third range, they are set contrary ways to one another: this method is on just principles, by which they were better enabled to resist the force of the water, and would sufficiently prevent any parts that might have given way, from affecting the rest. It is much to be regretted, that no more of these stones could be seen, as a more complete idea might then have been formed of this curious foundation.

\* The description of the Roman wall are more considerable than is here intimated, may be seen by *Horsley's* "Britannia Romana," Ed. 1721; *Widdowson's* "Vallum Romanum," Ed. 1724; *Ray's* "Military Antiquities of the Romans in North Britain," Ed. 1724; and *Hutton's* "History of the Roman Wall," second edition, 1787.

† Numerous remains of the Roman occupation of *Verulam*, (a part of which city is included in the present town of *St. Albans*;) have been dug up at different times; and nearly all the old walls of the Abbey Church are constructed of Roman materials, brought from the ruins of *Verulam*.



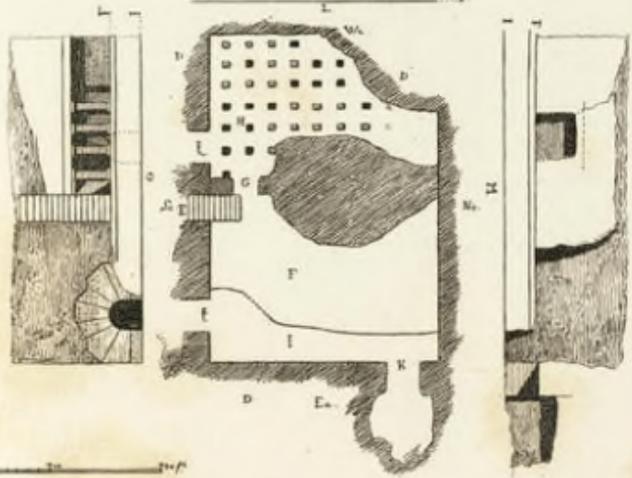
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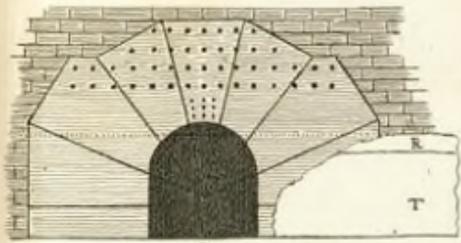
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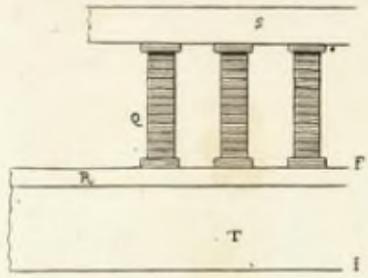
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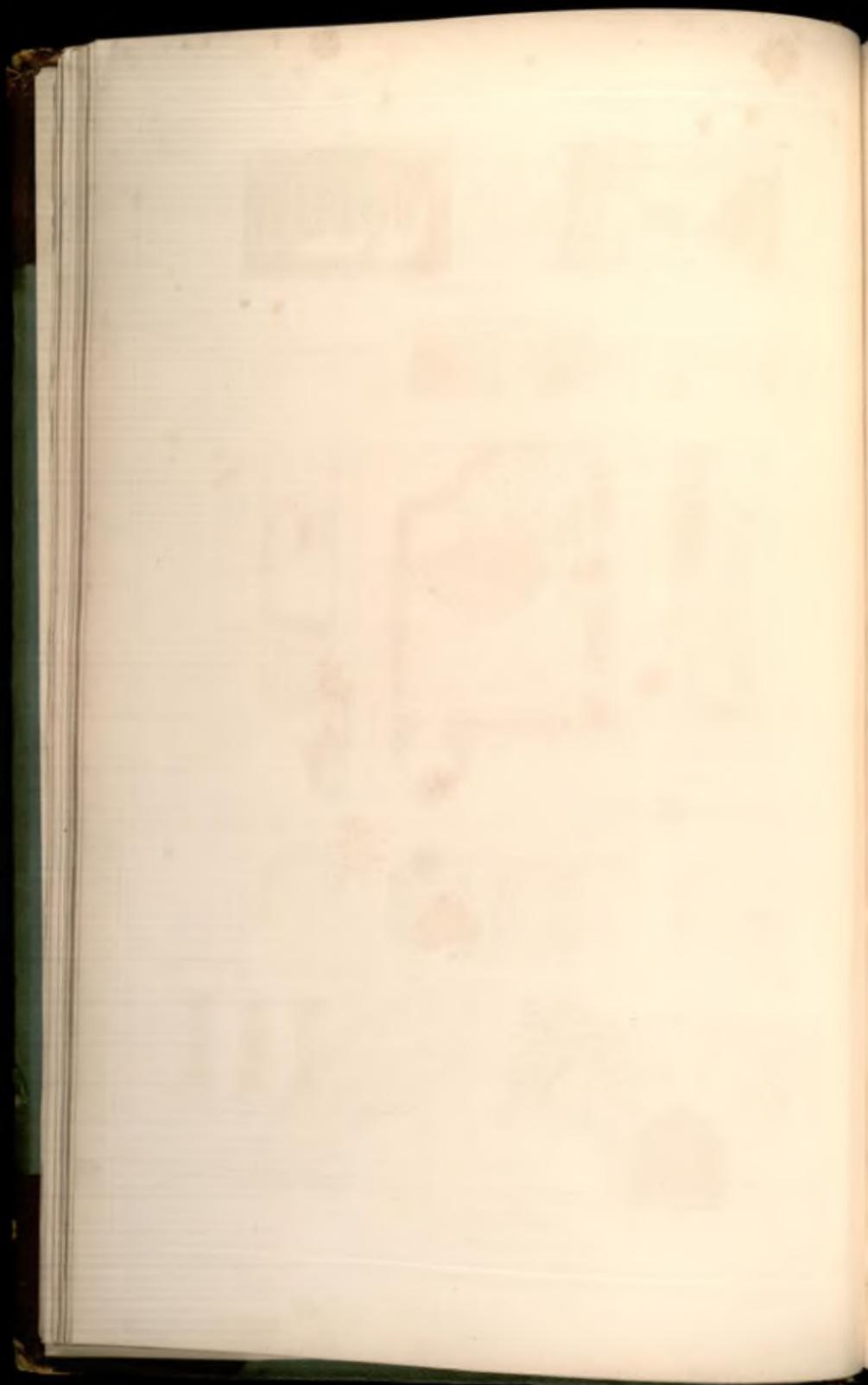
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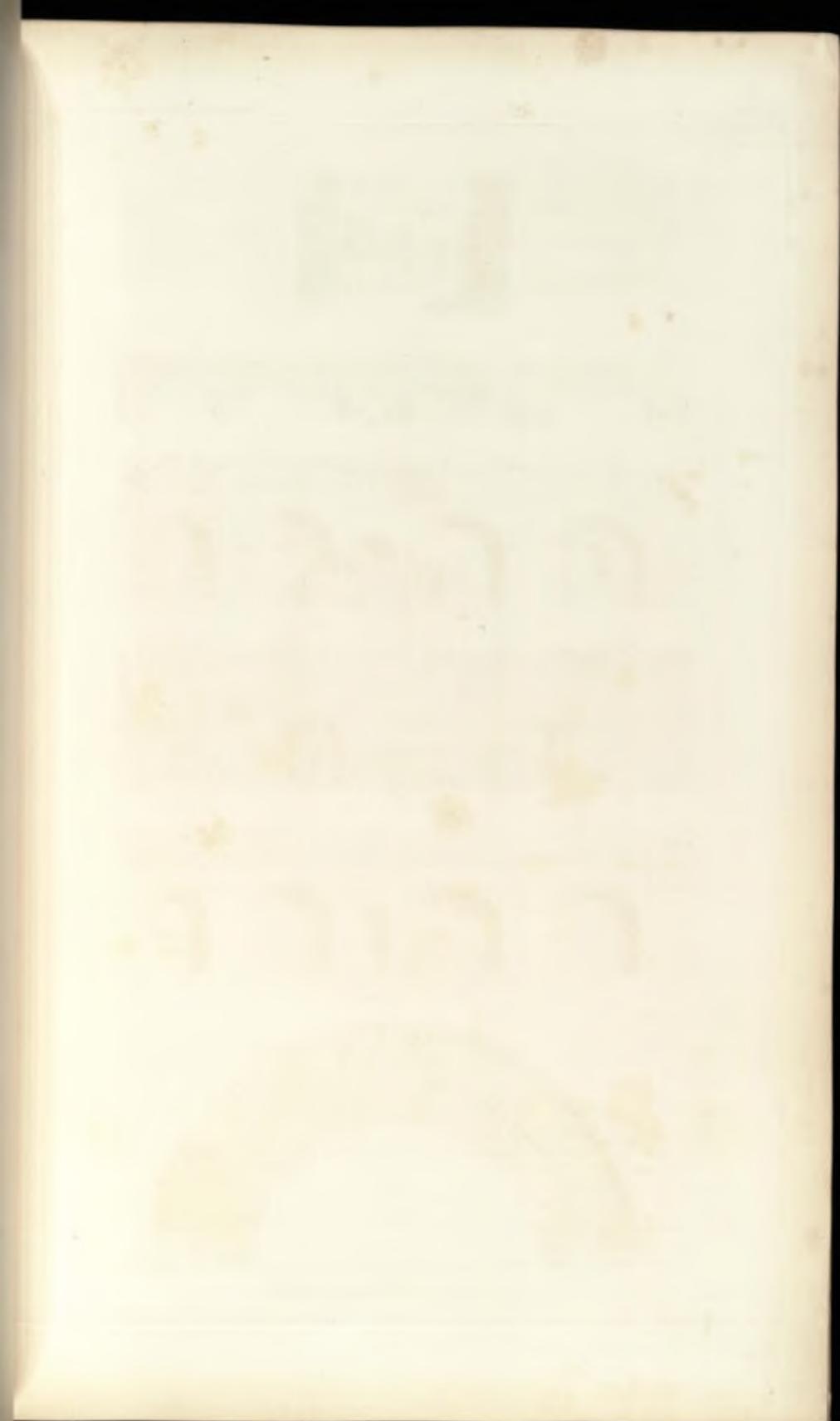


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Plan of 1792

See notes on page 3 of the original London.







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Sec. B



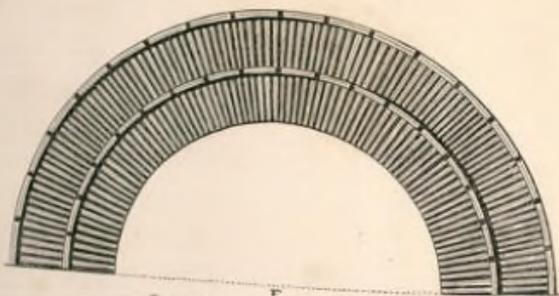
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J.C. Esq.

Printed and Sold by T. Cadell, Pall Mall, 1796. London.



PLATE V.

## HYPOCAUST AT CIRENCESTER.

We now proceed to the consideration of the Roman structures, as far as the very few existing specimens will admit, beginning with a subterraneous building, contrived to warm their chambers, or baths.

A. West view of the remains of the Hypocaust, as it now appears, at Cirencester. On the left are seen the steps, placed to descend to the level, or floor of the work; in the centre is a small opening, in a bank of earth, made to support the remains; to the right, are additional supports of earth. Returning to the left is an arch, sinking lower than the above-mentioned level.

B. Inside view of the Hypocaust, looking south. On the left, is the opening giving admittance into it. From the level, or floor, rise detached pilasters, composed of square tiles, supporting the roof; several of these pilasters having been destroyed, the deficiency is made good by wooden supports.

C. Plan of the Hypocaust. D. The surrounding garden-ground. E. Steps. F. The level, or floor. G. Present entrance: this part of the Hypocaust is remaining, in a great degree, perfect. H. The detached pilasters; those of a lighter shade shew the original continuation of them; the vacancies of which are supplied by wooden posts. I. A second level, dug to get to the arches. J. K. Which lead into vaults not yet explored, they being filled with rubbish.

L. Elevation of the west side. Here are seen the steps; the small opening; the supporting banks of earth; and the first and second level.

M. Elevation of the north side, which cuts through the perfect part of the Hypocaust; and the supporting banks, shewing the face of the wall extending on this side.

N. Elevation of the east side; shewing the face of the wall, and one of the arches.

O. Elevation of the south side, shewing the face of the wall, one of the arches, the steps, and cutting through the work, whereby the pilasters are seen; behind which is another arch; and below, is the second level.

It may be supposed the whole space between the walls was filled with detached pilasters, and that the heat was admitted from the arches into the spaces between them, thus gradually, and equally, warming the building above.

P. Elevation of one of the arches, (the arch on the south side) to a larger scale.

Q. Elevation of three of the pilasters; each pilaster being formed by fourteen square tiles, including the cap and base.

R. The first level, or floor, composed of terraces. S. The roof composed of ditto. T. The depth cut to the second level. As the first level runs nearly to the top of the arch, (shewn by a dotted line,) and, according to the above-mentioned supposition of the means of admitting the heat, but a small portion could enter that way, it necessarily must have issued through the holes in the arch stones. The construction of the arches and pilasters is scientific, and, with the facing of the wall, well executed.

PLATE VI.

## JEWRY WALL AT LEICESTER.

The most considerable remains of any edifice are at Leicester, called the Jewry wall, or *Holy-tombs*, generally thought to have been a temple, dedicated to some of the Roman deities. The south side is of a black hue, warranting the tradition, that it was part of the inside, where the sacrifices were performed; and, as a further confirmation, bones of oxen are dug up on this spot. The north side is of a greyish tint, like other buildings.

A. South-east view of the *Jerry* wall at *Leicester*. On the left is seen part of *St. Nicholas's* church.

B. Plan of the wall.

C. Elevation of the south-east side, presenting four irregular arches; in the centre pier, which is much damaged, the upper part, or head, of a niche is apparent; in the second arch, is faintly seen the head of an interior arch; the fourth pier is also damaged. Within the fourth arch, are two small arches (probably windows) filled up. The materials are Roman tiles, bricks, and stones, all of various dimensions, the whole worked in unequal courses; the heads of the arches are rounded with tiles, forming an architrave.

D. Elevation of the north-west side. Here are only two arches; it may be doubted whether they communicated with the other side, as their openings do not correspond. The second arch has its head rounded with tiles.

E. Elevation of the south-east side restored.

F. Ditto of the head of one of the arches, on the north-west side, to a larger scale. It is rounded with two courses of tiles, and edged also with tiles.\*

### PLATE VII.

#### FRAGMENTS OF A ROMAN TEMPLE AT BATH.

Tradition is one of the greatest guardians of antiquity, and, in many instances, has confirmed doubtful propositions; but never more clearly than in the recent discovery at *Bath* of various fragments of a Roman temple, and of other buildings. History informs us, that the Roman temples in this country were overthrown by the converts to Christianity; who raised, on their ruins, Christian churches; of which tradition has handed down to us many instances; particularly in the abbey churches of *Westminster*† and *Bath*; in the latter instance, the observation has been verified in some degree: as on digging foundations for new houses, near the west front of the church, these fragments were met with. It may be presumed, that under the church is the whole mass of the destroyed temple, which was dedicated to *Minerva*, as the goddess of health; may they ever remain in oblivion; and may this edifice, and particularly the former, continue unaltered, the wonder and delight of those, whose souls are so formed as to be sensible of their divine beauties.

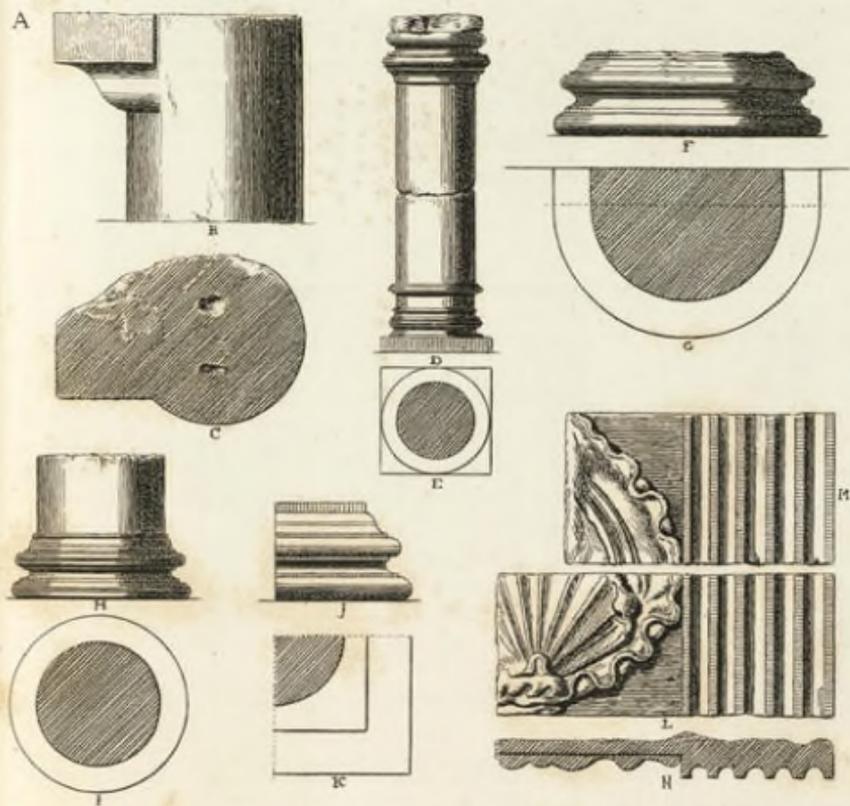
A. An arrangement of the several fragments of a Roman temple, and other buildings, lately dug up at *Bath*‡.

B. Part of a column and a cornice, or bracket, affixed to its side. C. The plan. D. A small column complete, with its base and capital; on the top of which are the traces of a pilinth. E. The plan. F. Base of a column. G. The plan. H. Part of a column, and its base. I. The plan. J. Part of the base of a pilaster. K. The plan. The form is incomplete; this representation being but a fourth part. L. Part of a fluted pilaster, with part of a shell on a ground. M. Ditto, evidently part of the preceding article. N. The Plan. O. P. Parts of inscriptions. Q. The cap, and part of a fluted pilaster, with part of an inscription adjoining. R. Cap of a fluted pilaster; the rounds in the flutes drop from the cap. S. Part of a fluted pilaster. Here the rounds rise in the flutes, agreeable to the example of the established Roman and Grecian orders. T. Part of a fluted pilaster, and a ground adjoining, on which is a small plinth, supporting the foot of some statue. U. Part of a fluted pilaster, filled with rounds, corresponding with article S. and a ground adjoining, whereon is the lower part of a figure. V. Part of a fluted pilaster, with a ground, and part of a winged figure, holding a sort of fruit. W. X. Y. A continuation of the foregoing grounds, with parts of figures. In W. the figure holds a reaping hook, or bill. These several parts of fluted pilasters are of the same dimensions, and, no doubt, belonged to one building. We shall now proceed to the richer parts of the fragments; whose beauty, in design and excellence of sculpture, will form a grand specimen of the Roman order of architecture established among us.

\* These drawings of the *Jerry* wall were taken by *William Burg*, Esq. 1792, and are now, by his permission, introduced into this work. C.

† But any remains, since the *Roman* times, have ever been discovered near the site of the abbey church at *Westminster*.

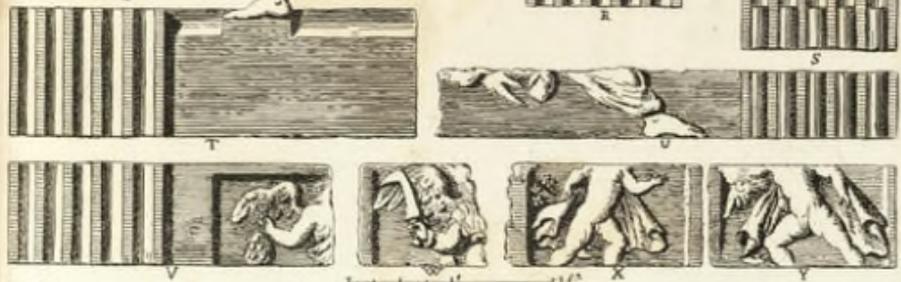
‡ The inquiries directed to were chiefly found in the year 1784, on digging the foundations for the new Pump-room and Baths.



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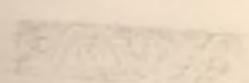
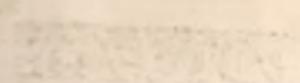
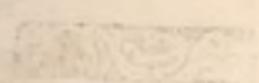
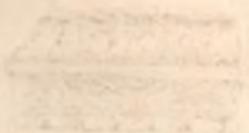
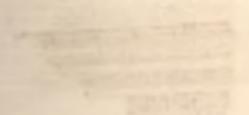
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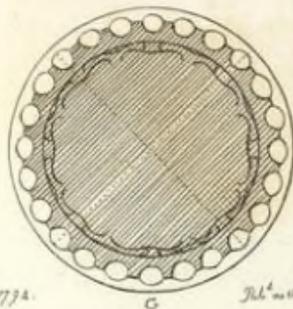
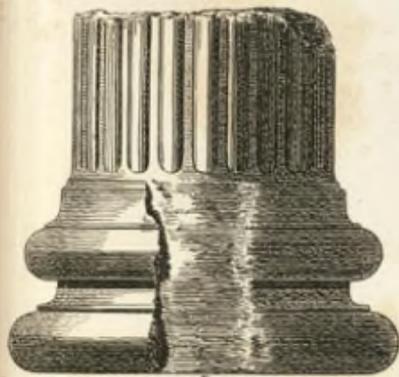
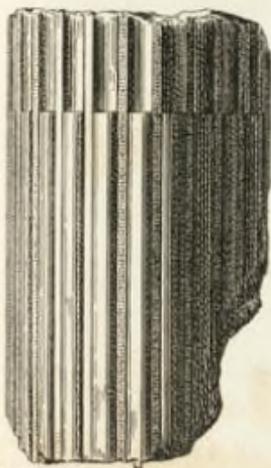
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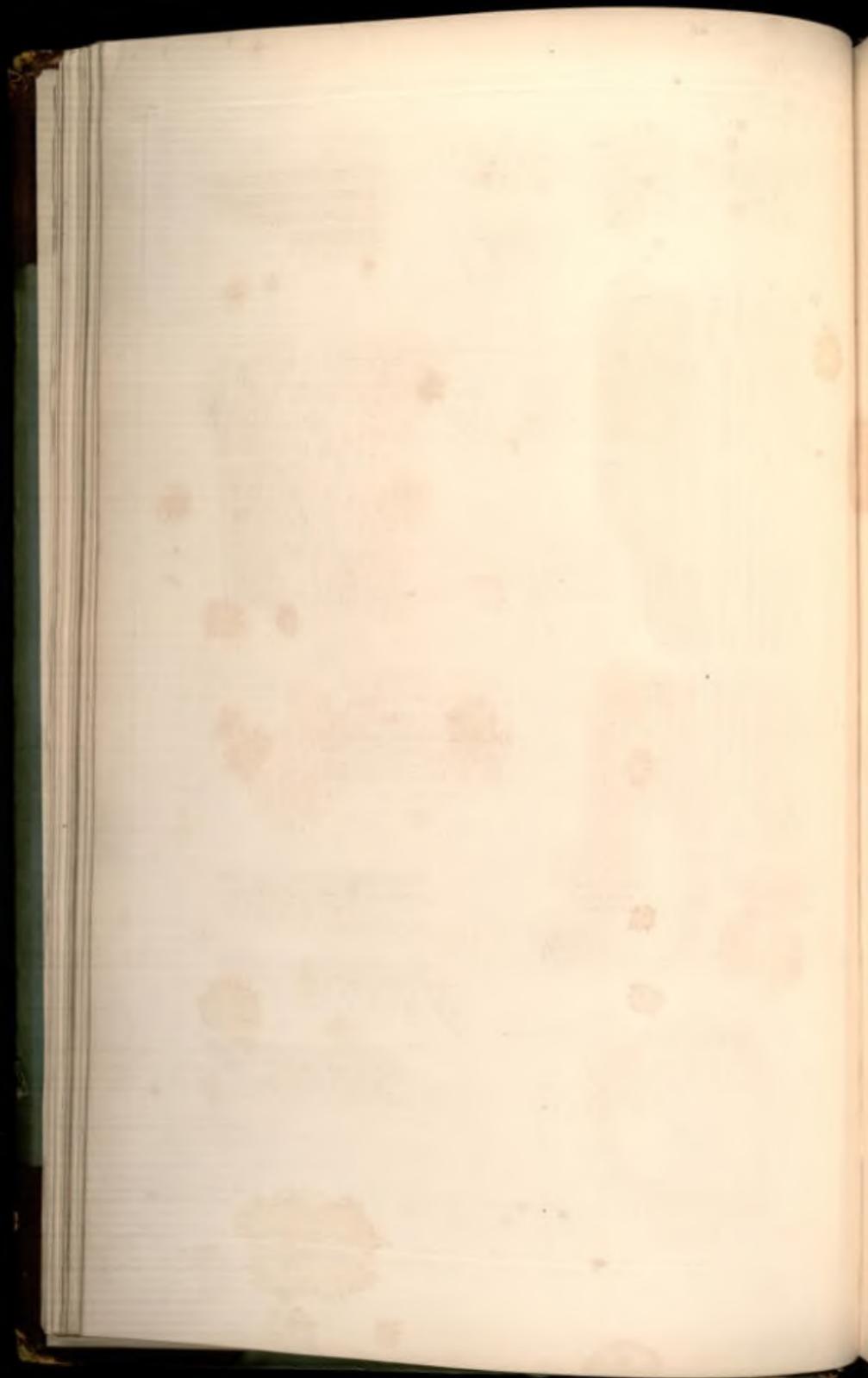
Pub. without dissent by J. Carter, Tomb's, 1794. London.

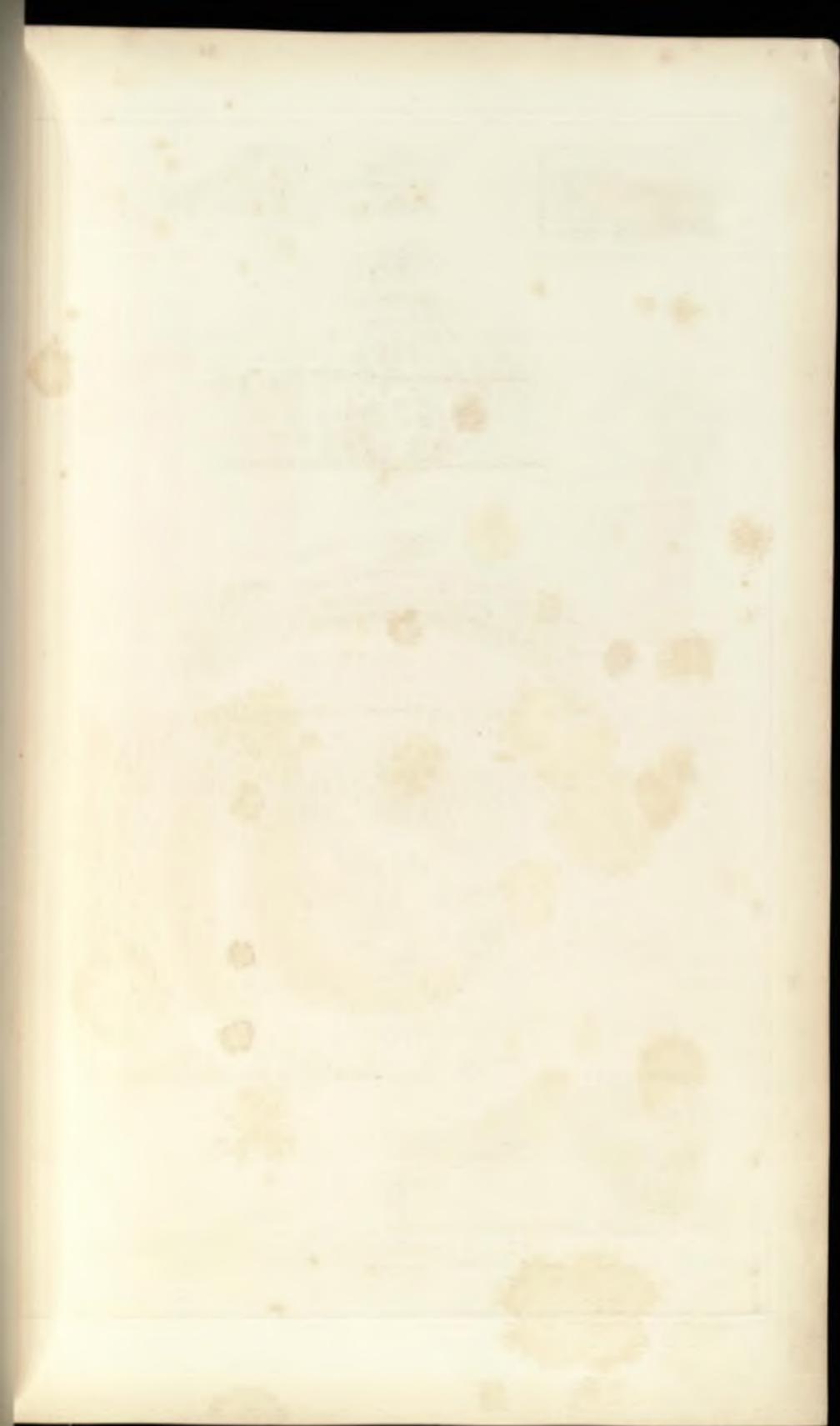




3rd 1772.

Rel. on the site drawn by J. Goussier May 1776 London







A



B



C



D

Pl. 277.

Relief de un dieu by I. Carter, May 1876, London.

Engraved by J. G. ...

## PLATE VIII.

## FRAGMENTS OF A ROMAN TEMPLE AT BATH.

Fragments of a Roman temple, and other buildings, lately dug up at Bath.

- A. The spandril of two arches, which is filled with an entwined band, or true lover's knot.
- B. Part of a bracket, which, most probably, supported the springing of some arch, as above the cap is seen the vestige of the rib; in its centre is a flower.
- C. A capital, composed of eagles' heads and fruit, but divested of its mouldings.
- D. The plan.
- E. Part of a cornice, in the Tuscan style.
- F. The base and part of a fluted column of the Corinthian order; the base is without the plinth, and the flutes are filled with rounds.
- G. The plan, showing the diameter of the shaft, both at the bottom and the top; the extremities of the mouldings, the flutes with the rounds, and the disposition of the leaves encircling the bell of the capital, I. in this Plate, which is supposed to belong to this column.
- H. A corresponding part of the shaft of the same column, in which the finishing of the rounds is seen.
- I. The lower part of a Corinthian capital.
- J. The upper part of the same capital. It has been conjectured by some, that this part is not in strict unison with the lower part; however, as there is a fanciful variety in the two sides of the ornament, not conformable to the Corinthian order, it may be presumed the two parts were connected in a like unconfined manner, though the damage they sustained, when separated, must have destroyed the small uniting ornaments.
- K. Part of a Corinthian cornice; the enrichments on which, like those on the capital, shew the exuberant taste of the architect more than the rules of the order.
- L. The profile. M. N. O. Parts of the ornaments in the hollow, taken from other fragments of the same cornice; here again, as in the capital, the smaller parts of the work are varied.

## PLATE XI.

## FRAGMENTS OF A ROMAN TEMPLE AT BATH.

(continued.)

Fragments of a Roman temple, and other buildings, lately dug up at Bath.

- A. Part of a compartment, in which are the rays of the sun.
- B. Part of the tympanum of a pediment, on which is a representation of the sun.
- C. Part of a tympanum of a pediment; in the centre is the head of Diana, encircled by the horns of the moon, on the right of which is a staff with (as far as can be made out) a twisted serpent.
- D. Four corresponding stones, forming part of the tympanum of a pediment, the principal space is filled with a large shield;\* in the centre of the shield is a strong resemblance of the head of Medusa, as it seems to be from the entwining serpents, the flowing hair, the wings above the ears, &c.; there is likewise the appearance of whiskers and a beard: hence some doubt arises in respect to the above conjecture; but, perhaps, the sculptor added whiskers by way of giving a more terrific look to the head: the hair upon the upper lip, and chin, may be no more than the flowing extremities of the hair from the head: be that as it may, the original meaning

\* This was, unquestionably, intended to represent the axis of Minerva. B.

of such marks cannot now be ascertained. Near the head is a wreath of leaves, tied in the centre with ribands; in the mouldings, at the extremities of the shield, is likewise a wreath of leaves and berries. We cannot perceive in what manner they were united at the bottom, but at the top there is a central, plain, oval, patera; above this, on the ground of the tympanum, is another representation of the sun. On the right side of the shield is part of the right arm, and of the left hand, of a supporting figure; which, beyond a doubt, together with a corresponding one on the other side, filled the remaining spaces of the tympanum. Here are, likewise, the accompaniments of an owl and helmet; all which decorations are the symbolic ornaments of Minerva, and furnish just reasons for believing that in this city, the *New Troy* of the Romans, she was held in the highest veneration, not only in her heavenly character, patroness of the arts, but as goddess of health, the great guardian of this favoured spot of nature.\* The above representations of the sun and the moon show, that they were parts of temples, erected here to those deities, congenial, likewise, to the all healing virtues of the several springs flowing within this city's bounds.

E. The Plan.

## PLATE X.

### FRAGMENTS OF A ROMAN TEMPLE AT BATH,

(continued.)

Fragments of Roman antiquities, lately dug up at *Bath*.

A. Part of a winged figure, in the attitude of flying. B. Part of a figure in nearly the same attitude as the foregoing one: it is not unlikely that these two subjects occupied the sides of the shield in the tympanum in the preceding Plate. C. Part of a basso-relievo, whereon is the upper part of a figure; and on the left is the resemblance of a snake, from which attribute this figure has been called *Esculapius*; probably he might also have had a temple here. D. Part of a basso-relievo, of which little more can be said, than that there appears the lower part of the busto of some figure, surrounded by a circle; on the right, is part of a celestial globe, seeming to have connexion with subject E. where is a globe, nearly perfect; on its top rest the feet of a figure, and at its side, is part of the body of another figure, terminating in foliage. F. An altar; on the front is the figure of *Jupiter*, in full relief, the points of lightning (which is usually so represented) in the right hand of the statues of this deity are very discernible; in his left hand is part of his sceptre, and at his feet are some traces of the accompanying eagle. G. Another side of the same altar; this figure is designed for *Hercules* *Brax*; in his right hand he holds a cup, and with the left his club; over his shoulders is the lion's skin: the other two sides of the pedestal are plain.

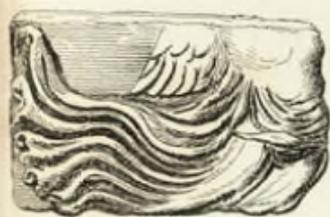
H. A collection of various articles, among which are several dug up with the foregoing: several sorts of tiles, some single, others formed together into four sides, and two cemented with rubble and mortar; also various bones of animals, supposed to have been sacrificed: on the tiles, to the left, there is a heterogeneous mass; and on the tiles, to the right, a human skull.

Having thus given all the fragments, we shall now proceed to unite the architectural parts; which, with a very few additions, will form a complete example of the Corinthian style in the following:

I. Elevation of the several parts of the base, the shaft of the column, capital and entablature: to the base is added a plinth: the rounds in the flutes of the shaft rise to their proper height, being a third part of the height of the shaft, the upper part of which has been added; in the capital, the turning rods of the leaves, and the volutes, have been added; in the entablature, the architrave, with its enrichments, the *frieze*, with the ornaments from Roman altars at *Trinity College, Cambridge*, and from the library of *Durham Cathedral*, and the first moulding to the cornice, have likewise been added.†

\* There appears to be no solid authority for the assertion that *Bath* was ever called *New Troy* by the Romans. Its Roman name was *AQUA SORAN.* K.

† For a more particular and complete account of the above remains, the reader will refer to "Description of Two Temples, and other Remains of Antiquities, discovered at Bath," by the late Samuel Lysons, Esq; published in 1802; also follow. It contains twelve engravings (cutted, and Lithographically printed) of the pieces of the temple of *Minerva*. The fragments are now carefully preserved in the Bath Library. K.



A



B



C



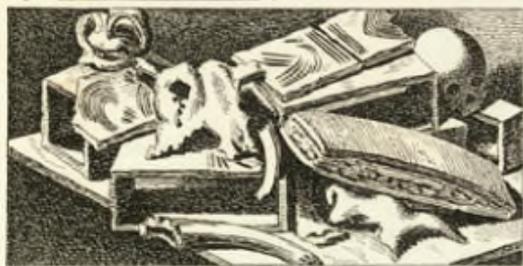
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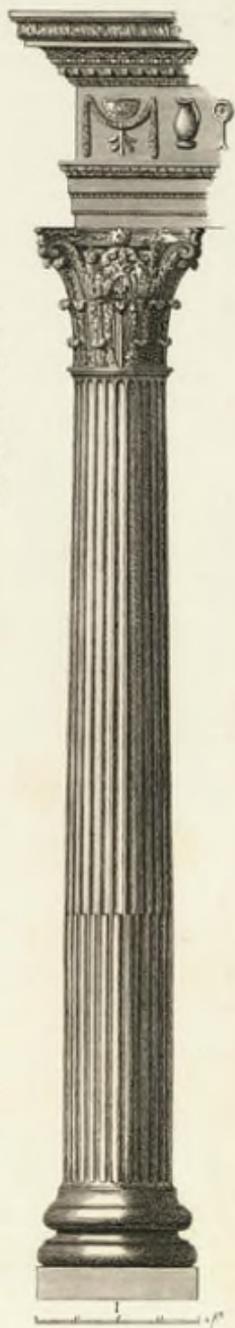
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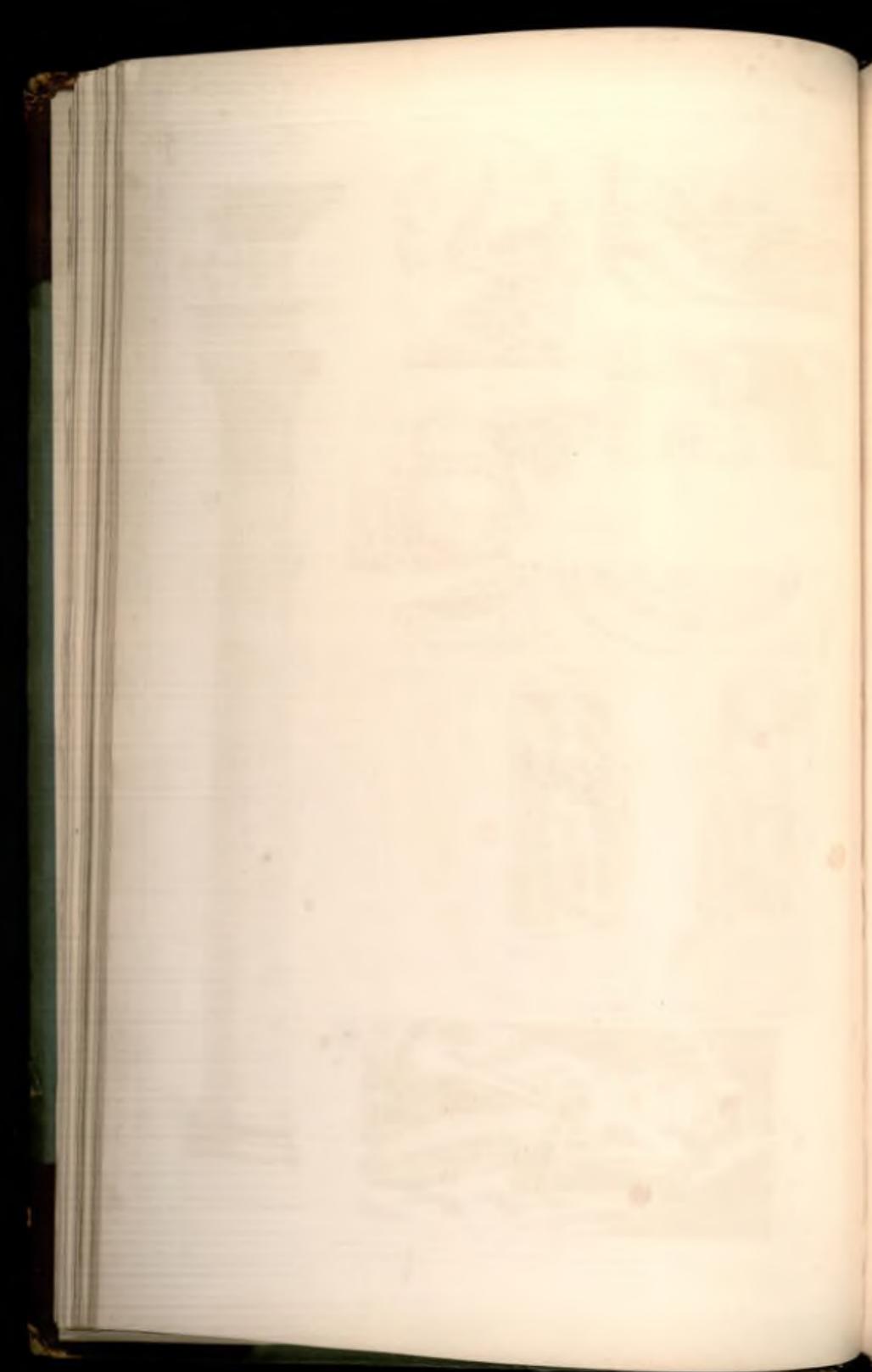


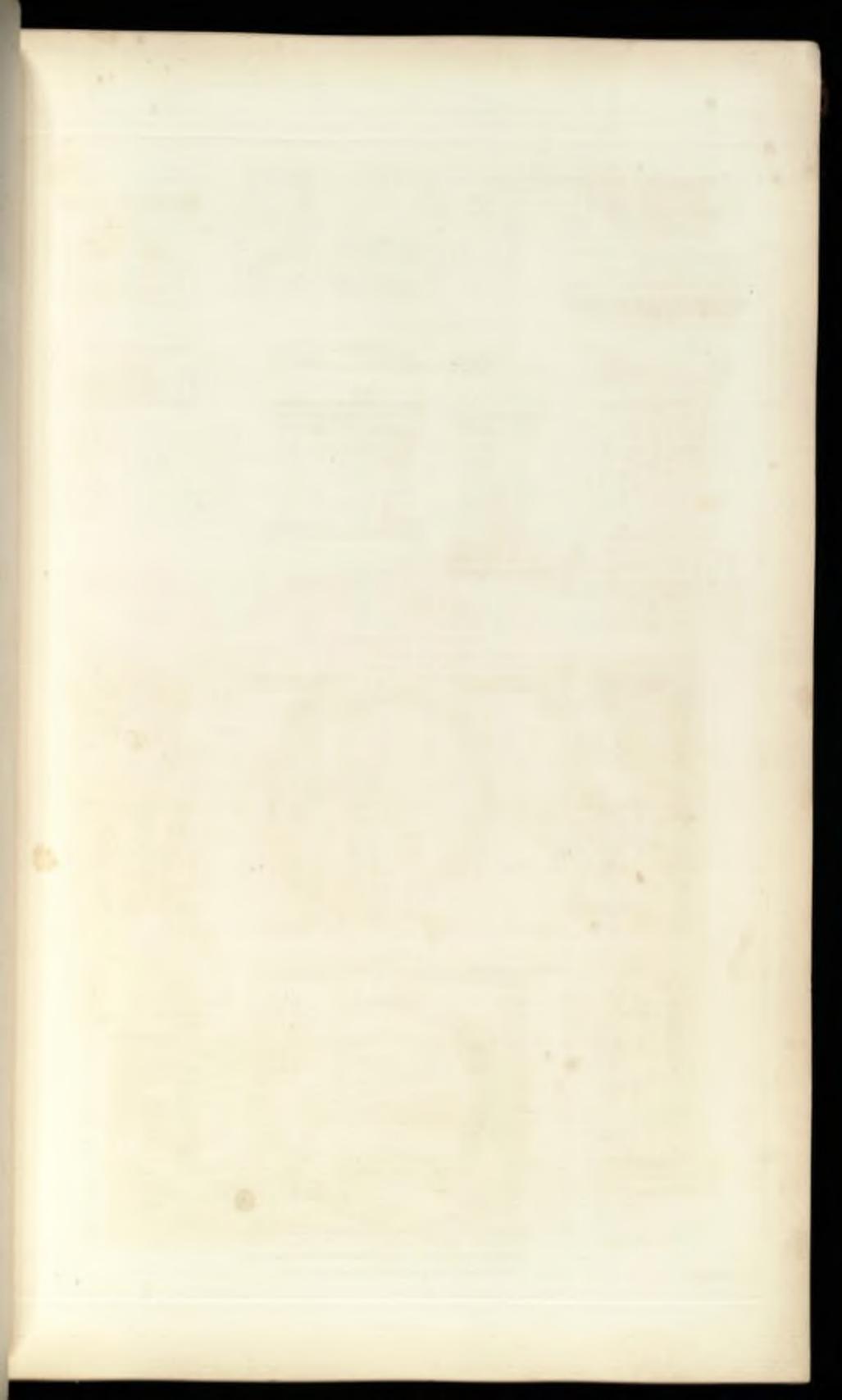
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Publ. and engr. by J. G. & J. H. May, 1876. London.

## PLATE XI.

TABLETS, ALTARS, BASSO-RELIEVOS.

The decorative sculptures remaining among us, of this order, are numerous, not only conveying ideas of the profusion of this species of the Roman taste, but casting considerable light upon the history of that period: the present selection presents a series of those subjects from simple to more elaborate design.

A. A tablet, brought from *East Denton*, in *Northumberland*; two pilasters are introduced, and it appears to be the stone described by *Mr. Horsley*, as in his possession, from *East Denton*, in *Northumberland*, and given by him in his *Britannia Romana*. *Northumb.* IX. p. 211.

B. A tablet, found in *Northumberland*, the mouldings have the guilochi, or twisted band; the inscription is supposed to mention the local deity *Motenus*, which is all that *Mr. Horsley* says of it. *Northumb.* XCIX. p. 245.

C. A tablet, brought from *Lanchester* (county of *Durham*), the ancient Roman station *Glannibanta*, or *Longonica*.<sup>a</sup> The form of this tablet is familiar in our modern embellishments; the inscription *Mr. Horsley* (*Durham* XI.) read

*Imperator Caesar Marcus Antoninus Gordianus Pius Felix Augustus batiacum cum basilica a solo instruit per Gaium Lucilianum legatum Augustalem propretorem curante Marco Aurelio Quirino prefecto cohortis primæ legionis Gordianæ.*

This engraving does not give exactly the same reading, though not materially different, except in the two last words, which seem to be, *L. E. G. P.* It furnishes, however, two proofs of the arts and sciences introduced among us by the Romans, commemorating the building from the ground a bath, with a basilica or palace, or town-hall, and it has preserved the name of a propretor under the Emperor Gordian—*Gaius Lucilianus*.

D. An altar, which was found at *Wolwick Chesters*, in *Northumberland*, the ancient *Cilurnum*, carried to *Hexham* by *Mr. Warburton*, and from thence to the library at *Durham*, where, with the preceding articles, it now remains: the form of it is simple indeed, (*Horsley*, *Northumb.* XXVI. p. 217.) It is to be read,

*Dis Manibus sacrum  
Fabiæ Honor  
ate Fabius Hon  
oratus Tribunus  
cohortis I. Fanganum  
et Aureliæ Eglie  
iane fere  
runt felix d  
ulcissime*

E. An altar, dug up at *Bath*, with the fragments given in the foregoing Plates. This altar is well proportioned, and seems to accord with the Corinthian manner: the inscription is not easy to be read. It purports that it was erected by *Caius Calpurnius*, who lived to the age of *LXXV*: but his profession is not mentioned.

F. An altar, brought from *Lanchester*, and now in the library at *Durham*: the inscription *Fortune Augustæ sacrum Publius Asinius Atticus prefectus vocum solvit fubeus merito.*

(*Horsley*, *Durham*, XV.) *Mr. Horsley* says, "I know not whether or no the figure between the two leaves in the capital can be designed for the sun." *Mr. Hatchians* (*Durham*, II. p. 305.) says, "the radiations *Mr. Horsley* mentions are no other than the marks of the chisel round the cornice." The present Plate shows that both those gentlemen were mistaken.

G. An altar, supposed by *Mr. Horsley* (*Northumb.* LV. p. 237.) to have been brought from *Little Chesters*, a station on the Roman wall. It is thus to be read:

*Fortune  
Populi Romani  
Caius Julius Baltricus centurio legionis sextæ victricis.*

<sup>a</sup> The Roman walls of the station of *Lanchester* are nearly remaining: they enclose an extensive plot of ground. B.

On this and the foregoing altar, the *foci*, wherein the fire and incense were laid, is well preserved. The bas-reliefs on the sides, H and I, represent the instrument and vessels used in sacrifices: the *acceptis*, or sacrificing knife: the *simpulum*, or long-handled patena, for pouring out libations; and the *simpicium*, or pitcher, which contained the wine used on those occasions.

J. A basso-relievo, brought from *Langchester*, and now in the library at *Durham*: the inscription to be thus read:

*Legio eicacina victrix valens  
fecit.*

The crown, or garland, is supported by two winged victories, and the bear may relate to some victories gained over the *Caledonians* by this legion. (*Horsley, Durham, XVI. p. 291.*)

K. A basso-relievo, brought from the Roman wall by Sir Robert Cotton to his house, at *Cusington*, in *Huntingdonshire*, and given, with the rest of his collection, by his descendant, the late Sir John Cotton, to *Trinity College, Cambridge*, where they are fixed up at the foot of the stairs leading to the library. It is to be read,

*Numinibus  
Augustarum  
Cohors III Gallorum  
equitum  
fecit.*

The emperors commemorated in it are supposed, by Mr. *Horsley*, (*Northamb. LXXXVIII. p. 217.*) to be *Severus* and *Cerualia*, whose busts he conceived were represented over the ornament with eagles' heads.\*

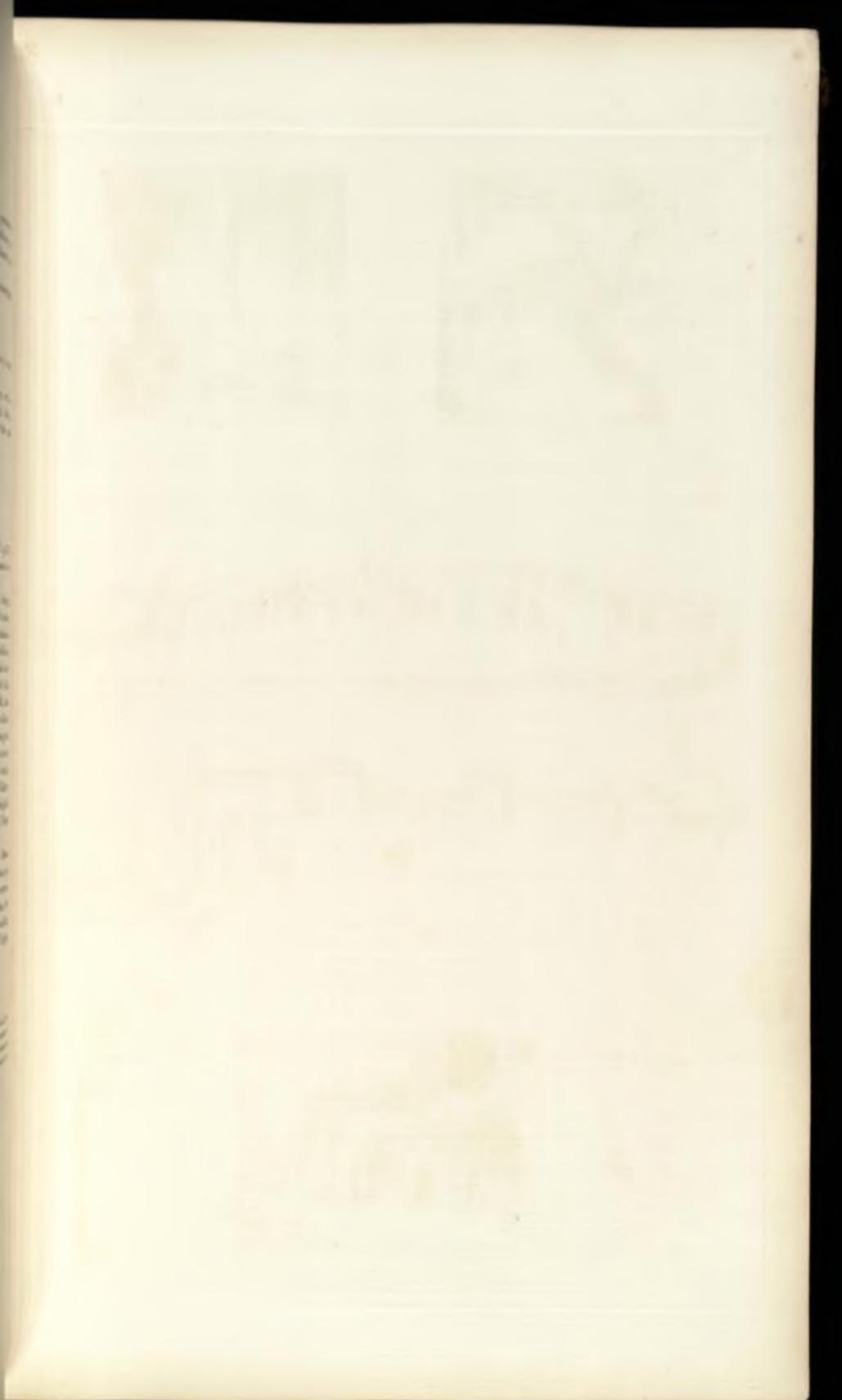
We may notice, that the octangular wreath in the centre has four different ornamental designs, each of which is repeated: these varieties consist of the guilch, the laurel leaf, with and without berries, and the oak leaf; each division is tied with a ribbon: the square tablet which contains the wreath has in its corners four flowers. On each side of the tablet are shields, above which are heads; that on the left presents at once three faces, one front and two profiles: that head on the right side is not remarkable; below them are snakes twisted into the ornamental true lover's knot. In the arched recess on the left is a winged victory, with the usual symbols, the palm branch, laurel wreath, and the globe under one foot; in the compartment below, is a stork, &c.: in the niche on the right, is a statue in the full warlike dress of the Romans; in his right hand he holds a long staff, with a round head at the top, and with his left his shield: the attitudes of these two figures are well displayed. In the compartment below the last figure, is another representation of a stork, a vase, &c.:—may not they allude to the fable of the stork and the fox? This subject is likewise carved on the arch of the grand porch of *St. Margaret's Church, York*: which porch was originally brought from a building of a very remote date, and, from its general design, nearly of Roman workmanship.†

In this basso-relievo we may perceive some faint traces of the manner in which the Romans designed their superb edifices: the arched recess, the niche, the fascia, the tablet, and statues, point out very forcibly in what a high style they flourished among us. The continued discoveries of Roman antiquities; made in various parts of the kingdom, will, no doubt, in process of time, bring to view sufficient specimens of the various manners adopted by them in their several buildings, confirming the idea which we have already thrown out, that the works of the Romans in England rivalled Rome itself.

\* The illustration of these subjects is by *R. Gough, Esq. F.R.S.*

† See Vol. II. of *Specimens of Ancient Sculpture and Painting.*

‡ At *Woolchester* in the county of *Gloucester*, three laws, within these few years, been discovered and explored the remains of a Roman structure, four hundred feet in extent, the foundation walls of which have been clearly made out; in several of the principal chambers are round-headed passages, in so rich and fine a taste, that the uprights of the work must have been magnificent itself. The whole of these remains have been drawn and engraved by *Samuel Pepys, Esq. F.R.S.* and published in 1737, also sold. The number of Plans are forty, most of which are coloured.





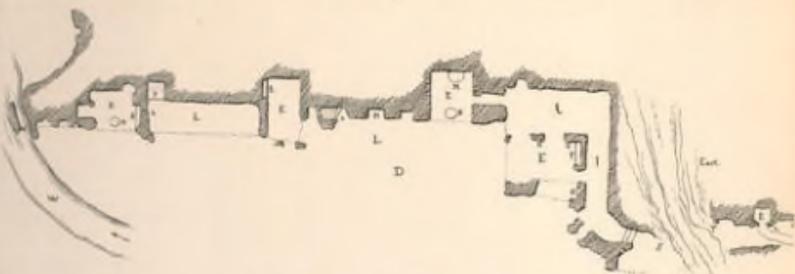
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X



A1

364

*Pl. Ant. de la ville de Thèbes par J. B. de La Harpe*

THE  
ORDER OF ARCHITECTURE  
DURING THE  
SAXON ÆRA.

THIS Order, which rose on the ruins of the Roman architecture (and which displays some of the broadest marks of that style,) presents to our view, at this day, great and magnificent examples, in many parts of the kingdom, from the most superb and extensive edifice down to the most humble and circumscribed erection; and is found remaining, in general, in a state of durability, appearing to bid defiance to time, though not to the iron hand of modern architectural innovation; under the ruthless power whereof, one of the finest buildings raised by our Saxon ancestors, the cathedral church of *Durham*, is at this hour suffering.\*

Saxon architecture prevailed among us till long after the Conquest, for we find the same style pursued in the Tower of *London*, *Rochester* castle and cathedral (all the designs of Bishop *Gundolph*, who flourished during the reign of *Henry I.* whose statue, and that of his queen, are on each side the principal entrance of the latter building,) and in other structures of a still later period.† It is our intention rather to treat of each Order in its progressive state (by giving examples from the simplest design to the most elaborate,) than to introduce them in an exact historic and chronological arrangement; for by so doing we might very soon be under the necessity of illustrating the richest subject, thereby doing away the instructive part, which is ever best understood, by a regular and successive mode of information.

We shall first, then, direct our attention to that epoch when the dawning of Christianity rose in this country; its converts then were but few, and the places where they assembled must have been in the most sequestered situations: there, probably, the first Christian altars were raised; and to elucidate this idea we shall consider the subjects on

PLATE XII.

CELL, NEAR WINSTER, DERBYSHIRE—CAVES AT NOTTINGHAM.

A. View of a cell in *Cratcliff*, near *Winstar*, *Derbyshire*.

A place at this day with difficulty explored; the vast rock, in which this cell is excavated, rises in a dreary vale, accompanied by other no less tremendous objects.

The entrance to the cell from the south is by a natural arch: great labour must have been bestowed in hewing out the interior: on the right we perceive the altar, crucifix, &c. which are likewise cut out of the rock.

B. View of the east end of the cell.

The altar and crucifix are the principal objects (though much damaged;) on the right of the crucifix is a niche for the utensils of the altar. The dimensions are about thirteen feet long, eleven feet broad, and nine feet high.

\* This refers to the alterations made in *Durham* collected by the late Mr. John Wyatt. Nearly all the "great and magnificent examples," which Mr. Carter alludes to in the above paragraph, were entirely erected during the Norman rule in this country, and therefore ought not to be ranked among the productions of the Saxon æra. B.

† The style of Architecture hitherto attributed to the Saxons, is now, with great reason, considered to be of Norman origin. Mr. Carter is accordingly incorrect in his opinion, that "Saxon architecture prevailed among us till long after the Conquest" (save all the larger buildings erected subsequently to that event had a distinctive character, (arising from their massive, lofty vaultings, elaboration of ornament, and other qualities) far removed from the buildings of the Saxon æra. It is true, indeed, that the church of *Waltham Holy Cross*, founded by *Earl Harold*, about the year 1065, (in the Anglo-Norman period,) exhibits, in its various remains, nearly all the characteristics of Norman architecture; and that the old church of *Westminster*, which was rebuilt by *King Edward the Confessor*, in the latter years of his life, was erected on similar principles, yet neither of these buildings are justly to be referred to any other style than that which the Normans established here after the Conquest. The great intercourse between the two societies, which *King Edward* so particularly encouraged previously to that event, and the preference he gave to Norman customs and Norman architects, will readily account for those structures having been executed from Norman designs. The Anglo-Norman historians expressly mention a "new mode" of architecture as having been introduced by the Normans, and they particularly apply the phrase to *Edward's Church* at *Westminster*, regarding which, *William of Malmesbury* uses the words, "nova gratia edilificandi," and *Matthew Paris*, "nova gratia constructiva." B.

C. View of buildings cut in the south side of the rocks west of the castle at *Nottingham*. These excavations evince rather a regular plan for a monastic building, for we meet with a chapel, and various apartments, the latter both on a first and second story, with a staircase, chimnies, &c.; they are, however, deprived of their original fronts, as well as some are of their groins or ceilings. The river *Lis* winds from the west extremity of the rocks, and directs its course to the neighbouring castle and town: In the distance is seen the castle.\*

D. The general plan. E. The chapel. F. Altar. G. Nich. H. Columns. I. East aisle. J. North side. K. Apartments. L. Ditto, whose ceilings are destroyed. M. Chimnies. N. Circular openings cut through the top of the rock. O. Staircase. P. Apartment on the second story. Q. Windows. R. Stone seats. S. Communication from east aisle I, which is here broken off. T. Communicating aisle renewed. U. Ditto destroyed again. V. Arch through which the river runs. W. The river.

X. View of the excavations, looking east.

In the centre is the chapel; at the end is seen the altar, nich, &c.

Y. Roman tile. Z. Ditto brick; the size of the latter is two feet by one foot five inches, and five inches thick; they are both worked into one of the chimnies. A 2. One of the columns in the chapel, with part of the architrave, which sweeps round an arch.

## PLATE XIII.

## ARCHES, GATEWAYS.

## CLASS I.

We now enter in a more regular manner on the proposed illustration of the Saxon Order; commencing with an elevation of the most simple form and of a certain date, from whence we may presume this Order first began to appear among us.

A. Archway over the grave where once lay the body of *St. Withburga*, in the churchyard near the west end of *East Dereham* church, *Norfolk*.

*Withburga* was the youngest daughter of *Anna*, king of the East Angles, who was slain A.D. 654. She lived many years after, and was buried at the west end of this church; in process of time (about A.D. 708) her body was found entire, which was then removed into the church in the time of king *Edgar*. The bishop of *Winchester* and the abbot of *Ely* translated it to *Ely*, A.D. 974.†

Under this arch now rises a spring of excellent water; within are seen some intersecting arches. At present a brick vault is built before the arch, for the purpose of converting it into a cold bath.

B. Plan. C. The stream.

D. Arch leading into an aisle, which divides the crypt under the remains of an ancient building situated at the south-east angle of the cloisters of *Westminster* abbey. The crypt itself is very perfect, where are many enriched columns, &c.; the upper story has been repaired of late years, and is now the college school of this place. It originally was part of the religious edifices built by *Edward the Confessor*.

Round this arch a second one takes its course; both of them are bounded by buttresses of the same simple and appropriate form. It may be necessary to observe, that this work was originally part of the west side of the structure, though now converted into an arched avenue leading from the cloisters.

E. Plan. F. Part of the aisle dividing the crypt. G. Part of the aisle leading from the cloisters.

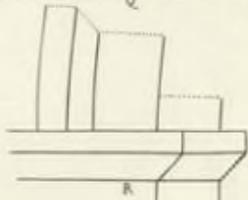
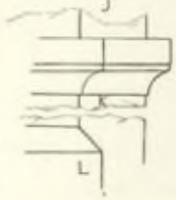
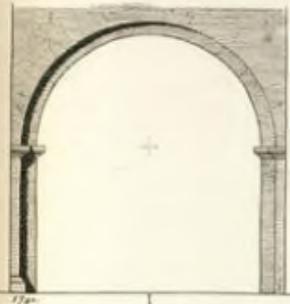
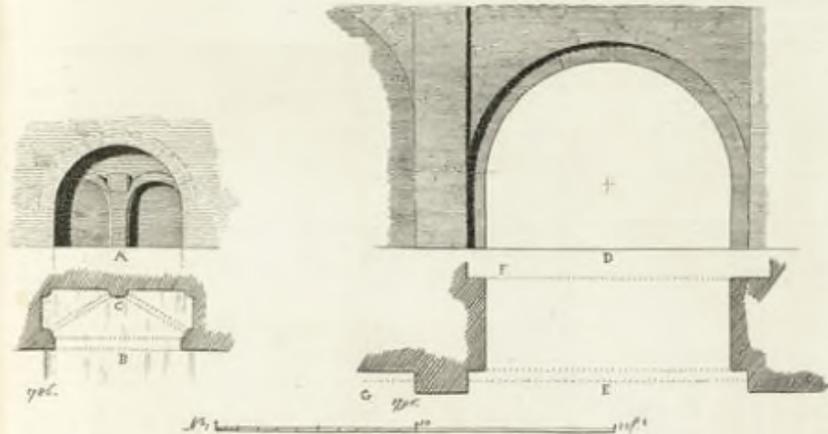
H. View of a gateway and connected arched recesses, on the south side of the walls of *Southampton*.‡

In this scene the first class appears in a conspicuous and pompous manner, and the gate in the centre has the finest effect.

\* This was a large building erected (on the site of the ancient castle) by the dukes of Newcastle, in Charles the Second's reign. It was destroyed by the daring a riot of the town-people in October, 1421. E.

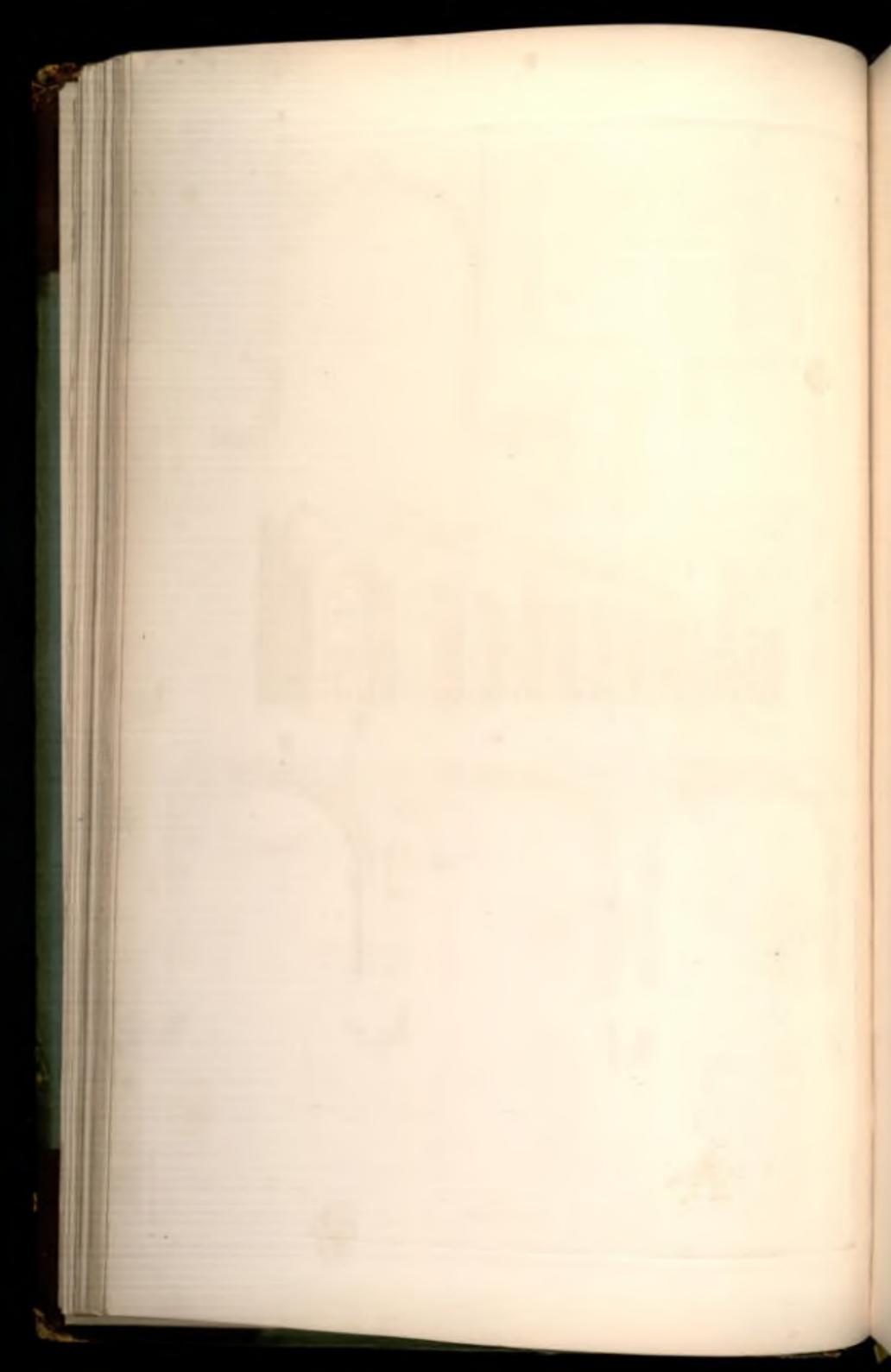
† See *Becket's Hist. of Ely*. E.

‡ An interesting (illustrated) account of this wall, and of other ancient buildings at Southampton, will be found in the *Henry Esdaile's "Walk through Southampton,"* Nov. 1855. E.

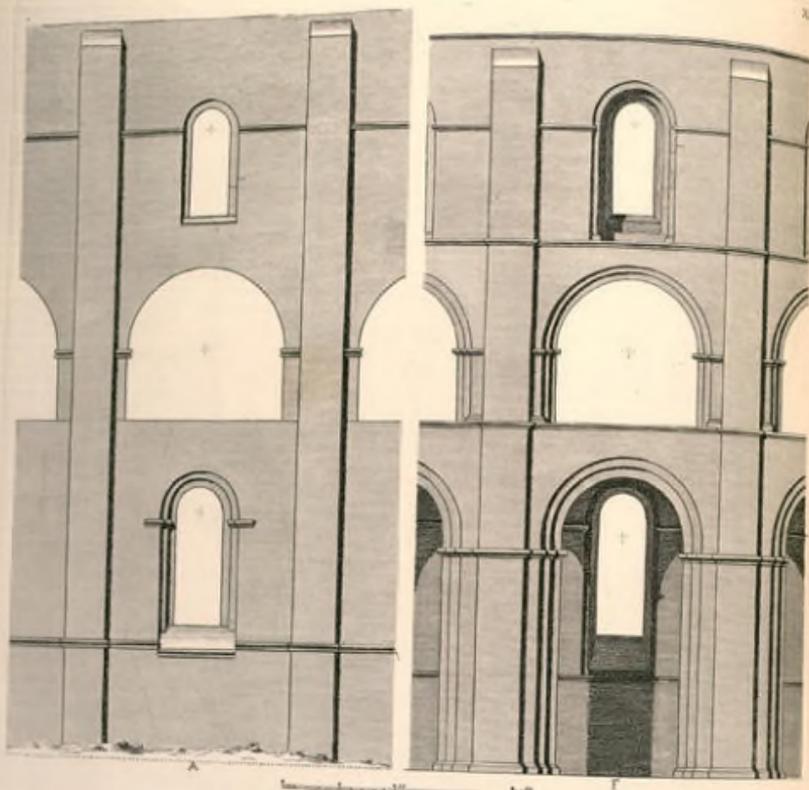


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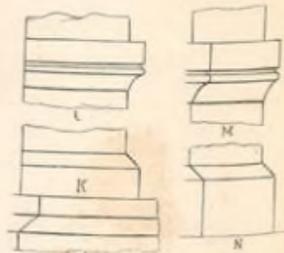
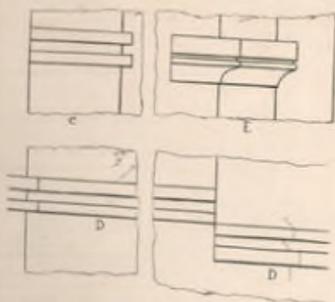
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Scale 1/100



Scale 1/100

1845

Pub. by the author by J. C. Cassell, Jan. 2, 1897, London.

## CLASS II.

I. Archway in the inner ward of *Micklegate-Bar, York.*

This arch has the second sweep, and both take their springing from an impost of three mouldings; one of the pilasters on the left has a base.

J. Plan. K. Impost. L. Base.

M. One of the archways under the tower of *Hitchenden church, Buckinghamshire.*

Notwithstanding the general features of this church appear later than the Saxon era (by reason of the several repairs and alterations made in succeeding ages), yet as there are many of its characters remaining, as this and other arches, the porch and the font, we may reasonably conclude its origin was Saxon.

This remark may apply to many of our churches (particularly those in remote villages,) where we constantly meet with the same evident marks of antiquity.

The archway before us appears with an architrave and an impost, the mouldings are the plainest possible.

N. Plan. O. Impost, and part of the architrave.

P. Archway, entering into the class of the collegiate church of *Southwell, Nottinghamshire.*

These three subjects are drawn to the scale of No. I.

The second sweep has an architrave, which is like that in the preceding subject, as are also the imposts.

Q. Plan. R. Impost, and part of the architrave.

## PLATE XIV.

## ARCHES: SPECIMENS FROM ST. ALBAN'S.

Specimens from the abbey church at *St. Alban's.*

This church was founded by *Offa*, king of *Mercia*, between A.D. 756 and 794, and is one of the earliest productions of the Saxons.\* It was built out of the ruins of the city of *Verulam*, which once stood in the adjacent meadows; the materials are bricks and tiles of various dimensions, and some few dressings of stone. Since that time, it has undergone many alterations, and various styles of architecture meet the eye; however, much of the original design remains, some specimens of which are here brought forward on a construction since followed in all our cathedrals, and in many other religious buildings.

A. One division of the west side of the north transept taken on the outside.

The upright is divided into three stories; the arch on the second story is now filled with a window of a later date, as are all of those on the said story.

B. Plan. C. Imposts to the arch of the windows on the second and third story. D. String mouldings under the windows of the first story. E. Impost to the windows of the first story, which impost is of stone.

F. One division of the north side of the nave, taken on the inside.

In this elevation our primitive forms appear with an air of much grandeur: the piers have many breaks, which rise to the impost mouldings, and then sweep round the arch, through which is seen the window in the said aisle, restored from one in the north transept; the arch on the second story is stopped up. Some of the pilasters to the windows on the second and third stories have bases, and, what is rather singular, the same kind of buttress is seen in the centre of the piers as is on the outside. In the thickness of the wall, on the third story, is a gallery, communicating along this side of the nave.

G. Plan. H. Side aisle. I. Section of the arches of the window on the third story, shewing the small communicating gallery. K. J. L. Impost, base, and string mouldings on the second story. M. N. Impost and base to the arch and piers of the first story (the imposts are of stone.) The arches of the first and third story have their centres much above the lines of their imposts.

\* This is erroneous. The original church, or chapel, erected in honour of St. Alban, was built by Germanus, Bishop of Auxerre, in the year 429. King Offa greatly augmented the original building at St. Alban's, but did not erect a church there. The oldest parts of the present abbey-church, (which are constructed with Roman tiles, and other materials collected from the ruins of Verulam,) were raised by the Norman abbot, Paul, who died in the year 1092. B.

## PLATE XV.

## ARCHES—DOORWAYS.

A. Archway in the wall on the south side of the site of the cloisters of *Peterborough* minster.

It has been stopped up, and the lower part of the pier destroyed; the architrave is edged with two rows of quarter circles, placed alternately. This enrichment is of the plainest kind, and is a proper introduction to the long train of Saxon decoration.

B. Plan. C. Impost, with part of the architrave. D. Inner profile of part of the arch, impost, &c.

E. Archway on *St. Mary's-hill, Stamford, Lincolnshire*.

The moulding on the pilasters runs through the impost, making part of the architrave round the arch, in which we see, for the first time, the famous and universal diagonal ornament, or as it is commonly called, the *zig-zag* moulding. This remarkable trait in the Saxon works is found disposed in two ways, one with its point projecting outwards, and the other with its point laying so as to follow the lines which circumscribe it, either horizontal, perpendicular, or circular; the former disposition occurs in the arch under investigation.

F. Plan. G. Impost, with part of the architrave. H. Inner profile, in which the diagonals reverse their appearance.

I. Archway in the remains of the hall belonging to the nuns of *St. Benedict*, founded 1100, adjoining the priory church, *Cherlewell*.

In the architrave, the diagonals are in the two situations above-mentioned; the mouldings of the impost differ entirely from any yet introduced, and partake of the Roman manner; the piers are nearly hid by surrounding rubbish.

J. Plan. K. Impost, with part of the architrave. L. Inner profile, in which the diagonals reverse their appearance.

M. One of the flying galleries on the south side of the east end of *Gloucester* cathedral.

The origin of this church may be traced as far back as *Edward the Confessor*; of which time there are many fine parts still existing. The gallery in question, with a similar one on the north side, communicating with those over the side aisles of the choir, and with that at the west end of our Lady's chapel, constitute what is called the whispering gallery. This design is supported by an arch (being part of the segment of a circle,) having a bold architrave; above it is a small cornice, on which rise five compartments with the diagonals, where the two positions equally divide them. Here the unaccountable fancy of the Saxon artist is manifest; for we find them on one face, and in the same sweeping line! Another small cornice finishes the work.

N. Plan. O. Inside of part of the gallery (this subject is drawn to scale No. 1.)

P. The diagonals round the centre compartment.

Having thus given parts of buildings composed of the first and second classes, we shall next present some subjects which may come under the head of decoration in the same mode of architecture.

Q. Doorway in the cathedral church of *Durham*.

Its opening is well proportioned: a kind of pediment rises over the head, from which springs an arch, filled with diamond chevrons.

R. Plan.

S. Doorway on the south side of *Hanmanby* church, *Yorkshire*.

The features of the second class are here very conspicuous: the arch is filled with a ground, on which is sculptured a cross.

T. Plan.

U. Doorway in the High-street of *Milborne Port, Somersetshire*.

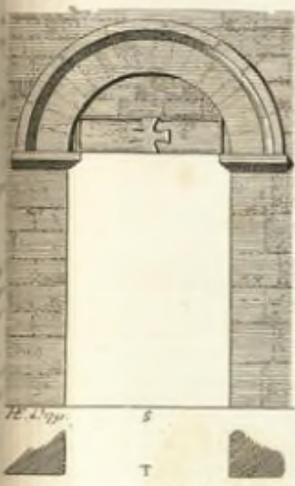
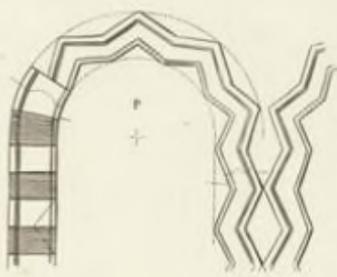
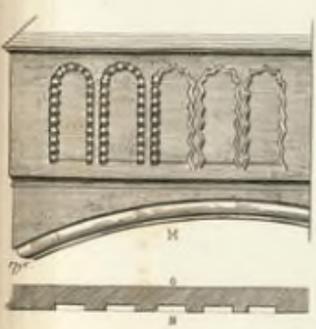
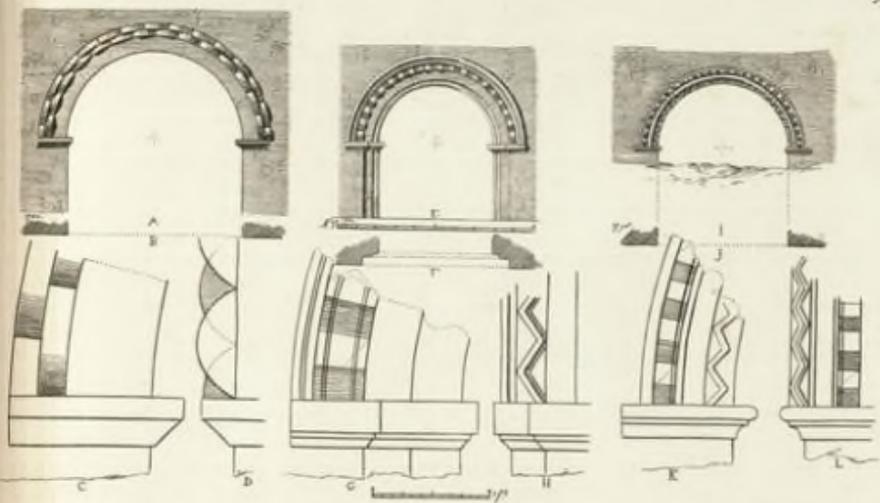
The arch here sinks into an oval; its architrave, which is filled with the diagonals, has a corresponding sweeping cornice: the impost as before; the jambs have the diagonals likewise.

V. Plan. W. Inner profile; on the return of the jambs are similar diagonals to those on their fronts.

X. Doorway on the north side of *Essington* church, between *Folkeford* and *Cirencester*.

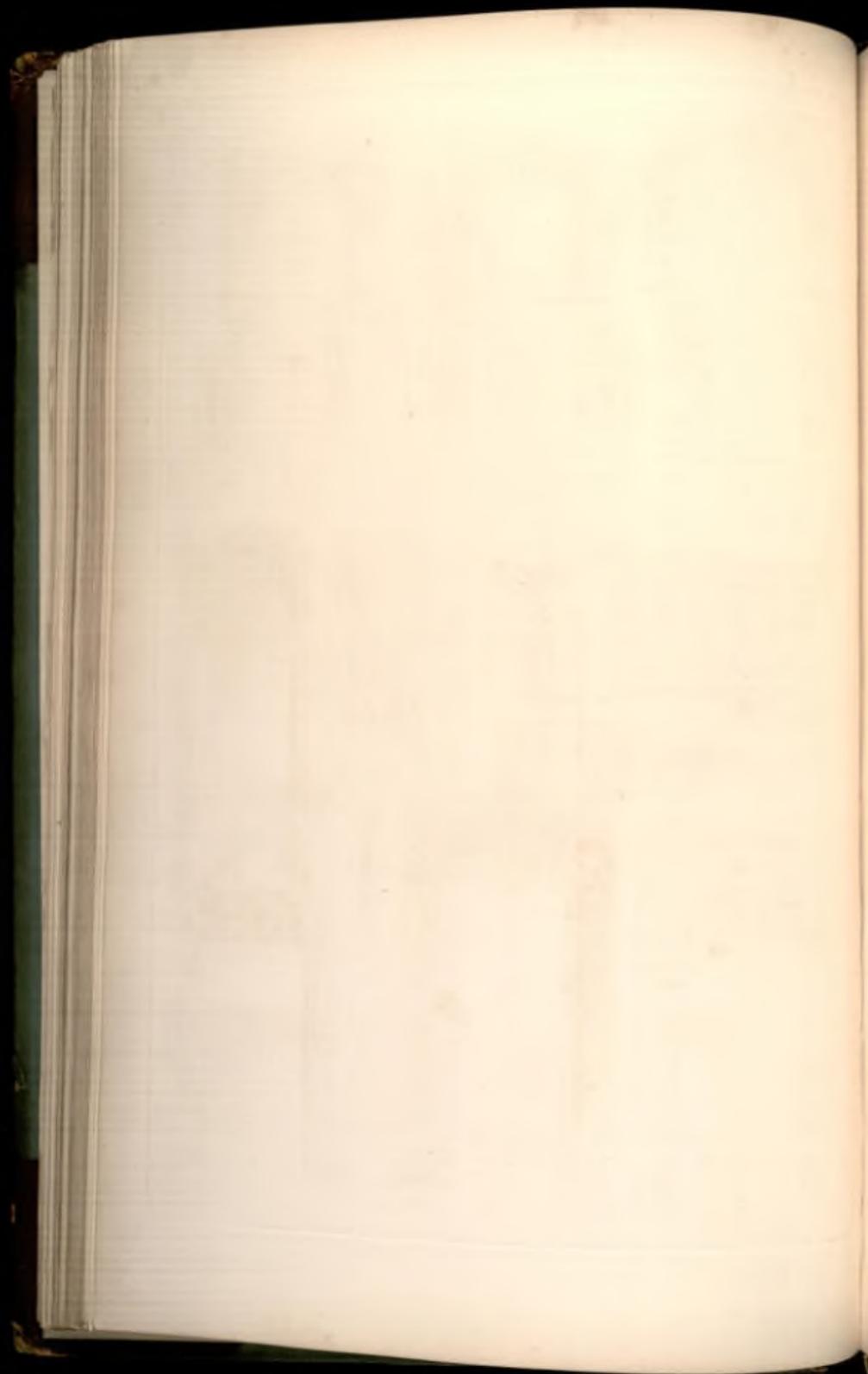
The head of this door is formed of part of an octagon, rising from a horizontal torus moulding, which finishes in a spiral direction round to heads; a lion and a griffin fill the space within it; other torus mouldings constitute the architraves to the jambs.

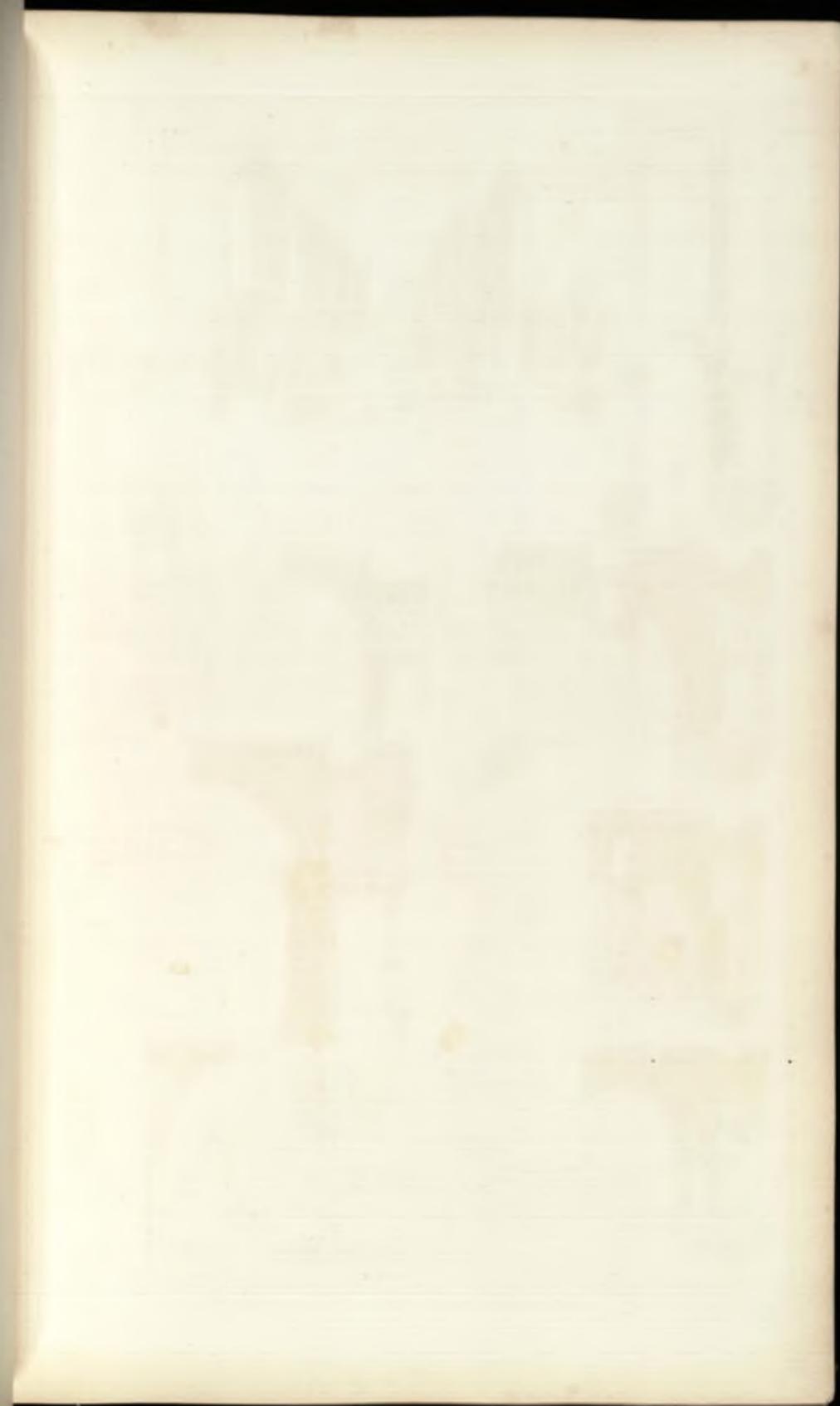
Y. Plan.

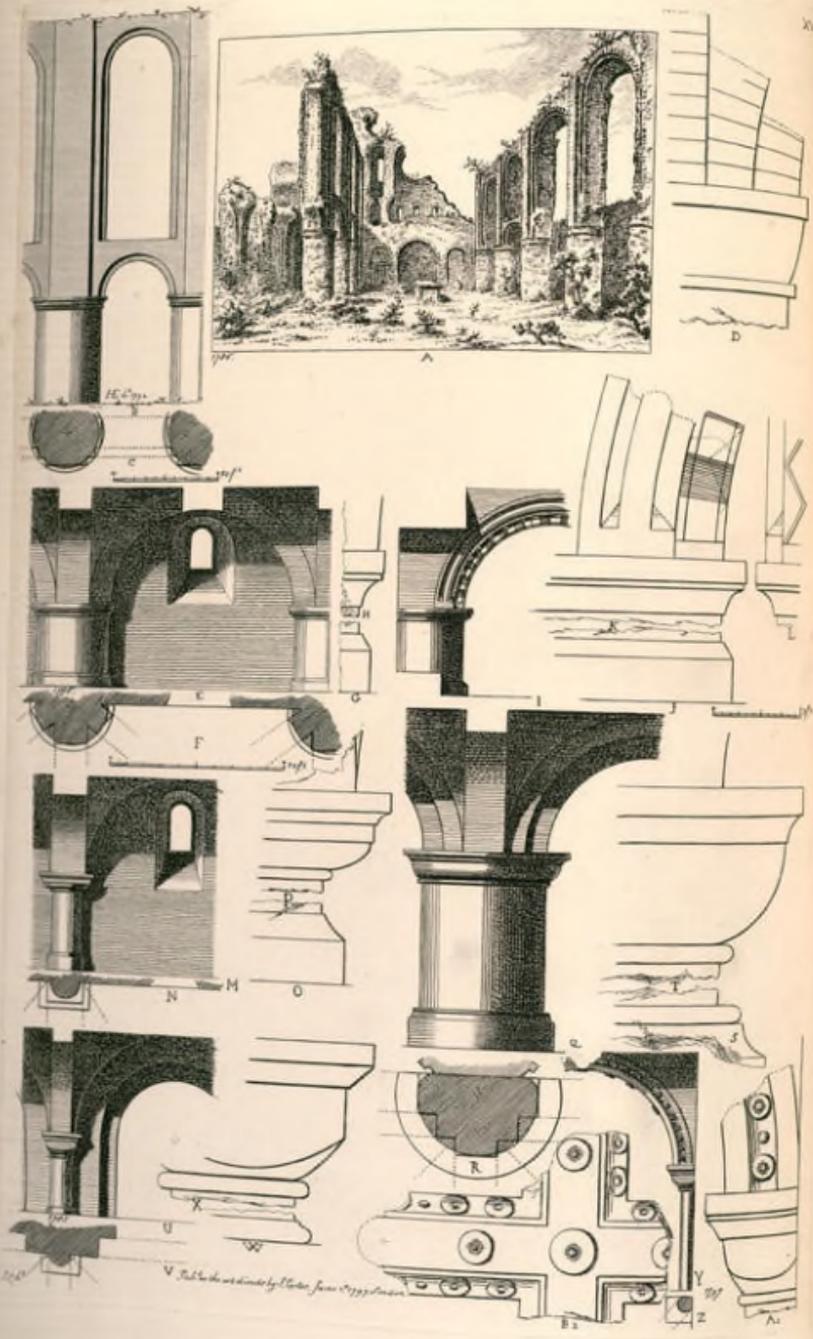


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Publ. for the author by W. & A. G. & Co. London.







V. Built by the order of the Emperor Justinian

## PLATE XVI.—CLASS III.

ST. BOTOLPH'S PRIORY, COLCHESTER; GLOUCESTER CATHEDRAL; CHRIST CHURCH  
PRIORY, ALDGATE.

A. View in the ruins of the priory church of *St. Botolph, at Colchester* (looking west). Erected about the end of the eleventh century.

This church, like the abbey at *St. Alban's*, was built out of the ruins of some neighbouring Roman edifice, with the same kind of materials, and much in the same style, with this difference, that the column here is the principal feature, and which constitutes the system of the Third Class of Saxon Architecture.

B. One division of the north side of the nave (taken on the inside).

The parts of the capital of the column are made out with the Roman bricks and tiles; the arch, with the window over it, have the double sweep, and the inside buttress rises from the capital.

C. Part of the plan of the columns. D. Capital, with part of the double sweep of the arch and buttress; the lines following the sweep show the courses of the bricks and tiles, which were originally covered with stucco.

The four following specimens are from *Gloucester cathedral*.

E. Section of one of the divisions of the south aisle of the undercroft.

The base and cap mouldings of the divisions are similar to those in the Second Class; the arch and the ribs of the groins have the single sweep; and the window is strictly consonant with their simple forms.

F. Plan. G. Base. H. Capital.

I. Half of one of the arches in the east aisle of the undercroft.

The column is like the foregoing one; the architrave to the arch has the diagonals, which, with the mouldings, spring from a plinth.

J. Base. K. Capital, with part of the architrave. L. Inner profile, in which the diagonals reverse their appearance.

M. Half of one of the divisions of the north-east chapel in the undercroft.

The column here exhibits a capital after the Roman manner, with an astragal, ovolo, and abacus; though the base, with the other parts of this division, are correspondent to the foregoing example.

N. Plan. O. Base. P. Capital.

Q. Section of half of one of the divisions in the south aisle of the choir.

The base to this column now appears with a hollow and torus moulding; the capital resembles the one just noticed, but wants the fascia in the abacus; the arch has the double sweep, while the arch spreading across the aisle has only the single one, and the groins are without any ribs.

R. Plan of three quarters of the column, the other part having been cut away to unite the later work in the choir. S. Base. T. Capital.

U. Section of half of one of the divisions in the south aisle of the undercroft of *Canterbury cathedral*, erected soon after the Conquest.

The base has no plinth, and consists of but one moulding, an ogree reversed; the capital is of the true genuine Saxon form, without any ornament; and though it partakes of the mouldings of those we have now described, yet by giving the abacus alone a greater depth, and a sweeping line at the bottom, the Roman figure is entirely banished, and we are surprised with a new idea, for one of the principal objects in architecture, the capital; the groins are without any ribs; the arch that springs from the capital and spreads over the aisle has the single sweep; in the centre of the division, is an arched entrance into the chapel of our Lady; it has the double sweep.

V. Plan. W. Base. X. Capital.

Y. Section of half of a division of the west aisle of the remains of the south transept of the priory church of the Holy Trinity, called *Christ Church, without Aldgate, London*, erected by *Maud*, queen of *Henry I.* early in the twelfth century.

This division now belongs to the habitation of a leather-seller, and is but a part of the west aisle of the transept; on the north side are three divisions, mostly perfect, and parcelled out into tenements; no other vestige of this once famous church is visible.

The base of the column is buried in the ground; the capital is like the preceding, but has some different mouldings; the ribs of the groins have their mouldings ornamented with pateras, and between them large beads.

Z. Plan. A 2. Capital, with part of the rib. B 2. Soffit of the ribs, taken from the centre of them.

## PLATE XVII.

## EXETER CASTLE; ST. ALBAN'S ABBEY; WINCHESTER CATHEDRAL.

A. South-east view of the original entrance into the castle at *Exeter*, supposed to have been erected by the West Saxon kings, and afterwards the residence of *Richard Earl of Cornwall*, son of *Henry III.*

The altitude of the outer arch is particularly striking; the inner one which has been filled up, and converted into apartments, is supported by double columns: the groins or roofing of the design are evidently of later times.

B. A small tower, on the south-west angle of the south transept of the abbey church at *St. Alban's*. A column, which supports two small arches, circumscribed by a larger one (of which there are four in the circumference of the tower), and a small cornice, give the whole of the design; the battlements are evidently of later times.

C. Half of the plan. D. Base. E. Capital. F. Cornice.

G. Half of the south side of the great tower of the abbey church at *St. Alban's*.

Its height is divided into four parts; the first part rising from the pitch of the roof of the south transept, contains the heads of the great arches within, which support this tower; the second part is the ringing room, lighted by circular openings; the third part is a gallery, communicating round the tower, through the thickness of the walls, with stone seats, constructed, no doubt, for the convenience of viewing the surrounding country in a commodious and contemplative manner; the fourth part is the belfry; the arched windows, and the triangular and diamond openings, are well conceived for the purpose of giving due effect to the sound of the bells; the buttress in the centre at the fourth height, alters its square form into half-rounds, and small angular divisions, as well as at the angles of the tower, where they take one large circular form; the whole is finished with battlements, like the small tower just noticed.

H. Dado moulding. I. Base; and J. capital to the gallery. K. Cap. and L. torse moulding of the arch of the windows of the fourth part.

M. One division of the north transept of *Winchester* cathedral, erected by Bishop *Walkely*, after the middle of the eleventh century, (taken on the inside).

The three stories here appear with columns; and in the pier one rises to the roof.

As we have before observed that the three stories constituted one great feature in the uprights of our most considerable religious buildings, so in this design we likewise must point out, that the dividing the arch on the second, or gallery story, into two lesser ones by a column, and two small arches on each side of the window on the third story, is another leading principle, invariably pursued, like the former.

N. Part of the plan. O. Plinth. P. Sub-plinth and base. Q. Capital of the columns to the first story. R. Mouldings dividing the height of the great column in the pier at the second story. S. Sub-plinth and base to the column in the centre, and T. Base. U. Capital of the second story. V. String mouldings. W. Plinth. X. Sub-plinth and base, and Y. Capital, of the third story.

## PLATE XVIII.

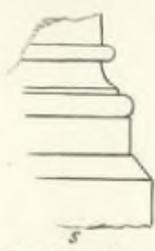
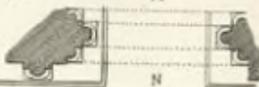
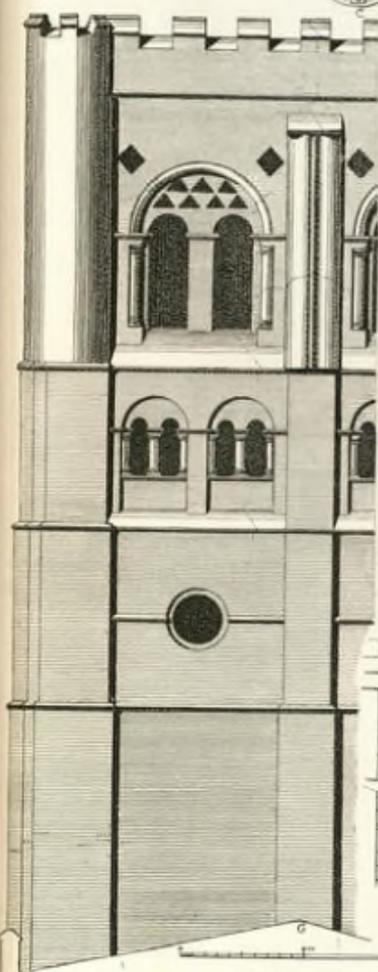
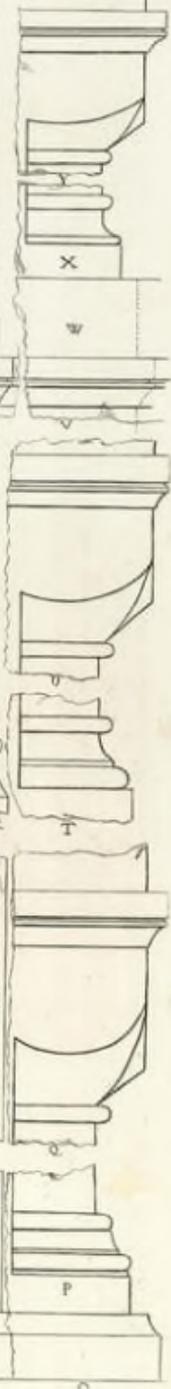
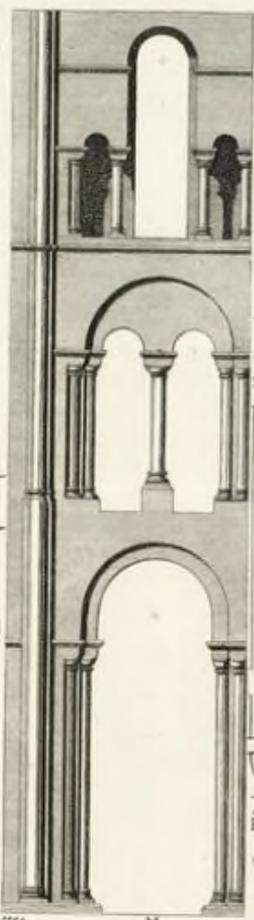
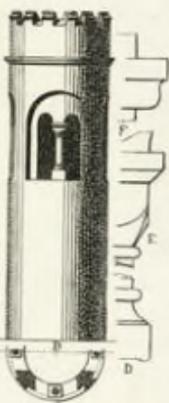
## DURHAM CATHEDRAL.—NAVE.

A. One division of the south side of the nave of *Durham* cathedral, erected about 1033 (taken on the outside).

It is a mortifying task to inform the reader, that the whole of the west and south fronts (except the great centre tower) of this august fabric have, within these ten or fifteen years, been new faced: the usual consequence of which business is the doing away all the small parts, and substituting a variety of barbarous ideas for the dressings in their stead; but why repine at this blow, trifling in comparison of the general havoc now going on in every part of the building? The east front, the Galilee, the chapter-house, bishop's throne, altar screen, *St. Cuthbert's* feretory, the nine altars, (all works venerated by the admirers of ancient art), are now either receiving a new flanged dress, or filling beneath the workmen's hands into undistinguished dust!†

† This gateway formed a part of the castle which was built here by *William the Conqueror*; the Norman castle had been wholly destroyed by the Danish king, *Swegen*, in 1016. *Feld's* *History of Exeter*, pp. 29 and 128. Dec. 1821. B.

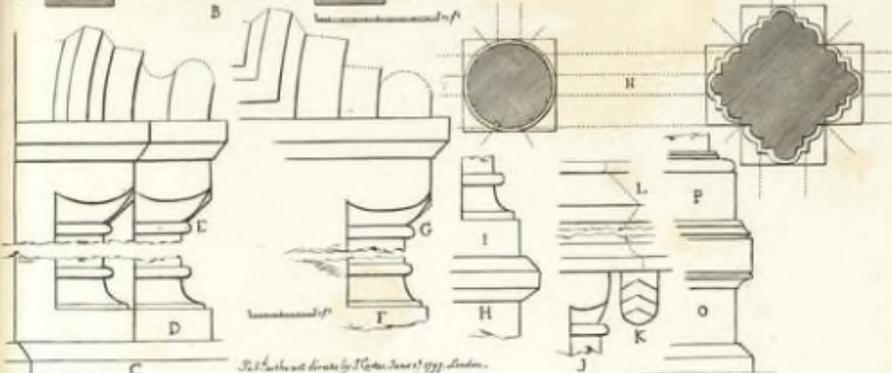
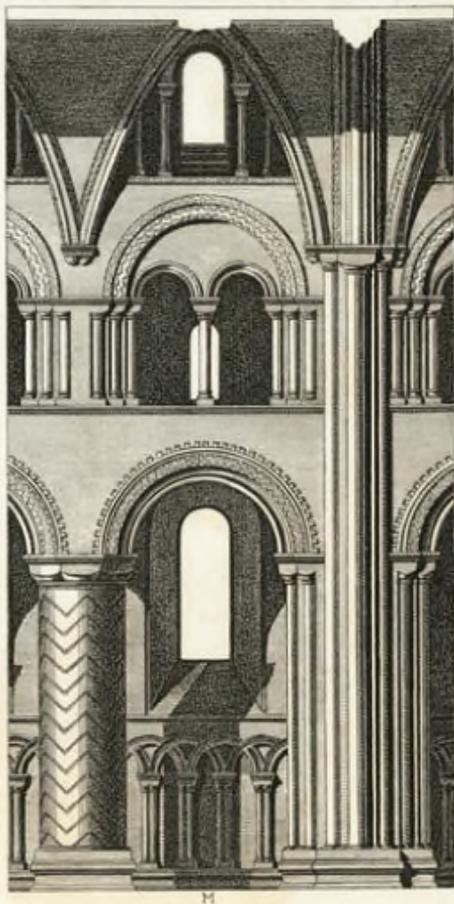
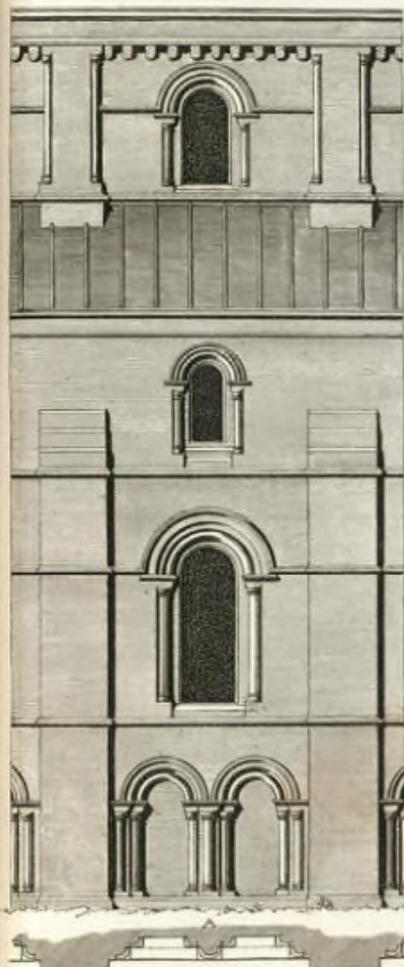
† In the *Connoisseur's Magazine*, Vol. LXII, p. 192, and in other volumes of the same Miscellany, under the head "Parallels of Ecclesiastical Innovations," Mr. Carter published some severe animadversions on the alterations made in *Durham* cathedral, by Mr. James Wyatt. An account of this church, with illustrative plans, elevations, sections, and details, from Carter's drawings, was published by the Society of Antiquaries in 1802. Imp. 8vo. B.



J.C. 1830.

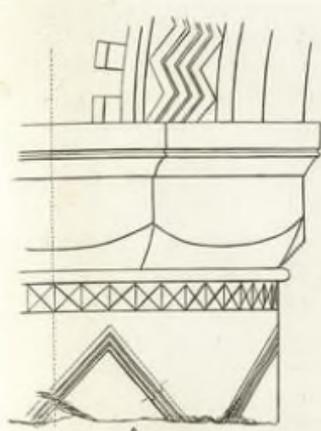
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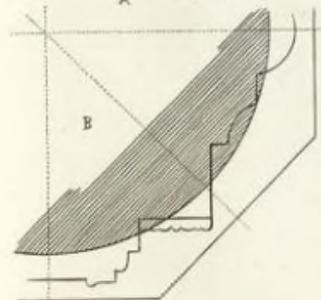


*Architectural details by J. G. Smith, Esq., London.*

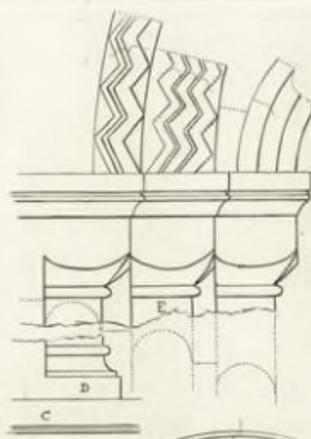
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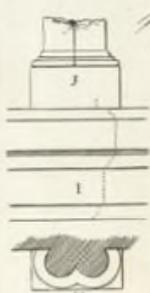
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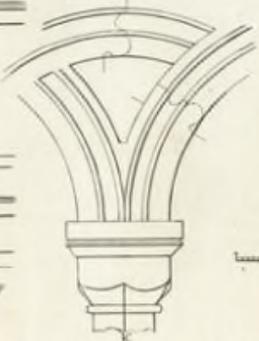
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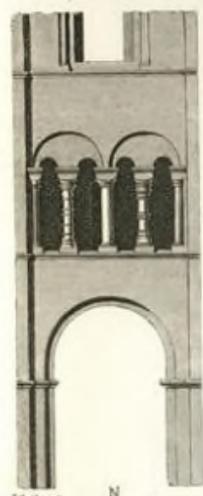
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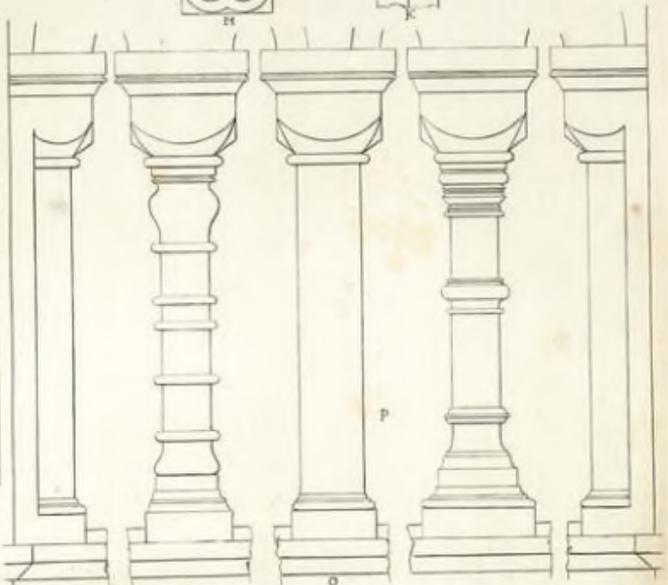
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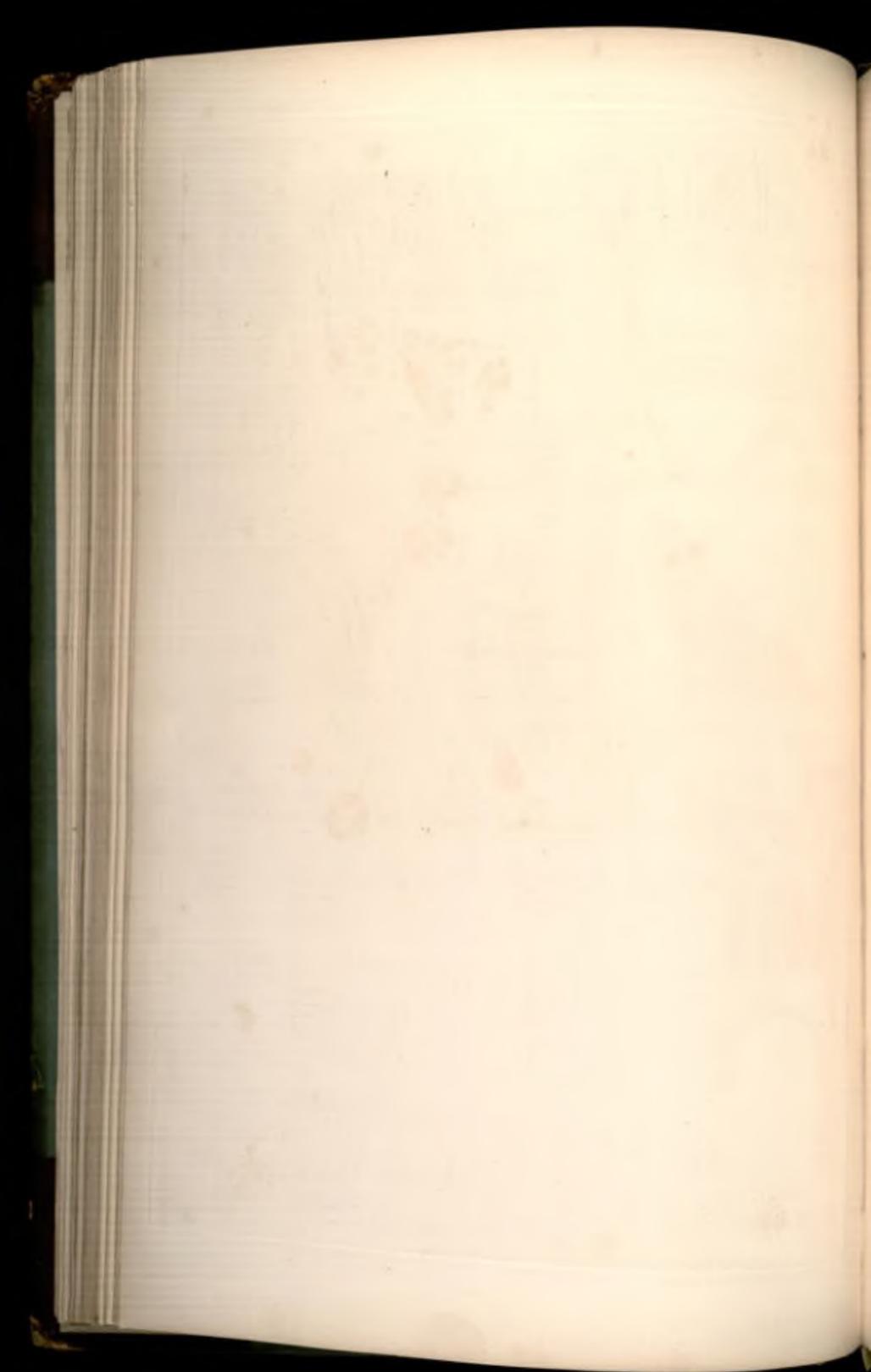
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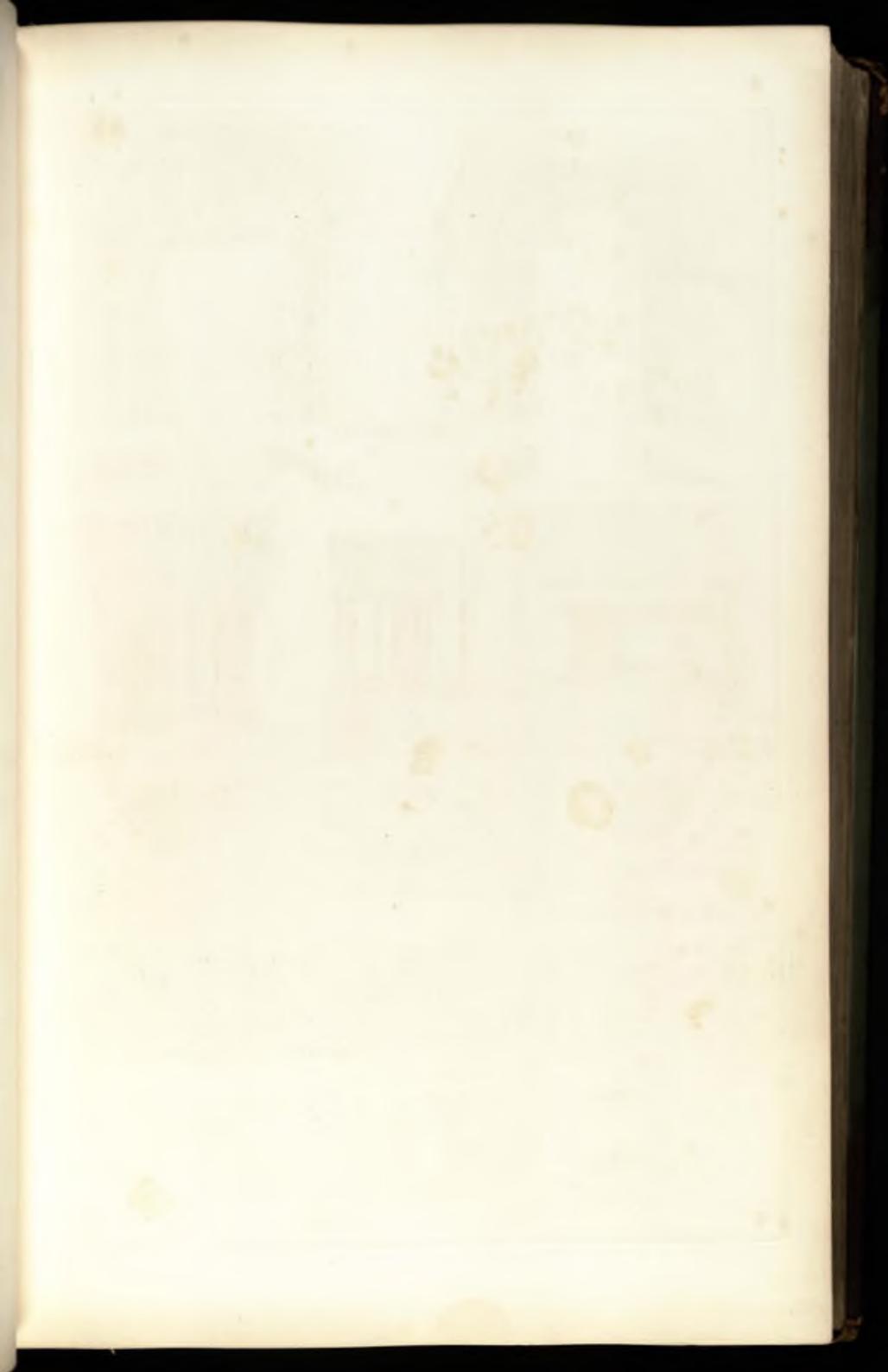


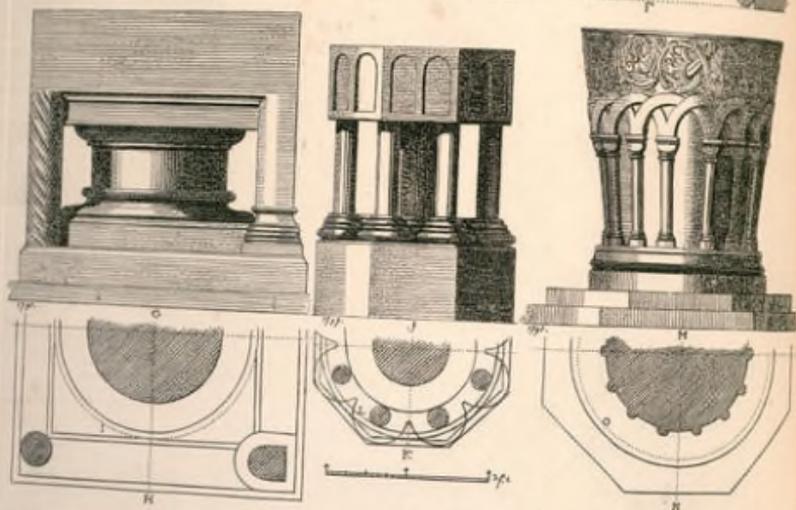
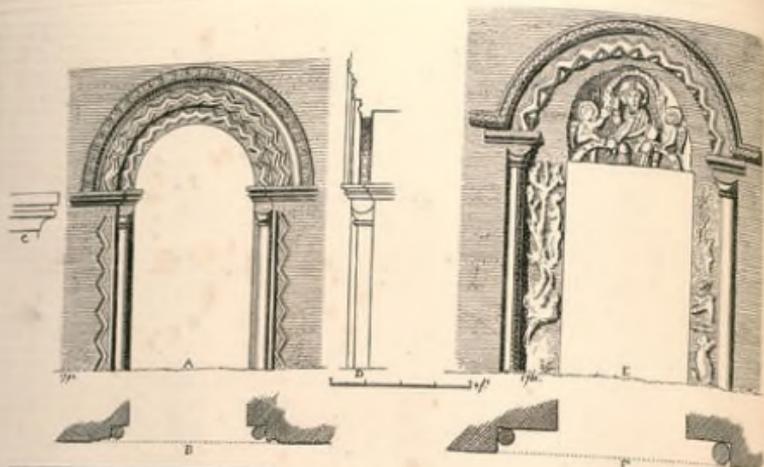
P

O

Q







To return: fortunately the south front of the church remains in its pristine state, from which the minute parts in this upright are restored.

The buttresses rise to the second story; the space between them have two arched recesses, supported by columns, and small groinds between them; the architrave to the arches have several mouldings; three string mouldings divide the height of the first story, the window of which, and that to the second story, are formed like the recesses below; a parapet finished the second story, and its roof rises to the third story; here the buttresses receive a new aspect; they stand on pedestals (capped with a string moulding) and have at their edges columns: the window like the others: the whole terminating with a second parapet, supported by diagonaled blockings.

Few are the examples left us of the original finishing of the upper parts of Saxon buildings; the alterations and repairs made in succeeding ages have in most instances given them a far different appearance.

B. Plan. C. Plinth. D. Sub-plinth and bases. E. Capitals, and part of the architrave to the arch of the recesses, and F. Base. G. Capital, with part of the architrave of the window to the first story. H. String mouldings. I. Base. J. Capital. K. Blockings, and L. parapet to the third story. The parts of the window of which, with that in the second story and first parapet, are nearly the same as the others.

M. Section of one division of the south side of the nave (taken on the inside).

The arches are supported by clusters of columns, and a single one alternately; the three columns in the centre of the cluster rise nearly to the third story, from whence spring the arches, which spread across the nave; the single column, whose circumference is of a great span, has round it diagonal mouldings, and the abacus of the capital, by taking an octagonal form, gives eight lesser fronts or capitals; these several columns stand on pedestals of many mouldings; the architraves to the arches are enriched with the diagonals in their fascias, and small blockings sweeping round their outer edge; the arches of the second or gallery story, are likewise supported by clustered and single columns, and have in their two fascias diagonals; in the spandrels are brackets supported by human heads, from whence spring the ribs of the groins; they have in their mouldings the diagonals. These groins, by taking a pointed sweep, shew that they are of a different taste from the rest of the work, and prove the tradition here, that they were constructed many years after; the string with the arches in the third story have the diagonals. In a space under the window in the side aisle (seen between the columns of the first story) are intersecting arched recesses, supported by double columns standing on a pedestal, which pedestal serves as the continued stone seat of the church.

In those two examples we see the strict propriety of Saxon design; the external work so well preparing the mind for the more elaborate display within.

N. Plan of the single and clustered columns. O. Their pedestal. P. Plinth and base.

### PLATE XIX.

#### DURHAM CATHEDRAL.—ST. ALBAN'S ABBEY CHURCH.

Parts in the elevation of the nave of *Durham* cathedral, given in the preceding Plate.

A. Half of the capital to the great single column, with part of the column, and the architrave of the arch. B. Part of the plan of ditto, and the architrave. C. String moulding. D. Base. E. Capitals and part of the architraves to the arches of the second story. F. String. G. Base. H. Capital, and part of the architrave of the third story. I. Pedestal. J. Plinth and base. K. Capitals and architraves to the double column; and L. String moulding in the said aisle. M. Plan of the double column, in ditto.

N. Part of one of the divisions in the south transept of the abbey church at *St. Alban's*.

This specimen is given for the purpose of introducing the columns to the second or gallery story; the lower part and finish of the third story, by comparing them with Plate XIV., will be then made out and found similar; these columns are varied, some plain (like those already seen), and some of them, divided in their heights, by various mouldings.

O. String mouldings. P. The several columns.

### PLATE XX.

#### DECORATIONS.—DOORWAYS.—FONTS.

A. Doorway on the south side of *Aminster* church, *Devonshire*.\*

The work of this example is regular; the diagonals on the grounds on each side of the columns, as

\* See *Liquor*—“*Magna Britannia*,” *Devonshire*; also for a view of *Alington* Font.

well as those in the architrave of the arch, have their points running with the lines which bound them: the outer band of the arch is filled with flowers. The bases of the columns are buried in the ground.

B. Plan. C. Abacus of the capital. D. Inner profile of the doorway: within the soffit of the arch are small circles.

E. Doorway on the south side of *Essandine church, near Stamford, Lincolnshire*.

The opening has a square head: the columns are of different diameters, and of different heights; an arch springs from them, in which are irregular diagonals, their points ranging with the line of the arch: in the outer moulding is an enrichment of leaves, and their extremities over the capitals are varied, one of them lying with the line of the capital, and the other pointing upwards. Within the arch is a basso-relievo of our Saviour sitting on the rainbow; his right hand giving the benediction, and the left hand holds a book: on each side is an angel: over the head of that on the left hand, is the monogram of Christ. On the jambs of the door are the figures of Adam and Eve, birds, beasts, &c. The bases of the columns are buried in the ground. F. Plan.

G. Font in *Igley church, near Oxford*.\*

The basin, circular within, and square without, is supported by a very squat column, with a base and capital: at each angle of the basin are columns, one of them half square and half round, with a base of many mouldings; the other columns have no bases, but are charged with sweeping flutes, and all of them are without capitals.

The seeming inconsistency observable in this design, of varying from the regularity of architectural arrangement, appears to have been guided by some mystery, as in almost all the works of the Saxons, the same extraordinary display is to be met with; which is a mystery at this day, and in all probability, for ever will remain unknown.

H. Half of the plan. I. This dotted line shows the sweep of the interior of the basin.

J. Font in *Brockburn church, Hertfordshire*.

The basin is supported by nine columns, one in the centre, and the other eight at the eight angles of the basin: these columns have bases, but are without capitals, and stand on an octagonal plinth: the exterior of the basin is octangular, and on each face of it are two arched nooses. This design is simple, and its forms regular.

K. Half of the plan. L. This line shows the sweep of the interior of the basin.

M. Font in *Alphington church, near Exeter*.

The lower part of the basin has a plinth and base mouldings standing on two octagonal sub-plinths: complete columns of this Class, with band interlacing architraves, and an extending rich frieze of figures and foliage, run round its exterior. This design shows much regularity and grace.

N. Half of the plan. O. This dotted line shows the sweep of the interior of the basin.

P. The frieze of the foregoing font. The foliage is formed of stems encircling figures of men and beasts, &c. In the first encirclement is a lion, in the second a man, thrusting a lance into the jaws of a dragon in the third encirclement; in the fourth an eagle; in the fifth another dragon; in the sixth a man having just shot an arrow from his bow. (Q. is the continuation of the frieze.) In the seventh is a hart; in the eighth, foliage entwined into the device of the true lover's knot; in the ninth, an ornament; and in the tenth, a man with a hare hung over his shoulders. The extremities of some of the beasts terminate in stems uniting with the rest of the foliage.

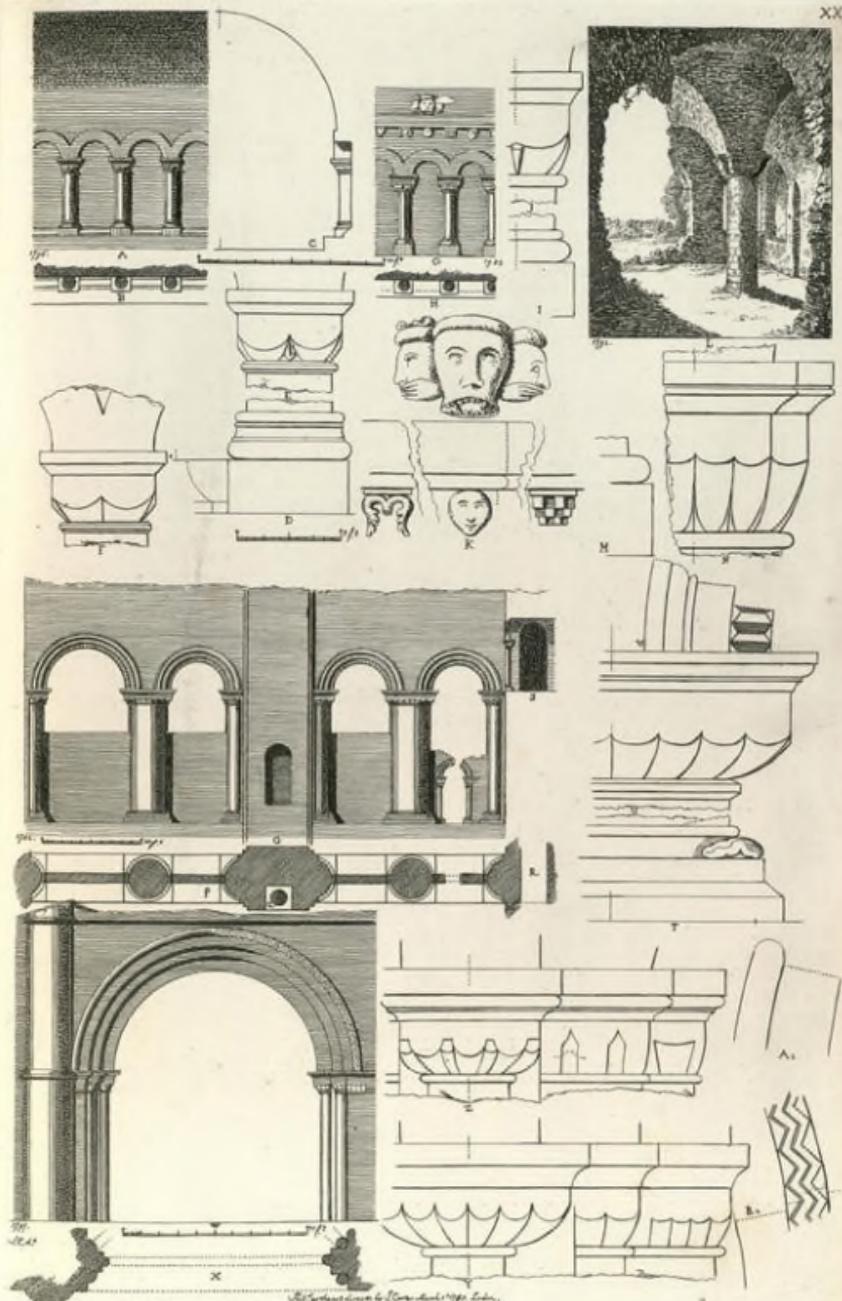
#### PLATE XXI.—CLASS IV.

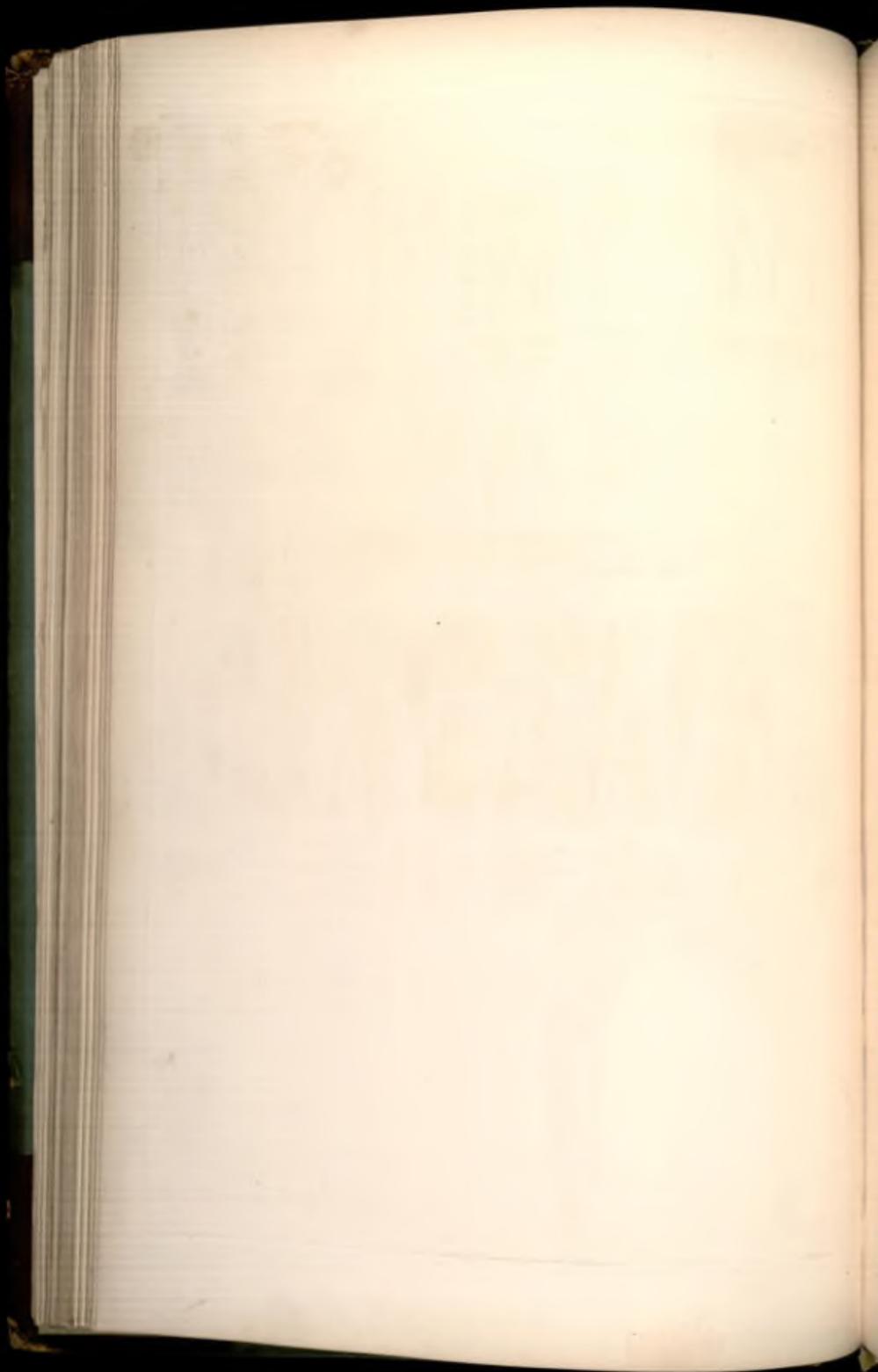
GLoucester Cathedral; St. Peter's Church; Sherborn Castle; Rochester Castle; Christ Church Priory.

A. Part of the grand avenue leading from the east cloister into the cemetery of *Gloucester cathedral*. This avenue has on each side a range of columns standing on a sub-plinth; from their capitals spring arches, with a band architrave; on these architraves springs a semicircular arched headway, the whole length of the avenue from west to east, and entirely plain. The capitals exhibit two sweeping lines, which being the natural variation from the single sweep in the capitals of the Third Class, we shall now commence the Fourth Class, judging this the proper juncture, as the capital here has begun to open to our view the endless train of diversified ornamental ideas.

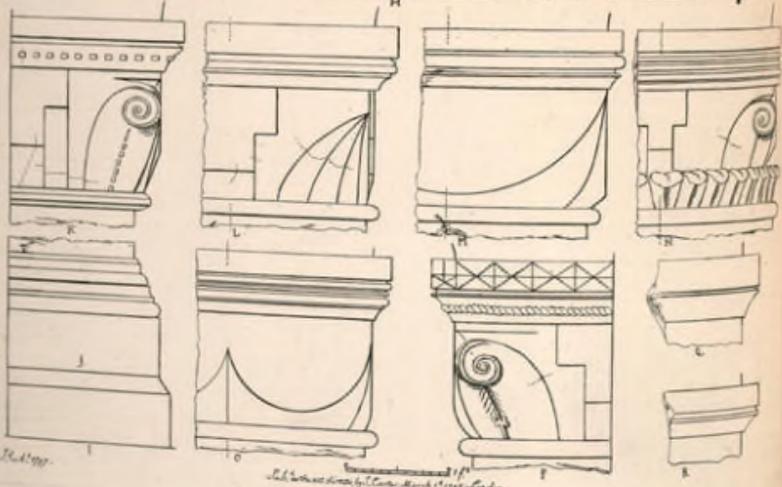
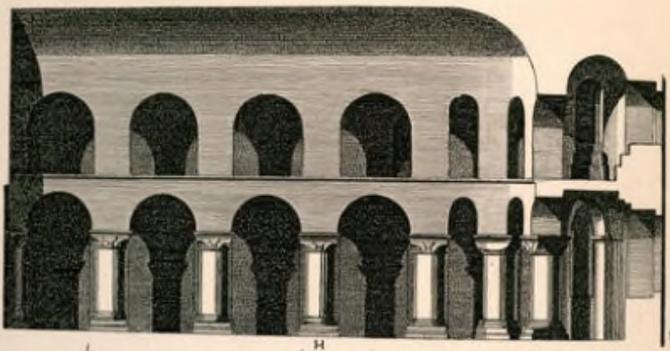
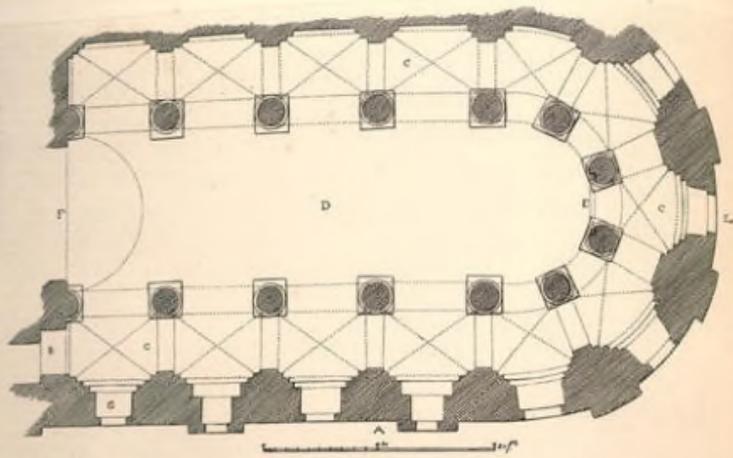
B. Plan of part of the avenue. C. Profile of the avenue, with half of the arched headway. D. Plinth and base. E. Capital; between the two sweeping lines is a leaf. F. Another capital

\* *Igley church* is an Anglo-Norman structure, and according to Warren, in his "History of Kilkington," (p. 1), second edit. 4to. 1794.) was "erected by a bishop of Lincoln, in the twelfth century." It is mentioned in a charter of Henry de Clinton, dated in the latter part of Henry the Second's reign. It is fully described and illustrated in Burton's "Architectural Antiquities," and in Ingham's and Le Keux's "Remains of Oxford." &c.









Ed. Woodbury

Ed. Woodbury & Co. New York

in the same avenue, like the foregoing, but more immediately shewing the alteration from the single sweeping line.

G. Part of the colonnade on the second story, on the outside of the north side of *St. Peter's* church, *Northampton*.<sup>\*</sup>

The columns and architraves are much after the same manner as those in the preceding specimen: above runs a cornice with human heads, ornaments, and various devices: on the cornice, at certain distances, are placed sculptures, for letting off the water from the leads of the church.

H. Plan of part of the colonnade. I. Plinth and base. J. Capital. K. Cornice, and one of the sculptures for letting off the water, composed of three heads; the two in profile have hands over their mouths. This sign is often to be met with in our ancient works.

L. View in the ruins of *Sherborn* castle, *Dorsetshire*.†

The capital has a break at each angle, whereby twelve faces are presented: the faces on each front of the capital are much larger than the others, they having each four sweeping lines, while the smaller faces have each but one sweeping line. The groins are quite plain.

M. Base. N. Capital.

O. Arcade on the third story of the keep of *Rochester* castle.

This castle was the work of the great architect, *Gundolph*, Bishop of *Rochester*; and although the keep is now the principal part of what remains, yet it conveys a strong idea of the majesty of the structures of his day.‡

The keep consists of four stories, which are divided into two parts by a wall, from the basement story to the parapet, in which are doors of communication to the several apartments. In the third story the wall is cut through by four magnificent arches (the specimen now before us,) and no doubt this story contained the grand chambers for state occasions. An inferior partition wall is brought from column to column; and in the fourth arch to the right, the partition has a doorway. In the centre between the second and third arch, is a buttress rising the whole height of the building: in its thickness is a well, and on each story is an opening of admittance to it. The opening on the third story is here seen. The first arch is of larger dimensions than the others, which cannot now be termed a singularity, as we repeat again, that *Saxons* architecture is as well recognized by its seeming want of uniformity of parts, as by its massy columns, semicircular arches, and diagonal mouldings, &c. &c.

P. Plan. Q. Well. R. Gallery of communication to the different chambers in the thickness of the walls. S. Section of the gallery of communication. T. Base; at the angles of the plinth is an ornament. U. Capital; its face is divided into eight sweeping lines. V. Architrave; here the diagonals have their points projecting outwards.

W. The first story of one of the divisions of the remains of the east side of the north transept of the priory church of the Holy Trinity, (erected by Queen *Maud*), called *Christ* church, without *Aldgate*, *London*. This division, with similar ones on each side, (now parcelled out into habitations) formed the east side of the transept. A flat column, or sweeping buttress, is placed between this division and that on its left side: there are no traces of a correspondent buttress on the right side. Clusters of columns (the centre one being in the return of the archway), support an arch with many sweeps; the outer sweep appears as an architrave, the half of which on the left side has a plain torus moulding, and the other half on the right side appears with the diagonals. The bases of the columns are buried in the ground. Above the arch runs a torus string moulding. So small a part remains of the second story, that no idea can be formed of its structure.

X. Plan. The clusters of columns on each side are diversified. Y. Half of the capitals to the cluster of columns on the right side. Z. Half of the capitals to the cluster of columns on the left side. A 2. Architrave to the arch on the left side. B 2. Architrave to the arch on the right side.

## PLATE XXII.

### CHAPEL IN THE KEEP OF THE TOWER OF LONDON.

A. Plan of the chapel in the *Keep* (generally called the *White Tower*), of the *Tower of London*, built in the close of the eleventh century.

<sup>\*</sup> A particular account of this very curious church has been given in Britton's "Architectural Antiquities." Some leads of whitewash with which the rich Norman sculptures and ornamental parts of the interior had been wholly filled up, or obscured, were removed a few years ago by the unobtrusive labour of Miss Baker, of Northampton, (niece to the historian of the county,) to whose good taste and zeal in antiquarian pursuits the House of Commons is indebted for the full development of its antique double arches of Roman life. B.

† This castle, with another at *Devon*, were erected by *Roger*, Bishop of *Salisbury*, in the reign of *Henry I.* B.

‡ *Gundolph* has the fame of building the castle at *Rochester*, the *White Tower* of *London*, and the *Norman* part of the cathedral of *Rochester*, all which were erected in the time of the Conqueror. B.

This keep is another grand example of Bishop *Gauldulphe's* knowledge of architecture; and is at present in a good state of repair: all its various apartments, however, excepting this chapel, have lost their original decorations. This chapel is situated at the south-east angle of the building, and is placed on the third story, consisting of a centre aisle, and two side ones, which range round the eastern end.

B. The entrance, which is from a circular staircase, commencing from the outside of the Keep. C. Side aisle. D. Centre aisle, or body of the chapel. E. The situation of the altar, ascertained by the notches cut in the two eastern columns. F. Arched recess. It is rather likely that here originally was the grand entrance from the principal chambers of the keep, and that having since been walled up, gives the present recess. G. Window. The dotted lines shew the form of the groins and arches.

H. Section of the chapel, taken from west to east, and looking north. The columns stand on a sub-plinth; their base mouldings and capitals, though of exact dimensions and of similar forms in the mass, are (as usual) full of variations in their smaller parts; the arches spring from the capitals, and are without any architraves; a small cornice of a hollow and band runs above the capitals; the siles are groined, but without any ribs, and a plain fascia sweeps from the width of the pilasters to the columns opposite. The side aisles, seen within the arches, have no windows, and only the recesses appear. At the east end is the section of the east window, the pilasters, brackets, and the window north of the one just mentioned. On the second story is a gallery corresponding with the aisles below; the arches are plain, and between each is a pier. The finish of the design is by a semicircular arched ceiling. The headway to the gallery is a single semicircle: within the fourth arch from the left is seen a door entering into the grand council chamber, still entire, as to its general form and dimensions. At the eastern extremity are windows corresponding with those below.

I. Sub-plinth. J. Plinth and the base mouldings; and K. Capital to the half column on the north side of the chapel, beginning at the west, and the first seen in the above section: at the angle of this capital is a leaf, ending in a volute, and small squares rise up the middle of it: small squares again appear in the hollow of the abacus, and an architectural form is seen in the centre of the capital. As many of the capitals to the several columns are nearly similar, such only as are materially different are here introduced; the base mouldings are omitted for the same reason, and the example J. is only given. L. Capital to the second column; at the angle is a fan ornament; and in the centre is the architectural form. The capitals to the third, fourth, and fifth columns are similar to the foregoing one. M. Capital to the sixth column; here we meet with the single sweeping line, our primitive Saxon capital. The capitals to the seventh and eighth columns are similar to capital L. N. Capital to the ninth column; the lower part of the bell of the capital has a row of small leaves, and at the angle is the large leaf terminating in a volute; in the centre is the architectural form, which in this example (from its being less than the others) the whole of it is shown, and may be termed a representation of a cross. The capitals to columns ten and eleven, are similar to capital L. O. Capital to column twelve; here is the double sweeping line. The capital to column thirteen is similar to the foregoing one. P. Capital to the fourteenth or half column; at the angle is the leaf terminating in a volute; in the middle of the leaf is a simple ornament; in the centre of the capital is the architectural form; in the hollow of the abacus a twisted wreath; and in the fascia of the abacus, are squares with lines diamond wise. Q. R. Two of the caps to the pilasters.

### PLATE XXIII.

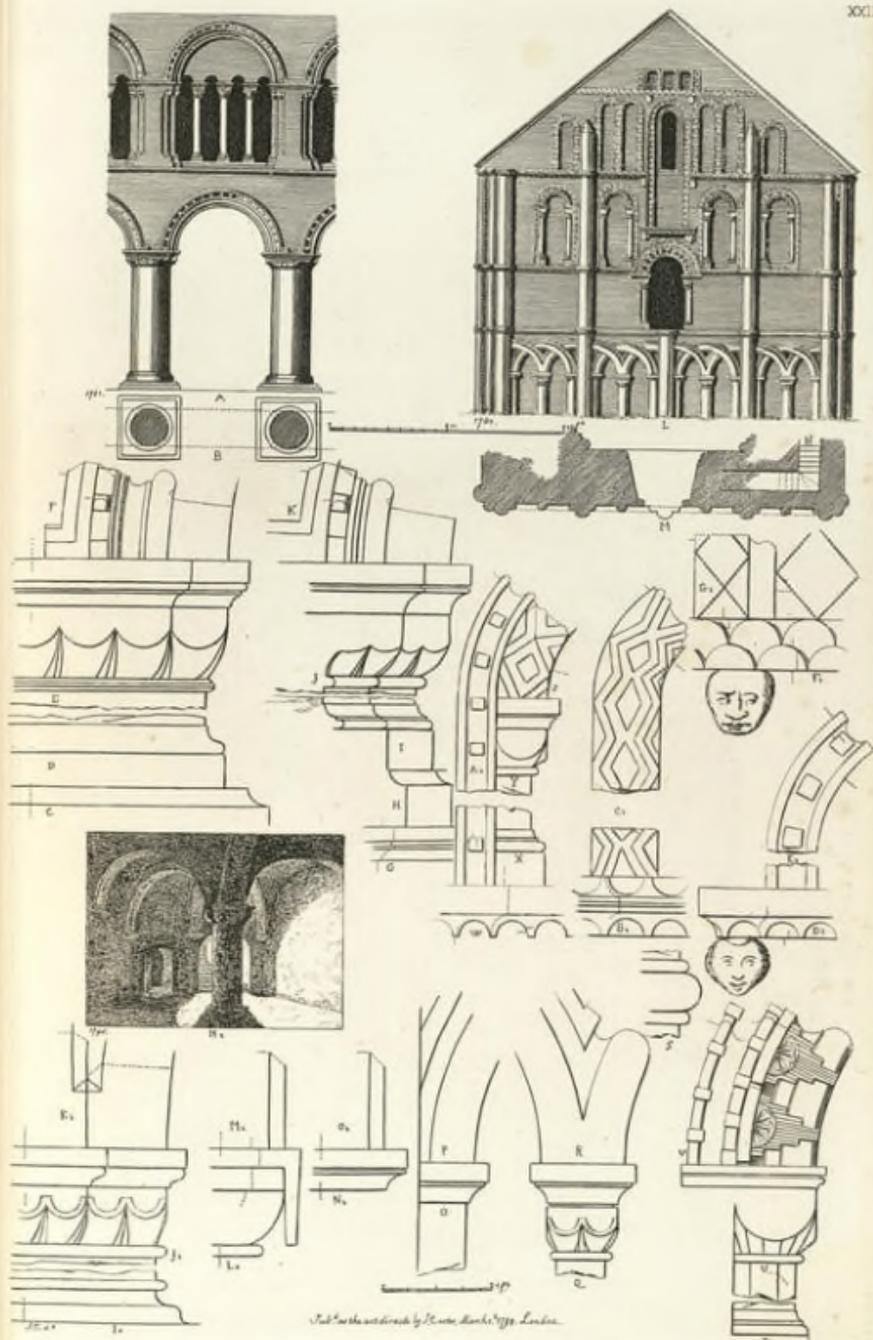
#### ST. BARTHOLOMEW CHURCH—TICKENCOTE CH.—CRYPT IN THE CATHEDRAL OF NEWCASTLE.

A. One division of the north side of the choir of the priory church of *St. Bartholomew the Great, Smithfield, London*; erected about 1133, by *Rahere, Minstrel to King Henry the First.*<sup>\*</sup>

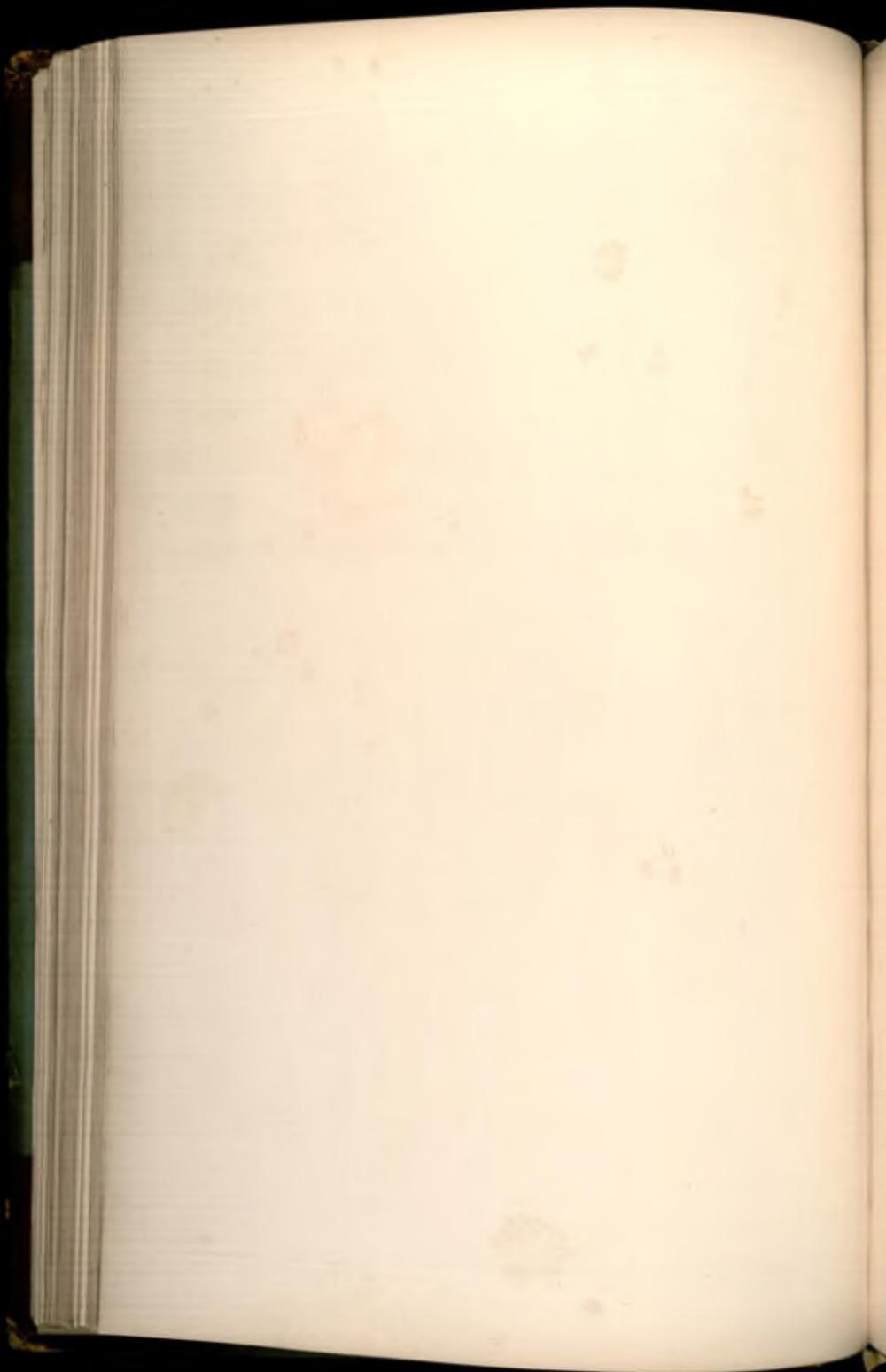
The various buildings of this priory must have been very noble and extensive; and there remains at present, the south transept, choir, and west door of the south side aisle of the nave of the church; the east side of the cloister, chapter house, refectory, dormitory, the crypt under it, and various parts of less account. The choir now serves for the parish church, and is of Saxon [Norman] work. As there are but few vestiges of their art to be met with in the metropolis, these remains become interesting; and it was within these ten or twelve years that a design was set on foot to pull down the whole of the fabric; but the laudable and spirited exertions of some of the inhabitants saved it at that time from the fate of modern architectural innovation.†

<sup>\*</sup> Although of so early a date, an incidental employment of the pointed arch occurs in this church, at the intersection of the tower with the nave and transept. B.

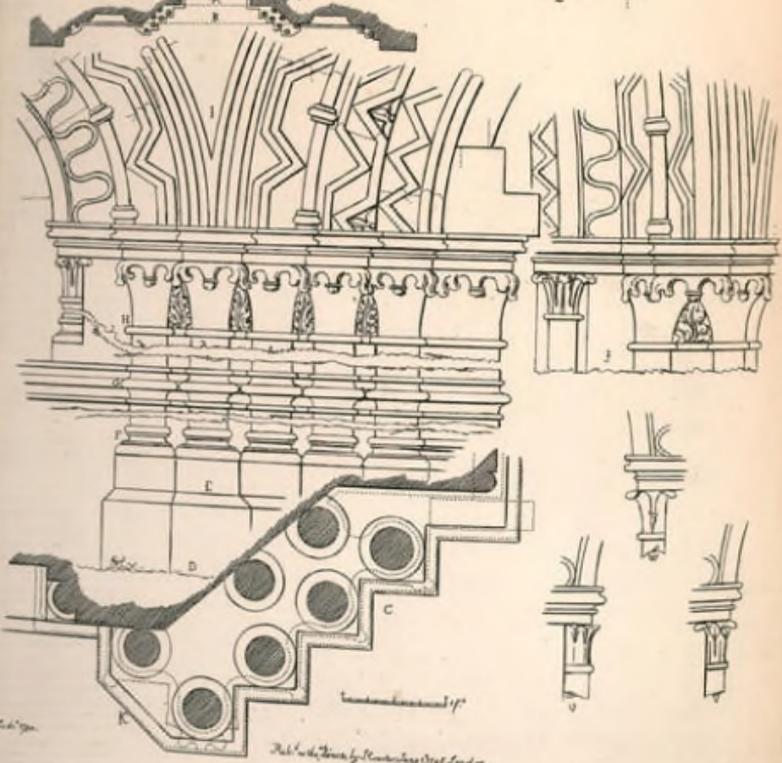
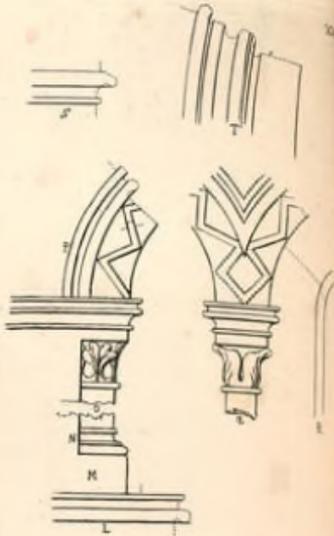
† Since that period, some repairs have been made to the interior of the church, by Philip Barwick, Esq. F.R.S. Architect, with much ingenuity and skill, whereby a permanency is given to this curious and ancient building. C.



Publ. by the architect by H. Kohn, Berlin, 1875. London.







Scale 1/200

Pub. by the Trustees of the British Museum, London.

The columns stand on a sub-plinth; the capitals have breaks at their angles, and several sweeping lines on their faces; in the architrave of the arch are blockings. The window in the side aisle within this arch being of the pointed arched style, is not introduced. The gallery, or second story, is fronted with columns and pilasters; and in the architrave of the arch are blockings. The third story is not introduced as bearing a finish in the pointed arched style.

B. Plan. C. Moulding to the sub-plinth. D. Base. E. Capital: and F. Architrave to the first story. G. String mouldings or cornice to the first story. H. Sub-plinth. I. Base. J. Capital: and K. Architrave to the second story.

L. East end of *Tickenote church, near Stamford, Lincolnshire.*

Since the sketching of this end, it has, with other parts of the building, given way to modern architectural innovation, a circumstance much to be regretted, as it was reckoned by the curious observers of *Saxon buildings* to have been a choice treasure of that style of architecture.\*

This elevation consists of five stories, divided by columns into four parts on the basement story; and the other stories are divided by a continuation of most of these columns into three parts. In the basement, or first story, are columns and interlacing architraves: the bases are buried in the ground. In the second story is the window lighting the chancel, whose semicircular head breaks into the third story, where are four recesses, with columns, arches, and architraves, enriched with diagonals and squares. In the centre of this story rises a recess from a cornice, supported by human heads into the fourth story: in this recess is a window lighting a room over the chancel; four other human heads are disposed round this recess, and its architrave is ornamented with squares: six other recesses are likewise in this story; and their architraves have the diagonals. In the fifth story are three oblong small recesses, with diamond enrichments.

M. Plan of the east end of the chapel. N. Stairs ascending to the room over the chancel. O. Abacus or cap to the column without the capital in the first story. P. Architrave. Q. Capital to the other columns in the first story. R. Architrave. S. String moulding to the first story. T. Base. U. Capital: and V. Architrave to the east window. W. String moulding to the second story. X. Base. Y. Capital. Z. Architrave; and A 2. Side architrave to the recesses in the third story. B 2. String mouldings to the third story. C 2. Architrave to the recesses in the fourth story. D 2. Cornice to the centre recess: and E 2. Architraves in the third and fourth stories. F 2. Fascia, or string to the fourth story. G 2. Part of the small recess in the fifth story.

H 2. View in the crypt, or basement story of the keep of the castle of *Newcastle, Northumberland*; begun in the reign of *William the Conqueror.*

The plan of the crypt is square: in the centre is a column, whose capital has breaks at its angles, from which spring several groins and ribs, arching to brackets in the angles, and on the four sides of the crypt. On one side of the crypt is a door and a window.

J 2. Base. J 2. Capital. K 2. Rib. L 2. Bracket in the angles of the crypt. M 2. Rib. N 2. Bracket on the centre of the sides of the crypt. O 2. Rib.

#### PLATE XXIV.

##### CHAPEL OF THE HOSPITAL OF ST. LEONARD, STAMFORD.

A. West front of the chapel of the hospital of *St. Leonard, Stamford, Lincolnshire.*

There are now no other remains of this religious foundation than this chapel, which at present serves for a barn: the sides and the interior have not any work that needs describing; a few of the Saxon irregularities appear in the central objects, they not being placed directly one over the other.

The basement story has an archway for the entrance in the centre, with clustered columns and rich architraves: on each side are recesses with corresponding decorations, and two plain buttresses, giving the finish at the sides, rise to the pitch of the roof. The second story is fronted with a colonnade, in which are inserted three windows. In the third story is a single window, pointed at each extremity.

B. Plan of the front of the chapel. C. Plan of the cluster of columns on the left side of the entrance. The dotted lines shew the forms of the astragals and abacuses of the capitals, and of the mouldings of the architraves thereon. D. Sub-plinth. E. Plinth. F. Base. G. Band mouldings uniting the shafts of the columns. H. Capital, entirely decorated with foliage. We are now arrived to that part of this order where the sweeping lines in the capital are succeeded

\* *Tickenote church* was almost wholly rebuilt in the year 1792: but much of the ancient work was preserved, and other parts imitated. It was surveyed by Mr. Carter in 1760, and so it then existed, was particularly described by him in the "Pantheon of Architectural Invention,"—*Genl. Mag.* for January 1806, p. 34. The very curious entrance arch to the chancel is represented in Dr. Ducroix's "Anglo-Norman Antiquities," *Atlas*, 1767, and also in Dr. Baskely's "Illustrations Curieuses," Vol. II. 1774, 22 vols. B.

by that profuse display of ornaments so universally to be met with in all the works of the Saxons; and which, while they exist, will ever raise our admiration. I. Architraves; and the several diagonals range with the lines which bound them. J. The capitals and architraves, when seen from the angle K, in the enlarged plan of the cluster of columns. L. String mouldings over the entrance. M. Plinth. N. Base. O. Capital; and P. architrave to the colonnade. Q. Another capital in the same colonnade, and part of the architraves uniting over it; all the other capitals in this colonnade are similar to capital, O. R. Architrave to the windows in the colonnade. S. Cornice. T. Architrave to the window in the third story. U. V. and W. Capitals to the recesses, on the sides of the entrance.

## PLATE XXV.

## SHIREBURN MINSTER, DORSETSHIRE.

A. Porch on the south side of *Shireburn minster, Dorsetshire*; erected 705.

This porch is all that is left of the original structure: the present fabric erected on its site is in the pointed arched style of architecture, of very rich and elaborate workmanship, and of very extensive dimensions. The upper part of the porch, having been repaired in the pointed arched style, is here only given in outlines.

The columns on each side of the archway stand on a continued pedestal; they have no bases, and the inner ones are without capitals: on each side of the columns are recesses; the architraves to the arch have the diagonals sweeping with the lines which bound them: the outer architrave springs from dragons' heads, and is divided in the centre by a mask; on each side of the architraves are other recesses with the diagonals. On the second story are recesses with columns and pilasters: the centre part of this story is obliterated by the subsequent pointed arched work. Within the porch is the entrance into the church; its head has a flat sweep, in the architrave are the diagonals, and on each side are complete columns, from whence springs an arch with the diagonals; within this arch is a recess with diagonals also.

B. East side within the porch; the pedestal is continued from the archway to the columns at the entrance. C. Plan of the porch. D. Entrance into the church. The dotted lines shew the form of the groins, ribs, and the decorations in the centre. E. and F. Pedestal mouldings. G. Capital on the left side of the archway. H. Capital on the right side of the archway. I. Column without the capital. J. Recess mouldings. K. Architraves; and L. Mask in the centre of the outer architrave. M. String mouldings over the archway. N. Plinth. O. Base. P. Capital, and Q. Pilaster, on the second story. R. S. Capitals to the columns in the angles within the porch on the left side, from whence spring the groins and their ribs. T. Plinth. U. Base. V. Capital, and W. Architrave to the column on the left side of the entrance. X. Architrave to the entrance. Y. Capital on the right side of the entrance. Z. Capital in one of the angles on the right side within the porch. A 2. Architrave to the recesses in the first tier, and B 2. Architrave to the recesses in the second tier, in the sides within the porch. C 2. Architrave to the recesses over the entrance. D 2. Rib mouldings, and the decorations in their centre, of four human heads, devouring serpents.

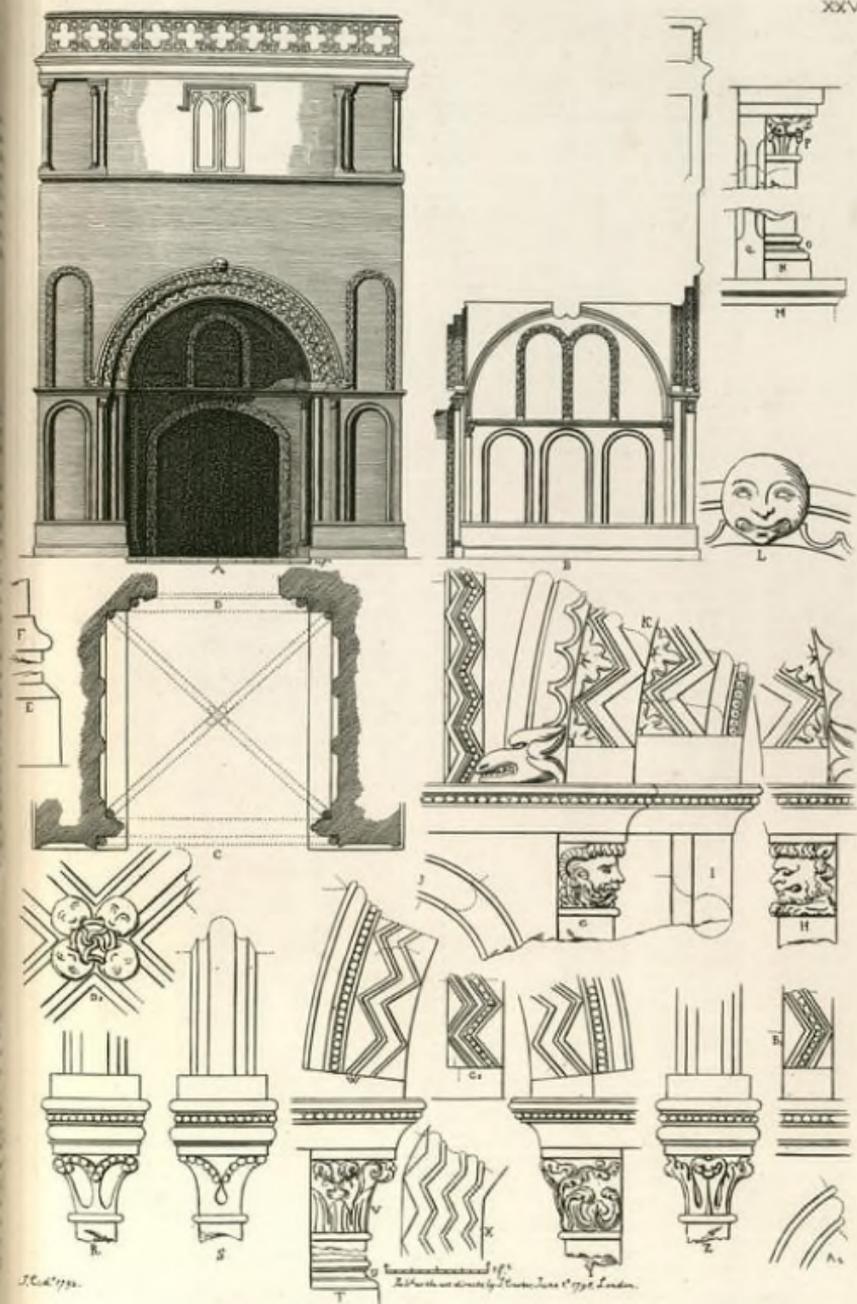
## PLATE XXVI.

## KEEP OF CONISBOROUGH CASTLE, YORKSHIRE.

A. South-west view of the keep of *Conisborough castle, Yorkshire*.

Of this castle, we now only meet with the keep and some adjoining walls; the access to the keep is by a vast flight of steps: the openings for light, excepting that over the entrance, are very small. In the thickness of the buttress, on the right of the entrance, on the third story, is an oratory: a four semicircular-formed opening within a square admits the light on each side, and a narrow loophole admits it in front.

B. View within the keep looking west, taken from a doorway on the second story. The several upper floors being destroyed, a view is had of the uprights of each story. On the first story, rather to the left, is the entrance into the hall, or common chamber: in the centre of the floor is a circular opening, giving admittance to the dungeon below, which is coved, and corresponds in form and dimensions with the chambers above. On the second story, which gives the council-chamber, we see to the left a door leading into a small private room; more to the right, is the opening to the window over the entrance; next the opening to the stairs ascending to the third story; next a chimney-piece, composed of a cluster of three columns on each side, with enriched capitals, and an entablature, wherein the joints of the stones, from their peculiar connexion, render it a pleasing







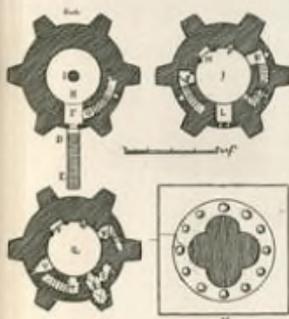
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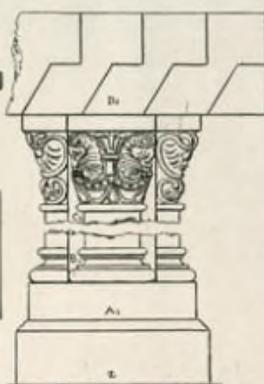
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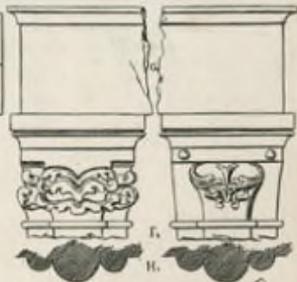
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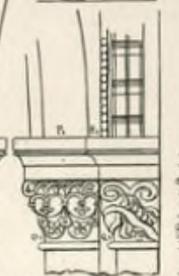
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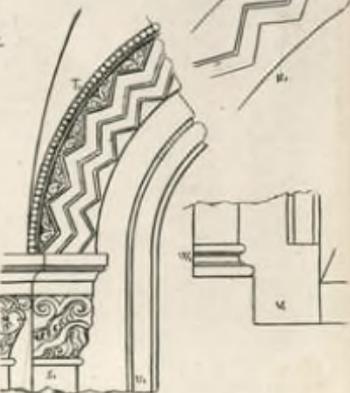
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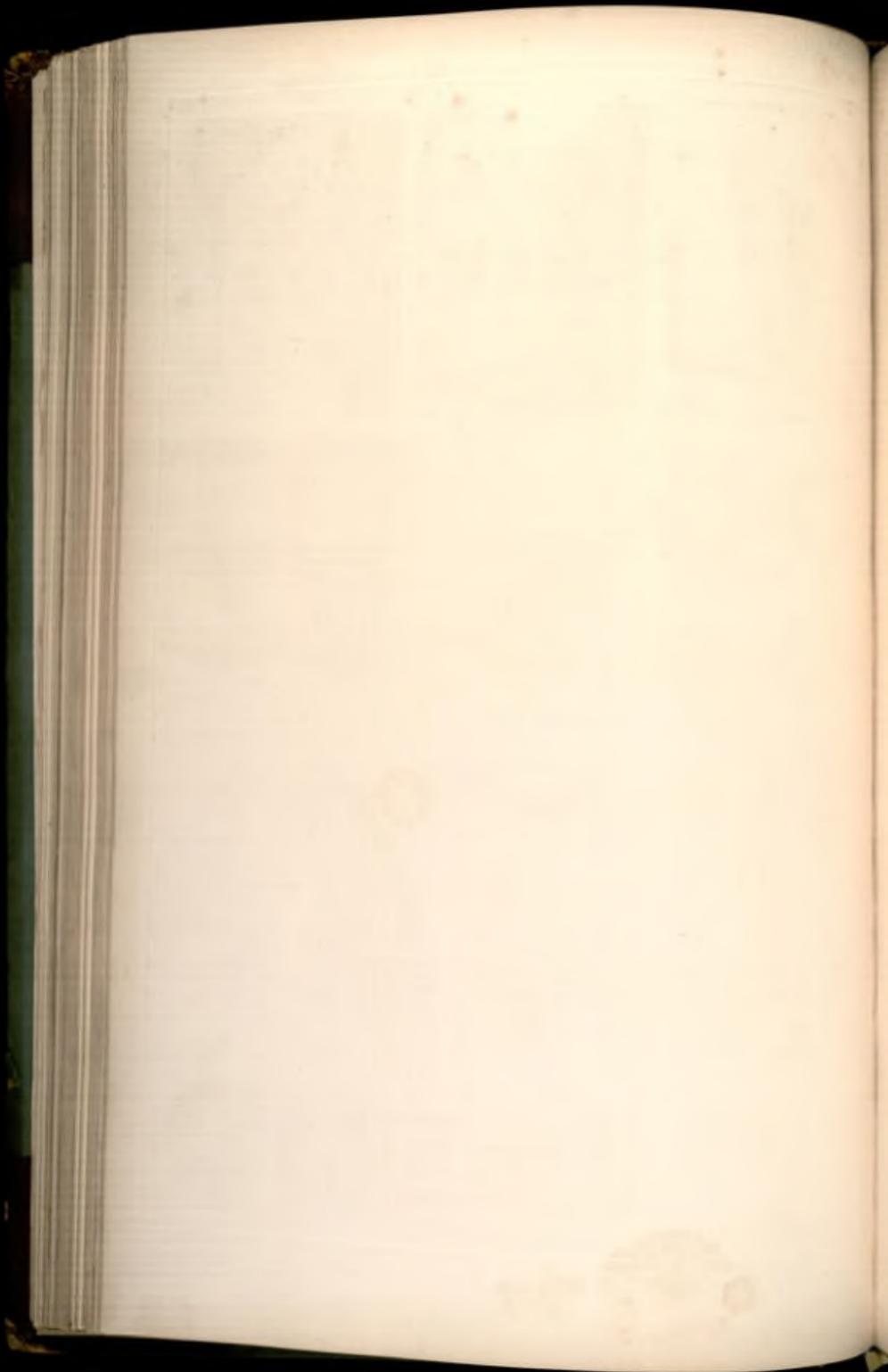
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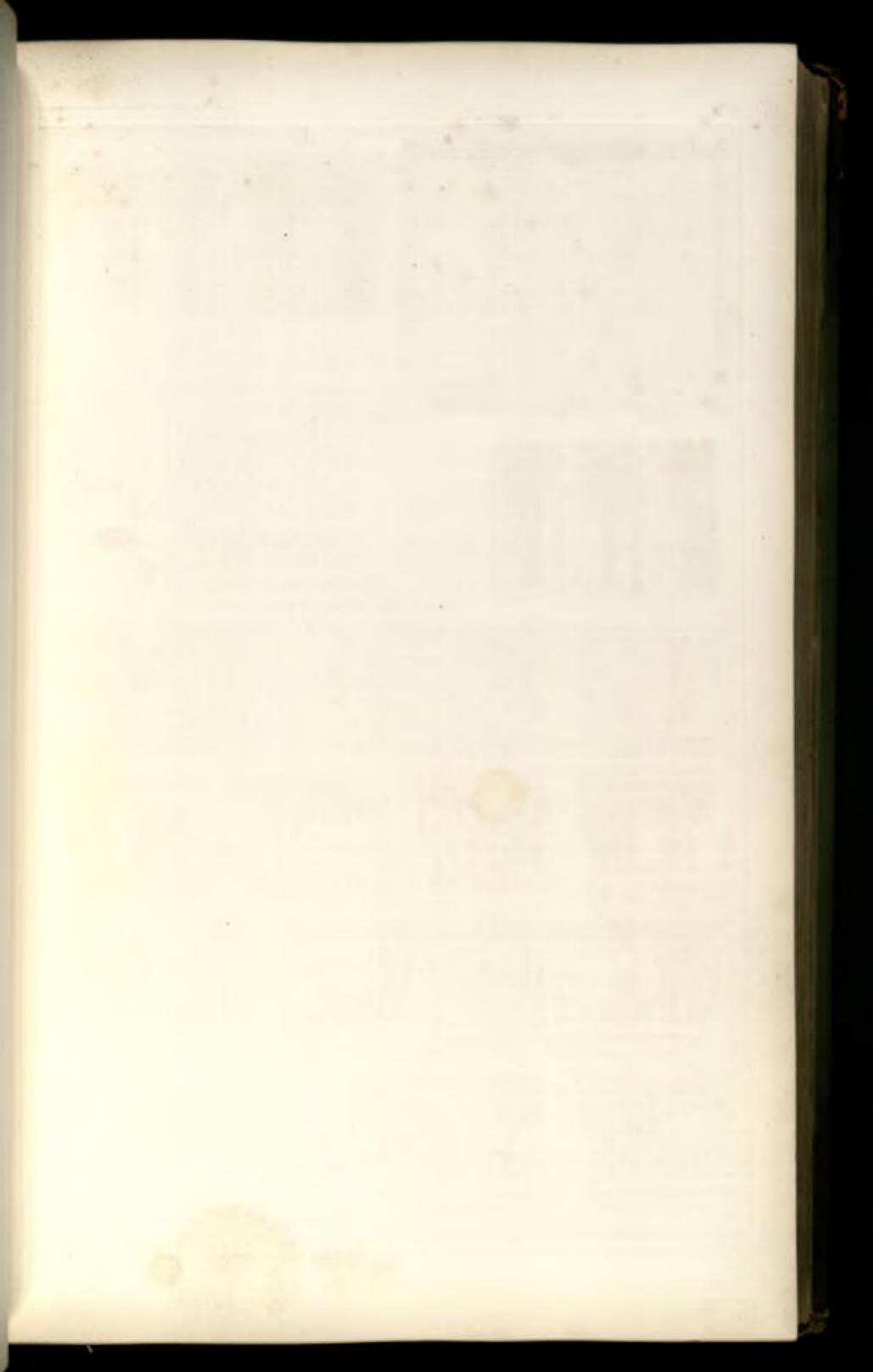


V



W







object. It may be remarked, that a complete chimney-piece of a period so remote, and of a design not unlike those of the present day, may be considered as a singular curiosity. On the third story (which we cannot appropriate to any particular purpose) is seen, to the left, the door entering into the oratory; next, to the right, is the opening from the stairs ascending from the second story; next is the opening to a window: next, another chimney-piece, in design much like the one below. On the top of the walls of this story are the projecting stones, or corbels, which supported the roof.

The means used at present to gain admittance into the oratory, is by mounting a ladder to the opening to the stairs, on the left of the chimney-piece on the second story: these stairs bring the visitor to the second opening from the left on the third story, where, by stepping on a large projecting stone, and holding on the edges of this opening, and the edges of the door of the oratory on the left, he, by a violent and fearful exertion, forces himself into the oratory, the singular appearance of which hardly makes him forget the danger he has escaped, and what may not unlikely ensue (his curiosity being satisfied) in his attempt to return.

C. View in the oratory, looking south-east.

To stand at this point of view is extremely hazardous, being near the door from whence admittance is given. On the left, at the edge of the view, is seen part of a door to a small vestry: at the angles, and on the sides of the oratory, are columns supporting the groins: between the easternmost columns are almeries, for keeping the utensils of the altar, and above them circular openings for light: at the end is a loophole window, decorated with columns and arches: and under it the situation for the altar. The arch between the two groins has the diagonals.

D. Plan of the first story: the form is circular, with six splayed buttresses. E. Flight of steps. F. Entrance. G. Stairs ascending to the second story. H. Hall. I. Opening down to the dungeons.

J. Plan of the second story. K. Stairs from the first story. L. Window above the entrance. M. Chimney-piece. N. Small recess. O. A privy. P. Opening to the stairs ascending to the third story.

Q. Plan of the third story. R. Oratory. S. Small vestry. T. Stairs from the second story. U. Window. V. Chimney-piece. W. Small recess. X. Stairs ascending to the parapet. By consulting the situation of the stairs on each story, we find that when admittance was gained to one floor, it was to be crossed to the other side, to gain admittance to the next floor, and so on.

Y. One of the four semicircular openings for light on the outside of the oratory. Z. Sub-plinth. A 2. Plinth. B 2. Base. C 2. Capitals. D 2. Entablature; and E 2. Plan of the columns to the chimney-piece on the second story. F 2. Capitals. G 2. Entablature; and H 2. Plan of the columns to the chimney-piece on the third story.

I 2. Capital in the angle on the left of the entrance into the oratory. J 2. Plinth. K 2. Base; and L 2. Capitals to the single column on the left side of the oratory. M 2. Arch and rib mouldings of the groins. N 2. Profile of foregoing arch mouldings. O 2. Capital; and P 2. Rib mouldings in the left angle, at the end of the oratory. Q 2. Capital; and R 2. Architrave to the end window, as seen in the return of the window. S 2. Capital. T 2. Architrave; and U 2. Architrave to the end window as seen in front. V 2. The lower part; and W 2. Base of the column of the said end window. X 2. Capitals to the single column on the right side of the oratory. Y 2. and Z 2. Ornaments in the centre of the groins of the oratory.

## PLATE XXVII.

### BISHOP'S PALACE IN THE CASTLE OF DURHAM.

Plan, sections, and ornaments of the chapel on the basement story of the bishop's palace in the castle of *Durham*, erected by *William the Conqueror*.

The situation of this castle is grand beyond description; it retains much of its original appearance on the outside, and within, some of the chambers are still in existence; this chapel being the prized part, though now converted into a receptacle for rubbish, among which is thrown a fine whole length statue of one of our ancient kings, who is in an episcopal dress: and the chest which held the body of *St. Cuthbert*, in his shrine, behind the high altar of the cathedral!

A. Plan of the chapel. B. Entrance. C. Aitex. D. Steps to the three altars. E. Brackets for the altars. F. Almery. G. Stone seats. H. Windows. I. Damaged part of the pavement. The stones of this pavement are laid in diagonal lines, and is a very singular example of our ancient pavements. The dotted lines shew the form of the groins.

J. Section of the chapel, from west to east, looking north.

The design rises one story: the capitals are highly sculptured, while the arches and groins are entirely plain: towards the east end is the almery, and in the east wall is seen the section of the centre east window.

K. Section of the chapel from north to south, looking east.

In which the three ailes, the steps to the altars, the brackets for the altar tables, and the three windows (though now stopped up), are here exhibited.

The half capital against the west wall, first seen in the longitudinal section J. is omitted in the following detail, being nearly deprived of its sculpture, therefore we shall begin with the next capital to the right, and so of the rest. L. Base. M. South side of the said capital. N. Springing of the arches and groins. O. P. Q. The other three sides of the foregoing capital; on the south side, six volutes at each angle, united by a sweeping continuation of the outer band; within the sweep is a mask; the side O. contains two stages; the side P. presents a man with two dogs in a string, and who is holding the reins of a horse, which is seen in the side Q. R. One of the sides of the third capital, in which is a serpent, diamond compartments, and the volutes. S. One of the sides of the fourth capital, filled with ornaments, and the volutes. T. One of the sides of the fifth capital, filled with a mask, diamond compartments, the volutes, and the astragal, is covered with a twisted band. U. One side of the sixth capital; at the angles are masks, the space between them filled with diamond and plain compartments, and the astragal is covered with a twisted band. V. One side of the seventh capital; at each angle is a grotesque figure, and the spaces between them is filled with flowers. W. X. Y. Z. The four sides of the eighth capital; the first and second sides have lions, the third side a syren, and the fourth an ornament of acorns: nearly all the angles shew the volutes. A 2. One side of the ninth capital, filled with a mask, compartments of flowers, the volutes, and the astragal, is covered with a twisted band. B 2. One side of the tenth capital, whereon is sculptured, not unluckily, the accusation made by a northern king against St. Cuthbert, relative to the chastity of his daughter; in vindication of the saint's innocence the princess was swallowed up in the earth. Hence the custom in ancient times of never admitting females into churches dedicated to this saint. This capital has also the volutes. C 2. D 2. E 2. and F 2. Caps to the several pilasters on the north and south sides of the chapel. G 2. Front; and H 2. Profile of the brackets to the altars.

There is much similarity of style between this chapel, and the chapel in the Keep of the Tower of London. See PLATE XXII.

### PLATE XXVIII.

#### OXFORD CATHEDRAL—PART OF NORTH TRANSEPT AND DETAILS.

A. One division of the west side of the north transept of the Cathedral church of Oxford; being the eastern part of the church of the monastery of *St. Fridenwide*, rebuilt by King *Ethelred* after it had been burnt by the Danes, A.D. 1004.\*

In this design, are arches springing from brackets on each side of the columns, and within the arches, springing from the columns, are colonnades; but without any galleries. Between the architraves of the arches, rises from a console a column, which appears to have once supported groins; the present ceiling is a flat one. On the second story is a gallery. On the left is the great north-west cluster of columns, supporting the great tower of the fabric.

B. Plan. C. North transept. D. Side aisle of ditto. E. Great tower. F. North aisle of the nave. G. Plinth and base. H. I. Capitals to the first story. J. Capitals to the cluster of columns of the tower. K. Brackets; and L. Architrave between the columns of the first story. M. String. N. Plinth. O. Base. P. Capital. Q. Architrave; and R. Column on the right side (which is not introduced in the elevation) of the window, in the side aisle of the transept. S. Architrave of the arch of the column of the first story. T. Plinth. U. Base. V. Capital to the first column; and W. X. The second and third columns of the colonnade within the arches of the first story. Y. Console; and Z. Capital to the column, between the architraves of the arches of the first story. A 2. String mouldings to the first story. B 2. Plinth. C 2. Base. D 2. Capital of the first column, and E 2. F 2. and G 2. the second, third, and fourth columns to the gallery on the second story. H 2. Plinth. I 2. Base. J 2. Capital, and K 2. Architrave to the arch of the first column; and L 2. Capital to the second column of the first window on the second story.

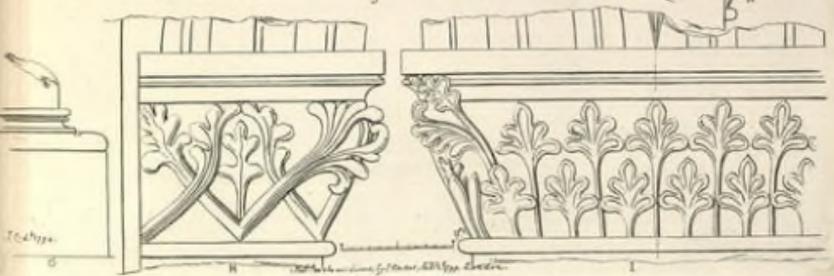
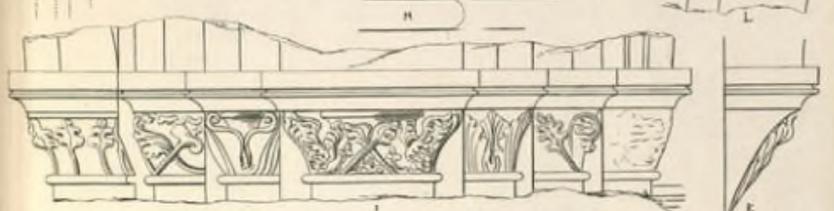
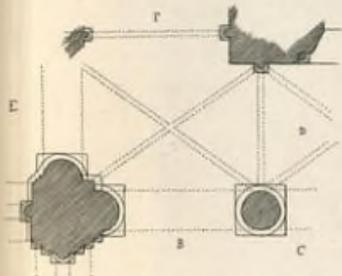
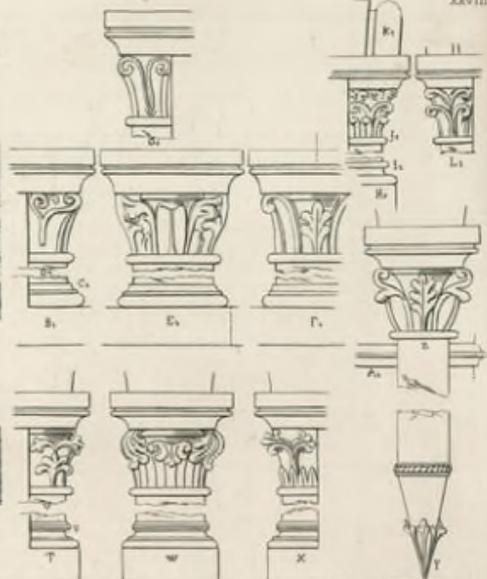
### PLATE XXIX.

#### ST. NICHOLAS'S CHAPEL, AND STAIRS TO REGISTRAR'S OFFICE, CANTERBURY.

A. One division of the north side of the body of *St. Nicholas's* chapel, at *Harbledown*, near *Canterbury*.

The column to the left (the subject to be described) is octagonal, with a peculiar ornament at four

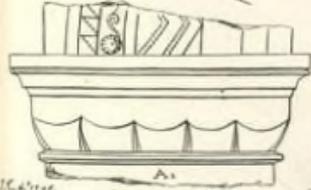
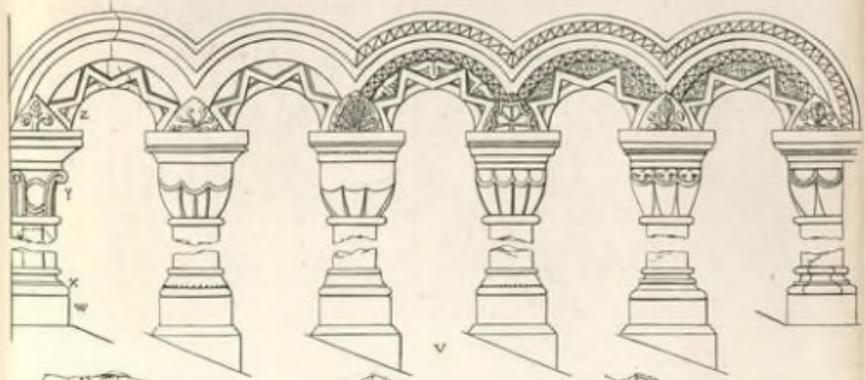
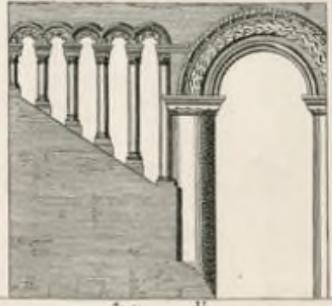
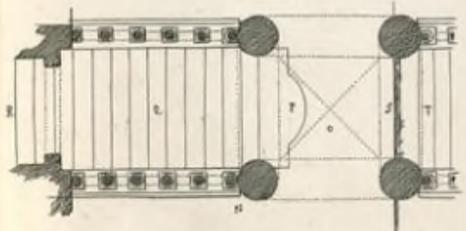
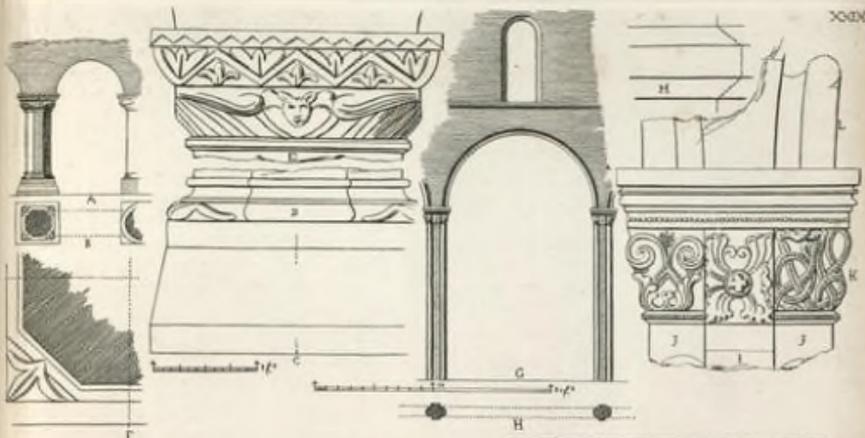
\* The Rev. Dr. Ingram, in "Monasticon of Oxford," and Britton, in "History of Oxford Cathedral," have entered fully into the history and description of this church. B.



T. C. 1870

Architectural drawings of column capitals and bases

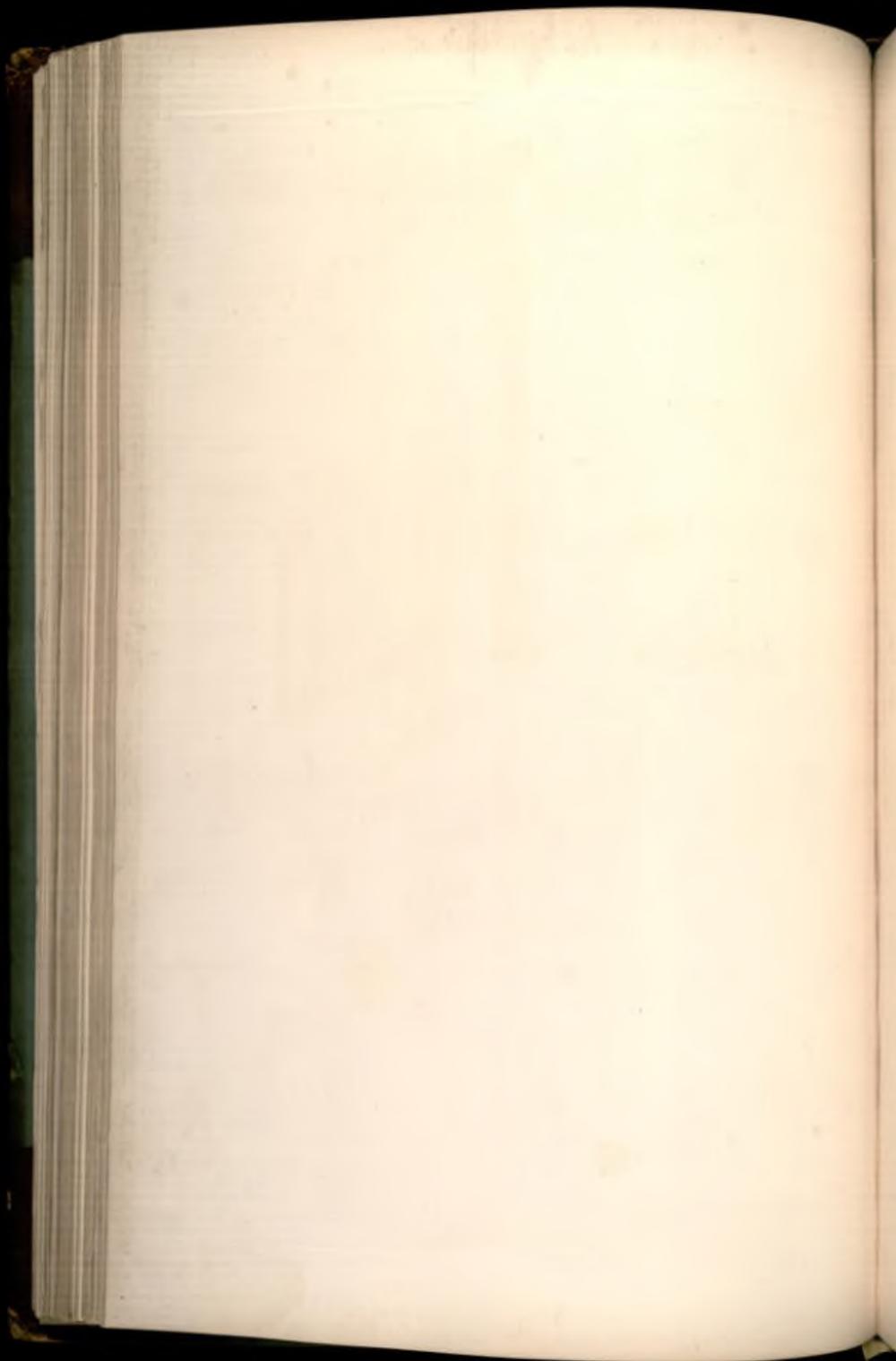


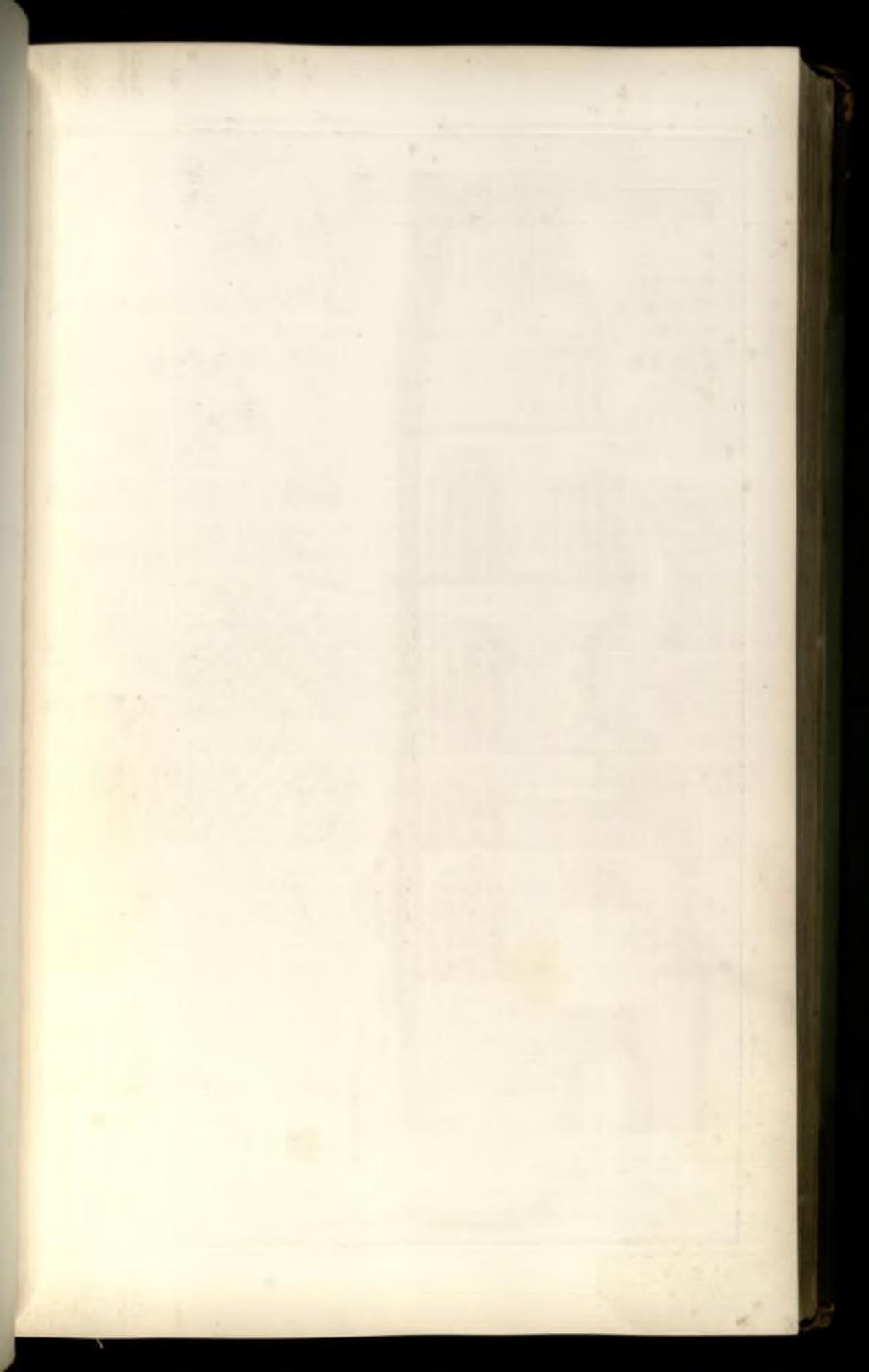


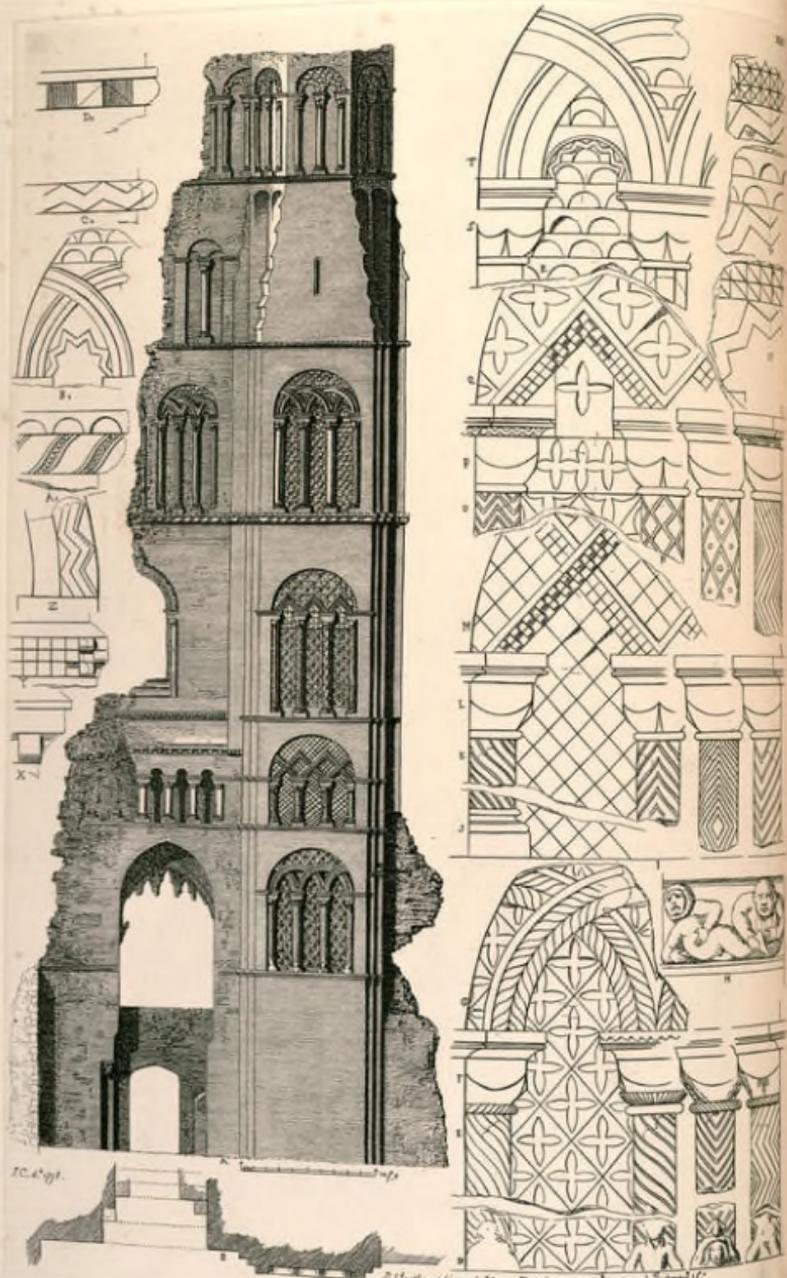
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10. A. 1871.

Publ. under the direction of the Editor, F. G. 1871, by the London Architectural Society.

of its sides, on the mouldings of the base. The column to the right is circular, as usual. The arch springing from the columns has no architrave.

B. Plan. C. Pedestal, with an inclined face. D. Plinth and base. E. Capital; and F. Part of the plan of the octagonal column, on a larger scale.

G. One division of the south side of the centre aisle of a ruined church, on the north side of *Canterbury cathedral*.

The bases are buried, and the columns are united with pilasters. The second story shows only a plain window.

H. Plan. I. Pilaster. J, J. Columns. K. Capitals; and L. Architrave to the arch of the first story. M. String mouldings to ditto.

N. Plan of the stairs, now ascending to the *Registrar's office*, near the *Green court*, on the north side of *Canterbury cathedral*.

O. Entrance. P. First step. Q. The other steps. R. Chamber. S. Wall. T. Supposed continuation of a similar flight of stairs to the right.\*

U. Front of the building inclosing the stairs. This design (as there is no other example of the kind left us) is certainly a great curiosity, and presents an air of much grandeur, and the more so, if we may presume that there was originally a corresponding open colonnade on the right side.

The bases are buried in the ground.

V. The six small columns of the colonnade. W. Plinth. X. Base. Y. Capital; and Z. Architrave to the first column of ditto.

It is to be remarked, that the shaft of the first column, and the base of the sixth column, are octangular; and that the third, fourth, and fifth architraves to the arches, are more enriched than the other architraves.

A 2. Capital; and B 2. Architrave to the arch of the large columns. C 2. The interior enrichments of the preceding architrave.

### PLATE XXX.

#### ST. AUGUSTINE'S ABBEY CHURCH, CANTERBURY.

A. The remains of the west front of the abbey church of *St. Augustine's monastery, Canterbury*, erected 605.†

Having minutely surveyed the ruins of this once celebrated and splendid pile of buildings, it strongly appeared to me that the object before us, now called *St. Ethelbert's Tower*, was part of the north-west front of the church, as there runs in a direct line from it the north wall of the north aisle of the nave, with windows, columns, and the springing of the groins, and which are all that now remains of the said church.‡ I further conjectured, that the vast mass of wall, which stood near this tower, towards the south (lately wantonly destroyed), was the remains of the corresponding part of this west front to the south: to strengthen this opinion, at a distance, which we may judge was the extreme length of the church, and exactly in the centre between this tower, and the mass of wall, is another vast heap of ruined wall, which most probably was part of its east front. From these circumstances, I presume to apply a name to this fine specimen of Saxon architecture.

The design is elevated to six stories, which we see on the left is deprived of the continuation of its several parts. We note (to the left) in the first story a large arch, containing a door, and the vestiges of a window; the second story has a gallery; in the third story is a window; in the fourth story are recesses with columns; in the fifth story is a recess with a column and a pilaster; and in the sixth story are recesses with columns. To the right, the design is more perfect, and we are struck with the disposition of the five recesses displayed on the first, second, third, fourth, and sixth stories. The last story shows three sides of an octagon. The infinite variety of forms, and the enrichments of the columns, the architraves to the arches (either circular, diamonded, or triangular), and on the several grounds between them, are particularly interesting, and give at one view, and in one existing example, an almost complete system of the order of Saxon architecture.

B. Plan. C. First recess. D. Bases, which are formed of the busts of figures. E. Columns. F. Capitals. G. Architraves to the arches, and the enriched grounds. H. Baso-reliefs on the side of the outer break of this perfect part of the design: it appears to be a surgeon examining the foot of a dropsical patient. I. Second recess. J. Plinth and base. K. Columns. L. Capitals. M. Architraves to the diamonded arches, and the enriched grounds. N. Third recess. O. Columns.

\* See Goussier's " *Gothic Architecture*," for plan, elevation, section, and details. B.

† The Rev. Dr. Milner has pronounced the date of this building to be 1085. B.

‡ I pass by the common idea, that the ruined small building on the north side of the above site, originally used as a treasury, was the abbey church.

P. Capitals. Q. Architraves to the triangular arches, and the enriched grounds. R. Fourth recess. S. Capitals. T. Architraves to the arches, and the enriched grounds. U. V. W. Architraves to the arches, and the enriched grounds of the fifth recess. X. Block cornice over the gallery on the left side of the elevation; with Y. A string, composed of several blocks over the said cornice. Z. Architrave to arch of the window on the third story. A 2. Cornice to the third story. B 2. Architrave and enriched ground to the recess on the fourth story. C 2. String to the fourth story; and D. 2. String to the fifth story.

## PLATE XXXI.

## DECORATIONS.—DOORWAYS.—CIRCULAR WINDOWS, AND DETAILS.

A. Doorway at the west front of *Kenilworth* church, near *Coventry*.

Here we must particularly notice the skulls of beasts, the first moulding in the architrave, and the pateras in the spandrels of the arch; as appertaining much to the Roman manner. The bases are buried in the ground.

B. Plan of the door. C. Plan of the architrave of the arch.

D. Doorway, on the south side of the church at *Ramsay, Hampshire*.

This design is very regular and perfect, except the figures at the springing of the architrave of the arch. Here we likewise see pateras, sweeping flutes, and other Roman ornaments.

E. Plan of the doorway. F. Plan of the architrave of the arch.

G. Doorway in the gallery over the chapel of the bishop's palace in the castle of *Derham*.\*

Here we meet with a complete, rich, and chaste design; the several parts are well proportioned, and we find that the small enriched mouldings, before each column, sweep round the architraves of the arch.

H. Plan of the doorway. I. Plan of the architraves.

J. Circular window, in the east front of the church, at *Castle Hedingham, Essex*.

The architrave is plain, and the divisions are made by columns and arches. The situation of the capitals are curiously changed as they describe the circle.

K. Outer architrave. L. Inner architrave.

M. Circular window, in the east front of *Burford* church, near *Canterbury*.

The architrave is filled with the chimera, masks, and grotesque figures, so universally seen in the enrichments of this order. The divisions are made by columns; the capitals are formed by lunula heads and ornaments: and the arches have three sweeps, edged with pateras.

N. Outer architrave. O. Inner architrave.

## PLATE XXXII.

## HOLY-WATER BASINS.—FONTA.

A. Holy-water basin, (*Piscina*), projecting from the wall on the right side of the site of the altar, to a small chapel at the east end of the north aisle, on the second story of the choir of *Gloucester* cathedral.

This basin was for the purpose of receiving the water used by the priest, which sunk through an opening into the rubble of the wall, and was then lost. This method was adopted to prevent the water from being applied afterwards to any sacrilegious purpose.

B. Holy-water basin, projecting from the wall on the right side of the site of the altar, to a small chapel at the east end of the south aisle of the choir of the church at *Ramsay, Hampshire*.

C. Holy-water basin, projecting from the wall on the south side of the body of the church of *Great Gidding, Huntingdonshire*. It is placed near the door entering into the church; and was for the use of those who had just entered therein, to dip their hands in the water, and sprinkle it on their foreheads, &c.

D. Holy-water basin and niche, in a small chapel, on the east side of the south transept of the abbey church at *Hexham, Northumberland*. This church was first erected 674.

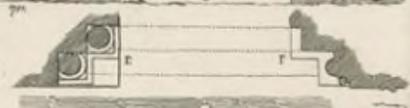
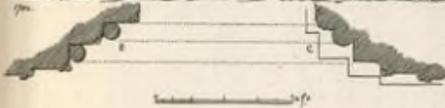
E. Font in *Eaton Bray* church, *Bedfordshire*.

The basin is supported by five columns, one being in the centre; it is entirely plain, while the spandrels of the columns at the angles are enriched with leaves. F. Half of the plan. G. This dotted line shows the sweep of the interior of the basin.

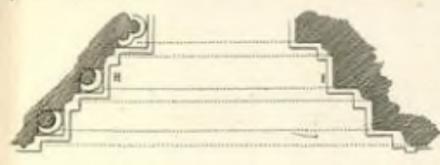
H. Font in *Colshill* church, *Warwickshire*.

The basin, which stands on one squat column, is highly decorated with columns, arches, statues, and ornaments; the Crucifixion is on its west front, in viewing which, we present ourselves towards the altar; this font standing in the centre of the church.

\* See Plate XXVII.

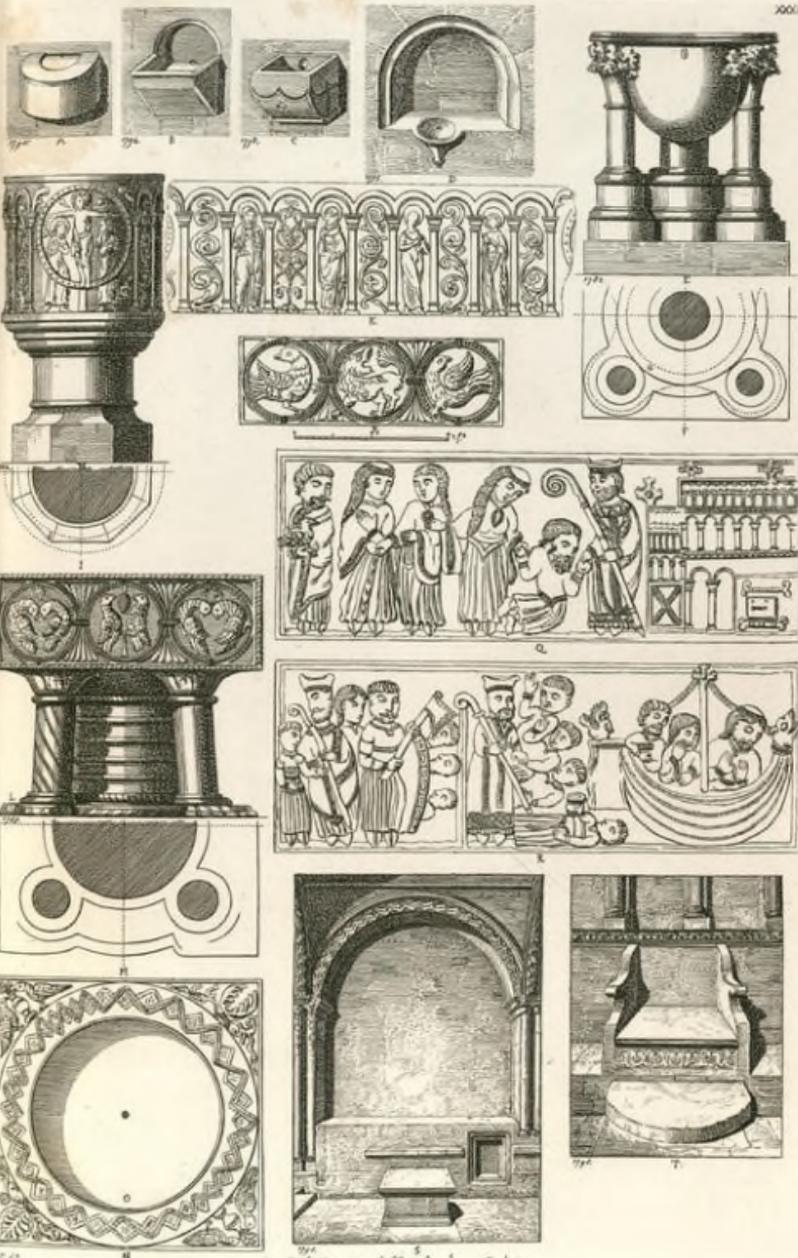


Scale bar for figures A and D.



J.C. 1861. *Architectural and Ornamental Designs*







I. Half of the plan. J. This dotted line shows the sweep of the interior of the basin. K. The enrichments on each side of the crucifixion.

L. Font on the north side of the nave of *Winchester* cathedral.

The basin stands on five columns, one being in the centre; the exterior of the basin is square: and in this (east) front are seen three compartments, with birds, &c. The columns at the angles are fluted, except one, which is plain; their capitals have leaves: the column in the centre has horizontal flutes: its base is enriched, as is the sur-base to the whole design.

M. Plan. N. The top of the basin. O. The interior of ditto.

The several ornaments and baso-reliefs exhibited on this font, which has much perplexed antiquaries, may be understood after this way.\* The doves, emblematic of the Holy Ghost, at the angles on the top, and breathing into phials, surmounted with crosses, that are supposed to contain two kinds of sacred chrism, made use of in baptism. The irregularity of the twisted bands of beads, are in the true Saxon manner. On the east front the doves are seen again. P. North front: in the centre compartment is a salamander, emblematic of fire: see St. Matthew, c. iii. ver. 11, "He shall baptize you with the Holy Ghost, and with fire." In the other two compartments are doves. Q. South front: this representation alludes to the first splendid action in the life of St. Nicholas, bishop of *Myra*, in *Lyria*.

A man of noble birth having three daughters, being reduced to great poverty, was tempted to make traffic of their virtue, which St. Nicholas (who was possessed of great riches) hearing, threw a considerable sum of money, tied up in a cloth, by night, into the father's chamber, who awaking, and finding a sufficient portion for one of his daughters, immolately married her to a person of equal birth. The same circumstance happened on the following night: on the third night, the father being on the watch, discovered St. Nicholas to be the benefactor. The building, in the sculpture, represents the church of *Myra*; a good example of the buildings of the time of the Conquest, when this font is believed to have been executed. We see a door with hinges, and a key-hole; arcades, galleries, and the finishing of the upper part of the design, which terminate with several crosses. Near the building is St. Nicholas: before him is the father on his knees, receiving with his right hand the portion, which, with his left, he gives to his daughter; she holds out her right hand to her husband, who, by the hawk on his fist, is shown to be a man of rank: between these two persons is seen the union of another of the daughters, with a man of distinction. The third daughter and her lover are not introduced, there being no room for that purpose.

R. West front. Here we find introduced the next remarkable incident in the life of St. Nicholas, in his voyage to the Holy Land; he had foretold a storm, which soon overtook the vessel in which he was, but by his prayers it was quickly appeased, and he arrived in safety at *Alexandria*. In the sculpture we see a ship (which, being in the Roman fashion, proves that little alteration had been made by the Saxon and Norman people, from the manners and customs which the Romans had introduced into this country); on the top of the mast is a cross. One figure is steering at the helm, another is weeping, and the third is St. Nicholas, who, by the action of his hands, appears to be appeasing the storm. When St. Nicholas had landed at *Alexandria*, the fame of this miracle, and of another which he had wrought at sea, by restoring to life a mariner, occasioned a great number of persons labouring under various diseases to be brought to him, all of whom he cured. Resorting again to the sculpture, we see St. Nicholas relieving the afflicted people: the lowliest figure alludes to another subject, which will soon be described. We find likewise another celebrated act of St. Nicholas, which was his saving the life of three persons who had been unjustly condemned to death. In the sculpture we notice the three condemned persons in a situation ready to meet the axe of the executioner; behind whom a person appears as a spectator. The figure of St. Nicholas here seen appertains to a miracle ascribed to him after his death.—A certain nobleman being destitute of children, made a vow to St. Nicholas, that if, through his prayers, he should be blessed with a son, he would conduct him, when at a proper age, to the church of St. Nicholas, at *Myra*, and there offer up a golden cup, as a memorial of his heavenly favour. His vow being heard, he ordered the cup to be made: being much pleased with its workmanship, he ordered another to be made; the first cup he having determined to keep for his own use. Being on his voyage to fulfil his vow, the son, with the first cup, fell overboard. The father here lamented his not keeping to the full extent of his vow, as being the occasion of the loss of his son. However, he pursued his voyage to *Myra*, and placed the second-made cup upon the altar of St. Nicholas; which, as often as he performed it, was always thrown to a distance. At length the lost child enters the church, and relates, that when he fell into the sea, a venerable bishop had appeared to him, who not only brought him to shore, but had safely conducted him to the city of *Myra*. The sculpture thus describes this circumstance:—Near the ship we see the child as in the water, with the cup; and at the extremity of the carving the same child appears, who is conducted by St. Nicholas: in the child's right hand is the cup. The dresses of the several figures are curious, as giving the modes of dress of so remote a period of our history.

\* See the Rev. J. Milner's *History of Winchester*, vol. 6. p. 75; also, *Britton's History of Winchester Cathedral*.

S. View of the Altar of *St. Bode* (or, as he is commonly named by authors, *Venerable Bode*), in the chapel called the Galilee, at the west front of *Durham* cathedral, erected by *Hugh Pudsey*, 1164, about sixty years after the building of the cathedral.

Before the altar is the pedestal, or tomb, whereon once stood the shrine of *St. Bode*. The altar is within an arch, which is supported by double columns, and has in its front an ambry, for keeping the utensils of the altar in. This altar having remained to this day perfect, no doubt out of the universal respect paid to the name of *St. Bode*, it is now deemed, with the rest of the ancient decorations of this church, to be destroyed. The famous and magnificent chapter-house, which was, when I surveyed it, in a very perfect state, has already been taken down, and a modern room erected on its site.

T. The bishop's Chair of *Installation*, in the chapter-house.

The form is simple: some traces of ornament are on the front of the seat; before the chair is a stone step, and on each side is seen part of the stone seats of the building which were for the accommodation of the dignitaries: above the chair is a string with ornaments: on it is seen part of the colonnade which ranged round the building.

### PLATE XXXIII.

#### ENRICHMENTS.—PLINTHS, BASES, AND SHAFTS OF COLUMNS, CAPITALS, &c.

A. Plinth and its moulding, to a small chapel at the east end of the south aisle of the choir of the church at *Ramsay*, *Hampshire*.

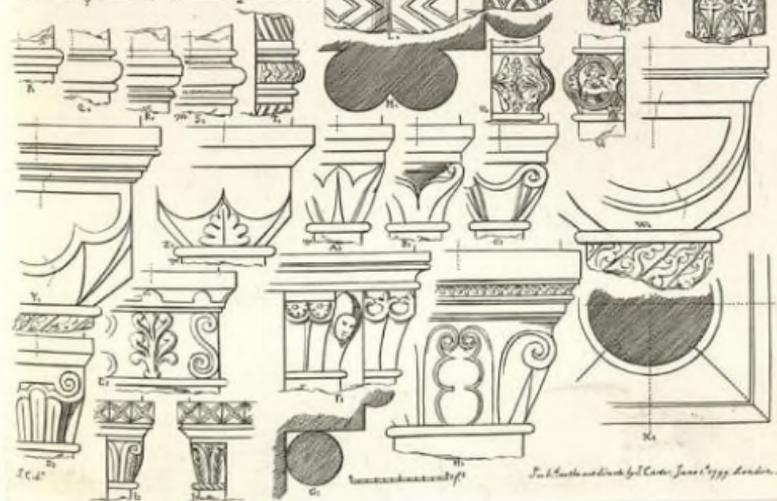
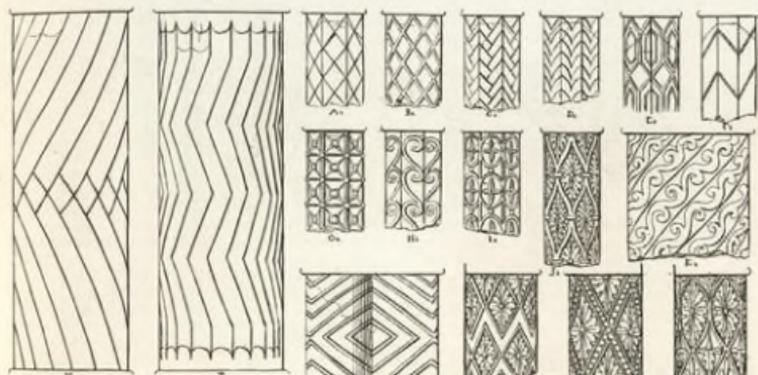
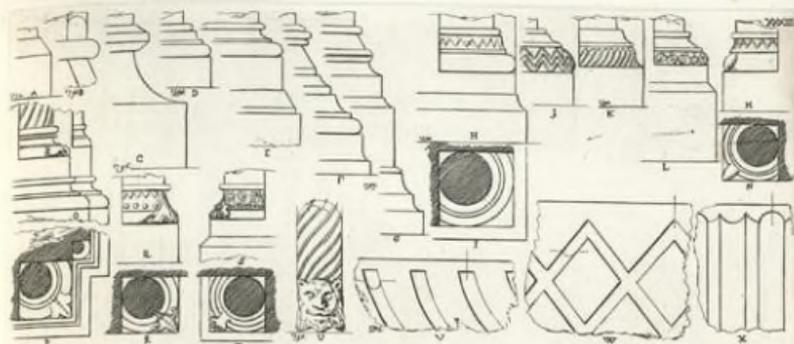
B. Ditto, to the exterior of *Barfreston* church, near *Canterbury*.

C. Base to the columns in the nave of *Gloucester* cathedral. The first space is the plinth, which takes an octagonal form; the other parts are its mouldings. D. Base to the columns of the colonnade on the south side of *Canterbury* cathedral. The first space is the square plinth; and the other parts are its mouldings. These distinctions will apply to the other examples of bases. E. Base and sur-base, to the columns in the nave of the church at *Ramsay*. F. Base to the columns of the gallery, in the south transept of the abbey church at *St. Alban's*. G. Ditto. H. Base to an attached column of the doorway in the porch, on the south side of *Caster* church, *Northamptonshire*. I. Plan, showing the manner whereby the column is attached to the grounds of the doorway. J. Base to a column in the undercroft of *Canterbury* cathedral. K. Base to an attached column of the door entering from the cloisters into *Peterborough* cathedral. L. Base and sur-base to an attached column on the left side of the principal doorway, on the south side of *Barfreston* church. M. Base to an attached column on the right side of the north door of ditto. On the mouldings of the base, and on the angle of the plinth, is the peculiar ornament. N. Plan. O. Base and sur-base to the attached columns of the archway entering into the chancel of the same church. P. Plan. Q. Base to an attached column on the left side of the doorway, on the north side of the same church. R. Plan. S. Base to an attached column on the right side of the principal doorway, on the south side of the same church. T. Plan. U. Base to a column in the first colonnade on the west front of *Rochester* cathedral, which is composed of the head of a lion.

V. Part of the shaft of a column in the choir of *Durham* cathedral. W. Part of the shaft to a column in the nave of ditto. X. Part of the shaft of a column in ditto. It may be noticed, that in the circumference of these columns, there are twenty-four hollows and rounds. Y. Shaft of a column in the undercroft of *Canterbury* cathedral. Z. Ditto. A 2. Shaft of a column to the colonnade on the south side of *Canterbury* cathedral. B 2. Ditto. C 2. Ditto. D 2. Ditto. E 2. Shaft of an hexagonal column, on the west front of the priory church at *Dunstable*. F 2. Shaft of a column in *St. Peter's* church, *Northampton*. G 2. Shaft of a column to the colonnade on the south side of *Canterbury* cathedral. H 2. Ditto. I 2. Ditto. J 2. Ditto. K 2. Shaft of a column in the undercroft of ditto. L 2. Shafts of the columns on the left side of the doorway, entering from the nave into the west cloister of *Durham* cathedral. M 2. Plan. N 2. Shaft of one of the columns on the right side of ditto doorway. O 2. Shaft of one of the columns to the doorway, in the north aisle of the nave of ditto cathedral.

P 2. Band to a column in the gallery, in the south transept of the abbey church at *St. Alban's*. Q 2. Ditto. R 2. Ditto. S 2. Band to a column in *St. Peter's* church, *Northampton*. T 2. Band to the attached column of the archway entering into the chancel of *Barfreston* church. U 2. V 2. Bands to the columns of the centre doorway, in the west front of *Rochester* cathedral.

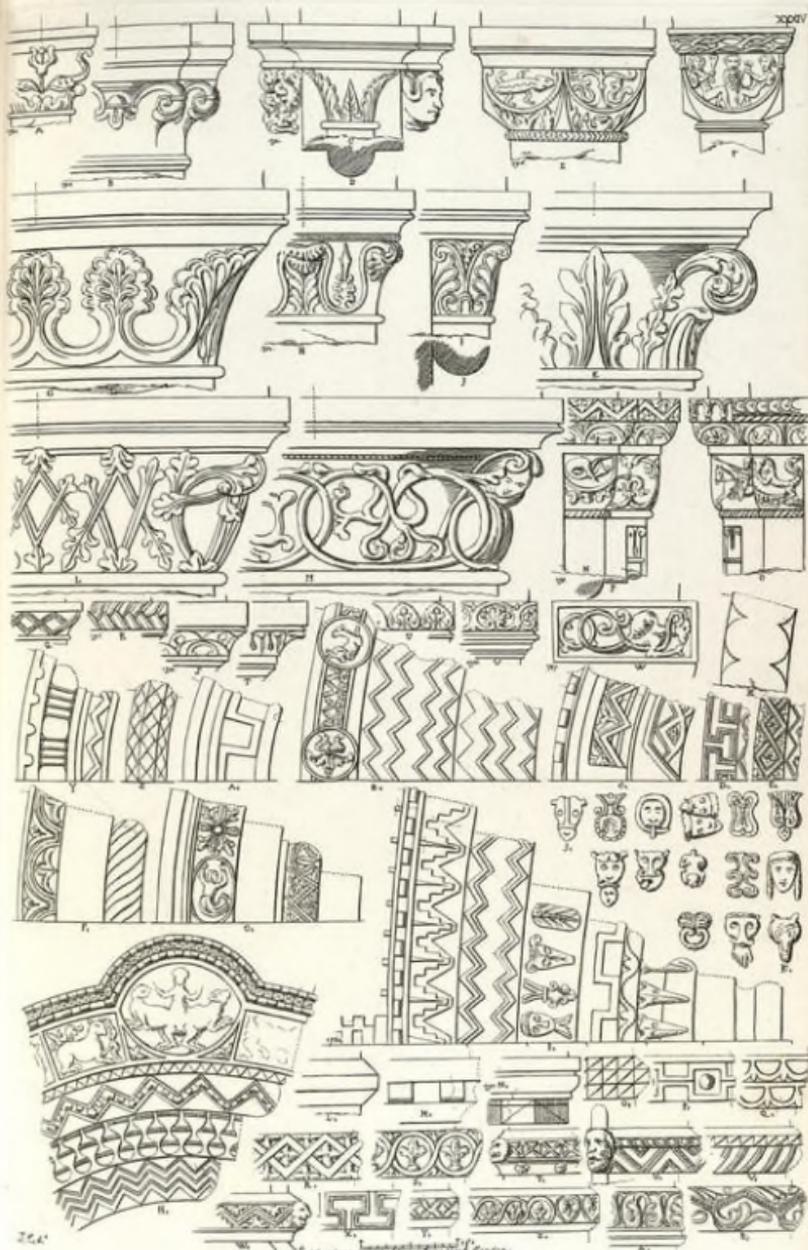
W 2. Capital in the undercroft of *Canterbury* cathedral. X 2. Plan. Y 2. Ditto. Z 2. Capital in the undercroft of *Gloucester* cathedral. A 3. Capital in *Peterborough* cathedral. B 3. Ditto. C 3. Ditto. D 3. Ditto. E 3. Capital in the undercroft of *Gloucester* cathedral. F 3. Attached capitals in the church at *Ramsay*. G 3. Plan. H 3. Capital in the undercroft of *Canterbury* cathedral. I 3. J 3. Attached capitals to a doorway on the south side of *Barfreston* church.

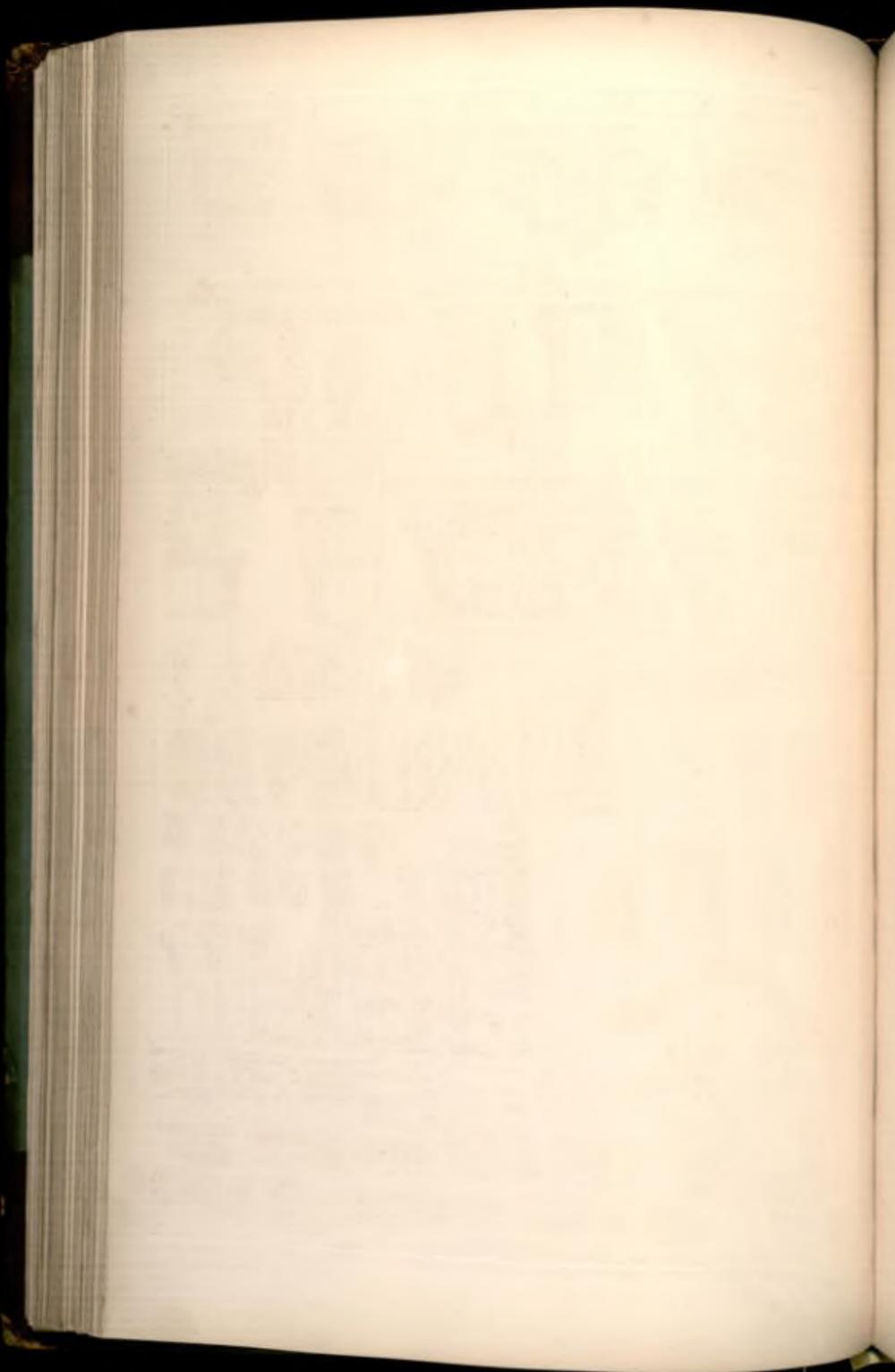


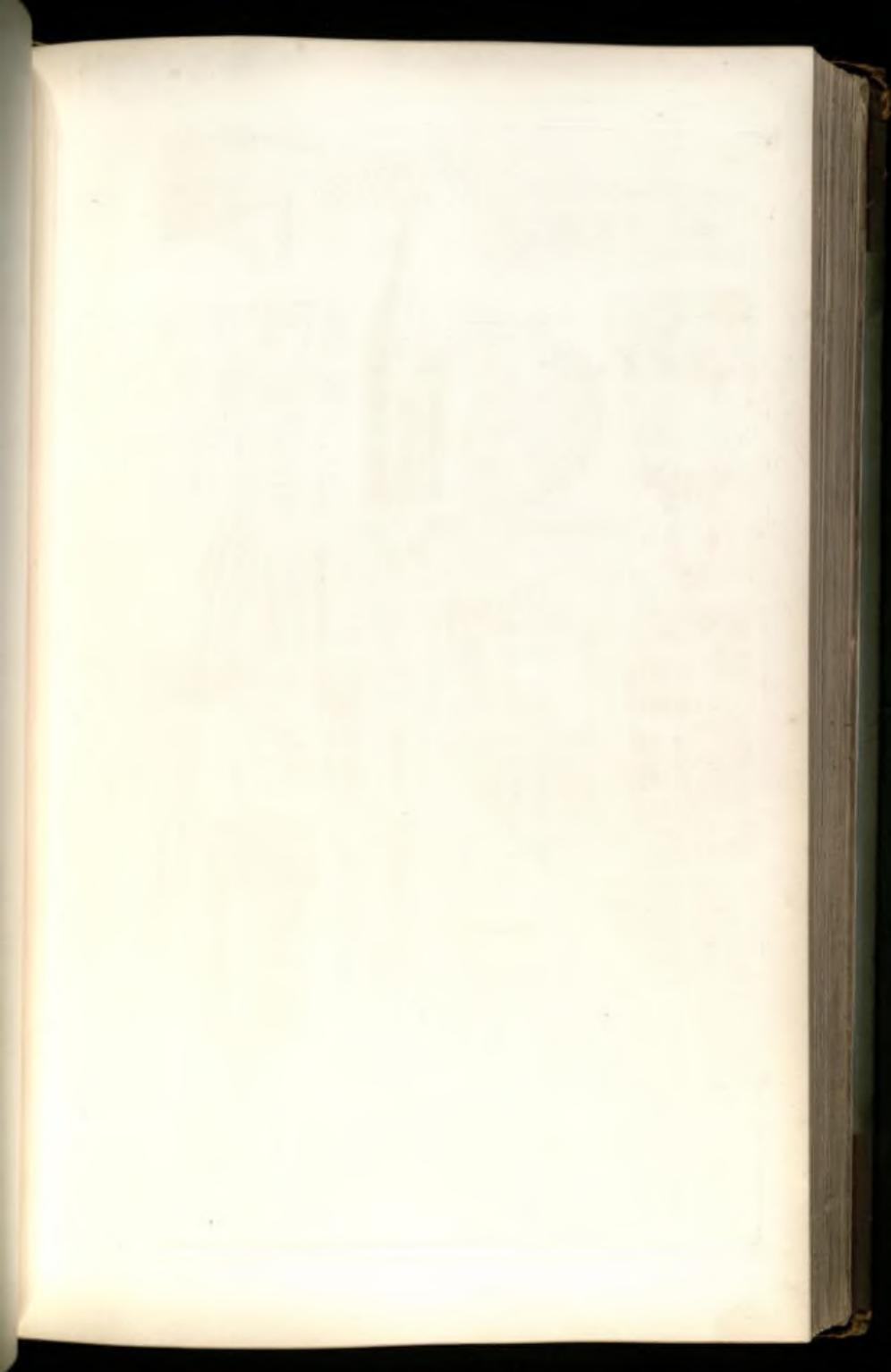
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## PLATE XXXIV.

CAPITALS, ABACUSES, ARCHITRAVES, STRINGS.

A. Capital in the west front of the priory church at *Dunstable*. B. Capital in *Alwalton* church, *Huntingdonshire*. C. Attached capitals in Christ church, *Oxford*. D. Plan. E. Capital in the church at *Ramsay*. F. Capital in the avenue adjoining the south transept of the abbey church at *St. Alban's*. Here are seen two persons naked, engaged in a drinking bout, with a jug and a tall sort of cup: between them is the figure of an owl. G. Capital in Christ church, *Oxford*. H. Capital in the church at *Ramsay*. I. Ditto, attached. J. Plan. K. Capital in Christ church, *Oxford*. L. Ditto. M. Ditto. N. O. Attached capitals to the principal doorway on the south side of *Barfreston* church. In a capital to the right is a knight, with a lance and shield, with arms on it: his armour is composed of rings; on the head a skullcap, and on his heels the spurs called the *pyrkes*. P. Plan.

Q. Abacus in the avenue adjoining the south transept of the abbey church at *St. Alban's*. R. Abacus in the chapter-house of *Durham* cathedral, (now destroyed). S. Abacus in the undercroft of *Canterbury* cathedral. T. Ditto. U. Abacus in the chapter-house of *Durham* cathedral. V. Abacus in the ruined cloister of *Rocheater* cathedral. W. Abacus on the left side of the doorway, on the south side of the nave of *Ely* cathedral.

X. Architrave in the undercroft of *Canterbury* cathedral. Y. Architrave in the baptistery, on the north side. Z. Architrave in the church at *Ramsay*. A 2. Architrave in the nave of *Rocheater* cathedral. B 2. Architrave to the doorway entering the west cloister, from the nave of *Durham* cathedral. C 2. Architrave to the doorway on the south of the chancel of *Heddingham* church, *Essex*. D 2. Part of an architrave on the west side of the cemetery gate, on the south side of *Canterbury* cathedral. E 2. Part of an architrave to the doorway, in the south aisle of the nave of *Durham* cathedral. F 2. Architrave on the east side of the cemetery gate, *Canterbury* cathedral. G 2. Architrave to the green-court gate, of ditto. In the oval compartment is a tumbler, which shews the great antiquity of that pasture. H 2. The centre part of an architrave in the ruined cloister of *Rocheater* cathedral. I 2. Architrave to the archway entering into the chancel of *Tickenhoe* church, near *Stamford*, *Lincolnshire*. J 2. and K 2. Continuation of the most remarkable devices in the fourth division of ditto.

L 2. String on the front of the altar of *St. Bede*, in the *Galilee*, *Durham* cathedral. M 2. String in *Canterbury* cathedral. N 3. String in *Peterborough* cathedral. O 2. Ditto. P 2. String in *Rocheater* cathedral. Q 2. Ditto. R 2. Ditto. S 2. Ditto. T 2. U 2. V 2. W 2. Strings on the exterior of *Barfreston* church. X 2. Y 2. Z 2. Strings in the interior of ditto. A 3. String in the chapter-house of *Durham* cathedral. B 3. String on the green-court gate, *Canterbury*.

## PLATE XXXV.

PARAPETS, TURRETS, CORNICES, CONSOLES, GROINS, NICHERS, DOORS, COMPARTMENTS.

A. Parapet to the tower of *Iffley* church, near *Oxford*. The battlements being subsequent work, are given in outline. B. C. Parts of the parapet. D. Parapet to an eastern part of the church at *Ramsay*. E. F. Blockings to ditto. G. Parapet to the choir of *Peterborough* cathedral. H. Circular compartment on ditto.

I. Turret on the parapet of the choir of *Peterborough* cathedral. J. Half of the plan.

K. L. Cornice, and the most remarkable blockings or devices, on the exterior of *Barfreston* church.

M. Console, supporting part of the ribs to the groins in the gateway near the west end of *Bristol* cathedral. N. Console on the east front of *Barfreston* church. O. Profile. P. Console. Q. Profile.

R. Rib to a groin in the church at *Ramsay*. S. Plan. T. Profile. U. Ribs to some of the groins in the side-aisles of the choir of Christ church, *Oxford*. V. Plan. W. Ribs to the groins in the chancel of *Iffley* church, near *Oxford*. X. Plan. Y. Profile. Z. Centring of the four ribs of ditto. In the centre part is the dragon, or salamander, so generally introduced into the enrichments of this Order.

A 2. Statue supporting a capital, from whence spring the ribs of the groins at the east end of the chapter-house of *Durham* cathedral. The statue stands on a string moulding. B 2. Profile.

C 2. One of the niches which range round the lower part of the chapter-house of *Bristol* cathedral: they stand on a continued stone seat, and over their heads is an ornamented string moulding. D 2. Plan. E 2. Niche on the outside of the north transept of *Norwich* cathedral. The statue is a memorial of Bishop *Herbert Losing*.

F 2. Door to the doorway entering into the west cloister, from the nave of *Durham* cathedral. This elevation is its front next to the cloister. The enrichments of the doors used in this order are entirely ornamental, and are to be found in a progressive state from ornamented hinges only, to that profuse display which is seen on the door here introduced.

G 2. Compartment on the west front of the *Galilee*, *Durham* cathedral. H 2. Part of the diamonds in ditto. I 2. J 2. K 2. L 2. Compartments in the spandrels of the arches of the nave of *Rocheater* cathedral. M 2. N 2. Compartments on the west front of the green-court gate, *Canterbury*.

THE  
ORDER OF ARCHITECTURE

SHOWING THE  
NORMAN ÆRA.

STYLE FIRST.

THE following examples will sufficiently show that the Pointed arch styles of Architecture in this kingdom, took their rise from the common changes attendant on all scientific pursuits, and from the common incidental occurrences in architectural designs, and not according to the hitherto received opinion, that the Pointed arch styles were brought into this country from regions inhabited either by the Goths, the Vandals, or the Saracens! How strange it is to hear grave and learned men dispute to which of the above people the meed of praise is to be given, for being the inventors of these wondrous species of human excellence, when they either forget, or will not own (for the sake of their argument) that the term, "Gothic Architecture," usually applied to distinguish the pointed arch manner, has not been in general acceptance for more than a century past; and that before the time of Sir Christopher Wren, such an invidious and opprobrious appellation was scarce ever heard of a name conjured up to stigmatize our national architecture with an idea of barbarism, that the compilations from the works of Greece and Rome, then overwhelming the land, might shine in an assumed lustre, and the more easily usurp an universal sway over our despoiled and ruined structures, once the glory of this land, and which still demand admiration from a few, who can feel far, and venerate their forms. Could these investigators but consult, in a professional way, our ancient edifices, they would soon be convinced of the long train of error into which they have been betrayed, and own that no Goth, Vandal, or Saracen, had any share in the composition of the Pointed arch styles of architecture, but that our countrymen first gave existence to this divine order, on which we presume, by our humble labours, to throw a few sparks of light to develop its darkened majesty, too long overshadowed by prejudice, and a blind partiality to foreign arts!

The principal features in this first style, are a combination of the forms seen in the Saxon and Pointed arch styles; a sort of struggle is manifested for the mastership of these two contending creations; the latter, emerging from the fanciful exuberance of the former, seems, by its growing novelty, to gain the prize of victory, which in our future selections of each succeeding style will prove to have been the ultimate consequence: and its triumph, for succeeding ages, remained undisturbed, until the fatal termination of all its greatness in the sacrilegious days of the sixteenth century, when it fell never to rise again; otherwise, than in our sight, where a few misshapen and sickly imitations of some of its traits are raised up; sinking, while they shew a transient glare, into indifference and non-existence.

PLATE XXXVI.

RECESSES OR ARCADES, AND STONE SEATS.

A. Recesses on the south side of *Peterborough* minster. The arch of the centre recess shews a tendency towards the pointed sweep, and may be considered as a strong mark of its primitive appearance. The bases are buried in the ground.

B. Plan. C. Capital, semicircular, and pointed architraves.

D. Recesses on the west side, in the south transept of the church at *Renssey, Hampshire*. The bases, capitals, and the mouldings of the architraves are *Saxon* work, while the arches have the pointed sweep.

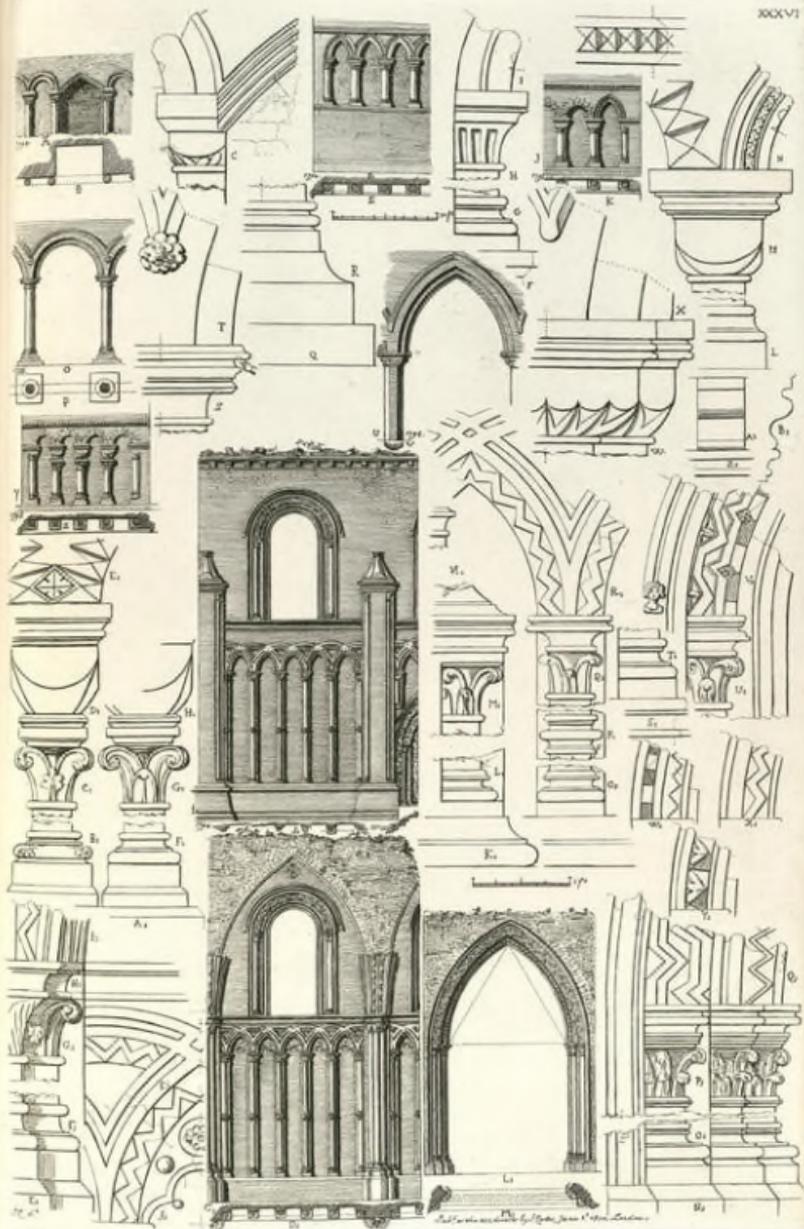
E. Plan. F. String below the recesses. G. Base. H. Capital. I. Architrave.

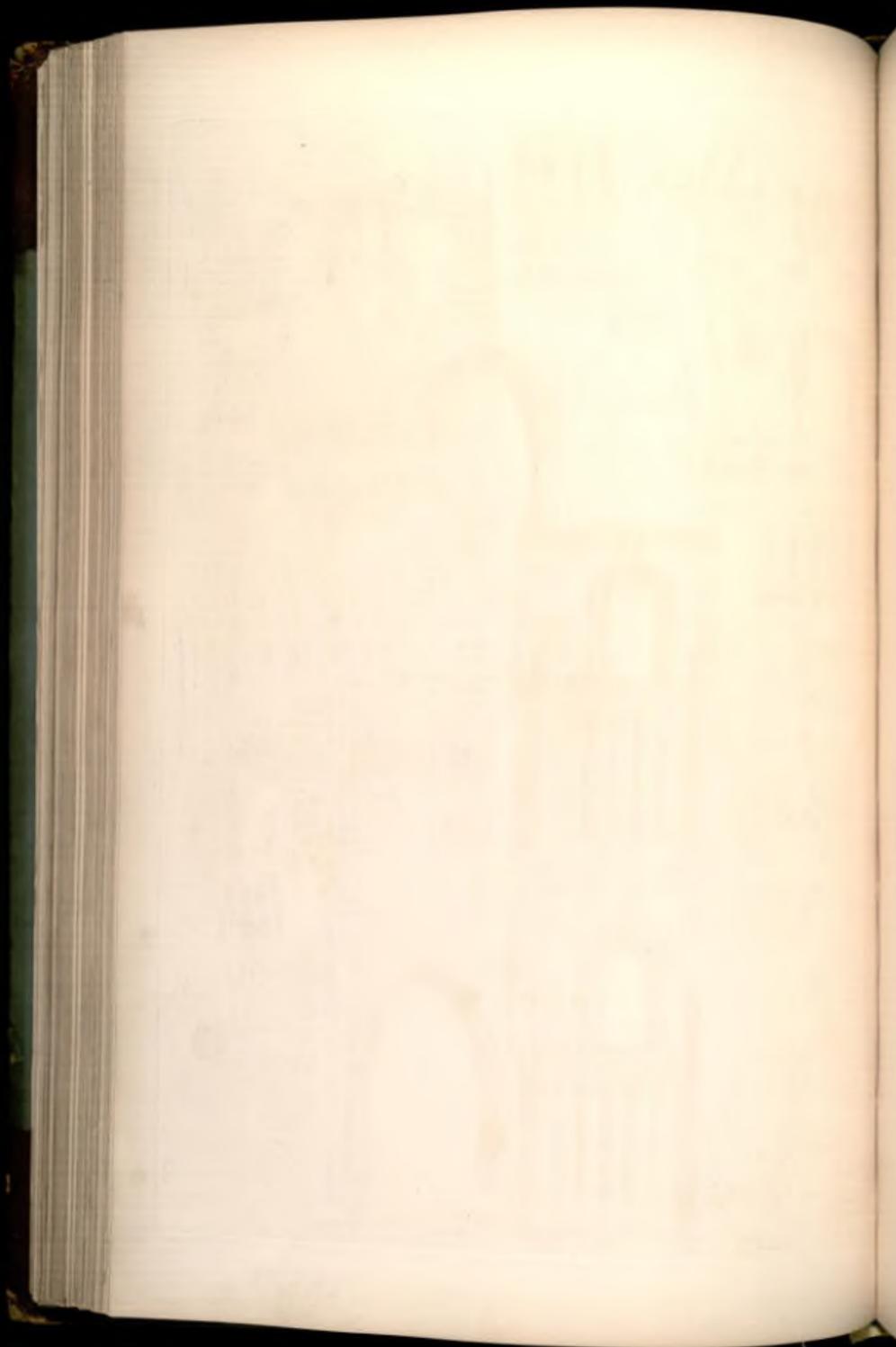
J. Recesses in the south aisle of the choir of *Canterbury* cathedral. In this specimen the pointed arch is placed by the side of the *Saxon* one, yet the whole work, as bases, capitals, architraves, &c. are in the latter style.

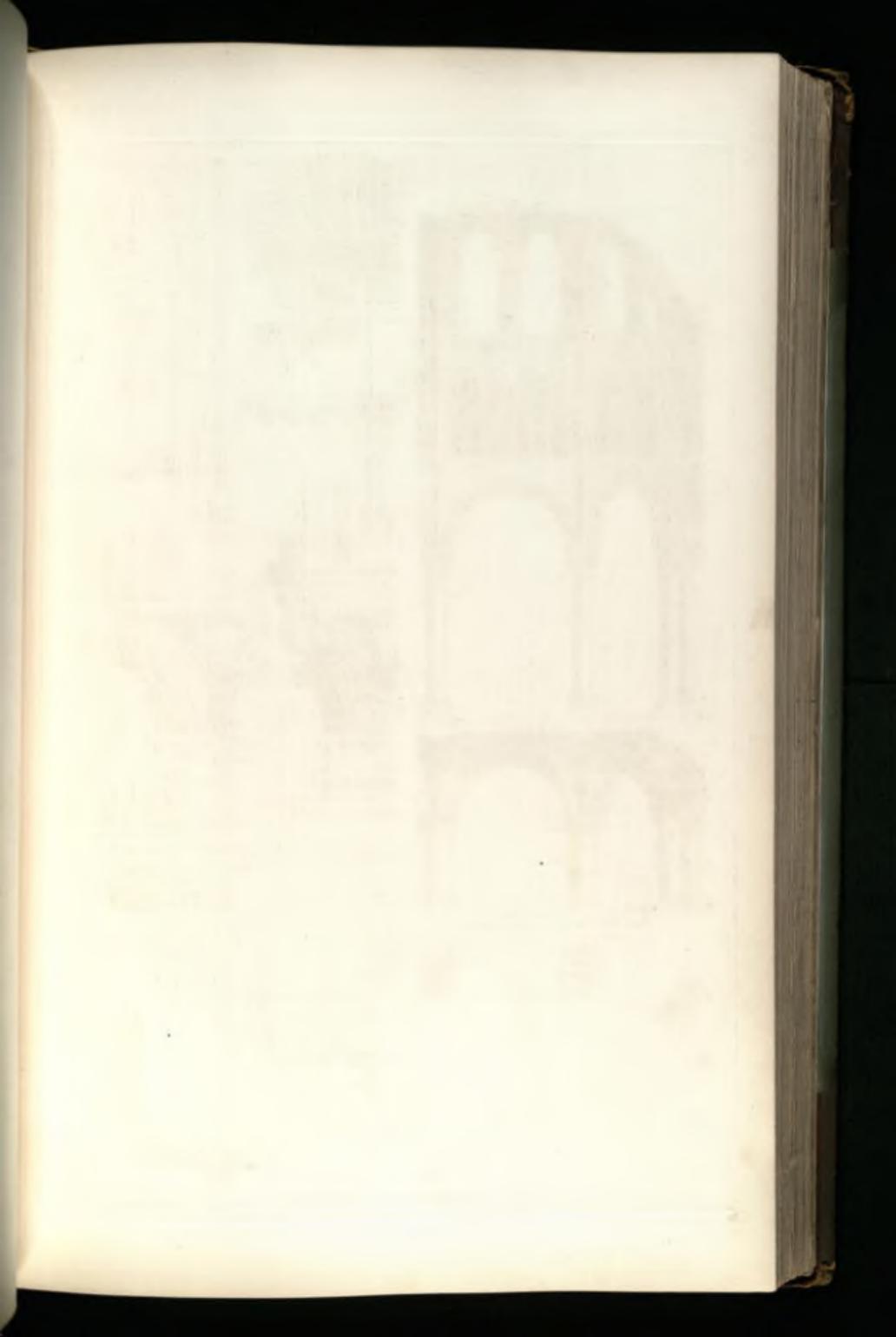
K. Plan. L. Base. M. Capital. N. Architraves to the *Saxon* and pointed arches, and the diamond string over them.

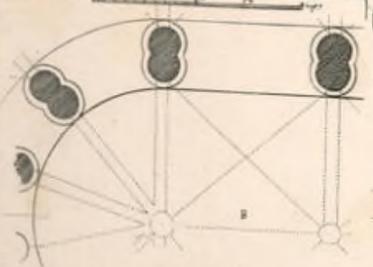
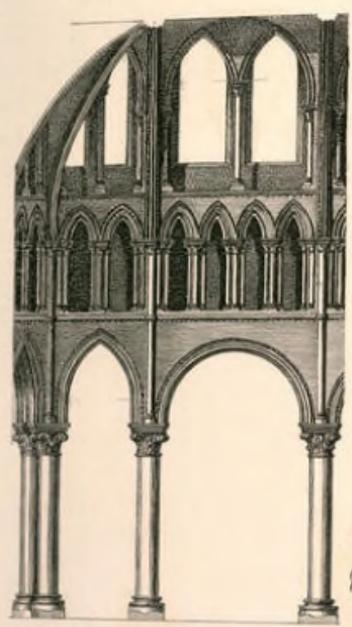
O. One division on the south side of the body of *Allwinton* church, *Huntingdonshire*. The columns with their bases, and capitals, are in the Pointed style, while the arch and its architraves are purely *Saxon*.

P. Plan. Q. Sub-plinth. R. Plinth and base. S. Capital. In the profile of this capital, a band

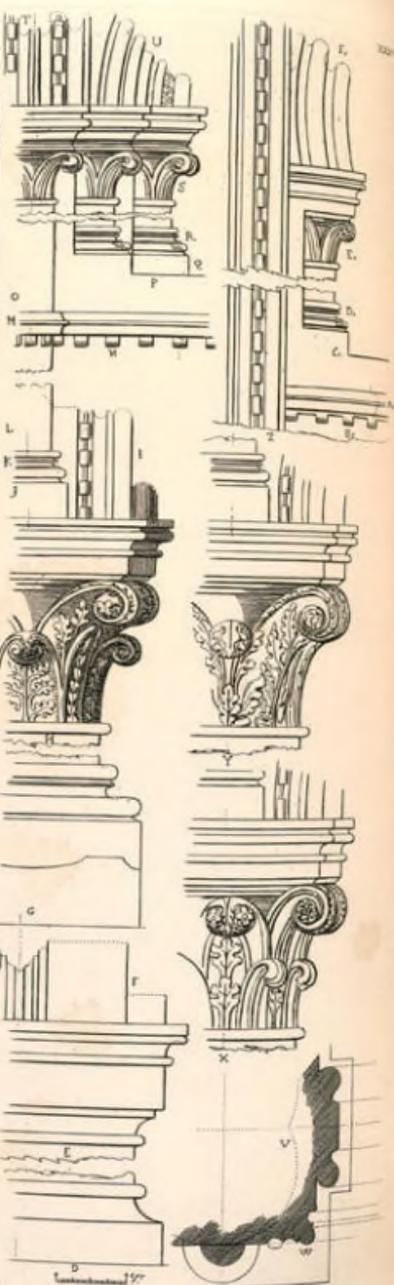








27. 47 1/2  
 Die Triforium des Chors der Kirche zu St. Peter in London.



London 1857

point to an under-cut moulding, which in this and the following orders, is one of their remarkable features, and is to be met with in most of the bases, capitals, and entablatures belonging thereto. These mouldings below the eye, shew the undercutting on the top of their lines; and those above the eye shew it on their under parts, as in this example. This observation will apply to every future profile, where the dotted undercuttings are marked. T. Architrave.

U. One division on the south side of the body of *Ramsay church, Huntingdonshire*. The columns are octagonal, and their capitals and architrave are *Saxon* work; the arch has the pointed form, which is struck on the springing line, somewhat within the arch marked by the dotted cross. The bases are lost.

V. Plan. W. Capital. X. Architrave.

Y. Recesses in the south aisle of the choir of *Canterbury cathedral*. Much fancy is here shown by placing capitals of *Saxon* work over the three columns in the centre of the Pointed arch style, which although, at first, may seem unaccountable, yet, on a considerate view, they become pleasing, from their uncommon effects.

Z. Plan. A 2. General plinth of the structure. B 2. Base. C 2. Capital. D 2. Sub-capital, and E 2. Architrave to the second column from the left. F 2. Base. G 2. Capital, and H 2. Part of sub-capital to the third column.

I 2. One division of the north side of *St. Joseph of Arimathea's chapel*, adjoining the west end of the abbey church of *Glastonbury*. The semicircular arches to the recesses in the first story, interlace with each other, and give, in the most direct manner, the circumstance whereby the pointed arch, from this incidental combination, made its first appearance, and no doubt must have induced our ancient architects to set up a new mode of architecture, in which this new form was to become its principal feature. The several columns to these recesses have bands, which will be found continued in this and some of the succeeding orders. Between the divisions are other columns, with grounds and an entablature, on which is a sort of pedestal. The window to the second story is *Saxon*, as are the blockings in the remains of the entablature, if we may judge from the very few examples left of the original finishings of the upper parts of buildings in that style.

J 2. Plan. K 2. Cap mouldings to the basement story. L 2. Base. M 2. Capital, and N 2. pedestal to the columns dividing the first story. O 2. Base. P 2. Band. Q 2. Capital, and R 2. Architrave to the recesses of ditto story. S 2. String mouldings under the window of the second story. T 2. Base. U 2. Capital, and V 2. Architraves to ditto window. W 2. X 2. and Y 2. Ornamental variations in some of the other windows on this second story. Z 2. Some of the mouldings. A 3. A block, and B 3. Its profile of the entablature.

C 3. One of the divisions on the north side of the interior of the above chapel. The recesses are nearly similar to those on the exterior, excepting that there is some additional work within the arches. Clusters of columns make the divisions between the recesses, and which supported the groins of the chapel, now destroyed, the solid portion of them only remaining, springing from the capitals. We may note, that the construction of the groins of our ancient edifices, rose solid work to a certain height, and then was carried up hollow to their extreme height, whereby less weight was added to the superstructure.

D 2. Plan. E 3. Stone seat, or sub-plinth. F 3. Bases; and G 3. Capitals to the dividing cluster of columns. H 3. String mouldings under the window of the second story (the enrichments of which window correspond with those on the exterior). I 3. Groin mouldings. J 3. K 3. Mouldings and ornaments to the arches of the recesses.

L 3. An Arch entering into a chapel on the north side of the choir of the abbey church of *Glastonbury*. It is necessary to remark, that the whole of this once magnificent structure is now nearly reduced to a few walls and arches, and that they were last year advertised to be sold by public auction under the title of the "Abbey church of *Glastonbury* to be sold in twenty-eight lots, the 30th of May, 1799." *Saxon* columns of the fourth class support a pointed arch, enriched with a *Saxon* architrave. The proportion of the arch is guided by an equilateral triangle, which, of course, must be the most perfect when aided by such a just geometrical figure.

M 3. Plan. N 3. Sub-plinth. O 3. Bases. P 3. Capitals. Q 3. Architraves.

### PLATE XXXVII.

#### CANTERBURY CATHEDRAL SECTION OF COMPARTMENT—INTERIOR.

A. Section of part of the south side toward the eastern extremity of the interior of *Canterbury cathedral*, erected about the close of the eleventh century.

This section takes a portion of the undercroft, and shews the general style of this part of the structure, and is of the fourth class of *Saxon* work, with the introduction of pointed arches, which appear here, at first view, to have been made use of principally to give a narrow division the same

height of arch as to a wider one, so that an uniformity might be seen in their horizontal lines. But as the eastern end of this cathedral shows semicircular and pointed arches at various divisions on each side of the building, I must conclude our ancient architects were on the eve of bringing into general use their new style of Architecture, the Pointed arch, yet could not at once resign the Saxon grand characteristic, the semicircular arch, which they and their masters before them had been so long in the habit of considering as the first of all architectural perfection.

The undercroft or basement story is of that massy and simple design, as serves in an excellent manner to prepare our minds for the elaborate work on the story above: the columns to which, in their capitals, bear a striking resemblance to those of the *Corinthian* order, so familiar to every eye in many of our modern buildings. Between the architraves, springing from the columns of the first story, rises a slender one, uniting with those forming the gallery on the second story, whose arches take the pointed sweep. From the capitals of the said slender column spring the ribs of the groin, whose sweeps at their setting off are inverted considerably below the usual springing line. On the third story, in which is another gallery, we meet with columns and pointed united arches, whose sweeps to the right and left are inverted also.

B. Part of the plan of the undercroft. The columns of each division are united, and in their profiles show the great strength they afford for bearing the ponderous work above. C. Plan of the united columns on the first story over the undercroft. D. Base. E. Capital. F. Architrave, and rib mouldings to the undercroft. G. Plinth and base; the upper half of the plinth takes a circular direction with the mouldings round the columns, while the lower half retains its proper square form, affording a very pleasing effect. H. Capital to the first column on the left, and I. Architrave to the arches of the first story. J. Plinth. K. Base. L. Column. M. Band and string mouldings. N. Blocking. O. Continuation of ditto column. P. Sub-plinth. Q. Plinth. R. Bases. S. Capitals. T. Rib mouldings, and U. Architrave to gallery of second story. V. This dotted line shows the plan of the united columns; and W. Architrave to the first story, to the scale of the capitals. X. Capital to the second column; and Y. Capital to the third column of the first story. Z. Continuation of the rib mouldings. A 2. String mouldings. B 2. Blockings. C 2. Plinth and sub-plinth. D 2. Base. E 2. Capital; and F 2. Inverted architrave to the third story.\*

#### PLATE XXXVIII.

##### CAPITALS AND BASES OF THE PRECEDING.—DECORATIONS, DOORWAYS, ARCHES.

A. B. &c. Continuation of capitals and bases to the first story of the eastern part of *Canterbury* cathedral. C. Three of the capitals to columns round an octangular pillar. D. Plan. Above the torus moulding of the pillar the spaces are filled with ornaments, appearing between the surrounding capitals as a large interior capital. E. G. H. Other capitals. The column to E. is octangular, and the angles of the abacuses to this capital, and those to G. and H. are cut off diagonal-wise. F. Plan. In the abacus of capital G. are square indents, and the foliage in capital H. takes on each side a different design. I. Side elevation of one of the capitals in continuation. J. View of another capital in continuation, whereby the front and profile are seen together. K. L. M. N. O. P. Bases, with the peculiar ornament, and their plans to other octangular columns. This peculiar ornament will be traced in some of the succeeding orders.

Q. R. S. T. V. W. Doorways and their plans on the three stories of the deanery adjoining the west front of *Gloucester* cathedral. Door V. is on the first, door S. on the second, and door Q. on the third story. U. and X. are the plans of their architraves. The pointed arches to these doorways have their sweeps very flat, which are struck much below their springing lines, as is seen by the dotted cross in door Q. The progressive enrichments on these doors are particularly striking, and are of strict Saxon work.

Y. Doorway in the porch of *Alwinton* church, *Huntingdonshire*. The columns and arch are in the pointed style, whose architrave mouldings, with the diagonals, are in the Saxon manner.

Z. Plan. A 2. Plan of the architrave.

B 2. An arch in the south aisle of the nave of *Winchester* cathedral. The impost and the architrave are Saxon, and the arch takes the pointed sweep.

C 2. Plan.

D 2. United arches in the wall of the interior of ditto cathedral. The arches and their enrichments are in the styles of the foregoing arch, with this difference, that the points of the outer mouldings of the architraves are rounded off.

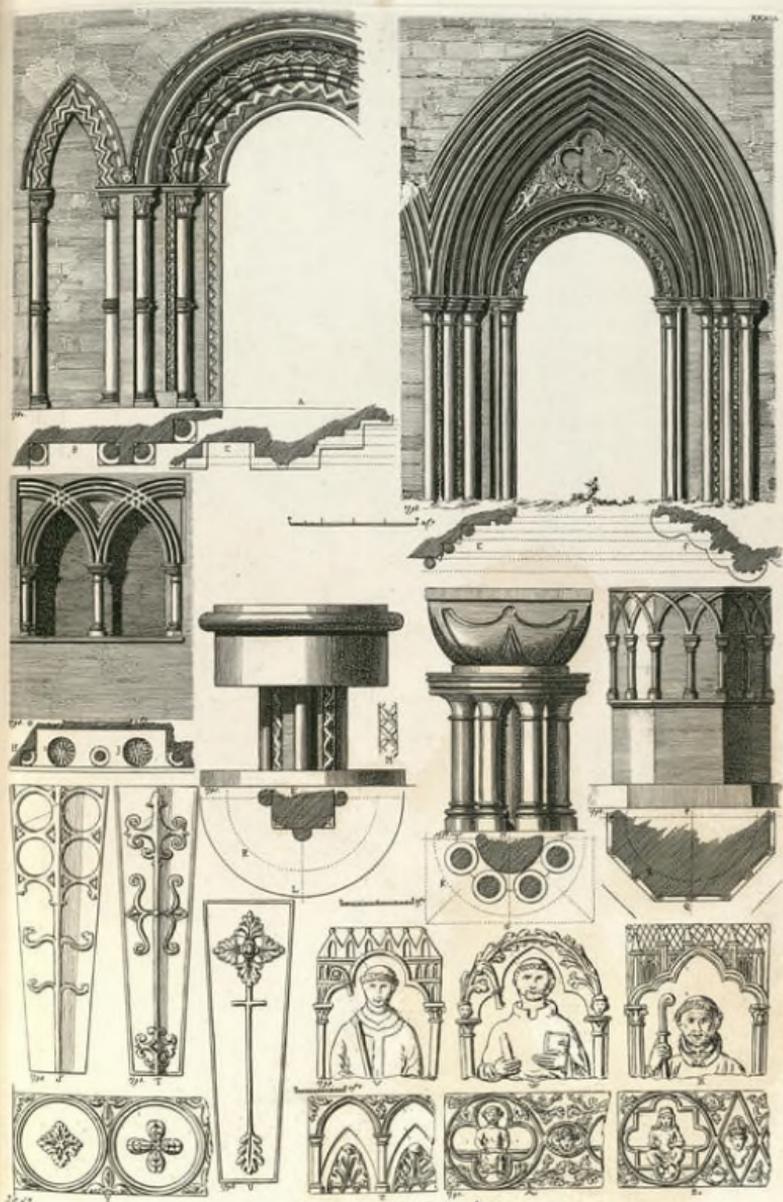
E 2. Plan.

F 2. Doorway near the stairs ascending to the organ loft of *Gloucester* cathedral. The arch is pointed, and the columns and architrave are of Saxon work.

\* This very curious and unique example of architecture, is illustrated and described in *Brinze's* "*Canterbury Cathedral*."

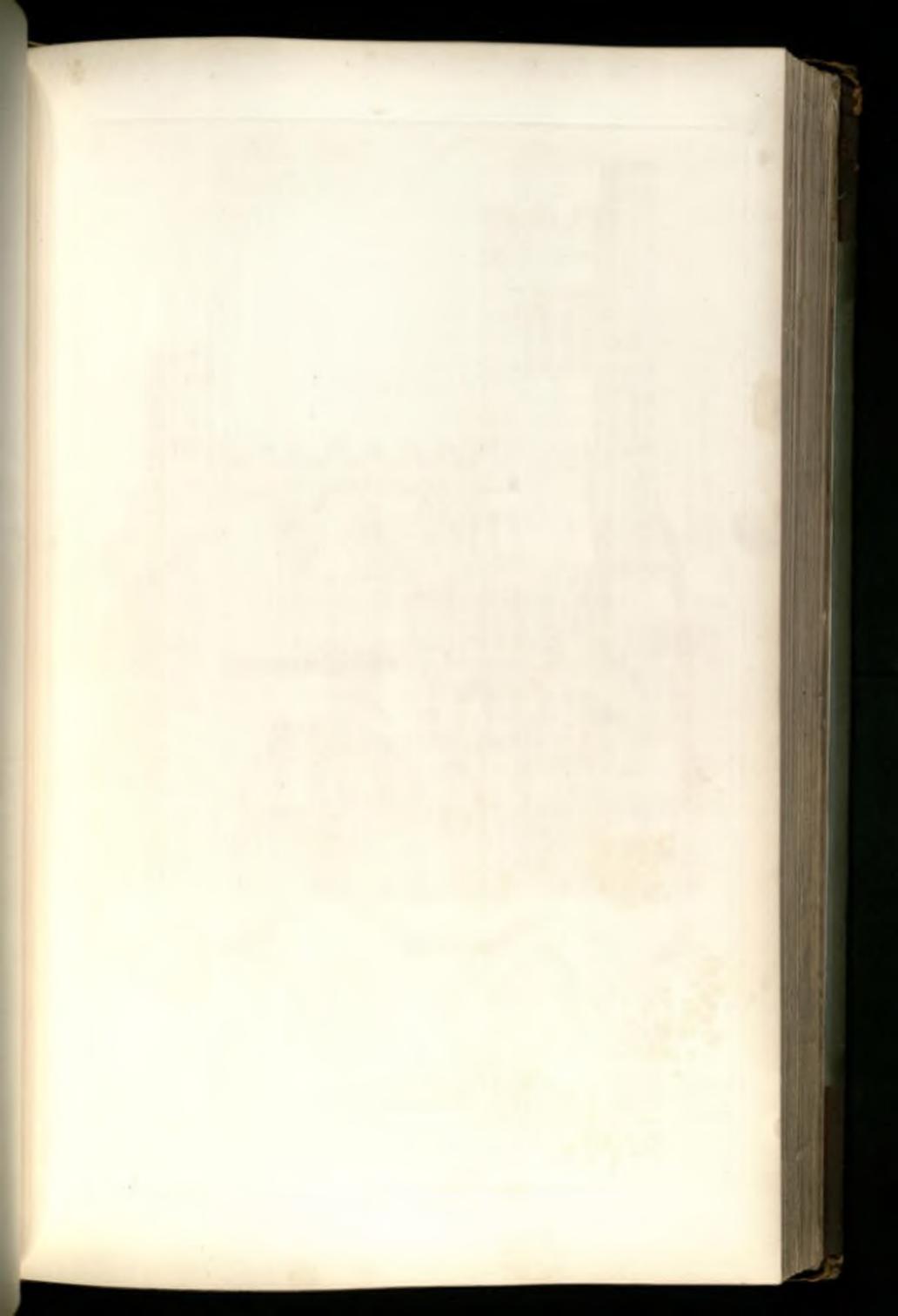






Architectural Plate 256. Gothic Architecture. London.







## PLATE XXXIX.

## DOORWAYS, FONTS, TOMBS, GRAVESTONES, STATUES.

A. Half of the door of entrance into the west front of *Ketton church, near Stamford, Lincolnshire*. This example is most curious; for though the columns, architraves, and the centre arch are Saxon, yet we find bands to the columns, and a pointed arch to the recess on the side, whose architrave is a continuation of the outer one belonging to the door.

B. Plan. C. Plan of the architraves.

D. Door of entrance at the south-west angle of the south interior wall of the cloister of *Peterborough minster*. From the many beautiful remains in the walls of this cloister, we must regret, indeed, at the demolition of the whole of this perambulatory erection, which gives us a further proof of the original incidental cause of the appearance of the pointed sweep. The columns and architrave moldings are in the pointed style; while its first arch and its architrave are of the fourth class of Saxon work. The bases of the columns are buried in the ground. Notwithstanding the mixture of styles here displayed, there is a certain air of grandeur in this doorway peculiar to itself.

E. Plan. F. Plan of the architraves.

G. Recess on the south side of the chancel (near the altar) of *Leighton Bromswold church, Huntingdonshire*. Here again we have an example of the interlacing of semicircular arches, which gives us a further proof of the original incidental cause of the appearance of the pointed sweep. The columns and architrave moldings are in the pointed style.

H. Plan. I. J. The basins for receiving the water used at the service of the altar.

K. Font in *Hexham church, Northumberland*. The columns round the square pillar (cutted off at the angles for receiving a Saxon four-leaved ornament), are an introduction to the clustered pillars which will be found in this and the succeeding orders, and is another great feature in the pointed arch style. Here, as in some foregoing examples, we cannot perceive either bases or capitals to the columns. The basin partakes of Saxon work.

L. Half of the plan. M. Front of one of the angles of the square pillar, and the four-leaved ornament.

N. Font in *Upton church, Huntingdonshire*. The cluster of columns, which are of the pointed style, supports a basin of the Saxon form; which, though a singular object, yet our system that the pointed style of architecture rose among us from accidental causes, and by degrees, is, in this example, to be more indulged by the attentive and impartial observer.

O. Half of the plan.

P. Font in *Cunnington church, Huntingdonshire*. Here are Saxon columns, with pointed arches interlacing each other; a more forcible conviction still, if possible, of the gradual adoption of the pointed style after its birth among us.

Q. Half of the plan. 3 R. These dotted lines show the sweeps of the interiors of the basins of these three fonts.

S. Gravestone in *Castor church-yard, Northamptonshire*. T. Gravestone in *Elton church-yard, Huntingdonshire*. U. Lid of a tomb in *St. William's chapel, in Rochester cathedral*. V. W. X. The upper parts of statues of Abbots, (some on their tombs, now laid on the pavement,) in the south aisle of the choir of *Peterborough minster*. The canopies over the heads of these statues may be considered as the first kind of ornamental heads or recesses or niches, which are so elaborately and profusely displayed in our ancient works of the Pointed arch style. Y. Part of the front of the tomb in *St. William's chapel, above spoken of*. Z. Part of the front of the tomb of *Bishop Glanvill*, on the north side of the choir of *Rochester cathedral*. A 2. B 2. Part of the sides of the tomb of *Bishop Marshall*, on the north side of the choir of *Exeter cathedral*. These four latter examples well prepare the way for the infinite variety of compartments on the front of tombs and monuments, which are intended to be introduced in the course of this work.

In those enrichments we can discover much of the Saxon taste, and the drawings of those bright efforts of inexhaustible fancy for ornamental embellishments, which our Norman architectural ancestors have so abundantly left behind them, to charm our eyes, and to inform our minds.

## PLATE XL.

## WEST FRONT OF THE PRIORY CHURCH AT DUNSTABLE, BEDFORDSHIRE.

A. West front of the priory church at *Dunstable, Bedfordshire*.

As all conjecture seems to have been exhausted in endeavours to account for the mixture of styles seen in this front (considered as one of our great national curiosities) or for the irregularity of their disposition, it is not less fortunate in presenting to us many of those characters which are found in our

*Saxon* works, and on successive edifices down to the sixteenth century; but will also be a further confirmation of the progress of the pointed arch system adduced in this style.

The grand *Saxon* arch, originally a doorway into the church, first merits attention, both for its antiquity and enrichments: on the left, some of its architrave mouldings diverge into one half of a pointed arch; and below, in the recess, are intersecting arches and mutilated columns, of the same taste. The other half of the arch is entirely in the pointed style, as is the adjoining doorway, with its proper dressings, although some *Saxon* ornaments are introduced into the architraves. The partial enclaving of the surrounding ground with small flowered compartments, like the opposing features on each side of the above-mentioned pointed arch, is certainly very unaccountable. The columns, arches, pedestals for statues, mouldings, and ornaments, composing the decorations of the buttresses, recesses, and gallery, are of the earliest workmanship of the pointed style, as are the ornaments at the base of the belfry tower; which tower, in its design (with the battlements on the body of the church and turret) and the variegated masonry thereon, indicate the order of architecture peculiar to the sixteenth century: the doorway within the grand *Saxon* arch is confessedly so, while the three niches above it show an anterior date. Yet more, the centre of the arch of this doorway is rounded off, and worked in as a key-stone; which object was unknown before the introduction of *Roman* architecture a second time into this kingdom: as prior to that period, all our pointed arches were jointed in the centre, so will be demonstrated in its proper place. Hence, by this diminutive key-stone, as well as the majestic *Saxon* arch, we behold on this front (coming down from the latter attraction) an architectural table of time, for more than six centuries.

B. Plan of the exterior of this front. C. String mouldings to the left hand buttresses. D. Pedestal to ditto. E. Base. F. Capital, and G. Architrave to ditto buttresses. H. Bases. I. Capitals. J. Architraves; and K. String mouldings to the first tier of recesses. L. Bases. M. Capitals; and N. Architraves to the gallery and to the windows thereof, (now stopped up), and O. String mouldings of the said gallery. P. Base. Q. Capital. R. Architrave; and S. String mouldings to the second tier of recesses. T. Base. U. Capital. V. Architrave, and W. Cornice to recesses on the octagonal base of the tower turret. X. Cornices to the belfry tower.

### PLATE XLII.

#### PEIORY CHURCH AT DUNSTABLE—DETAILS CONTINUED.

Continuation of the detail of the west front of the peiory church at *Dunstable*.

A. Ornamented compartments, and string mouldings, at the base of the belfry tower. B. Mouldings of window to ditto tower. C. Cornice; and D. Battlement mouldings. E. Mouldings of niche in right-hand buttress. F. Ditto to the loop-holes in the east adjoining. G. Sub-plinth. H. Plinth. I. Bases. J. Capitals; and K. Architraves to the pointed arch doorway. L. M. N. The ornaments to the divisions in ditto doorway, viewed angle-wise. O. Architrave. P. Flowered compartments; and Q. Architrave on the left side of arch of the recess between the two doorways. R. Architrave; and S. T. U. Capitals on the ground of ditto recess. V. Architrave on the right side of arch of the said recess. W. The diagonals, viewed angle-wise. X. Sub-plinth. Y. Plinth. Z. Base. A 2. Capitals; and B 2. Architraves to the grand *Saxon* arch. C. 2. The diagonals in ditto architraves, viewed angle-wise. D 2. Corresponding capitals on right side of said arch; and E 2. Capital to the clustered columns attached to ditto capitals. In this sculpture are three performers, two on lapsps, and one on a cittern. F 2. Plinth. G 2. Architraves. H 2. Cornice. I 2. Continuation of these uniting mouldings, and the corbel supporting part of them. J 2. The centre, or the rounding off to this doorway, shewing the key-stone. K 2. Head of centre niche. L 2. Column. M 2. Pedestal. N 2. Base, and plinth to ditto; and O 2. Pedestal to the niches on each side.

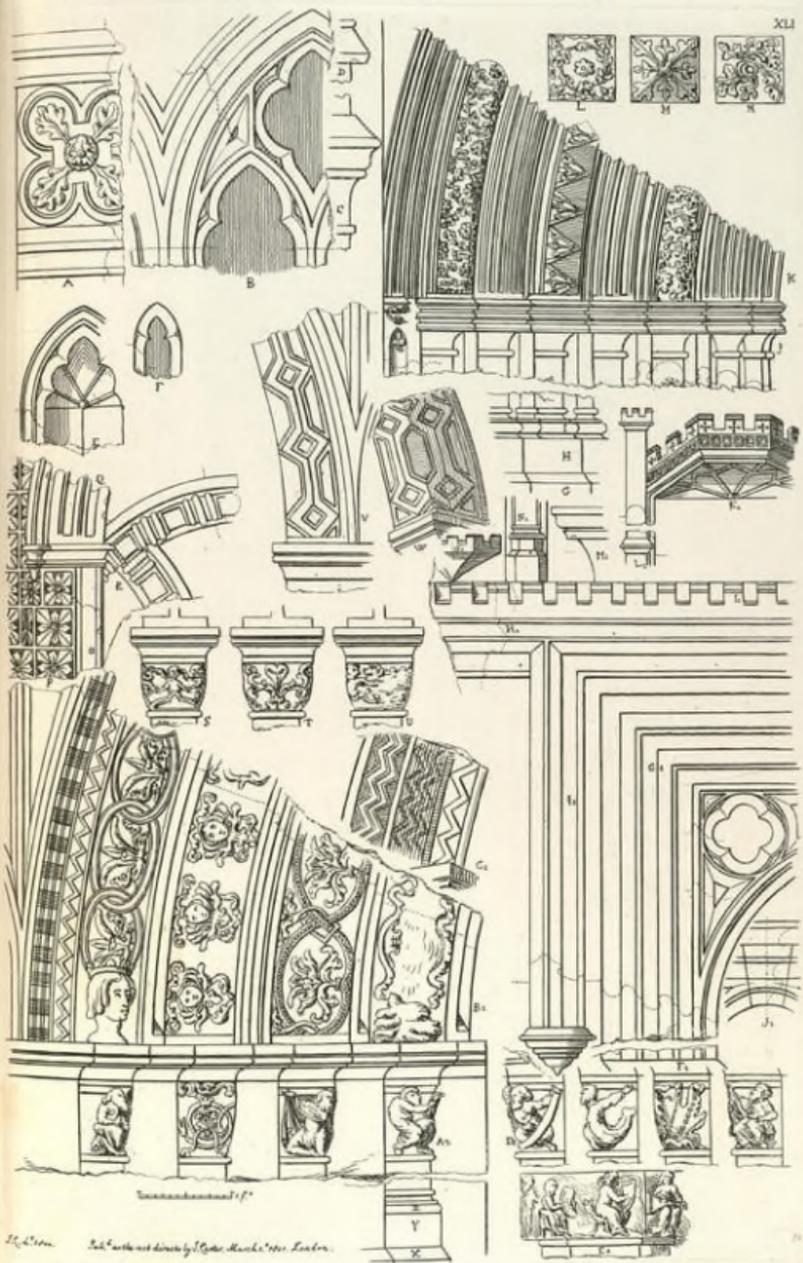
### STYLE SECOND.

Having now advanced to this part of the illustration of our ancient architecture, we shall address our thoughts to those objects which constitute the first of all professional labours—examples of FOUNDATIONS FOR WALLS.

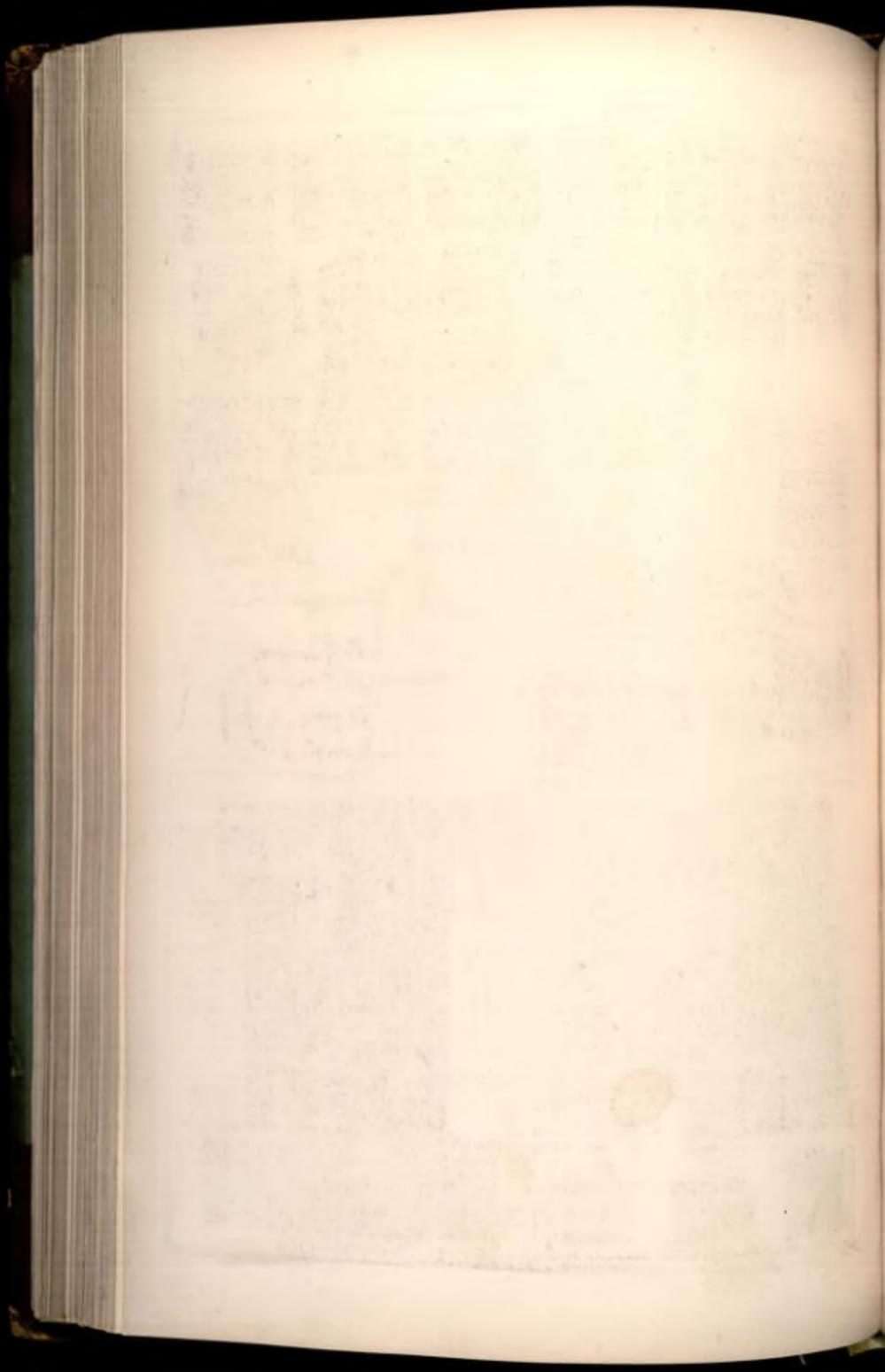
### PLATE XLIII.

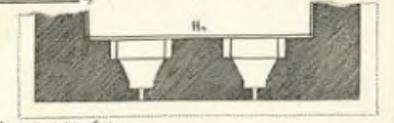
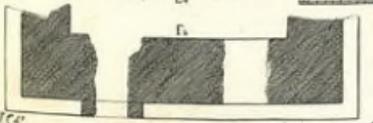
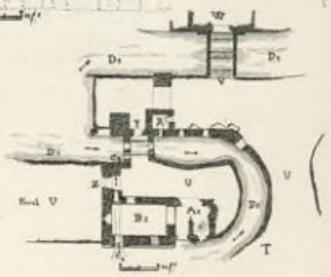
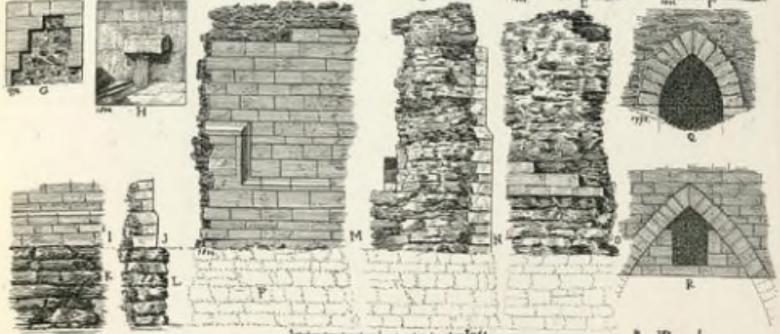
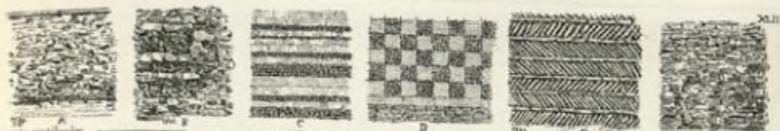
#### FOUNDATIONS OF ANCIENT WALLS.

A. Section of part of the foundation in the open space of the north transept of *Westminster Abbey*, erected 1245. Our ancient architects, not content with their wall's usual foundation, judged it expedient, in many instances, that the whole space between them should be made one solid mass of



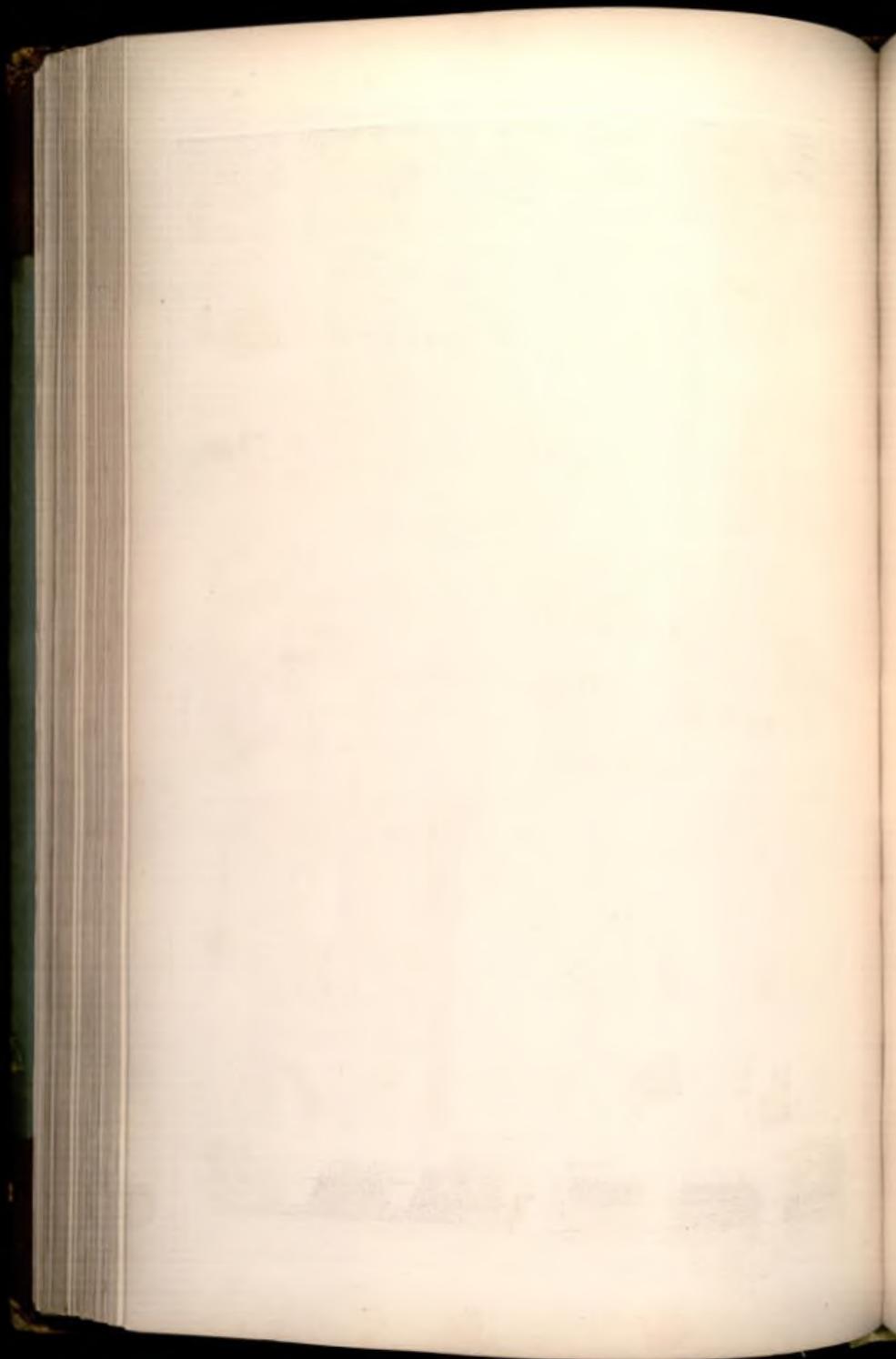
L. Schorn. Zel. Entwurf eines gotischen Bauwerks.

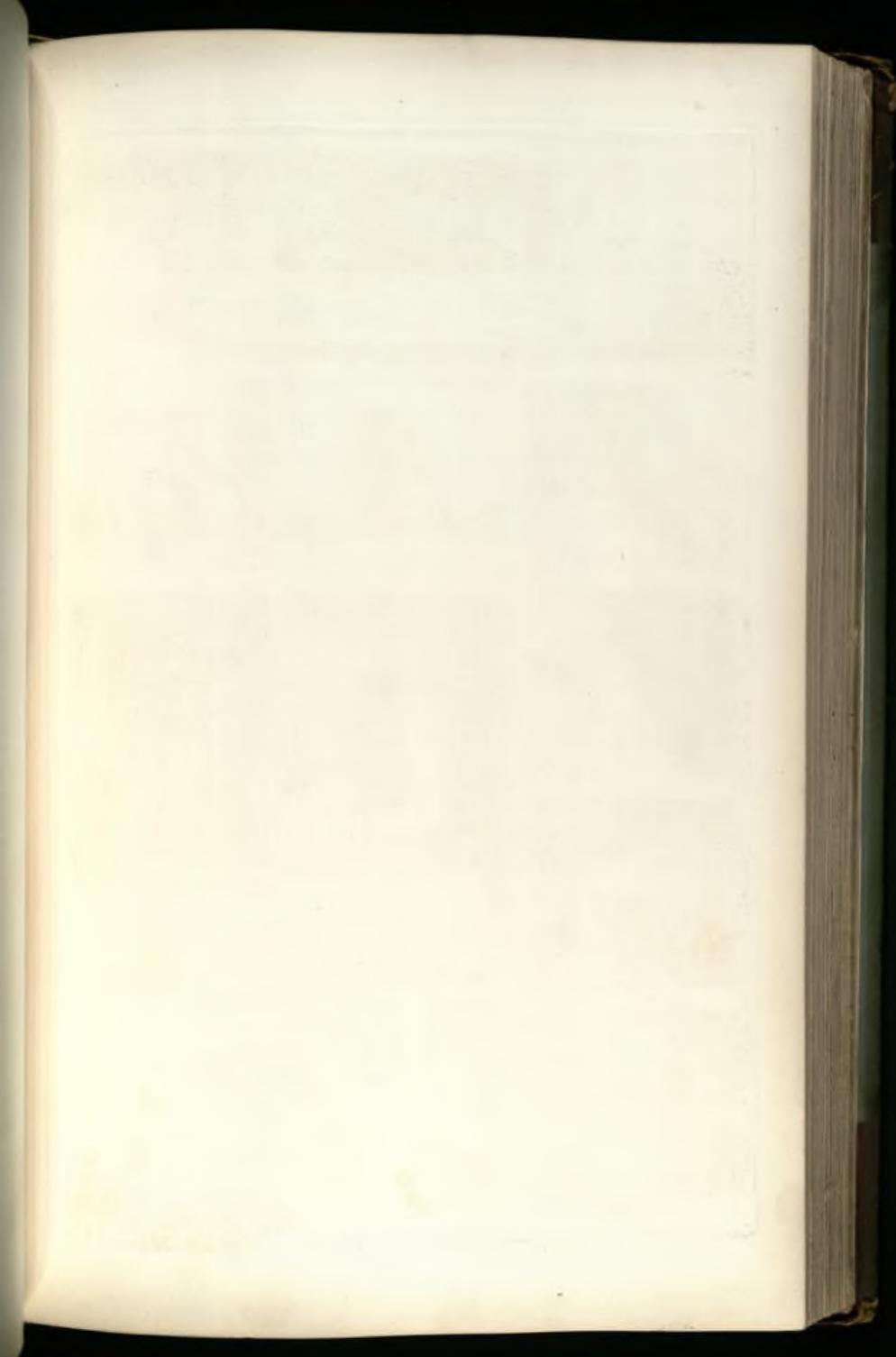




J.C.

Arch. Taschenrechner von J. C. Neumann, Neudamm, 1851.







support, as is the case in this our abbey church. Censure cannot be too strongly laid on those, who, through interested motives, permit the digging up these foundations for making graves therein, which is so frequently the case here, to the extreme hazard of the whole pile. I noticed the materials consisted of flints, irregular stones, rubble and mortar, forming one almost impenetrable body.

Walls in their construction next meet our attention. B. Part of the remaining wall of the gate of entrance into the once noble palace of the Bishops of *Derham* in the *Strand, London*; erected by Bishop *Hatfield*, between 1345 and 1380. The composition is of irregular courses of flints, unsquared stones, and rubble. C. Part of the wall of the south front of the *Savoy* palace, in the *Strand*; erected 1505. Composed of square flints and stones. D. Part of the wall in ditto front; composed of the like materials, disposed into alternate squares. E. Part of the wall of approach into the keep of *Tamworth* castle, *Staffordshire*. Here horizontal and inclined tiles diversify this rare example. F. Part of the south precinct wall (College-street), of *Westminster* abbey, composed of irregular courses of unsquared stones. G. Part of a buttress on the north side of *Wells* cathedral; erected 1289. The masonry here begins to shew that regular skill which is so conspicuous on most of our ancient structures; part of the facing stones being taken away for repair, the interior of the wall is seen. H. Part of the relic wall (about fifteen feet in length), of the palace of *Henry II.* at *Wootton*, *Oxfordshire*; erected between 1155 and 1189. From the circumstance of the water issuing from under the projecting stone, this object is called *Rosamond's well*. I. Part of the outside of the city wall, on the south side of *Coventry*; erected 1355. K. Foundation. J. and L. Section of ditto. M. Part of the outside of ditto wall, on the east side of the city. The masonry is exceeding good, and the basement lines are distinguished from the rising courses by a casted off projection. N. Its section. O. Its interior face, where but a few of the facing stones are left. P. The supposed foundation stones. By these specimens, though small in number, the construction of ancient walls may be understood, in a certain degree, in their union of materials and mode of masonry. It now becomes our immediate task to enter into the formation of buildings at large, either in their particular parts, or their general design.

Q. Arch of the sewer under the west wall of *Allington* castle, *Kent*. The form is struck from the points of an equilateral triangle; which proportion is presumed to be the most perfect for this prime character of our pointed arch style. The arch stones are rough masonry, as are the surrounding courses. R. Part of the interior face of an arch at the east end of the gallery of the choir of *Canterbury* cathedral. The continuation of the line of the arch is lost in the main structure.

S. North view of some out-works at the entrance into *Leeds* castle, *Kent*; erected, or the fortifications augmented, by *Bartholomew Lord Badlesmere* in the reign of *Edward II.* This design is singular, and is contrived with much defensive ingenuity, as the following statement of the plan will evince.

T. Approach to the castle. U. Platforms. V. Bridge of two arches. W. Gateway into the court of the castle. X. Lodge. Y. Gateway. Z. Ditto. A 2. Chamber and staircase. B 2. Principal place of defence. C 2. Aqueduct for water, through the basement story, to inundate the front of the work. D 2. Moat. From this plan it is evident, that much danger must have attended an enemy's force previous to their main assault on the castle.

E 2. West front of this work. The aqueduct is damaged, and the opening near it is a late pick-axing out of the stone work. The upper stories are lighted by cross loop-holes, (here restored;) and the parapet of the design is demolished. F 2. Plan of the front part of ditto work.

G 2. Section; in which is seen the heights of the stories, and the interior of the windows. H 2. Plan of the front part of the first story of ditto.

### PLATE XLIII.

#### ANCIENT WALLS, TOWERS, CHAMBERS, LAVATORY, HANGING BUTTRESSES.

- A. Remaining part of the south side of the priory buildings at *Coventry*; erected 1043.  
 B. Plan. We find among these rough-masoned arches, one at C. with two mouldings, a band, and a round.  
 D. View of the entrance from the court of *Nottingham* castle, (supposed erected in the fourteenth century), down into the sally port, or, as it is called, *Mortimer's hole*. Bands and cants form the arch-work, which is raised on the sides of the excavated rock on which the castle stands.  
 E. View in ditto excavation, at about one-third of the descent: a large opening on the left gives a view of the country. Those who may have traversed this memorable outlet must have felt considerable emotions on recollecting, that the captors of the traitor *Mortimer* once pointed their vengeful swords up this dreadful pass.  
 F. View of a tower at *Witchalow, Sussex*. In the distance, the town of *Rye*, and the sea, is seen. The plan of this tower is circular, and its parts are of the most simple kind.

- G. View of *Langgate*, at *Winchelsea*. The parts again bespeak the greatest simplicity.
- H. View in a chamber of the basement story of *Kruikworth* castle, *Warwickshire*; erected before the time of *Henry III.* The pointed vaulting and the uniting torus are very peculiar.
- I. View, looking east, into a place for occasional retirement at the north-east angle, of the basement story of the Court of Requests, in the palace, *Westminster*. The pointed head of the doorway is made by two inclined stones: and within is seen a flat ceiling, supported by corbels, and a plain cornice; and below the window sinks the reservoir belonging to this cell.
- J. Plan. K. The cell. L. Space under the corbelled ceiling. M. Corbel and cornice. N. Their profiles.
- O. View in the kitchen of *Baby* castle, *Durham*. In the thickness of the walls are communicating passages; the arches in the doorways and windows are very flat; the groin work is excellent of its kind, and well adapted to such a place, while the centre of their divisions is opened octangular-wise, for dismissal of smoke, which opening is usual in these culinary offices.
- P. Plan. Q. Passages. R. Profile of the arch of the groins. S. Junction of the ribs and their detail.
- T. North view of a *Lavatory* in the area of the cloisters of *Wells* cathedral. The design is walled round, open at top, and a plain doorway gives admittance therein.
- U. View in ditto, looking south. Having descended the introducing steps, we see on our left an *ambury*, or cupboard, for keeping of linen, &c. Before us is an arched headway directly over the bathing-place, and to the right and left are the arches of the aqueduct; through that arch, on the left, the water issues, and from thence runs into the town.
- V. Plan. W. Steps. X. Foot stones over, and on the sides of the stream. Y. The arch through which the water issues. Z. *Amburies*, and a niche. A 2. Head of archway. From this example, be it constantly remembered, that our ancient arches always shew a perpendicular joint in the centre, ensuing from the natural pressure of each stone, a perpetual state of durability. B 2. Architecture to the arch in the lavatory.
- C 2. *Hanging buttress* on the walls of *Lambeth* palace, *Surrey*. This object may be considered either as a support to particular parts of walls, or designed for a chimney, and which is borne up by three corbels. D 2. Profile.
- E 2. *Hanging buttress* on the precinct walls of the remains of the *Carthusian* monastery without *Coventry*. This object is meant for a certain expediency; it is splayed off roof-wise; is supported by three corbels, through which particular matter descends, and a window gives light to its interior. F 2. Profile.

## PLATE XLIV.

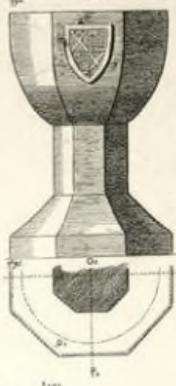
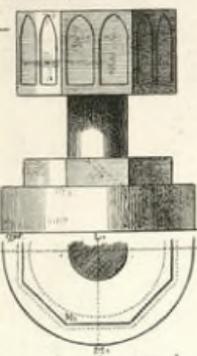
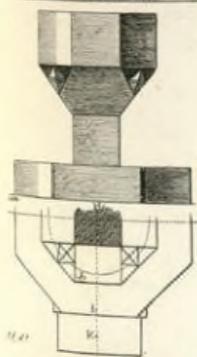
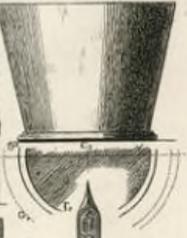
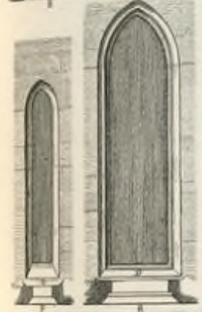
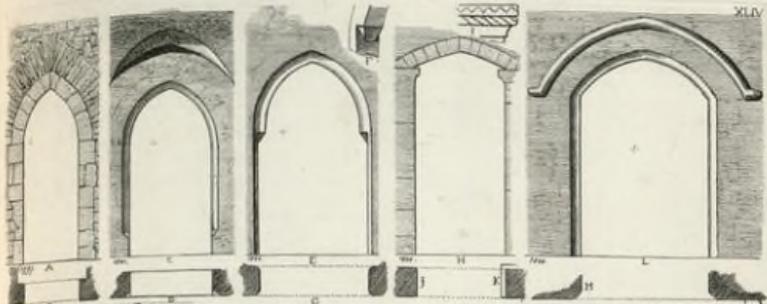
DECORATIONS, DOORWAYS, WINDOWS, CHIMNEY PIECES, RECESSES, FONTS.

- A. Doorway in the remains of the nunnery, adjoining the priory church, *Clerkenwell*.<sup>\*</sup> The masonry is rough, and is without any cant, or other moulding. B. Plan.
- C. Doorway in the aisle which divides the crypt under the remains of an ancient building, situated at the south-east angle of the cloisters, *Westminster* abbey.† The masonry here assumes a more regular appearance, with a plinth and a cant moulding by way of architrave. The flat arch above the door is made in consequence of the face of the wall rising (to accommodate the head of the doorway) into the circular vaulting of the said aisle. D. Plan.
- E. Doorway in the basement story of the treasury adjoining *St. Mary-hall*, *Coventry*. The entablature rises to the springing of the arch, then takes a broader dimension, which accumulation rests on a splay bracket. This design is very singular. F. The architrave splay viewed angle-wise. G. Plan.
- H. Doorway in the basement story of the Court of Requests in the palace, *Westminster*.‡ The arch is remarkably flat, and its striking points are to be found at a great distance below the springing line. This kind of flat pointed arch, and the more elevated pointed arch of the equilateral proportion, made their onsets in the race for architectural fame about the same period, that is, soon after the *Norman* conquest, having first started from their *Saxon* origin. It is almost unnecessary to observe the latter-formed arch obtained the professional prize of universal adoption, while the former arch, after many ineffectual attempts to regain its former rank, at last gave up the conflict, and soon fell into disuse and neglect, as will be fully made to appear in the successive examples. This doorway has not either plinth or architrave, but imposts support the arch, whose mouldings are manifest in the return, as given at I. J. Plan. K. Plan of the impost.
- L. Doorway to the crypt of the great hall of the Priory, at *Duventry*, *Northamptonshire*; erected

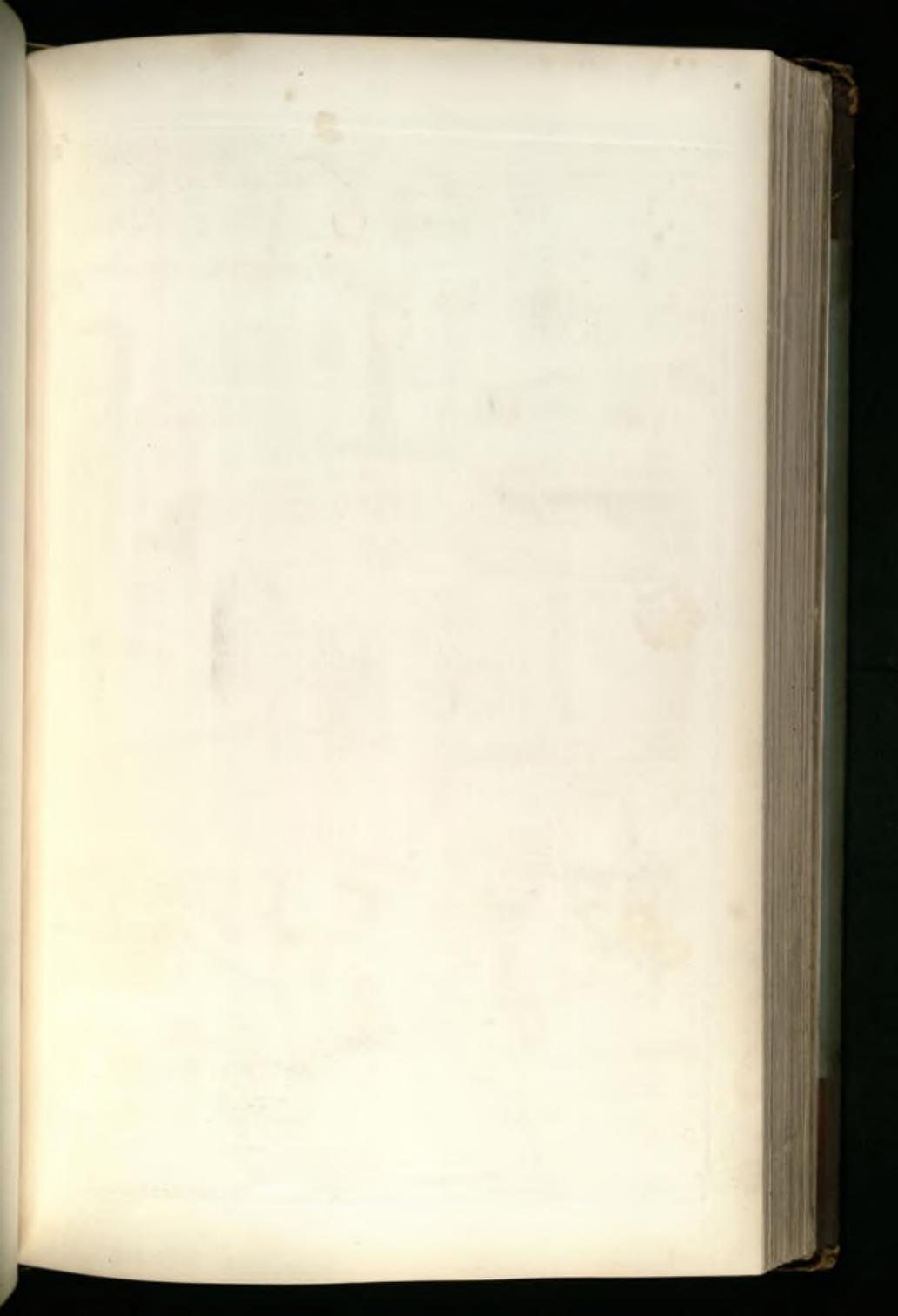
\* See p. 14.

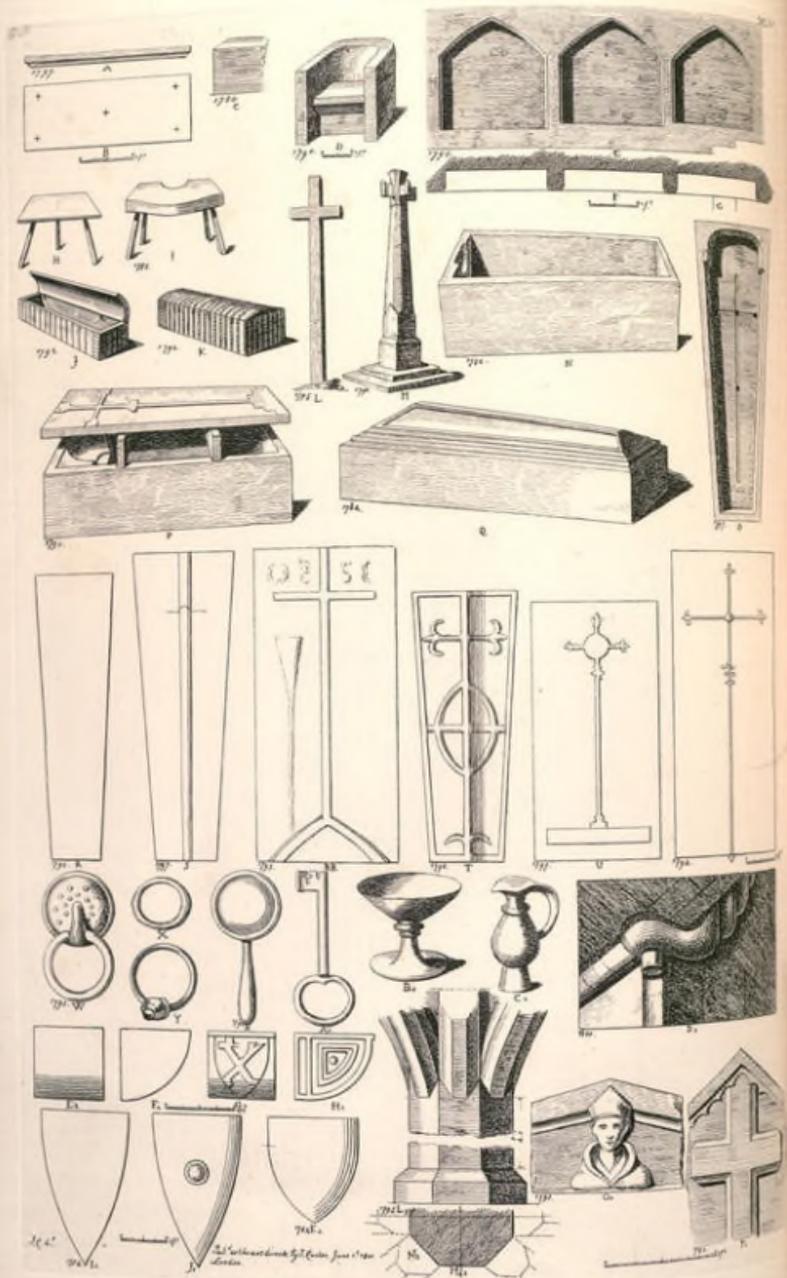
† See p. 14.

‡ See p. 26.









The following are the names of the objects  
 London

in the time of *William Rufus*. This design has a canted architrave and sweeping cornice. This sort of cornice, made to accommodate its lines to those of the arch it is meant to enrich, (or those lying horizontal to run with a square-headed window, &c.) is a character, that was most apparent on all such occasions, from this early state of our ancient architecture to its final extinction in the reign of *Elizabeth*. M. Plan. N. Plan of cornice.

O. Window on the north side of the chancel of *Ryton* church, near *Coventry*. The architrave (rising from the splay of the window) shows only the simple canted moulding. P. Plan.

Q. Window on the north side of *St. Dunstan's* church, *Canterbury*. The architrave has the addition of a fillet to the canted moulding. R. Plan.

S. Window to a house at *Barnack*, near *Stanford*, *Lincolnshire*. In the ground between the head of the arch and the sweeping cornice are flowers, and the said cornice springs from human heads. T. Plan. U. Head on the left side, and V. ditto on the right side of the window.

W. View of the Chimney piece in the great kitchen of *Asby de la Zouch* castle, *Leicestershire*. The head of this object does not partake of any part of a circle, but rises pediment-wise. The opening is divided into two parts for fire, by a situation to contain a embsion, or copper; and at the right corner is an oven. X. Plan. Y. Cauldron. Z. Oven. A 2. Window giving light through the centre of the chimney to the said cauldron. B 2. Half of ditto chimney piece.

C 2. View of a recess in the wall in the north part of *Canterbury* cathedral. No architrave.

D 2. View of a recess, and a basin in the chapel on the bridge at *Barnard's* castle, *Durham*. The architrave has the canted moulding.

E 2. Font in *Aldworth* church, near *Reading*, *Berkshire*. F 2. Half of the plan. G 2. Interior of the basin.

H 2. Font in *Ryton* church, near *Coventry*. I 2. Half of the plan. J 2. Interior of the basin K 2. Step to the plinth of the design.

L 2. Font in *Wrotham* church, *Kent*. M 2. Half of the plan. N 2. Interior of the basin.

O 2. Font in *Staindrop* church, *Durham*. P 2. Half of the plan. Q 2. Interior of the basin.

R 2. Font in *St. Peter's* church at *Shaftsbury*. On this design, there is an oak cover, surmounted by a tabernacle embellishment. S 2. Half of the plan. T 2. Interior of the basin.

## PLATE XLV.

## ALTAR TABLE, SEATS, TABLES, CHESTS, CROSSES, STONE COFFINS, BLOCKINGS, SHIELDS, &amp;c.

A. An altar table, now placed on the top of a tomb in the south aisle of the choir of the abbey church at *St. Alban's*. B. Face of the table, whereon are seen the five crosses, emblematic of the five wounds of our Lord: they are the usual signs on the few such remaining tables in our churches.

C. Stone seat in north aisle of the choir of the same abbey. D. Stone seat in *Beverly* minister. It is the freed-stool granted by King *Athelstan* to *John de Beverley*, Archbishop of *York*. E. Three seats, or recesses on the north side of the altar of *Sawtry*, *All Saints* church, *Huntingdonshire*. The seats rise one above the other towards the altar (to the right.) F. Plan. G. Altar steps.

H. View of a table taken from the furniture of a kitchen in the *Lutterell* psalter, in the possession of *T. Weld*, Esq. of *Leithworth* castle, *Dorsetshire*, illuminated in the time of *Edward I.* I. View of a table from a basso-relievo on the seats of the stalls of great *Mulecra* church, *Worcestershire*. The semicircular cut in the top of the board, was for the convenience of the person who sat thereat.

J. View of a chest in a chapel on the basement story of the Bishop's Palace, in the castle at *Durham*.† It is said that this chest contained the relics of *St. Cuthbert* when enshrined in his *sedes*, behind the high altar of the cathedral. K. View of a chest in the sacristy, under the chapter-house of *Wells* cathedral.

L. View of a cross, taken from a painting in the entrance (under the rood-loft) into the choir of the abbey church at *Hexham*, *Northumberland*. M. View of a cross, standing before the west front of *St. Peter's* church, *Shaftsbury*. The pedestal of the cross is square, while the shaft shows an octangular form.

N. View of a coffin now placed at the west part of the abbey church at *Perabore*, *Worcestershire*. The lid is wanting. O. View of a coffin now placed behind the high altar of the abbey church at *St. Alban's*. In this view the coffin is placed upright, to show the indented cross, and the four holes in the bottom for discharging the moisture. P. View of a coffin in the possession of *Mr. Fletcher* at *Oxford*: dug up at *Gudston*, 1791. The lid is raised, to show the interior of the coffin. Q. South-east view of the coffin of *William Rufus*, before the high altar of *Winchester* cathedral.

R. View of a Grave-stone in the Chapter house, *Exeter* cathedral. S. Grave-stone in the nave of the abbey church at *St. Alban's*. R. R. Grave-stone in *Staindrop* church, *Durham*. T. Grave-stone

\* See Ancient Sculpture and Printing, Vol. II.

now lying on the wall of *Castor* church-yard, *Northamptonshire*. U. Grave-stone in south side of the nave of the abbey church at *St. Alban's*. V. Grave-stone in the nave of *Wells* cathedral.

W. Ring to a door in the abbey church at *Hexham, Northumberland*. X. Ring (for the finger) dug up on the site of the palace of the Roman emperors at *York*. It is in my possession. Y. Ring (for the finger) of Archbishop *Sevall*, who died 1258. It is in the vestry of *York* cathedral.

Z. Mirror in a carving on one of the seats of the choir of *Ripon* minster. A 2. Key picked up from among the ruins of *Barward* castle, *Durham*. It is in my possession. B 2. Chalice, found in a coffin in the abbey church of *St. Alban's*. It is preserved in the church. C 2. Cup, sculptured on the north side of *Prior Richard's* chapel in the abbey church at *Hexham*. D 2. View of a serpentine torus cornice, supporting the flat roof of the staircase ascending to the dormitory of the *White Friars, Coventry*.

E 2. Blocking on the south side of the abbey church at *St. Alban's*. F 2. Profile. G 2. Blocking in east side of the north transept of the abbey church at *Hexham*. On the shield is the initial of *Prior Richard*, as his memorial. H 2. Profile.

I 2. Shield belonging to one of the statues on the west front of *Wells* cathedral. The pointed sweep begins its course from the horizontal line at top. Its face is perfectly flat. J 2. Shield belonging to a statue on the same front. The face of this shield has a gentle swell, and on it is a large boss. These lengthened sweeps for shields are of the earlier sort for such defences. K 2. Shield belonging to one of the statues on the tomb of *Bishop Cantilupe* in *Hereford* cathedral. The sides of this shield drop perpendicular from the top line to the dotted striking point, when the equilateral proportion sweep commences.

L 2. Kils of groins springing from the sides of an octangular pillar in the basement story of the refectory of *Finchale* abbey, *Durham*. Their mouldings are broad cants, fillets, and returns, uniting with the ground of the groins. M 2. Half of the plan. N 2. Plan of the ribs. O 2. Basso-relievo on a wall in the remains of *Anglesen* abbey, near *Cambridge*.\* P 2. Cross on the west front of *Elstow* church, near *Bolford*.

## PLATE XLVI.

### CLASS SECOND, OF THE SECOND STYLE OF THIS ORDER.

#### BRIDGE, GALLIE, GATES AT WARWICK, AND EXETER, PONTEFRAC AND ALLINGTON CASTLES.

A. Part of the old bridge at *Exeter*. The buttresses, or piers, are of different forms, and the architrave to the arch assumes more parts than those in the preceding class. B. Plan.

C. View of part of the *Gallie*, at the west front of *Durham* cathedral. The buttresses being the principal object, not only show the dignity of the design, but their importance, as making with others in continuation a mass of support to this part of the building.

D. View of the remains of *Pontefract* castle, *Yorkshire*.

E. View of the *West* gate, *Exeter*.

F. View in the gateway, leading into *Warwick*, from *Stratford* upon *Avon*.

G. Plan of *Allington* castle, *Kent*, supposed to have been erected by *Sir Stephen de Penchester*, early in the reign of *Edward I.* H. River *Melway*. I. Ditches. J. Sewer. † K. Remains of works entering on the bridge. L. Bridge. M. Gateway. N. *Porter's* lodge. O. Great court. P. Stone with a ring. Q. Remains of chambers. R. Porch. S. Remains of the great hall. T. Remains of chambers. U. Gateway to V. Inner court. W. Remains of chambers. X. Private cell. Y. Remains of kitchen. Z. Chambers. A 2. Chambers. B 2. Chimneys. C 2. Remains of a tower. D 2. Hanging buttress.

E 2. North view of *Allington* castle.

F 2. South-west view of ditto.

G 2. View of gate-way (M. in plan.) of ditto.

H 2. View in the great hall (S. in plan.) of ditto.

I 2. View in the kitchen (Y. in plan.) of ditto.

## PLATE XLVII.

#### CHAMBERS, GATEWAYS, AVENUES; PALACE OF HENRY I AT BEAUMOST, ETC.

A. View in a chamber (W. in plan.) of *Allington* castle. This view takes in the remains of three stories.

B. Gateway to *Carisbrooke* castle, in the Isle of *Wight*.

\* See p. 41.

† See p. 27.

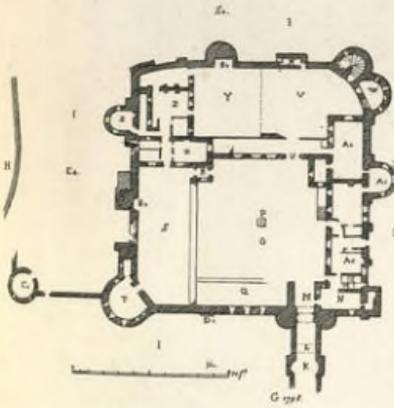
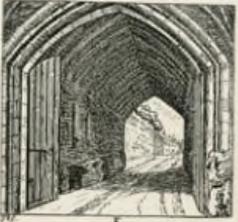
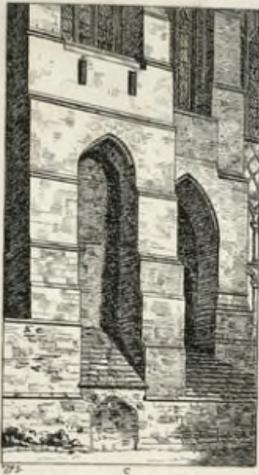
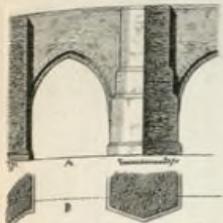
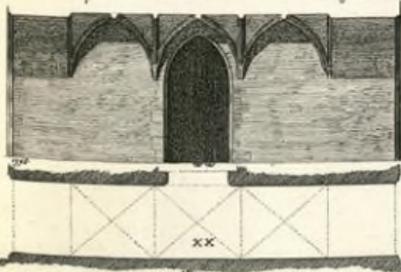
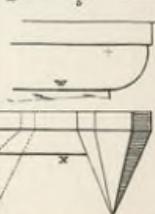
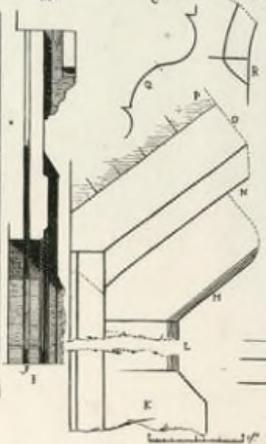
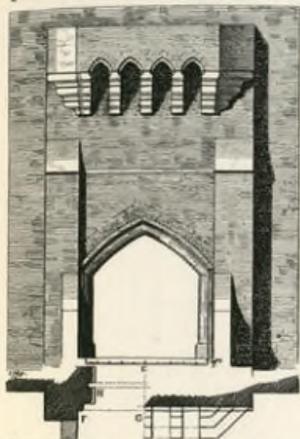
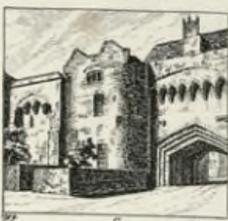
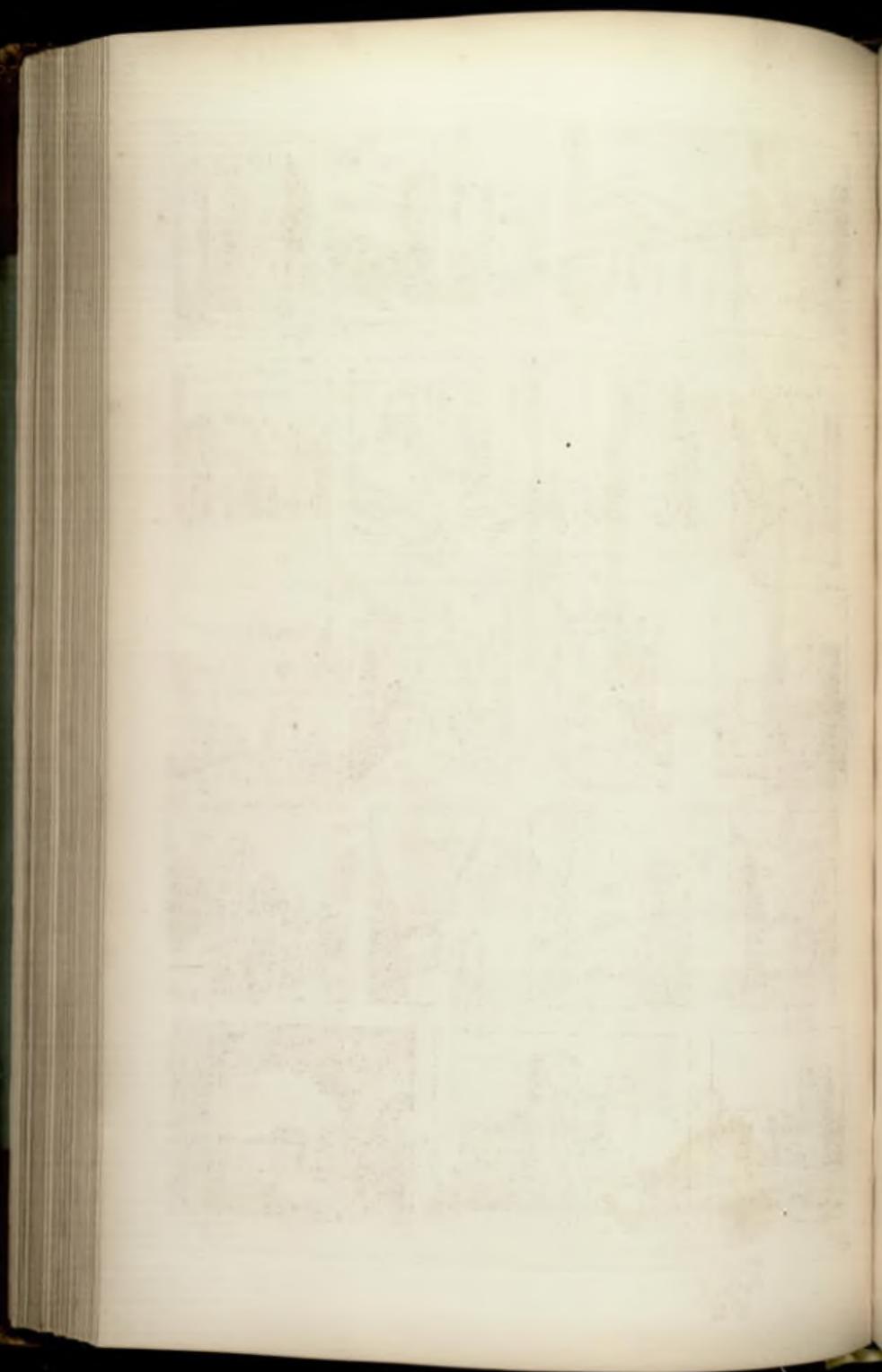
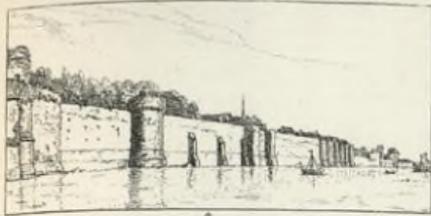


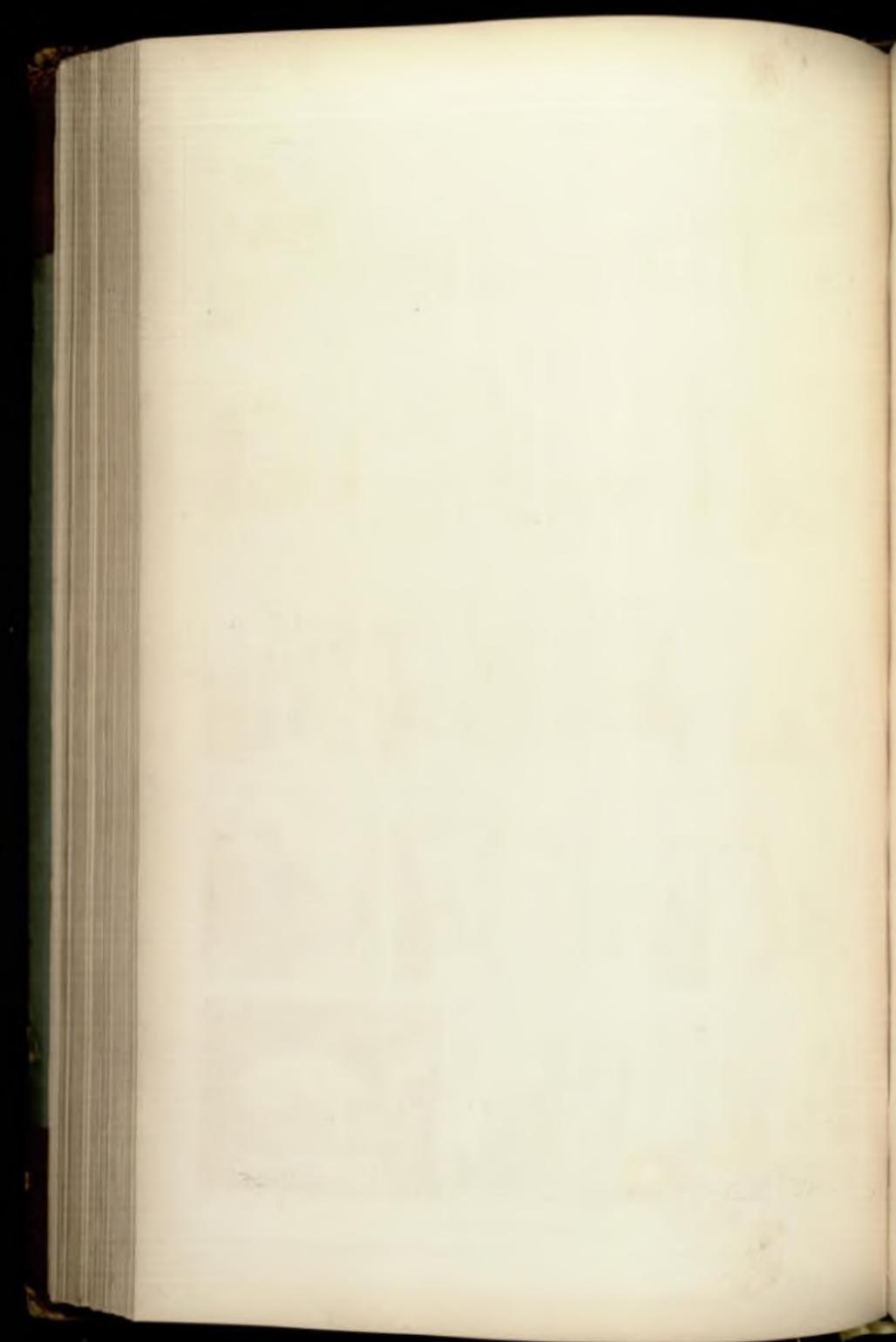
Illustration of the Castle, from a plan, London

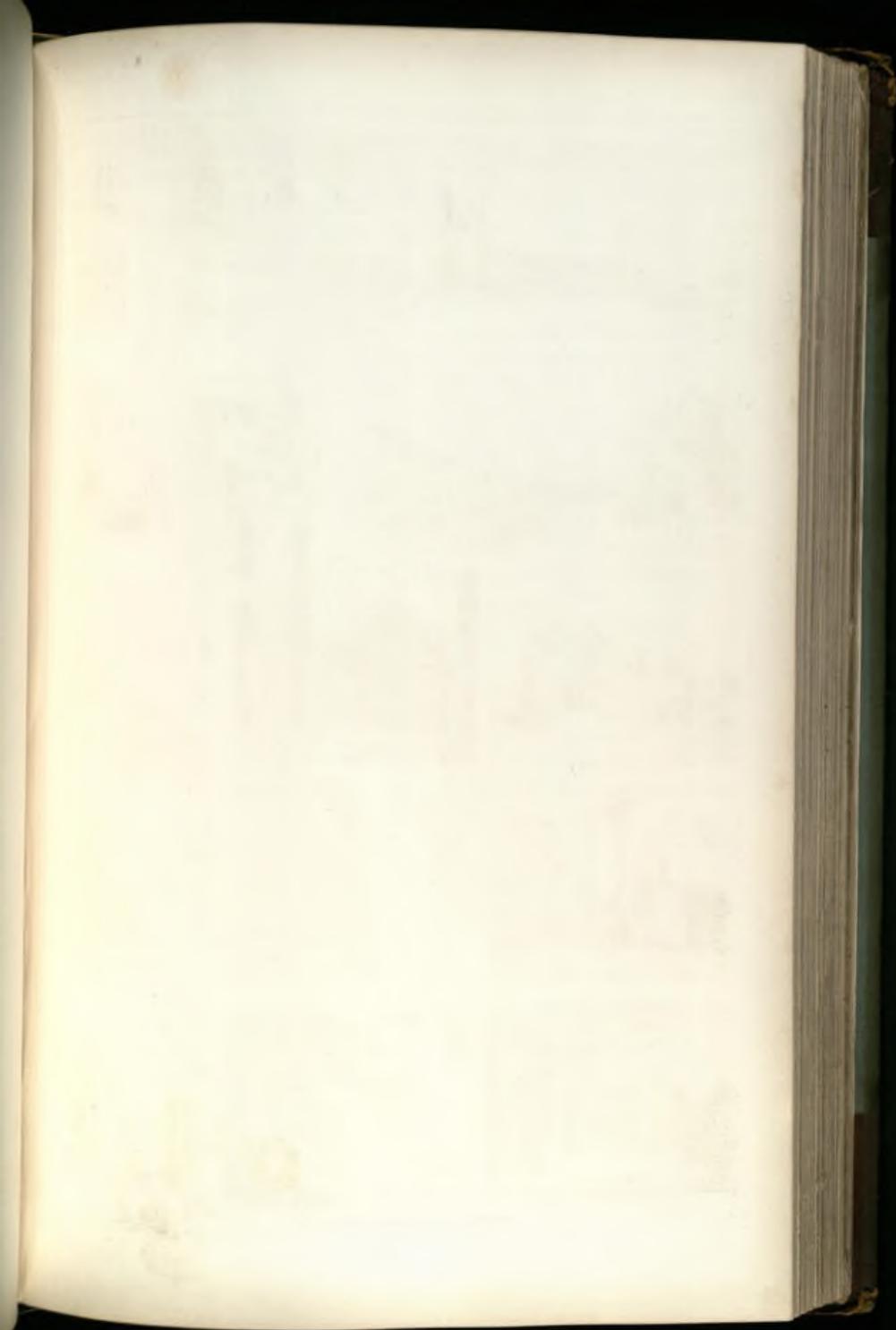


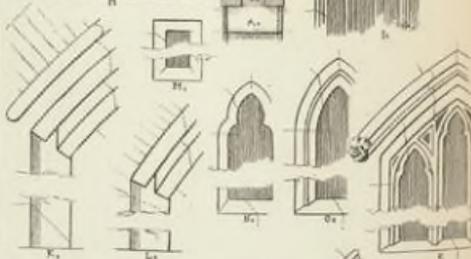
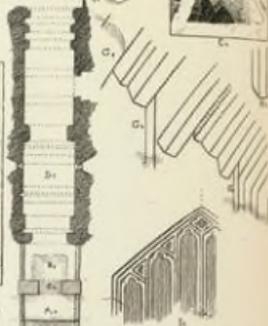
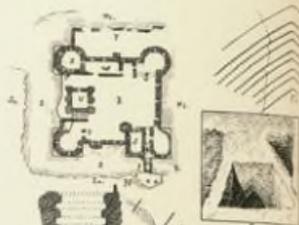
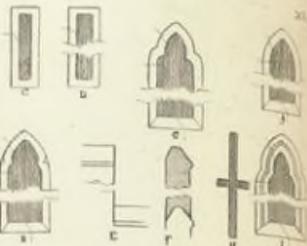
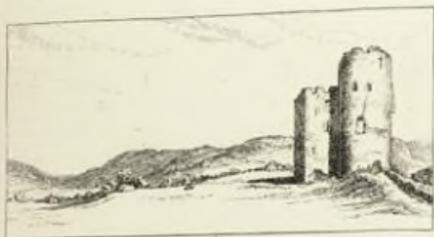












H.C. 1841

Engraved and drawn by Henry Marshall, Esq. London.

C. South view of the *Water gate, Southampton*. The top of this gateway, and tower adjoining, have been much modernized.

D. Inner view of *St Owen's gate, Hereford*.

E. Gateway to *Leeds castle, Kent*.<sup>a</sup> F. Plan. G. Plan of the hanging parapet. H. Groove for the porticulis. I. Section of gateway. J. Groove for porticulis. Behind the arches of the parapet are openings through which missile weapons were cast down on the besiegers. K. Plinth. (No projecting masonry of rough work. Q. Part of brackets to parapet. R. Architrave to arches of ditto.

S. East view of *St George's gate, Stamford*. Here the two pointed-formed arches, are curiously combined; however, the arch of the equilateral proportion evidently stands the victor, well illustrating our theory of their conflict, as just laid down.

T. East view of the remains of the palace of *Henry I. at Beaumont, Oxford*.

U. Interior view of ditto.

V. View in a chamber over the treasury adjoining *St. Mary hall, Coventry*. The opening of the chimney piece has here been restored. W. Torus cornice of the chamber. X. Cornice to chimney piece.

W. W. East side of the avenue under the tower at the west front of *Wrotham church, Kent*. The arches, groins, and ribs, immerse from the wall itself, without the usual support of brackets, heads, or columns, &c. X. X. Plan. Y. Archway on north side of avenue. Z. Architrave to doorway in avenue. A 2. Middle ribs. B 2. Side ribs. C 2. Architrave to archway, Y.

In the four following Plates, many of the subjects requiring scales of feet and detail, are deficient in this respect, as when I drew them from their original objects, I either neglected to take the dimensions, or had not any idea of bringing them into this Work: where, however, they are introduced to make out their part in the system I am elucidating.

#### PLATE XLVIII.

##### GATEWAYS, TOWERS, WALLS, &c.

A. View of the walls next the river, *Southampton*. Round and square towers, and buttresses, with and without splay, defend and support these walls: their finish, by parapets or battlements, is destroyed.

B. View of the sally port to the castle of *Exeter*. This object is now destroyed. The avenue for sally has in the walls interstices for shooting arrows through, and is defended by a large square tower.

The succeeding thirteen outer views of the gates and towers to the walls of *Norwich*, lately taken down, are given more immediately to preserve their memory; they at the same time in some degree present the plainer modes of such designs, and the varieties they give in a defending circle of this nature.

C. *Cuisford gate*. D. *Beer-street gate*. E. *Broad tower*; in the distance *St. Catherine's church*. F. *Brazen-doors gate*. G. *St. Stephen's gate*. H. *St. Giles's gate*. I. *St. Bennet's gate*. J. *St. Martin's gate*; in the distance *St. Lawrence's church*. K. *St. Austin's gate*; in the distance the cathedral. L. *Fill-bridge gate*. M. *Pockthorpe gate*; in the distance *St. James's church*. N. *Bishop's gate*; in the distance the castle. O. *The Old Boon*, or the towers on each side of the river; in the distance *Cuisford gate*. These gates, from their being erected at different periods, give the semi-circular and the pointed arch, the segment of the pointed arch, and that sweep struck from two centres, in practice about the fifteenth century: many modern decorations have been struck from their faces, and the battlements to each design, excepting *Broad tower*, *Bishop's gate*, and the *Old Boon*, are of brick work done of late years.

P. View of the principal entrance into the centre court of *White castle, Monmouthshire*; erected about the *Norman* times. The most remarkable features are a number of small square openings made directly through the thickness of the walls of the left tower; they are no dilapidatory business, but regular masoned perforations, yet for what purpose intended is now unknown. No other parts of the castle have like openings.

Q. View in the preceding entrance. The lines of the archways on the exterior, as well as the interior, of this entrance, and the door on the left, are so damaged, that little idea can be conceived of their original sweep, whether circular, or pointed. The vaulting is constructed roof-wise.

#### PLATE XLIX.

##### GATEWAY, TOWERS, MISCELLANEOUS.

A. View of the left half of the great gateway of *Crick Howell castle, Brecknockshire*. The arch of entrance is destroyed. B. Window, and C. Loophole on the side of square tower. D. Window,

<sup>a</sup> See p. 37.

E. Battlements. F. Section of ditto; and G. Window on the front of ditto tower. In the round tower, the lower window has been defaced; the upper window on the left, same as B. H. Loophole, and I. Window to the interior front of said tower. J. Right hand window on upper story of the round tower.

K. View of a square and circular tower at the west angle of the walls of *Abergavenny castle, Monmouthshire*; erected in the *Norman* times. The windows of the square tower dilapidated, and in the basement is a perforation cut through of late years. The angle of said tower being played off, the basement thereby acts as a buttress to the same.

L. East view of *Goodrich castle, Herefordshire*. Where the ivy does not hide the lines, we see in a distant tower the circular work rise from a square basement, which basement acts as a support to the circular part. M. Gate of entrance into the castle. Through the archway is seen a long avenue, headed over by a succession of arches. Before this entrance is a bridge of one arch, and a masonry chasm communicating with it; part of the chasm is here seen. N. Plan of the castle. O. Platform. P. Bridge and chasm. Q. Avenue. R. Court. S. Chapel. T. Destroyed chambers and retiring cells. U. Keep, of *Saxon* work. V. Double arches entering on to the site of divers chambers. W. Great hall. X. Kitchen. Y. Terrace. Z. Ditch. A 2. Plan of the bridge, &c. drawn larger. B 2. Chasm. C 2. Communication. D 2. Avenue. E 2. View into the chasm, as seen from the entrance of the avenue. F 2. Architrave to the arch of the communication. G 2. General assemblage of rib mouldings to the arches of the first division of the avenue. The second and third repetition of G 2. shows the grooves for the portcullises. H 2. Front of these rib mouldings. I 2. East window to the chapel, as seen in view L.

J 2. View of the west front of the chapel in ditto castle; in the distance the keep, &c. K 2. Gateway to avenue. L 2. Doorway to chapel. M 2. Loopholes; and N 2. O 2. P 2. Windows on this front.

Q 2. View in the great hall of ditto castle, looking south.

R 2. View in the chapel of ditto castle, looking east. Over the east window is a grand arch, giving, no doubt, the sweep of the vaulting to the chapel before it was destroyed. S 2. Corbel, column, and architrave to grand arch of the chapel. T 2. Holy water niche on the left side of the east window, under which window is the site of the altar. U 2. Niches on left and right of the side walls. This view takes in three stories; the second story constitutes the chapel.

## PLATE L.

### CHEPSTOW CASTLE.

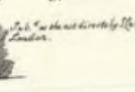
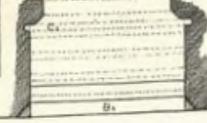
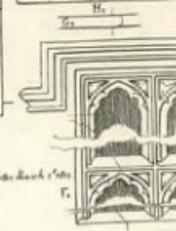
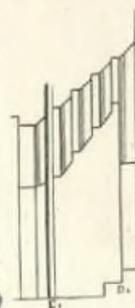
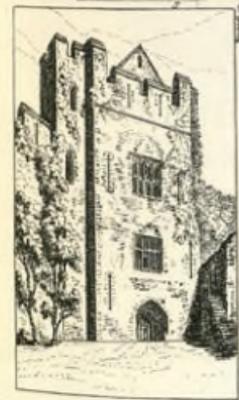
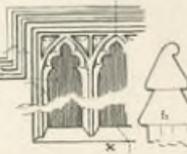
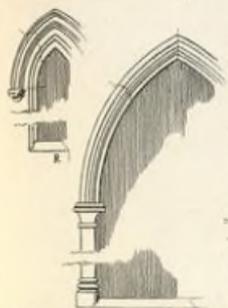
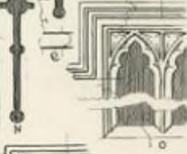
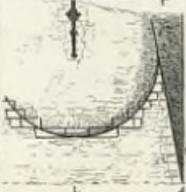
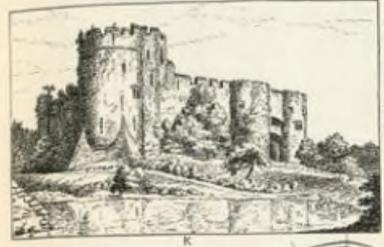
A. Outer view of the gateway entering into *Chepstow*, from *Monmouth*. B. Architrave to the arch. C. Battlements and supporting blocks. D. Profile of ditto. E. One of the basso-reliefs below the blockings.

F. View of the west entrance into *Chepstow castle, Monmouthshire*; erected about the *Norman* times. In the fore ground are the remains of a pier to a bridge across the foss, which foss terminates on the left by a descent into the river. The sides of the great square tower diminish gradually to its battlements. The principal arch is divided by the arch entering into the castle. The battlements are much dilapidated. G. Plan of the entrance. H. Chasm, whereon was a false covering to entry assaults. I. Cross loophole. J. Battlements and supporting blocks.

K. View of the east entrance into *Chepstow castle*. On the angle of the walls, to the left, is *Martin's tower*;<sup>a</sup> the square basement of which unites with the circular work issuing out of it, and acts as a support to the same. On the right is the gateway, defended by two circular towers. L. Elevation of part of *Martin's tower*, shewing the association of the square and circular work; the inverted arch formed by their junction is composed of fine regular masonry. M. Part of the plan. N. Grand loophole to the first, O. Window to the second, and P. Ditto to the third story, and Q. Battlements, and one of the statues thereon to *Martin's tower*. R. S. Windows to the oratory in the narrow square turret attached to this tower. T. Elevation of the east entrance, shewing the soffits of the arches, and the circular perforations therein for throwing down massive weapons, &c. X. Windows to the right tower. Y. Ditto to the left ditto.

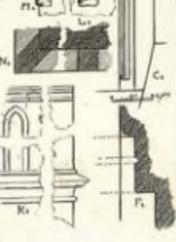
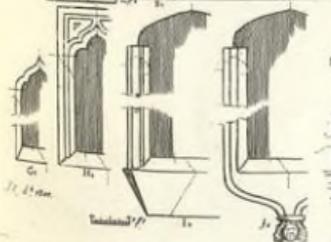
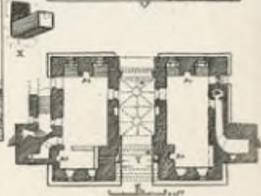
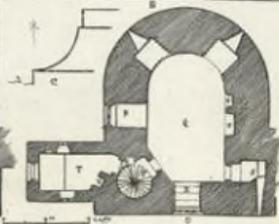
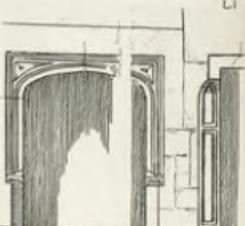
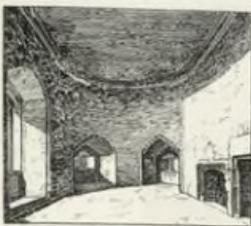
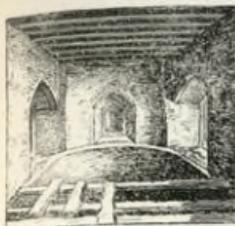
Z. West view of *Martin's tower*, as seen in the first court of *Chepstow castle*. The lines of this front are rather perfect; yet I am inclined to think the windows on the second and third stories are of later work than the edifice itself. A 2. Doorway to the first story. B 2. Plan. C 2. Groove for the portcullis. D 2. Section of ditto. E 2. Portcullis groove. F 2. Windows in second story. G 2. String moulding under battlements. H 2. Interior view of battlements, shewing the expense for the archers to discharge the arrows from their bows, through the loopholes. I 2. Section of battlement.

<sup>a</sup> So called in present from the desirable angle of that name being confined to it till his death.



See also directly opposite page 100



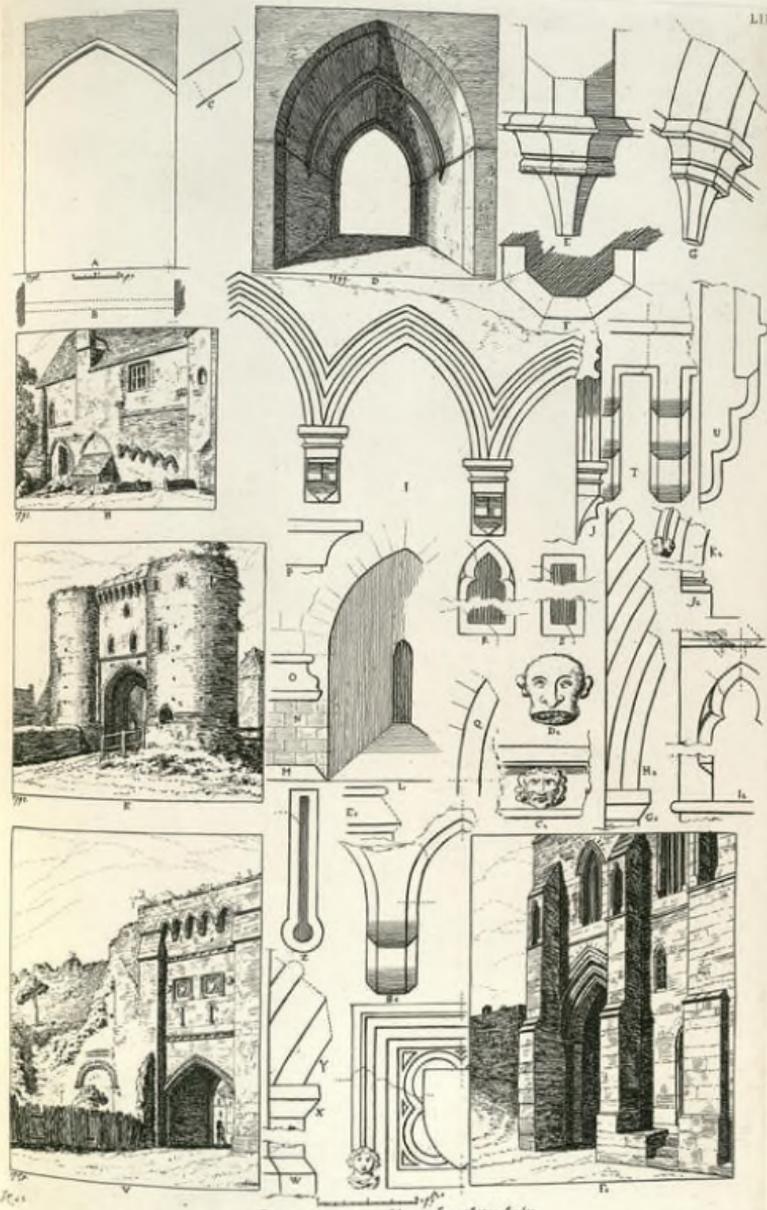


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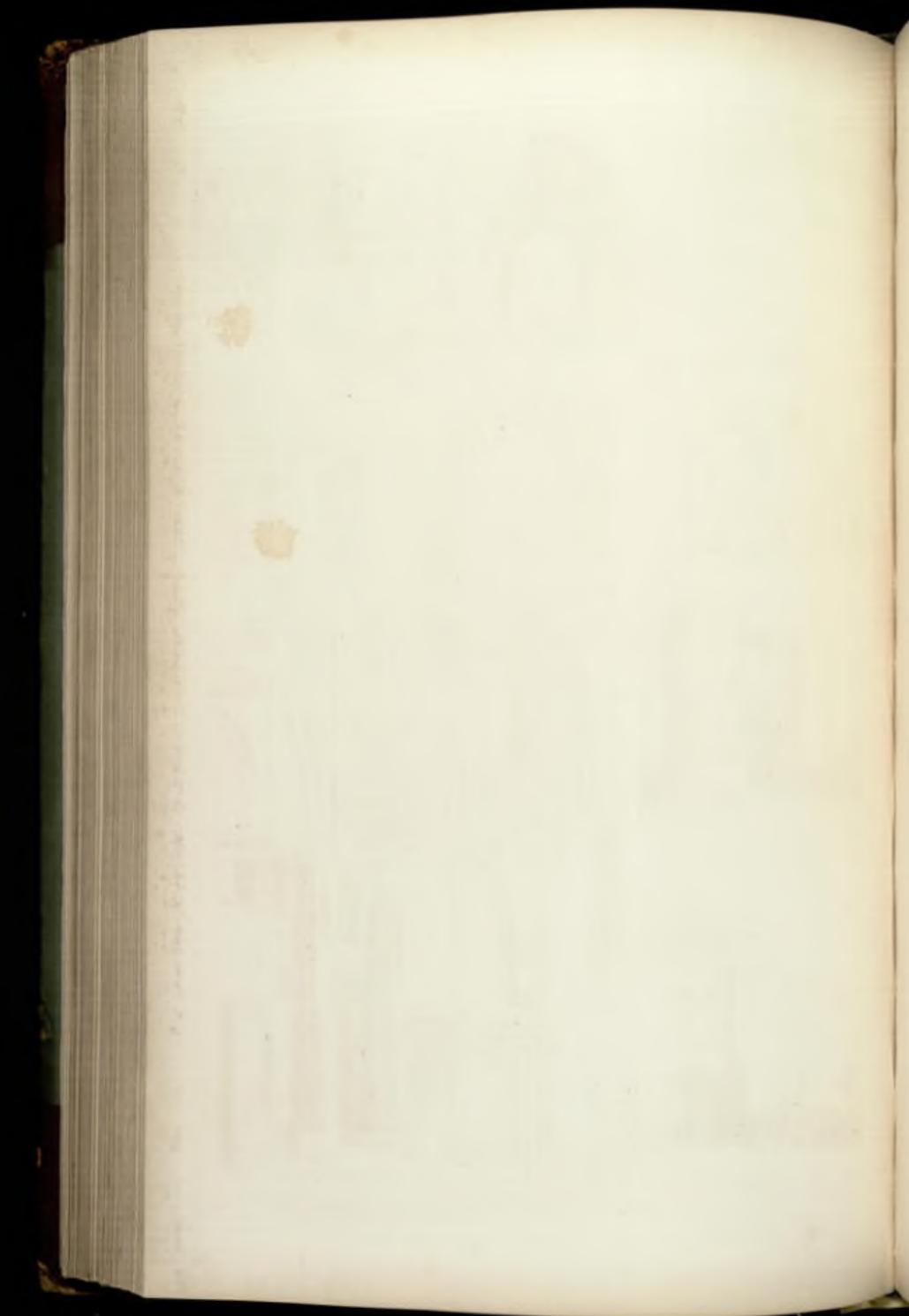
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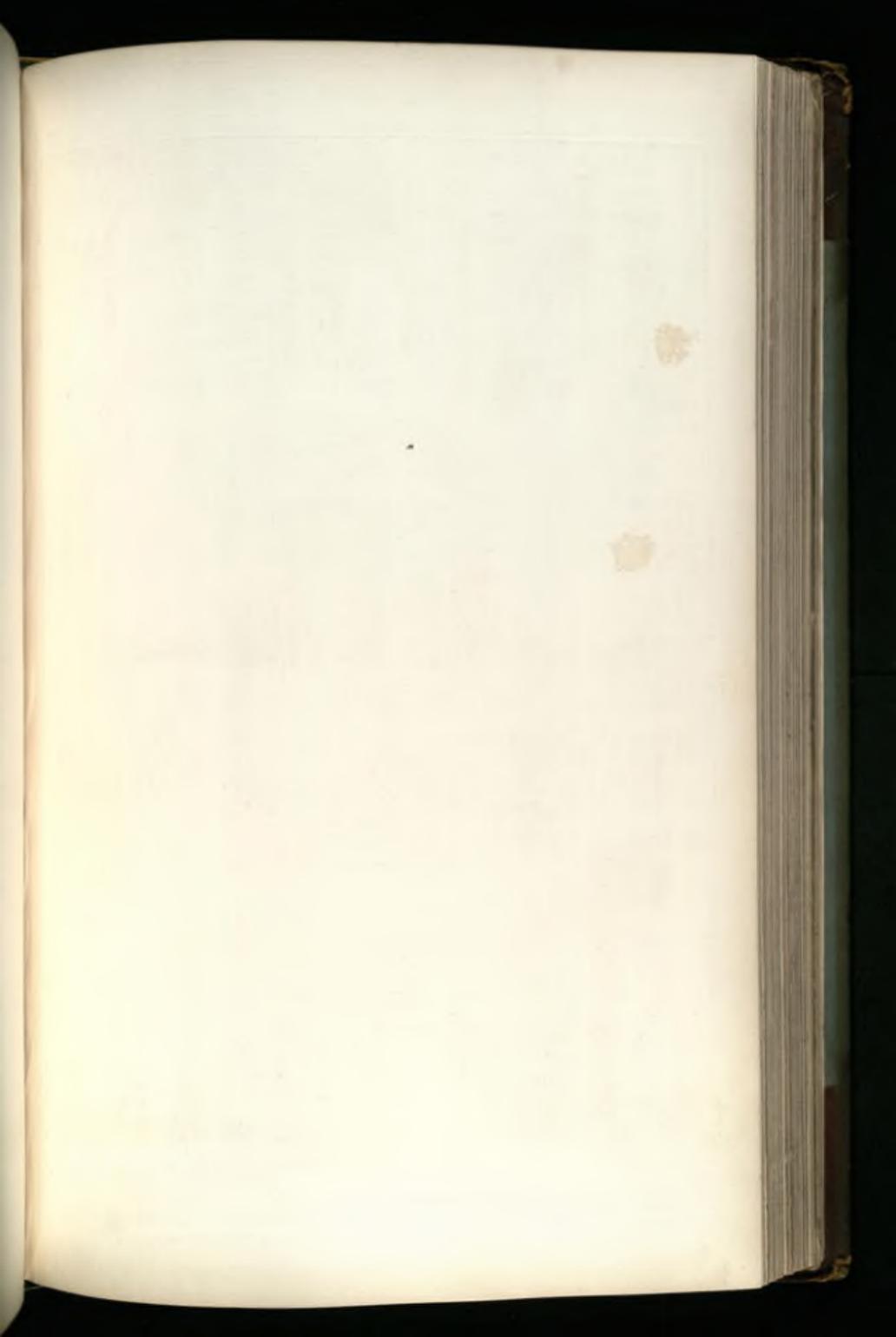
See the plan of the tower of St. Peter, London, in the London

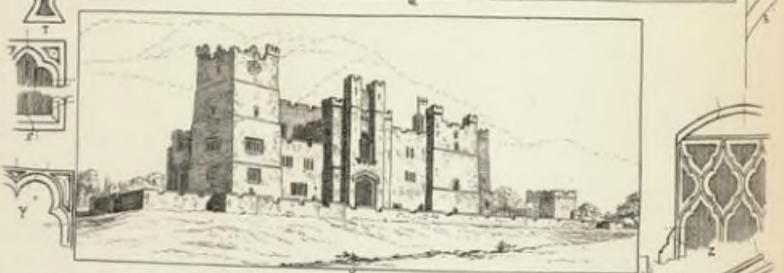
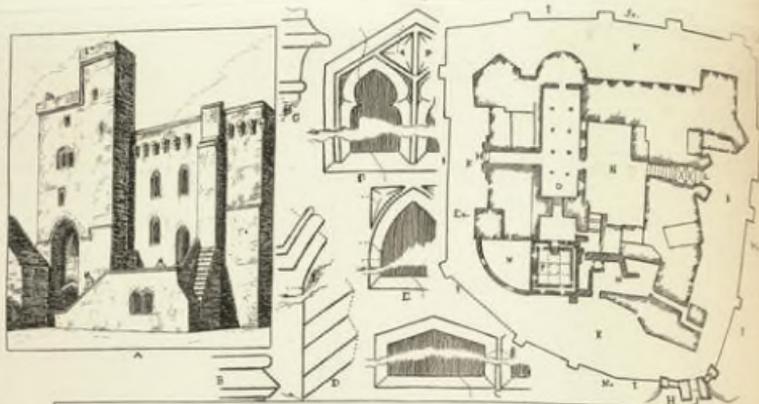




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J.C. 1850

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## PLATE LI.

## CHEPSTOW CASTLE (continued.)—CALDICOT CASTLE.

A. View, looking east, in the first story of *Martin's* tower, *Chepstow* castle. The floor being destroyed, insight is had into the dungeon beneath.

B. View, looking east in the second story of ditto tower.\* In which view one of the bower windows, the loopholes to ditto, and two attached chimney pieces, are the principal objects. C. Cornice. D. E. F. G. H. I. are the chimney pieces and their plans.

J. Plan of the first story to ditto tower. K. Stairs. L. The story. M. Dungeon. N. Angles of the basement. O. Plan of the second story. P. Stairs. Q. Second story. R. Bower windows. S. Retiring closet. T. Oratory, entered into half way up the stairs to the third story. U. Chimney pieces. V. View in the retiring closet.

W. South view of *Caldicot* castle, *Monmouthshire*; erected about the *Norman* times. The masonry of this building is the most regular work that can possibly be seen. In the distance is the *Bristol* channel. X. Square openings, and projecting stones on tower at the angle on the left in preceding view. Their use unknown.

X. [Repeated.] Plan of the grand entrance into *Caldicot* castle. Y. Avenue. Z. Porticulis grooves. A 2. Chimneys.

B 2. Elevation of ditto entrance. The design is regular, and in the true style of a noble castellated mansion. The upper parts of the side towers are dilapidated. C 2. Elevation of the gateway. D 2. Architrave to the first arch. E 2. Ditto to the second arch. F 2. Plan of the gateway. G 2. H 2. Windows to the first story. I 2. J 2. Windows to second ditto. The heads of these latter windows seem to have lost the finish of their architraves. K 2. Battlements. L 2. M. 2. The front, and the angular corbelled arches to the tops of the side towers. N 2. Plan of ditto.

O 2. View of the gateway of ditto entrance; where we find the vaulting to the first division remains only the first half, and the second division decorated with rich groins, &c.

## PLATE LII.

## AVENUES, GATEWAYS, ARCHES, &amp;c.

A. An avenue on the north side of *Canterbury* cathedral. B. Plan. C. Architrave to the arch.

D. View in an avenue on the west side of a religious edifice, adjoining to *St. Helen's* church, *Bishopgate* street, *London*. This avenue, with the rest of the buildings to which it belonged, have been destroyed. E. Corbel, with the rib to the arched headway. F. Plan of the corbel. G. View of ditto corbel and rib.

H. South view of part of the remains of *Anglo-Saxon* abbey, *Cambridgeshire*; founded by King *Henry I.* The objects to be noted are the ascending arches, forming, in all probability, one side of a staircase which led to chambers on an upper story. I. Ascending arches, and which are supported by corbels. J. Section of ditto.

K. Outer view of the *Land* gate, *Rye, Sussex*. The upper part of this gate is destroyed. L. Window, or loophole to the basement story. M. Plinth moulding to the building. N. Space, or dado above the plinth; the courses are composed of flints nicely squared and jointed. O. Dado mouldings. P. Cornice over the archway. Q. Architrave to the archway. R. Windows over the archway. S. Windows in the side towers. T. The lower part of the hanging parapet. U. Section of ditto.

V. Outer view of the *West* gate, *Winchester*; erected probably in the thirteenth century.† To the left in this view are remains of *Saxon* work, the city walls, &c. W. Plinth. X. Impost, and Y. Architrave to the Archway. Z. Loopholes. A 2. Compartments above the loopholes. B 2. Hanging parapet. Its section may be understood by consulting the section at U. C 2. Cornices. D 2. Mouldings on each side of the compartments for the water from the top of the building to descend through. E 2. Parapet mouldings. F 2. Inner view of ditto gate. The archway, buttress, and windows take other forms than those seen on the outer front. The upper part of this design is not brought into this view. G 2. Impost, and H 2. Architrave to the archway. I 2. Niches in the buttresses. J 2. Plinth and base; and K 2. Architrave to the windows. Observe, the column rising from ditto plinth and base continues in the sweep round the arch, undecorated either by a capital or other ornament.

## PLATE LIII.

## GATEWAYS—HEXHAM AND RABY CASTLES.

A. Inner view of the gate of entrance to the castle at *Hexham, Northumberland*; erected by one of the archbishops of *York*. There is little more left of the castle than the keep, which is a large square

\* The chamber whence *Martin* was rescued.

† A view and account of this tower gate-house are given in *Burton's* "Picturae Antiquitatis."

edifice. In the subject before us, a flight of steps, hid by the low projecting story in the centre of this view, ascends to the chambers seen above; the door and windows to which have been restored in this Plate, in place of the modern ones at present there inserted. The hanging parapet has been much damaged, but is similar to those in the preceding Plate. The parapet to the tower over the entrance has likewise suffered. B. Mouldings to parapet of the low story in the centre of the view. C. Double window in ditto story. D. Architraves to the lower and upper arches of the entrance. E. Window over the upper archway. F. Window on the fourth story. G. Cornice to the tower. H. General plan (slightly taken, and without measurements) of *Raby castle, Durham*; erected by John de Nevill, soon after 1378. I. Foss. J. Gateway. K. Platform, or terrace. L. Avenue leading to the great court. M. Avenue leading to the great hall. N. Great court. O. Great hall. P. Kitchen,\* Q. North view of ditto castle. The gateway is very singular. R. Architrave the arch. S. Windows. T. Loophole. U. Battlement mouldings; and V. W. Statues on the battlements of the gateway. X. East view of ditto castle. Y. Head of doorway on the right of the entrance seen in the centre of this view. Z. Head of window over ditto entrance.

A 2. South-west view of ditto castle. It is remarkable, that the upright lines of the structure, in this view, incline inwards to a considerable degree; they were erected with an idea, no doubt, of giving a more defensive face on this side of the castle, than on the other aspects, and to insure additional security to the walls themselves.

B 2. Direct view of the gate of entrance, which is but barely seen in the preceding view. C 2. Architraves to the archway. D 2. Architrave to the first arch within the gate, previous to the commencement of the groins. E 2. Base. F 2. Capital; and G 2. Sub-capital embattled to the octagonal columns, from whence spring the ribs of the groins. H 2. The rib mouldings; and I 2. the centering of ditto in the groins in the first division of the avenue. J 2. Architrave to the archway entering into the second division of the avenue; the roadway to this latter avenue consists of ribs only.

#### PLATE LIV.

##### GATEWAYS—LUMLEY CASTLE AND BISHOP'S PALACE, DURHAM.

A. Outer view of the gate-way at *Newcastle*, which leads to *Carlisle*. The upper part of the side abutments appeared dilapidated. B. Splays at the angles of the abutments. C. Architraves to the archway. D. Cornice supporting the compartment in the centre of the design. E. Parapet mouldings over ditto. F. Upper cornice. The lower ditto, and the compartment have the same mouldings and ornaments as at C. and F.

G. East view of *Lumley castle, Durham*; erected by Sir Robert de Lumley in the reign of Edward I. and enlarged by his son. The angles of the walls and buttresses finish with a turret of an unusual form, and which is constructed on the best scientific principles. H. View of the turret drawn larger. I. Plan of ditto, as laid down at the right angles of the tower seen in the foreground of the preceding view. J. The buttress. K. Angular stones or blocks of support, laid on the angles of the extremities of the buttress. L. Perforations for throwing down missive weapons. M. The battlements. I. K. L. M. Refer to the uprights in view H.

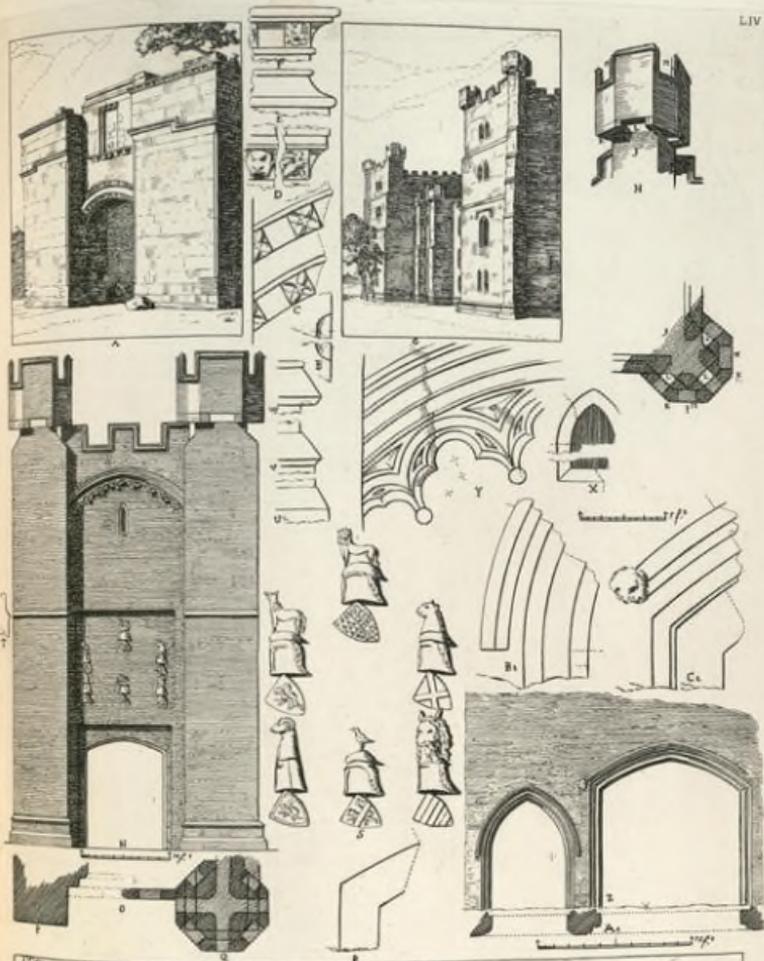
N. Gate of entrance on the east side of ditto castle; it is seen partially in view. G. The buttresses supporting the turrets are cutted off at their tops to accelerate the fall of the missive weapons, otherwise their widths (of greater dimensions than the foregoing angular buttresses) would interfere with the perforations. O. Plan. P. Buttress. Q. Plan of the turret as accommodated to its situation in this elevation. R. Architrave to the archway. S. Shields of arms and crests in the compartment over ditto archway. T. Profile of the buttress at this part. U. V. Plinths mouldings to the buttresses. W. Battlement mouldings. X. Window over compartment. Y. Architrave to arch over ditto window.

Z. The west gateway of the remains of the priory of Christ Church, *Aldgate*.† The design gives the larger archway for horsemen, and the lesser archway or postern for foot passengers. These arches show the regular pointed arch, and the segment of a pointed ditto. A 2. Plan. B 2. Architrave to the postern arch. C 2. Ditto to the larger arch. The plinths are buried in the ground.

D 2. West view of the *Bishop's palace at Durham*; erected probably by the Conqueror. In the distance to the right is the north-west view of the cathedral, and the monastical buildings in continuation. This extensive line of magnificent edifices, highly demonstrate the refined taste of our architectural ancestors: the situation of these works is most sublime, they standing on the summit of rocks, whose foundations rise out of the river beneath. Immediately before the west front of the cathedral, is set up by way of a mass of support to the whole structure, the famous chapel called the *Galilee*. The intent of this view is principally directed to the castle, as applying to the class of architecture now under our study.

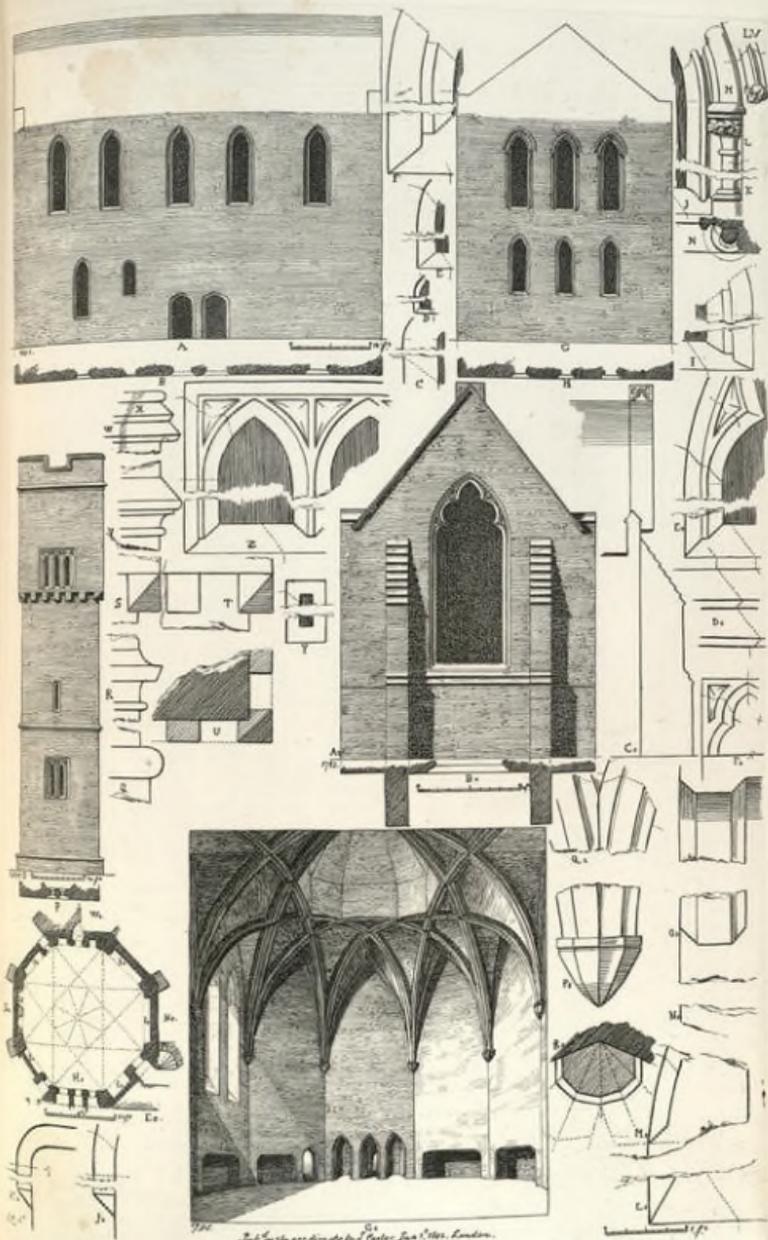
\* For view, plan, &c. of this kitchen, see Plate XXXI. and page 39.

† See pages 12 and 23, and Plates XVI. XXI.

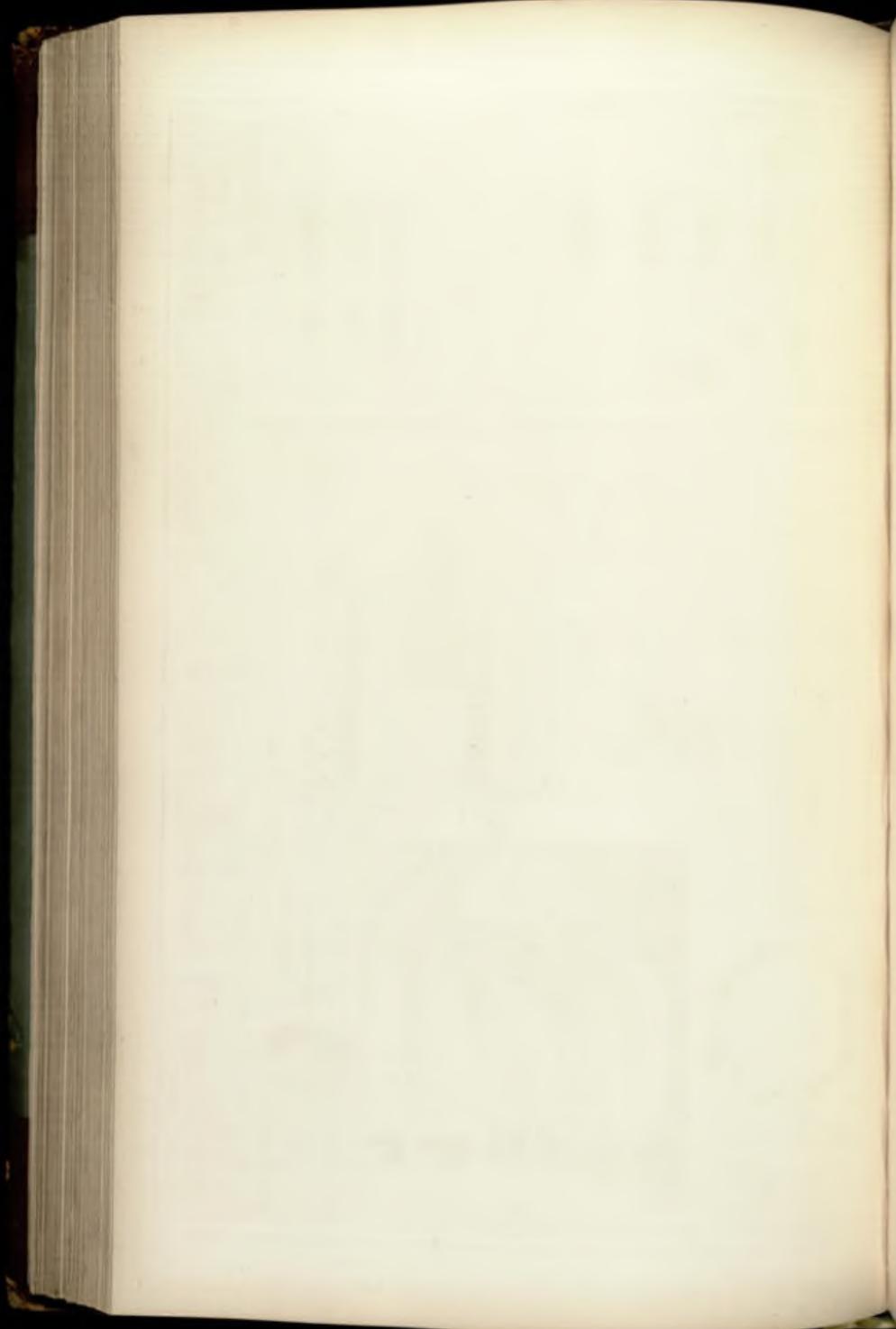


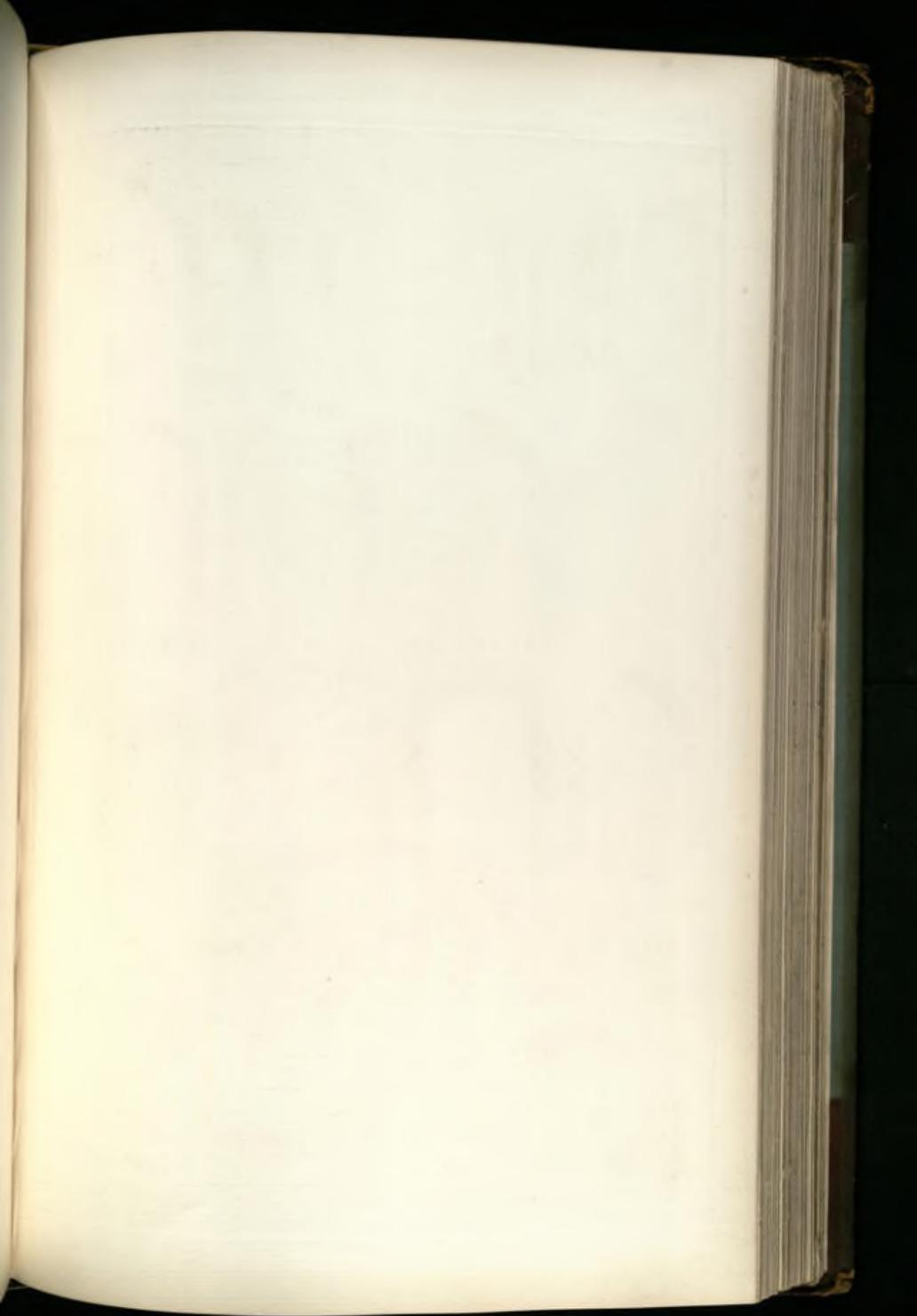
Plat. 10. de la citadelle de San Juan de los Rios.

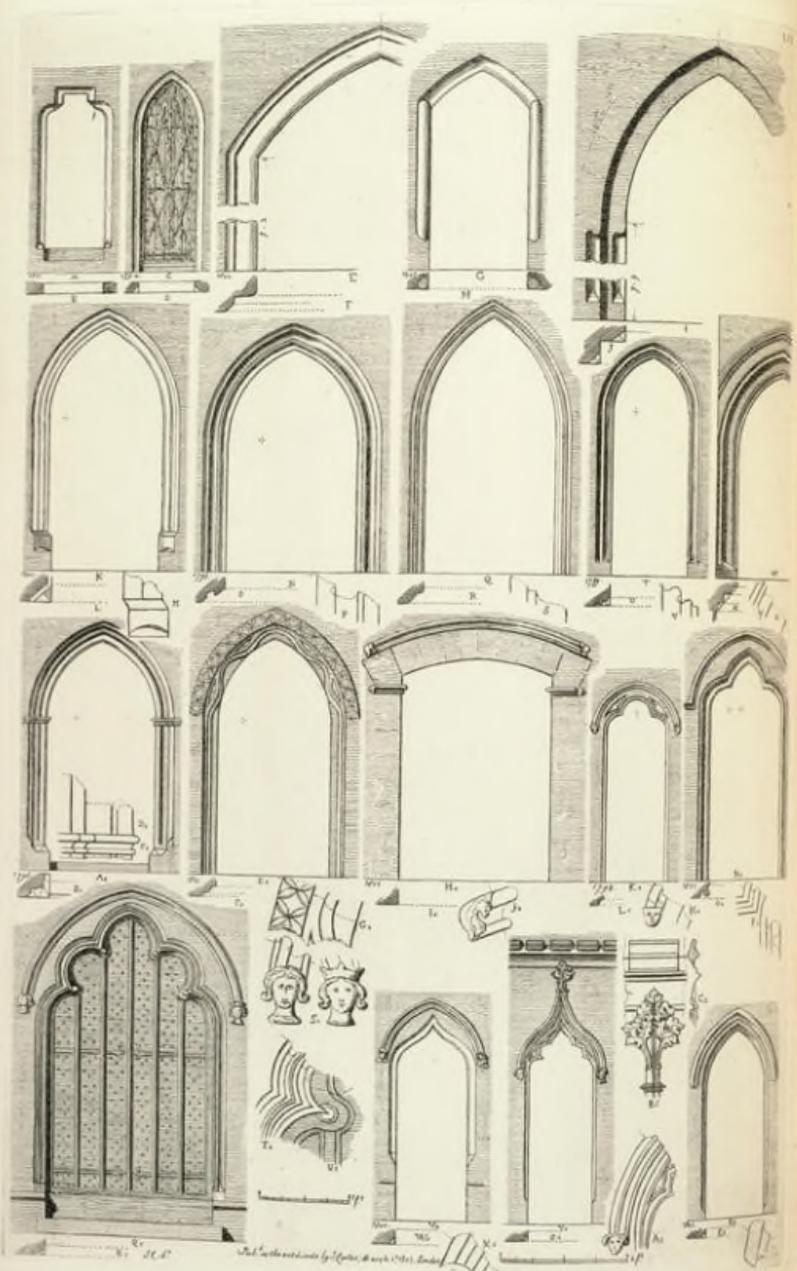




This church was directed by J. Carter, Junr. of London.







Architectural plate showing various Gothic window and arch designs, including tracery, moldings, and decorative elements.

## PLATE LV.

## PRINCE'S CHAMBER WESTMINSTER.—KITCHEN IN DURHAM CATHEDRAL, ETC.

A. South side of the Prince's chamber, *Westminster*. That part of the first story which is seen to the right being at present hid by modern erections, we have left it blank. The finish above the upper window is modern work, therefore given in outline. I am inclined to think the two doorways and the small semicircular headed window, by the form of their arches, &c. were executed in the sixteenth century. B. Plan. C. Architrave to the doorways. D. Small semicircular headed window. E. Window to the first story. F. Windows to the second story.

G. East front of ditto chamber. The finish above the windows is also modern. The windows to the second story shew columns with ornamented capitals. H. Plan. I. Windows to first story. J. Ditto to second ditto. K. Its base. L. Capital, and M. Architrave. N. Its plan. The detail of these windows in this front are taken from the right hand, half of the two outer windows of each story; the rest of the work of the other parts of the windows being nearly demolished.

O. West front of the tower to a church on the right of the road between *Abergareeny* and *White castle, Monmouthshire*. P. Plan. Q. Plinth. R. Cornice to first story. S. Angular blockings to second ditto. T. Repetition of ditto blockings, with a space, and a front regular square blocking. U. Plan of the blockings laid down at the angle of the tower. V. Cornice to the third story. W. Battlement mouldings. X. Return, or profile of the battlements. Y. Window to the second story. Z. Windows to the first and third ditto.

A 2. East front of a chapel near *St. Paul's church, Bedford*. It is used as a store-house for beer, and a doorway has been cut through the wall below the window (the site of the altar) for the purpose of entrance therein. B 2. Plan. C 2. Profile of this front. D 2. Splays below the window sill. E 2. East window. F 2. Compartment on the profile of the finish of the pediment.

G 2. View looking west, in the great kitchen of the monastery of *Durham cathedral*. The proportions of the parts are just, the construction of the groins excellent, the lantern for the dismissal of steam well contrived, and the whole design is most admirably adapted to the use of culinary purposes. It is still used for a kitchen, and belongs to the deanery. H 2. Plan. I 2. Chimneys. J 2. Architrave to the doorways. K 2. Ditto to the chimneys. L 2. Lower part, and M 2. Upper part of the windows. N 2. Lower part, and O 2. Upper part of ditto, as seen in their return, or section. P 2. Corbel, and Q 2. Ribs to the groins. R 2. Plan of ditto.

## PLATE LVI.

## DECORATIONS.—DOORWAYS, AND DETAILS.

A. Doorway in the priory church of *Abergareeny, Monmouthshire*. The splays to the splintils are peculiar to the early classes of this order. B. Plan. C. Doorway in *Wells cathedral*. The door, which is of iron, is very uncommon. D. Plan. E. Half of the doorway to the outworks of *Leeds castle, Kent*.<sup>\*</sup> Bases buried. F. Plan. G. Doorway in the first court of *Chepstow castle, Monmouthshire*. The architrave a round to the springing of the arch, when it changes into a hollow. H. Plan. I. Half of the doorway entering into the second court of ditto castle. J. Plan. K. Doorway to a house on the north side of the close of *Salisbury cathedral*. L. Plan. M. Plinth and architrave. N. Doorway to the north porch of *St. Dunstan's church, Canterbury*. Bases buried. O. Plan. P. Architrave. Q. Doorway to buildings on the north side of *Canterbury cathedral*. Bases buried. R. Plan. S. Architrave. T. Doorway near the *Painted Chamber, Westminster*. U. Plan. V. Architrave. W. Half of the doorway in the crypt of the court of requests, *Westminster*. X. Plan. Y. Sweeping cornice. Z. Ground between ditto and the architrave. A 2. Doorway to the north porch of *Allington church, near Maidstone*. B 2. Plan. C 2. Impost. D 2. Architrave. E 2. Doorway in the abbey church of *Tintern, Monmouthshire*. The head of this doorway is extremely singular. Bases buried. F 2. Plan. G 2. Architrave and compartments. H 2. Doorway to buildings on the south side of the abbey church of *Lanthony, Monmouthshire*. Bases buried. I 2. Plan. J 2. Mouldings and ornament to impost and sweeping cornice. K 2. Doorway on the south side of *Upton church, Huntingdonshire*. Bases buried. L 2. Plan. M 2. Architrave and sweeping cornice. N 2. Doorway in the vestry of *Laycock nunnery church, Wiltshire*. Bases buried. O 2. Plan. P 2. Architrave and sweeping cornice. Q 2. Doorway in the east cloister of *Salisbury cathedral*. The doorway may be considered as one of the first simple specimens of panel work. R 2. Plan. S 2. Bases and sweeping cornice. T 2. Architrave. U 2. Panel of the door. V 2. Doorway on the north side of *Shipton church, near Stratford-upon-Avon, Warwickshire*. The eye turn of the arch is ungraceful, defective in point of strength, and is an object rarely seen in our ancient architecture.

<sup>\*</sup> See p. 57, and Plate XLII. E.

W 2. Plan. X 2. Architrave and sweeping cornice. Y 2. Doorway in *Wells* cathedral. The sweeping cornice has the ogee turn, which being considered as a mere ornamental accompaniment to the leadway, is not without some degree of merit. Z 2. Plan. A 3. Architrave and sweeping cornice. B 3. Final to ditto cornice, and the horizontal cornice above. C 3. Section of ditto cornice. D 3. Doorway on the south side of *Alceston* church, near *Aust* ferry, by *Bristol*. E 3. Plan. F 3. Sweeping cornice.

## PLATE LVII.

## DOORWAYS, WINDOWS.

A. Doorway in *Salisbury* cathedral. B. Plan. C. Plinth seen on the angle. D. E. Sweeping cornice and ornaments. F. Doorway to the south porch of *Datling* church, near *Maidstone*. Above the arch is a small recess. G. Plan. H. Architrave and sweeping cornice. I. Architrave to the recess. J. Doorway on the north side of the church at *Dunchurch*, *Warwickshire*. Basis buried. K. Plan. L. Architrave and sweeping cornice. M. Doorway to *St. Dunstan's* church, *Canterbury*. Basis buried. N. Plan. O. Architrave. P. Busts, and sweeping cornice. Q. Doorway in *Salisbury* cathedral. R. Plan. S. Architrave, and sweeping cornice. T. West Doorway of the church at *Dunchurch*. U. Plan. V. Architrave. W. Compartments between ditto and sweeping cornice. X. Sweeping cornice. Y. Doorway in *St. Peter's* church, *St. Alban's*. Z. Plan. A 2. Architrave and sweeping cornice. B 2. Doorway in *Bablake* church, *Coventry*. C 2. Plan. D 2. Busts and sweeping cornice. E 2. Architrave. F 2. Two windows conjoined, in the remains of the gate of entrance into the precincts of the abbey church of *Tintara*. G 2. Plan. H 2. Window on the east side of the dormitory of the *White Friars*, *Coventry*. I 2. Plan. J 2. Architrave. K 2. Window in the porch of a church, on the road between *Abergavenny* and *White* castle. The ogee lead occurs in this window. L 2. Plan. M 2. Window on the south side of *Bayfreston* church, near *Canterbury*. N 2. Plan. O 2. Busts and sweeping cornice. P 2. Window to the south front of the refectory of *Waverley* abbey, near *Farnham*, *Surrey*. Q 2. Plan. R 2. Sweeping cornice. S 2. Window to the lodgings of *Merton* college, *Oxford*. T 2. Plan. U 2. Architrave and sweeping cornice. Y 2. Interior of ditto window. W 2. Plan. X 2. Architrave. Y 2. Window at the east end of *Charlton* church, near *Malmesbury*, *Wiltshire*. We now witness the first use of mullions, composed of mouldings, dividing the opening of a window into various parts. Z 2. Plan. A 3. Sweeping cornice. B 3. Centre east window of ditto church. C 3. Plan. D 3. Architrave to window and mouldings to the mullions. E 3. Sweeping cornice. F 3. Interior of a window in the Priory church at *Abergavenny*. G 3. Plan. H 3. Mullions and sweeping cornice. The circular ornament in the cornice is frequently introduced in this Order. I 3. Interior of the window at the east end of the great hall in *Chesetow* castle. J 3. Plan. K 3. Architrave to window and mullions. A system is here made manifest, as applicable to the several tiers of mouldings composing the mullions, and tracery of windows. 1st. Tier, or architrave, to the main line of the window. 2d. Tier to the three dividing parts, that is, the two long pointed lights, and the circular one. 3d. Tier to the inferior sweeps. In the further delineation of windows, their tiers may be always understood by referring to this general rule.

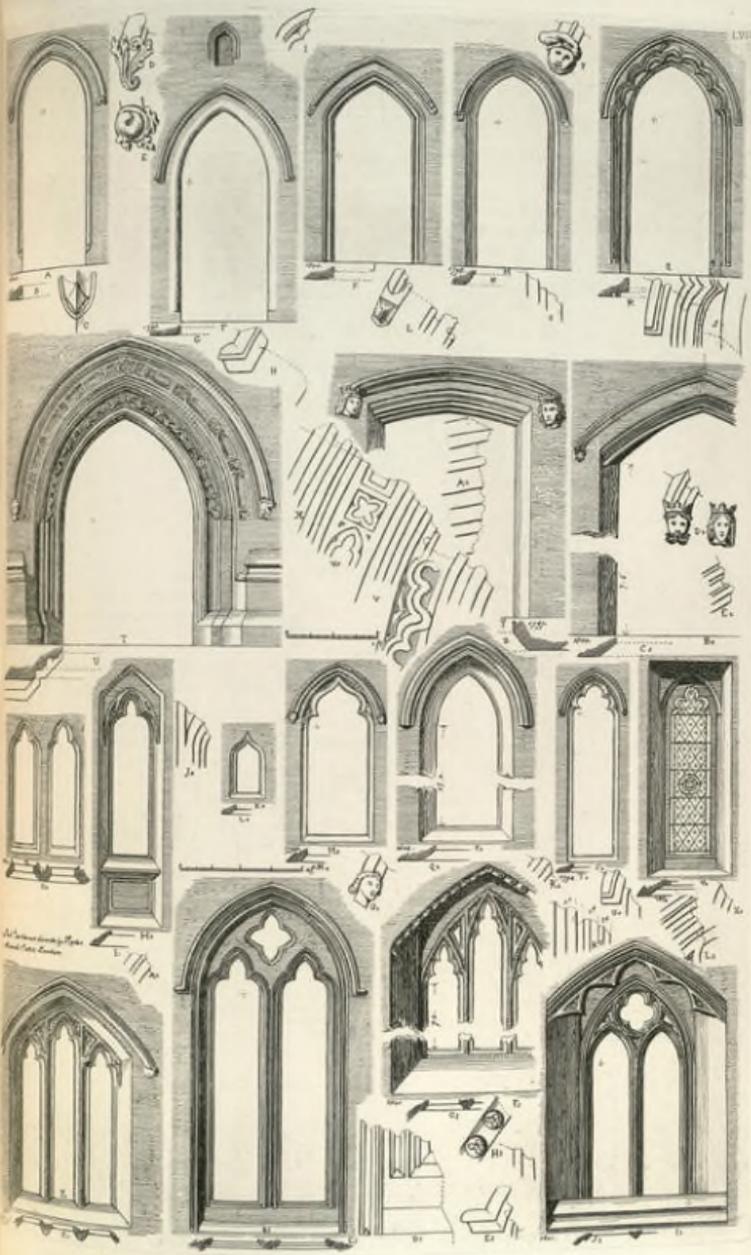
## PLATE LVIII.

## CROSSES, FONTS, HOLY-WATER NICHEs, BASINS, AMBREYS, ALTARS, SEATS, &amp;c.

A. Remains of a cross, at *Barnsley*, near *Cirencester*. B. Half of the plan. C. Cross in the town of *Loybeck*, *Wiltshire*. D. Half of the plan. E. Mouldings of the pedestal. F. Part of the chimney piece in the great hall of *Allington* castle, near *Maidstone*.\* G. Plan. H. Part of one of the four chimney pieces in the angles of the great kitchen of the abbey at *Glastonbury*. I. Plan. J. Circular chimney. K. Sweeping cornice. L. Jamb of a chimney piece in the remains of *White* castle, near *Abergavenny*. M. Plan. N. Internal profile. O. Architrave to jamb on the angle.

P. View of a recess, or ambrey (cupboard for keeping furniture belonging to altars), in a religious edifice (since destroyed) adjoining *St. Helen's* church, *Bishopsgate* street. Q. Architrave. R. View of an ambrey in ditto edifice. S. Architrave. T. View of a holy water niche in *Egham* church, *Surrey*. U. Architrave. V. View of a holy water niche in the priory church of *Hexham*, *Northumberland*. W. Architraves to the niche, and basin. X. View of an ambrey in *Crickhowel* church, *Brecknockshire*. Y. Architrave. Z. View of a holy-water niche in *Hitchenden* church, near *High Wickham*, *Buckinghamshire*. Basin damaged. A 2. Architrave. B 2. View of a holy-water niche in *Looperville* church, near *Peterborough*. Basin damaged. C 2. Architrave. D 2. View of a holy-water niche in

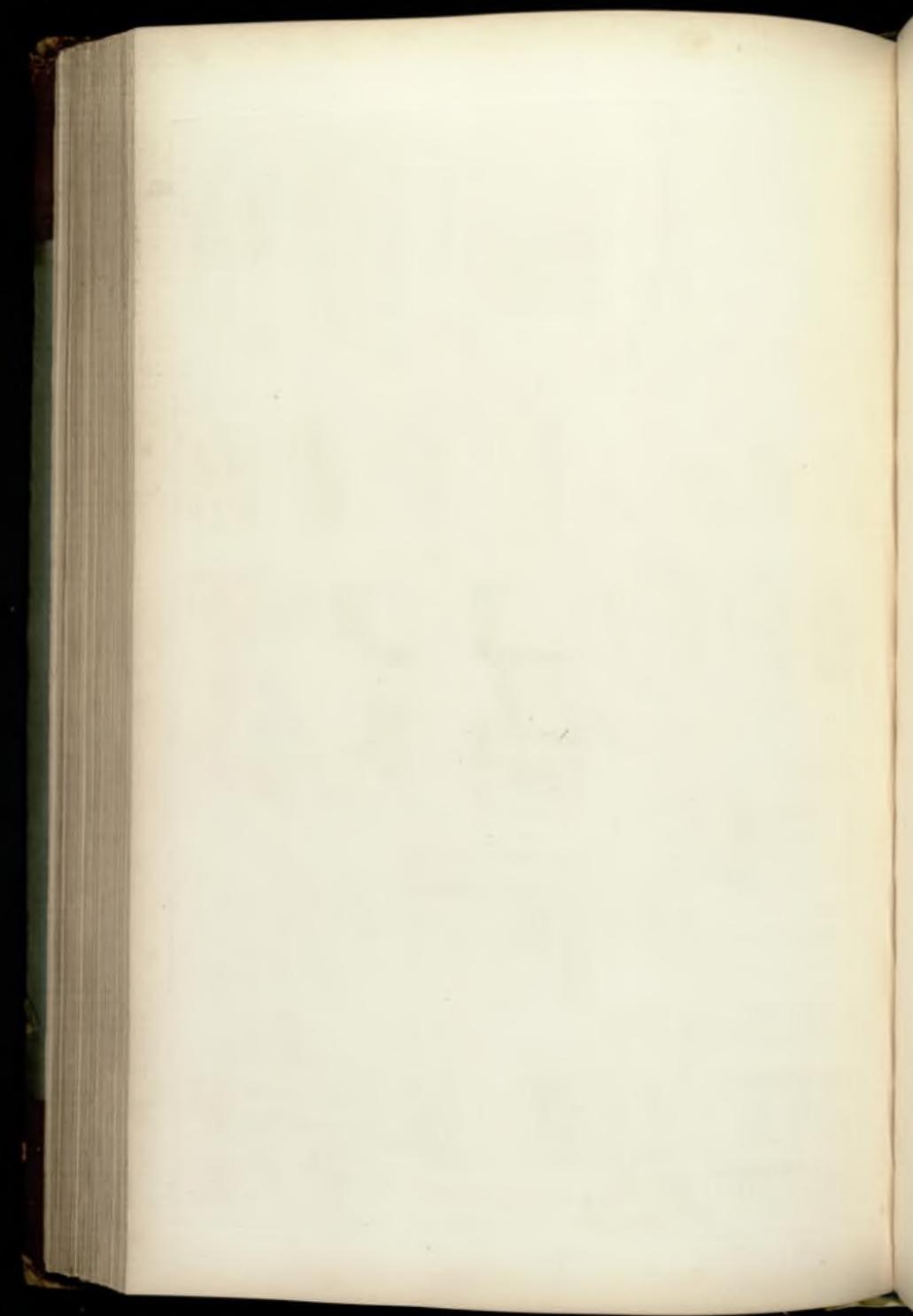
\* See p. 45, and Plate XLVI. E 2.

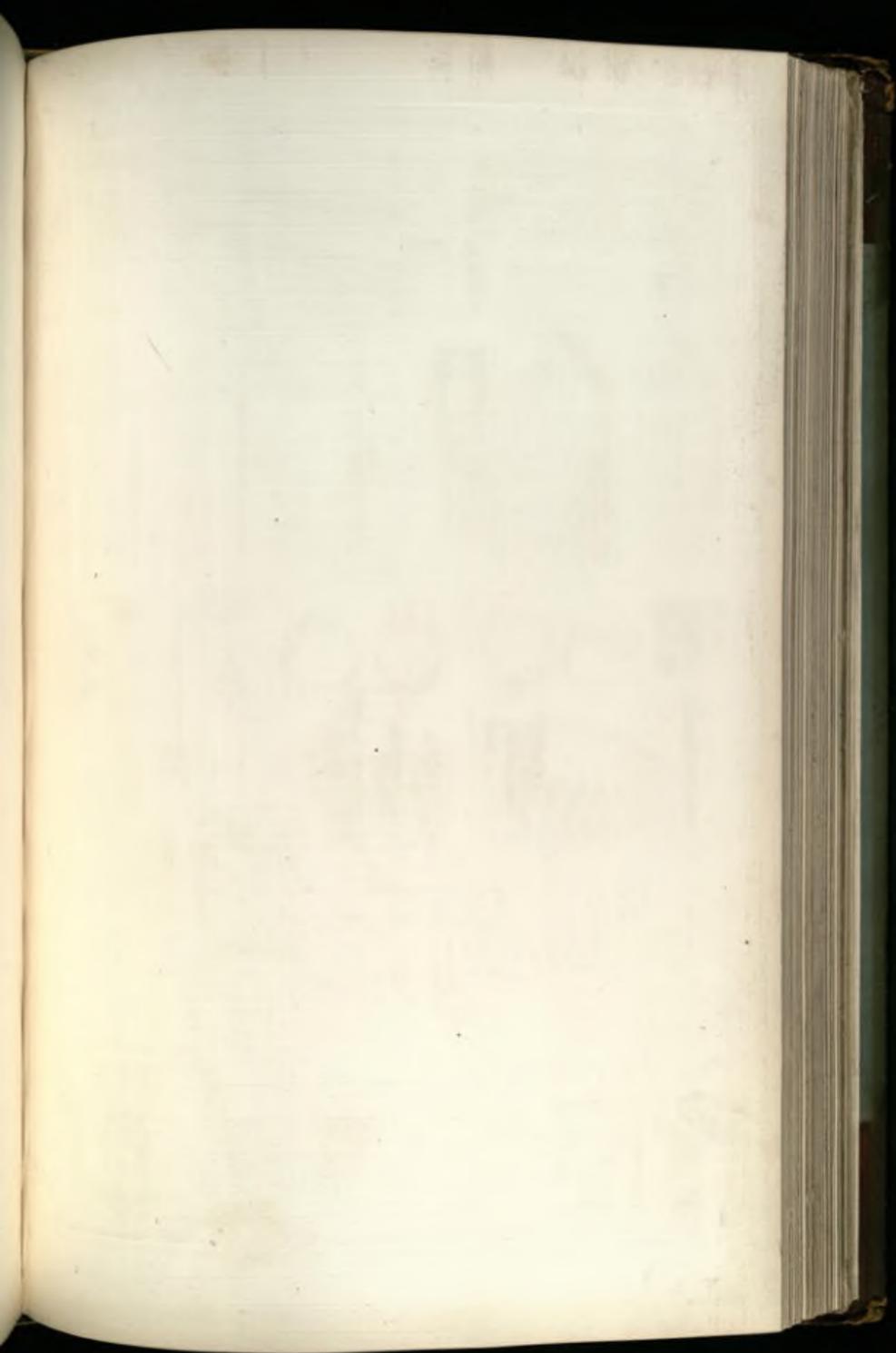


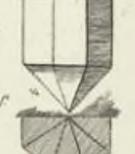
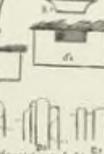
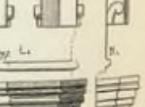
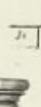
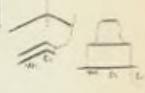
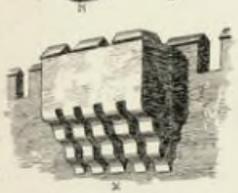
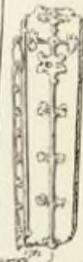
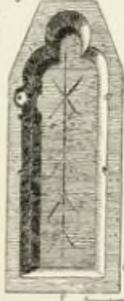
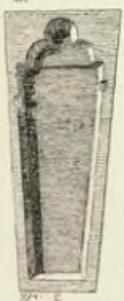
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Le dessin est de M. H. de L. de L.

the priory church of *Abergavenny*. E 2. Architrave. F 2. View of an ambrey in the crypt of *Gloucester* cathedral. G 2. Architrave and sweeping cornice. H 2. View of an ambrey in a chapel by *Martin's tower*, in *Chepstow* castle. I 2. Architrave and sweeping cornice. J 2. View of a holy-water niche in *Berford* church, *Oxfordshire*. K 2. Architrave, busto, and sweeping cornice. L 2. Basin. M 2. Font in *Long Compton* church, near *Stratford-upon-Avon*. N 2. Half of the plan. O 2. Interior of the basin. P 2. Font in *Cerecote* church, *Monmouthshire*. Q 2. Half of the plan. R 2. Interior of the basin. S 2. Font in *St. Michael's* church, *Coventry*. T 2. Half of the plan. U 2. Interior of the basin.

V 2. View of an altar in the east aisle of the choir of the priory church of *Hexham*. W 2. Altar in the *Luttrell* palter in the possession of *T. Weld, Esq.* *Lulworth* castle, *Dorsetshire*. X 2. View of the altar in *Prior Richard's* chapel, in the priory church of *Hexham*. Y 2. Baso-relief in the front and ambrey of ditto altar.

Z 2. Stone seat in continuation, in *Hereford* cathedral. A 3. Stone seat in our *Lady's* chapel, in ditto cathedral. B 3. Seat sculptured on the tomb of *Bishop Cashlape*, in ditto cathedral. C 3. Seat in the *Luttrell* palter. D 3. Seat in a painting on the wall of our *Lady's* chapel, *Hereford* cathedral. E 3. Double seat from a painting (once in *Ingham* church, *Norfolk*) in the possession of the late *Sir John Foss*, of *East Dereham*, in the same county. F 3. Three seats for the priests in *Allsutton* church, *Huntingdonshire*. G 3. Plan. H 3. Architrave. I 3. Mouldings for dado, and cornice. J 3. Desks for prayer, from a painting in the priory church of *Hexham*. K 3. Reading desk sculptured on a monument in *Raby* church, *Darham*. L 3. Part of a table supported by tressels in the *Luttrell* palter. M 3. Chest in the priory church of *Hexham*.

## PLATE LIX.

TOMBS, STONE COFFINS, BUTTRESSES, PARAPETS, ARCHITRAVES, CORNICES, ESTABLATURES, &c.

A. View of the tomb of \_\_\_\_\_, in the nave of *Salisbury* cathedral. B. View of a tomb in the chapter-house of the nunnery church of *Leycester*. C. View of a tomb in *Ripon* minster. D. Baso-relief on the slab of ditto.

E. F. Views of two stone coffins in the avenue leading to the crypt of the chapter-house of *Wells* cathedral. In the edges of the coffins are cavities to hold chalices, &c. G. Coffin in the *Luttrell* palter. The lid being partly taken off, the corpse is seen wrapt in the winding sheet, embowered with crosses.

H. Grave stone in the abbey church of *St. Alban's*. The lines sunk, in which once was brass work. I. Grave stone in *Southwell* minster, *Nottinghamshire*. J. Grave stone in the abbey church of *Basing*, *Hampshire*. A hand is seen holding the staff of a crusier. K. Grave stone in the avenue leading to the crypt of the chapter-house of *Wells* cathedral.

L. Stone lamp in the avenue just mentioned. M. Ring to a door of the buildings on the north side of *Wells* cathedral. N. P. Q. Rings (for the fingers. O. The stone to N.) taken out of the stone coffin of the ancient bishops, dug up in our *Lady's* chapel in *Salisbury* cathedral, during the late strange, anti-historical, and unprecedented architectural innovations made therein. R. Key, pickled up from the rubbish in *Wells* cathedral. S. Key in the porter's lodge of *Dover* castle. T. Chalice; and U. Patten, dug up with the above rings, N. &c.

V. View of a buttress to an ancient edifice at *Southampton*. W. Plan. X. View of a hanging parapet on the east wall of the close of *Salisbury* cathedral. Y. View of the hanging parapet to the gate of entrance into *Reglan* castle, *Monmouthshire*. The upper part of the work damaged. Z. Plan. A 2. Parapet to the west wall of the cloisters of *Salisbury* cathedral. B 2. Section of ditto.

C 2. Architrave to the north porch of the priory church of *Abergavenny*. D 2. Architrave to the small apse in *Ludlow's* nave, near *Waverley* abbey. The lines give both the front and section. E 2. The squodect. F 2. Architrave in the *Herbert* chapel, in the Priory church of *Abergavenny*. G 2. Architrave to south and north windows of the chapel by *Martin's tower*, *Chepstow* castle. H 2. Architrave and sweeping cornice to east window of ditto chapel. I 2. Cornice on north side of the Priory church of *Abergavenny*. J 2. Cornice to chapel by *Martin's tower*. K 2. Entablature in the Priory church of *Abergavenny*. L 2. Entablature on the south side of the abbey church of *St. Alban's*. M 2. Profile. N 2. Entablature on the south side of the abbey church of *Leathway*. O 2. Profile. P 2. R 2. T 2. and V 2. Corbels in the abbey church of *Hexham*. Q 2. S 2. U 2. and W 2. Their plans. X 2. Corbel in *Allsutton* church, *Huntingdonshire*. Y 2. Plan. Z 2. Profile.

A 3. View of a handrail winding round the newel of a circular staircase in *Salisbury* cathedral. B 3. The rail; on the right, the dotted hollow shows where the fingers take their hold. C 3. View of a handrail to a circular staircase in the abbey church of *St. Alban's*. D 3. Handrail. E 3. Architrave to the under part of each step.

The four succeeding Plates may be considered as a Supplement to the Class just treated of, as they principally shew examples of buildings on a more extensive plan than those already given. Some of the subjects are without the detail of parts and measures, such particulars not having been noted with the original sketches; yet upon consulting the examples of the decorations, enrichments, &c. of this Order, an idea may be formed of their profiles, architraves, cornices, blockings, splay, battlements, &c. &c.

### PLATE LX.

#### CONDUIT, BRIDGE, ARCHES, LAVER, TURRET, CHAPTER-HOUSE.

A. West view of a conduit, vulgarly called 'our Lady's wash-house,' near *Lenthony* abbey, *Glocester*. That this small edifice was dedicated to 'our Lady,' is not to be doubted, as on the east front is a basso-relievo, wherein she is represented surrounded by several kneeling figures. The spring of water rising within the walls is excellent, as those who enter to drink, or wash themselves, sufficiently prove, not alone for allaying thirst, but for various medicinal purposes. Before the doorway lies part of a stone coffin, and in the distance is seen the south side of the cathedral. B. Plan. C. Doorway. D. Basso-relievo on the east front.

E. Bridge at *Weston*, *Huntingdonshire*. The parapet is destroyed. F. The water-line. G. Plan. H. Arch and pier. In this example the masonry is indicated. I. Architrave.

J. View of arches (through which runs a stream of water) in the east wall bounding the site of the abbey at *Bury St. Edmunds*, *Suffolk*. The two buttresses on each side the centre arch are perforated, and have a most pleasing effect. In the distance (seen over the wall beginning from the left) are the east views of *St. Mary's* church, *Church gate*, *St. James's* church, &c.

K. View of a laver, near the sacristy in *York* cathedral. The original place to wash the hands is in some sort done away, as a common pump and cistern are at present substituted for that purpose.

L. Turret on the south side of *Chichester* cathedral. The three first tiers of this object run square; the fourth tier takes an octangular form, and terminates with a pinnacle. M. Plan. N. Cornice, architrave to the windows, and the rib and finial to the pinnacle.

O. East view of the chapter-house, and south transept of *Durham* cathedral. The plan of the chapter-house is an oblong, terminating at the east with five cants of a decagonal figure, though in the interior the line is a semicircle.\* Notwithstanding the design under view appears of simple work, the inside is extremely grand in every part, being embellished with statues and ornaments in the *Saracene* Style; indeed, the whole building was originally of this mode, notwithstanding we find at the west, and at this east front, pointed windows, buttress, &c. decorations introduced according to the alteration of design in succeeding ages. I am compelled to observe, that since this view was made, this noble room has been totally destroyed, which act was intended as the forerunner to the destruction of the chapel of the *Gallees*, the removal of the choir, the demolition of the exquisite monumental throne, high altar, &c. &c.; but, all due praise being given to those remonstrances presented to the dignitaries of the church to stay the proposed changes, these superb and historical memorials have, as yet, been preserved. P. Lower part of the buttresses. Q. Profile. R. Upper part of ditto. S. Profile.

### PLATE LXI.

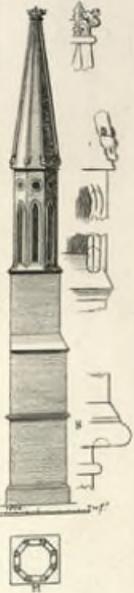
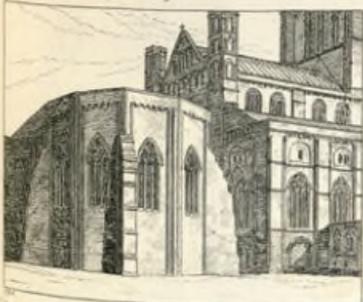
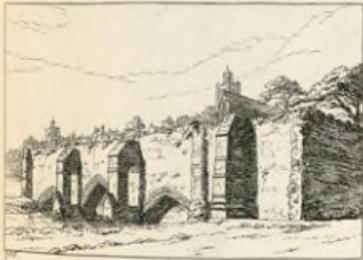
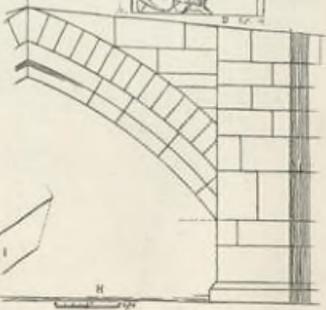
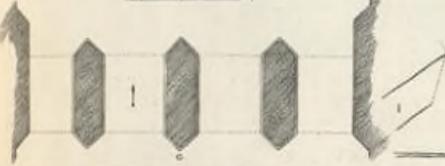
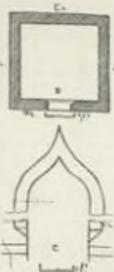
#### TOWER, READING ABBEY GATE HOUSE, MONMOUTH AND TUNBRIDGE CASTLES.

A. View of an ancient building on the road to *Castor*, near *Peterborough*. Those windows in the tower, and doorway in the side erection, which have square heads, no doubt were inserted in the reign of Henry VIII. In the said side erection are stuck two common modern windows.

B. North view of the abbey gate, at *Reading*, *Berkshire*. In pointing out the common modern doorway, and windows patched on this grand entrance, we must declare it is an injury of the most disgraced kind to such a noble remain; which, except the small portion of the abbey ruins, barely keep alive the memory of the once architectural renown of the place. In the second tier of the buttresses are some remarkable recesses. The finishings to the upper parts of the design are obliterated.

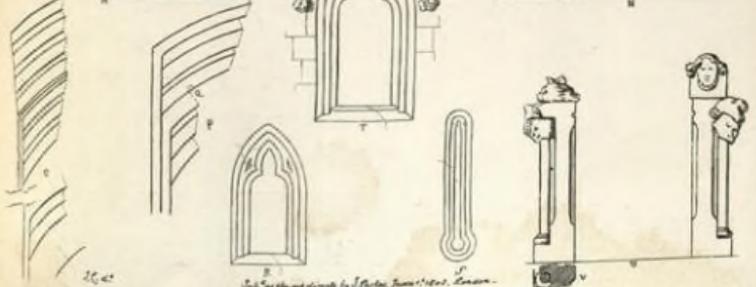
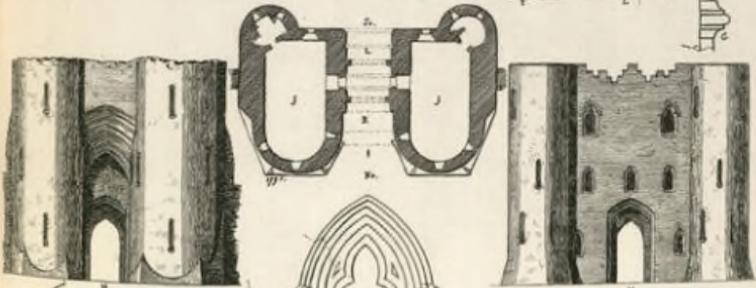
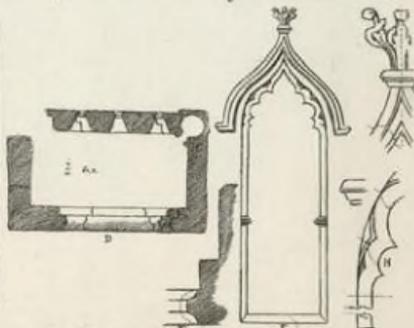
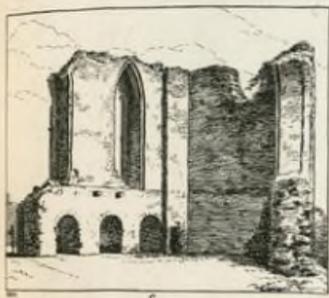
C. View in the remains of *Monmouth* castle. The walls give the basement and principal story, which latter situation constituted the chamber wherein Henry V. was born. How little does the possessor of this relic, commemorating the name of the conqueror of France, estimate the value of so inestimable a prize, when it is suffered to be used for the base purposes of confining wretched animals, and to pile up therein all kinds of filth and rubbish! The chamber alluded to, from one of the windows being left perfect, the dimensions of its plan, &c. must have been superb, convincing us

\* See Plans, Elevations, &c. of this Cathedral, published by the Society of Antiquaries. B.



See the description of St. Peter's Church, London.

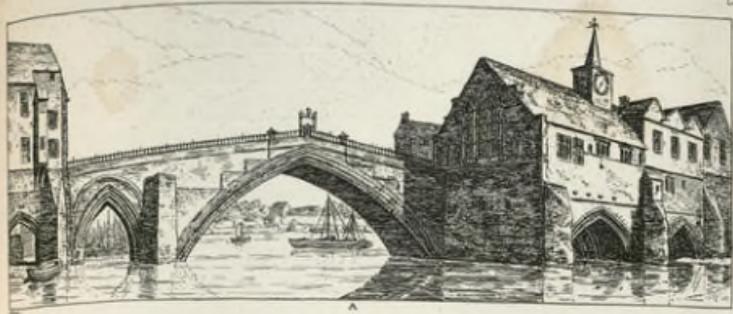




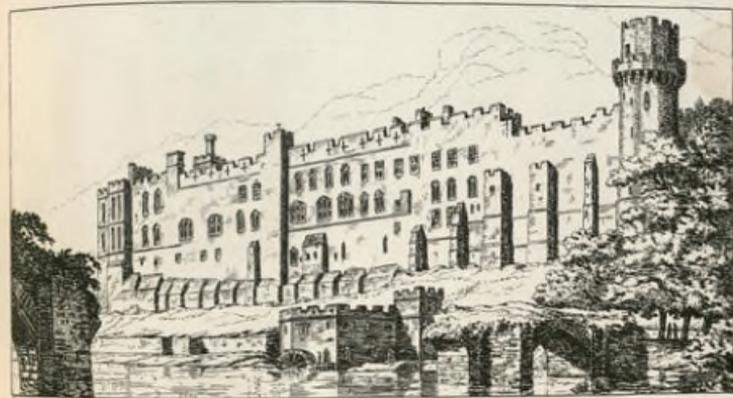
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Architectural drawings by J. Carter, June 1842, London.

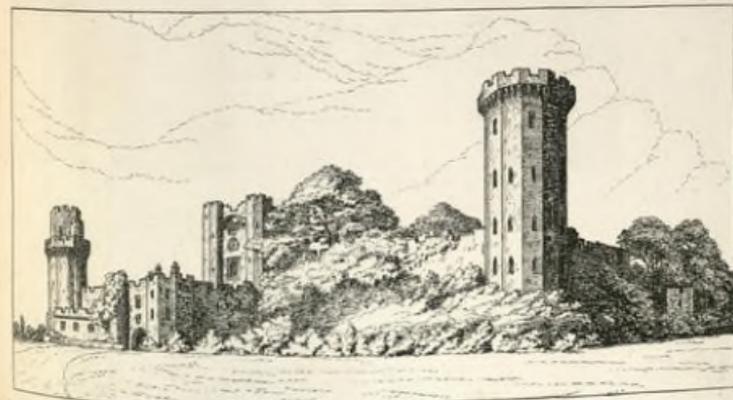




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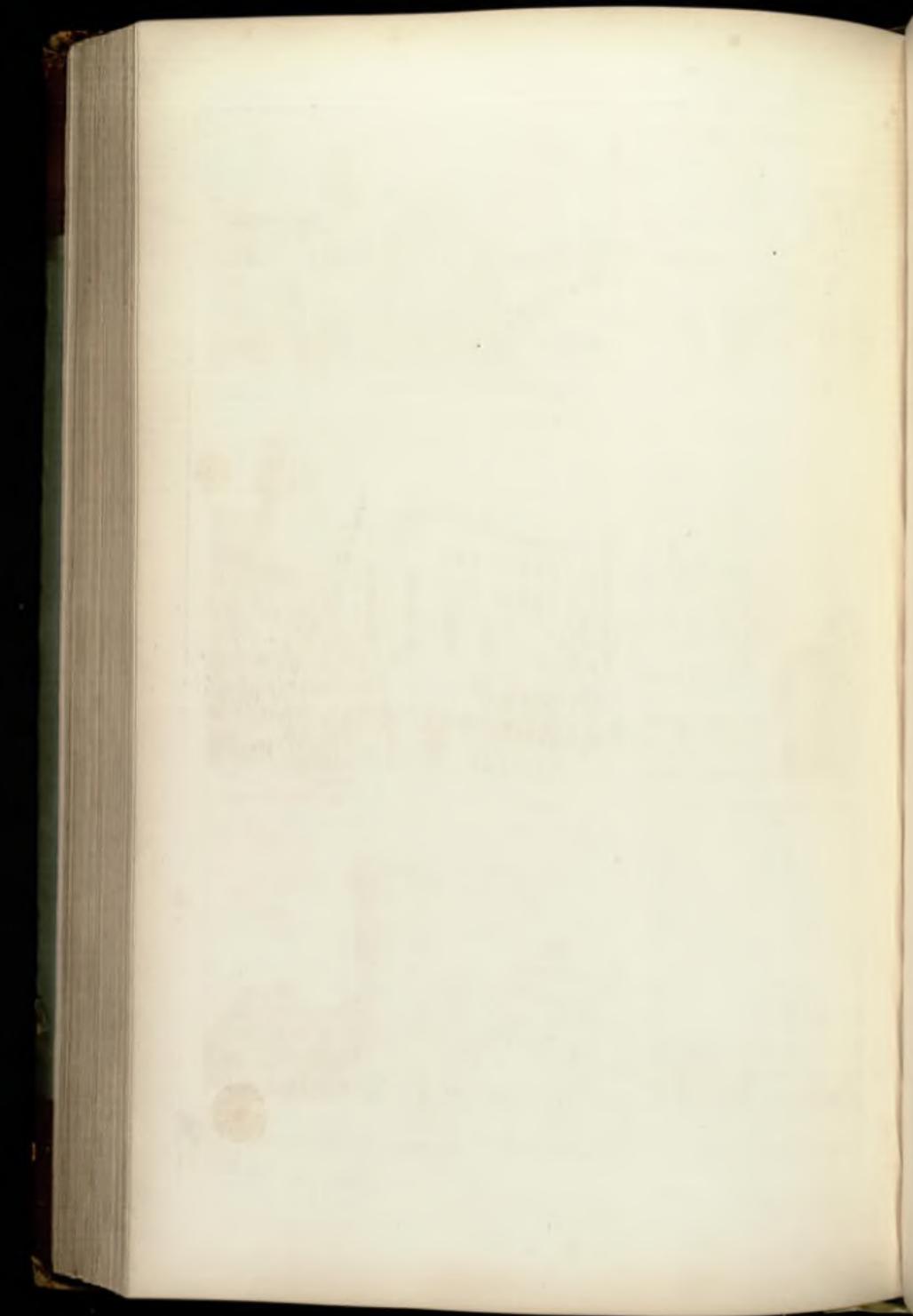


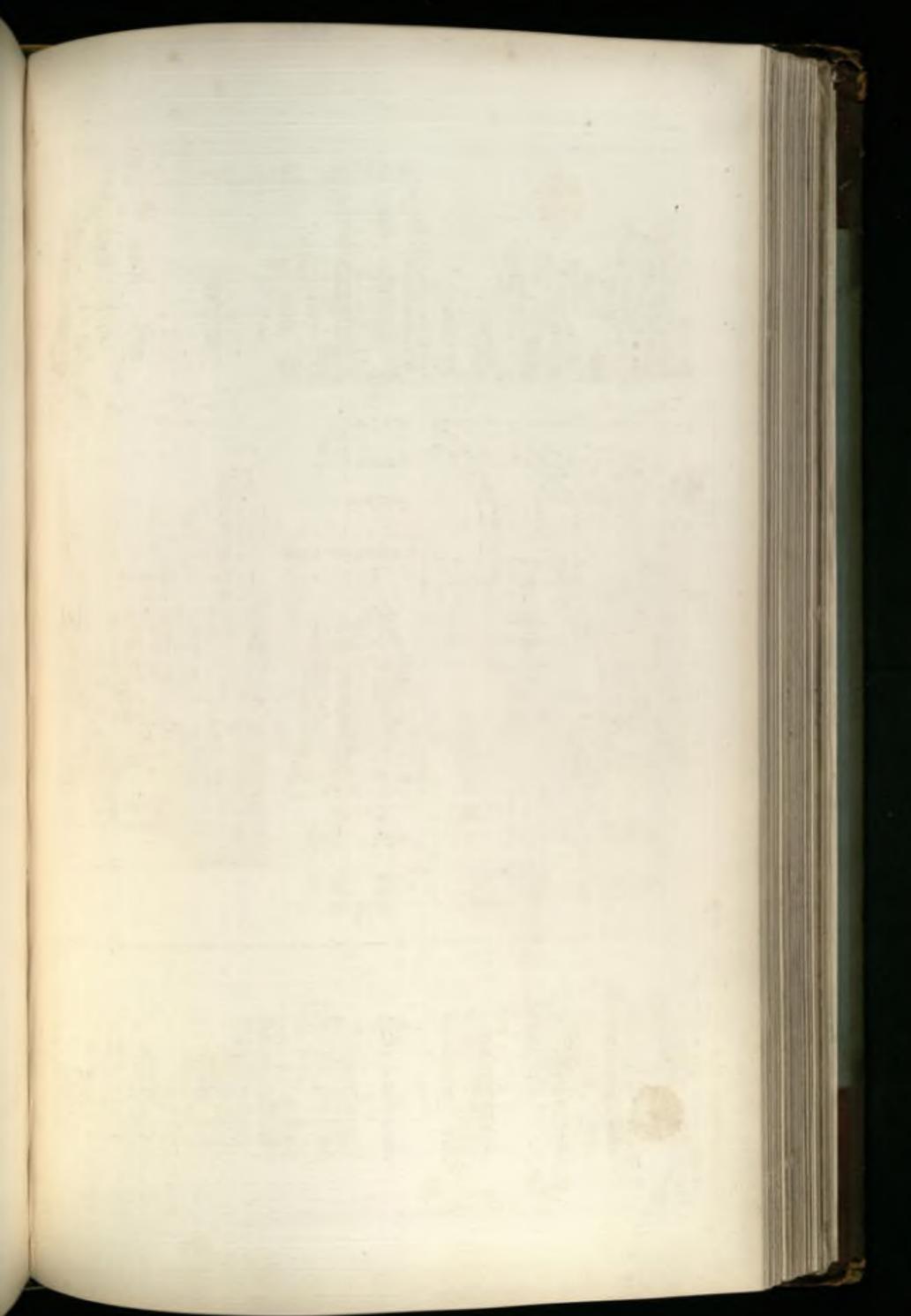
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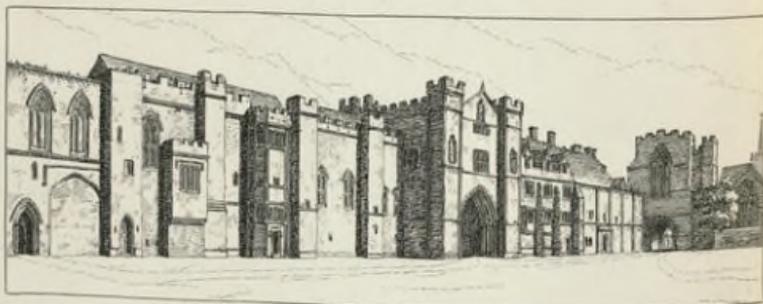
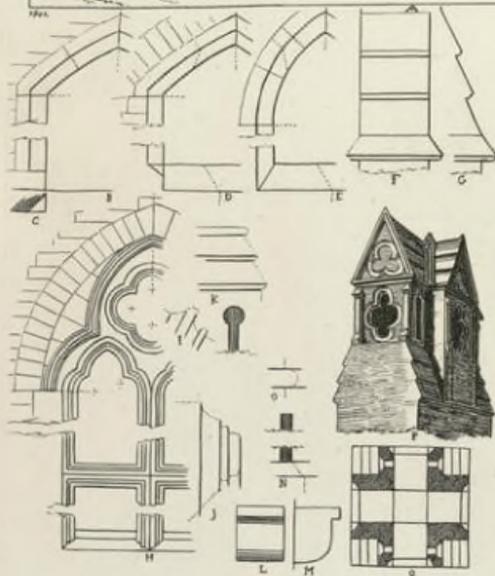


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*Arch. in the middle drawing by (C. J. Jones) of the London.*







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*Engraved from the original drawings by J. Carter Junr. 1766. London.*

to what a height of elegance our ancient royal structures were carried, which, from this and a thousand other examples, certainly were replete with every accommodation that princely state could know, or possibly enjoy. D. Plan. E. Exterior of the window. F. Plan. G. Band. H. Architrave, sweeping cornice, finial, &c.

I. Plan of the grand gate of entrance into *Teubridge* castle. Excepting this part of the general design, not more than the surrounding walls of the castle are left; and the site of the halls, chambers, offices, keep, &c. are with difficulty in any wise to be ascertained. J. Chambers. K. Avenue. The dotted lines show the arched headways, and the dots at L. the portcullis groove. M. North elevation. The circular parts of this front rise from octangular basements. The arches of the entrance are vast and terrific, and the openings for light, or loop-holes, this front being liable to attack, long and narrow. The finish of the upper parts of the work destroyed. N. South front. In the space between the towers, the windows are many, of sizes requisite for the several stories, and designed on the grand scale; demonstrating that this face of the erection apprehended nothing from violence, but looked towards the more magnificent parts of the castle. O. Architraves to the arches of north front. P. Ditch on south front. Q. Portcullis groove. R. Windows to first and second stories of south front. S. Loopholes. T. Windows to third story on south front. U. Jamb of a chimney piece on the second story. V. Plan.

## PLATE LXII.

## OUSE BRIDGE, YORK.—WARWICK CASTLE.

A. North view of *Ouse* bridge, *York*. As the top, or finish of this bridge is modern work, I conclude that the houses over the arches to the right and left were once continued over the bridge, as was invariably the custom anciently with those bridges situated in great towns or cities. The centre arch is of a prodigious span, equal at least to any of the boasted works of this kind, either at *Venice*, or *Black Friars, London*. The building on the right of the great arch was no doubt originally a chapel, as such religious foundations were generally attached to bridges; *London* and *Exeter* bridges had their chapels until of late years: at present, they are remaining on the bridges at *Barnard's castle, Durham*, at *Wakefield, Yorkshire*, &c. &c.

B. South view of *Warwick* castle. This front well accords with the opinions conceived of the splendid and heroic mansions of our ancestors: a romantic disposition of parts is manifested throughout the whole line in circular and square towers, embattled buttresses, long ranges of grand chambers, lofty windows, &c. affording that continued variety, and picturesque effect, which, to a contemplative mind, must ever give delight and satisfaction. We who are thus disposed to think, must certainly condemn the destruction of the curious bridge seen in the foreground, done on no other account, as is supposed, than to give a more open view of the castle, and a mill of modern fancy architecture under its walls.

C. East view of *Warwick* castle. This scene is interesting to a degree, there being scarcely any modern architectural interpolation to offend the sight: the variety of forms is very striking, and the arrangements of the principal objects such as evince the hand of true taste, made perfect by sentiments of the sublime and beautiful. It is impossible at this day of calm possession to approach these towers without some sensations of dread: what then must have been the feelings of the assailants of former times! Probable injury from the gigantic towers on the right and left, and inevitable destruction from the gate of entrance in the centre, a gate of two long wards, wherein on every side stood death arrayed in iron guise, to strike with dart, lance, sword, or battle-axe. Horrid resistance, yet more horrid presumption in attack: perfidy assaults, just possession defends! Sorry I am that my praise of this single pile must end here, as the buildings for state in the great court have been submitted to take the fantastic shapes of modern architectural taste, derogatory to the general character of the lines of the castle, and of course, incompatible to the intent of this work, so as to make a part thereof.

## PLATE LXIII.

## CHESTOW CASTLE.—GATEWAY TO PETERBOROUGH CATHEDRAL, AND OTHER BUILDINGS.

A. View of the north side of the first court of *Chestow* castle, *Monmouthshire*. The part to the right contains the great kitchen, that in the centre, fine chambers, and the ruined part in continuation the great hall. In the distance is a ruined tower, which guarded the pass into the second court. (Note. There are four courts in this stupendous work.) Although for obvious reasons the exteriors of castles in most respects were masoned in a simple and unadorned manner, still ever in the great courts, the fronts of the several buildings displayed that assemblage of extended doorways, lofty and rich windows, &c. &c. so as to render them, not, as calculators in these times give out "dark and gloomy," but lightsome and cheerful. Three modern sash windows have been foisted in the walling. The doorway in the centre of the buildings has been given in PLATE LVI. at G. B. Doorway on the

right of ditto. C. Plan. D. Window somewhat above the preceding doorway. E. Window over the foregoing one on second story. F. Heads of the buttresses. G. Profile. H. The grand window. I. Sweeping cornice. J. Architrave. K. Mouldings to the battlements. L. Buckings dispersed about the elevation. M. Profile. N. Pinth, loophole, and O. String moulding to the circular tower. P. View of the finish of the chimneys on the right of square tower. This is one of the rare examples left of such finishings; grand it is, no doubt, and useful so as to prevent the chimneys smoking cannot be denied. The openings for smoke are through the four turned compartments on each front, and through the small compartments in certain sides, as made out in the plan at Q.

R. View of the west front of the gateway entering into the close of *Peterborough* cathedral. The decorations are peculiar, and the whole work appears to have been built over a Saxon archway, which archway probably was the remains of a gateway standing here prior to the present one. The openings for light, and annoyance to the enemy, are few and narrow; the battlements partly destroyed. This front being the exterior of the gateway and overlooking the city, presents an aspect of defence, while in the interior front, the window is unguarded, of an extensive dimension and magnificent. In the distance, as seen through the archway, is part of the west front of the cathedral.

S. View of the whole line of the south side of the close of *Peterborough* cathedral. These several elevations of mansions, gateways, &c. exhibit an air of variety and stateliness, consonant with the sublime religious structure to which they are attached. In the distance is the interior front of the gateway given in the preceding article, the tower of the church belonging to the town, &c. The gateway in the centre of the line leads to the bishop's palace. The first division of building to the left, comprising a gateway and two windows stopped up, and a postern doorway, have lately been destroyed. On mature and unprejudiced reflection bestowed on this view, it must (or will at some future period) be allowed that in every class of edifices constructed by our ancient architects, an universal splendour was diffused, not on that passing system pursued at this hour, by building for a term of 60 or 99 years, but on a term for ages, to let posterity know how they flourished amidst architectural science, and architectural pomp. Fate, by man's power, has swept away much of this throughout the land, and has left also much to prove this my position, as most true.

### STYLE THIRD. CLASS FIRST.

This style introduces the column, which in every succeeding subject (except in a few instances) is rendered conspicuous, and with the pointed arch itself, form together the great outline of our ancient architecture. In order that columns of the most simple degree may be first treated on, it necessarily happens that in those parts of buildings brought forward, columns in their capitals, and other ornaments of a more enriched nature, or of a higher class, must naturally occur. In other respects the column with surrounding lines, as architraves, groins, &c. will alone occupy our illustration.

### PLATE LXIV.

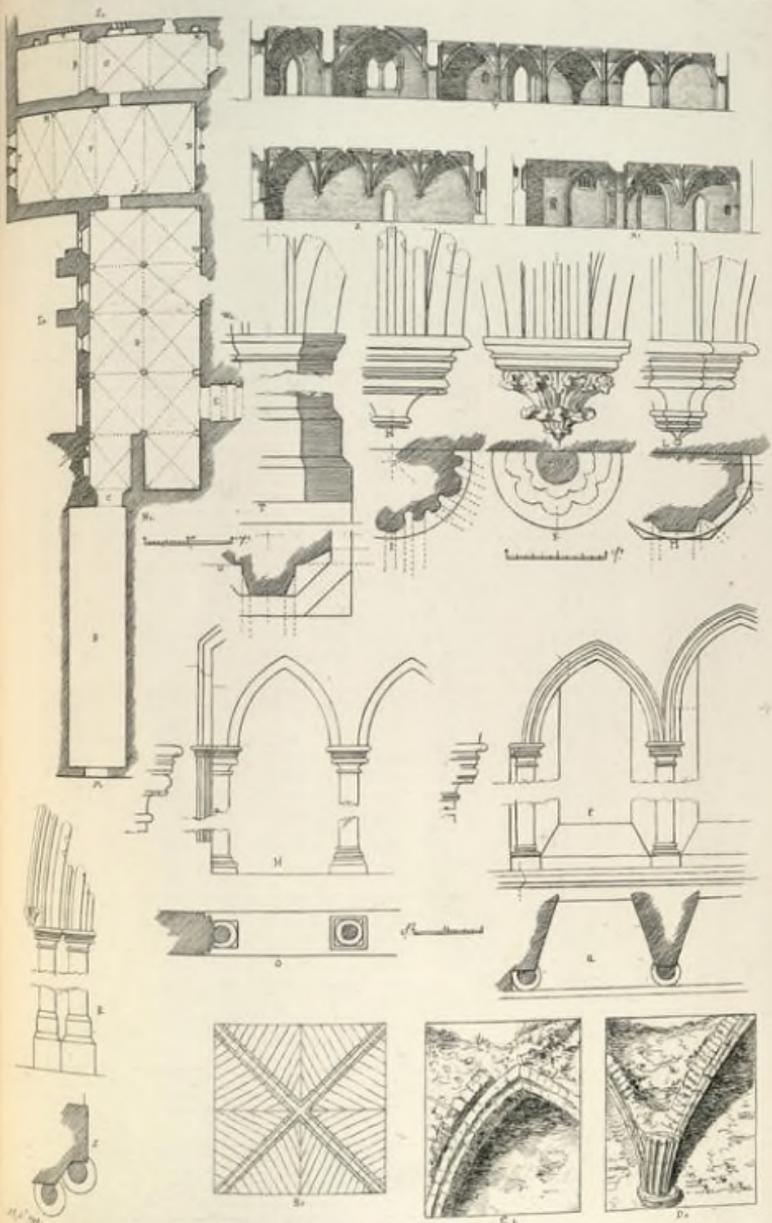
#### ANCIENT BUILDINGS, ST. HELEN'S CHURCH, WITH DETAILS.

A. Plan of a religious building attached to the south side of Great St. *Helena's* church, *Bishopsgate-street, London*; erected in the thirteenth century. Over this design was raised, about the reign of Elizabeth, Leather-seller's Hall, and which, together with the present subject, were totally destroyed in 1796. The doorway at A. enters into an avenue B. (Both modern work.) C. Entrance into D, a double groined avenue supported by octangular columns in the centre, and corbels on each side. E. Avenue.\* F. appears a chapel. G. Ditto. H. Corbel. Detail at H. repeated. I. Plan. J. Corbel. Detail at J. repeated. K. Plan. L. Corbel. Detail at L. repeated. M. Plan. N. Window. Detail at N. repeated. O. Plan. P. Window. Detail at P. repeated. Q. Plan. R. Great arch. Detail at R. repeated. S. Plan. T. Octangular column in avenue D. U. Plan. V. Recesses with oblique windows, giving formerly a view to the altars in St. *Helena's* church. W. Holy water niche. † X. Ambrey. ‡ Y. Section from south to north of the building taken from V. to C. Z. Section of ditto, from east to west, taken from P. to N. A 2. Section of ditto in chapel G, taken from east to west. B 2. Plan of the groins in avenue D. shewing the manner of laying the several courses of stone. C 2. View of part of the groins in avenue D. D 2. View of part of the groins in supposed chapel F. These two views were taken during the demolition of the edifice, for the purpose of shewing how the groins were constructed: the ribs and spandrils were wrought masonry, and above them layers of rubble, ruses, and other materials, in order to connect the whole of the parts together.

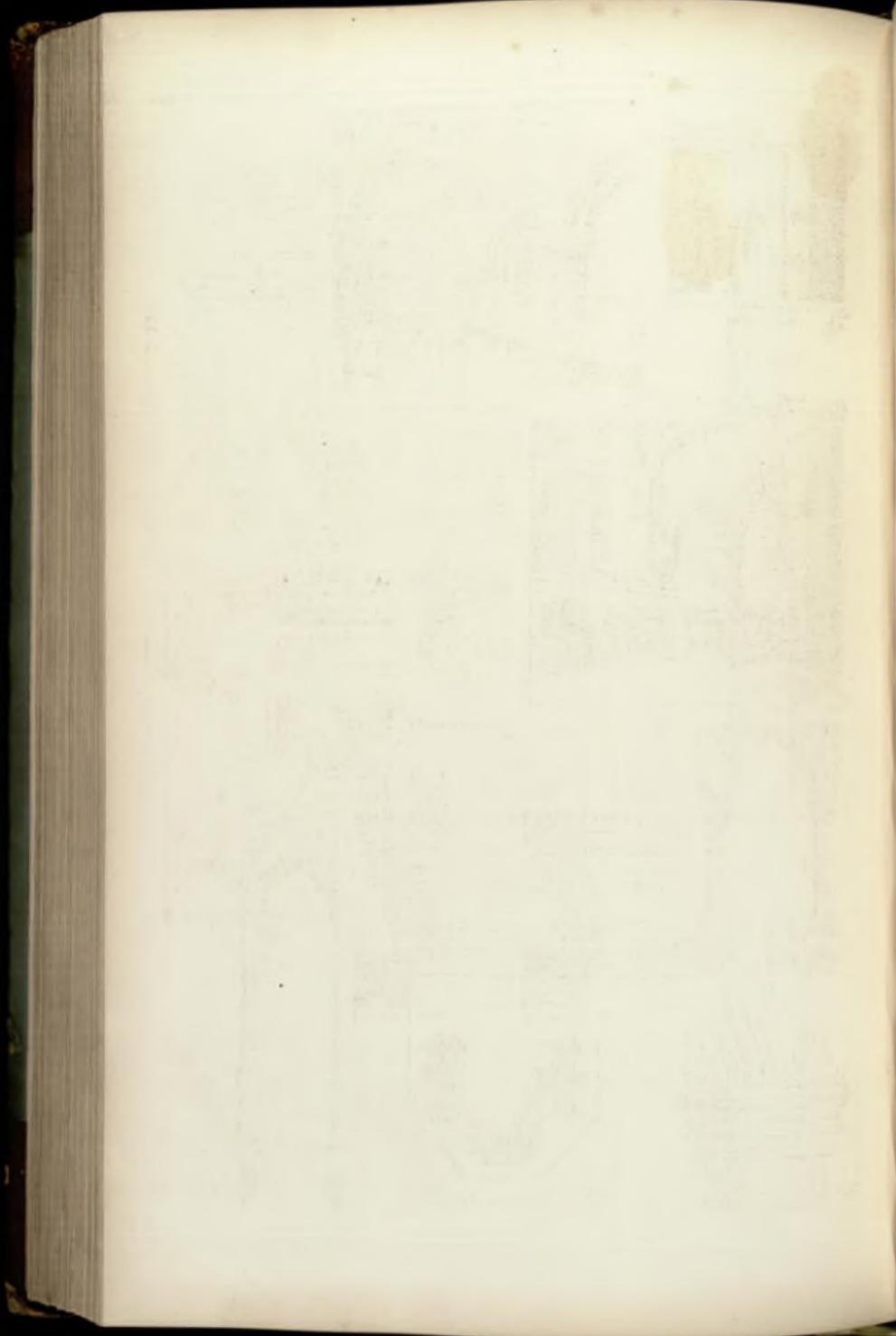
\* Elevations of this Avenue, see page 11.

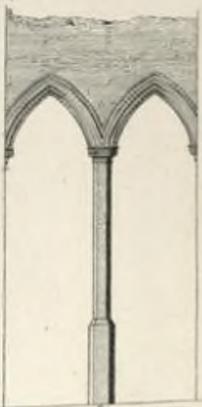
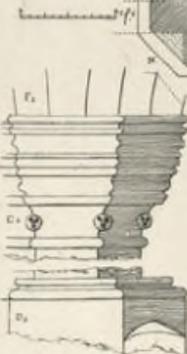
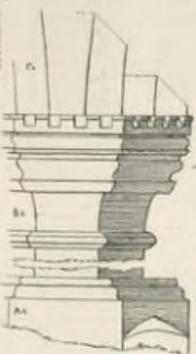
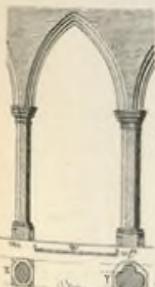
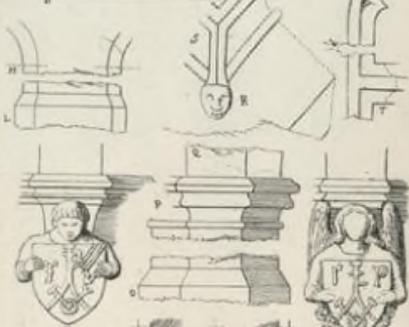
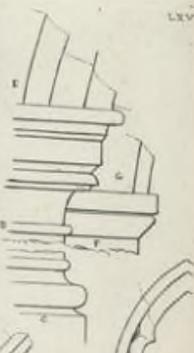
† See page 46.

‡ See page 46.



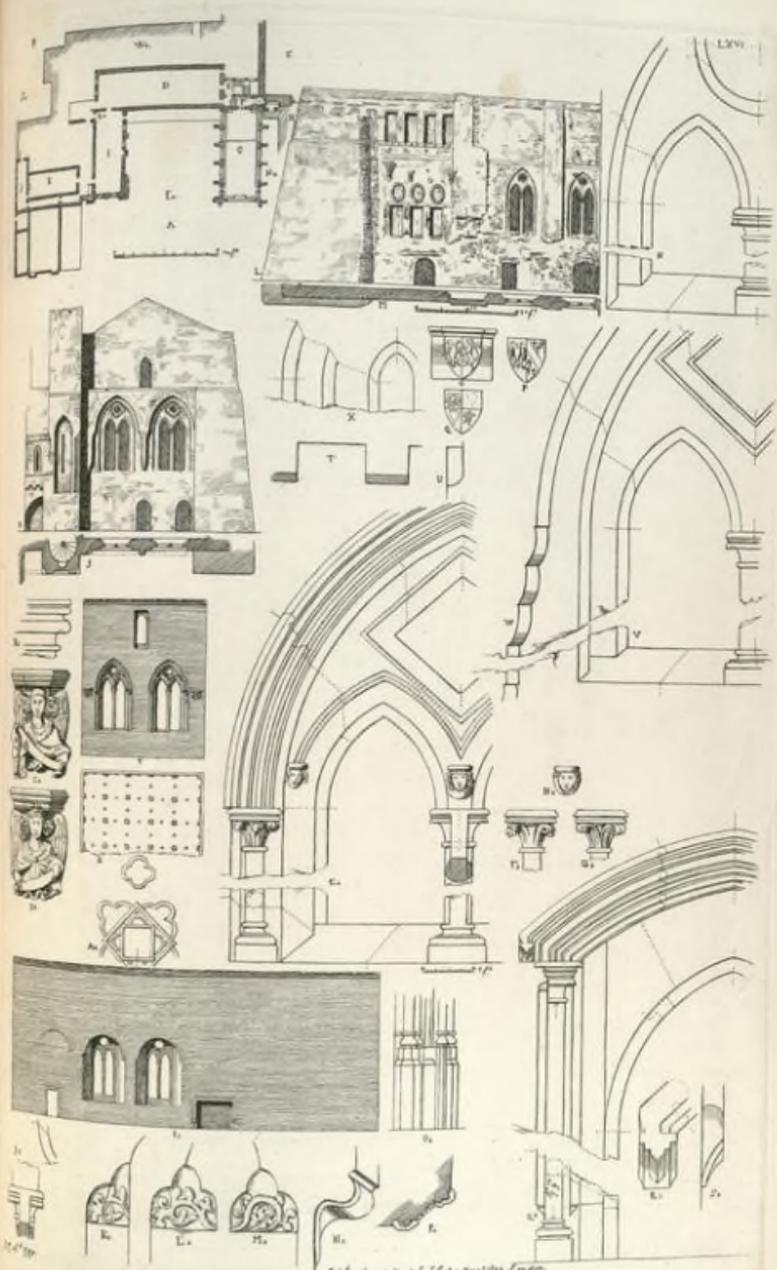
Westminster Abbey, London.



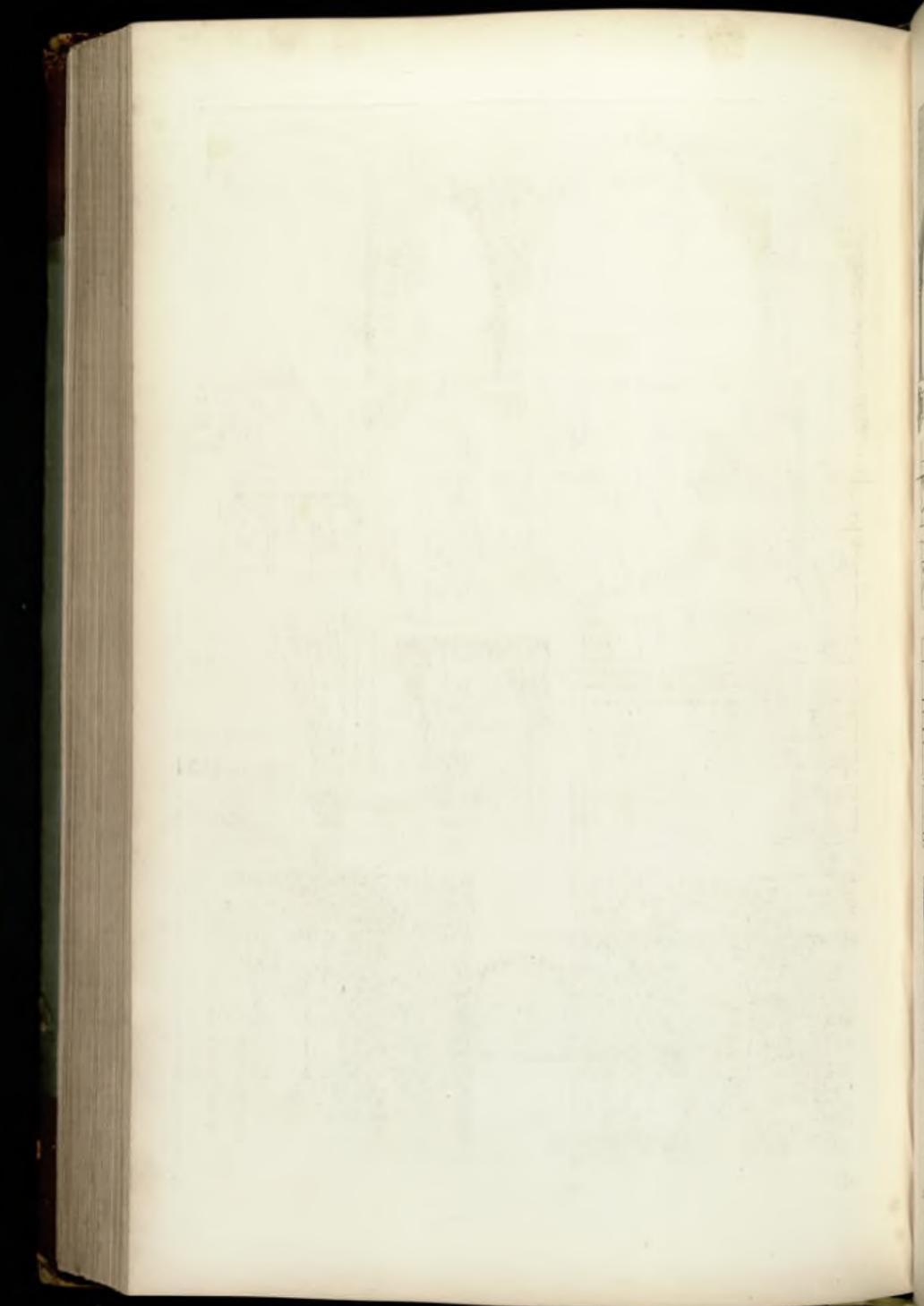


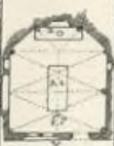
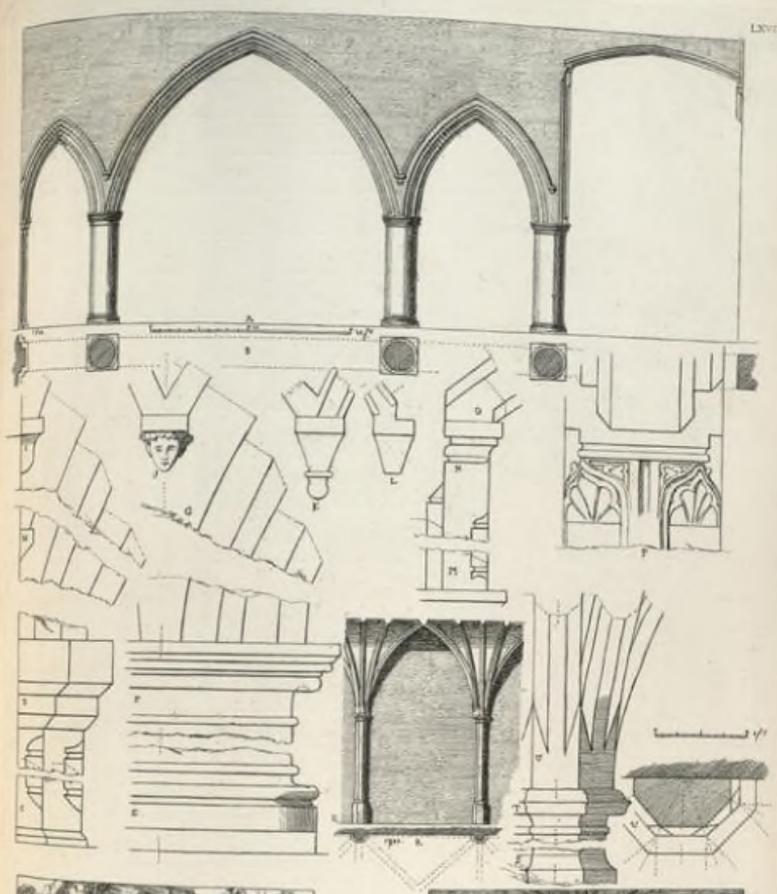
Architectural drawing of a Gothic capital, designed by G. H. Jones, 1851, 1852, London.



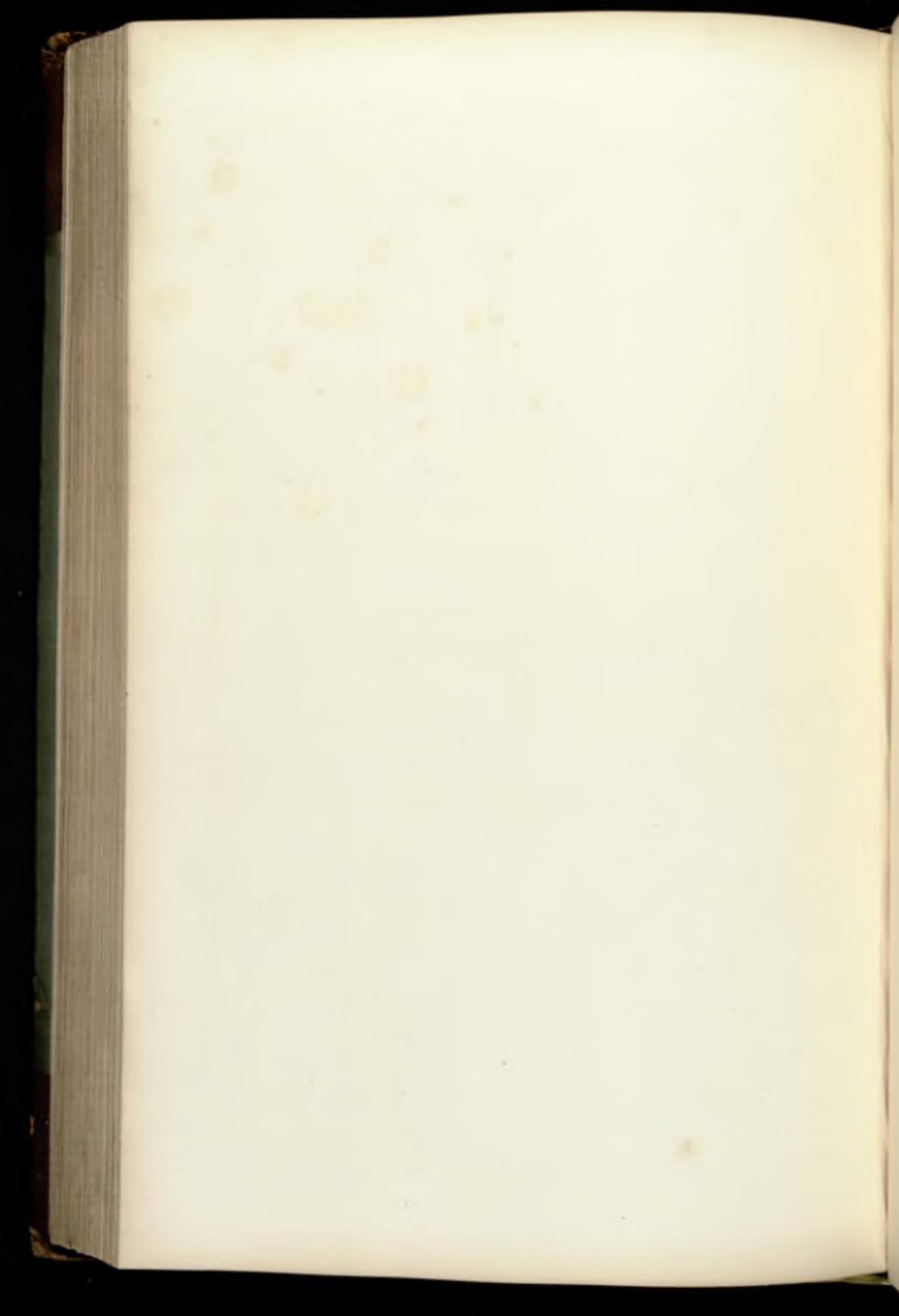


Architectural drawing by J. G. Smith, 1850, London.





See the notes on the back of the page by the same artist.



## PLATE LXV.

FARNHAM PALACE.—ST. MARY'S HALL, COVENTRY, &amp;c.

A. North view of part of the ancient edifices in the Bishop of Winchester's palace, *Farnham, Surrey*. B. View of the interior of ditto, looking east. This design, it is generally conceived, was originally a chapel, and is at present used for a servants' hall. C. Base. D. Capital, and E. Architrave to the columns and arches. F. Impost, and G. Architrave to arch at the east end.

H. Plan of the kitchen to *St. Mary's hall, Coventry*. I. Four chimneys. J. Two archways. K. View looking north-east ditto kitchen. The windows appear of a later date than the rest of the masonry. L. Plinth, and M. Architrave to the chimneys. N. Plan. O. Base. P. Capital. Q. Architrave, and R. Head supporting second architrave to the arches J. T. Windows. U. Supporting figure to the left, and V. Ditto to the right of arches J.

W. Arches on the south side of the body of the church at *Dunelurch, near Coventry*. X. Plan of the octagonal column. Y. Plan of the architraves. A 2. Base. B 2. Capital to the column on the left. C 2. Architrave. D 2. Base. E 2. Capital to the column on the right. F 2. Architrave.

G 2. Double arches in *Goodrich castle, Herefordshire*.\* H 2. Plan. I 2. Plan of the architraves, and J 2. Capital and architraves to ditto arches.

## PLATE LXVI.

WESTMINSTER, PARTS OF THE PALACE.

A. Plan of part of the palace at *Westminster*. B. *Old Palace Yard*. C. Part of south end of *Westminster Hall*. D. *Court of Requests*. E. Stairs to *St. Stephen's chapel*. F. Porch to G. *St. Stephen's chapel*. H. Site of south cloister to ditto. I. *Painted chamber*. J. *Prince's chamber*. K. *House of Lords*. L. North elevation of the *Painted chamber*. The three doorways, the great back shore, or support to the left, are modern work. The two stories of square-headed recesses, and end compartments, are modern also. Above the ovals are remains of groins supported by shields, &c. It is evident that on this division of the design were attached chambers of some account. The upper part of the building is destroyed. M. Plan of ditto elevation. N. Detail of the windows. The bases of the columns being destroyed, are here supplied. O. P. Q. Shields on brackets supporting the remains of groins. R. East elevation of ditto chamber. S. Plan. T. Blocks above the arch on the left. U. Profile. V. Detail of windows. W. Swells to the hanging buttresses between and at the sides of ditto windows. X. Window over blocks T. Y. East end, taken internally of the *Painted chamber*. Z. Part of the ceiling of ditto chamber. A 2. Detail of the compartments. B 2. Cornice. C 2. D 2. Supporting angles to brackets on each side of the windows. E 2. Detail of the windows. F 2. G 2. Other capitals. H 2. Head over centre column to the window on the right. I 2. North side taken internally of the *Painted chamber*. It is to be perceived a third window to the left has been stopped up; below a modern square-headed doorway is inserted leading to modern apartments. J 2. to P 2. Part of the detail of the windows, as the capital and circular opening. The centre columns both of these and the east windows finish in the interior with a square projecting ground. K 2. Ornament at springing of first window to the left. L 2. Ditto viewed anglewise. M 2. Ornament on the right to ditto window viewed anglewise. N 2. Brackets at springing to second window viewed anglewise. Each bracket at this window is the same. O 2. Detail of chimney piece. P 2. Plan. Q 2. Doorway at south-west angle of this chamber. See Q 2. in general plan. R 2. Bracket for second architrave more distinctly given. S 2. Profile.

Since these sketches were made in 1799, great changes have taken place in the above general plan. The *Painted chamber* has lost the mullions of the east windows, and the most curious and highly interesting tapestry on its walls thrown aside. The *Prince's chamber* new modelled, and its equally valuable tapestry got rid of also. The *House of Lords* is removed to the *Court of Requests*. The porch to *St. Stephen's chapel* turned into an office, and the chapel itself, in the remains of sculpture and painting, which at the above date were the wonder and admiration of the generality of beholders, is mutilated, disfigured, and the greater part of its most exquisite features either destroyed, or dispersed in the cabinets of the curious.

## PLATE LXVII.

ARCHES IN ABERGAVENNY CHURCH.—COLUMNS, ST. ALBAN'S ABBEY.—ST. ROBERT'S CHAPEL.

A. Arches occupying the north side of the nave of the priory church of *Abergavenny, Monmouthshire*. B. Plan. C. Plinth, and D. Capital to the square breaks, or pillar on the left. E. Base, and

\* See plan of this Castle, page 42.

F. Capital to the columns. G. Architraves. H. I. J. K. L. Brackets, and a bead supporting the springing of the outer architraves. M. Plinth, and N. Capital to the breaks over third column. O. Architrave. P. Supporting decoration to the architrave on the left, as seen on the return.

Q. Octangular Columns attached to the wall, supporting groins in the basement story of the great gate of entrance to *St. Alban's abbey, Hertfordshire*. R. Plan. S. Base, and T. Capital to the columns. U. Ribs; they spring octangular-wise, correspondent with the columns, and then diverge into mouldings of squares, and splay. V. Plan of capital and ribs.

W. West view of *St. Robert's chapel, Knaresborough, Yorkshire*. This very curious relic of architecture is cut out of a rock; although the workmanship is not the most perfect, yet a regular design is presented, particularly in the interior. It may be presumed the labour was gone through by some retired religious, whose eyes had been familiarized to the sublime performances of art which characterize this country, yet whose hands were more accustomed to unfold the pictured missal than to use the implements of masonry or sculpture. It is singular, that near the entrance is the outline of a figure cut on the face of the rock: the attitude bespeaks that of a knight, ready to defend the holy seclusion. X. View in the interior of ditto chapel, looking east. The bases of the columns do not rest on any plinth; probably a stone seat or other decoration once took up the space below them. On the left is a recess, or seat cut in the rock: on the right are certain heads carved in the rock. The altar is well preserved; and the small excavation for the chalice to stand in is very discernible. The niche for the crucifix, and the recesses for holy water on either side, are likewise perfect. On the floor are lines cut in for a sepulchral stone, which at a particular period no doubt marked the grave of some memorable personage. Y. Plan of the chapel. Z. Altar. A 2. Sepulchral memorial.

#### PLATE LXVIII.

CRYPT AT GRANTHAM.—CLOISTERS AT CANTERBURY.—RECESS, ST. ALBAN'S ABBEY, &c.

A. View in the Crypt (looking east) under the great church, *Grantham, Lincolnshire*. This crypt consists of three aisles forming the basement of the three aisles to the church. (The view is in the south aisle.) The whole of the space, (except the entrance seen in this view) between the columns, is filled with human bones. There is but one column left uncovered by the bones, the shaft of which is little more than one diameter. The groins springing from the walls are supported by corbels; their mouldings are the same as to the capital of the column, and the bell of the corbel diminishes to a point. B. Base. C. Capital. D. Ribs. E. Plan. F. Profile of the rib.

G. One of the divisions of the exterior of the little *Cloisters of Canterbury cathedral*. The work is simple, and at the same time appears quite unlike those divisions of cloisters we in general witness: as is apparent in the dwarf wall rising to the capital, in the shaft of the column in the interior being entirely hid, and in the double turns of the smaller arches, right and left, presenting volutes so as to accord with the top of the capital. The bases are buried. H. Plan. I. Capital and architrave to the arches. J. Interior of ditto division. The dwarf wall on this side finishes with a splay, so as to receive the second arch. The third, or outer arch springs from corbels. K. Corbel on the left. L. Volute. M. Profile.

N. Recess in the wall of the south aisle of the nave of *St. Alban's abbey church*. O. Plan. P. Plan of the mouldings between the columns to a larger scale. Q. Base. Let us observe, that the plinths to the bases of this order are in general circular. R. Capitals. S. Architraves; the springing is somewhat above the capital. T. Ornaments to the different turns of the arch.

U. Plan of a *Crypt* in the bishop's palace, *Peterborough*.<sup>\*</sup> V. Section from south to north. W. Plan of the ribs. X. Profile of the rib. Y. Base, and Z. Capital to the columns. A 2. Ribs. B 2. Base. C 2. Corbels to the south and north side of the pilaster of the first division of the crypt, and likewise to the side walls, &c. D 2. Ribs.

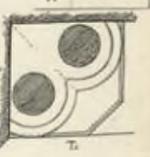
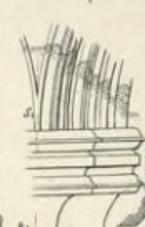
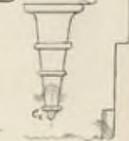
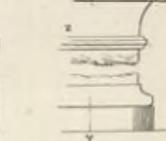
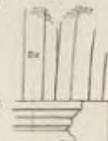
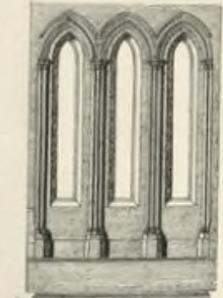
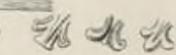
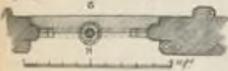
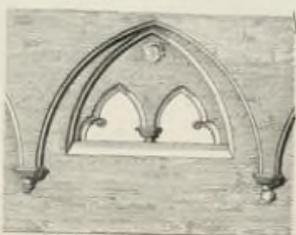
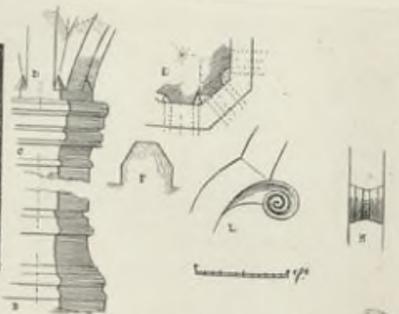
E 2. Part of the north side of the chancel of *Wooton church Huntingdonshire*. G 2. Plan. H 2. Base. I 2. Capital. J 2. Architrave. K 2. Corbel, supporting second architrave. L 2. Profile. M 2. Corbel supporting the short column. N 2. Profile. O 2. East end of ditto chancel. The stone seat seen in the foregoing subject, is continued on this end; a dado rises from it, on which are clustered columns. The second architrave of the arches over the windows being mutilated are here restored. P 2. Plan. Q 2. Seat. R 2. Capitals. (Bases like those on the side.) S 2. Architraves. T 2. Plan of the side cluster to a larger scale.

#### PLATE LXIX.

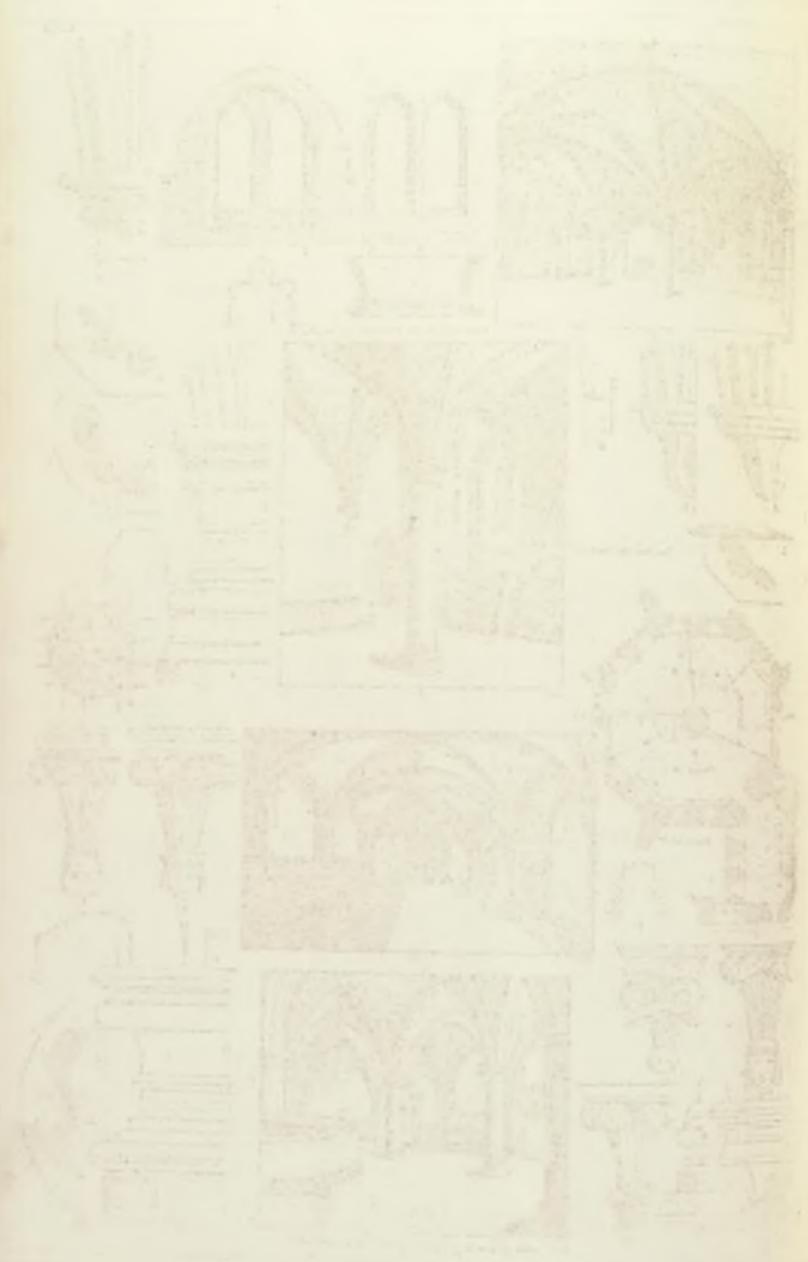
CRYPT, WAVERLY ABBEY; CHAPTER-HOUSE, LLANDAFF CATHEDRAL; CRYPT, WELLS CATHEDRAL, &c.

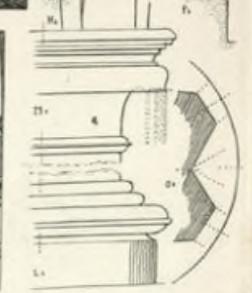
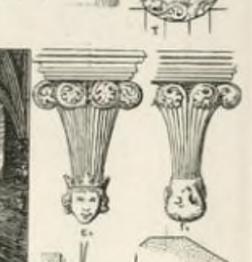
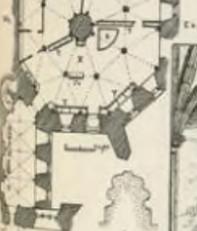
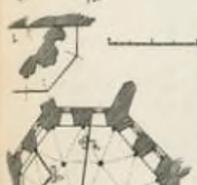
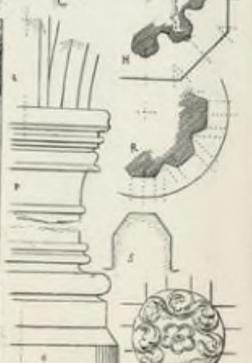
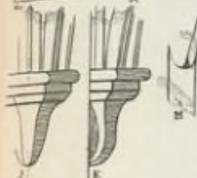
A. View in the *Crypt* under the dormitory, (looking south-west,) among the remains of *Waverly abbey, Surrey*, erected 1128. The chimney-piece is modern. The bases of the columns are buried

<sup>\*</sup> This room is on the ground floor, and not a crypt. B.

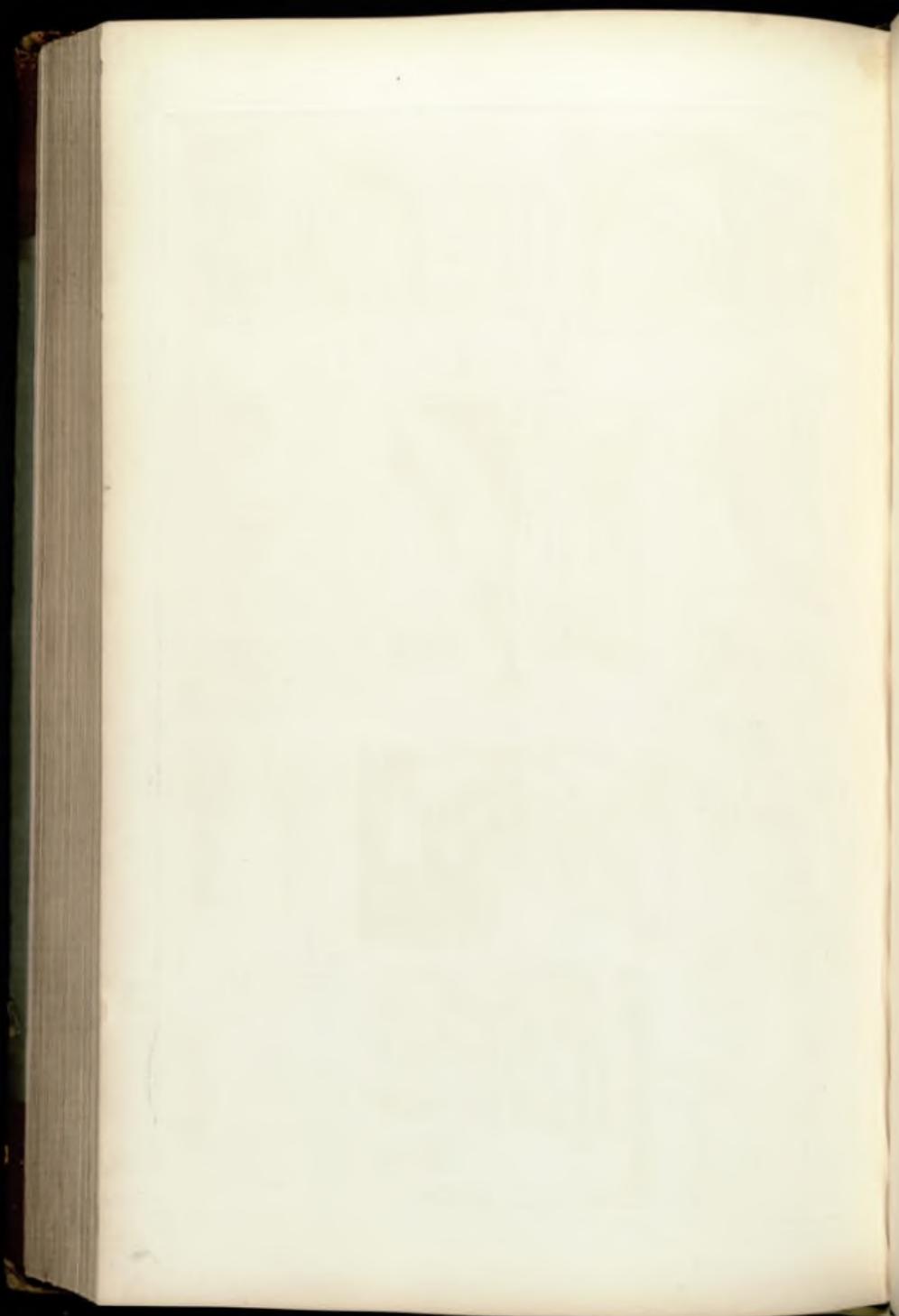


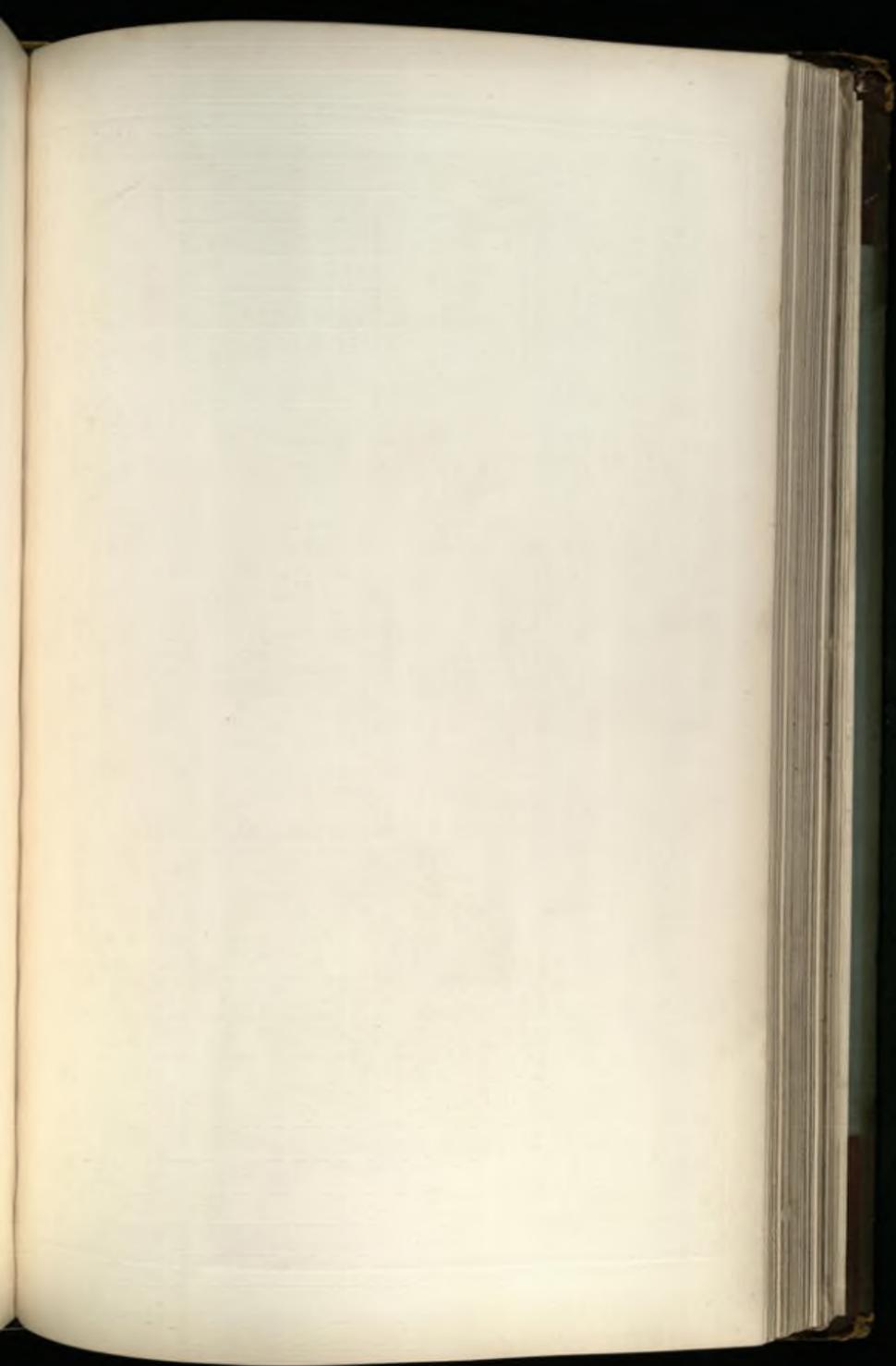
See the end of the book for the full list of the plates.





Pub. Southern and Co. 25, Ave. des Capucines, Paris.







R. Exterior of the double window. C. Plan. D. Seat. E. Interior of the window. F. Capital to the columns. G. Ribs. H. Plan of ribs. I. Profile of rib. J. Corbel supporting the ribs springing from the side walls. K. Profile. L. Plan of ribs. M. Splay, and springing of great arch to the double window.

N. View (looking north-west) in the vestry (or chapter-house) of *Llandaff* cathedral; erected 1130. The plan of the design is a regular square, with windows on the west, south, and east sides; the north side (seen principally in this view) has the door of entrance. In the centre is a column from which the ribs spring, and meet those springing from corbels on the side walls. Under the window are the statues, and fragments of a fine tomb of the *Mathews*, once set up in the church. Near the window are the remains of a bench which continues on this, and the south side. Near the doorway is a curious chest. O. Base. P. Capital; and Q. Ribs to the centre column. R. Plan of the ribs. S. Profile of rib. T. A boss in the centre of the groins.

U. Plan of part of the north side of the choir. V. Avenue. W. Stairs, and X. *Crypt*, (originally the vestry) under the chapter-house of *Wells* cathedral; erected about the beginning of the thirteenth century. Y. Original presses for plate, &c. Z. Original cope press. A 2. Holy water pedestal. B 2. Original moveable rack for hanging the vestments on previous to their being worn. C 2. Curious Chests. It is to be perceived the space of the octagon is divided into four chambers. D 2. View of the arcade V. On the left is a grave-stone, and two stone coffins given in plate LIX. E. F. and K. At the side of the second window is seen the stone lamp introduced in Plate LIX. at L. E. F. 2. G 2. H 2. I 2. Corbels from whence the groins spring. J 2. Profile of the rib. K 2. View in the first partitioned-off part of the crypt, (looking south-west.) On the left is a doorway, and the process V. In the centre, a view is had into avenue V. Near it the Holy-water pedestal, A 2. On the right the cope press Z. L 2. Base, and M 2. Capital of the detached columns. N 2. Ribs. O 2. Plan of ribs. P 2. Profile of ribs. Q 2. Stone seat mouldings. R 2. Base; and S 2. Capital to the attached columns.

## PLATE LXX.

AVENUE TO THE CHAPTER-HOUSE, WESTMINSTER ABBEY.—ASHBY-DE-LA-ZOUCH CASTLE, &c.

A. Plan of the double Avenue leading to the chapter-house of *Westminster* abbey; erected 1049.\* R. Doorway. C. Modern doorway, made in a common partition set up at this spot. D. Modern doorway and stairs, built up of late years, leading to the library belonging to the church. The wall and doorway at the principal entrance from the east cloister at A, is a subsequent work to the original great entrance.† A modern partition has also been stuck between the columns in the centre of the Avenue. The alterations made in this, and in the second avenue beyond the one before us, and in the chapter-house itself, have disfigured one of the finest pieces of ancient architecture in the kingdom. E. Method of laying the courses of stone in the spandrels of the groins. F. Two of the divisions on the south side of the avenue. On the left is the doorway B. G. Plan of the columns. H. Mouldings of the stone seat. I. Bases. J. Capitals. K. Centre and angular ribs. L. Architraves. M. Continuation of architrave L, until it meets the rest of the architrave behind the angular rib. +1. Shows how many of the mouldings to the torus appear before the angular rib. +2. Torus, to which the outer mouldings of the architrave unite. O. Profile of rib. P. Plan of ribs and architrave. +1. +2. refers to the elevation. Q. R. S. Bosses in the centre of the groins. T. Architrave to doorway R. U. Plan.

V. View (looking north-west) in the interior of the principal part of the ruins of *Ashby-de-la-Zouch* castle, *Leicestershire*. The view comprehends a portion of three stories. In the second story are columns which supported groins; a vestige of the groins remain. Within the large windows, small square-headed ones of the sixteenth century have been inserted. W. Base; and X. Capital to the columns. Y. Ribs to the groins. Z. Plan of the ribs.

A 2. Porch at the west end of *Chichester* cathedral, erected in the reign of *William Rufus*. It will be found that the principal entrances into cathedrals, and other works of consequence, as chapter-houses, &c. have double entrances, as in the present subject. B 2. Plan. C 2. Capitals; and D 2. The architrave of six divisions. E 2. Plan of the architrave. F 2. Return of the architrave at G 2. H 2. Head on the right side of the architrave. I 2. Architrave, and statue of the Deity in the spandrel of the arches. J 2. Profile of the mouldings. K 2. Base mouldings to the buttresses, the bases of the columns being of the like form. L 2. Mouldings to the head of buttresses. M 2. Corner pieces to the splay of the parapet.

\* In *Wells and Bevington's "Westminster Abbey"*, this erection is assigned to about the year 1250. B.

† See a View of this column in Vol. I. of "*Ancient Sculpture and Painting*."

## PLATE LXXI.

PART OF CANTERBURY CATHEDRAL—CLOISTERS AND CHAPTER-HOUSE, SALISBURY CATHEDRAL.

A. One division of the south side (near the east front) of *Canterbury cathedral*; erected 1080.\* B. Plan. C. Splay cornice to the basement story. D. Base to the columns. E. String (and band mouldings) to the windows of the upper story, and to the columns. F. Splay mouldings above the first tier of columns. G. Band mouldings to the second tier of columns. H. Cornice and splay to the parapet. I. Capitals. J. Cornice supporting architraves K. which go round the arches of the windows.

L. One division of the east side of the *Cloisters to Salisbury cathedral*; erected 1258. The tracery to the windows takes its springing from columns. (The first example brought forward is in PLATE LXVI.) A mode succeeding the simple opening, as is perceived in the division A, and those other windows given to this Order. M. Plan. N. Profile of the battress. O. Bases. P. Capitals. Q. Tracery mouldings. + Return of the openings; the mouldings on the other side of the work are similar to those in view. R. Architrave to the window. S. Circular windows. T. Cornice. U. Plan of the columns to a larger scale.

U 2. One of the right sides (south) of the octangular *Chapter-house to Salisbury cathedral*. The second tier of the tracery mouldings spring from a ground and two mouldings, constituting a million. V. Plinth mouldings. W. String mouldings. X. Bases and capitals. Y. Architraves of the window. Z. Tracery mouldings. A 2. The parapet, and the finish of the angular buttress.

## CLASS SECOND.

## PLATE LXXII.

NAVE OF SALISBURY CATHEDRAL.

A. One division of the north side of the nave of *Salisbury cathedral*, erected 1258. The window to the upper story has three openings, united so as to form the professional Three in One. B. Plan. C. Plinth mouldings. D. Dado mouldings. E. Recesses and cornice. F. Parapet; and G. Architraves to the windows of the first story. H. Columns and architraves to the window. I. Recesses; and J. Parapet to the second story. K. Profile of the *flying buttress* on the left of the window on the second story. L. Perforated part.

M. One division adjoining the grand cluster of columns of the centre tower, on the south side of the interior of the nave of *Salisbury cathedral*. N. Plan. O. General plinth. P. Plan of the cluster of columns of the centre tower. Q. Elevation of ditto columns. R. Cap to the general plinth. S. Base to the smaller cluster of columns.

## PLATE LXXIII.

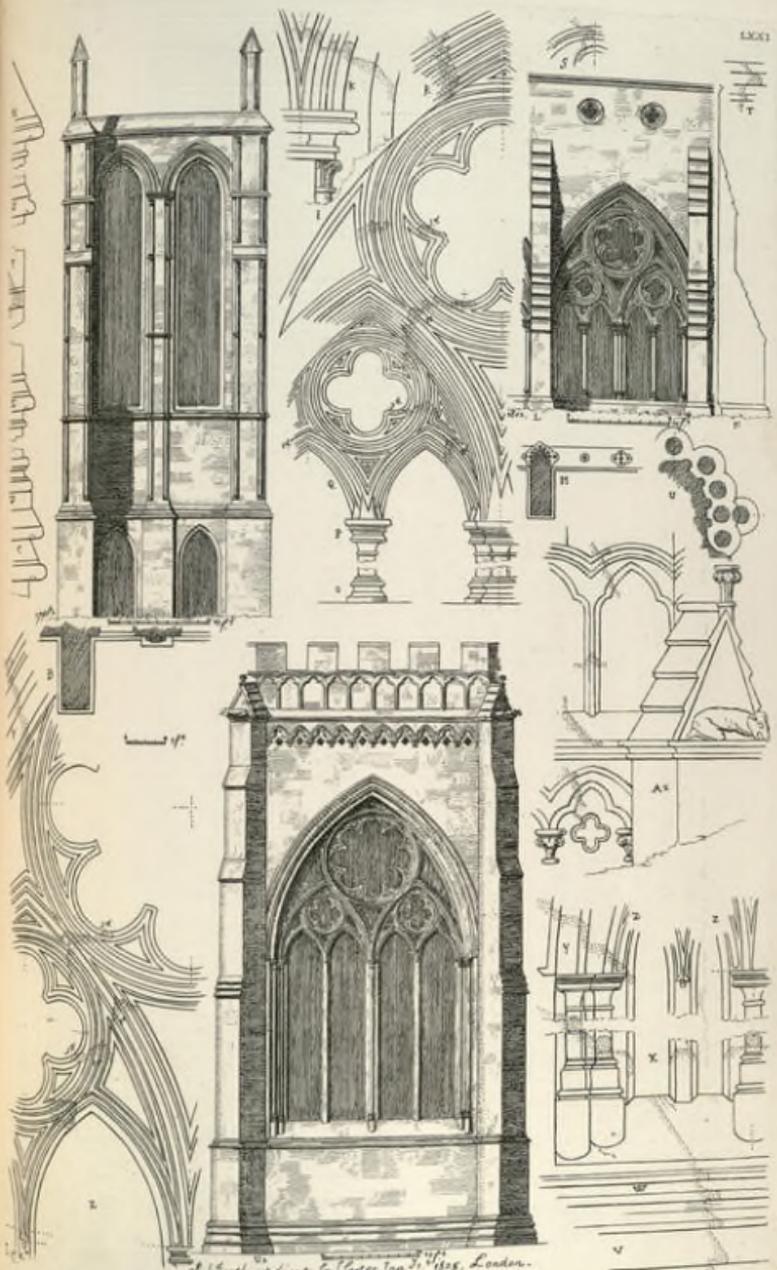
SALISBURY CATHEDRAL, (continued).—TOWER OF ST. MARY'S, STAMFORD.

Continuation of the detail of the interior of the nave of *Salisbury cathedral*. A. Columns and architrave to the smaller cluster of columns. B. The uniting part of ditto architrave. C. Dado mouldings. D. Columns; and E. Architrave to window in the side aisle. F. String mouldings. G. Columns. H. Architraves. I. Springing of columns supporting the groins. J. Small openings; and K. Larger openings within architraves H. and L. Ornament at the uniting part of ditto architraves to the second or gallery story. M. Capitals; and N. Architraves to the great cluster of columns. O. Capital supporting. P. The ribs of the groins. Q. and S. Columns; and R. and T. Architraves to the window on the third story. U. The uniting part of ditto architraves.

V. South front of the *Tower of St. Mary's church, Stamford, Lincolnshire*. In this elevation the tower is divided into five tiers, or stories; the capitals to the columns of the first and second tiers, are like the foregoing examples in this class, plain; the capitals on the third tier are enriched. In the fourth tier the capitals again run plain, as they likewise are so worked in the fifth tier. In this fifth tier, the clusters of columns become divided by hollows with flowerets; between the bases and capitals are band mouldings. The spire rising from the square mass of the tower takes an octagonal form, and the splays at the four angles of the tower serve as buttresses to the same. The canopied windows, and niches on the spire are excellently disposed; yet they, with the spire, seem a subsequent work to the tower. W. Part of the plan of the tower. X. Doorway on the west front. Y.

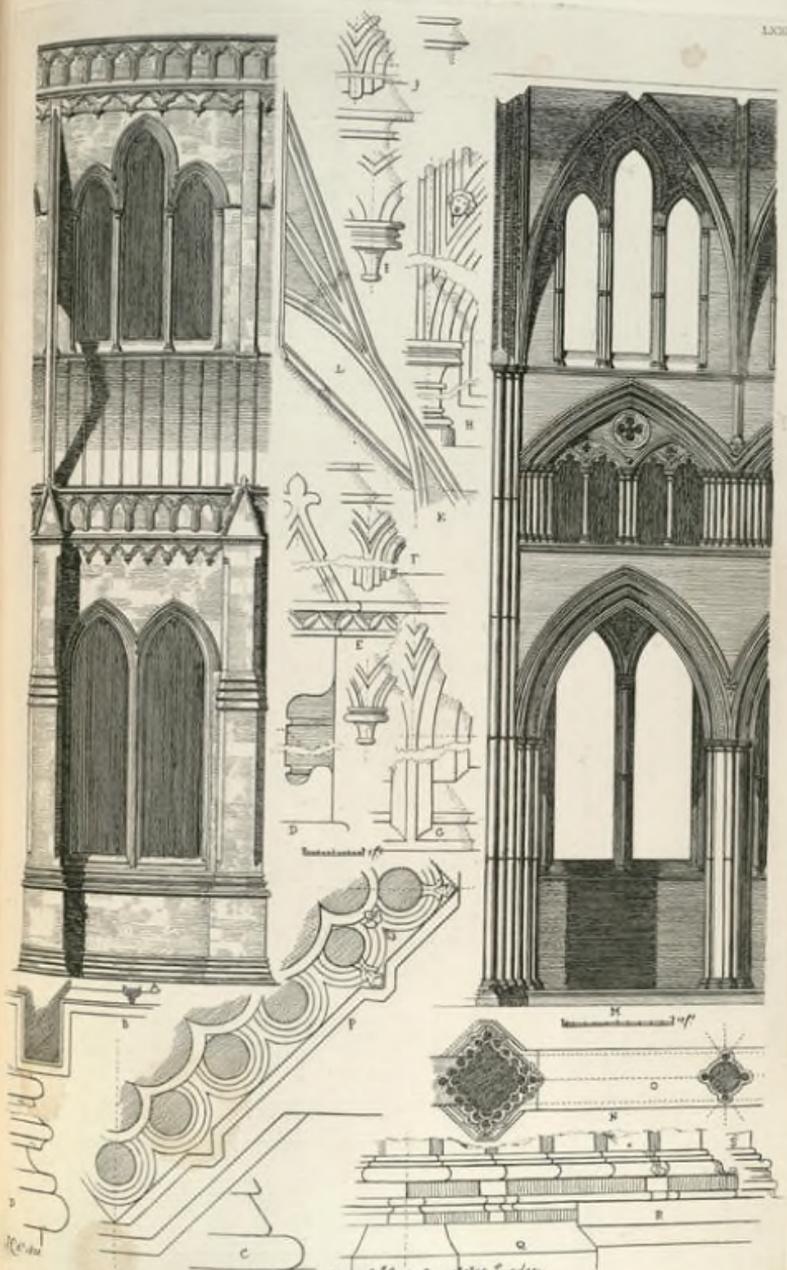
\* Part of the Trinity chapel, which there is every reason to believe was erected between 1174 and 1187. See Britton's "*Canterbury Cathedral*," pp. 67, 68. B.

Church of St. Andrew

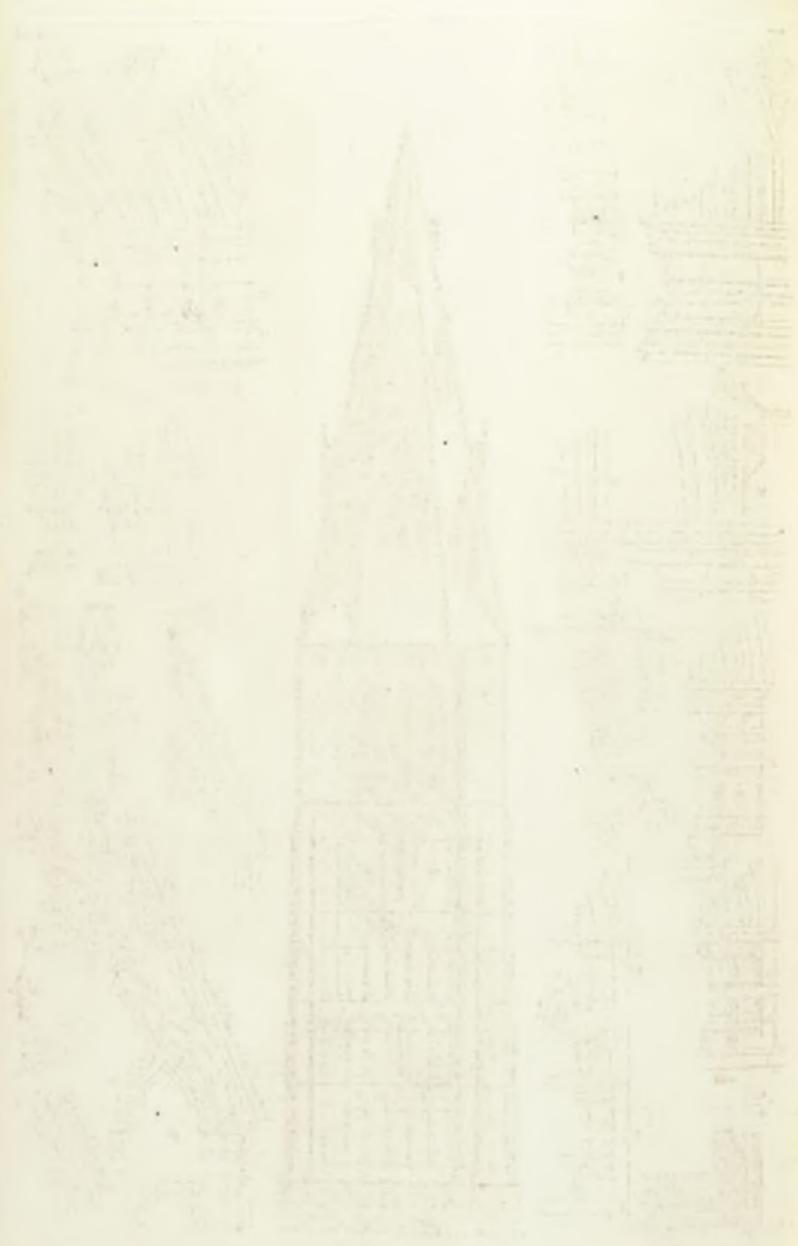


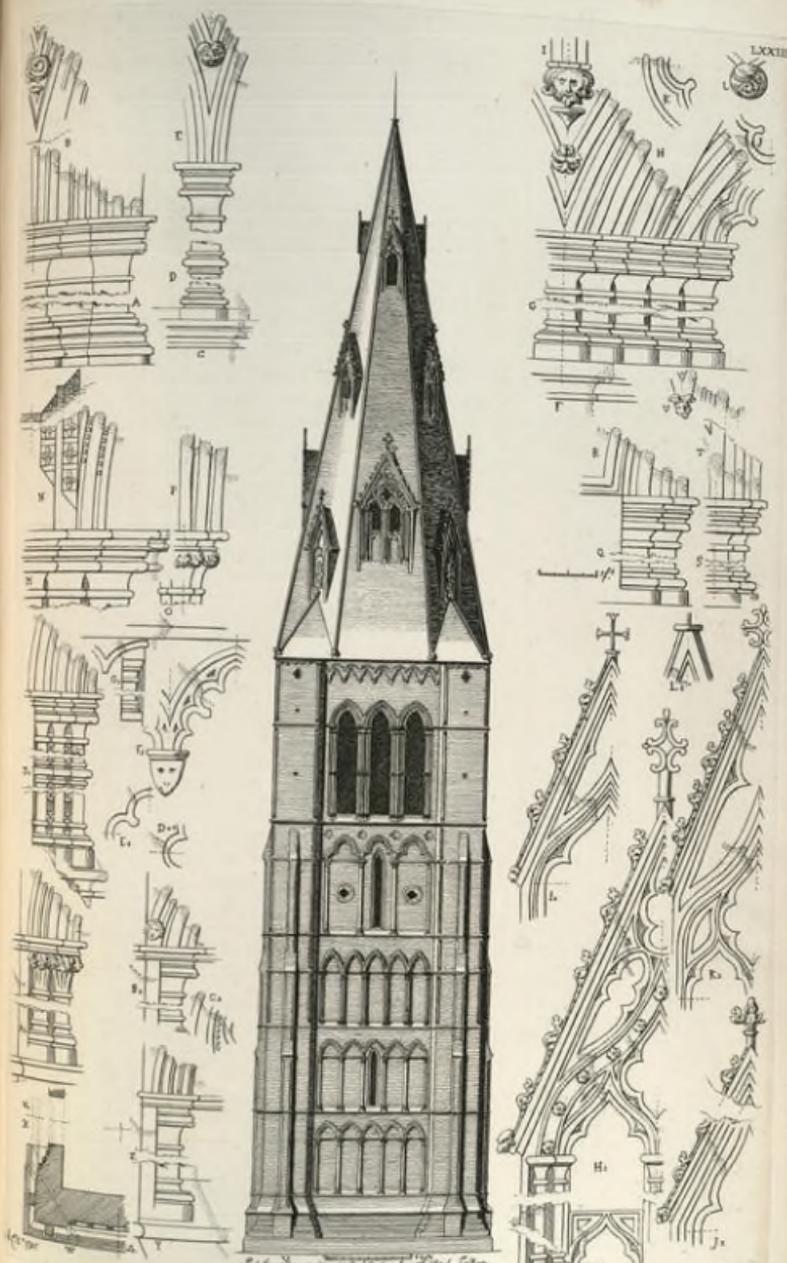
Pub. by the Architectural Society of London, Jan. 1851.

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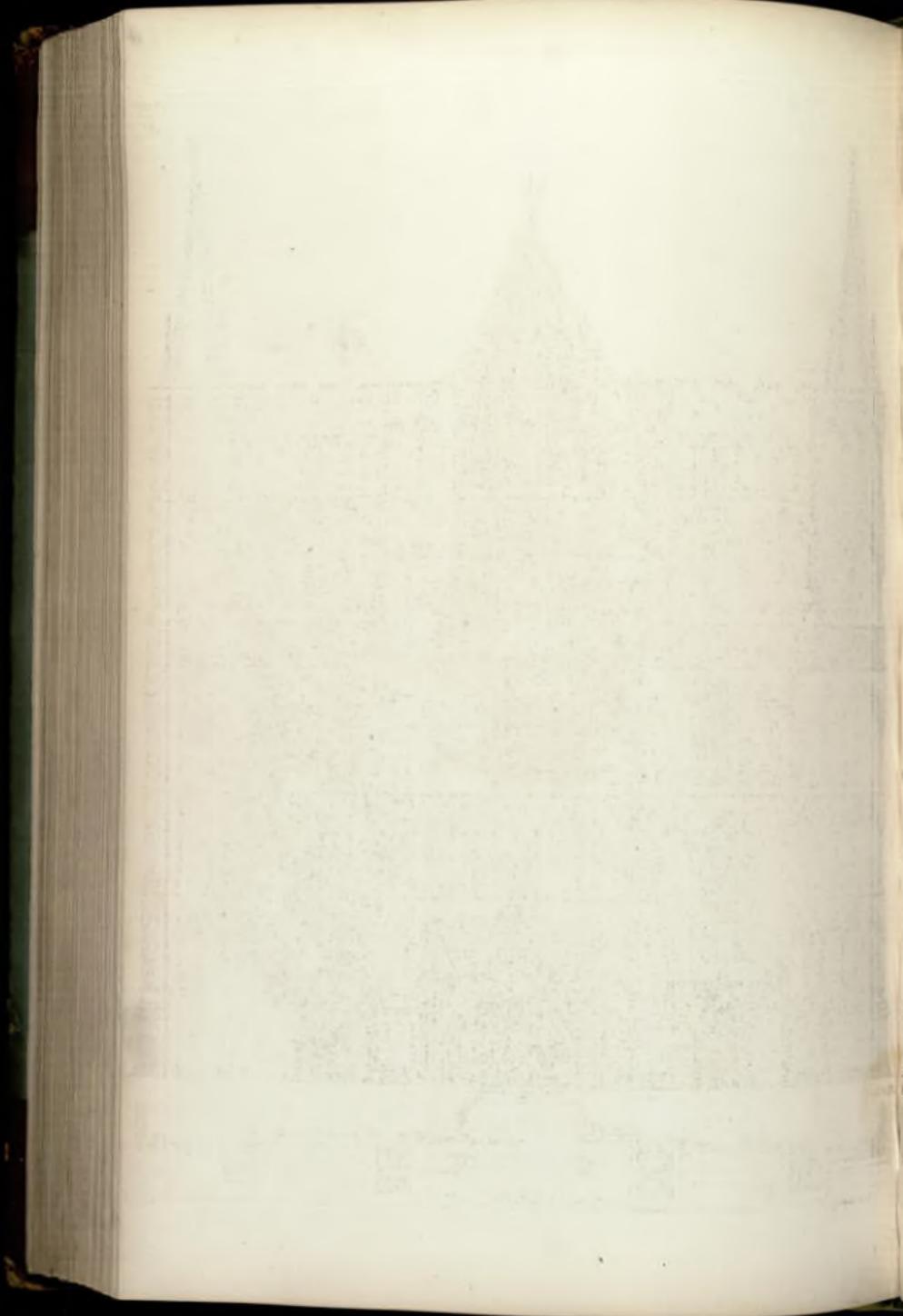
Arch. North, and South, G. S. Parker, June 1851, London.

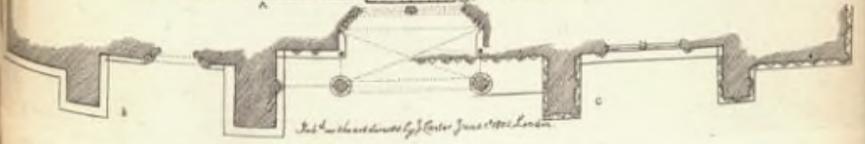
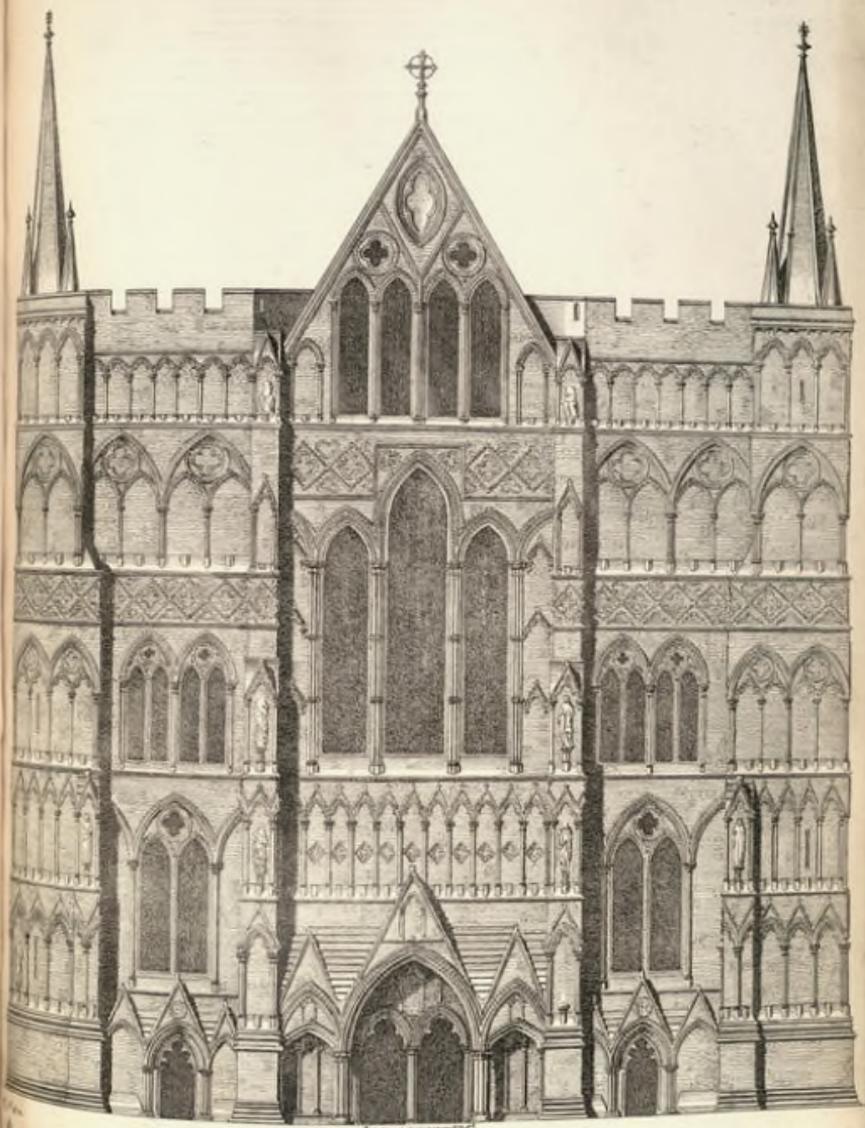




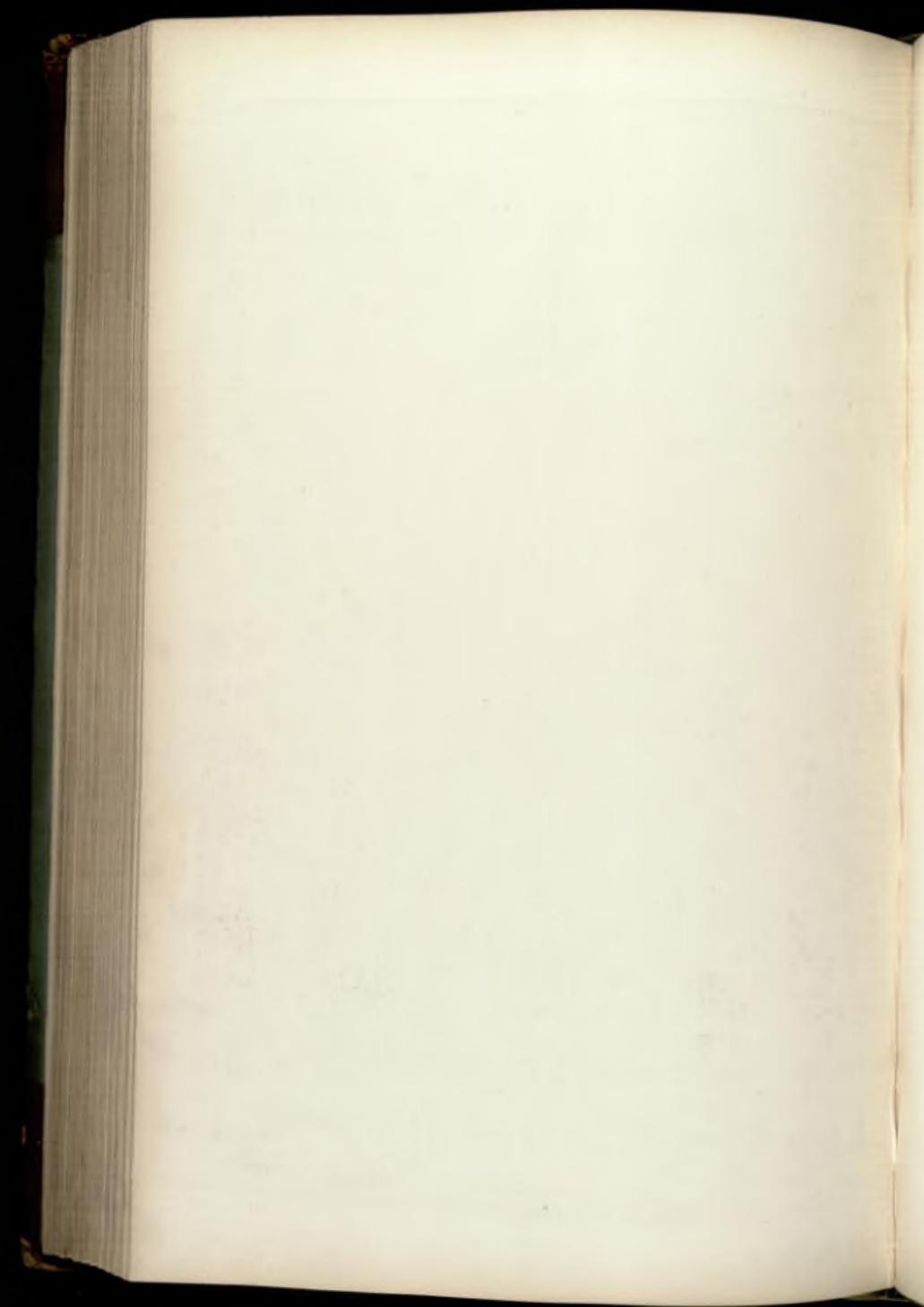
LXXXII

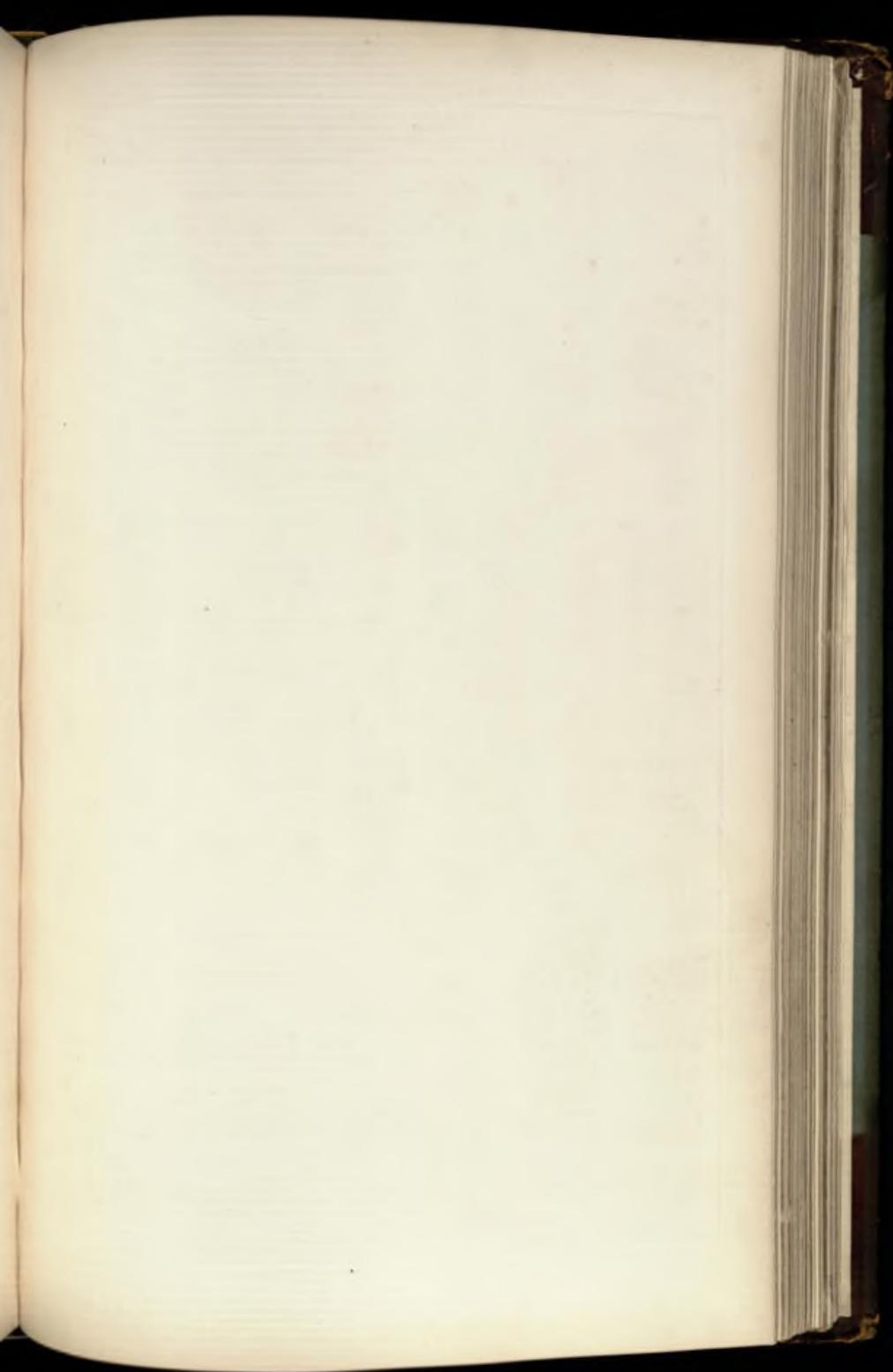
See the Description of the Tower of St. Peter, p. 100.





*Architectural drawing of the Cathedral of St. Peter, Rome, 1794*







J. C. 1751

Printed and sold by J. B. R. Jones & Co. London.

Dado moulding. Z. Columns and architrave to the first and second tiers. A 2. Columns and architrave to the third tier. B 2. Columns and architrave; and C 2. Small openings on the fourth tier. D 2. Columns and architrave. D 2+. Small openings. E 2. Larger ditto; and F 2. Recesses to the fifth story. G 2. Columns on the breaks to the third, fourth, and fifth stories. H 2. First window of the spire on those eaves which stand parallel with the four sides of the tower. I 2. Second window on ditto east. J 2. Niche at the springing of the spire at the angles of the tower. K 2. Window above ditto niche. L 2. Mouldings on the angles of the spire.

## PLATE LXXIV.

## SALISBURY CATHEDRAL; WEST FRONT.

A. West front of *Salisbury* cathedral. We have in this specimen brought forward the Order on which we have been treating, in its full state of decoration, in the disposition of the several parts, and the ornaments belonging thereto. The centre entrance has the double doorway, one of the characteristic marks of the present order. The main front is divided into three great parts, in which are an infinity of niches, or recesses, on different tiers, for statues; some of the statues are remaining. By a calculation of the number of recesses on the front, and on the returns north and south, there must once have been at least one hundred and sixty-six statues placed within them. To give a distinction between the third and fourth tiers there is a dado with diamond, and circular compartments. The two divisions right and left, between the three great parts already noticed, have windows; those to the first story light the side aisles of the nave; and those on the second story light the galleries over the side aisles. The simple battlements, it is conjectured, are not of the original work, but added in later times. In the great centre part is the large tri-composed window lighting the nave. The window of four openings on the third story lights the roof. The pediment to this part is well conceived, and the clusters of spires on the side great parts, constitute a fine termination to the whole design. B. Half the plan of the basement of the front. C. Half the plan of the window line of the front.

## PLATE LXXV.

## SALISBURY CATHEDRAL; DETAILS OF THE WEST FRONT.

A. Part of the dado mouldings D, in PLATE LXXII. Particulars of side great divisions of the front. B. Columns and architraves on the first tier. C. Columns and architrave on the second tier. D. Finish to the small pediments. E. Columns and architrave; and F. Pedestal to the fifth recess on ditto tier. G. H. Columns and architraves on the third tier. I. Dado between the third and fourth tier. J. Columns and architraves; and K. Mouldings to the circular parts of the recesses of the fourth tier. L. Cornice to ditto tier. M. Columns and architraves; and N. Parapet to the fifth tier. O. and P. Finishing of the clusters of spires. Particulars of the divisions between the three great parts of the front. Q. Entrance. R. Plan. S. Circular compartment in the pediment; and T. Ornamented turns in the arch of the doorway. U. Window to the first story. V. Mullions. W. Circular part of ditto. X. Window to the second story. Y. Mullions. Z. Columns and architrave; and A 2. Parapet to the fifth tier. B 2. Example of one of the pedestals in the recesses of the battresses on each side of the centre great division. Particulars of the battresses. C 2. Columns and architrave to the second tier. D 2. Columns and architrave to the third tier. E 2. Dado. F 2. Columns and architraves to the fourth tier. G 2. Columns and architrave to the fifth tier. Particulars of the centre great division of the front. H 2. Part of the plan of the detached cluster of columns to the entrance. I 2. Part of the plan of the capitals to ditto. J 2. Detached columns and architraves to the entrance. K 2. Columns and architrave to the recesses over the side openings of the entrance. L 2. Plan of the centre columns to the double doorway. M 2. Columns, architraves; and N 2. Ornamented turns, to the arch of the double doorway. O 2. Columns, architraves, and enrichments to the recesses above ditto doorway. P 2. Columns and architrave to the recess in the centre pediment of the entrance. Q 2. Columns and architrave to the recesses over the side openings of the entrance. R 2. Columns and architrave to the range of recesses over the entrance. S 2. Columns, architrave, and finish of pediment to recesses on each side the great centre window. T 2. Columns and architrave to ditto window. U 2. Continuation of ditto architrave. V 2. Mouldings in the spandrels of the arch of the great window. W 2. Columns and architrave to the recesses on each side the window to the third story. X 2. Columns and architrave to ditto window. Y 2. Mouldings to the circular parts of ditto window. Z 2. Mouldings to the pediment. A 3. Mouldings to the recess in the upper part of the pediment. B 3. A bird and label over ditto recess. This bird may be set up as a representation of the Holy Spirit breathing divine grace over the whole front. C 3. Pedestal and cross, forming the finish to the pediment.

## PLATE LXXVI.

DECORATIONS.—OLD HOUSE, STAMFORD.—DOORWAYS.—ST. MICHAEL'S CHURCH, COVENTRY, &c.

A. Doorway to an ancient house, *Stamford, Lincolnshire*. Bases buried. B. Plan. C. Faint. D. Architrave. At the second  $\pi$  is a continuation of the mouldings from the first  $\pi$ . E. Half of the doorway on the south side of *St. Michael's church, Coventry*. F. Plan. G. Capital and architraves. I. Doorway entering into the vestry of *Durham cathedral*. J. Plan. K. Base. L. Capital. M. Architrave and sweeping cornice. N. Doorway in *Winchester cathedral*. O. Plan. P. Capital. Q. Architrave and sweeping cornice. R. Doorway entering to the crypt under the chapter-house, *Wells cathedral*. S. Plan. T. Base. U. Capital on the right hand; and V. Architraves. W. Doorway in the cloisters of ditto cathedral. X. Plan. Y. Architrave and sweeping cornice. Z. Doorway to the remains of *Drusen-Nose college, Stamford*. A 2. Plan. B 2. Architrave. There is a singularity in the centre of the arch; the mouldings as they succeed each other take a gradual horizontal line, forming a sort of key-stone. C 2. Half of the doorway in the north aisle of the nave of the church at *Remy, Hampshire*. D 2. Plan. E 2. Architrave and sweeping cornice. F 2. Capital on the right side of doorway. G 2. Circular window in the east front of the chapter-house of *Morgan abbey, Glamorganshire*. H 2. Architrave. I 2. Circular window in the Bishop's palace, *St. David's, Pembroke-shire*. J 2. Mullions and architrave. K 2. Interior of the east window of the church at *Remy*. L 2. Plan. M 2. Architraves. N 2. View of a holy-water niche, *Glastonbury abbey*. O 2. Plan. P 2. View of a holy-water niche in the south aisle of the choir, *Salisbury cathedral*. Q 2. Base and capital; and R 2. Architrave.

## PLATE LXXVII.

FONTS, ALTARS, SEATS, NICHEs, MONUMENTS, &c.

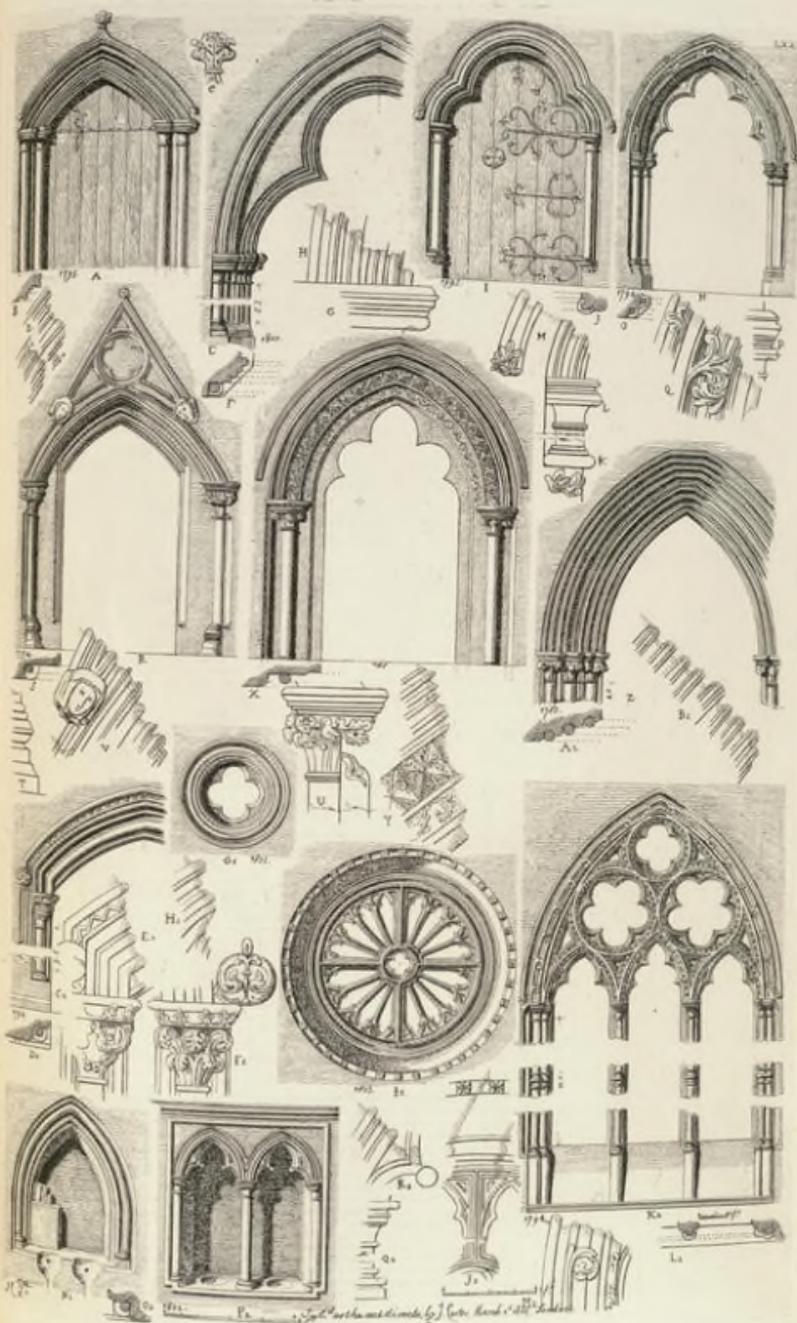
A. Font in *Barneck church, Northamptonshire*. B. Half of the plan. C. Interior of the basin. D. Font in *Hitchenden church, Buckinghamshire*. E. Half of the plan. F. Interior of the basin. G. One of nine altars in the chapel of the Nine Altars, *Durham cathedral*. H. Plan. I. Dado to the altar table. J. Base. K. Capital. L. Architraves; and M. Cornice. N. Three Seats for the priests in *Staindrop church, Durham*. O. Plan. P. Architrave and sweeping cornice. Q. Niche in the west front of the abbey church, *St. Alban's*. R. Plan. S. Cornice. T. String; and U. Architrave. V. Specimen of one of the niches which composed the screen to the choir of *Salisbury cathedral*. Among the late dilapidations, innovations, and modern fanciful introductions in the architectural arrangements of this church, so fatal to the study of our antiquities, this screen was torn down, and several of its parts set up in the second north transept, from which the example is selected. The work is evidently coeval with the erection of the fabric; and we find in its place, by way of a choir screen, a compilation of fragments, from the two destroyed, *Hungerford and Bouschamp* chapels, at the east end of the building, erected in the fifteenth century. W. Plan. X. Base and ornaments attached to the columns. Y. Capital. Z. Architraves and sweeping cornice. A 2. Cornice. B 2. Second capital. C 2. View of a Monument in *Tickenote church, near Stamford, Lincolnshire*. D 2. View of the monument of *Bishop Poore* on the north side of the choir, *Salisbury cathedral*, as it appeared 1781, erected 1237. Notwithstanding this memorial was in honour of the founder of the cathedral, it has been destroyed, excepting the statue, which is removed into the second north transept, and laid on a tomb made up of the parts of the demolished *Hungerford* monument and inscription, &c. erected 1450. E 2. View of a sculpture to the memory of *Bishop Edelmeier*, now placed under the organ stairs, *Winchester cathedral*. The statue has between the hands a heart; indeed the design of the compartment turns upon such a form; the top is mutilated, as is the staff of the crozier towards the crook. F 2. View of the Monument of *Bishop Aescough* in the south aisle of *Salisbury cathedral*.

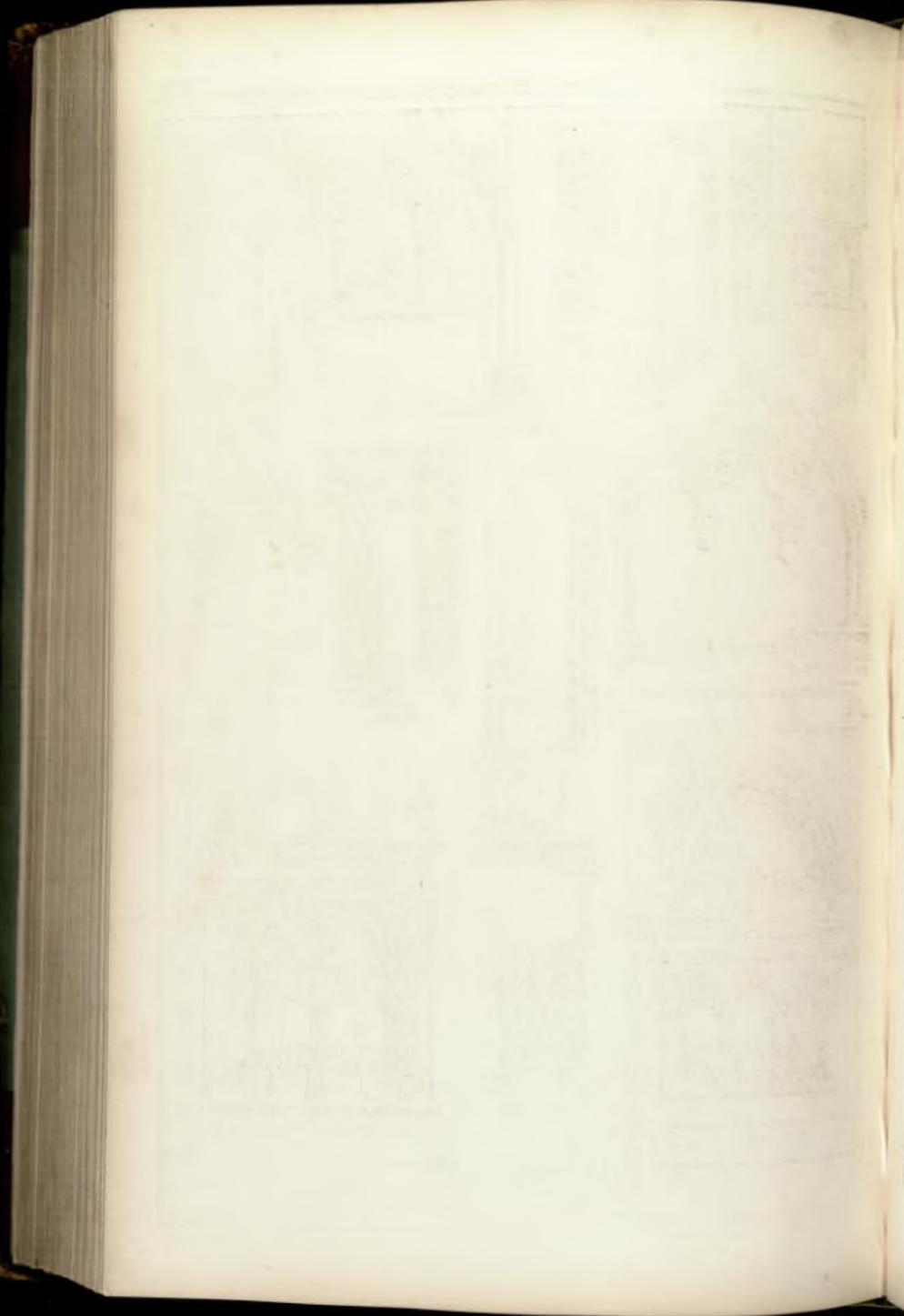
## PLATE LXXVIII.

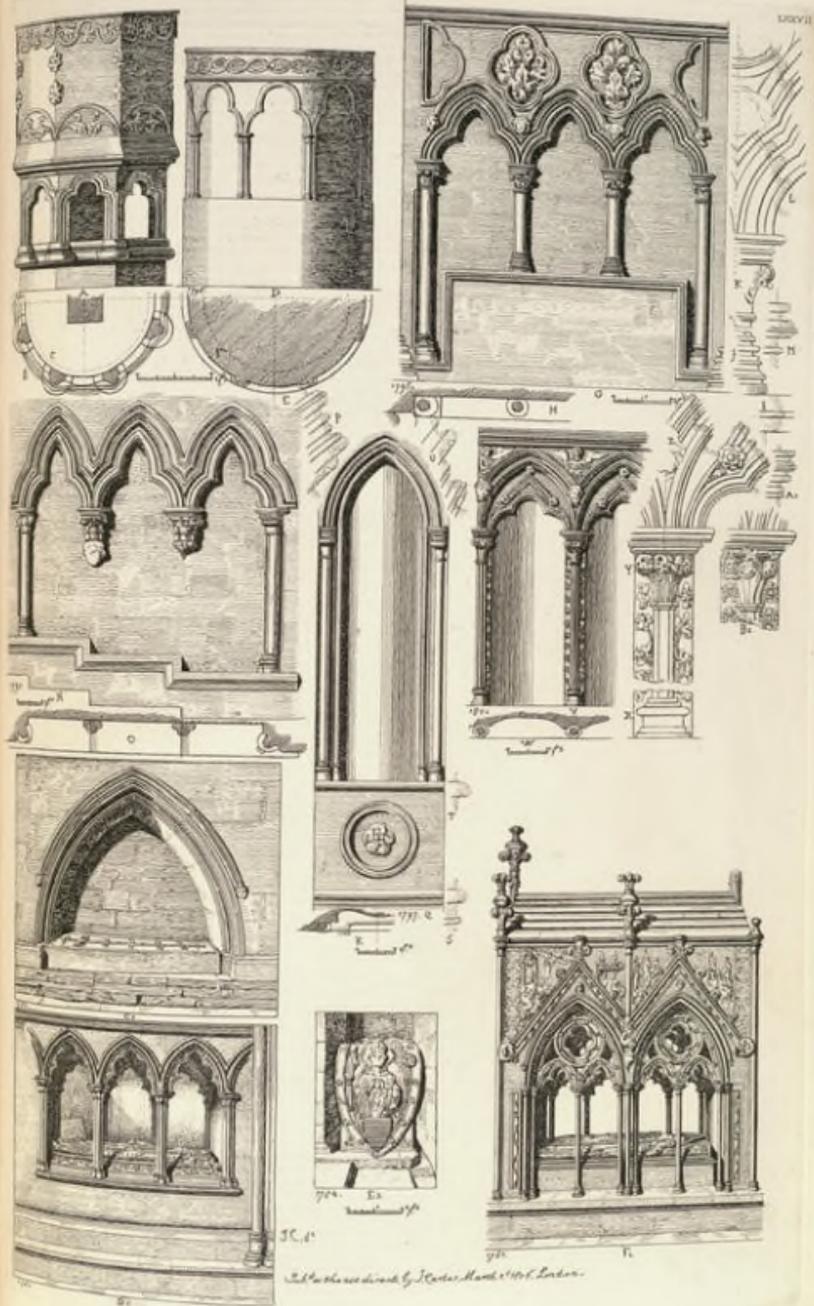
GRAVE STONE, RING, CUP, ARCHITRAVES, CORNICES, BASES, CAPITALS, RIHS, &c.

A. Grave stone in the nave of *Salisbury cathedral*.  
 B. Ring to a door in the south porch, *Tickenote church*.  
 C. *King John's cup*, in possession of the corporation of *King's Lynn, Norfolk*.  
 D. Architraves in the south porch, abbey church of *St. Alban's*.  
 E. Architrave to the arches of the nave of ditto. F. Architraves in the more eastern part of ditto church. G. Architraves to the doorway of the chapter-house of *Salisbury cathedral*. H. Architrave in ditto chapter-house. I. Architrave in the chapter-house, *Oxford cathedral*. J. Architrave in the cloister, *Wells cathedral*.

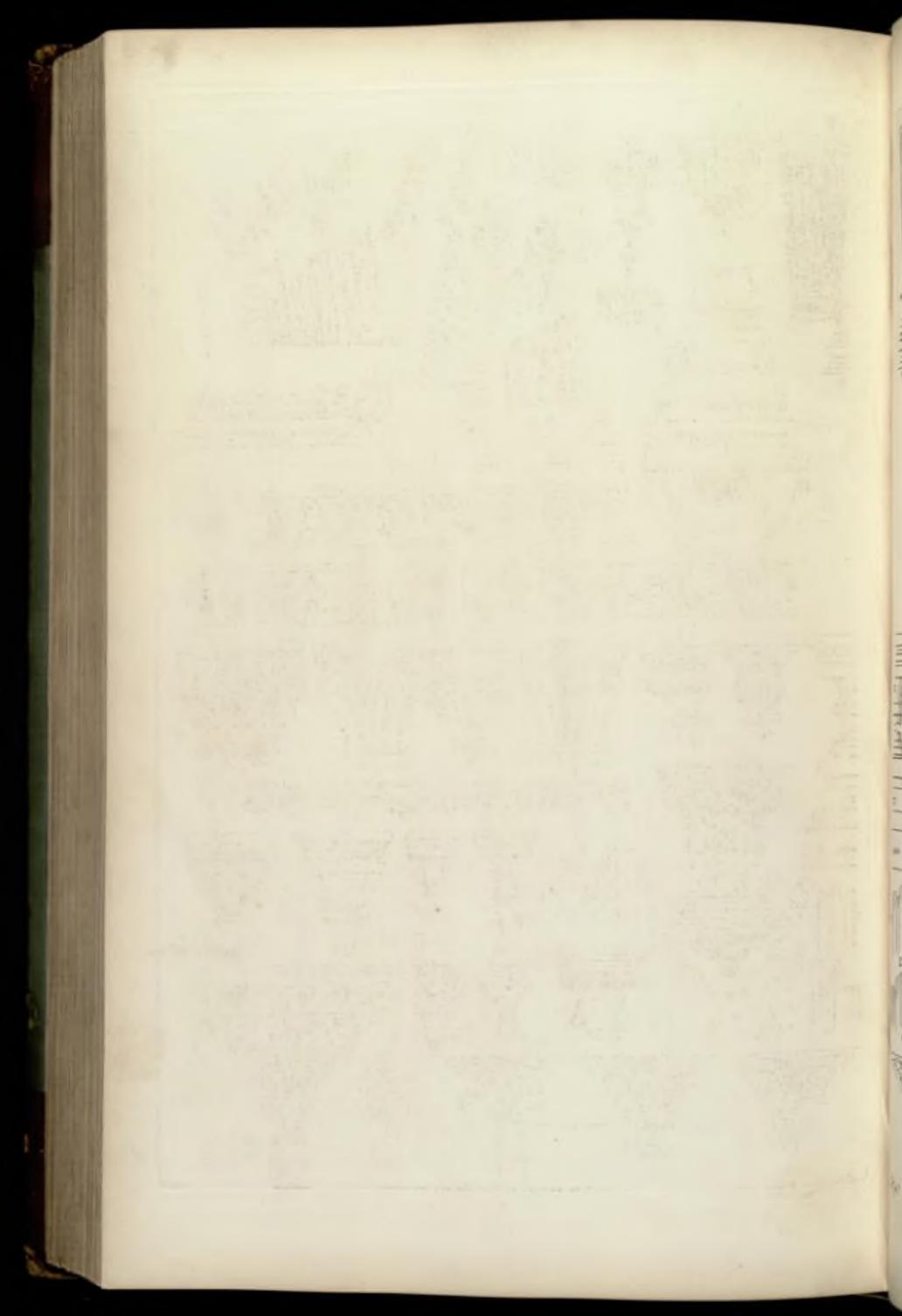
\* Engraved full size in "Ancient Sculpture and Painting."

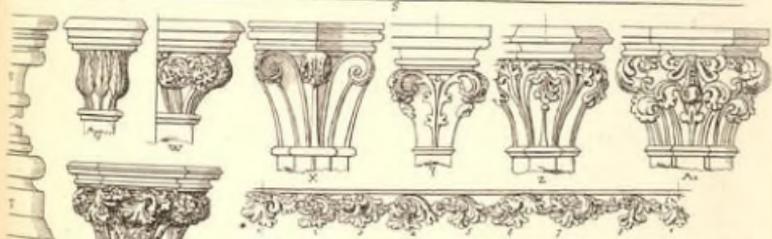
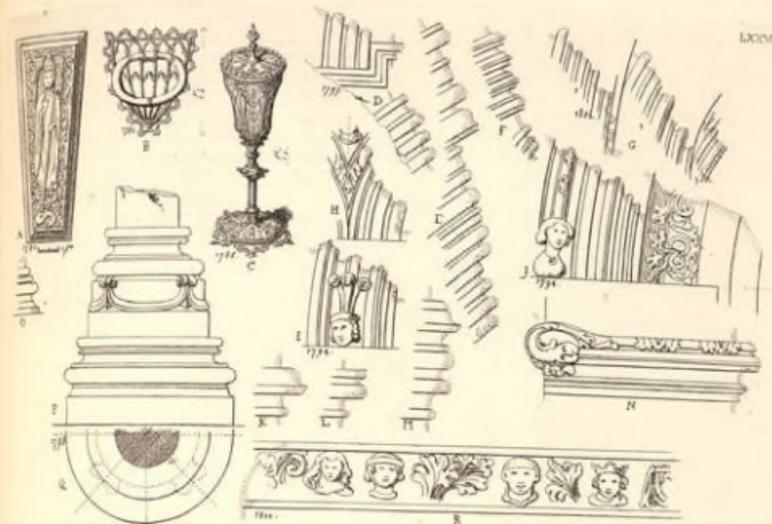




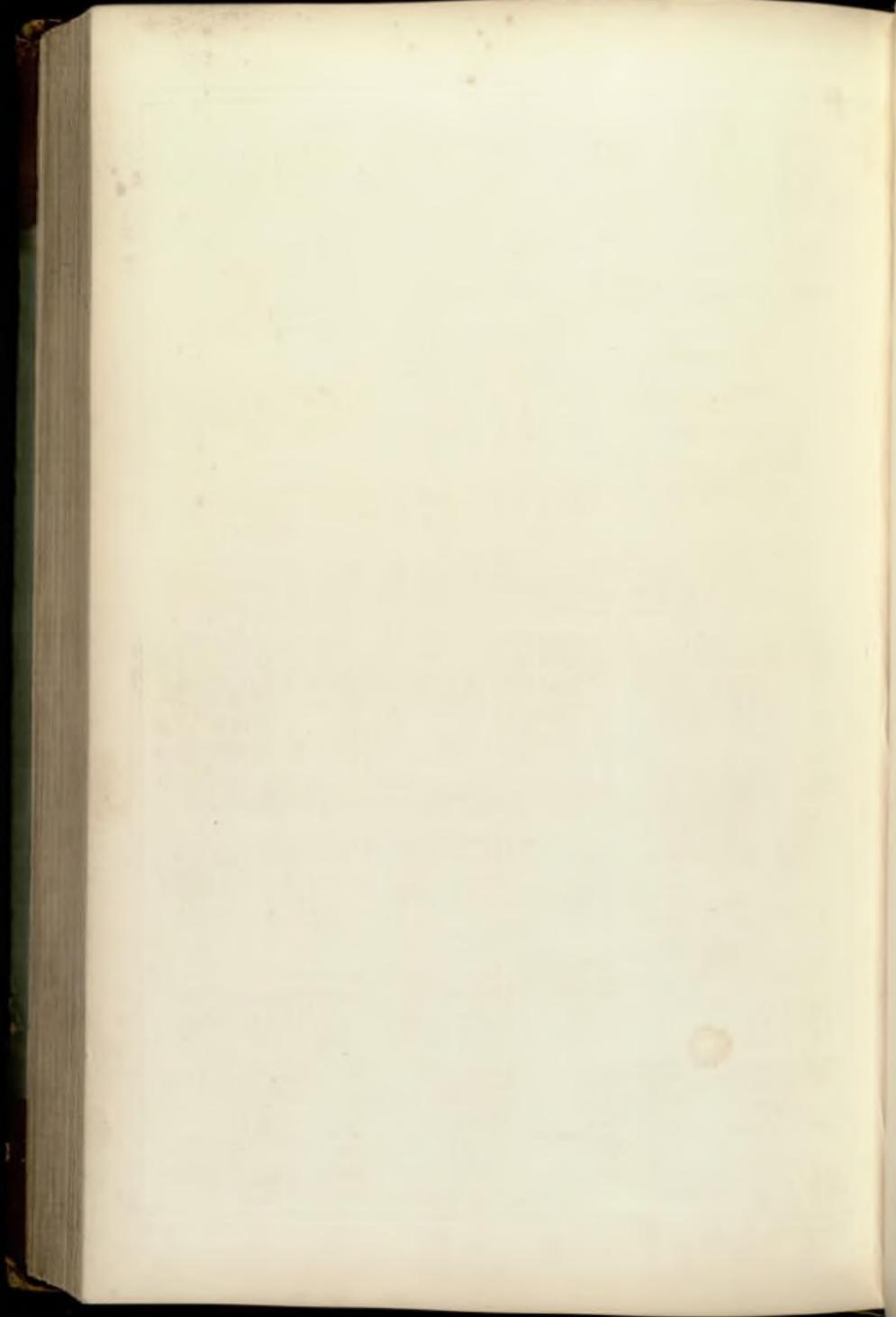


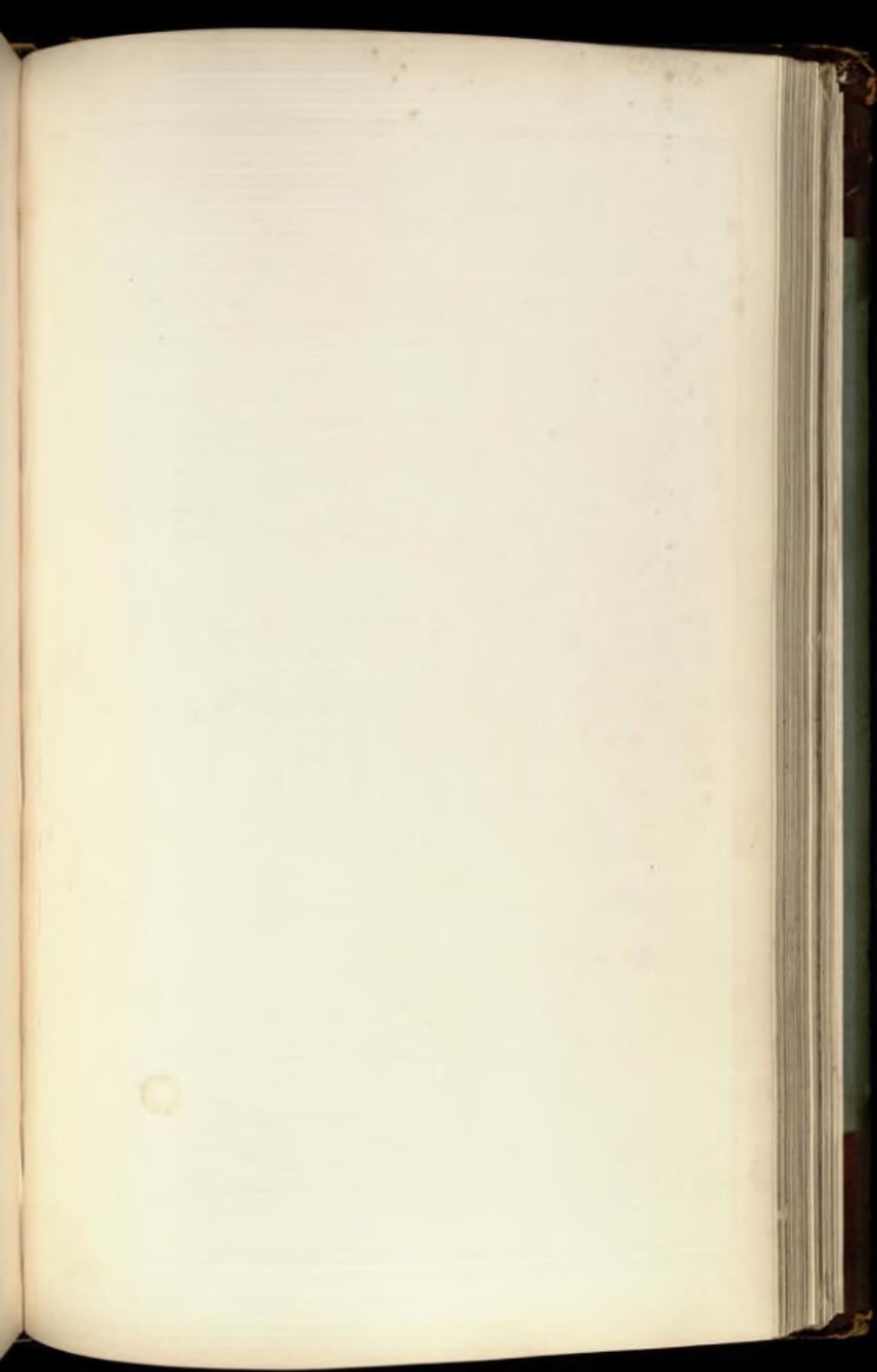
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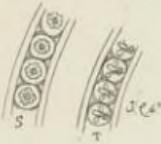
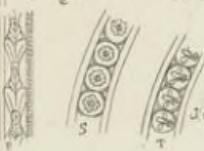
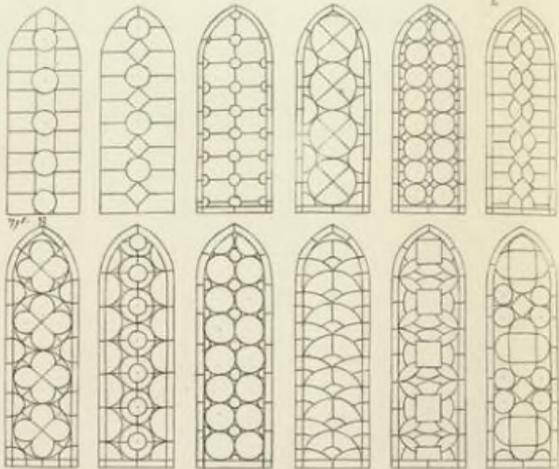
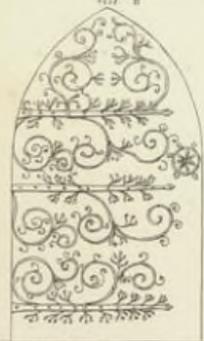
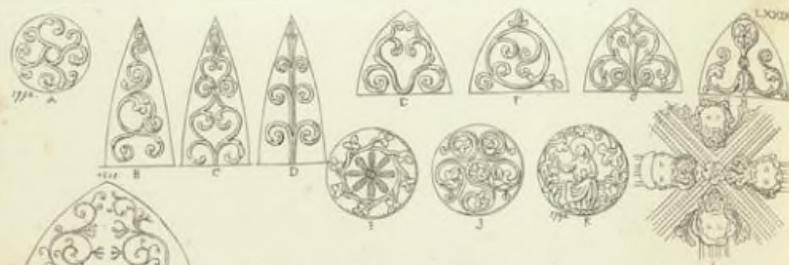




*All the plates in this book by George Meacham & Alfred Seaton*







Printed and sold by J. Carter, March 1<sup>st</sup> 1861, London.

K. Cornice in the chapter house, *Oxford* cathedral. L. Cornice in the chapter house, *Salisbury* cathedral. M. Cornice at the west end (interior) of *Wells* cathedral. N. Cornice in the north porch of ditto cathedral.

O. Base in the chapter house, *Salisbury* cathedral. P. Grand double base in *Canterbury* cathedral. Q. Plan. R. Remains of a capital (taken in its circuitous line) to a column in *Woodstock* church, *Oxfordshire*. S. Capital (perfect in its circuitous line) to another column in ditto church. T. U. Base and capital in the nunnery, *Lacock*, *Wiltshire*. V. W. Capitals near the entrance into the chapter house, *Wells* cathedral. X. Y. Capitals in ditto cathedral. Z. Capital in the chapter house, *Oxford* cathedral. A 2. Capital in *Wells* cathedral. B 2. Base, and C 2. Capital to the doorway of the chapter house, *Salisbury* cathedral. D 2. Plan. 1, 2, 3, &c. refers to the circuitous line of this capital given at the plate marked \*.

E 2. Rib in the nunnery, *Lacock*. F 2. Profile. G 2. Rib in *Chepstow* castle, *Monmouthshire*. H 2. Profile. I 2. Rib in the chapter house, *Salisbury* cathedral. J 2. Profile. K 2. and L 2. Corbels in *Chepstow* castle. M 2. N 2, and O 2. Corbels in the nunnery, *Lacock*. P 2. and Q 2. Corbels in *Wells* cathedral. R 2. Corbel to doorway of chapter house, *Salisbury* cathedral. S 2. Spandrel in north porch, *Wells* cathedral. T 2. Spandrel in the abbey church at *Hexham*, *Northumberland*. U 2. Spandrels on the monument of *Bishop Cantelupe*, *Hereford* cathedral. V 2. and W 2. Spandrels in doorway to chapter house of *Salisbury* cathedral. X 2. and Y 2. Ornamented tuns to ditto doorway.

## PLATE LXXIX.

## COMPARTMENTS, BOSSES, ORNAMENTAL DOOR, GLAZING AND PAINTED GLASS.

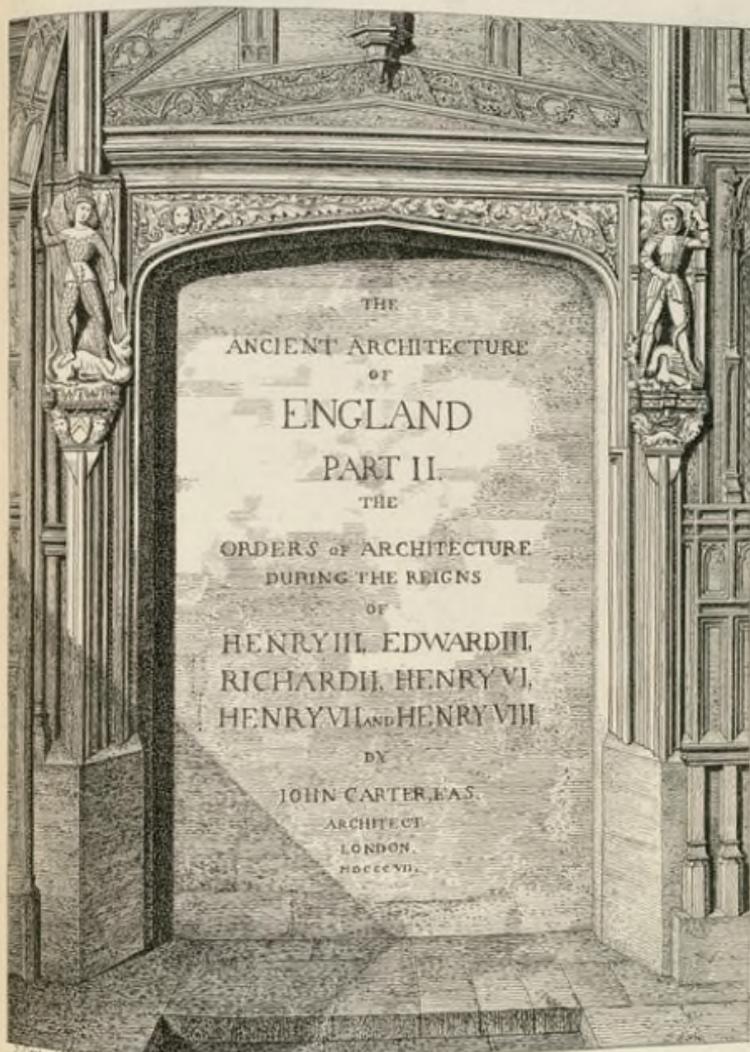
A. Compartment in the nave, *Wells* cathedral. B. C. and D. Painted compartments in the groins of the chapter house, *Salisbury* cathedral. E. F. G. and H. Compartments in the nave of *Wells* cathedral. I. and J. Bosses in the centre of the groins, chapter house, *Salisbury* cathedral. K. Boss in the chapter house, *Oxford* cathedral. L. Heads by way of a boss, near the entrance of the chapter house, *Wells* cathedral. M. Door in the crypt under ditto chapter house.†

It will appear by the following examples (comprising nearly the whole remains of this kind in the kingdom, that is, of the era under illustration, and further back, there are, it is conceived, no documents) that the openings of windows, either single or double, by means of mullions and tracery, were filled in with lead-work run into geometrical forms, which forms were enriched with an infinity of paintings of ornaments, small figures, &c. The principal feature of these embellishments consisted in the ornaments, as here shown, and which may serve as a general character for window glazing in the thirteenth and fourteenth centuries.

N. Twelve of the most important designs of the lead forms in the windows of *Canterbury* cathedral. No. 12 is the east window. These forms are mostly entire, and contain beautiful paintings both of ornaments, and religious and historical small figures: in manner like the succeeding specimens from *Salisbury* cathedral, as O. P. and Q. Parts of the remaining ancient glazing and enrichments in the windows of the nave. R. A border in a window in ditto. S. and T. Borders in the remaining ancient glazed windows in the chapter house. U. Upper part of one of the divisions of the windows in ditto. V. and W. Half of two of the divisions in the east window of ditto.

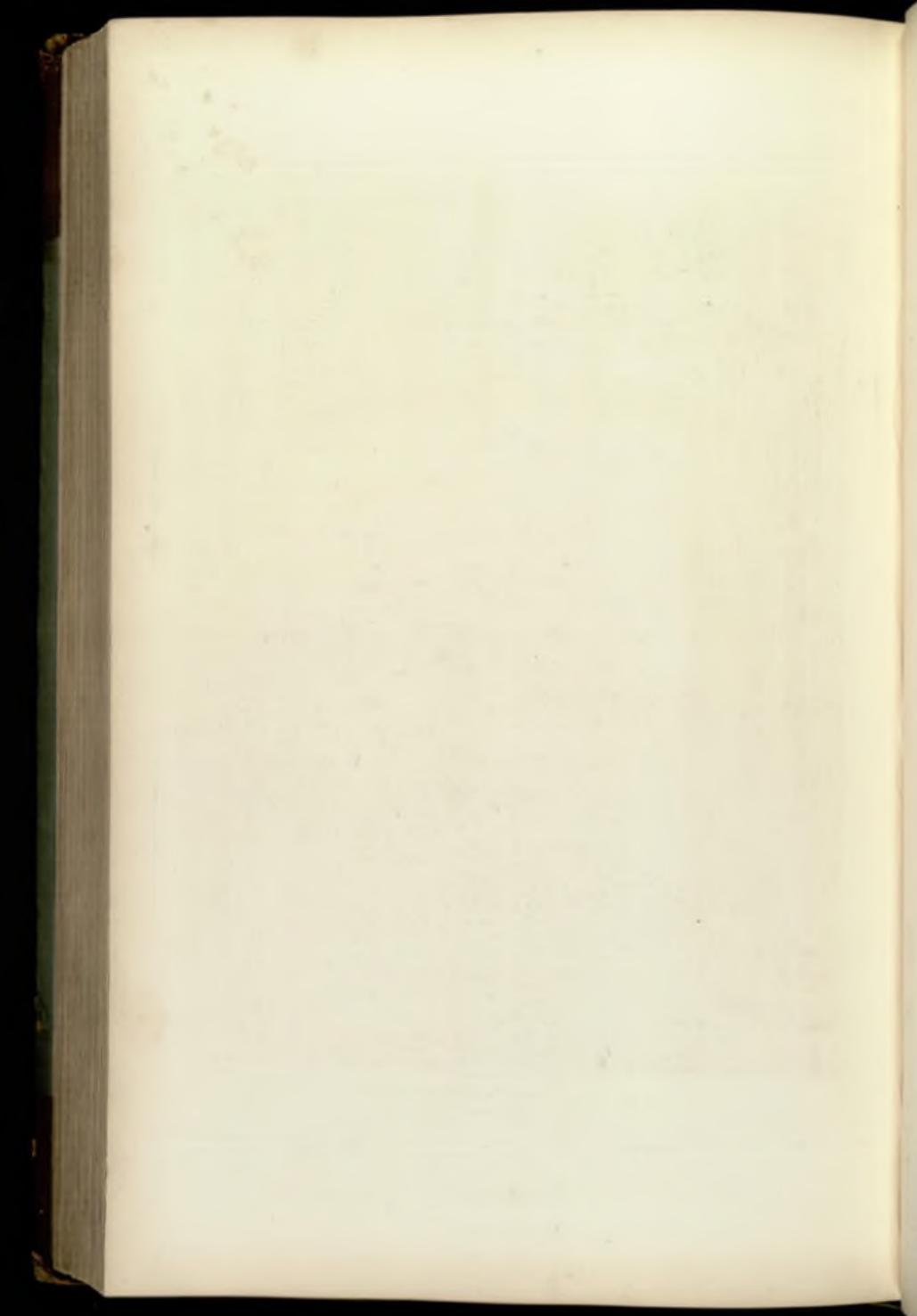
† See p. 53, and Plate LXX.

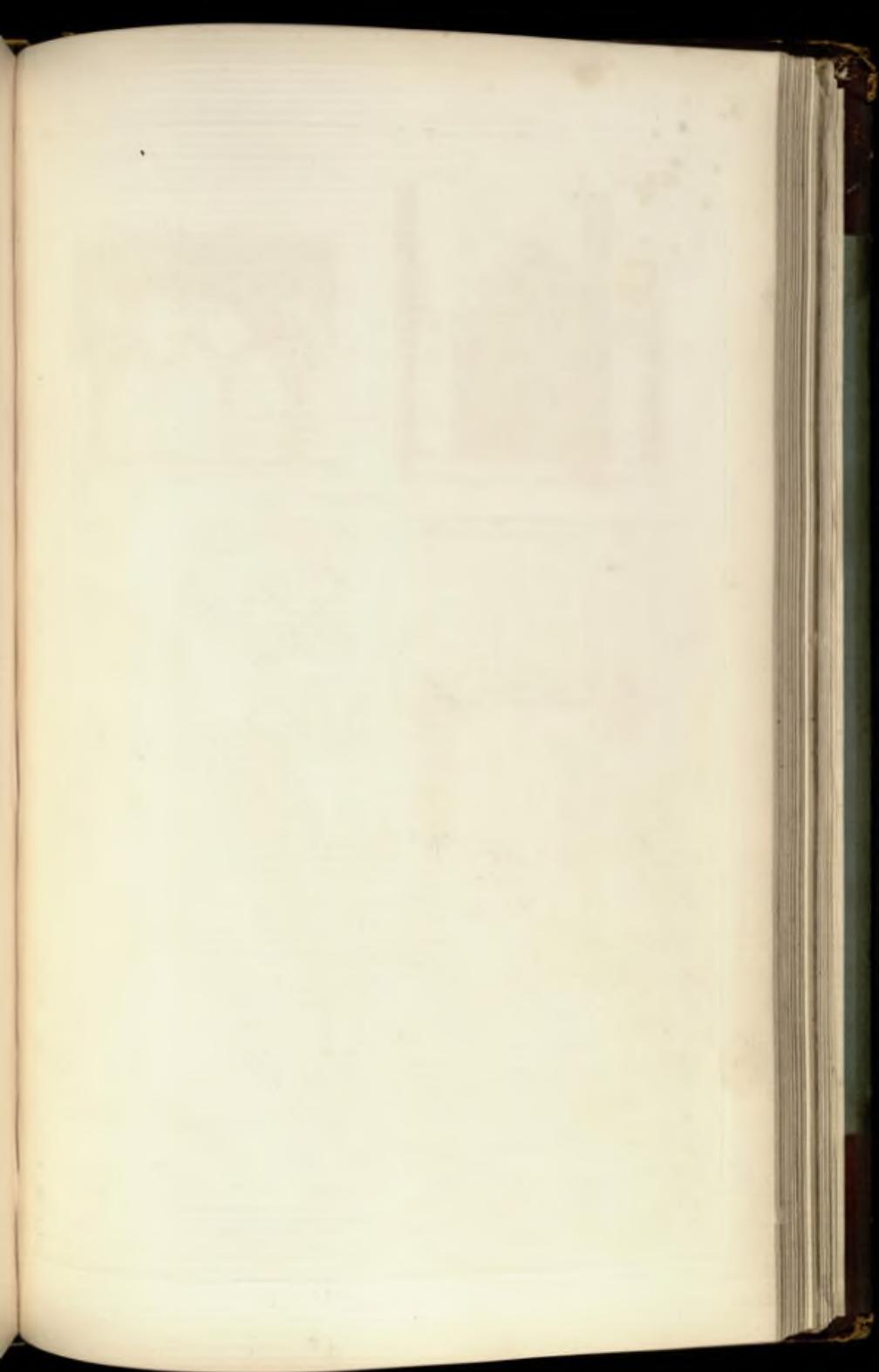
THE HISTORY OF THE  
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FROM THE FIRST SETTLEMENT  
TO THE PRESENT TIME  
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NATHANIEL BENTLEY  
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CONTAINING THE HISTORY FROM  
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1857



THE  
ANCIENT ARCHITECTURE  
OF  
ENGLAND  
PART II.  
THE  
ORDERS OF ARCHITECTURE  
DURING THE REIGNS  
OF  
HENRY III. EDWARD III.  
RICHARD II. HENRY VI.  
HENRY VII. AND HENRY VIII.  
BY  
JOHN CARTER, R.A.S.  
ARCHITECT  
LONDON.  
MDCCLXXII.

*Donors (book) to a house in Cross-Street, Coventry.  
Set in the old house by J. Carter, R.A.S. 1872.*







## PART II.

## THE ORDER OF ARCHITECTURE

DURING THE REIGN OF HENRY III.

## CLASS FIRST.

The most celebrated architectural work ennobling the reign of Henry III. was the abbey church at Westminster, completed about the year 1299. The design gives a style peculiar to that period, and which immediately succeeded that mode of work made use of in the erection of Salisbury cathedral, perfected in the early part of Henry's sovereignty. The transition from the Salisbury to the Westminster style, was not however marked by any extraordinary change; the alterations were few, and not very obtrusive, they occurring principally in the windows. At Salisbury the windows are given plain in their openings, (excepting those to the side aisles in the west front, showing mullions and tracery, and which were inserted probably some time after,) while the windows at Westminster contain both mullions and tracery. The mouldings of each pile had not much variation; and battlements seem about this period to have been introduced at the latter place in room of the parapet so characteristic of the former. Upon the whole, the following examples from Westminster will of themselves fully establish a regular systematic Order of Architecture, demonstrative of the professional skill displayed in the thirteenth century.

## PLATE I.

## WESTMINSTER ABBEY CHURCH.—PART OF THE CLOISTERS.

A. One division of the exterior of the north aisle of the cloisters of the abbey church at Westminster. Date 1299.\* The masonry over the point of the arch to the window, in part defaced at the general repair of the exterior of the church, by Sir C. Wren. It is curious to note the combination of the professional Three-in-One, exemplified in the mullions and tracery. B. Plan. C. North aisle. D. General stone seat. E. Plan of the cluster of columns attached to the buttresses. F. Ditto forming the mullion. G. Ditto of the mouldings to the tracery attached to the buttress, and of the architrave to the arch of the window. H. Ditto of the mouldings to the tracery over the mullion. I. Tracery mouldings distinctively. J. Architrave mouldings ditto. (These initials repeated in elevation of the detail of mouldings.) K. Buttress. L. Torsus of the plinth mouldings. M. Base and capital to attached cluster of columns. N. Ditto to the mullion. O. and P. Springings of the tracery. Q. Turns, consisting of a fillet and hollow, in addition to the general tracery. Although these two mouldings take their course with the tracery at the springings, they die into it, previous to arriving at the points of the small arches. R. Junction of the tracery mouldings above the centre small arch. S. Ditto of ditto near the point of the great arch. T. Distinct plan of the tracery mouldings, both externally and internally. U. Small groove for the glazing. In the three circles of the tracery the grooves are much larger.

V. One division in the interior of the above external ditto. The masonry remains unaltered, but by the profane use made of these cloisters,† and the consequent mutilations, the smaller parts are with much difficulty made out. The lines assimilate with those of the exterior, though richer in a certain degree. The groins are excellently constructed; the courses of stone, of light and dark tints, lie in a direction tending towards a centre. W. Specimens of the courses of stone in the groins. This method is more scientific than when the courses run parallel with the longitudinal and transverse lines of the groins themselves, as is the case in the south and west aisles of these cloisters; which aisles are of much later date than the one under discussion. As this north aisle is not used as an immediate thoroughfare into the church from the dignitary's dwellings, the groins are unattended to, with regard to necessary repairs, &c. This division, being the fifth ranging from the east end of the north aisle, and corresponding with the divisions of the church, shows how far the remains of Henry's fabric at present extend, and with the divisions of the church, shows how far the remains of style, that they were both executed confirms, not alone by this circumstance, but by the affinity of style, that they were both executed under the direction of one architect. X. Plan of the cluster of columns. Y. Ditto of the single column. Z. Ditto of the tracery and rib-mouldings over the cluster of columns. A 2. Ditto of the tracery mouldings over single ditto. B 2. Tracery mouldings distinctively. C 2. Rib-mouldings ditto. (These initials repeated in elevation of the detail of mouldings.) D 2. Mouldings to stone seat. E 2.

\* This date must be erroneous, as clearly shown by Mr. Bayley, in "History and Antiquities of the Abbey Church," Vol. II. p. 292. B.

† Here the college youths are permitted to play at cricket, and other violent ball games. C.

Base and capital to the cluster of columns. F 2. Ditto to the single ditto. G 2. and H 2. Springings of the tracery. I 2. Junction of the tracery towards the point of the great arch. J 2. Boss in centre of the groins. K 2. Profile of tracery mouldings. L 2. Tracery mouldings to a larger scale. [New. These mouldings, both to the window and this interior, excepting the additional mouldings Q, are alike. In the First Part of this work\* the system has been explained with regard to tracery; it may be repeated on this occasion. The mouldings are divided into tiers, 1st, 2d, &c., which, after springing from capitals, &c. separate, and diverge, and again unite, so as to give the figures required. 1st tier (principal) of mouldings, which in their course display the greater figure of the tracery. 2d tier of ditto, shewing the lesser figure of ditto.] M 2. Rib-mouldings to a larger scale.

## CLASS SECOND.

## PLATE II.

## WESTMINSTER ABBEY CHURCH.—NORTH SIDE OF THE NAVE.

A. One division of the north side of the exterior of the Nave of the abbey church at *Westminster*. This division is the third from the north transept, which with the fourth ditto in continuation westwards gives the present termination of Henry's design, as is demonstrable by the succeeding divisions carried on to the west front, (which divisions were not wholly perfected until the reign of Henry VIII.) taking an immediate and different mode of workmanship, although the main intent of the elevation has been attended to: that is, referring to the greater forms, heights, widths, &c. In Sir C. Wren's external repair, many of the decorations were obliterated, or otherwise worked upon. In this division the battlements have been new worked. Pinnacles to the buttresses ditto. Cornices ditto. Architrave to the window of the upper story entirely cut away, and a common large hollow substituted. Shafts of the columns to the basement, and upper story windows, with those to the niches on the buttresses, have been likewise entirely cut away. The window to the gallery, between the basement and upper story windows, remains unaltered. This example gives the upper window architrave with the several shafts of columns as in a restored state. B. Base-line running with the pavement-line of the interior. At present the ground is raised to the line C.

D. One division of the north side of the interior of the above nave; being the internal spright of the foregoing division. As it is a maxim that all interiors should grow proportionally rich from their exteriors, no instance can more fully confirm this position than the division about to be illustrated. The dado, grand clusters of columns, their architraves, work of the gallery between the basement and upper story, small ornamented compartments in the sprandrels of the arches, groins, &c. all come strong in proof; and perhaps the several proportions, the harmony, and unity of parts so conspicuous in these two elevations, may be deemed as just and excellent as any other works of the like nature in the kingdom. The satisfaction is yet more complete, when it is further observed, that not one particular in this interior has been either altered, or materially injured, by any purposed dilapidation. However, these considerations must be confined to the division under discussion, and one or two more adjoining, as the dados to all the rest are either hawkesed, or entirely cut away, for the setting up of monuments, &c.

## PLATE III.

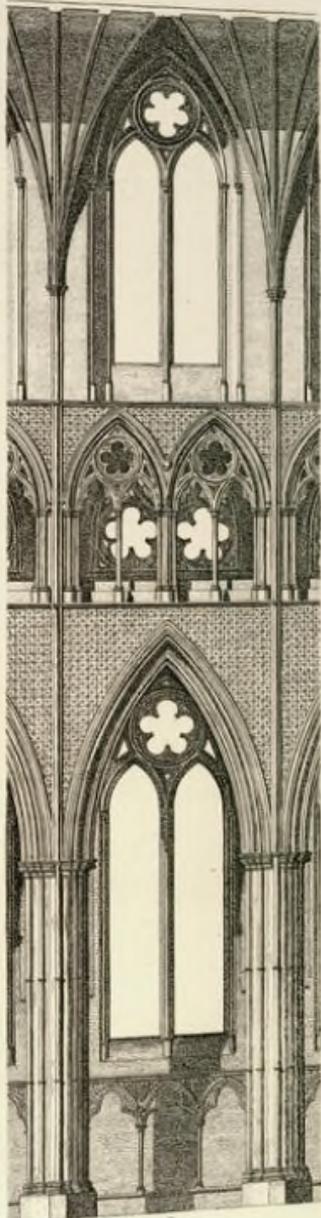
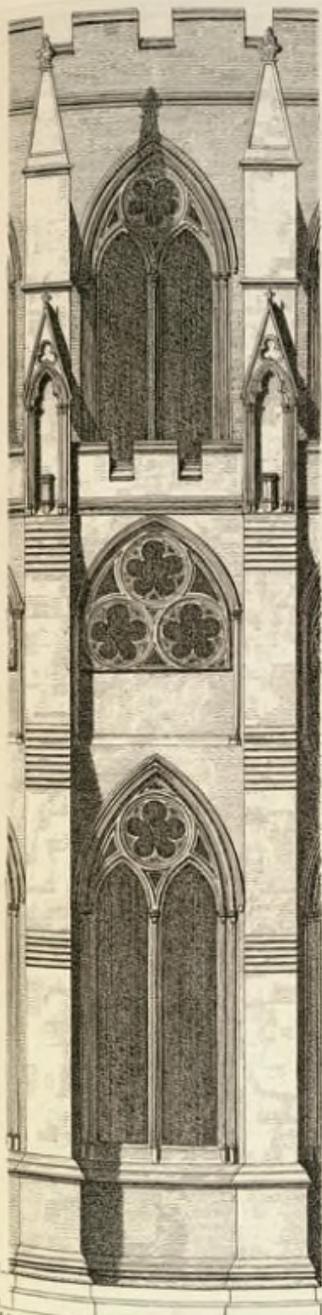
## WESTMINSTER ABBEY CHURCH.—BUTTRESS, AND PART OF THE NORTH SIDE, WITH DETAILS.

A. Profile of the buttress, and section of the exterior line of the elevation on the north side of the nave of the abbey church at *Westminster*, given in the preceding plate. B. Floor-line of the gallery over side aisle of ditto. C. Roof to ditto. D. Perforated parts of the buttress, shewing arches and pedimental lines, constituting what is termed a flying buttress, which is so admirably contrived to sustain, in the most pleasing manner, the upper tiers of the building, the groins, &c. E. Plan of the divisions in preceding plate. F. North side of the nave. G. Grand cluster of columns.

Detail of the divisions in the preceding plate. *Externally*. H. Plinth mouldings. I. Dado ditto. J. Cornice to the gallery. K. Caps to the first and second tiers above the niches on the buttresses. L. Cornice to the upper story. M. Caps to the battlements. N. Niche on the buttress. O. Pedestal to ditto. P. Window to the basement story. Q. Tracery mouldings to ditto on the circular part. R. Second tier of mouldings to the turns within ditto circular parts. S. Window to the gallery. The detail of the upper window is not given, being similar to the basement window.

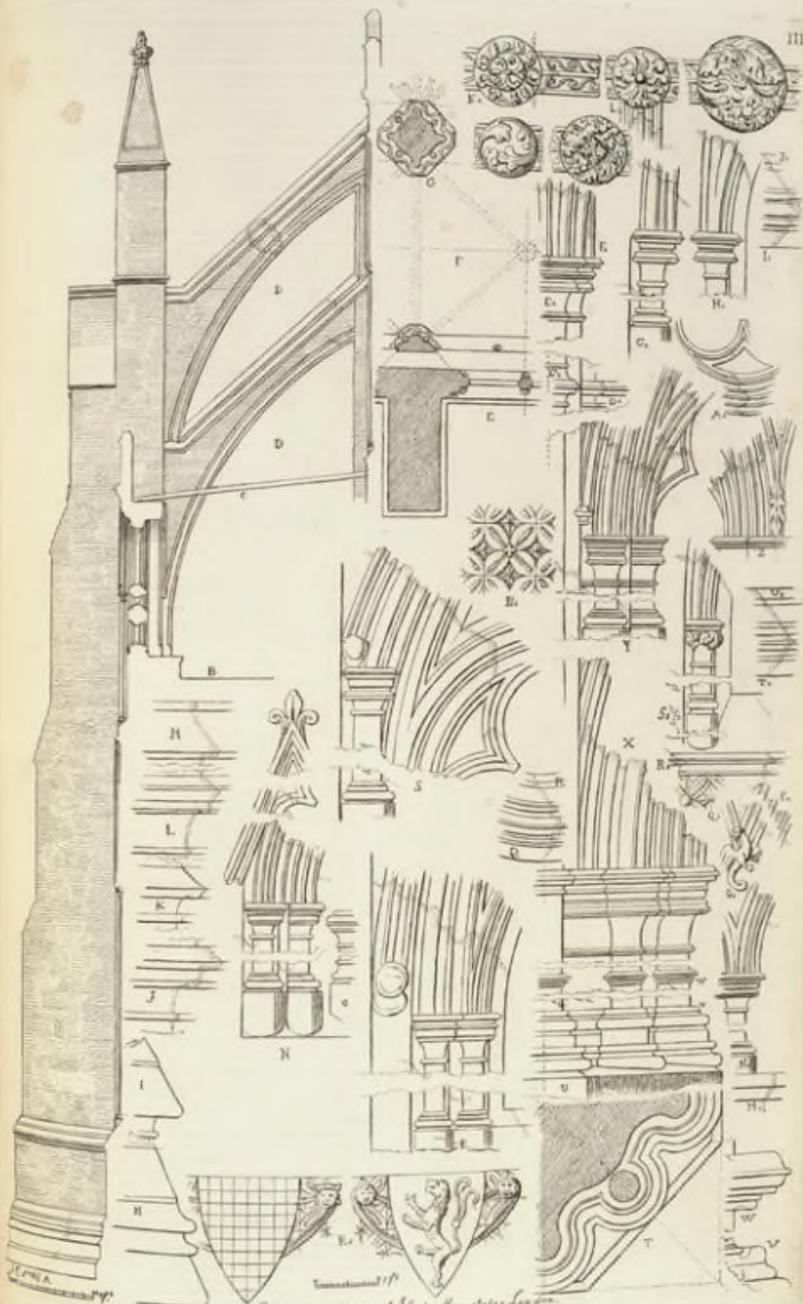
*Internally*. T. Plan of the great cluster of columns. U. Base to ditto. V. Upper mouldings of ditto. (Initial repeated, ditto mouldings to a larger scale.) W. Band mouldings. (Initial repeated,

\* See p. 35.



A. *St. Paul's Cathedral, London.*  
 B. *St. Paul's Cathedral, London.*

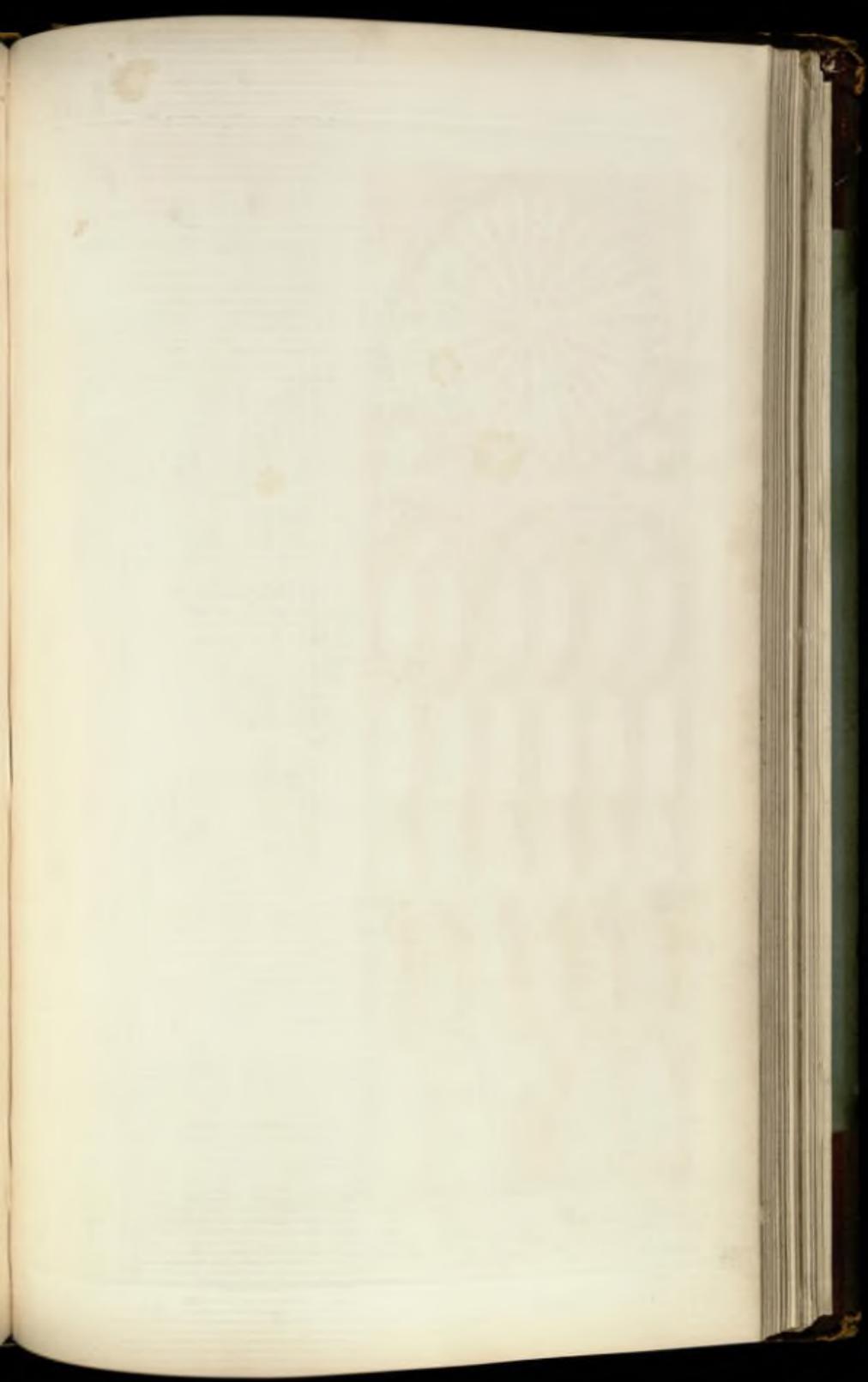


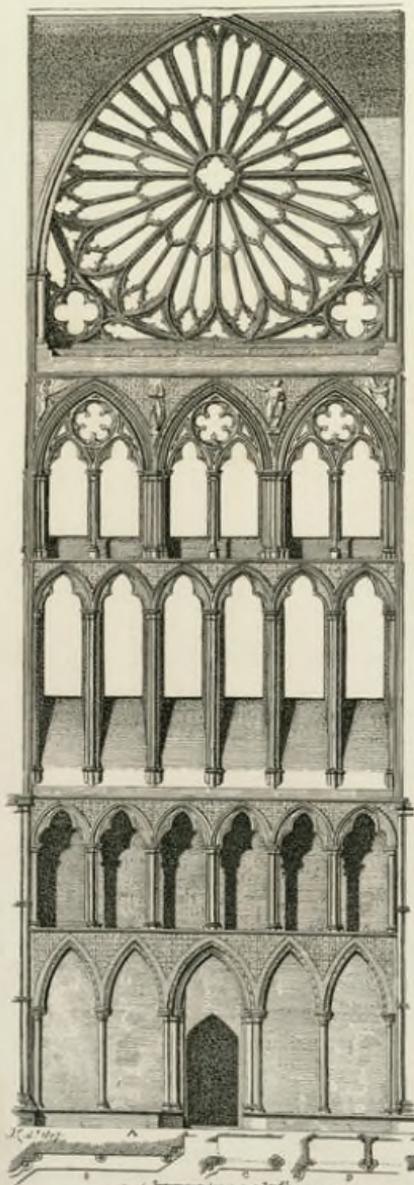


Engraved and drawn by H. K. May, 1850

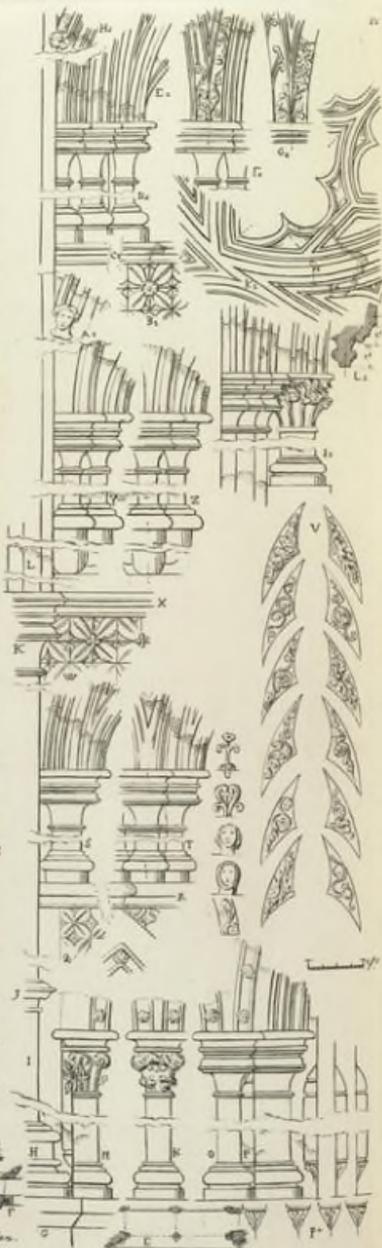
J. P. A.







Printed in the new street by J. Carter, March 17 1811, London.



dino mouldings to a larger scale.) It is remarkable, that these bands are in bronze. X. Architrave rising from the capitals of the great arch. Y. Work to the gallery. Z. Junction of the tracery mouldings over single column to ditto. A 2. Circular part of the tracery to ditto. B 2. Small ornamented compartments in the spandrels of the great arches. C 2. Bands to the cluster of columns rising between the great architraves. D 2. Cornice to the gallery. E 2. Capitals to the foregoing cluster. F 2. Rib mouldings. G 2. Outer columns and architrave to window in upper story. H 2. Inner ditto to ditto. I 2. Tracery mouldings on the circular part of ditto window. J 2. Second tier of mouldings for the turns. K 2. Bosses to the groins occurring in this division. L 2. Rib-mouldings. M 2. Mouldings to the stone seat of continuation in side aisles. N 2. Columns to dado. O 2. Architrave to ditto at the springing of the arches and the turns. P 2. Ditto at their junction towards the head of the arch. Q 2. Small ornamented compartments in the spandrels of ditto arches. R 2. Shields in ditto. R 2. (repeated) Cornice to the dado. S 2. Columns, &c. to window in side aisle of basement story. T 2. Tracery mouldings on circular part of ditto window. U 2. Second tier of mouldings for the turns.

## CLASS THIRD.

## PLATE IV.

## WESTMINSTER ABBEY CHURCH.—SOUTH TRANSEPT.

A. South side of the interior of the south transept of the abbey church, at Westminster. This spire is in five stories, each rising proportionably rich, one above the other; the fifth story takes a different turn from the others, not alone for the purpose of giving a support to the springing of the groins, but for the insertion of the great St. Catherine window. The whole design is peculiarly splendid; and setting aside the great window, a work of later times, (fifteenth century,) every part stands in its original purity, and in good preservation, evincing the flourishing state of architecture under Henry the Third's patronage.

First story. This story has five arches with columns, (the centre columns clustered, some of the capitals enriched,) rising from the stone seat of continuation. Within the centre arch, a door leading into St. Blaise's chapel, the architraves to the arches are enriched. The fourth and fifth arches, with their columns, are nearly obliterated by a large monument piled against them; they are in this plate supplied. B. Part of the plan. Second story. The arches are six in number, with turns to them, the spandrels to which are enriched, the columns clustered. This story serves for a gallery of communication. C. Part of the plan. Third story. The arches are six in number, and, with the columns, correspond with those of the preceding story. Within each arch a window, the sills exceeding lofty. D. Part of the plan. Fourth story. The greater arches are three in number, (their architraves enriched,) and between each, two lesser arches with turns, perforated tracery filling in the heads of the greater arches. Within these several arches are windows, assimilating with them in their openings and tracery. At each end of the great spandrels are angels censing. Two statues occur in the other spandrels. This story has also a gallery of communication. E. Part of the plan. The several spandrels to each of these four stories, have the small ornamented compartments. Fifth story. Right and left, clusters of columns, (the inner or shorter ones shew enriched capitals,) from which spring the groins. Between the clusters is an open gallery of communication, and from it rises the great St. Catherine window, the upper half of the circular outline hid by the groins. F. Part of the plan. G. Mouldings to the stone seat of communication. H. Base. I. Column. J. Band, and K. Capital to the great clusters of columns supporting the arches of the side aisles to the transept. L. Second tier of columns for the support of the groins. M. N. O. Columns and architraves to the arches of the first story, (left half.) P. Hollows attached to the clusters. P.\* (repeated.) Front view of the ornaments at base of the hollows. Q. Small ornamented compartments. R. Cornice. S. T. Columns and architraves to the second story. U. Ornaments at the springing of the third, fourth, fifth, sixth, and seventh sweeping cornice to the arches. V. Ornaments in the spandrels of the several turns. W. Small ornamented compartments. X. Cornice. Y. Z. Columns and architraves to the third story. A 2. Head at springing of the first arch. B 2. Small ornamented compartments. C 2. Cornice. D 2. Columns and architraves to the fourth story. E 2. Springing of smaller arches. F 2. Larger cluster and enriched architraves. G 2. Corresponding enriched architraves to the second cluster. H 2. Ornament at springing of the first arch. I 2. Columns to the fifth story. J 2. Rib-mouldings. K 2. Tracery mouldings to the great windows. 1st tier. These mouldings are for the larger parts. 2d tier. These mouldings are for the lesser ditto. L 2. Plan of the tracery mouldings. 1st and 2d refer as above.

\* See "Ancient Painting and Sculpture," Vol. I.

## PLATE V.

## DECORATIONS, ENRICHMENTS, &amp;c. &amp;c. FROM THE ABBEY CHURCH AT WESTMINSTER.

A. Doorway in east aisle of the south transept. B. Plan. C. Plan of the splay rising to the springing of the arch. D. Plan of the hollow to the arch succeeding the splay. Their junction at the springing is curious. E. Doorway on the exterior of the east aisle of south transept. F. Plan of the columns. G. Plan of the architrave to the arch. H. Capitals on the left. I. Architrave. J. Capitals on the right. K. Doorway entering into the church from the east cloister. L. Plan of columns. M. Plan of the architrave to the arch. N. Capitals; small flowers between the columns, and small ornamented compartments. O. Architrave. P. Sweeping cornice. Q. Base to the columns. R. Grand double doorway, east cloister entering into the double small cloister leading to the chapter house. S. Plan of the columns. T. Plan of the architraves. U. Plan of the centre pier to the double doorways. V. Columns and the ornaments between them. W. Ribs and part of the architraves. X. Rib distinctively. Y. Architraves to the arches. Z. Cornice to centre bracket. A 2. Cornice to left bracket. B 2. Cornice to right bracket. History informs us that on the centre bracket stood statues of our Lady with the infant Jesus.\* On the other brackets are the remains of statues of two angels, and it may be presumed when perfect, they were censuring that of our Lady. In the arch are a succession of small statues seated, representing the line of kings from Jesse. The two doorways are at present filled in with masonry, temp. Henry VIII. This magnificent portion of the cloisters is used as a common tennis wall for the exercise of the college youth, a circumstance which reflects much on the want of due care in the Reverend Guardians of the sacred pile.

## PLATE VI.

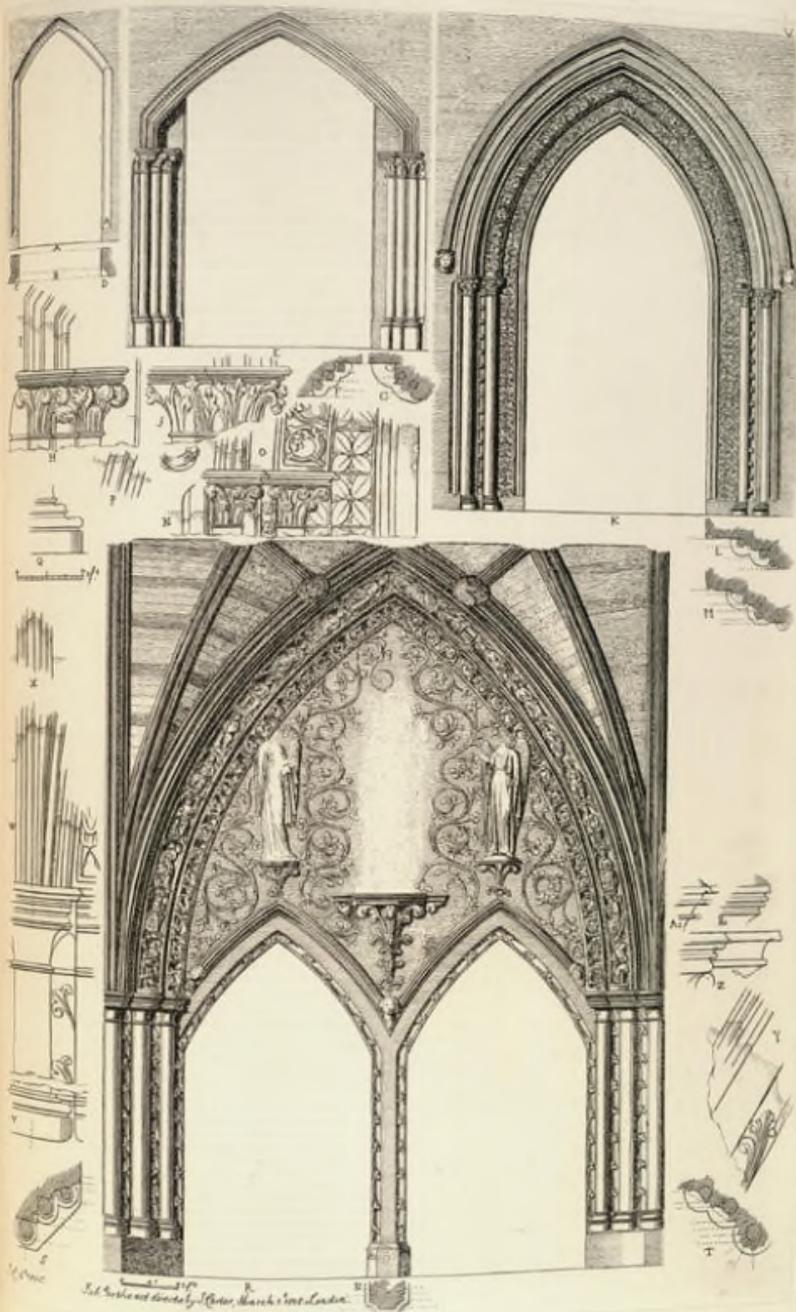
## ST. EDWARDS'S CHAIR, TOMBS, AND A MONUMENT, IN WESTMINSTER ABBEY.

A. Oak Chair in Edward the Confessor's chapel. Our kings, from Henry III., have all been crowned in this chair. In the front of the seat, the tracery and shields are cut away for a better view of the stone placed therein (here supplied), called Jacob's pillar. The whole work has been painted, gilded, and enamelled in the most curious and delicate manner. On the back of the chair are the lower lines of a king seated on a throne, with diapered hangings, &c. The lions and plinth on which the chair is supported, are of a subsequent period. B. Part of the seat, arms, and pediment. C. Part of the diapering at back of the chair. D. Part of the diapering inside the left arm of the chair. E. Ditto right arm. F. Tracery to the seat. G. Side of the chair. H. Compartments; and I. ditto to the arms. J. Back of the chair externally. K. Pediment. L. Compartments below pediment. M. Enamelled ornaments in the spandrels to ditto. M-f (repeated) Diapering in the lower compartments, to a larger scale. The lines expressing the figure, diapering, &c. are formed by small punctures made on a gold ground. N. Recess in south aisle of the choir. The columns rise from a stone seat. O. Plan. P. Columns and architraves to the greater arch. Q. Capital on the right. R. Architrave to the lesser arch. S. Part of ditto standing behind the columns. T. Niche in the return of a lower window to north side of the north transept.

V. Tomb on the north side of St. Edmund's chapel. The tomb stands on the stone seat of continuation. Above this tomb, (on the right,) is the lower part of an ambury. W. Detail of the tomb. X. Ambury. Y. Tomb of John of Eltham, Henry the Third's brother, in St. Edmund's chapel. The upper half of the design and the statue are worked in oak, which has been entirely covered with brass exactly fitted to the lines, and enamelled in various colours; the statue remains nearly perfect. Example of the enamel for the ground to the statue is found entire between each leg from the feet upwards to the tabard, warranting the restoration of the whole ground in this plate. The tomb part retains but a small portion of the brass-work, which is on its cornice. The lower half of the tomb is in stone; and it is curious, that on the left are three divisions of small ornamented compartments, while on the right there are but two divisions of ditto. Z. Detail of the lower half of the tomb. A 2. Ditto upper half; some particles of the brass with small roses are shewn. B 2. Part of the compartments in the lower half of the tomb, and method of suspending the shield. C 2. Bird's eye view of the statue and its back ground; sword gone. D 2. Detail of ring, armour, and hand round the head (to a larger scale, as is also the rest of the detail to this subject). E 2. Cushion. F 2. Edge of tabard round the arm-hole. G 2. Small girdle. H 2. Large ditto. I 2. Edge at the bottom of the tabard. J 2. Shield containing bars with martlets; the bars and ground of shield diapered. K 2. Ground to the statue diamonded, with the two coats of arms alternately, the three lions, and the bars and martlets.

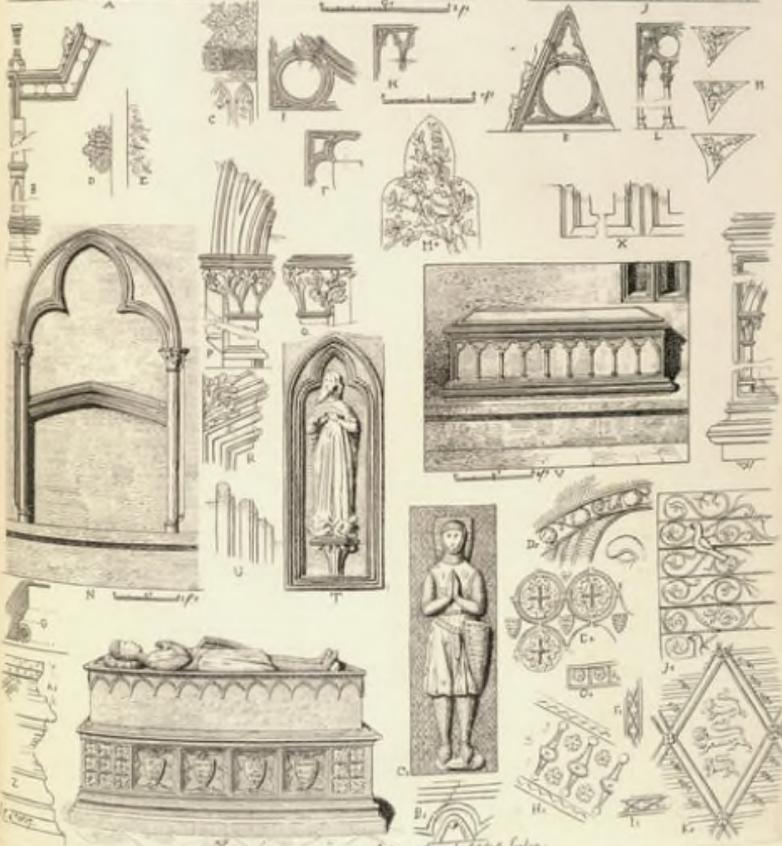
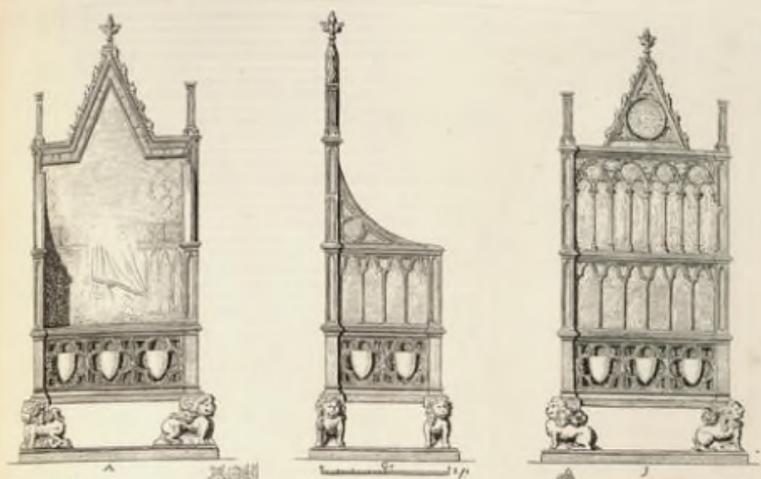
\* See "Ancient Sculpture and Painting," Vol. I. C.

† See Examples in our *System of Architecture*, Part I.

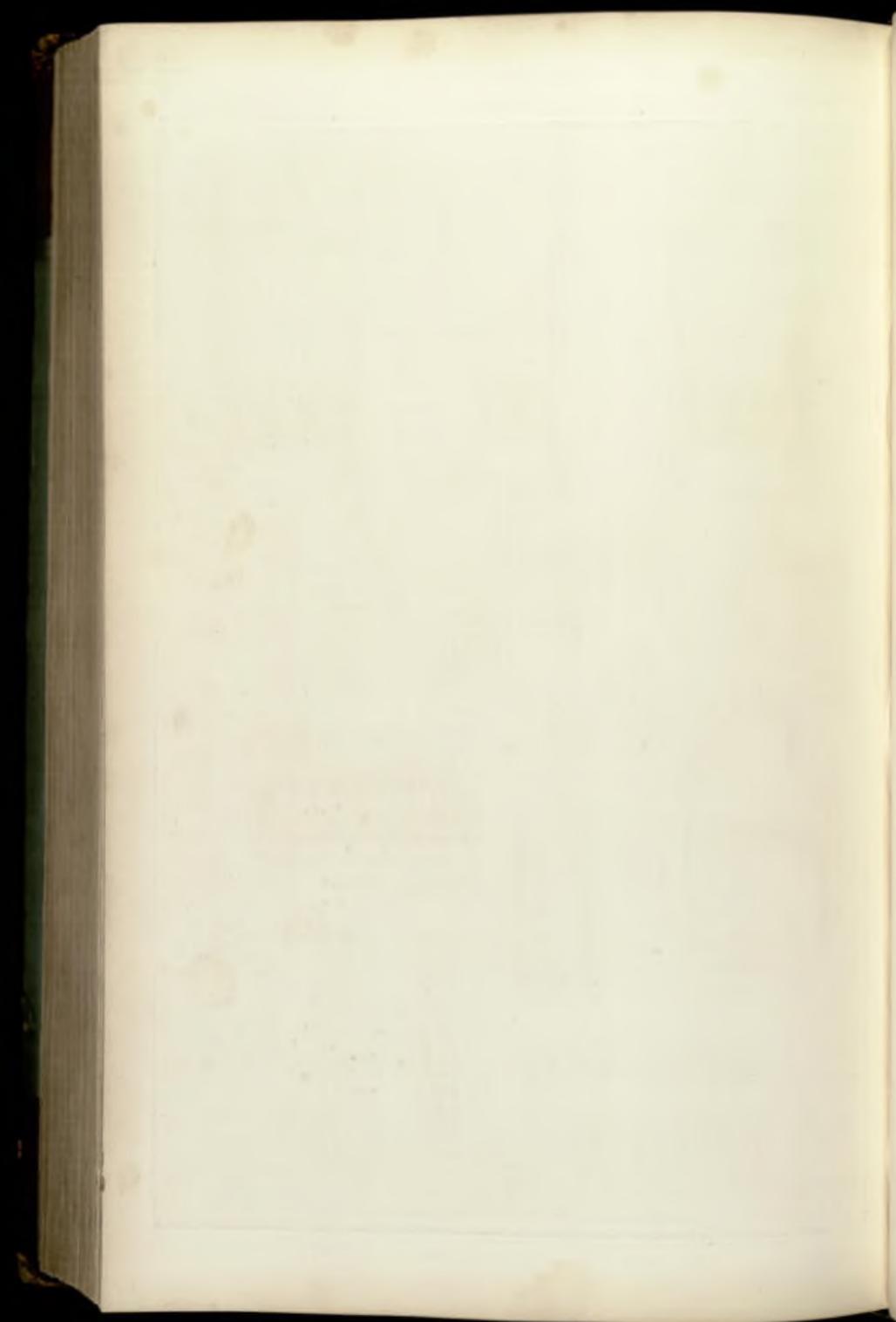


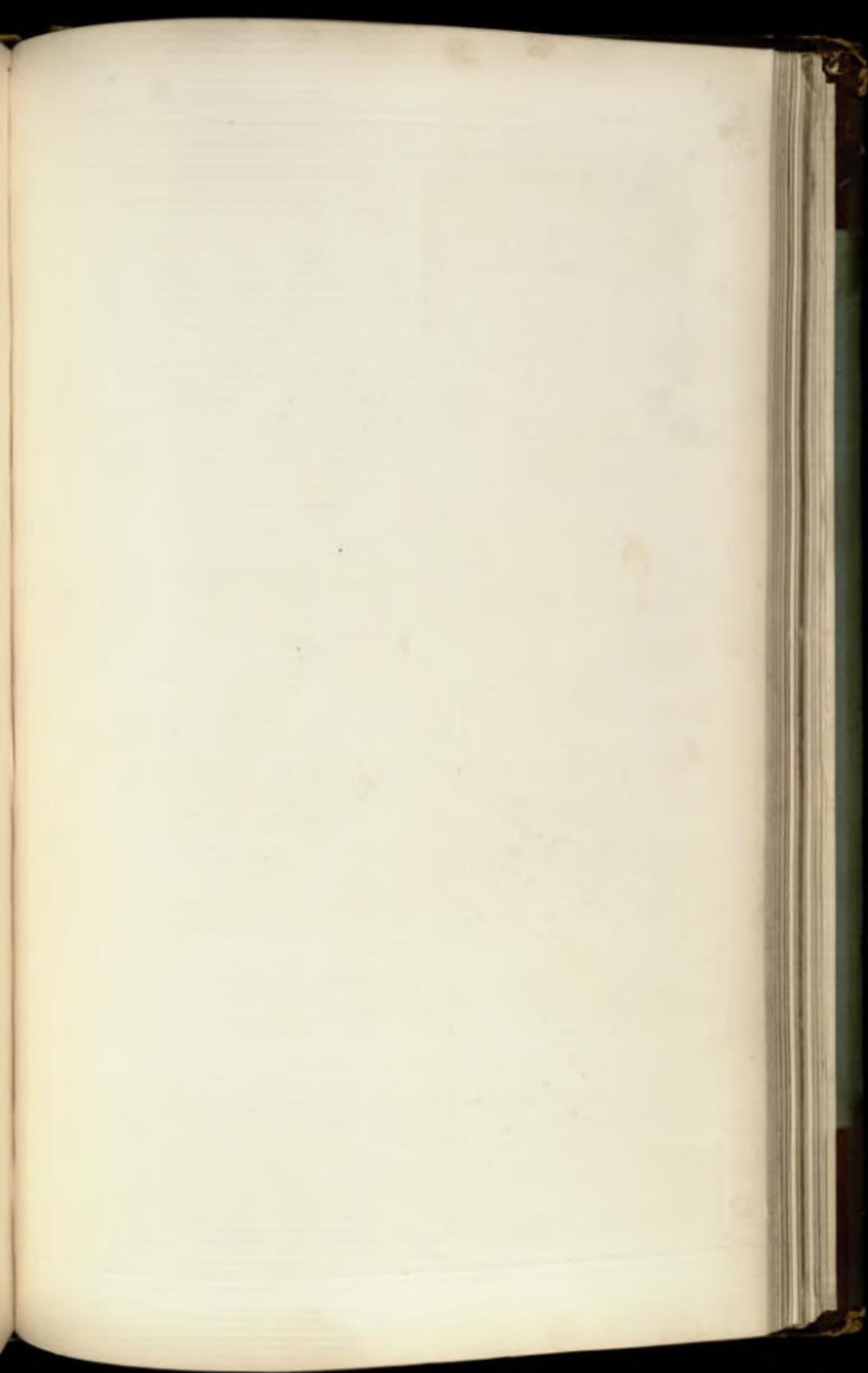
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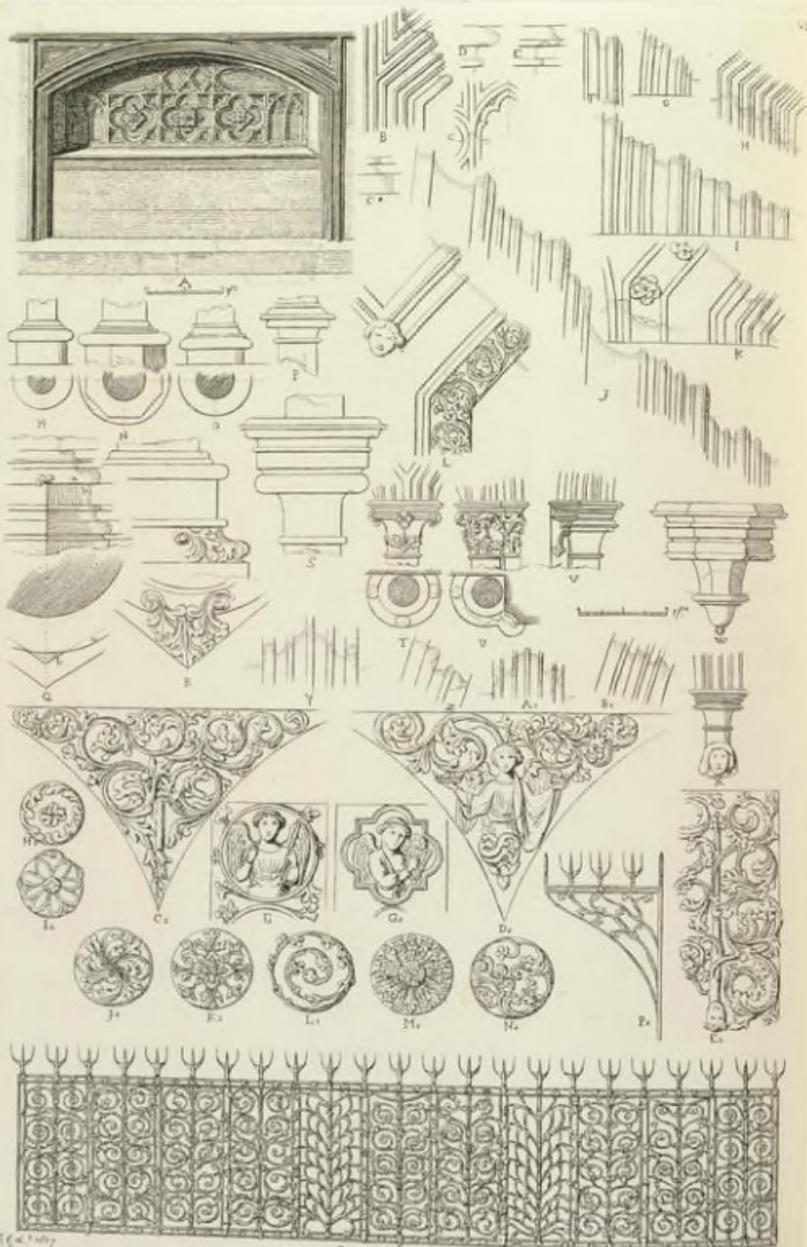


PLATE 107

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## PLATE VII.

## WESTMINSTER ABBEY CHURCH.—MISCELLANEOUS MEMBERS.

A. Monument on north side of the south aisle of the choir. The tomb part is said to be the memorial of king Sebert. B. Mouldings to the jamb and arch. C. Compartments at the back of the monument. C.\* (repeated) Ledge of the tomb.

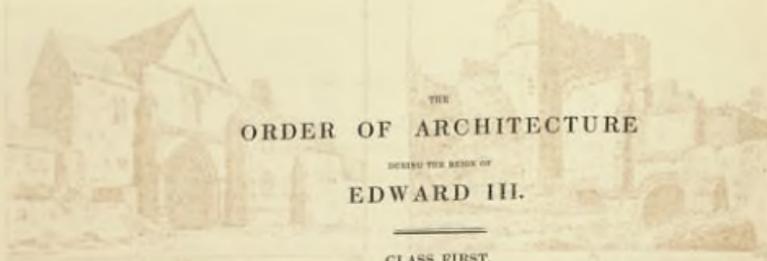
D. String in St. *Erasmus's* chapel. E. String in the south transept, &c. F. Architrave to window, west side of the north transept (externally). G. Architrave on the left of grand entrance to the Chapter-house, east cloister. H. Architrave in east aisle of the north transept. I. Architrave north side of Edward the Confessor's chapel. J. Grand architrave in centre porch, north transept. K. Architrave north end of west aisle of the north transept. L. Architrave in south aisle of the nave. M. Base to article at K. N. Base in north transept. O. Base in north-west angle of the north transept. P. Band to column of ditto. Q. Base on south side of Edward the Confessor's chapel. (a, b, refers from elevation to the plan.) R. Base to the great south-west cluster of columns of centre tower. In the angular parts of these two latter bases are ornaments, such being the final trace of the Saxon mode† in this respect anywhere to be met with. S. Capital in Edward the Confessor's chapel. T. Capital, and its plan west side of the south transept. U. Capital, and its plan in ditto transept. V. Capital in north aisle of the nave.

W. Corbel on the exterior of the north transept. X. Corbel in the east cloister. Y. Ribs in the aisles of the choir. Z. Profile. A 2. Ribs in east cloister. B 2. Profile. C 2. Spandrel in north transept. D 2. Spandrel in St. *Edmund's* chapel. E 2. Part of a spandrel in St. *Erasmus's* chapel.

F 2. Compartment in the soffit of a lower window of the north transept. G 2. Compartment ditto, in another window of ditto transept. H 2. Boss in east cloister. I 2. Boss in east aisle of the choir. J 2. K 2. L 2. M 2. Bosses in the south transept. N 2. Boss in the choir. O 2. Iron perforated parapet at north-east end of Edward the Confessor's chapel. P 2. Profile.

The various subjects thus comprehending the Order of Architecture during the reign of Henry III. give a regular series of each particular, and throughout the whole display that one uniform style is kept up, sufficiently explanatory of the Order; and from no other edifice, but this our venerated abbey at Westminster, can such documents, in any degree, be so completely selected.

† See Examples in our Saxon Order of Architecture, Part I.



THE  
ORDER OF ARCHITECTURE

DESIGNED BY THE REIGN OF  
EDWARD III.

CLASS FIRST.

In this reign the English nation seems to have arrived at its meridian of glory. Laws, arms, and arts, shone in all their splendour; the monarch was as magnificent as he was brave, and his love and encouragement of the works of ingenious and enlightened men, was great and unbounded: indeed the noble and gorgeous display of architecture, rising around him in every part of the kingdom, sufficiently demonstrates this position. From the long period that *Edward* swayed his people, the public works became numerous, and were in general planned and executed on the most extensive scale; therefore the examples intended to be brought forward in this Order, will constitute a more full and regular series, than it has hitherto been possible to produce in this undertaking, and will be given from designs of the most simple kind, to those (keeping a progressive course) of the highest degree of decoration and embellishment.

PLATE VIII.

EAST GATE, LINN.—KEEPER'S HOSPITAL, DURHAM.—ST. GILES'S CH., THETFORD.—GATESHEAD CH., &c.

With these views of buildings, there are no illustrative parts; they having been sketched from the originals without any idea of introducing them in these pages (other views under the like circumstances are interspersed in Part I.); still as they are subjects evidently done in the fourteenth century, they may be considered as proper introductions to this class of the order.

A. View of *East Gate, King's Lynn, Norfolk*. The high and defensive parapet walls on each side of the bridge over the fens are very remarkable. B. North-west view of *Keeper's hospital, near Durham*. C. View of the gateway of *Babewell friary, St. Edmund's Bury*. At this place it is said the good Duke *Humphrey* was murdered. D. South-east view of *St. Giles's church, Thetford, Norfolk*. The church is now used as a wheelwright's shop. E. View of the west front of *Gateshead church, Newcastle*. F. North-east view of *St. Petrouell's chapel, without Southgate, St. Edmund's Bury*. *Southgate* is now destroyed; it stood between the two small houses seen to the right in this view. G. North-west view of the gateway of *Kirkham priory, Yorkshire*. The lower part of the gateway buried, and in the foreground is the base of a cross. H. West view of the *Upper Close gateway, Norwich*. The parapet and pediment worked in forms with flints.

PLATE IX.

CLOSTER OF THE WHITE FRIARS' MONASTERY, COVENTRY.

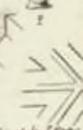
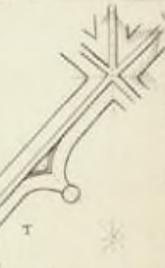
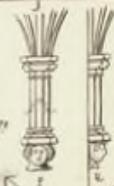
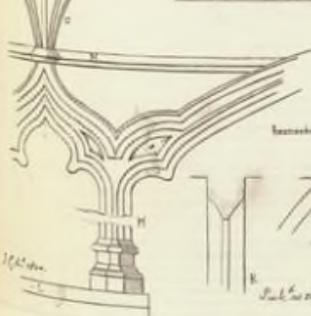
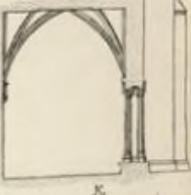
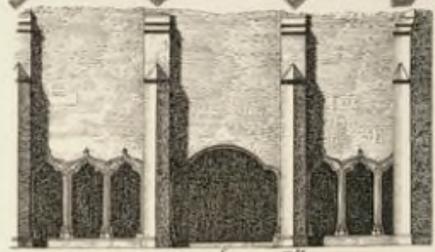
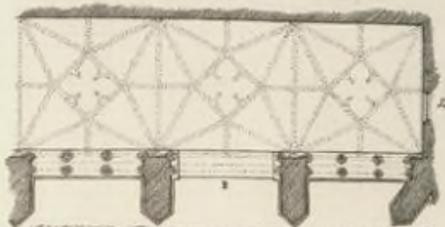
A. View in the east cloister (looking south-east) of the *White Friars' monastery, Coventry*; date 1342. The remains of the monastery present two gateways, two courts, east side of the cloisters, gateway which once entered into the south cloister, crypt under the dormitory, the dormitory itself, and curious staircase leading to it. Many vestiges of other buildings exist, but their original uses cannot be ascertained. It may be avowed with much confidence, that the design of this cloister is purely original. The large entrance, the narrow windows, and the lines of groins in a certain degree establish their singularity, though not the less interesting.

B. Plan of part of the east cloister (three divisions) sufficient to elucidate this view and the following elevations. C. Three divisions of the exterior of the cloister. It is undoubtedly a peculiar circumstance, to find the head of the arch of entrance taking a circular sweep. The upper story of the elevation is not given, it being of a subsequent date. D. Plinth. E. Base of the jambs of the windows. F. Head of the windows. G. Base and head to the entrance. H. Battress. I. Plan of the jambs; they are doubled in their profile position. J. Three divisions of the interior of the cloister. Above the heads of the windows is a string, from which, at the centre of the compartments, between the windows and the entrance, rise the groins. K. Section of the cloister taken through one of the windows. L. Stone seat. M. Base of the jamb, and head to the entrance. N. String. O. Ribs. P. Q. Front and profile of one of the curbels, from which the groins spring on the wall side, and opposite to each springing of ditto from the string on the window side. R. Front of ribs of the groins. S. Profile of ditto. T. Compartments in the groins. U. Jambs of the windows in their profile situation. V. Interior side of ditto. W. Exterior side of ditto.

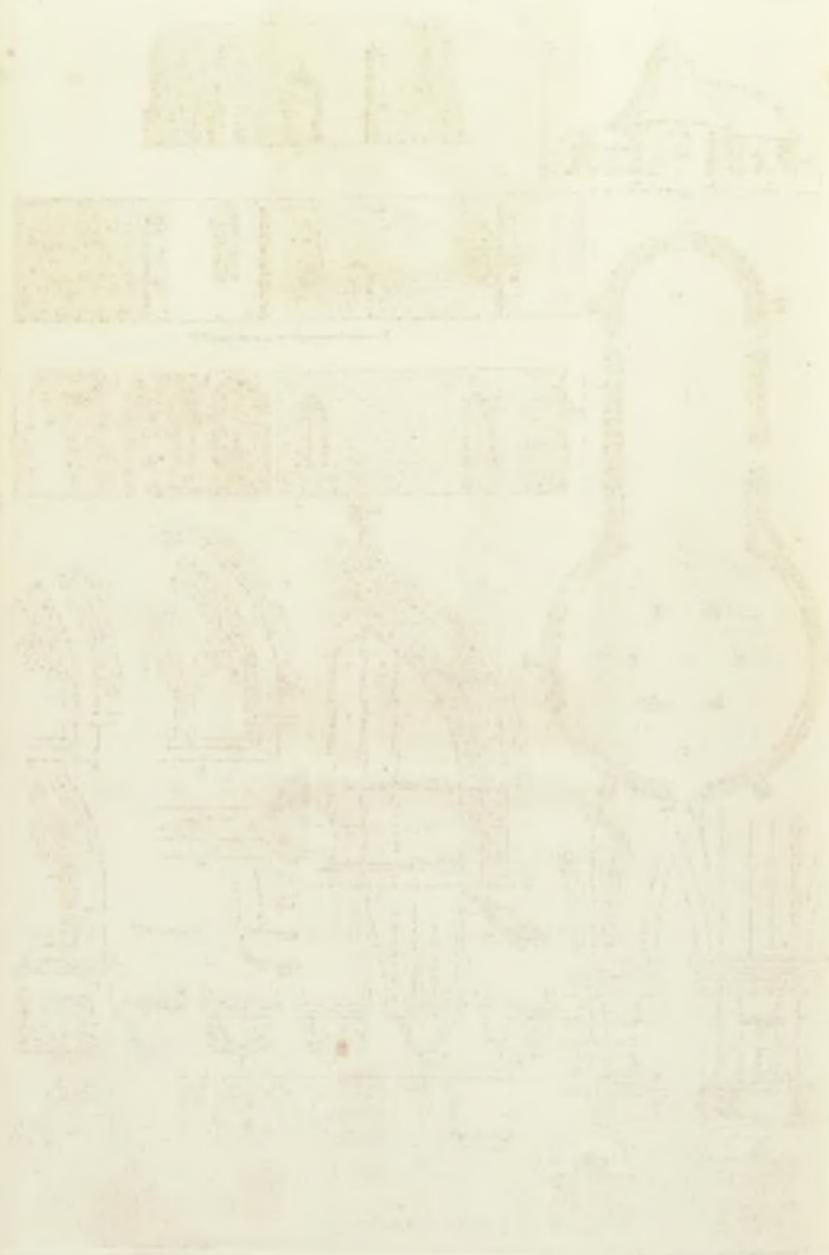


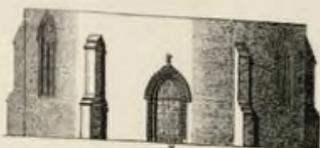
Red Churchhouse drawn by J. G. H. Marsh & Co. London.



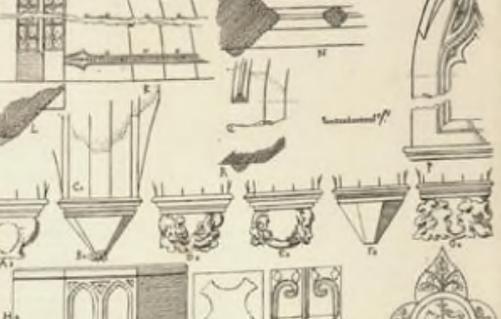
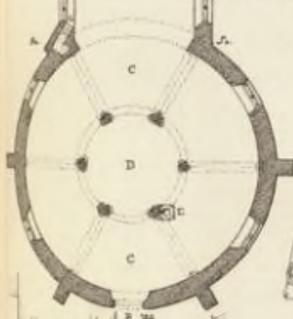
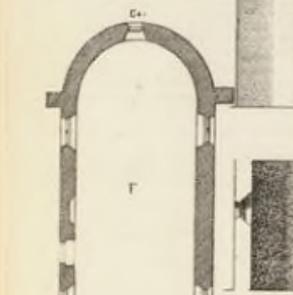


*Such as the wall drawn by J. Cox, Bank of the London.*

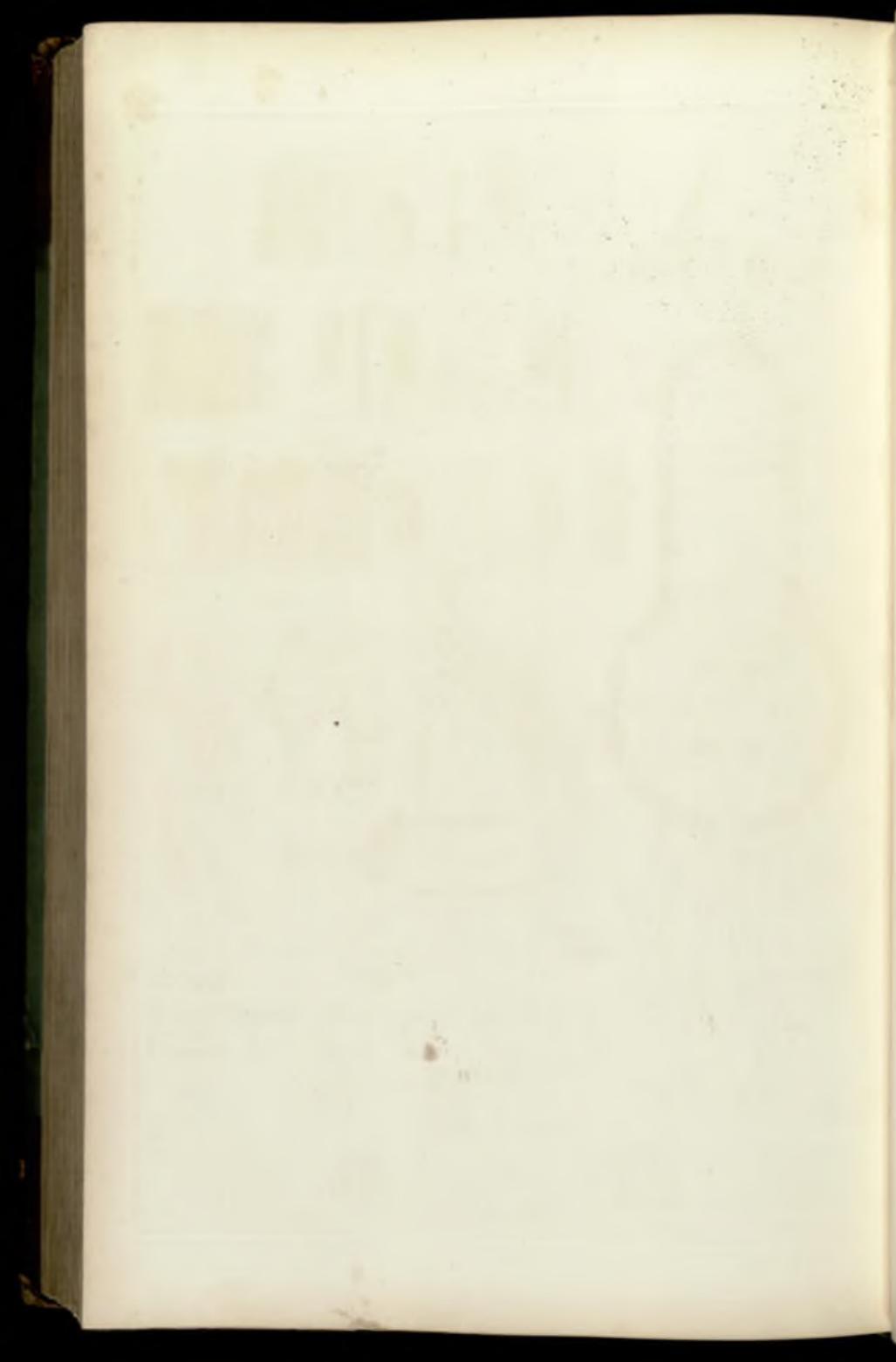


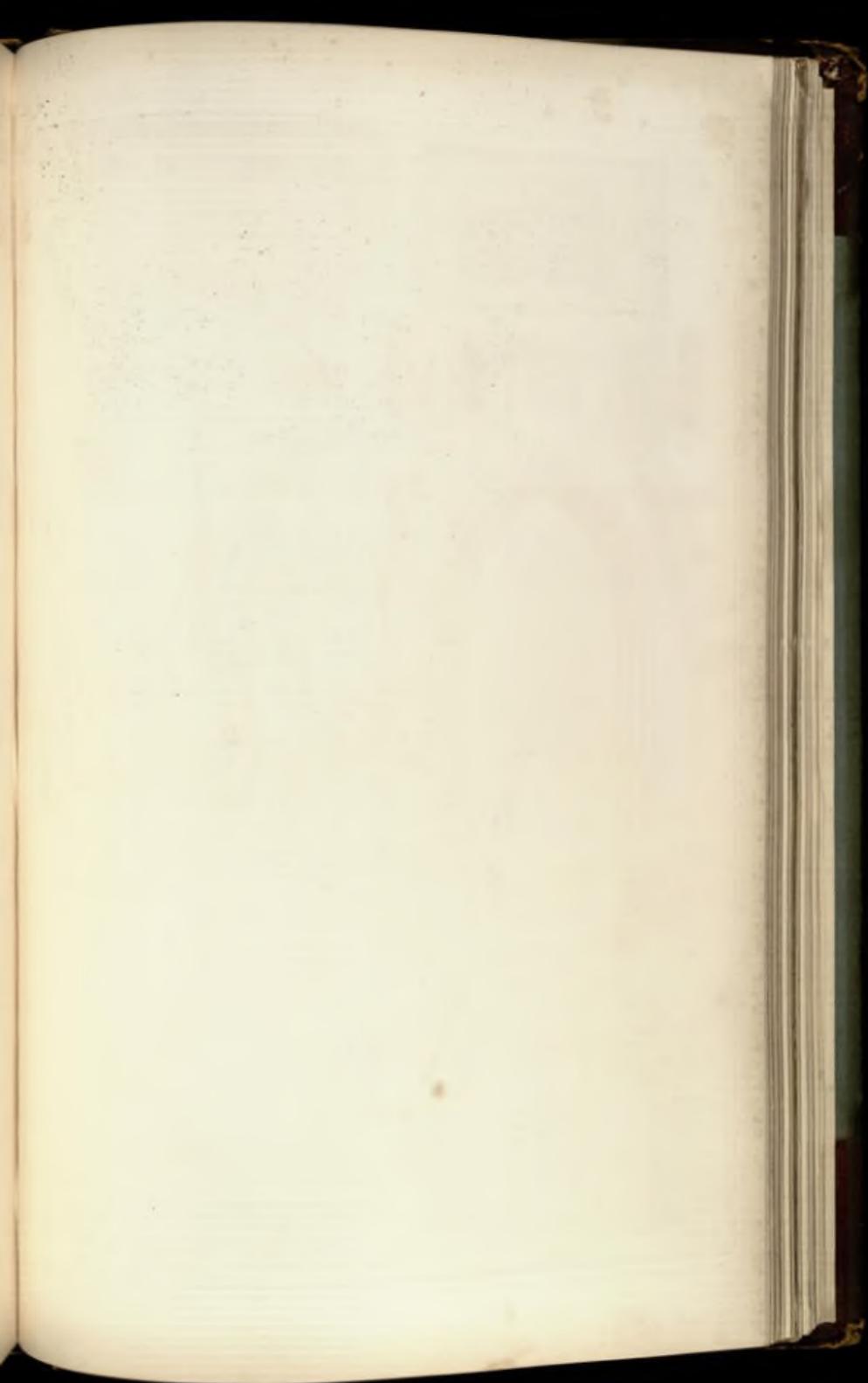


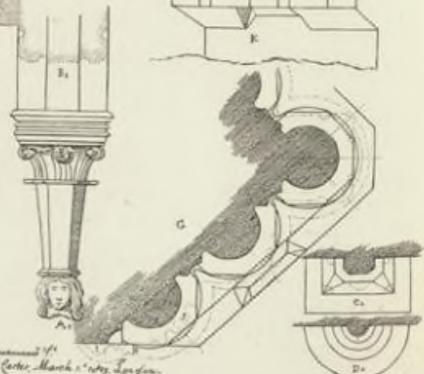
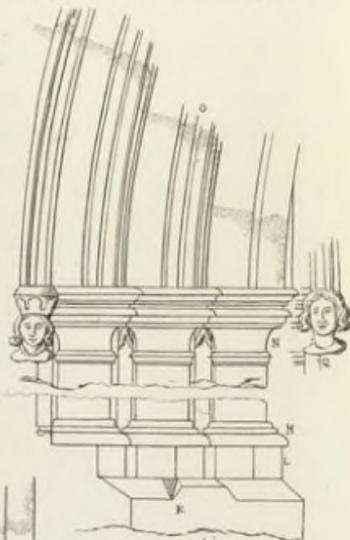
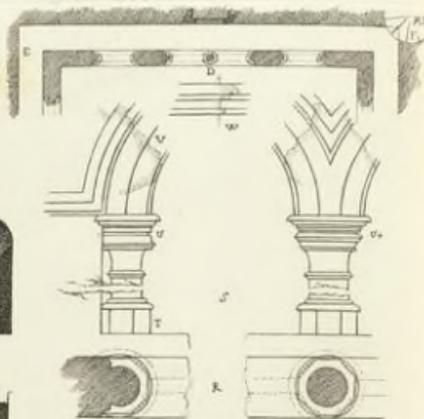
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J.C. WA

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## PLATE X.

## MAPLESTEAD CHURCH, ESSEX.—VIEW, PLAN, AND DETAILS.

A. North-west view of *Maplestead church, Essex*. The whole of this building, except the *roof* and the wood porch at the west, they being late additions, stands in its original state. It is constructed on the Temple or Holy Cross plan, as is seen in the *Temple church, London*; *St. Sepulchre's church, Cambridge, &c.* *Maplestead church* presents one uniform style, while the other two churches show various modes of work, in proof of their being erected at different periods.

B. Plan. C. Circular aisle of the nave. D. Centre of ditto. E. Font. F. Chancel. G. Stairs. H. West front of the church. I. North side of the church. J. Section of the church from east to west, leaving in view its south interior. The more enriched or studied part of the erection is manifested in the circular nave, in the disposition of the columns and their arches; arches also spring from each cluster of columns, across the circular aisle, to corbels placed against the walls. There is not any groin-work, nor can it be conjectured in what way the original covering was completed. The present expedient for this purpose is common timbers and horizontal boards thrown over the nave, from wall to wall. K. West doorway. The diagonal mode of uniting the planks forming the door is curious, and perfectly secure. L. Plan. M. Window to the nave. N. Plan. O. Window to the chancel. P. Interior of ditto window. Q. Chancel doorway. R. Plan. S. Cluster of columns (singularly connected) in the nave taken on their profile appearance. T. Base and capitals. U. Architraves. V. Plan. W. Line of the bases. X. Ditto of the capitals. Y. Ditto of the architraves. Z. The cluster of columns taken on their front appearance. A 2. B 2. (C 2. Architrave.) D 2. E 2. F 2. G 2. These six corbels support the six arches of the circular aisle. H 2. Font, its west side. I 2. South side of ditto. J 2. East side of ditto. K 2. Part of the tracery of the windows in the nave, with the painted glass. L 2. Shield in the windows of ditto. The arms are six pales; the three first azure, the other three or, which, with the field of the shield, are diapered.

## PLATE XI.

## CHURCH OF ST. MARY OVERY, SOUTHWARK, SURREY.

A. North side of the interior of the great tower of the priory church of *St. Mary Overy, Southwark, Surrey*. Although the date of the church is as far back as 1196, yet many alterations have been made since that period, and the upright here given is undoubtedly a work of the fourteenth century; it is extremely perfect, as are the other three sides of the tower, up to the string above the gallery. Whatever were the decorations on the story succeeding that of the gallery, little now appears but the indefinite lines of large compartments, all the detail of mouldings, &c. being entirely cut away. The continuation of the tower from the portion engraven, being a Tudor addition, (that is, in the style of architecture prevailing in the reigns of Henry VII. and VIII.) is not carried on. At present a modern flat ceiling is laid over the space of the tower, at the string immediately above the points of the great arches, excluding the view of the gallery story, &c. The great arches, west and east, lying left and right in this elevation, spring from corbels on the walls, north and south, there being no clusters of columns on those sides erected for the purpose of supporting said arches. At the springings of the north and south great arches, are small stays, or supports, to resist any lateral pressure, which it is probable otherwise might have occurred.

B. Plan of the clusters of columns. C. Ditto of their architraves on the capitals. D. Part of the plan of the gallery necessary to illustrate this Plate. E. The gallery. F. Stairs. There is in each gallery a doorway leading into the roofs of the nave, transepts, and choir. G. Plan of the cluster of columns. H. Dotted lines for the capitals. I. Ditto for the sweeping cornice. J. Ditto for the architraves of the arch. K. Great plinths. L. Second plinths. M. Bases. N. Capitals. O. Architraves. P. Sweeping cornice. Q. Busts to ditto on the right side. R. Plan of columns to the gallery. S. Columns and arches to the gallery. T. Plinths and bases. U. Capital. U. (repeated) Capitals to the whole range of the gallery. V. Architraves. W. String. X. Y. Corbels on south side of the tower, supporting a certain portion of the west and east great arches. Z. A 2. Ditto on north side of the tower, supporting ditto arches. B 2. So much of the architrave of the arches, actually resting on the corbels. C 2. Plan of the square and bevelled corbels. D 2. Plan of the circular ditto.

The first conspicuous departure in this Order from the characters marking the reign of Henry III. is in the construction of the columns; Henry's columns stand detached from the wall, or clustered round a central pillar; while the columns of this Order, found in the *Maplestead* and *St. Mary Overy* examples, are all consolidated in their clusters, or bonded into one compact body with the walls themselves.

## CLASS SECOND.

## PLATE XII.

## FIFEFIELD CHURCH, ESSEX.—CLOISTERS, WESTMINSTER.—AND ST. ALBAN'S ABBEY.

A. Basement under the east window of *Fyffield* church, *Essex*. The knee to the architrave of the arch is a continuation of a peculiarity conspicuous in the foregoing Order, *temp. Henry III.*, and the moulding for the turns in the tracery, shewing itself partially, is also another relic of the said Order. The circular opening in the centre compartment is singular, and appears to have had a communication with the interior of the chancel, no doubt for some particular purpose (now unknown) necessary in the ceremonies at the altar. This opening is at present stopped up. B. Opening of the east window. C. Plan. D. Plinth moulding. E. Bases. F. Capitals. G. Architrave to the arch. H. Upright architrave. I. Tracery mouldings. J. Circular opening.

K. One division of the wall (internal part) of the vestiges of the north cloister on the south side of the abbey church at *St. Alban's*. Excepting this, and the seven other divisions (in a like state of dilapidation) on the north line, every other part of the cloisters has been destroyed. Above the clusters of columns standing between each division, are the springings of the groins in solid masonry, the usual commencement to groin work, as the continuation of the lines is a kind of shell, or excavated effort of the art. In the present instance the non-appearance of any of the shell-work is easily accounted for, as in the general lapse, such delicate covering must of course have fallen with the rest of the uprights. Bases to the columns buried. L. Plan. L. (repeated) Cluster of columns supporting groins. M. Rib mouldings. N. Rib ditto to a larger scale. O. Architrave emerging from the springing of the groins. P. Ground. Q. Side columns supporting the architrave to the arch. R. Ditto architrave and tracery mouldings. S. Column, and part of tracery mouldings to centre compartment of the tracery. T. Tracery mouldings. U. Ditto. V. Ditto at the point or head of the tracery. 1st Tier of mouldings, 2d Tier of ditto.

W. Three divisions of the exterior of the east cloister of the abbey church at *Westminster*. The *Westminster* cloisters bear the styles of at least three different periods; example of the north cloister, as being coeval with that part of the church erected by *Henry III.*, has already been given;\* the present plate accords with the architecture in this Order, and the south and west cloisters assimilate with that practised in the fourteenth century. X. First, or smallest division. Y. Centre, or grand division; it is situated opposite the superb double doorway leading to the chapter house.† The tracery is elaborate and beautiful, and the combination of mouldings constituting its several forms, curious and scientific. Z. Third division. A 2. Plan. B 2. Ditto of the columns composing the mullion. C 2. Ditto of the columns attached to the buttress. D 2. Ditto of the rib mouldings. E 2. F 2. Bases. G 2. Tracery mouldings. H 2. Architrave to the arch; and I 2. Principal perforated compartment to the first division. J 2. Part of the capital. K 2. Tracery mouldings, and L 2. Architrave to the arch of the second division. M 2. Plan of the columns composing the mullion. N 2. O 2. Bases and capital. P 2. Tracery mouldings; and Q 2. Ditto mouldings to a larger scale. 1st Tier and 2d Tier of mouldings to the third division.

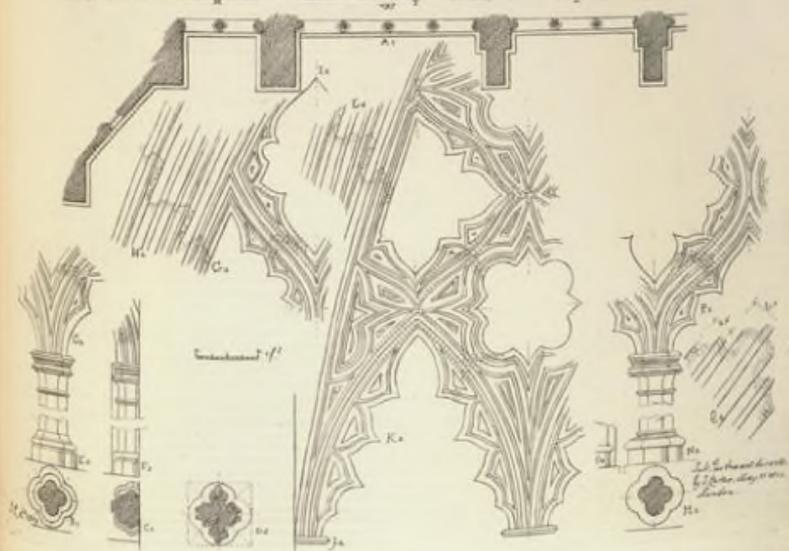
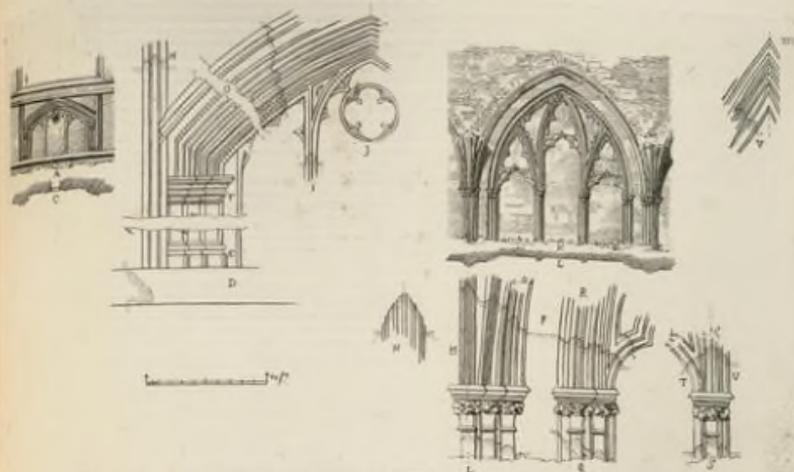
## PLATE XIII.

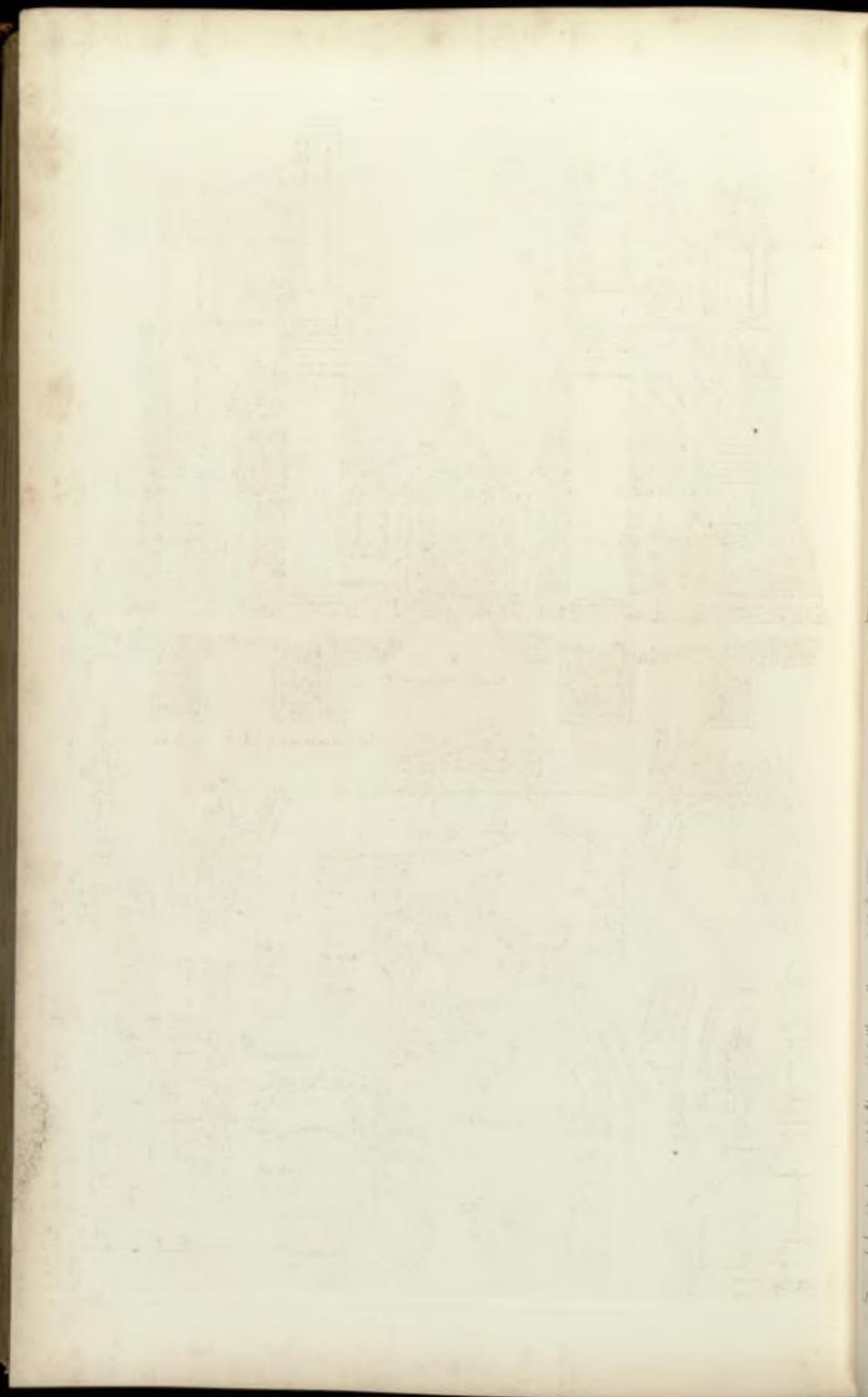
## WALTHAM ABBEY CHURCH.

A. Elevation (that is, as much as can be made out of its lines at this day) of the west front of the abbey church at *Waltham, Essex*. The remains of the original fabric erected by *Harold* are found in the two sides of the nave, and the west arch (now east end of church), once supporting the tower in the centre of the transepts; the arches south, east, and north of ditto tower, with the transepts and choir, were destroyed at the Dissolution. The present west front is evidently a subsequent design, and decidedly a specimen of the Order we are now engaged in. The centre window and finishings to the buttresses destroyed; probably when a tower was raised directly against this elevation in *Mary's* reign in 1556, which tower in part is yet remaining; its upper story was partially rebuilt in 1788. The remarkable in this elevation are, the pediments to the centre doorway and niches; the heads of the compartments to the buttresses, they taking an ogive direction; and the perforated compartmented parapets. The centre doorway recedes into a kind of porch. B. Plan. C. Plinth. D. E. Dado, and F. Splay mouldings to the buttresses at the angles of the front. G. Plinth, and H. Dado mouldings to the buttresses on each side the centre doorway. I. Side doorway. J. Mouldings to the door. K. Tracery and sweeping architrave mouldings to side windows. L. Base. M. Capital, architrave, and pediment to the niches on the buttresses at the angles of the front. N. Brackets in the angles between ditto buttresses. O. Finish to the pediments of said niches. O. (repeated) Head

\* See Plate I. in this Second Part. C.

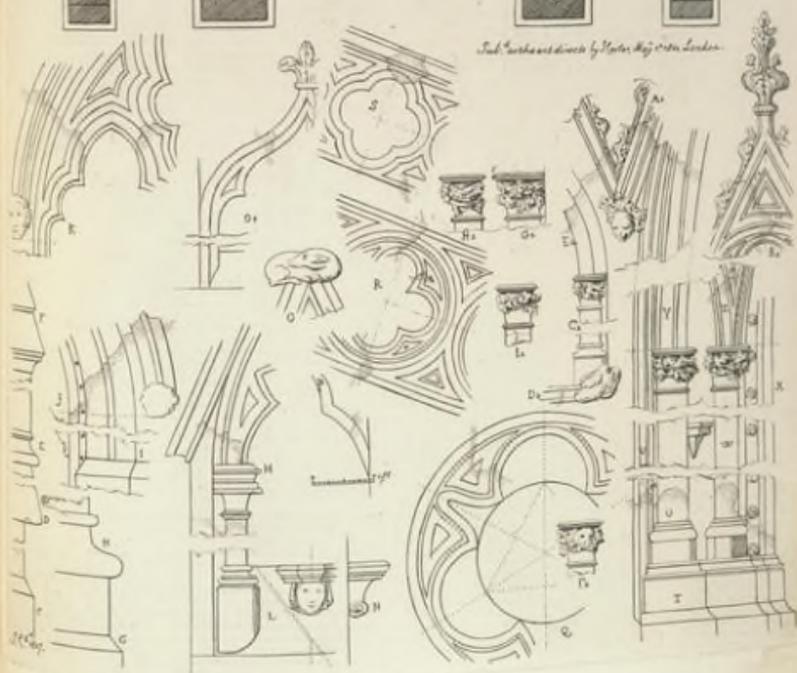
† Plate V. in ditto. C.

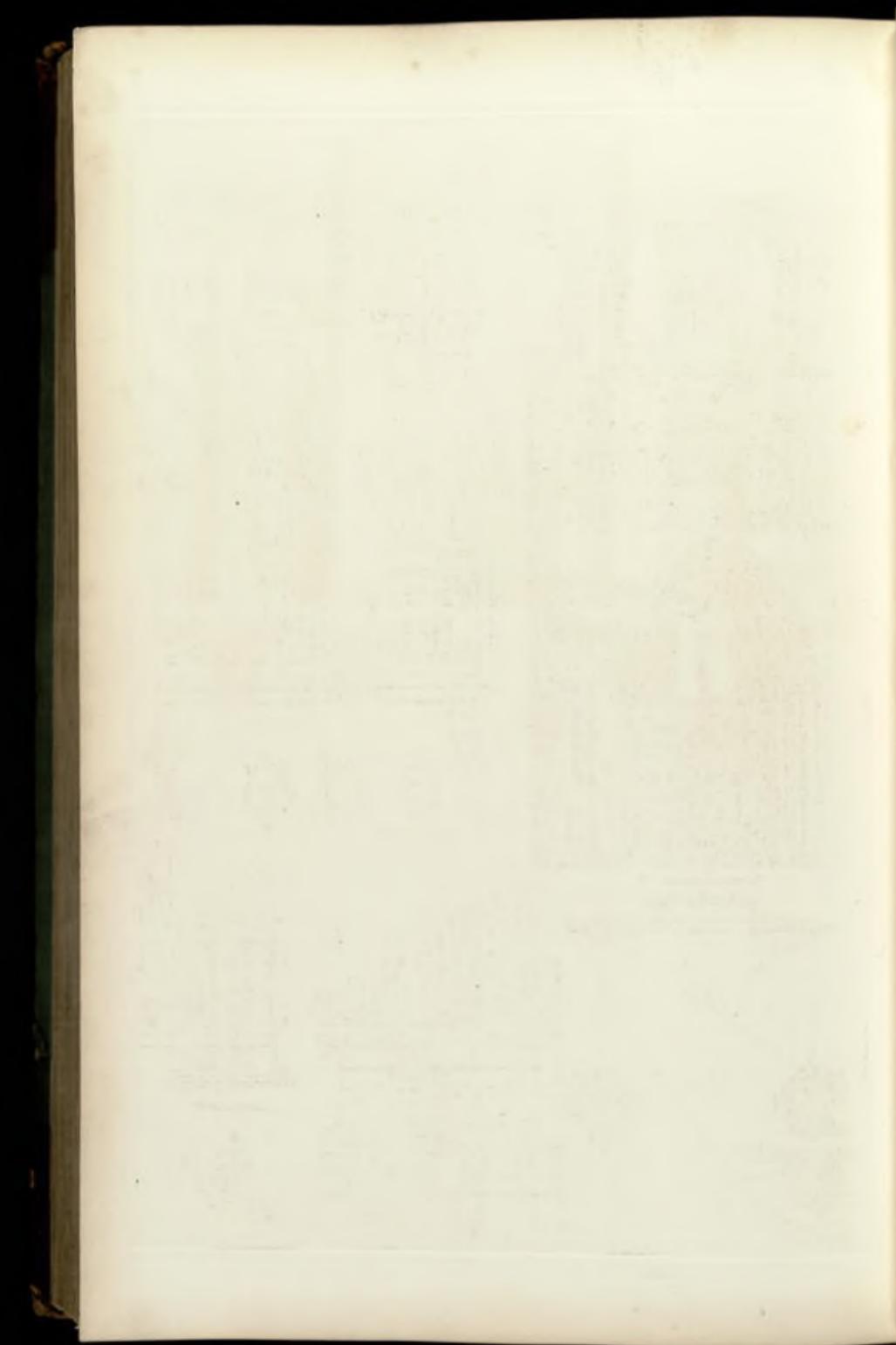






*See 'Architectural' by Peter King in London.*





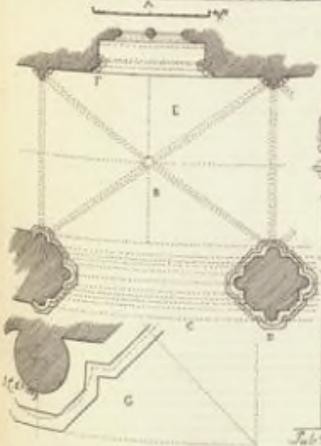
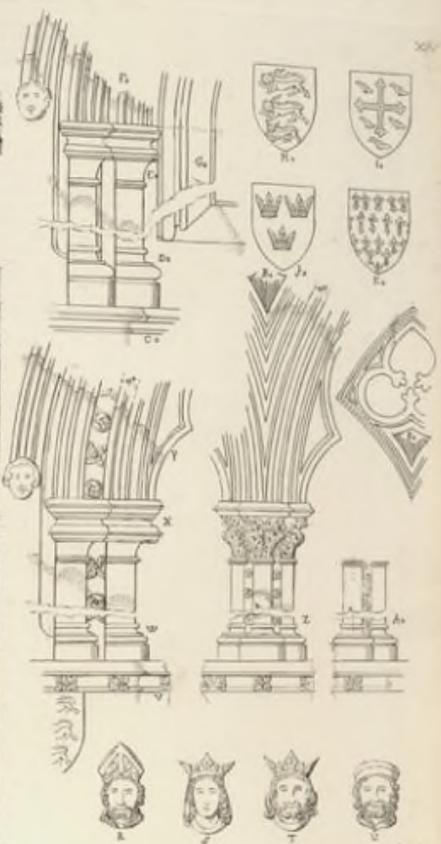
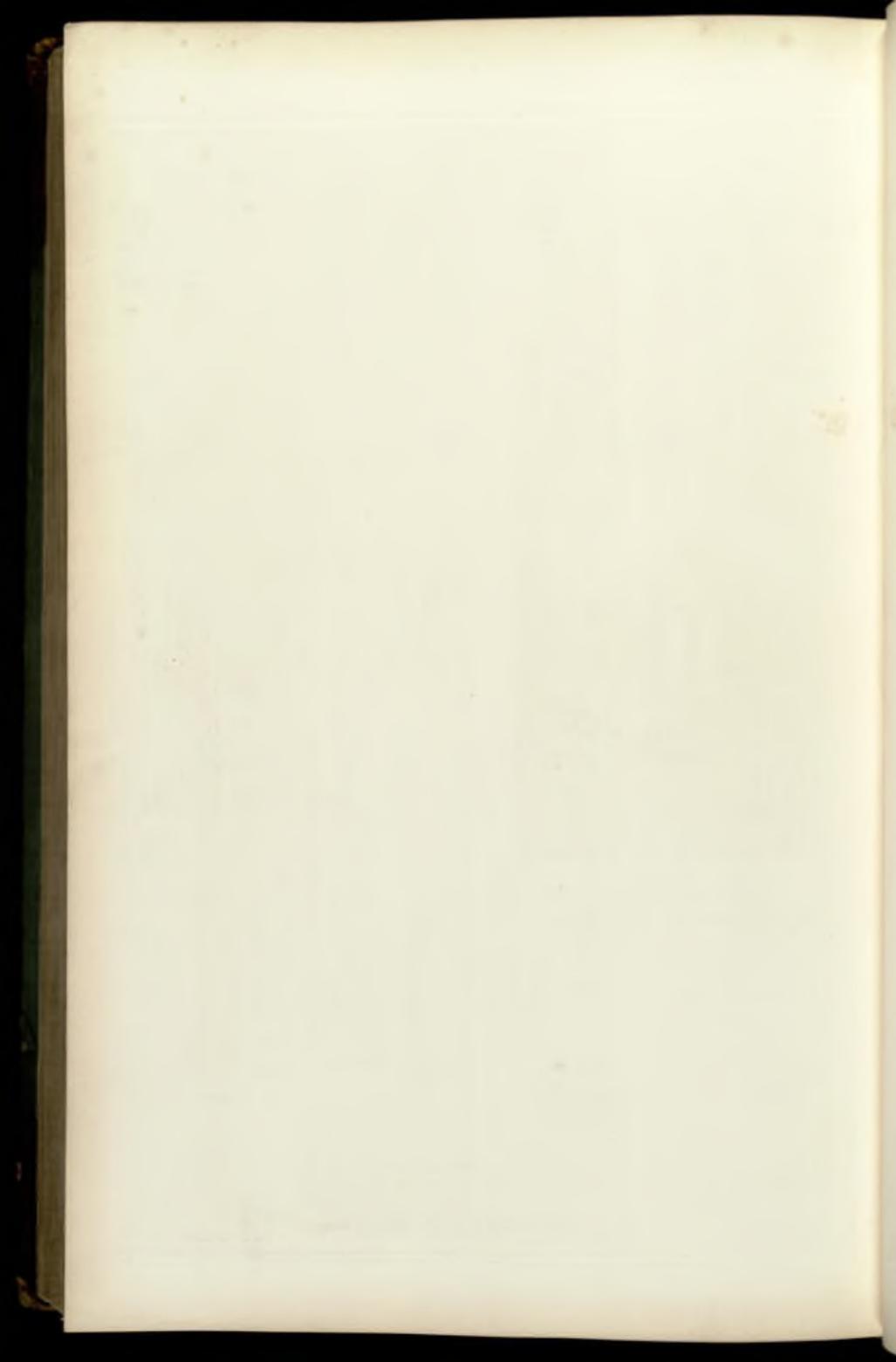
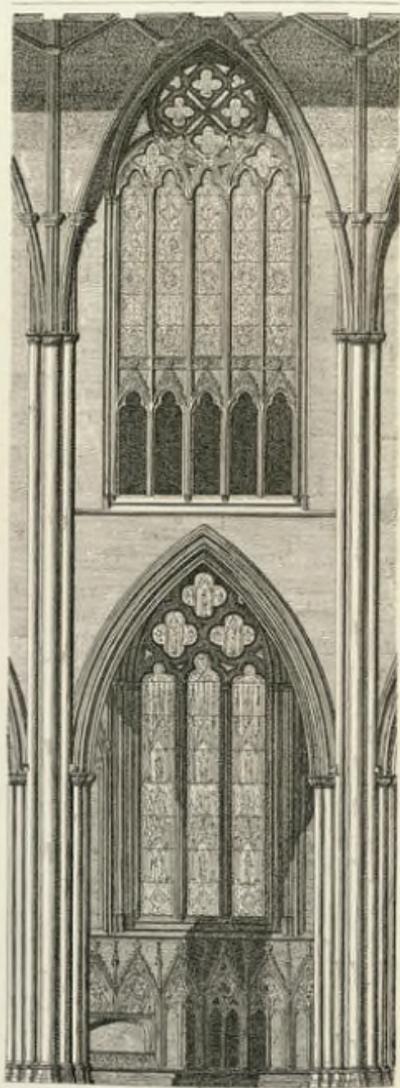
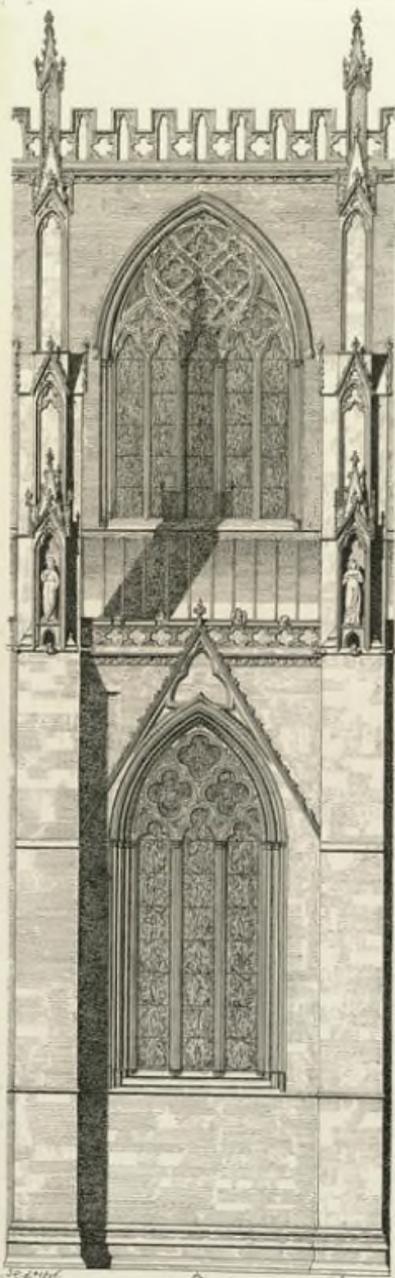


Table without doors by Henry, May 1180 London.







See the cut across by J. Carter, May 17, 1846. London.



## PLATE XVI.

## YORK CATHEDRAL:—NAVE, PLAN AND DETAILS.

A. Plan of one of the divisions, in the preceding plate, of the south side of the nave of York cathedral. B. Ditto of the nave. C. Side aisle. D. Cluster of columns. E. Monument of Archbishop Roger.

Detail of the divisions in the preceding plate. *Externally.* F. Plinth moulding. G. Dado ditto. H. Splay to the buttresses. I. Niche on the buttresses. J. Compartment to first story of the buttress. K. Ditto to second story of ditto. L. Cornice. M. Plinth; and N. Battlements of second story of the division. O. Window of first story of ditto. P. Pediment to ditto. Q. Cornice. R. Plinth; and S. Compartments to the parapet of first story. T. Window of second story of the division. U. Head supporting sweeping cornice on right side of ditto.

*Internally.* V. Plan of the cluster of columns, (see D.) W. Base to ditto. X. Capitals; and Y. Architrave to the arches of the nave. Z. Capitals to the centre columns of the cluster, rising for the support of the groins. A 2. Architrave to the window of the second story. B 2. Rib mouldings. C 2. Caps to ditto. D 2. Cornice to the gallery. E 2. Columns and architraves to windows of the second story, and the mouldings of the mullions to ditto, with those serving for the gallery, &c. F 2. Compartments to sill of ditto. G 2. Mouldings to the stone seat of continuation of the side aisles. H 2. Compartments in Archbishop Roger's monument. I 2. Cornice to ditto. J 2. Buttresses and architraves to the compartments in the dado of side aisles. K 2. Dado string mouldings. L 2. Buttresses and architraves to compartments on the piers between the windows of side aisles. M 2. N 2. Bosses to the groins.

## CLASS THIRD.

## PLATE XVII.

## ST. STEPHEN'S CHAPEL, WESTMINSTER.

A. One division of the south side of St. Stephen's chapel, Westminster; date 1349.\* The history of this chapel, with the parts of the building remaining at this day,† prove that it must have been, when in its pristine state, one of the most gorgeous scenes for devotion this kingdom ever produced; the royal founder, Edward III., having summoned the most eminent artists from all parts of his dominions for this purpose, and encouraged by the most unbounded liberality to perfect a work, which it appears he had resolved should be the master-piece of genius and of art. How well his commands were obeyed, every vestige now in existence sufficiently demonstrates. And, if it is a gratification in the highest degree thus to contemplate its various excellencies, how mortifying it is at the same time to witness its lines either mutilated, shut out from public view, or in part destroyed! The first havoc wrought on the walls was in Edward the Sixth's reign; second havoc, William and Mary's reign; and the third havoc even under our own eyes, by men who, while they affect to give praise to each supreme object, ruthlessly decree and absolutely stand over the destruction of them; the fragments of which have either been totally annihilated, or gathered up from the rubbish, to enrich the collections of pious and curious antiquaries!

In this and the following division, many restorations are introduced, that some idea may be entertained of its original finishings. If the attempt is found bordering on presumption, let it at the same time be considered, that no one decoration of this sort is set forth as positive evidence, but displayed with an humble wish to do honour to our antiquities, while others are so ardent in their zeal to violate and destroy them.

Restorations. Dado to the second story, upper half of the niches to the buttresses, with the statues; upper halves of the pinnacles to the buttresses; mullions and traceries to the window of the second story; cantabature, perforated battlements, and roof with the fleur-de-lis ornament;‡

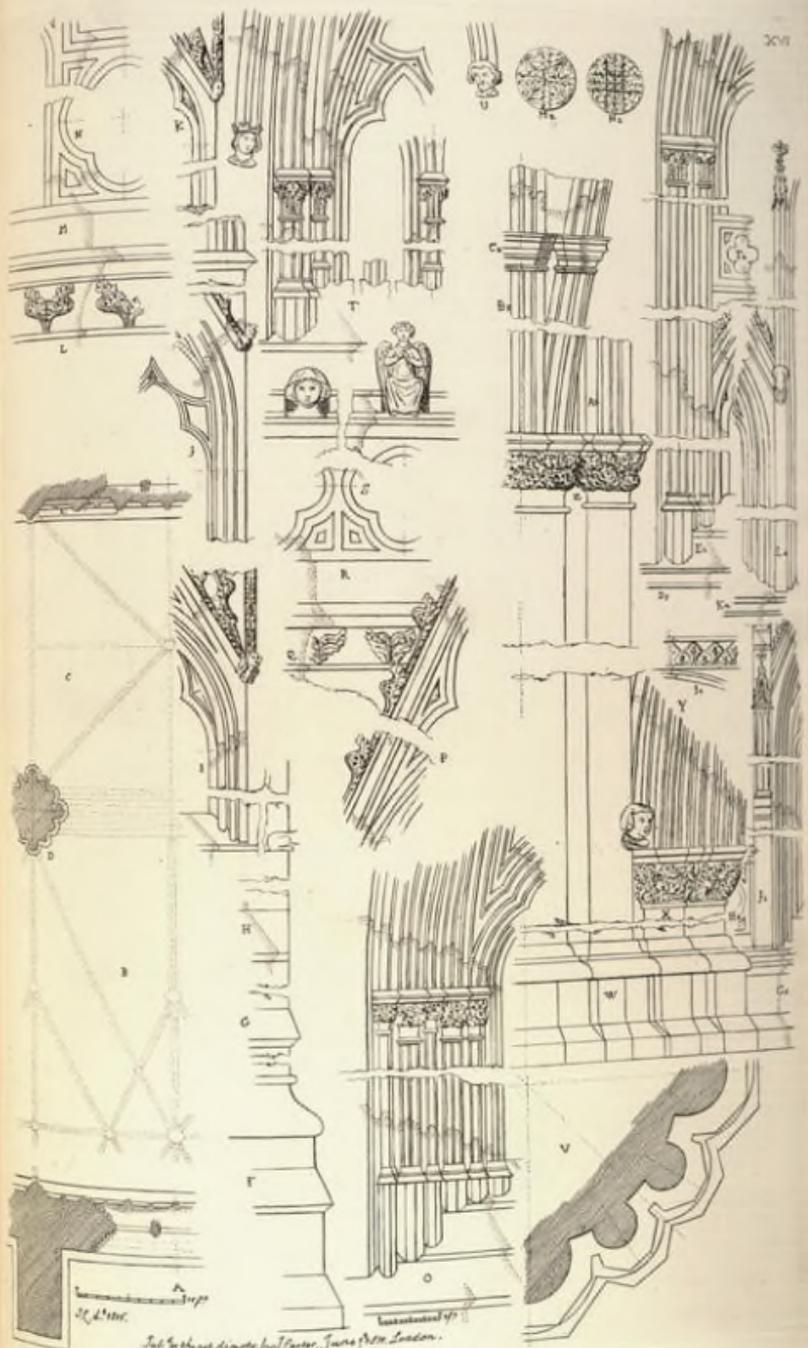
The other parts of the design are in existence; and it is impossible but to observe their appropriate distribution; the simplicity of workmanship opposed in due order to that of a more enriched nature; no object forced, or brought forward but with strict propriety and strong effect. The restorations must speak for themselves.

B. One division (in section) of the interior of preceding example. If ever a happy combination in

\* Nearly the whole of St. Stephen's chapel, with the house of Lamb, and their numerous attached buildings, were destroyed by fire the 16th of October, 1534. A very minute history and description of those buildings, and the palace of Westminster, with several engravings, has recently appeared from the press of Messrs. Bohn and Bayley. 8vo. 1835. B.

† See Plans, Elevations, and Sections of this Chapel, published by the Society of Antiquaries. C.

‡ Consistent to ancient models; specimens left at Esher cathedral. C.

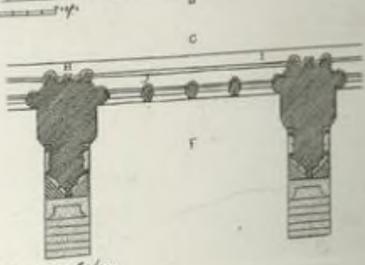
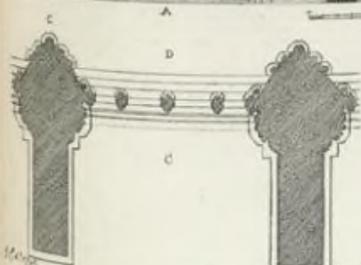
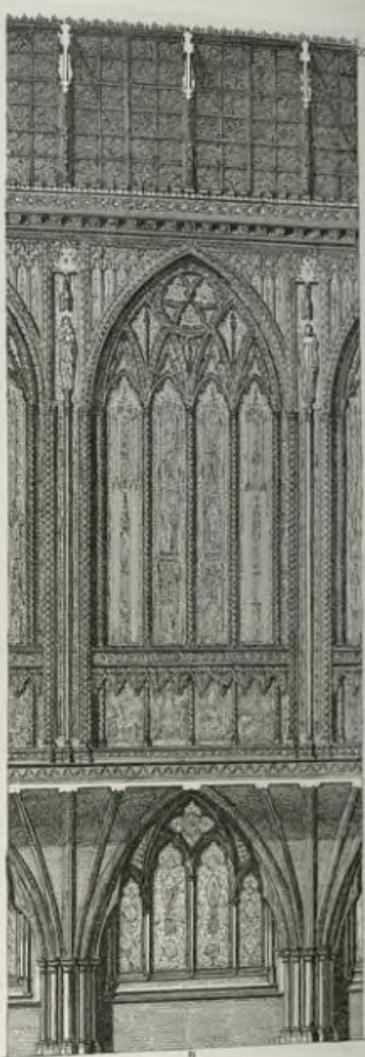
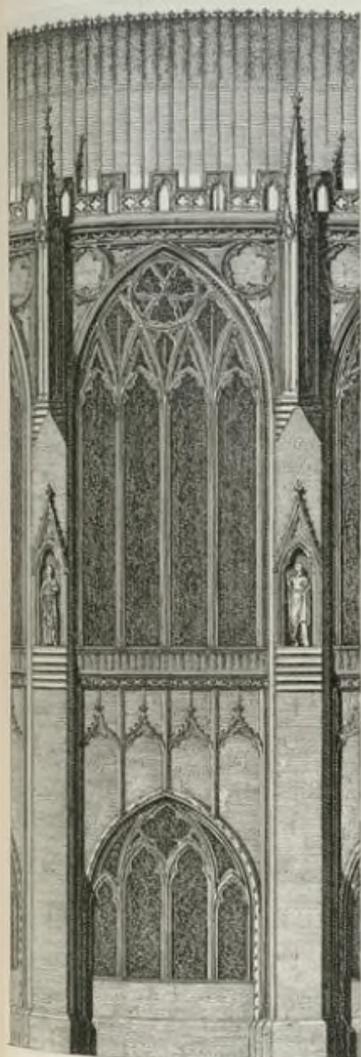


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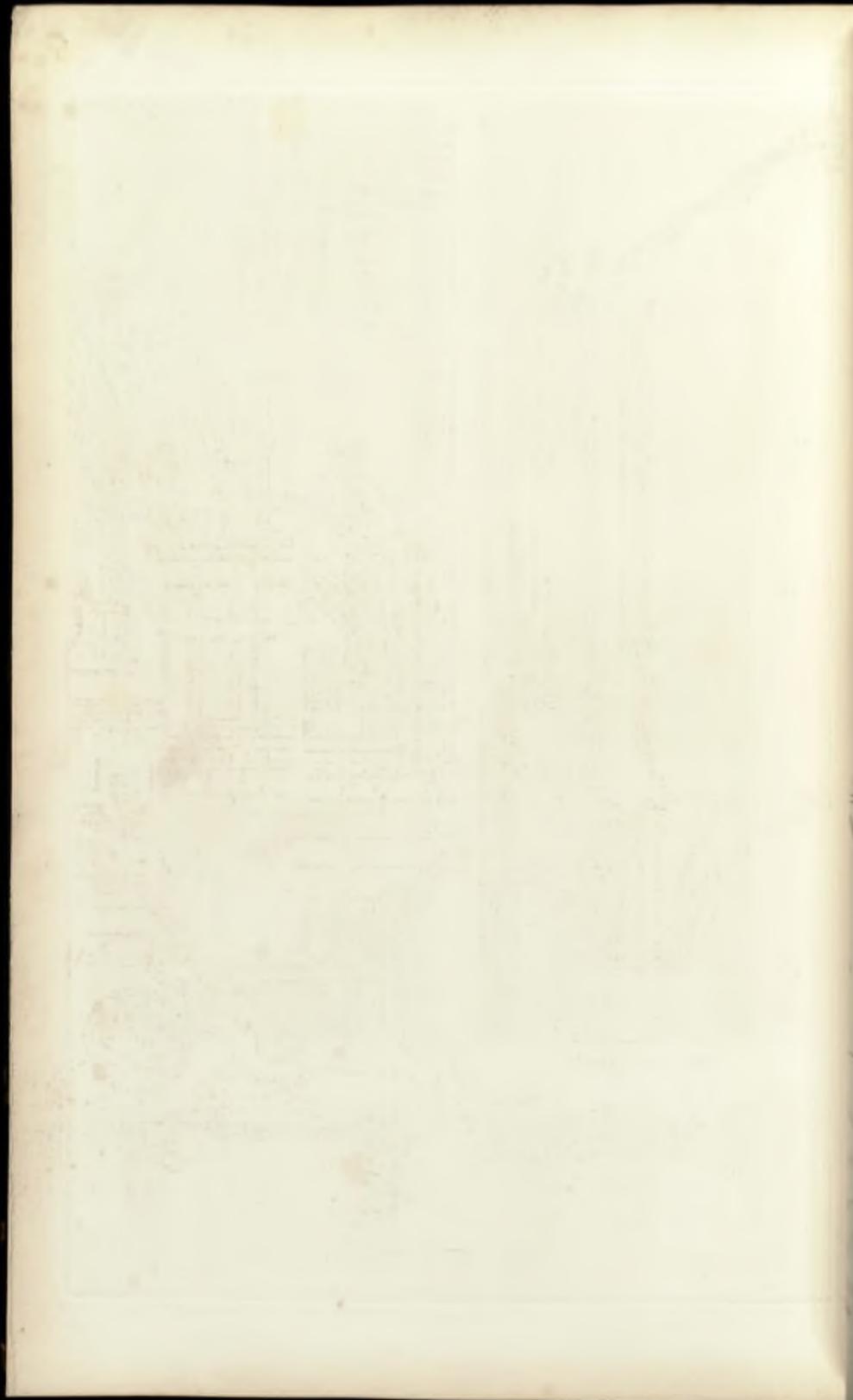
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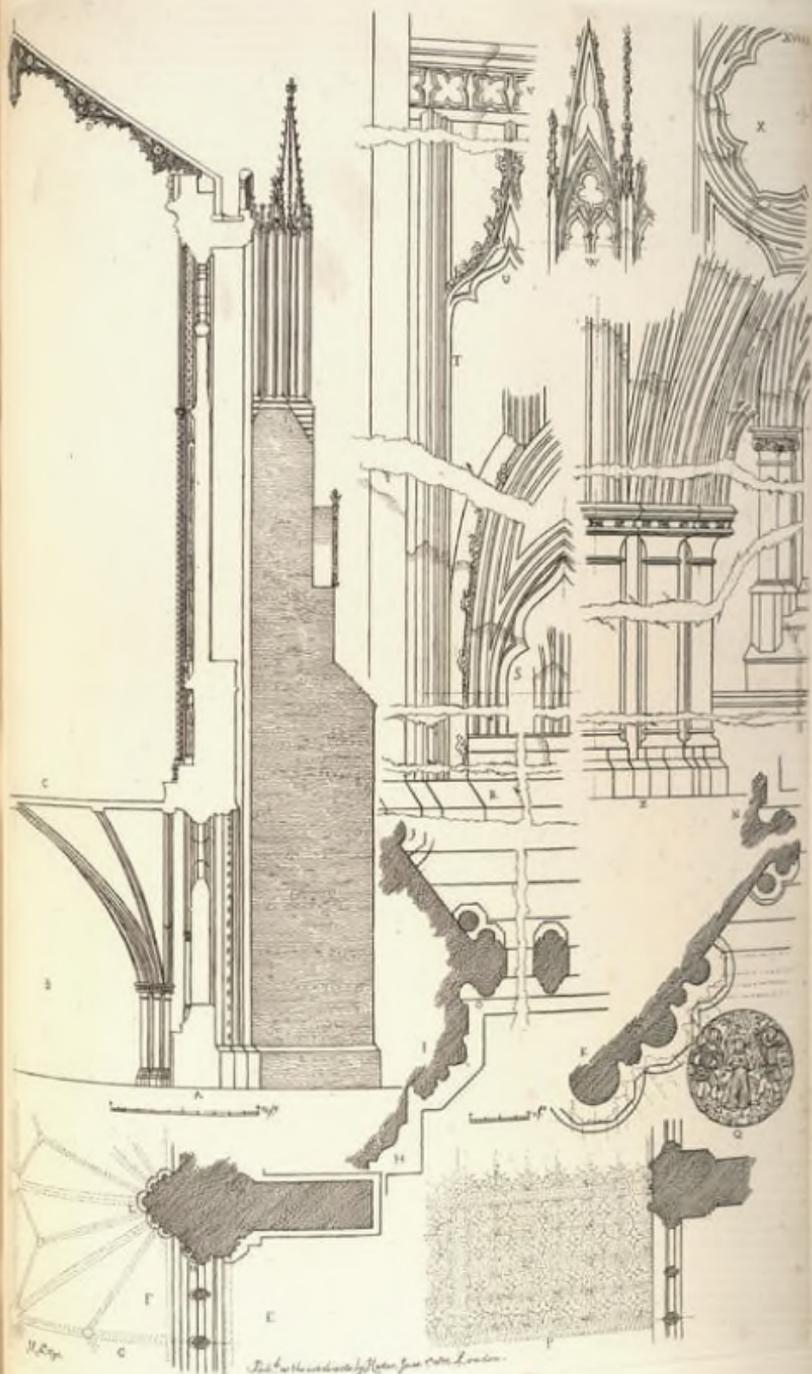
Set to hand drawn by J. Carter, June 1858 London.

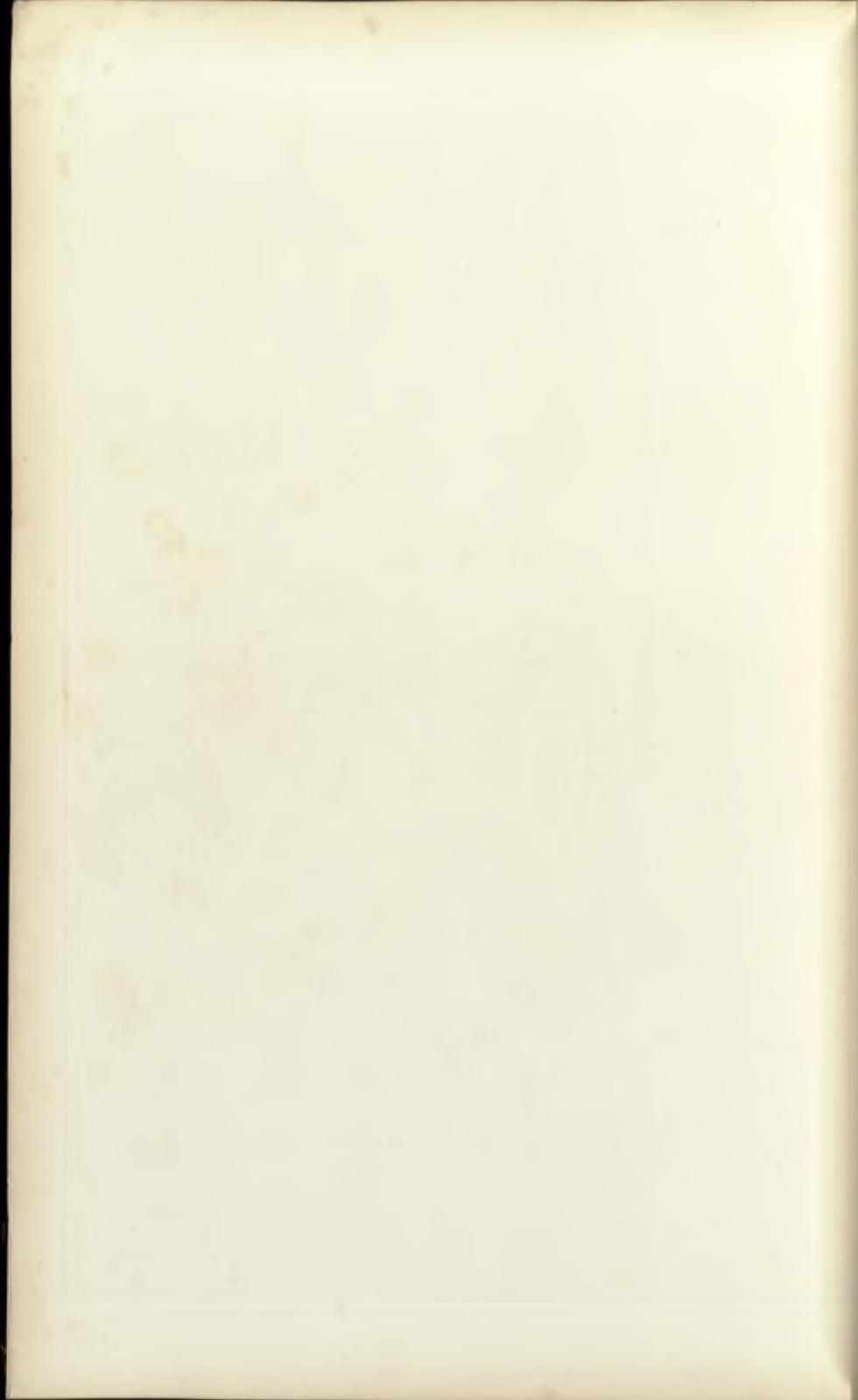


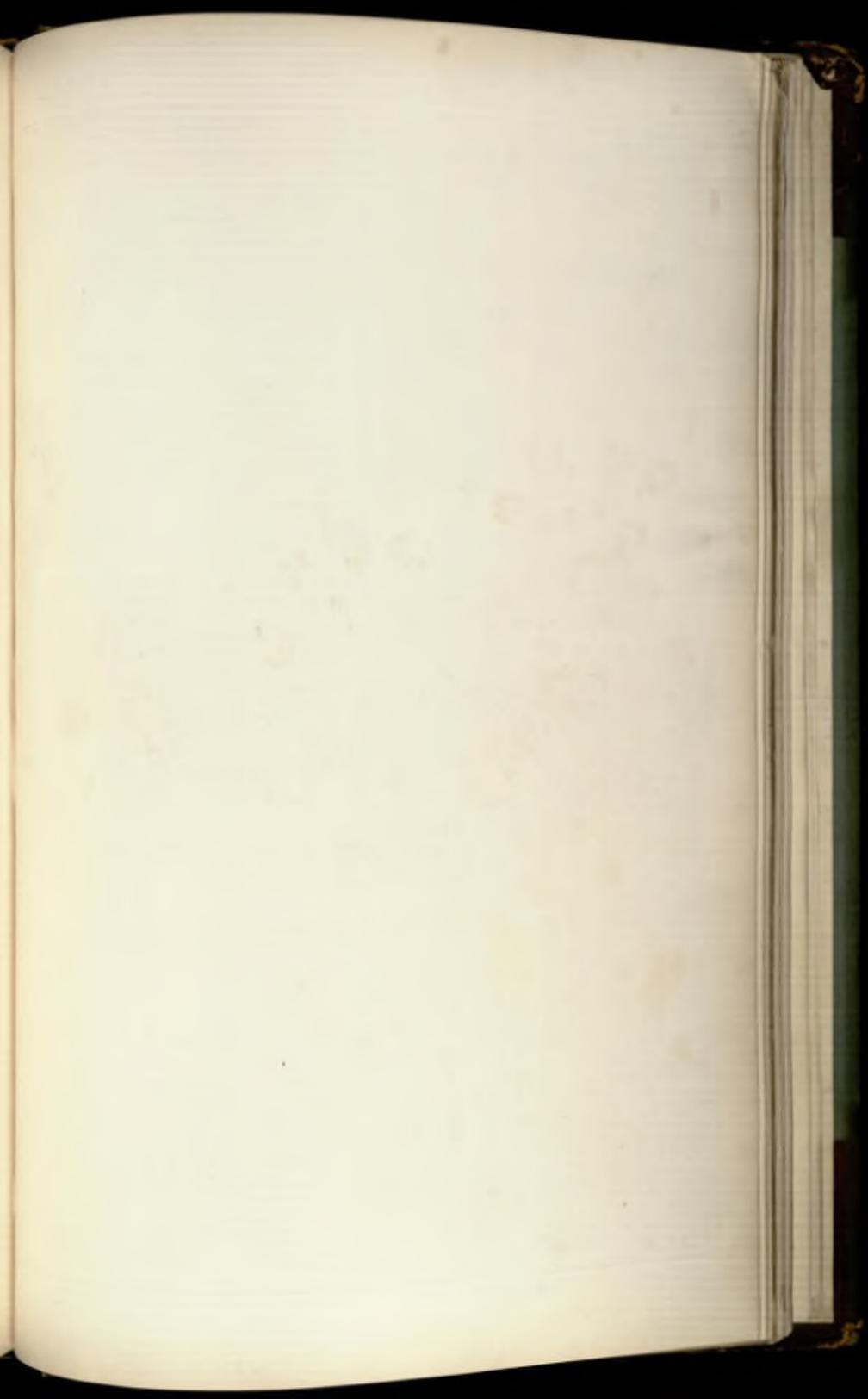


*Architectural Drawing by J. E. Cox, Jun., 1850, London.*











architectural objects became conspicuous, it is certainly manifested in this example. The lines of the crypt are what they should be, simple, and well conceived, in order to support the superstructure: the columns finely clustered, groins well disposed, and the mullions and tracery of the window, (still in existence), of the completest turn. The painted glass a restoration. The crypt is partitioned off into offices of the most menial description.

From the great difficulty attending the making sketches of the lines of the chapel, during the year 1791, they being in general covered with modern wainscoting, benches, and conveniences the most indecorous, it will not be wondered at if some inaccuracies are discernible by those who, in 1800, having found favour with men in office, had the good fortune (the walls being at that time cleared of every disfigurement) to obtain permission to view and study from them; I, being held unworthy of benefiting by such a short-lived opportunity, was denied all access.

Restorations. Capitals to the clusters of columns at the springing of the arch of the great windows; plinth, statues, and canopies between the arches of the windows; mullions, tracery, and painted glass, with the timber compartmented open roof, or ceiling. This ceiling is given upon the supposition, that as the entablature runs uninterrupted the whole length of the chapel, there never could in consequence have been any groin-work by way of finish to the upper part thereof. The columns marking the stalls in the dado, warrant in great measure the disposition of the mullions rising from them.

On the columns and mouldings are embossed ornaments of the first taste; and on the grounds of the various compartments, paintings of religious and historic subjects, large and small length portraits of eminent personages, with numerous arms, devices, and other ornaments; the whole wrought, gilded, and coloured in the most elaborate manner that imagination could suggest, or ingenuity bring to perfection.

C. Plan of the first story. D. Crypt. E. Cluster of columns. F. Plan of second story. In the buttresses the diminution in their profiles, by means of splay, is seen, with the set-on of the pinnacles, &c. G. The chapel. H. Columns. I. Stone seat of continuation. J. Window sill.

### PLATE XVIII.

ST. STEPHEN'S CHAPEL, WESTMINSTER, (Continued.)

A. Half of the section, or profile, transversely, of St. Stephen's chapel, Westminster. B. Crypt. C. Chapel. D. Profile of one of the open-worked ribs, disposed at certain intervals, as marked in the preceding plate. E. Part of the plan of the first story. F. Crypt. G. Groins. H. Plan of columns and architrave externally and internally to crypt, from I. to J. K. Plan of columns internally from I. to M. N. Plan of part of the architrave externally at O. P. Part of plan of compartments to the roof. Q. One of the bosses to the groins in the crypt, whereon is sculptured the martyrdom of St. Stephen. Detail of parts in existence externally. R. Plinth. S. Window. T. Perpendicular architrave. U. Compartments; and V. Entablature to the first story. W. Pinnacle to the buttresses. X. Spandrels to the great window of second story. Detail internally. Y. Sill-mouldings, columns, and architrave to the windows of crypt. Z. Columns for the support of the groins, and the ribs of ditto.

### PLATE XIX.

ST. STEPHEN'S CHAPEL, WESTMINSTER—INTERIOR, (Continued.)

A. Plan of the columns on the piers between the windows. B. Ditto to the stalls. C. Ditto stone seat of continuation. D. Stone seat of continuation (in elevation). E. General plinth to the upright. F. Columns. G. Compartments. H. Stalls and their canopies. I. Entablature to dado. J. Perforated parapet to ditto. K. Architrave to great window. L. Compartment on the piers. M. Ditto in the spandrels. N. Architrave. O. Frieze, and P. Cornice of the grand entablature of the upright. Q. Perforated parapet to ditto. R. Section of the head of the great window, with the grand entablature and perforated parapet. S. Ogee moulding. (H. in plate XVIII.) T. Architrave: see N. U. Frieze: see O. V. Cornice: see P. W. Perforated parapet: see Q.

Some of the principal ornaments embossed on the mouldings, size of the originals. X. at A. Y. at B. Z. at C. A 2. at D. and on the columns. B 2. at E. C 2. at F. (C 2. repeated profile.) D 2. at G. E 2. at H. F 2. Perforated parapet with the cornice of the entablature to the dado, one-third of the size of the originals. G 2. Section of ditto. H 2. Ornament at I. I 2. Plan of cluster of the columns and angular centre, grounds, &c. supposed to have been for the support of canopies to the stalls. J 2. Front of ditto, and K 2. its profile, one-third of the size of the originals. The compartments in the battlements of the parapet, and the royal arms, flowers, and small compartments in the angular centre, are paintings. These two examples of the parapet, and cluster of columns, from fragments in my possession.

## PLATE XX.

## DECORATIONS—DOORWAYS.

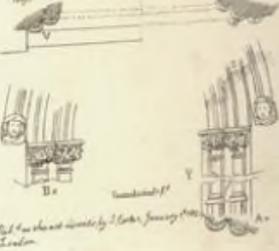
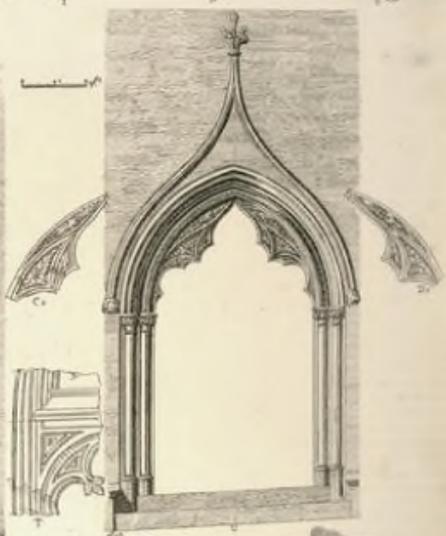
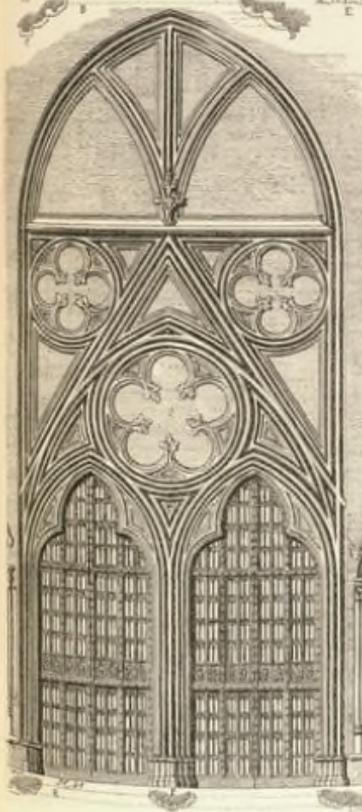
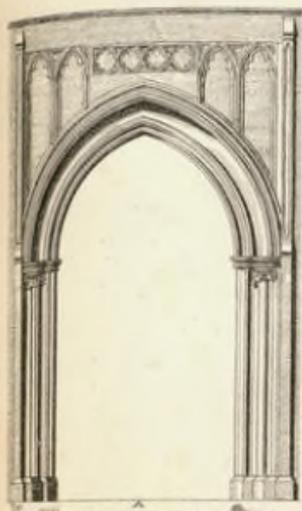
A. Doorway on the north side of the north aisle of choir of the abbey church of *St. Alban's*. Perpendicular mouldings compose a kind of columns; they have plinths, but no bases: leaves give capitals, no astragal. B. Plan. C. Plan of the perpendicular mouldings. D. Plan of architrave. E. Perpendicular mouldings and capital on the left. F. Perpendicular mouldings and capital on the right. G. Architrave. H. Doorway (internally) on the south side of the crypt of *St. Stephen's* chapel, *Westminster*. Bases buried. The outer capitals are given without columns. I. Plan of columns. J. Plan of architrave. K. Capitals. L. Architrave. M. Doorway to the north porch of *Bridgewater* church, *Somersetshire*. The design remarkable; segment of a pointed arch, supported by heads, set within the regular pointed arch, enclosing tracery perforated; above is a circular window, with double triangular tracery. N. Plan of columns. O. Plan of architrave. (*Mess.* The detail was not sketched.) P. Grand double doorway entering from the north transept into the avenue of the chapter house of *York* cathedral. The combination of the arches, circles, and pediment, finely imagined, as is the intersection of the 1st tier, or principal mouldings with each of these forms. The doors are of oak, in perforated compartments, and complete. From some architectural error, an idea is entertained by the dignitaries, that if this doorway was destroyed, a good view would be had of the avenue! Q. Plan. R. Bases. S. Architrave. T. Small circle and horizontal architrave. U. Doorway of the refectory in the south cloister of *Westminster* abbey. The turns rising from the springing of the arch in their first halves, destroyed; in this plate the parts are restored. V. Plan of columns. W. Plan of architrave. X. Plan of columns (repeated) to a larger scale. Y. Capitals to the right. Z. Architrave. A 2. Bases. B 2. Capitals to the left. C 2. Turns on the left, and D 2. Turns on the right, as they now remain.

## PLATE XXI.

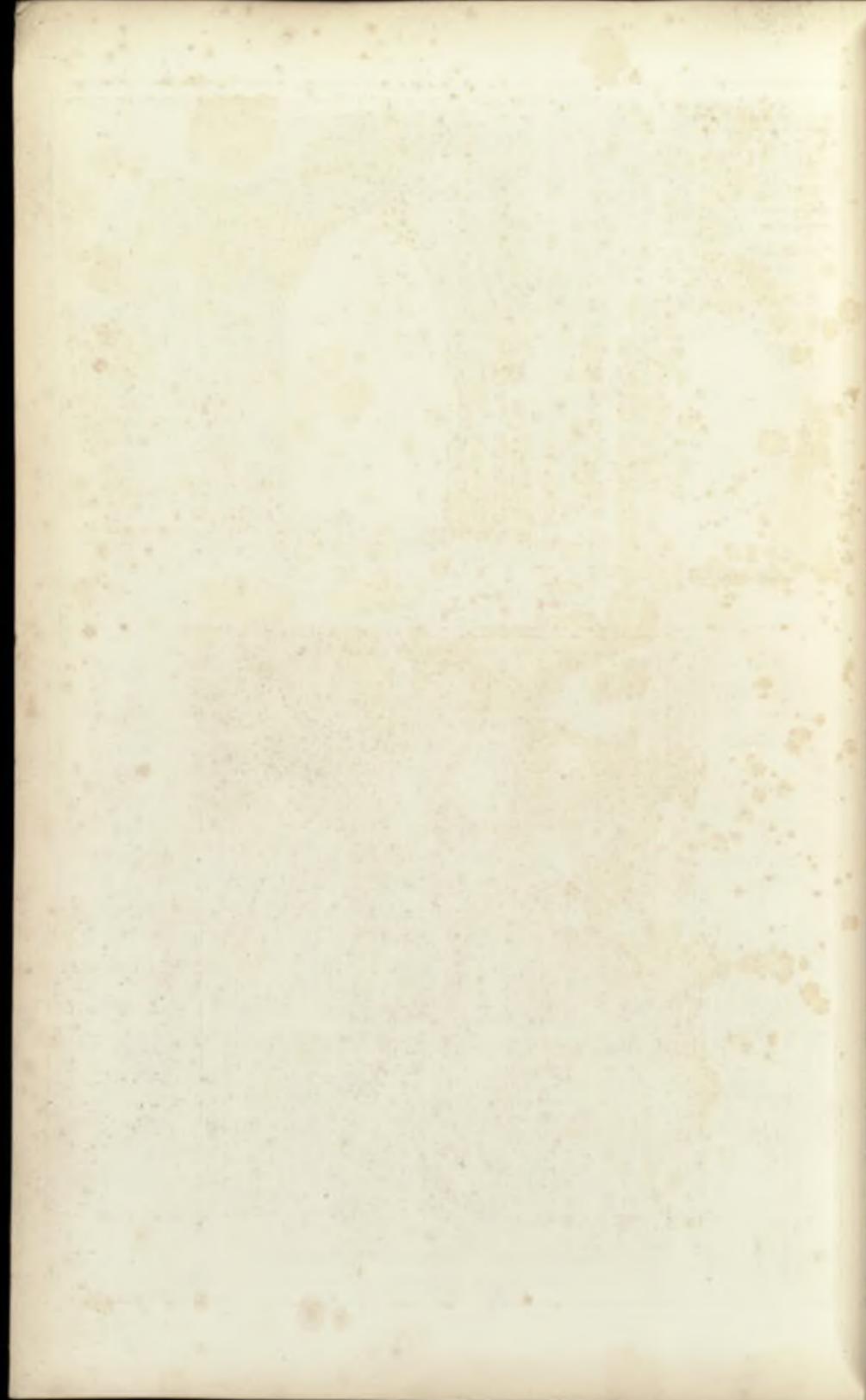
## DOORWAYS, YORK CATHEDRAL.

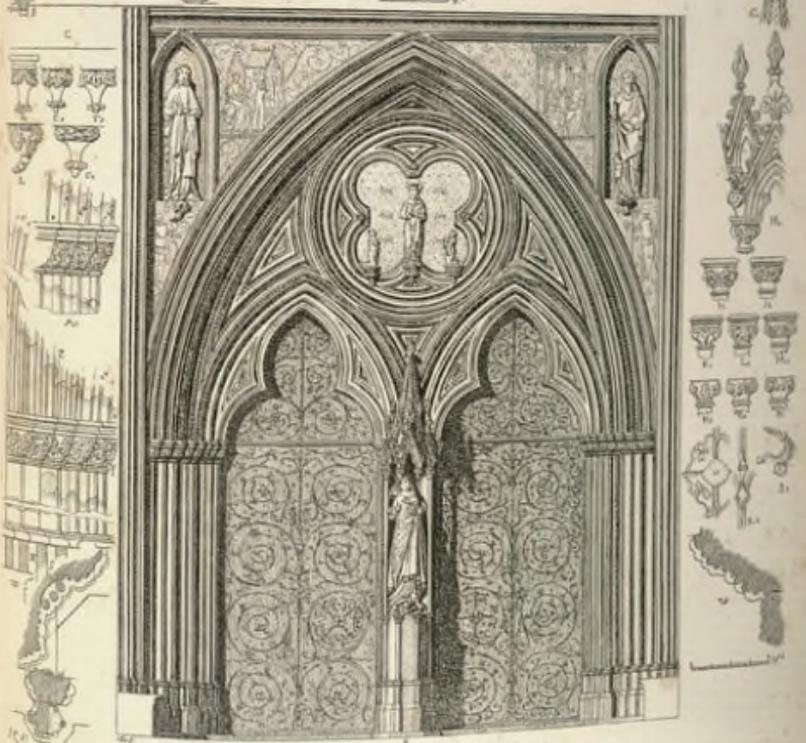
A. Doorway, or entrance to *St. Sepulchre's* chapel (chapel destroyed), from the interior of the north aisle of the nave of *York* cathedral. It stands on the stone seat of continuation to the church. Over the point of the arch, is a bracket of a royal head supporting statues of our Lady and the infant Jesus: on the grounds, right and left, are figures censing. On the pitch of the pediment, rising from buttresses on each side, is a canopy forming the head of the niche accompanying the statues. The shields are charged, one with *fleur-de-lis*, and the other with three lions; they appertain to Edward III. The back-ground shows part of the windows of the aisle, and recesses in the dado. B. Plan. C. Stone seat of continuation. D. Stone seat. E. Buttress. F. Step. G. Architrave. H. Pediment. I. Dado string. J. Doorway entering from north cloister into the nave of *Norwich* cathedral.\* The statues and canopies laid on the architrave of the arch is an uncommon circumstance. The centre statue is our Lord pointing to the wound in his side: the other statues represent a pope, a king, Moses with the tablets, St. John, and two angels, one bearing a cross, the other the cloth of *St. Veronica*. K. Plan of columns. L. Plan of architrave. M. Bases. N. Capitals. O. Half of the architrave with first canopy. P. Continuation of ditto architrave uniting at X. Q. Head of centre canopy. R. Grand double doorway entering into the chapter house of *York* cathedral. It is of a superb cast, that well prepares the mind for the gorgeous display of the chapter house itself, which in its interior combines all the excellencies of masonry, sculpture, and painting, and has obtained this deserved character, "The chief of houses, as the rose of flowers." The doorway is composed of clusters of columns right and left, and perpendicular mouldings united; the pier in the centre has corresponding mouldings, fronted by a pedestal and niche, enclosing statues of our Lady and the infant Jesus, our Lady standing on a lion (good spirit), which has overcome a dragon (evil spirit). The first tier of outer mouldings to the grand architrave of the arch intersect with those of the recesses right and left, and with those of the horizontal architrave. 2nd tier of mouldings intersect with the two smaller arches and central circle. 3rd, 4th, and 5th tiers of mouldings are in continuation. The oak doors, overlaid with foliated iron work of varied forms, extend at present no higher than the springing of the arches; the continuation of the iron work to the heads of the small arches in this plate, is a restoration. The statues in the centre circle, with those in the two recesses (that on the left holds the cloth of *St. Veronica*), are introductions from examples at *Hereford* and *Exeter* cathedrals, the original statues being destroyed. On the ground of centre circle, and in the spandrels of great arch, are vestiges of paintings; restored in this plate from examples at *Hereford* cathedral. Subject on the right, God receiving "our Lady;" ditto on the left, *St. Ann* teaching the

\* See "Ancient Sculpture," &c. Vol. II. C. This doorway is illustrated and described in Bellamy's "History, &c. of Norwich cathedral." B.



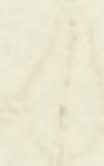
Printed and sold by J. Carter, Jewry Street, London.

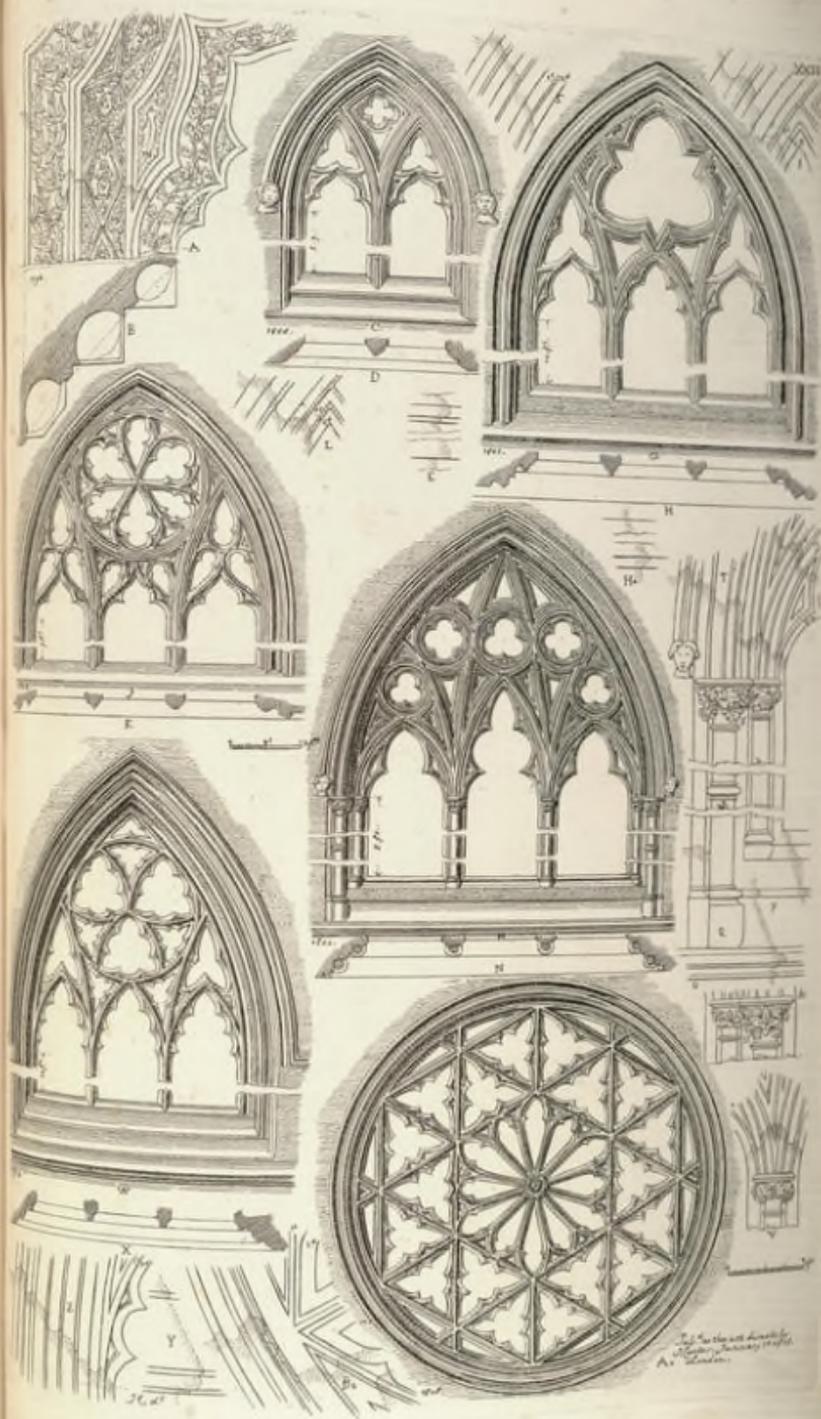




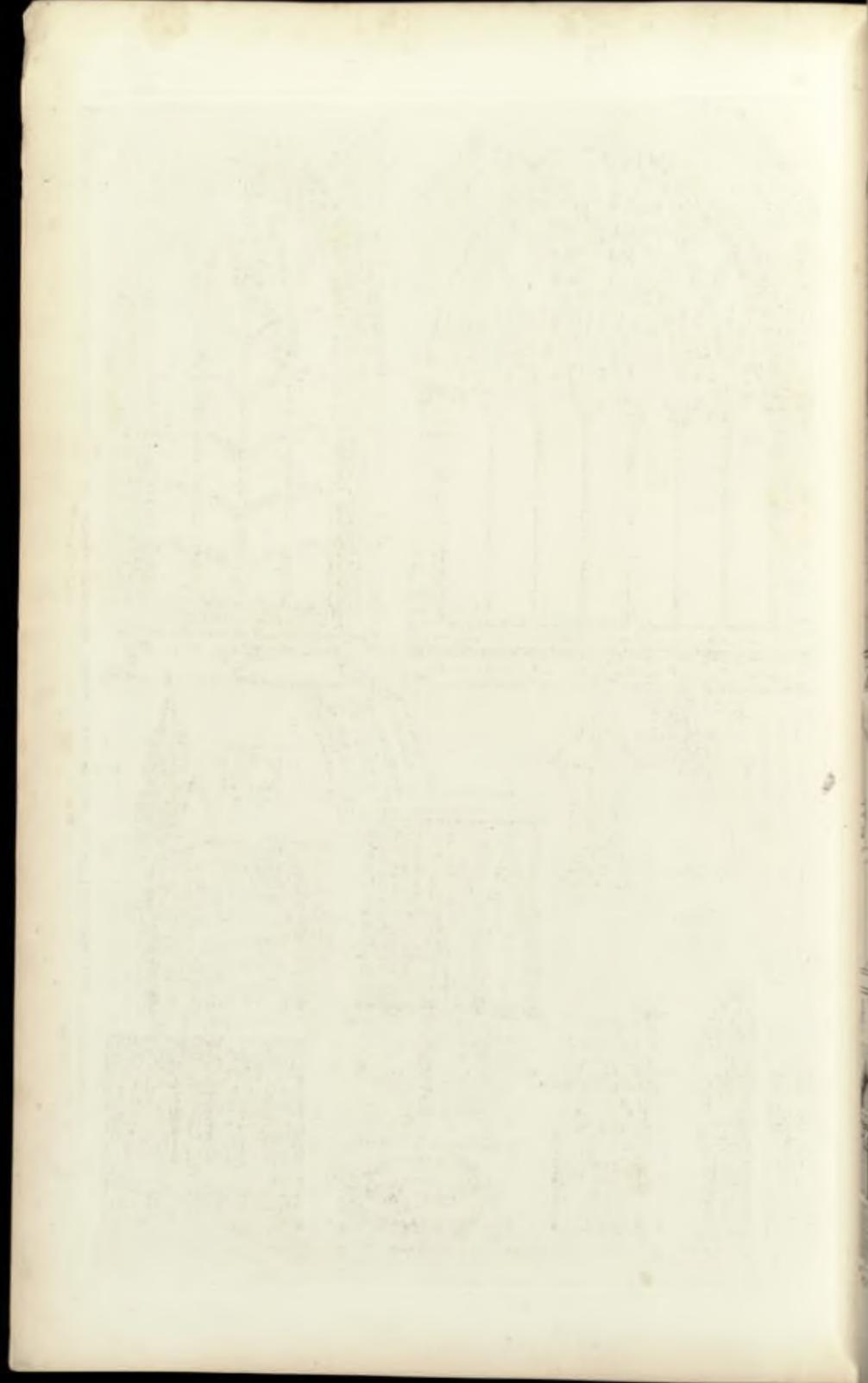
*Recherches de l'art de J. Goussier, 1810, Paris.*

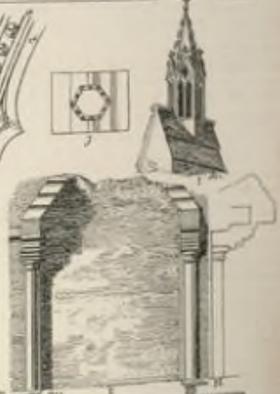
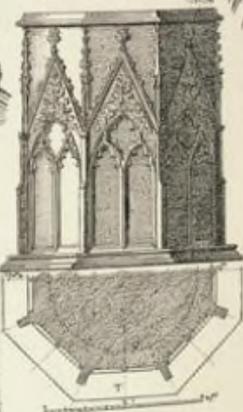
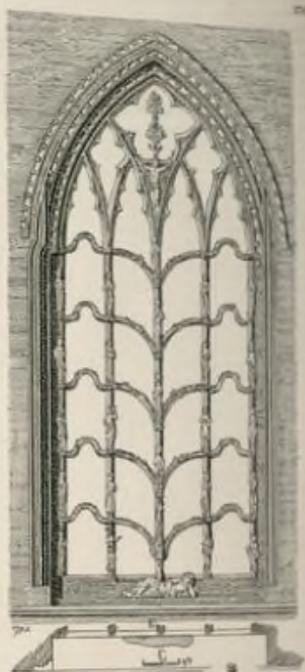
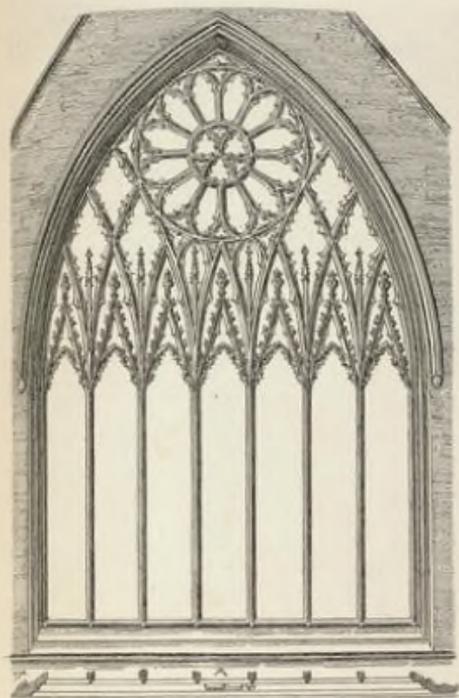
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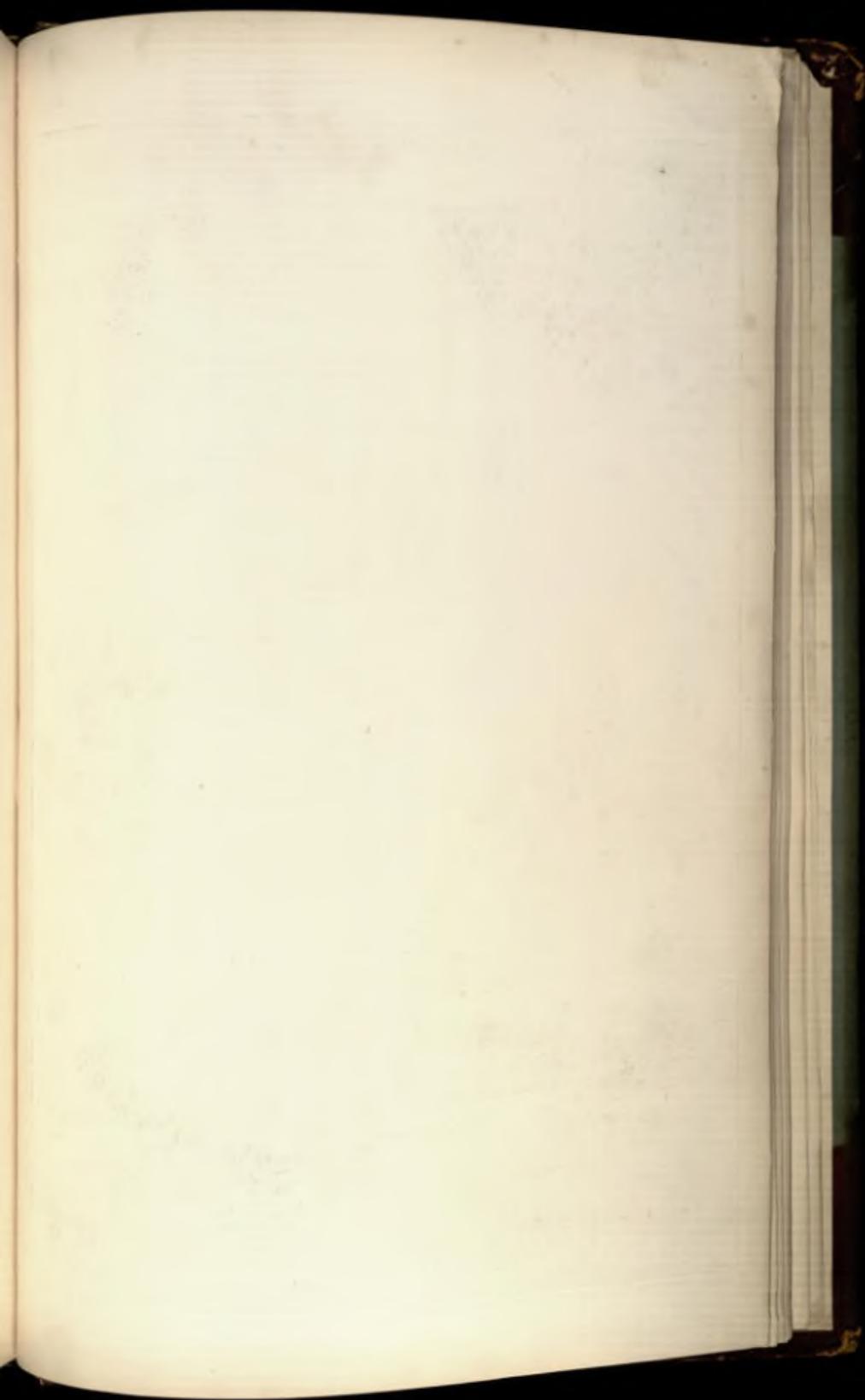
See the next page for  
 the plan of the window  
 at London.

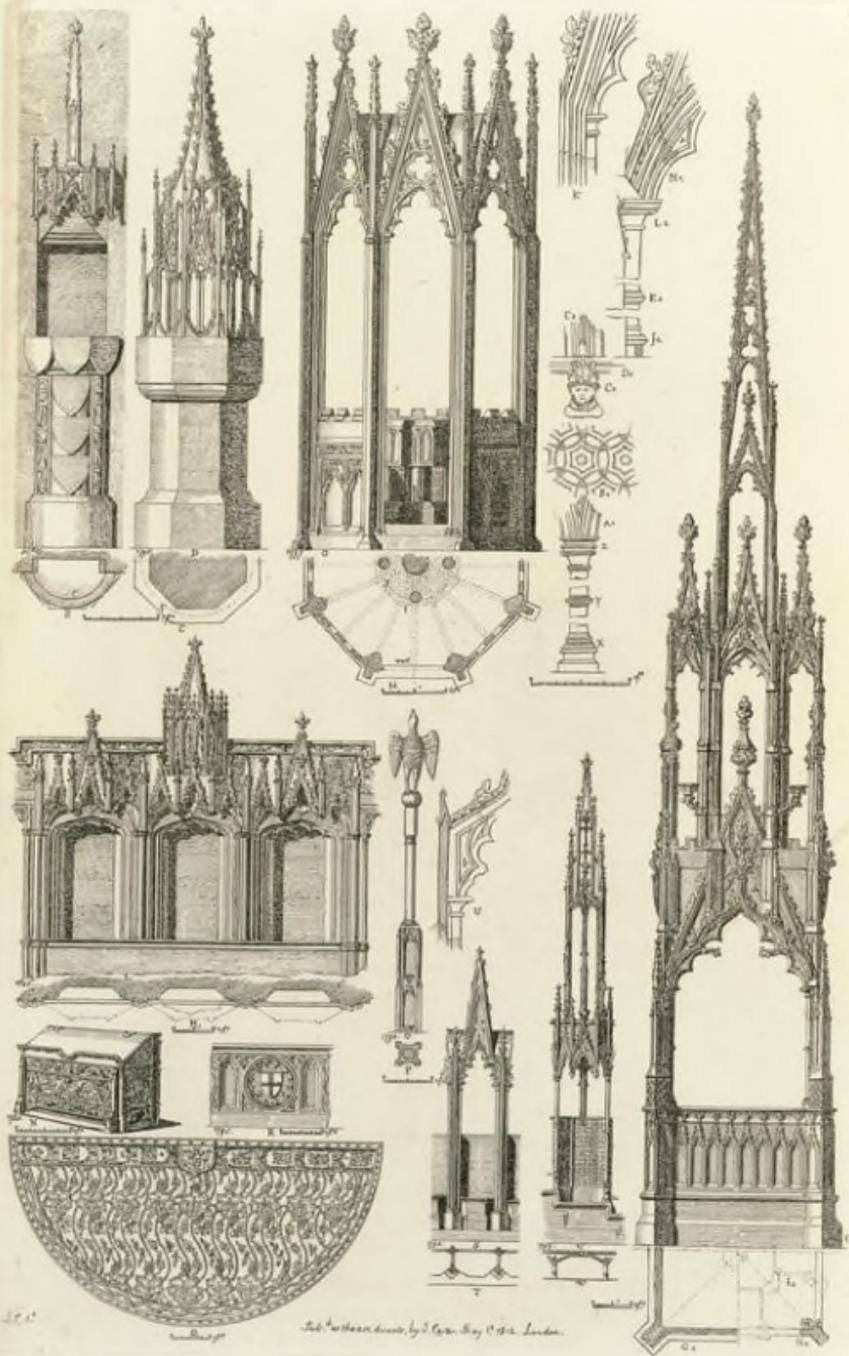




Printed and sold by G. & C. Colburn, January 1832, London.







2007

Architectural drawings by J. C. G. King 17th. London.

Virgin. S. Plan of columns and perpendicular mouldings. T. Plan of half of the pedestal. U. Plan of half of the canopy and pier, against which the pedestal stands. V. Plan of architrave. W. Seat. X. Base. Y. Part of capitals on the left; and Z. Part of architrave. A 2. Continuation of capitals and architrave uniting at *x*. B 2, and C 2. Brackets at foot of recesses, left and right. D 2. E 2. F 2. Brackets to centre circle. G 2. Point of canopy to centre niche. H 2. Lower part of ditto canopy. I 2, and J 2. Capitals to the canopy. K 2. L 2. M 2. N 2. O 2, and P 2. Capitals to the pedestal. Q 2. Handle to the door on the right. R 2, and S 2. Foliage to door on the left.

## PLATE XXII.

## DOORWAY AND WINDOWS.

A. Detail of doorway to the north porch of *St. Mary Redcliff's church, Bristol*. The entire work of this doorway is introduced as the title-page of this Work, Part I. Referring to the example, the design is original; it is composed of three distinct architraves, made out in the head of the doorway by turns, and segments of circles. 1st. Architrave; leaves disposed in a fan of foliage; in the spandrels, figures, and foliage. 2nd. Ditto architrave; diamonds with figures and foliage. 3rd. Ditto architrave; leaves combined. Return to the detail in the present plate. B. Plan of the three architraves. C. Window on the north side of the chancel of *Fifehead church, Essex*. D. Plan. E. Sill. F. Architrave and tracery mouldings. G. Window (internally), in the north side of the aldy church at *Malmesbury Wiltshire*. In the tracery, the masonic Three-in-One is conspicuous. H. Plan. H\* (repeated) Sill. I. Architrave and tracery mouldings. J. East window (internally) of *Mickleham church, Surrey*.† K. Plan. L. Architrave and tracery mouldings. M. Window on the south side of "our Lady's" chapel, *Chichester cathedral*. Tracery elaborate. N. Plan. O. Dado mouldings. P. Sill. Q. Base. R. Band. S. Capitals. T. Architrave and tracery mouldings. U. Capitals on the right. V. Capital to the mullion. W. Window on the north side of *Merton college chapel, Oxford*. The masonic Three-in-One has a pleasing effect. X. Plan. Y. Sill. Z. Architrave and tracery mouldings. A 2. Window (internally) to the remains of the great hall of the Bishop of *Worcester's palace, Southwark*. The masonic Three-in-One is very remarkable; and the geometrical unities of the hexagonal and triangular compartments, curious and interesting. B 2. Architrave and tracery mouldings.

## PLATE XXIII.

## WINDOWS, CHIMNEY-PIECES, PISCINAE, AND LAVATORIES.

A. East window of *Merton college chapel, Oxford*. Highly superb and beautiful; and the pediments and pinnacles combined with the tracery, have the happiest appearance. B. Plan. C. Sill. D. Architrave and tracery mouldings. E. Window (internally) on the north side of the chancel of *Durchester church, Oxfordshire*. Most uncommon and remarkable. The horizontal sweeping mullions are intended as branches of a tree, emerging from the reclining figure of *Jesse*, on which stand statues expressive of his genealogical progeny. Near the summit of this ornamental tree is the Crucifixion. There is some variety in the perpendicular lines at the springing of the arch of the window. F. Plan. G. Architrave and tracery mouldings. H. Cross, on the pediment of a porch to a church at *Norwich*. The idea expresses *Jesse* reclining (supported by a crown), from whom rise branches of a tree (ornamental.) On the top is the Crucifixion. I. View of a chimney to a house at *Burford, Oxfordshire*. Through the perforated compartments the smoke issues. J. Plan. K. Remains of a chimney-piece in *Caldecott castle, Monmouthshire*. Bases destroyed. L. Plan. M. Profile of a holy-water niche in *Trinity church, Coventry*. O. Architrave. P. View of a holy-water niche in the remains of a chapel at *Malmesbury, Wiltshire*. Q. View of a holy-water niche in the abbey church of *St. Alban's*. R. Architrave and pediment. S. Font in *St. Peter's church, Northampton*. T. Half of the plan. U. Interior of the basin. V. View of the remains of the lavatory in the area of the cloisters of *Durham cathedral*. It consists of two basins; from the upper basin the water was conveyed through the holes on the sides into the second basin, from whence (after being used) it was carried off by a conductor seen on the left. W. View of a lavatory in the west cloister of *Norwich cathedral*. On the top of the pedestal part is the laver for the water.

## PLATE XXIV.

## PISCINA, FONT, BAPTISTERY, ALTARS, SEATS, NICHS.

A. Holy-water niche in north transept of *Llanham church, near Haverford-West, Pembrokeshire*. B. Plan. C. Interior of the basin. D. Font in *St. Dunstan's church, Canterbury*. E. Half the plan. F. Interior of the basin. G. Baptistry in *Luton church, Bedfordshire*; composed on an octagonal

† Mr. Robinson, architect, has published an interesting Essay on the Architecture, &c. of this church, 1768.

plan, having a doorway west; in the area of elevation, the font. H. Half the plan of the baptistery. I. Ditto of the font. J. Interior of the basin. K. Architrave and column to pediment.

L. Altar in our Lady's chapel, *York cathedral*. M. Plan. N. Reading-desk in possession of the late Sir John Fenn, *East Dereham, Norfolk*. O. Reading-desk in *St. Mary Ottery church, Devonshire*. P. Plan. Q. Cope in the vestry of *Durham cathedral*, said to have been presented to the church by Queen Philippa, after her victory over the Scots under the walls of that city. In the centre of the border, God in glory; in the compartments of ditto, scriptural subjects, which with the various ornaments are embroidered with gold on a blue velvet ground.

R. Stone seat of continuation in *Durham cathedral*. S. One of the three seats (centre one) for the priests in *St. Mary Ottery church*. T. Plan. U. Architrave to arch and pediment. V. One of the three seats (centre one) for the priests in *Exeter cathedral*. W. Plan. X. Base. Y. Band; and Z. Capital (worked in brass) to the columns. A 2. Architrave to the arched head of canopy. B 2. Circular and hexangular indentings on the back of the seats. C 2. Busts of a bishop; and D 2. Cornice to back of seats. E 2. Mullion for support to the canopy. F 2. Bishop's throne, *Exeter cathedral*; elegant and sumptuous: raised in four tiers. 1st tier, inclosed seat; 2nd tier, arch with pediment; 3rd tier, niches, &c. one central surrounded by four ditto; expanding corbels for the support of small statues occur; 4th tier, perforated compartments, and ditto pediment. G 2. Half of the plan; 1st tier. H 2. 2nd tier. I 2. 3rd tier. The plan is curious, and scientifically arranged in the several tiers, each as it were emerging from the other, yet so judiciously contrived as to compose one graceful whole. J 2. Base. K 2. Band; and L 2. Capital to the columns of 2nd tier. M 2. Architrave and pediment of ditto tier.

#### PLATE XXV.

##### NICHES, CASKET, MONUMENTS.

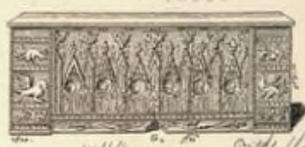
A. Niche in the screen at the west front of *St. Stephen's chapel, Westminster*. B. Plan. C. Capitals to pedestal. D. Base; and E. Capital to columns. F. Architrave to arched head, &c. G. Niche in our Lady's chapel, abbey church of *St. Alban's*. H. Plan. I. Architraves to arch and pediment. J. Niche in vestry of ditto chapel. K. Plan. L. Architrave to arch and pediment; and M. Cornice to ditto. N. One of the niches in chapter house, *York cathedral*. O. Plan. P. Cap moulding to seat of continuation, whereon the niches take their rise. Q. Base, and R. Capital to columns. S. Architrave to canopy; and T. Cornice. U. Niches, or recesses in two tiers for placing therein small statues on the south side of the basement of Bishop Hatfield's throne, *Durham cathedral*. In the arch within said basement, the tomb of the bishop, part of which is here introduced. The work of this throne is in a style the most gorgeous, being wholly painted and gilded, in the mouldings, ornaments, shields, arms, bishop's robes, &c. V. Plan. W. Architrave and corbel to the recesses. X. and Y. Plinth mouldings to 1st tier of niches, and the tomb. Z. A 2. and B 2. Small pediments to pinnacles of the buttresses. C 2. Cornice to the basement. D 2. Architrave to arch of the recesses on tomb. E 2. Grand double architrave to the basement. F 2. Small ivory casket in possession of a lady at *Wells, Somersetshire*. The figures in the compartments have historical allusions; the ornamental braces are silver gilt, and studded with precious stones. G 2. Oak chest in the kitchen of *St. Mary hall, Coventry*.

H 2. View of a monument in the wall of south aisle of *Staindrop church, Durham*. I 2. Architrave to arch. J 2. Ditto to pediment and tracery in its tympanum. K 2. View of the monument of Bishop Bingham, in the north aisle of *Salisbury cathedral*. L 2. Base and cap to buttresses. M 2. Architrave to arch, with one of the reposing angels placed thereon, crocket-wise. N 2. View of a monument on south side of *Witchbea church, Sussex*. The ends of the monument are canted off (unusual idea), having arches, by means of which, those who knelt at prayer at the west end (right hand) could by looking through the open portion of the design (whereon is laid the statue of the deceased) to the east end (left hand), behold the ceremonial of the altar. The work is extremely rich and noble. O 2. Base, and P 2. Capital to columns. Q 2. Mouldings to buttresses. R 2. Architrave to arch and pediment.

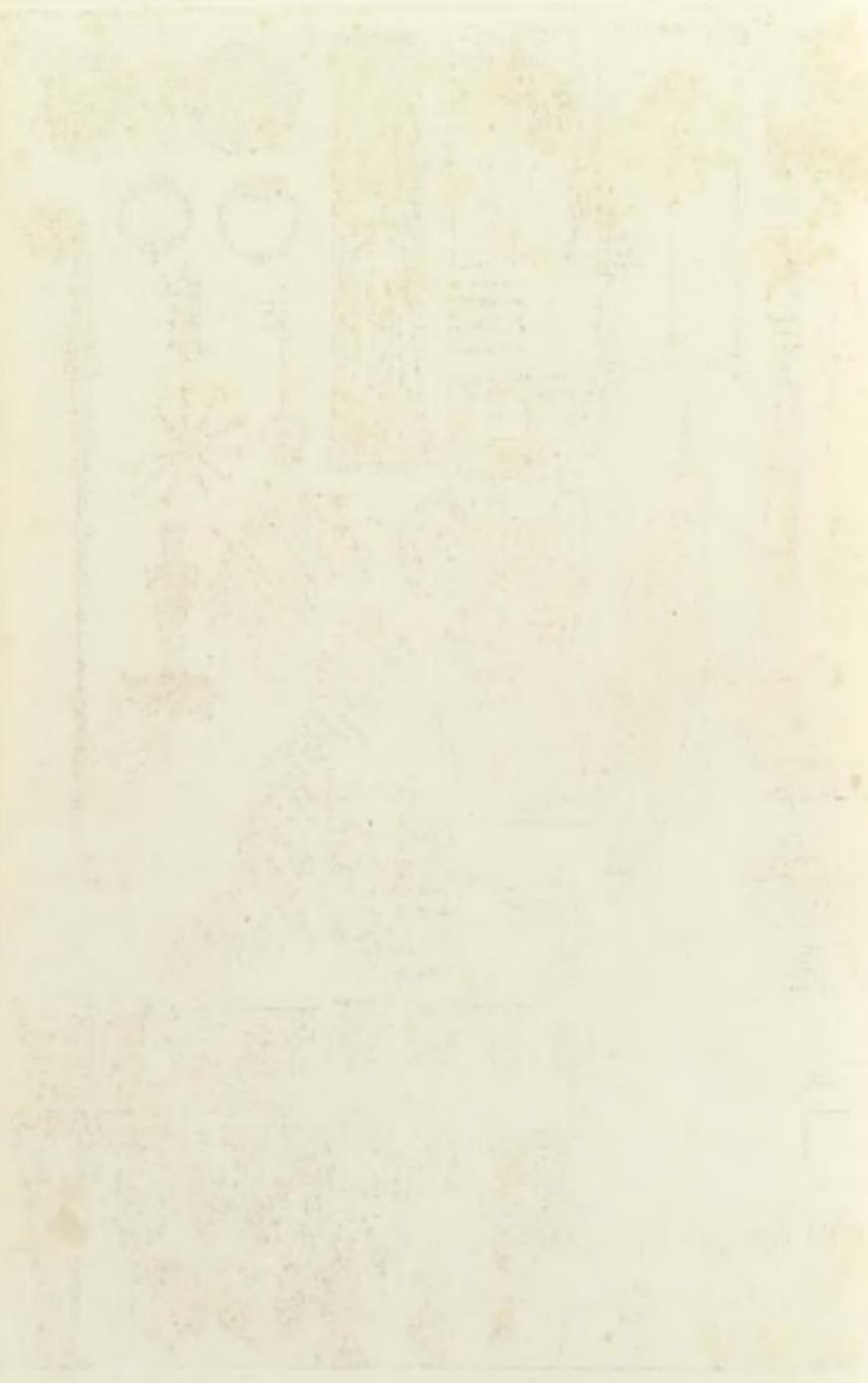
#### PLATE XXVI.

##### GRAVESTONES, RINGS, CROSIER, KEYS, BUTTRESSES, PARAPETS, &c.

A. Part of a gravestone in the abbey church, (in ruins) *Tintern, Monmouthshire*. B. Gravestone in the abbey church of *St. Alban's*; the lines sunk, once contained brass work: a cross supported by a dog, on which, the busts of a priest. C. Part of a gravestone in *Cosington church, Huntingdonshire*; the lines sunk, once contained brass work; crucifix; a knight and lady kneeling. D. Centre division of a gravestone, on which is brass work, in *St. Margaret's church, King's Lynn, Norfolk*. The division gives an arched recess containing the figure of *Robert Braunsch, mayor of Lynn 1349*.

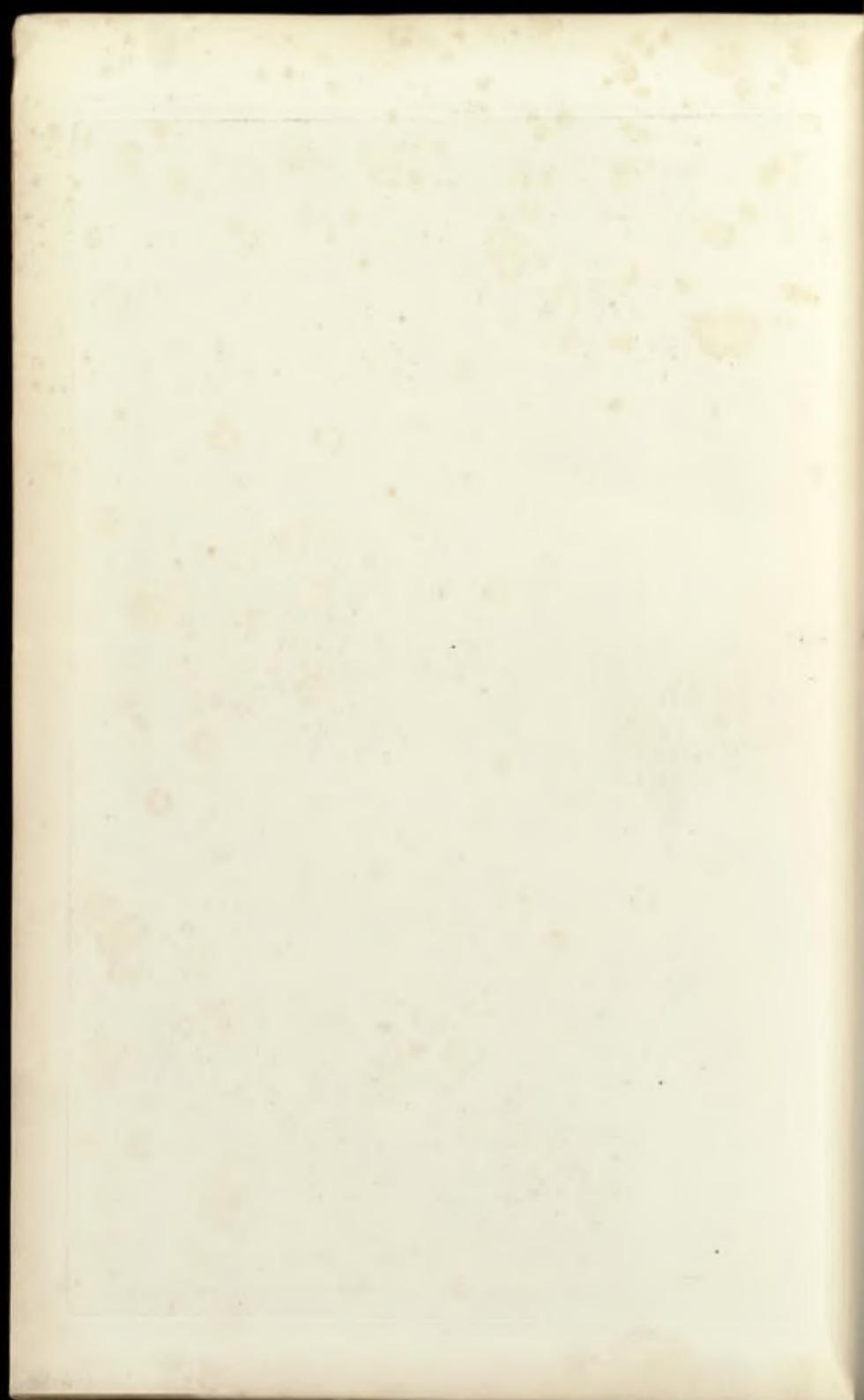


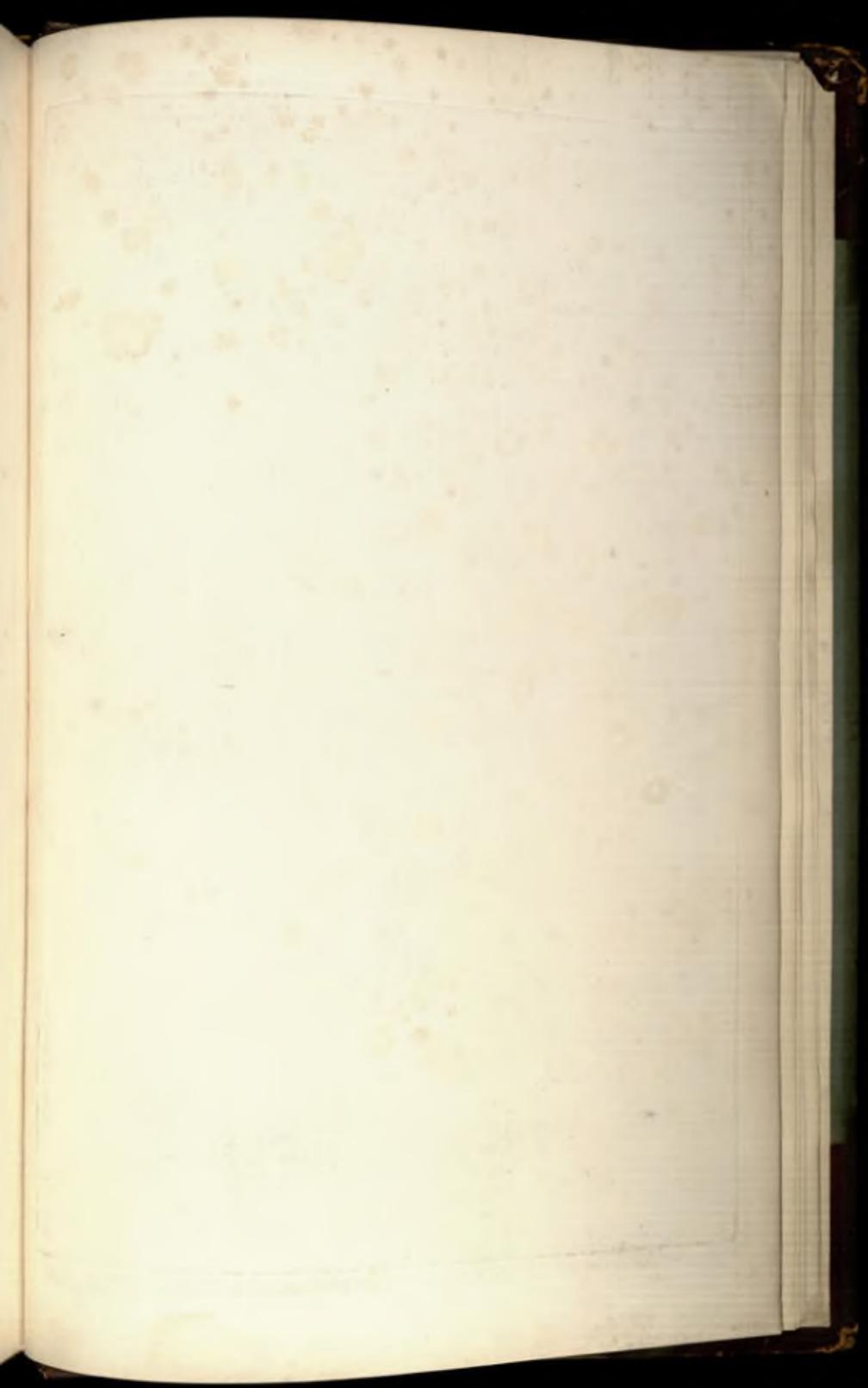
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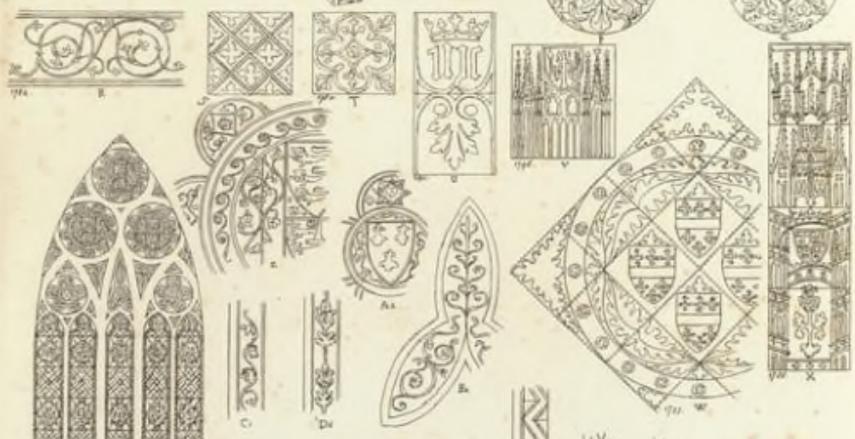




Die Kunst der Baukunst von L. Schorn







Engraved and designed by George Jones, 1854, London.

(The two other divisions present the figures of his two wives) the canopies are elaborate; that on view, bearing the Deity with accompanying angels. At the feet of the mayor, an eagle tearing out the bowels of a wild man. In the basement, part of a representation of a royal feast.\*

E. Ring (bronze) to a door of *St. Gregory's church, Norwich*. Head of a lion swallowing that of a human being. F. Ring (bronze) to the door of north porch of *Derham cathedral*. Head of a fiend biting a subring or knocker; with this subring, persons claiming sanctuary in the night summoned those who kept watch in the porch to be admitted into the church. An old custom is still held at a certain time of the year to stick lighted candles in the ears, eyes, and mouth of the head. G. Ring for the finger, taken out of the stone coffin of *Archbishop Berkenfeld, York cathedral*: it is now in the vestry of ditto; the stone, a ruby. H. Ring for the finger (silver gilt), dug up in the ruins of *Hyde abbey*, (when a prison was built upon the site, 1785): on the edge are engraved the figures of our Lady and the infant Jesus, *St. Catherine, &c.* (It is in our possession.) I. Crozier in *New College chapel, Oxford*; wrought in silver and gilt, and the grounds to the figures and ornaments enamelled in red, blue, and green; several precious stones are set in the pinnacles, as finials, &c. This crozier was the gift of *William of Wykeham*, the founder of the college. J. Key to the door of *Hitcham church*, near *High Wycombe, Buckinghamshire*. K. Bundle of keys in the possession of the late *Sir John Foxe, East Dereham*. L. Ditto displayed in radiated lines. M. Candlestick in the possession of *Lady Salisbury*, found in repairing the chapter house of *York cathedral*, 1740; it is wrought in brass, gilt, and enamelled in green and white.

N. Upper part of the buttresses, south side of the abbey church, *Malmesbury*. O. Plan. P. Buttress on south side of *Babbale church, Coventry*. Q. Plan. R. Upper part of the buttresses at the angles of the chapter house, *York cathedral*; an excellent piece of architecture, to answer the purpose of support and decoration. To a certain height the work is solid, then rises in a detached spire, throwing out double flying buttresses, which attach themselves to the building itself. S. Plan. T. String mouldings at lower part of the buttress. U. Parapet at east end of our Lady's chapel of the abbey church of *St. Alban's*. V. Parapet to the south porch of the abbey church of *Malmesbury*. W. Parapet on the south side of *Barneck church, Northamptonshire*.

X. Architrave to window, west front. Y. Architrave in chapter house. Z. Double architraves interior of west end. A 2. Its receding part, and B 2. Grand architrave to centre doorway, *York cathedral*. C 2. Cornice to our Lady's chapel, abbey church of *St. Alban's*. D 2. Entablature to the roofloft, *St. David's cathedral, Pembrokehire*. E 2. Entablature to chapter-house, *York cathedral*. F 2. Entablature to doorway in south aisle of the abbey church of *St. Alban's*.

G 2. Base in the nave. H 2. Base to columns of grand choir, centre tower, and I 2. Base in our Lady's chapel. J 2. K 2. L 2. and M 2. Capitals in the chapter house. This last example, exhibiting one man pulling another by the beard is ridiculously termed by the church servants (but with a malignant intent) "a monk kissing a sun." N 2. Capital in the nave, and O 2. Capital in the choir, *York cathedral*.

P 2. and Q 2. Corbels in our Lady's chapel. R 2. Corbel to doorway in north aisle. S 2. T 2. U 2. V 2. and W 2. Corbels in chapter house, *York cathedral*. X 2. Corbel in chapel of the Nine altars, *Derham cathedral*. Y 2. Corbel in *Exeter cathedral*. Our Lady with the infant Jesus: angels censuring.

Z 2. Rib, A 3. Profile, and B 3. Rib, in *York cathedral*. C 3. Crocket in a sculpture in the ruins of the abbey church of *Tintern, Monmouthshire*. D 3. Crocket, and E 3. Ditto at west interior, *York cathedral*. F 3. Crocket to the *Lady Percy monument, Beverly minster*. G 3. Finial, and H 3. Ditto, Chapter-house, *York cathedral*. I 3. Finial to the monument of *Sir Richard Stapleton, Exeter cathedral*. J 3. Grand finial to the *Lady Percy monument, Beverly minster*. K 3. Female head, and L 3. Male ditto, (tortured by two scorpions, one of which is tearing out the eye, the other the tongue of the sculpture;) attached to a canopy in chapter house, *York cathedral*. Moral: The first subject appears in a state of punishment for infidelity, and the second for impure desires (eyes), and lascivious converse (tongue).

## PLATE XXVII.

### COMPARTMENTS, FOLIAGE, BOSSES, AND TILES.

A. Compartment in the spandrel of the archway recesses in north side, *Bristol cathedral*. Here bearing a young dog on its shoulder; below, a goose. B. and C. Spandrels on each side the arch of Upper Close Gate, *Norwich*. (Left.) *St. George* with sword and hand-shield, combating (right) a dragon. D. and E. Compartments on the monument of *Edmund Crouchback, Westminster abbey*. F. Compartment in spandrel of arch-work of centre entrance into *Exeter cathedral*; angels reclining. G. Compartment in the *Lady Percy monument, Beverly minster*. The figure represents, (by the royal

\* See the whole Font registered in Vol. II. of "Ancient Sculpture and Painting." C.

arms on the shield, and crown under the vizor of the helmet), *Edward III.* completely armed. H. I. J. K. Ornamental points to the turns of arch in a monument, abbey church, *Ramsay, Hampshire*. L. Foliage to a capital, to the entrance into west front of *St. Mary's* abbey church, *York*. M. Hand with foliage, holding a shield, on the point of the arches in chapter house, *Gloucester* cathedral. N. Head enclosed within a circular wreath of leaves, in the spandrels of arched recesses in the avenue to the chapter house; O. P. and Q. Bosses in groins of *York* cathedral. R. and S. Tiles for pavement to a chamber in one of the abbey gates, *Gloucester*; (*now Red Lion Inn*). T. Tile, abbey church of *St. Alban's*. U. Tiles, *Abergavenny* church, *Monmouthshire*; monogram, I. H. S. and crown. V. Tile in the chapter house, *Gloucester* cathedral; in shield, the instruments of the Passion. W. Combination of tiles (on which are the *Warwick* arms) of a diamond form, in the monumental chapel of *St. Mary Magdalen*, abbey church, *Tewkesbury*. X. Combination of tiles in four tiers, constituting a regular series of compartments, with royal arms, crown, instruments of the Passion, &c. in the abbey church, *Great Malvern, Worcestershire*.

Y. One of the windows in the chapter house, *York* cathedral, from which edifice the rest of the examples are also selected. The paintings are chiefly disposed in small compartments, filled with religious and historical subjects, shields of arms, and surrounded by foliages. Z. Large circular compartment. A 2. Smaller ditto. B 2. Central foliage. C 2. and D 2. Borders. E 2. Compartment in a southern window of chapter house. These forms in four lines, have narrow slips of painted glass in the centre, and leading on each side; ditto with three lines, painted glass and leading; ditto, with two lines, wholly painted glass. The compartment exhibits a personage under a rich spire, praying to an angel. This example illustrates the general painting and glazing of article Y. F 2. G 2. H 2. and I 2. Borders in the west window of the nave. J 2. Compartment in north aisle of the nave; the form is architectural, in a rich pediment, &c.; the subject, meeting of the two *Marys*, *St. John* attending; light foliage on the back-ground. K 2. Among the several figures of our kings, archbishops, and other illustrious personages painted in the first tier of the great east window, (the entire performance of *John Thoroton of Coventry*, glazier, at the latter end of the fourteenth century,) is *Edward III.*, from which the portrait, constituting the present subject, is taken, and more immediately as it is in conclusion to the Order of Architecture of the reign we have been illustrating. The likeness assimilates with those of his statue in the choir screen of this cathedral, and that on his tomb in the abbey church, *Westminster*.

As the greater portion of *York* cathedral is of the most choice and splendid work, executed during the *Edwardian* era, and where are remaining, in the best state possible, an almost inexhaustible mine of paintings in the several windows, it will be found that the major part of them contain, as in the preceding chapter-house example, small compartments and foliages; while in other instances the spaces between the mullions are made out in large architectural designs, with figures of the size of life, either single or grouped, according to the history represented.

Thus having gone through the leading features of the Order of Architecture in this reign, it will suffice to observe, that the art was then in its highest degree of perfection; plans and elevations on the grandest scale, proportions just, decorations ample and majestic, and the enrichments splendid and beautiful beyond all former precedent. With regard to the different styles practised in the succeeding reigns, time and ability on our part, and due encouragement to prosecute this publication, can alone unfold.



CHRONOLOGICAL TABLE.

Westgate, Winchester; 120-45. Gateway, *Hebham castle*; *Baby castle*; 121. Gateway at *Stowmarket*; *Langley castle*; *Cliria church* priory; *Albright*; *Bishop's palace*, *Durham* (William I.); 117-44. *Prince's church*, *Westminster*; *lower nave* *Abingegney*; *chapel*, *Berford*; *kitchen* in the *monastery*, *Durham*; 11. 45. *Overgates and doors*. *Abingegney*; *Wells cathedral*; *Leeds castle*; *Clapstone castle*; *Salisbury cathedral*; *St. Dunstan's church*, *Canterbury*; *Painted chamber*, *Westminster*; *Allington church*; *Tatters and Lashley abbey*; *Upton church*; *Laycock abbey*; *Nighton and Altonon churches*; 119. 45. 46. *Salisbury cathedral*; *Duffing church*; *Dunfermling*; *St. Dunstan's*, *Canterbury*; *St. Peter's church*, *St. Alban's*; *Baldock church*, *Conversy*; 1171-46. *Windesore*. *Tatters abbey*, *Conversy*; *church near Abingegney*; *Bertham church*; *Wansley abbey*; *Merton College*, *Oxford*; *Charlton church*; *Abingegney priory*; *Clapstone castle*; 1171-46. *Croton*, *Gloucestershire*, *Finian*, *Andover*, &c. *Buryley*; *Laycock*; *Allington castle*; *Gloucestershire*; *White castle*; *St. Helen's*, *Salisbury*; *Egham church*; *Burham*; *Crink Heath*, *Richmond*, and *Langwell churches*; *Abingegney*; *Gloucester cathedral*; *Clapstone castle*; *Berford church*; 1171-46, 47. *Finis*. *Long Compton church*; *Corwest church*, *Monmouthshire*; *St. Mark's church*, *Conversy*; 1171-47. *Alton*, *South*, *Nelson*, *Coffin*, *Green-stones*, *Bretton*, *Prospect*, *Abingegney*, *Croton*, *Edinburgh*, *Corleth*, and *Manthorpe*, 1171-122. 47. *Gundick*, *Langley abbey*; *beds*, *Wotton*; *arches* in *wall*, *Bury St. Edmunds*; *lairs*, *York cathedral*; *barrel*, *Chichester cathedral*; *chapter-house*, *Durham*; 11. 48. *Ancient building near Peterborough*; *abbey gate*, *Reading*; *Monmouth and Tashbridge castles*; 111. 48, 49. *Gate bridge*, *York*; *Warwick castle*; 1111. 49. *Clapstone castle*; *gateway*; and *whole of south side*, of *class*, *Peterborough*; 1111. 49, 50.

STYLE 10.

CLASS I.—Buildings at *St. Helen's*, *London*, 1171. *Fencham palace*; *St. Mary's hall*, *Conversy*; *church* at *Dunfermling*, near *Conversy*; *double arches*, *Gundick castle*; 1171. *Old palace*, *Westminster*; 1171. 31. *Priory church*, *Abingegney*; *St. Alban's abbey*; *St. Helen's chapel*, *Knutsborough* (1171-1172); 1171. 31, 32. *Crypt*, *Gloucester*; *château*, *Canterbury cathedral*; *crosses*, *St. Alban's Abbey church*; *crypt*, *Bishop's palace*, *Peterborough*; *chapel*, *Wotton church*; 1171. 32. *Crypt*, *Wansley abbey* (1172); *chapter-house*, *Lincoln cathedral* (1172); *crypt*, *chapter-house*, *Wells* (beginning of 12th cent.); 1171. 32, 33. *Avance to chapter-house*, *Westminster abbey* (1172); *roofs*, *lady-chapel*, *Zwick*; *porch*, *Chichester cathedral*; 1171. 33. *South side* of *Canterbury cathedral* (1172); *château*, *Salisbury cathedral* (1172); *side* of *chapter-house*, *Salisbury cathedral*; 1171. 34. CLASS II.—*North side* of *Salisbury cathedral* (1257). 1171. 34. *Interior* (adjoining *chancel* *entrance* of *west tower*), *Salisbury cathedral*, 1171. 34. *North front*, *St. Mary's church*, *Sturford*, 1171. 34. *West front*, *Salisbury cathedral*, 1171. 34. 35.

*Finis*. *Barnack and Hildesheim churches*, 1171. 35. *Overgates*, *Winton*, and *Finian*, 1171. 35. *Alton*, *South*, *Nelson*, and *Monmouth*. *Alton*, *Durham cathedral*. *Seats and arches—Stanbury church*, *Durham*; *St. Alban's abbey*; *Salisbury cathedral*. *Monuments—Tatters church*; *Salisbury* (1172) and *Winchester cathedrals*; 1171. 35. *Green-stones*, *architraves*, and *coruices*, 1171. 35. *Roofs*, *capitals*,  *ribs*, *arcades*, *apartments*, &c. 1171. 35. *Compartments*, *houses*, and *ornamental door* in *crypt* of *chapter-house*, *Wells cathedral*; *glazing* of *windows*, and *pointed glass*, from *Canterbury cathedral*; 1171. 37.

PART II.

REIGN OF HENRY III. AND EDWARD I.

Reign of Henry III.

CLASS I.—*Exterior* and *interior* of *south side* of *château*, *Westminster Abbey church*, 1. 10. CLASS II.—*Exterior* and *interior* *division* of *nave* of *Westminster Abbey church*, 11. 11. 10. CLASS III.—*Interior* of *south transept*, *Westminster Abbey church*, 11. 11. CLASS IV.—*Overgates* and *Decorations*. *Westminster Abbey church*, and *château*, 11. 12. *Old coronation chair* in *St. Edward's chapel*, *Westminster Abbey church*, 11. 12. *Finis*. *John of Elham*, *Selton*, &c. 11. 11. 12. 63. *Reliefs*, *architraves*, *houses* and *capitals* of *columns*, *arcades*,  *ribs*, *apartments*, *ornamentation*, *houses*, and *an iron perforated parapet*. *Westminster Abbey church*, 11. 12.

Reign of Edward I.

CLASS I.—*Finis*. *East gate*, *Lyons*; *Empress's hospital*, *Durham*; *Bowwell story*, *Bury St. Giles's church*, *Thetford*; *Gatechapel church*; *St. Peter's chapel*, *Bury*; *gateways—Kirkham priory* and *Upper close*, *Norwich*; 1111. 64. *White Friars church*, *Conversy*, 11. 64. *Little Explosted church*, 11. 65. *Great tower*, *St. Mary Overy church*, *Southwark* (1166 east.) 11. 65. CLASS II.—*Entrances*, *Fife-field church*; *interior* of *château*, *St. Alban's abbey*; *coruice* of *château*, *Westminster abbey*; 1111. 65. *West front*, *Waltham abbey church*, 1111. 66. *Interior* of *nave*, *St. Alban's abbey church*, 1111. 67. *Exterior* and *interior* of *nave*, *York cathedral* (1245), 111. 67. CLASS III.—*Exterior* and *interior* *division* of *St. Stephen's chapel*,

*Westminster*, 1111. 68, 69. *Transverse section* of *ditto*, 1111. 69. *Details* of *existing parts* of *ditto*, 1111. 69. *Overgates*. *St. Alban's abbey*; *crypt*, *St. Stephen's chapel*; *porch*, *Baldpate church*; *York cathedral*; *refectory*, *Westminster abbey*; 111. 70. *St. Stephen's chapel*, *York cathedral*; *Norwich cathedral*, *chapter house*, *York cathedral*; 111. 70. *St. Mary*, *Berford*, *Bedford*; 1111. 71. (*See Title-page* of Part I.) *Winton*. *Fife-field church*, *East*; *Malmesbury abbey*, (*See Frontispiece* of Part I.); *Mackintosh church*, *Norwy*; *lady's chapel*, *Chichester cathedral*; *north side* of *Merton college chapel*, *Oxford*; *Westminster palace*, *Southwark*; 1111. 71. *Merton college chapel*, and *Dunelm church*, *Oxford*; *cross* in *porch*, *Norwich*; 1111. 71. *Cluney*, *Berford*; *cluney-pines*, *Caldest castle*; *piacina*, *Malmesbury*; *Trinity church*, *Conversy*, and *St. Alban's abbey*; 1111. 71. *East*, *St. Peter's church*, *Northampton*; *lecterns—château*, *Durham cathedral*, and *Norwich cathedral*; 1111. 71. *Piazza*, *Langham church*; *East*, *St. Dunstan's Conventory*; *labyrinth*, *Leam*; 1111. 71. *Alton*, *South*, *Nelson*, *Fleeson*, and *Monmouth*. *Alton*, *Our Lady's chapel*, *York cathedral*. *Seats—Durham cathedral*; *St. Mary Overy's church*, *Derwentham*. *Niches—arcades*, *St. Stephen's chapel*, *Westminster*; *St. Alban's abbey*; *Wells cathedral*. *Bishop's throne*, *Exeter cathedral*. *Monuments—Stanbury*; *Durham*; *Salisbury*; *Windsor*; 1111. 71. 72. *Green-stones*; *lecterns* and *parapets*; *architraves*, *coruices*, and *capitals*; *houses* and *capitals*; *arcades*;  *ribs*; and *roofs* and *finials*; *ornamentation*, *filigree*, *houses*, and *tiles*; *pointed glass*, from *chapter-house*, *York cathedral* (*portals* of *Edward III.*); 1111. 1171. 72, 73, 74.







