

OAHS CASTS

Norman

1. Part of the Arch of the south Doorway of Iffley Church Oxon of three orders, the inner continuous and richly ornamented with vegetable and animal figures, the two outer enriched with the chevron moulding and springing from shafts with rich capitals. c. 1150.
2. Part of the outer-order of the West Doorway of the same Church with continuous mouldings enriched with the chevron and medallion ornaments. In these two though pure Romanesque the section is considerably affected.
3. Part of the outer order of the North Doorway of the same Church with the pellet and chevron mouldings.
4. One side of an enriched cushion capital from the work of Bishop Alexander in the West front of Lincoln Cathedral, A. D. 1140.
- 5-6. Two sides of the Front of East Meon Church, Kants [*sic*], representing in rude sculpture the creation of Adam and Eve, the fall of Man, his expulsion from Paradise and sentence to Labour. Paradise is represented as a building richly adorned with Romanesque arcades, and supported by towers finished in the low square capping of the period. c. 1140.
- 7-15. From Adel., Yorkshire, presented by the Rev. G. Lewthwaite, together with a plan. c. 1120.
7. Main capital on the south side representing the taking down of Our Lord from the Cross.
8. Main Capital on the North side, representing the Baptism of our Lord.
- 9-10. Middle pair of capitals composed of monstrous figures.
11. North western capital, with a Sagittary the badge of King Stephen, supposed to be the founder.
12. South western capital, with a Knight Templar.
13. Details of the Arch itself. N. B. A more detailed account will be found in the Churches of Yorkshire. [Churches of Yorkshire, W. H. Hatton, 1883]
- 14-17. Details from Capitals in the Nave of St. David's Cathedral.

Transitional.

1. Part of the Arch of the West Doorway of Cuddesden Church, Oxon. Of two orders from shafts: the sectional mouldings begin to be more complicated, and have in the inner order the tooth mouldings, in the outer a large and bold moulding intermediate

between the tooth and the chevron. The capitals are foliated and have the square abacus. c.1180.

2-3. Two capitals from the same Church enriched with monstrous heads, with a heavy square abacus.

4. Mouldings from the same Church with the Chevron.

5. Capital from the Triforium of the Temple Church London. The square abacus is heavy, but has a considerable suite of mouldings, the foliage Corinthianised. A. D. 1165.

6. Do. with base, the abacus similar, but the foliage less rich, though coming nearer to Early English. The base approaches to Early English, and has foliage at the angles.

7. Rib from the Choir Aisle of Oxford Cathedral. c.1180.

8-9. Capitals of foliage from Great Haseley Church, Oxon, the abacus is square, but the foliage begins to approximate to Early English. c.1180.

10 et seqq. Details from Glastonbury Abbey Church, Capitals and very rich mouldings enriched with deeply cut chevron and other conventional mouldings. The wooden copies are from S. Joseph of Arimathea's Chapel. c.1185.

Early English or First Pointed.

1. Capital from St. Giles's Church Oxford, the abacus round and moulded but; with little undercutting, the capital itself retains traces of the cushion form of the preceding period. c. 1200.

2. Capital of a clustered Column from Oxford Cathedral, the mouldings have but little undercutting. c. 1200.

3. Capital of jamb shaft St. Giles's Oxon. c.1200.

4, 5, 6. Sections of Capitals from the Nave of Do. six with the nail head ornament. c.1200.

7. A plainly moulded capital.

8. Capital from Bloxham the abacus round but hardly clear of Norman, having no undercutting whatever and the foliage has hardly assumed the full character of the style. c. 1200.

9, 10. Capital of jamb-shaft to window in the North aisle of Oxford, St. Giles's. c. 1200.

11. Capital of a clustered shaft from Stanton Harcourt Oxon, the abacus follows the form of the shaft and is moulded with bold undercutting, the foliage rather free. c. 1250.

12. A similar capital from Do., but the foliage has little freedom or projection. c. 1250.
13. Capital of a clustered shaft from Oxford Cathedral, the abacus round, moulded and undercut, the foliage wants freedom in its component parts but curls over in a very graceful manner. c. 1250.
- 14-21. A set of small capitals from Lincoln Cathedral; the abaci round and beautifully moulded, and the foliage remarkably free. No. 18 which is from the Presbytery, is later work about 1260.
22. Base from Oxford St. Giles's, without undercutting. c.1200.
23. Suite of Mouldings from the West Door of Great Haseley Church, Oxon, (figured in the Society's publication, plate 4 [Some remarks upon the Church of Great Haseley, Oxfordshire, Thomas William Weare, Thomas Delafield, Oxford, J. H. Parker, 1848]). It is early in the style, as appears from the square abaci of the shaft; the Mouldings retain but few square edges and have good rounds and hollows, and the tooth ornament is in an early form. c. 1200.
24. Suite of Mouldings from Oxford Cathedral, some of the rounds are filleted.
- 25-26. Jamb Mouldings of the South Doorway of St. Giles's Oxon: good rounds and hollows but no ornamental mouldings, the labels terminate in foliage. c.1200.
27. A suite of Mouldings from St. Giles' Oxon. c. 1200.
28. String, Stanton Harcourt. c. 1250.
29. Rib, Oxford Cathedral. c. 1250.
- 30, 31,32. Strings from the Presbytery of Lincoln Cathedral: from the hollows project crockets of bold and rich foliage of different designs. c. 1260.
33. A string of shallow open foliage from Do., c. 1260.
34. Label of an Arch from Do.; from the inner moulding rise at intervals pieces of exquisite foliage branching over a bold hollow to the outer moulding. c. 1260.
35. Pattern of the arch of a window in the South Transept of Lincoln Cathedral, consisting of hollow mouldings with foliage over them of free and elegant character. c. 1260.
- 36, 37. Portions of foliage, less free than usual.
38. Spandrel, Westminster Abbey; including a half length figure in robes, surrounded with very rich and bold foliage, springing from different parts of the person. c. 1250. (This is the workman's squeeze of the original work to copy from, the original is now destroyed.)

39. A blank quatrefoil panel from Lincoln Cathedral the cusp terminating in foliage with a head in the centre placed on a shallow trefoil.
40. Finial from the tomb of Bishop Aquablanca, Hereford Cathedral being a Crucifix of beautiful execution. It had been removed from the tomb probably for that reason and was recently discovered in the cellar of a house near the Cathedral. The Bishop died A. D. 1203. [1268]
41. A small female figure from the weepers round the tomb of Henry III in Westminster Abbey. This tomb once splendid is now dilapidated. It was constructed according to Dart [Westminsterium. Or the history and antiquities of the Abbey Church of St. Peters Westminster, John Dart, London, 1742] of precious stones, jasper etc. brought by Edward III from France. The King's heart was buried at Montevrand [Fontevrault] , Normandy. A. D. 1275.
42. Head, and is a label termination in the south transept of Stanton Harcourt Church. c. 1250.
43. Crowned Head Do. c. 1250.
44. Head of a Bishop, the Mitre low, but very sharp pointed. c.1220.
45. Crowned Head, probably of Henry III from St. Giles' Oxford, c. 1255.
46. Crowned Head with large whiskers from Bloxham Oxon.
47. Corbel Head of a Bishop from Bloxham Oxon. 1200.
48. Crowned Head from St. Giles' Oxford. 1220.
49. Head of Henry III from his tomb in Westminster Abbey, A. D.1273.
50. Small female head with the wimple. St. Giles's, Oxford. c. 1300.
- 51, 52, 53, 54 Richly foliated label terminations from Lincoln Cathedral representing the leaves and fruit of the [blank]or Herblonet. c. 1260.
55. Rich boss of open foliage from Westminster Abbey.
56. Octagonal brackets on a head.
57. Bracket from St. Cross, Winchester, the Abacus round, the hollow formed by the undercutting filled with small grotesque heads the foliage free and partly overhanging, it proceeds from a small face. c. 1300.
58. A Modern bracket carved in Caen stone, the abacus round and deeply moulded, the foliage very bold and graceful proceeding from a head. Being intended for a position near the eye the work is very elaborate. It was executed by Mr. White, Vauxhall Bridge Road, London.

59. A compartment of the Font of Oxford St. Giles with dog tooth ornament and detached shaft, a model on a smaller scale will be found among the models of fonts. c. 1220.

60. Compartment of Pulpit in the Refectory (now the Church) at Beaulieu, Hants, a very beautiful example. The upper part is occupied by an arcade.

(Several small details from Lincoln Cathedral and Glastonbury Abbey are not numbered).

61 ,62. Two label terminations of conventional foliage from Almondsbury Church, Gloucestershire. c. 1200.

Decorated or Middle Pointed.

1. Corbel from St. Cross with Conventional foliage, probably oak leaves, very early in the style.

1. a. Piscina from Long Wittenham, Berks, under a bold trefoiled arch, deeply moulded on the edge, there is one drain; in front reposes a small effigy of a knight, and above are Angels hovering to receive the departing spirit. It is thus both a monument and a piscina. The idea might well be imitated in modern furniture.

1. b. Compartment of font Oxford St. Mary Magdalen Church, the panelling very rich and good. The engaged shafts are fluted below the base, which is not usual in such early work.

2. An early decorated capital, foliage stiff, upright and conventional, probably meant for the Herblenet.

3. Capital of shaft and mouldings Oxford Cathedral, the foliage like the preceding, but with more delicacy. The ball flower is seen in the bottom of tile moulding.

4. Capital of shaft Lincoln Cathedral, with foliage rather stiff but with more natural appearance, probably intended for the Acanthus.

5. Capital from Lincoln Cathedral with very curious foliage. It is possible that it may be laurel.

6. Capital from Lincoln Cathedral, the foliage composed of vine leaves and grapes and of great beauty. There is a fillet down one of the shafts.

7. Capital, the foliage composed of Herblenet and Laurel.

8. Capital, Lincoln Cathedral, the foliage much more natural than the preceding representing the Herblenet.

9. Small and plain shaft Capital, Oxford St. Mary Magdalen Church.

10. Capital and Base of shaft, Merton College Chapel. Early in the style, the Capital remarkable for its fine edge lines, the base stilted changing from octangular to circular.
11. Plain shaft from Oxford Cathedral adorned with small pattern.
12. Capital of shaft, plain, Oxford St. Mary Magdalen Church.
13. Base of shaft and mouldings, Oxford Cathedral, with ball flower, stilted and partly octagonal.
14. Base of window jamb, Oxford Cathedral, plain.
15. Base Oxford Cathedral, stilted, plain.
16. Bases of jamb shafts and mouldings, Oxford St. Mary Magdalen Church. c.1377.
- 17, 18. Spandrels from the Percy Shrine, Beverley Minster, a Monument which shares with the tomb of Admiral Gervase in Winchester St. Thomas, the pre-eminence among sepulchral memorials, no description however minute can do justice to its marvellous and exquisite beauty of which the most accurate engraving conveys but a very inadequate idea. It was erected in memory of Idonea, daughter of Robert Lord Clifford, and wife of Henry, second Lord Percy of Alnwick, who was summoned to parliament from 1322 till his death Feb. 25 1351-2.

17. Bears a female figure, the hair is parted in the middle and confined in plaits on either side, the neck and chin are covered with a tightly strained wimple, and a veil thrown loosely over the head hangs down on either side. From her head a fleur de lys appears to be springing. The under dress consists of a tight kirtle, over which is thrown a mantle, the cord of which is seen passing in front, and its skirts fill the corners of the spandrel. She supports on shield bearing Chequig [*sic*: escheque] or and azure a fess gules, Clifford.

The ground on this and the other shields in the three other spandrels is diapered to increase the richness of effect produced. This diaper is an architectural, not an heraldic ornament.

18. Bears a knight armed in banded mail over which is a eyelas [? anlace]: his helmet has the visor raised, he wears genouillieres and jambs of plate, and obtusely pointed chausses, over which is seen the strap of the spurs. He supports a shield bearing – Or a Lion rampant azure - Percy of Alnwick.

The unoccupied corner of the spandrel is filled by an oak leaf with a bunch of acorns.

19. Another knight armed as the preceding. From the different position of the shield the skirts of the mail coat and eyelass are visible. The helmet less acutely pointed. He wears genouillieres, and the jambs are of a different shape, at his side is seen the anelace, he holds a lance and his mail is interlaced. He supports a shield bearing Or a Lion rampant azure - Percy of Alnwick. The corner of the spandrel is filled by a rose.

20. A knight the visor of his helmet is encased with a cross botoune [*sic*] his right hand is raised as if in a warning attitude, the armour is in all respects similar to No. 18; he supports a shield bearing Or a Lion rampant azure - Percy of Alnwick. The corner of the spandrel is filled with a leaf probably a conventional form of the Herblenet.
21. A wheel from the canopy of a singularly large and beautiful double Piscina in the south Transept of Merton College Chapel.
22. Detail of tracery with cusps, Merton College Chapel.
22. a. Cusp with floriated termination from Lincoln Cathedral. The flower is the Herblenet.
23. Window jamb Oxford, St. Mary Magdalen Church.
24. Part of window jamb.
25. Dripstone with bead and scroll moulding Oxford St. Mary Magdalen Church.
26. Part of a mullion; mouldings very good.
- 27-32. Sundry small details of window jambs, etc. with roll and fillet and scroll mouldings.
33. Detail from Lincoln Cathedral, the hollow filled up with roses joined by interlacing stalks and leaves.
34. Moulding from Bloxham Church Oxon, with ball flower and tooth ornaments, the latter here is evidently composed of four laurel leaves set endwise and is very interesting as showing the transition from arbitrary and conventional foliage and similar to the forms of nature.
35. Moulding from Bloxham, Oxon. The hollow is filled with a curious figure of a bird standing on a fir cane [*sic*].
36. Moulding from Bloxham, Oxon. The hollow filled with a four leaved flower and pear like fruit.
37. Dripstone termination, plain and coarse.
37. a. Dripstone termination with scroll moulding and helmeted head.
- 38-44. Diaper panels from the Rood Screen Lincoln Cathedral. The patterns are as follows.
38. Oak leaves and acorns.
39. Pattern of four leaves probably laurel.

40. *Ranunculus acris* or meadow crowfoot.
41. Pattern of two sorts of leaves 1 and 4, the *Acer campestre* [*sic*: *campestre*] or common maple 3 and 4 the meadow crowfoot.
42. A pattern of eight leaves, perhaps laurel.
- 43-44 as 32.
- 45, 46, 47, 48. Crockets from Lincoln Cathedral with various conventional forms of foliage. A general resemblance to that of the Hawthorn may perhaps be traced.
49. A beautiful finial or cross from Lincoln Cathedral with oak leaves and acorns.
- 50, 51, 52. Panelling from Lincoln Cathedral with conventional laurel leaves.
- 53-54. Do. with a wreath of roses and rose leaves.
55. Do. the original was apparently whitewashed over or much decayed, the foliage is so clogged as to be undistinguishable.
56. Crocket from Lincoln Cathedral with conventional foliage.
57. Detail a couchant Lion in conventional foliage.
58. A magnificent finial (or cross) from Oxford St. Mary Magdalen Church composed of three tiers of thorn leaves.
59. Finial from York Minster, with foliage resembling the Meadow crowfoot.
60. Finial of Canopy from Lincoln Cathedral - hawthorn leaves.
61. Finial from Lincoln Cathedral, with crockets very beautiful foliage resembling Hawthorn.
62. Finial from Lincoln Cathedral very fine, the downward tendency of the leaves (Hawthorn) is curious.
63. Finial Oxford St. Aldates' with rather mutilated conventional foliage.
64. Finial from Lincoln Minster, the fillet below the leaves is curious, conventional foliage.
65. Crocket of conventional foliage from Lincoln Cathedral.
66. Detail of foliage, Oak leaves and Acorns from Lincoln Cathedral.
67. Crocket from Lincoln Cathedral with conventional foliage.

68. Detail of Herblenet, Lincoln Cathedral.
69. Conventional Crocket Lincoln Cathedral.
70. Detail of Herblenet, Lincoln Cathedral.
- 71-73 Detail of foliage from the same.
74. Detail, oak leaf and acorn from the same.
78. Crocket boldly carved from the same.
- 79-89 Sundry grotesque heads etc. from the monument of Edward [Edmund] Crouchback Earl of Lancaster in Westminster Abbey. The Monument consists of a splendid cross-legged effigy under a grand pinnacled canopy, the front of the tomb contains niches with small statues, and on the base are paintings now nearly obliterated of knights leading prisoners to battle. The Earl died A. D. 1295 [1296]. c. 1300.
90. Boss of conventional foliage.
- [91-93 are missing]
94. Details, oak leaf.
95. Detail, Hawthorn leaf from Lincoln Cathedral.
- 96-97 Three small heads from St. Mary or St. Saviour's Southwark.
98. Detail, Ivy leaf.
- 99-102 Sundry small heads.
103. Detail, Hawthorn.
104. Detail of foliage.
105. "The Lincoln Devil" a grotesque corbel termination of one of the vaulting shafts in the north side of the Angel Choir in Lincoln Cathedral.
- 105a. A magnificent finial from Lincoln Cathedral, the foliage resembles the [*sic*]
- 106-107. Two magnificent vaulting bosses in Lincoln Cathedral.
108. Boss from the same, representing Herblenet and fruit.
109. Boss from the same, Maple leaves.

110. Head of Edward I from the dripstone of the East Window of Merton College Chapel, Edward I is known to have had a broken jaw which is conspicuous in this cast.

112. Head forming a dripstone termination, the head-dress of the early part of the fourteenth century.

113-114 Heads of Edward II and Queen from the South Aisle of Oxford, St. Aldate's.

115. Vaulting boss, being a head with foliage issuing from either side of the mouth, from Lincoln Cathedral.

116. Head of a bishop, Oxford, St. Aldate's.

117. Head from the same.

118. Grotesque corbel termination from the same.

119. Head from the same in

Perpendicular or third pointed.

1. Canopy and groining of a beautiful niche from Abbot Ramryge's Chapel in St. Alban's Abbey, the canopy of a domical form richly panelled, with finial, the groining also of great beauty with fan tracery. A. D. 1254 [*sic*: 1524].

2. Piece of rich panelling from the same A. D. 1524.

3. Lower part of niche from the same with a border of Tudor flower along the lower part. A. D. 1524.

4. Portion of fan tracery groining from the same with Tudor flower and roses. A. D. 1524.

5-17. From: Abbot Wheathamsteads Chapel in St. Alban's Abbey. A.D. 1450.

5. Ornament being 4 leaves meeting in a point from Abbot Weathamsteads Chapel in St. Alban's Abbey.

6. Flower-detail. Decanthus or Pink.

7, 8, 9. Sundry strings of ornaments from the same.

10. Curved string of vaphanus [*sic*: raphanus] and acorns from the same.

11. Ornamented string from the same.

12. String of Tudor flower from the same.

13. Sundry small ornaments from the same.

14. Small flower ornament from the same.

15. Rose with “Honi soit qui mal y pence” round it from the same.

16. Red rose en soleil from the same.

[17 is missing]

18. An Angel holding a shield which bears Gules three [blank: should be crowns] or two and one. Bishoprick of Ely from St. Alban's Abbey.

19. A shield bearing Gules three Lions passant Guardant or England a label of three points for difference from St. Alban's Abbey.

20. A shield bearing Quarterly I.IV Azure three fleurs de lys or France ancient II III Gules three lions passant guardant Or England.

21. Rich piece of screen work consisting of a crooked and finialed canopy between two finials, surmounting a quatrefoil panel from Abbot Wallingford's screen St. Alban's Abbey.

22. Fine pinnacle, crocketed, from the Wheathamstead Chapel St. Alban's.

23. Mitre of John of Wheathamstead from the same the mitre larger and more ornate than those of earlier date, it rests on Wheatears the device of this abbot.

24. Position of elaborate cornice from the tomb of Bishop Longland in Lincoln Cathedral, with elaborate crest. The inscription is a pun on the Bishop's name and runs when completed “Longa Terra mensuram ejus dominus dedit”[sic].

25. Spandrel from St Alban's in one corner is a head the features of which branch off into foliage. This device is not very common in Perpendicular work. c. 1500.

26. Portion of screen work or cornice the lower part composed of a running open pattern of vine leaves and bunches or grapes, the upper part of small trefoils and tracery. c. 1480.

27. Detail of panelling Oak leaves and Acorns.

28-30. Details of coarse foliage.

31. Curious detail of foliage, Oak leaves and acorns, at once [sic] end sits a boy playing the bagpipes.

32. Detail of foliage. Oak leaves and acorns.

33-36. From Henry VII. Chapel Westminster Abbey 1508-10.

33. Panelled Pedestal stilted.

34. Richly panelled Pedestal with a wreath of roses and rose leaves under the upper member, the mouldings fluted below the base.
35. Panel richly foliated being a double feathered quatrefoil in the corners.
36. Portion of panelled cornice with a quatrefoil enclosing a rose.
37. Piece of shallow canopy work with crockets and finial.
38. Vaulting boss being a cluster of roses.
39. Vaulting boss with conventional foliage and hollow rib moulding from Lincoln Cathedral.
40. Vaulting boss with conventional foliage from the same.
41. Vaulting boss being a head from Lincoln Cathedral.
- 41a. Panel of bowl of font in Rampisham Church Dorsetshire, copied from a perpendicular one in Levington Church Cambridgeshire with a few alterations of detail. It contains an image of St. Peter in a niche under a rich ogee crooked canopy with pinnacles at the sides and a trefoil between them and the finial.
42. Angel supporting a shield bearing Gules a chevron argent, in chief two roses or, in base a fleur de lis of the first cure.
- 43, 44. Two label terminations from the east end of Oxford, St. Michael's Church, representing Richard II and his Queen. 1390.
45. This fine high tomb is placed under an arch between the nave and north aisle of Norbury Church, Derbyshire, and commemorates two members of the FitzHerbert Family, c. 1410 A. D. The knight is completely armed, with the exception of his helmet on which his head rests. The use of Plate armour was at this time general, and accordingly no mail is apparent except a narrow collar, and a fringe attached to the taces or flaps which cover the thigh. His shoulders, elbows, and knees are protected by iron plates. The cross belts are characteristic of the period. The lady is dressed in a kirtle, over which is a sideless cote hardie (?) with a mantle over all. Her pillow is supported by Angels. Her head-dress is steeple crowned, with a veil over it. She has a rich necklace and a profusion of rings on her fingers.

The figures surrounding the tomb are called weepers, and are supposed to represent members of the family of the deceased.

MODELS

BARFRETON CHURCH, KENT, (St. Mary). c. 1154. A very beautiful and curious late Norman Church, with a profusion of sculptured ornament in the interior. The windows on the South side are alternately lancet and semi-circular, shewing the near approach of the first painted period. The Chancel Arch is triple and richly

ornamented, and the East end is a very beautiful composition. But the most curious feature of the Church is the South door, its tympanum representing the Saviour enthroned within a vesica with His hand elevated in benediction and a book supported on His left knee, the rest of the tympanum is filled up with foliage. The Architrave is occupied by 26 figures, whose purpose it is hard to determine. See Britton's Architectural Antiquities, IV 29, for plans, &c, of the Church.

BATH ABBEY CHURCH, (St. Peter and Paul). Originally founded by Osric, King of Northumberland A.D. 676. After being more than once destroyed and rebuilt, it was finally recommenced by Bishop Oliver King translated to the See of Bath and Wells in 1495. Of him the legend runs that while engaged one night in earnest meditation, he saw in a vision the Angels of GOD ascending and descending by a ladder near to which there was a fair "olive tree supporting a crown at the same time a Heavenly voice uttered the words, "Let an olive establish the crown and let a King restore the Church." Impressed with awe the Bishop immediately resolved upon a complete restoration or rather re-building of the Church and in memory of his vision depicted it upon the West front.

On either side of the West window (which is of very great richness) is a ladder with Angels ascending; on the two flanking turrets are statues of the twelve Apostles beneath canopies. Above the window figures of the Heavenly Host chanting the praises of the ALMIGHTY FATHER, Who sits in a niche below which are the arms of the See. There is not much else in the Church worthy of special notice except the fine tower and Prior Bird's Monumental Chapel which exhibits some fine graining and panelling. The completion of the Church was retarded by the dissolution of Monasteries in 1539. Edmund Althurst into whose hands the Monastic buildings had come presented "the carcass of the Church" to the Citizens of Bath for a parish Church and the works gradually progressed till 1609, when Bishop Montague roofed in the West part of the Nave.

BITTON CHURCH, GLOUCESTERSHIRE, (St. Mary). This is a large, and very interesting Church, exhibiting specimens of all the styles from Romanesque to Third Fainted. The North Aisle is a beautiful specimen of Early Middle Pointed work. The Tower is exceedingly fine and would suffer by comparison with few other Parish Church towers. The Nave is Norman, originally 100 feet long, but curtailed about 10 feet when the Tower was built. The following are the probable dates of erection:-

North and South Doorways, North wall and Chancel arch	1170
North Chantry Chapel	1310
Tower, lower part and West Window	1370
" ,upper part	1420
Chancel	1420
South wall rebuilt	1450

BRISLINGTON CHURCH, SOMERSETSHIRE, (St. Luke) A good specimen of a Somersetshire church, exhibiting the distinctive features of the architecture of that county, viz, a great prevalence of good third pointed work, and magnificent towers divided into storeys, and having highly ornamental parapets. The raised pinnacle, surmounting the stair turret is another common feature and has (as in this case) an exceedingly good effect.

BRISTOL COLLEGE GATEWAY a very curious example. The lower part is highly enriched, Norman c. 1148 with curious panelling in the interior. The upper part is fine Third Pointed work; was built probably by Abbot Newland chosen Abbot of St. Augustine's Priory in 1481 and exhibits a profusion of ornament, now much mutilated, among which are the arms of Abbots Newland and Eliot, of the Berkeleys, and of Henry VII.

BRISTOL CROSS. This beautiful Market Cross was first erected in 1373 and adorned with four statues, Edward III, John, Henry III. and Edward IV. It was enlarged in 1633 and four additional statues added, those of Henry VI, Elizabeth, Charles I. and James I. In 1733 it was taken down, but afterwards re-erected. In 1763 it was again demolished and re-erected for the third time at Stourhead, Wiltshire, when the present base, top and central pier were added. The whole design is one of extraordinary grace and elegance and the additions made in 1633 harmonize wonderfully well with the Middle pointed portion.

BRISTOL, ST. MARY REDCLIFFE CHURCH. This is a church to which all Ecclesiologists have agreed to assign a very high place among the productions of Mediaeval Art. It is probably the noblest church in England that neither is nor has at any time been cathedral, conventual or collegiate. The early history of the church is very obscure. The building as it now stands may be referred to three epochs. The oldest portion is that which intervenes between the great hexagon north Porch and the body of the building built probably by Simon de Burton in 1292. William Canynge the elder completed the Church from the transepts downwards c 1370. To this epoch belong the existing tower and great North porch of the richest Middle Pointed work. The nave, choir and transepts are undoubtedly the work of a second William Canynge, who commenced the works in 1441 and continued them for several years. In 1445 the upper part of the spire was thrown down by lightning and other damage done, which was repaired, but the spire was allowed to remain in its present truncated form. The inspection of the Model itself will shew the ground plan &c. better than any verbal description. We may notice however the very great height of the Church and the east and west aisles to the Transepts as remarkable features. There is a separate model of the North Porch. This unique and marvellously beautiful building was erected by William Canynge the elder in c 1370 and is therefore of late Middle Pointed date. It is in shape an irregular hexagon with bold triangular buttresses, it has a stone seat round the interior. The parvise was the scene of Chatterton's forgeries. The great North door is of singular beauty. and closely resembles one in the Monastery of Batalha, Portugal, built by David Hachet in 1400. The Tomb of William Canynge the younger c 1474. A fine Third Pointed high tomb. There is a long inscription on the back probably of later date the beginning of which we transcribe. William Canynge ye richest Marchant of ye towne of Bristow afterwards chosen 5 times Mayor of ye said towne for the good of the common wealth of the same; he was in order of Priesthood 7 years and afterwards Dean of Westbury and died the 7th. Novem. 1474.

BRISTOL ST. PHILIP. A large Church founded in the 12th century. The greater part, however, of the present edifice is evidently Third Pointed. The Tower is placed at the south west angle of the Chancel and is nearly devoid of ornament. The East and West windows are both fine Third Pointed examples.

BRISTOL ST. WERBURGH. This Church was founded in 1190, the Tower added in 1391 was rebuilt in 1761 and is highly ornamented. The south Porch is rather curious. The model is apparently an imperfect one.

CAWSTON NORFOLK ALMS BOX c. 1480. A very curious specimen of a mediaeval Poorbox in metal on a wooden base. The interior has an ingenious contrivance to prevent the abstraction of money, and the arrangements on the exterior for concealing the real lock among several sham ones, are highly curious.

CHARLCOMBE CHURCH, SOMERSETSHIRE, (St. Mary). "This little Church is the reputed mother church of Bath Abbey from which it is about two miles distant. The only remnant of great antiquity is as usual a Romanesque south doorway, it is apparently of rather early date. The present Church is Third Pointed. The feature most worthy of remark is the bell tower which rises from the Nave roof at the West end and is supported by three brackets of Moderate projection exteriorly, within it has no other special support than a belfry arch. It is perhaps rather later than the rest of the Church. There are two square openings in its western face." (Ecclesiologist V. 77.)

CHEDDAR SOMERSETSHIRE. PULPIT c. 1450. A very fine Third Pointed example the stem panelled, the upper part having 16 blank niches. The door which is coloured in the model is carved so as to appear a continuation of the stonework.

GLASTONBURY, SOMERSETSHIRE. THE ABBOT'S KITCHEN in Glastonbury Abbey was built by Abbot Whiting 1524 - 39. Its plan is a square terminating in an octagon, in each angle of the square is a large fire-place, the arches whereof support 4 sides of the octagon, which gradually tapers to the height of about 40 feet and terminates in a turret of open stonework. The chimneys of the fire-places formed four turrets on the corners of the square' basement, on the south side of which is a large door, and some remains of an oven whose mouth opened into the S.E. fireplace.

GREENSTEAD CHURCH, ESSEX, (St. Andrew). The Church of Greenstead received the corpse of St. Edmund in its progress from London to Bury St. Edmunds in 1013. There is every reason for believing the present edifice to be the same, from its great rudeness; had it been of later date, there must certainly have been some ornament or detail peculiar to the style. The walks are only six feet high, and are composed of oak beams set upright in an oaken sill. The Chancel is Third Pointed temp. Henry VIII. The present windows are modern, there do not appear to have been any formerly, and during some recent restorations marks were found on some of the beams as though torches had been affixed to them. The timbers are still quite sound.

MONS, BELGIUM. COPED TOMB in the South aisle of the Church of St. Wandron commemorating a noble lady of the twelfth century. The design of this is peculiarly elegant and well suited for modern imitation. A copy of it has been erected at Iffley, Oxon.

NORTHLEACH, GLOUCESTERSHIRE. PORCH. A very fine specimen of Third Pointed work with a profusion of ornament. The canopy over the door is continued up to the roof and contains a canopied niche in its upper portion of very bold and pleasing execution. Niches are also inserted in the buttresses. The corner turret by which access is gained to the Parvise terminates in a bold pinnacle, considerably

larger than the others on the roof which has a very good effect.

SALISBURY CATHEDRAL, (St. Mary), was first built within the precincts of Old Sarum Castle by St. Osmund in 1092. As however, this site had many disadvantages, Bishop Roger Poore laid the foundation of the present building in a place called Menifield in A.D. 1220. A groundplan of the older building is given in the Ecclesiologist VI. 60. Divine service was first performed in the new Church on Michaelmas Day 1225 and it was completed in 1258 by Giles de Bridport. The Chapterhouse and Cloister (not shewn in the Model) were built by Robert de Wykehampton, 1288.

Edward III. granted the ruins of the old Church to Bishop Robert de Wyville, who built therewith (it is supposed) the upper part of the spire c 1360. The whole of the Cathedral, with the exception of part of the spire, is thus of pure First Pointed of which it is a glorious specimen. And it is especially valuable as shewing an original and consistent design throughout, as no additions of later date have been made.

In 1789 a detached Campanile c 1258 and the Percy and Hungerford Chapels of rich Third painted work were destroyed by Wyatt, who otherwise much mutilated the building.

SEAGRY CHURCH, WILTS, (St. Mary). A small middle pointed Church, consisting of Chancel, nave, south Transept, South porch and western bell turret. It presents no features of apparent architectural interest.

WALTHAM CROSS, one of the crosses built at places where the body of queen Eleanor rested in its progress from Nottinghamshire to London in 1290. It was the joint work of Dominic Le Leger, Roger de Crundall and Alexander of Abingdon and was erected between 1291 and 1294. It therefore belongs to the early Middle Pointed epoch, of which it is a most splendid specimen, though it has unfortunately been spoilt by restoration. The diaper work and canopy work is of very great richness. The arms are those of Edward I and queen Eleanor.

WELLS CATHEDRAL (St. Andrew). The first Church erected at Wells was built by Ina, king of the West Saxons in 704. But the troublous times which followed caused more than once the destruction and rebuilding of the Church. The earliest parts of the building as it at present exists are the Nave, West front (except the higher part of the towers) and the western part of the Choir which were dedicated by Bishop Joceline de Welles in 1239. This is First Pointed work of singular beauty much enriched with carved work and statuary of very bold and elegant design. The north Porch is interesting as exhibiting much that bears a Romanesque character at an unusually late period and this may in a less degree be said of the general construction of the Nave. The west front is of very great beauty, the statues compose a grand representation of the Resurrection. In the Uppermost row is a statue of the **ALMIGHTY FATHER**, below which are twelve statues of the Apostles, below whom again is a row representing the Heavenly Host succeeded by figures of the Dead in the act of rising from the tomb. The other statues have been variously explained and probably represent Kings and Bishops, benefactors to the See. In all they amount to 350. The Lady Chapel with the Eastern part of the Choir was built by Bishop Bitton c 1260 in very rich Late First Pointed. Bishop William de la Marche built the Chapter

house c 1293 for which see the next notice. The upper part of the South-West Tower is due to Bishop John de Harewell temp. Richard II, the corresponding part of the North West to Nicholas Beckwith, Bishop from 1407 to 142[blank]. There is a considerable similarity between them, although several years intervened between their execution. Both are good specimens of Early Third Pointed. There is a separate model of THE CHAPTERHOUSE, which was built in the time of Bishop William de la Marche, i.e. between 1293 and 1302. It is a magnificent specimen of early Middle Pointed, with geometrical tracery in the windows and the upper part of the door, the ball flower is much used in the mouldings. The buttresses are rather singularly formed the angles being completely chamfered away. One bay has been removed in the model in order to shew the interior vaulting. The Chapterhouse is nearly twenty feet above the floor of the Church, the room below it being on the same level. It is possible that this chamber formed the Sacristy, there is in it a large and curious piscina.

WINSCOMBE CHURCH, SOMERSETSHIRE, (St. James), is reputed to have been built by Ralph de Salopia, Bishop of Bath and Wells from 1329 to 1363. But the greater part of the fabric is of much later date; and it is probable that it owes its creation to Thomas de Beckington, some 80 years later. The Chancel is the earliest portion of the Church, as appears by two Middle Pointed single lights in the south wall, and a small early lancet window in the north. The east window and two windows in the north and south walls respectively are of early Third Pointed work; the lights ogee-headed. The Chancel aisles were originally chantries. The northern one has a good timber roof. The nave is divided by clustered piers into 5 bays. From the columns spring graceful arches with good mouldings. There is no clerestory. An embattled string runs above the arches, and from this spring ribs, supported by corbels, and tied at the top of the pointed roof by bosses. Over the outer door of the North porch is a square-headed Third Pointed window of 3 lights, indicating the existence of a parvise, the floor of which has long disappeared. The tower is of 5 stages on the west front, on the others of four. On the west, the uppermost has 3 windows abreast, the west has the door, the others, one window each. The third has two niches besides. The east face has a niche with an image of St. James. The others have a window in each stage. The parapet on the north aisle, porch, and tower, is pierced with quatrefoils; that on the south aisle, with trefoils. Between the windows and at the angles, are buttresses of 2 stages each above the base (the moulding of which is continuous) and terminating in slender shafted crocketed pinnacles. There are two hagioscopes in the Church.

WRINGTON CHURCH, SOMERSETSHIRE, (All Saints). The existence of a Church at Wring ton is ascertained long before the present fabric could have existed. The Church now existing belongs to the transition period from Middle to Third Pointed; except the Chancel which belongs to the former epoch, the east window being quite of an early character. The clerestory windows are wholly Middle Pointed; those in the aisles wholly Third Pointed; the west window is a mixture. The tower, which is quadrangular, is of the most exquisite symmetry and beauty. There is a remarkably beautiful quadrangular bell turret at the extremity of the nave, embattled, pierced and crocketed. The rood screen is very rich, and has ten compartments in the nave and six in the aisles. The cornice of this screen which is perfect in the aisles, has been replaced in the nave, by very inferior, and in part debased work, apparently of the time of Charles II. The string course below the clerestory windows is cut into a bold

scroll in the spaces between the piers nearest the Chancel. There is a fine timbered roof. The front is octagonal, the shaft quite plain, the bowl supported by Angels holding a scroll. The carving of the font is rich, and bold. It has been modelled for the English Church at Athens, where, a copy of it has been erected in Pentelican marble, The buttresses at the extremity of the chancel contain canopied niches. There are some curious and spitted gurgoyles [*sic*]. The escutcheons over the western door were erected by a late Churchwarden, but the bearings are unreal. Formerly the rebus of the place, a tun within a wring (cider press) in bends was sculptured in the spandrels on the arch over the west door.