J. J. Morell Esq
St. Giles's

THE

OXFORD SOCIETY

FOR

PROMOTING THE STUDY

OF

Gothic Architecture.

THE RULES,

LIST OF THE MEMBERS,

AND

CATALOGUE OF THE LIBRARY:

WITH

A LIST OF THE DRAWINGS AND ENGRAVINGS,

AND

RUBBINGS OF MONUMENTAL BRASSES,

ADDED TO THE COLLECTION IN 1844.

MDCCCXLV.

PROCEEDINGS

OF

THE OXFORD SOCIETY

FOR

PROMOTING THE STUDY

OF

Gothic Architecture,

HILARY TERM, 1845.

OXFORD ARCHITECTURAL SOCIETY.

Meeting, January 29th, 1845.

The Rev. the Master of University College, V.P., in the Chair.

NEW MEMBERS ADMITTED.

PATRON.

The Right Rev. the Lord Bishop of Sodor and Man.

ORDINARY.

R. Hutton, Esq., Trinity College.

Armine W. Mountain, Esq., University College.

PRESENTS RECEIVED.	PRESENTED BY
The Third Report of the Yorkshire Architectural Society.	The Society.
The First Report of the Architectural Society for the Archdeaconry of Northampton.	The Society.
A Rubbing of a modern Monumental Brass, consisting of a handsome floriated Cross.	Robinson Thornton, Esq., St. John's College.
A Rubbing of a Brass in St. Mary's, Warwick.	
Twenty-one Rubbings of Brasses from several Churches, especially one of John and Alice Tame, founders of Fairford Church, Gloucestershire; and of John London, M.A., Fellow of New College, described as "sacre theologie scolaris et hujus alme Universitatis scriba," probably Registrar of the University.	E. A. Freeman, Esq., Secretary.
Two Rubbings of Brasses from St. Mary Redcliffe and St. Peter's, Bristol.	M. W. Gregory, Esq., Wadham College.

The Chairman then announced to the Meeting that the Committee, according to the powers vested in them under Rule VI., had appointed Edward Augustus Freeman, Esq., of Trinity College, and William Trevor Parkins, Esq., of

Merton College, to be Secretaries, and James Laird Patterson, Esq., S.C.L., of Trinity College, to be Treasurer of the Society for the current year; and that, according to Rule VII., they had appointed Mr. Parker and William Henry Scott, Esq., M.A., Fellow of Brasenose College, to fill up the vacancies on Committee, occasioned by the appointment of the two Secretaries.

The Chairman also announced that the Committee had appointed Mr. Sharp to be Clerk to the Society, who will be in attendance at the Society's Room every day from one till five, P.M., to assist the Members in the study of the Casts, Brasses, &c., and that all applications to the Secretaries must for the future be made at the Room within those hours.

There being no Paper, the following subject was proposed for discussion :—

"How far the Romanesque Style is suitable for modern Ecclesiastical buildings."

Mr. Freeman opened the debate with observing that the term Romanesque had been sometimes confined to foreign styles, but that it naturally included every round-arched style, and therefore our own Norman, which he was inclined to look upon as its most perfect form. He thought that Architecture being considered as the expression of the spirit and feelings of each age, the Romanesque style, as being produced when Christianity had but partially embraced the northern kingdoms, and when even in Christian countries laws were needed, as in the case of Charlemagne, Alfred, and even Canute, for the suppression of idolatry, was particularly adapted to our colonies, and even to the more neglected parts of our own land. If it should be objected that the most perfect Romanesque Churches are found after the complete establishment of Christianity, it should be remembered that great struggles were then going on between the civil and spiritual powers, so that, whatever

was the right of the case, "the Church must," as he had remarked in a Paper read to the Society some time back, "have to our clerical architects appeared to be suffering persecution; hence the massiveness and solidity of the style, seeming to set forth its everlastingness upon earth, while the lighter Gothick was rather a warning to the Church not to be corrupted by temporal prosperity, but to rise in every thing upwards." If this should not be admitted, he thought it but natural that a style should remain, and even receive further developments, after the immediate cause of its origin was removed. He thought there were also some practical advantages about Romanesque for the present time; as its affording an opportunity for introducing galleries in the triforium (like the männerchor of the German Churches) without interfering with any other part of the Church; also in the narrow aisles which might serve as mere passages, while the congregation was in the nave, and consequently in sight of the Altar. Mr. F. recommended our own Norman as the form of Romanesque to be generally adopted, though he thought the German Churches might afford some hints, particularly in the more frequent use of apses and vaulted roofs, and in their outlines being more varied with turrets and spires.

Mr. Parker objected to a general employment of Romanesque, but considered it might be frequently available in large cities, where, from the scarcity of room, it was desirable to afford a large accommodation in a small space by the triforium gallery; he shewed a drawing of St. Agnes at Rome illustrating this. He considered that our theories must sometimes give way to practical necessity, and that galleries at present seemed unavoidable. He also remarked the advantage Romanesque afforded for building in brick. He recommended Norman as the style to be generally used, but thought something might be learned from the Italian Churches built between the third and twelfth centuries,

especially the tall thin campaniles, which might often be advantageously added to the shapeless Churches of the last century, such as St. Peter-le-Bailey in this city, remarking the fine effect such an erection would have among the already varied steeples of Oxford. Mr. Parker concluded by recommending the study of Gally Knight's Italy to all interested in the subject.

Mr. Parkins objected to Romanesque altogether; he considered our position to be different from that of the ancient Norman architects, as we have the subsequent Gothick styles to choose from, which they had not; he considered that Ecclesiastical buildings should in every case be built in the most perfect and beautiful style, as a matter of principle, without reference to individual and temporary circumstances; instancing the advantages possessed by the Early English style, which he recommended as better than Romanesque for the colonies. He thought also that the advantages with regard to accommodation were not confined to Romanesque, but that a Perpendicular Church, to which however he also objected, with aisles the whole length, and the chancel divided from the nave merely by a skreen without an arch, would afford them equally with the narrow aisles of our Norman Churches. With regard to last century Churches, he disapproved of all attempts at adaptation, and thought our only way was to pull them down and erect more worthy ones. He objected to the authority of Mr. Petit (who had been referred to by Mr. Freeman as in the main confirming his view), as frequently sacrificing architectural principle and propriety to a theory of mere picturesque effect. Mr. P. concluded by saying that all Romanesque was foreign, even Norman, as that style was introduced from abroad, and only flourished while the Saxon English could scarcely be said to exist as a nation, being under subjection to Norman conquerors, mentioning St. Thomas of Canterbury as the first Englishman who rose to eminence

after the Conquest, and that in his time Romanesque Architecture was beginning to pass away into Gothick.

Mr. Patterson was of opinion that local circumstances would often justify Romanesque; if it were fitting when first introduced, it would be fitting in the colonies, where the Church was in an analogous position. He remarked that Romanesque did not imply vaulting, many Italian Churches having flat timber roofs, but that in this case it would be easy to add it at a subsequent period. He thought that as there must be an outer roof, provided the ribs were solid, the other part of the vault need not be so, and might even be of timber, so that there was no occasion for very massive walls.

Mr. Coleridge (Trinity) considered arguments from mere practical necessity inapplicable to an *Architectural*, whatever weight they might have with a *Building* society; our end being to develope the theory and principles of Gothick Architecture, without reference to individual circumstances.

Mr. Jones remarked that situation and scenery had great effect upon style, and that, for instance, no one would build a rich Perpendicular Church in a bleak and barren country. In many districts Romanesque would be most suitable, and, consequently, in many parts we find it the prevalent style.

Mr. Millard said that such peculiarities were merely accidental, and that the builders of the Perpendicular period would have built Perpendicular in any district, and never thought of imitating Romanesque. One style must be essentially best, and in this we ought to build in every case. He hesitated not to set down every kind of Romanesque as classical and semi-pagan; its lines were the horizontal ones of a heathen temple, not the vertical ones of a Christian Church; its massive piers and walls exhibited a clumsiness of construction opposed to the mechanical skill displayed in Gothick; its symbolism in mouldings &c.

was something adventitious, merely added on, and not part of the building itself, while the symbolism of Gothick Architecture entered into every feature of its construction. Romanesque too affords no wood-work, so that we must either employ furniture of a style incongruous to the Church, or, for want of models, produce something hideous and even ridiculous, such as the attempt at Romanesque wood-work in Sandford Church, near Oxford. To build Romanesque too, as it was built in its own time, it would be necessary to introduce a rude and hideous kind of sculpture. Mr. M. considered galleries as objectionable, so that he would prefer a wooden gallery, that was plainly a mere appendage, and might easily be removed, to one entering into the construction of the building. He thought that even if we were reduced to erect brick Churches, he would prefer Gothick brick-work to any introduction of Romanesque. He argued that any analogy between the circumstances of the Church now, and at the time when that style was in use, was no argument in favour of its employment now, as we hoped that such analogy would soon cease to exist, and consequently the buildings now erected on this principle become inapplicable and unmeaning.

The Chairman thought that there were some practical difficulties with regard to the introduction of the Norman form of Romanesque, especially from the great massiveness required for the piers; he said that even the comparatively light pillars of St. Mary's, Oxford, were found a serious interruption to sight and hearing, and how much more the vast columns of our Norman Churches. He therefore thought that it would not answer, as had been supposed, for populous districts. He considered that the use of the triforium as a gallery would be found not to answer in practice, instancing that where it had been tried, as at the musical festivals in Gloucester Cathedral, it appeared more

suited for the accommodation of mere spectators than of worshippers. The lighter and more classical forms of Romanesque were indeed not liable to these objections, but he thought that in the chief instance where it had been lately tried, Wilton Church, notwithstanding the great expense incurred, the effect was far from pleasing, and that the building had too much of a square and abrupt appearance, especially from the low flat roof. He thought that galleries under present circumstances were unavoidable, but agreed with Mr. Millard that they had better be made as much mere appendages as possible.

Mr. Walford thought that the objections which had been made to Romanesque were perfectly valid as far as regarded its employment in this country, but thought the style might very properly be used in the colonies. He instanced especially Antigua and Barbados, where from circumstances of the climate great massiveness in the walls and columns was required for security.

Mr. Freeman stated in reply to the objections which had been raised to Romanesque, even in the form of Norman, as a foreign style, that they equally applied to Gothick, which was certainly not originally produced in England, and that the only style purely English was the very late Decorated and Perpendicular, which he himself considered the most perfect development of Pointed Architecture, but was aware that to many persons it was almost as obnoxious as Romanesque itself. Mr. Millard's remark with regard to the rudeness of Norman sculpture, he looked upon as of no weight, as in adopting the principles of a style there was no occasion to copy defective and barbarous detail, owing probably in many cases to the incapacity of workmen. He alluded to the modern German school of painting under Cornelius and Overbeck as giving the perfection of Christian art, the medium between the rudeness of early work, and the later voluptuous and ostentatious style both

of painting and sculpture. As to what had been said with regard to the inconvenience of the massive Norman column, he considered it an advantage in the Romanesque style that it admitted almost every sort of pier; for instance, the square mass of wall, as in the German Churches, the Saxon Churches of Brixworth, and St. Michael's at St. Alban's, and some Norman examples: the heavy pillar alluded to by the Chairman; the clustered column, as at Romsey Abbey, and in a lighter form, in the Galilee of Durham Cathedral; also lighter cylindrical pillars, as at the Church of Ainay at Lyons, and a Church at Dover, both figured by Mr. Petit; St. Peter's, Northampton; and not only in these smaller Churches, but even in the quire of Canterbury Cathedral, (where, though the style be Transition, the columns may be fairly called Romanesque,) in which a vast superincumbent mass is supported on columnar piers of no great diameter.

The Chairman considered the Galilee at Durham as the best example of light Norman, but doubted whether its graceful clusters could support the weight of a clerestory.

The meeting dissolved shortly before ten o'clock.

Meeting, February 12th, 1845.

The Rev. the President in the Chair.

NEW MEMBERS ADMITTED.

Sir John Gibbons, Bart., Balliol College.

W. H. Lucas, Esq., B.A., Fellow of Brasenose College.

R. Wilbraham, jun., Esq., Rode Heath, Lawton, Cheshire.

The Rev. F. Dyson, Tidworth, Marlborough.

J. L. Capper, Esq., Wadham College.

The Rev. James Scott, M.A., Exeter College; Barnstaple, Devon.

The Rev. H. D. Baker, Browne's Hospital, Stamford.

PRESENTS RECEIVED.	DONORS.
A Drawing of a Pastoral Staff found near the Cathedral, Wells.	The Very Rev. the Dean.
A set of Drawings of God's House, Southampton.	Rev. W. Grey, M.A., Magdalen Hall.
Two Drawings of Hugh Sexey's Hospital, (temp. James I.) at Bruton, Somerset.	Rev. E. Hobhouse, M.A., Merton.
A Drawing of Leicester's Hospital, Warwick.	Ditto.
Engraving of a rich Norman Font in Ingleton Church, Yorkshire.	Rev. Dr. Bliss.
A Collection of Rubbings of Brasses from Churches in Suffolk.	Rev. Dr. White, Magdalen.
Engraving of St. John's Church, Marchwood, in the Early English style.	The Architect, Mr. Derick.
Illustrations to Froissart, from a MS. in the British Museum.	Mr. Parkins.
Two Drawings of St. Mary's Church, Leicester.	Mr. Freeman.
Report of the Select Committee on Fine Arts.	
Rubbing of a Brass from Seville.	Rev. H. S. Burr, M.A., Christ Church.
A Drawing of the West Window of the Nave, Mersham, Kent.	Joseph Clarke, Esq., Architect.
A Drawing of Figures on a vestment at S. Augustine's, East Langdon, Kent.	Ditto.
A Drawing of a Door at Staplehurst, Kent, with the iron-work wrought in very elaborate patterns, representing among other things, birds and fishes.	J. L. S. Lumsdaine, Esq., B.A., Oriel College.

The following letter was read by the President from the Very Rev. the Dean of Wells, descriptive of the Pastoral Staff, of which he had presented a drawing.

"The Dean of Wells begs to present to the Architectural Society of Oxford a Drawing of a Pastoral Staff, found in the Precinct of the Cathedral about forty-five years ago, in the time of Dean Lukin.

"The Drawing is of the exact size of the original, and it is very accurately coloured. The whole of the head of the Staff is original, and nothing whatsoever has been done in the way of cleaning, or repairs. It was put together by the present Dean in the year 1834, under the advice and assistance of Mr. Douce, and Mr. Gage, the late Director of the Society of Antiquaries; and the wooden Staff, together with a ferule made after one in the possession of Mr. Douce, were added by Mr. Willement. The whole was exhibited at a meeting of the Society of Antiquaries in the same year.

"The substance of the head of this Pastoral Staff is of Limoges enamel; and the various dragons, composing the head, are studded with small turquoises, and other stones.

"Unfortunately no written record of the finding of this very interesting specimen of medieval art was preserved. But it has been imagined, especially by the late Mr. Gage (Rokewood), that this Pastoral Staff might have belonged to Savaricus[a] (from

[a] The following account of Bishop Savaricus is taken from Godwin's Lives, p. 295:—"King Richard the first being taken prisoner in Germany by Leopold Duke of Austria; The Emperor tooke order with him, that besides other conditions to be required of the king for his deliverance; he should make him

1192 to 1205) Bishop of Bath and Wells. The Saint is manifestly St. Michael vanquishing the Dragon; and the Cathedral of Wells has no special relation to the Archangel, but is dedicated to St. Andrew. The great aim of Bishop Savaricus was to transfer the See to Glastonbury from Wells; and St. Michael was held in great veneration in the former place, and on the neighbouring *Tor*, the great land-mark of the whole country.

"A Ring was found with the Pastoral Staff; the setting is of gold, and very massive, but plain. The stone is said to be a pink topaze, and it is drilled through, apparently to pass a hair through it, or fine thread; so that the Ring might be tied fast round the finger.

"Bishop Savaricus, on the other hand, is said to have been buried at Bath."

Deanery, Wells. Jan. 15th, 1845.

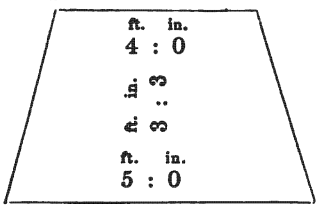
The following letter was read from Joseph Clarke, Esq., Architect, addressed to Mr. Parker, giving a description of the embroidery on an ancient Cope remaining in East Langdon Church, Kent:—

1, *Lincoln's-Inn Fields,*
Feb. 11th, 1845.

"Dear Sir,—Whilst I was on a visit to Kent this Christmas, I had the opportunity of seeing the remains of some old *Embroidery* in the Churches at East Langdon and Eastry, and I thought a few words on this subject might have been acceptable at some meeting of the Society; but when I came back to town, I found Mr. Hartshorne had so completely described all, and much more than I could have said in his capital paper on Medieval Embroidery in the Archæological Journal, which every

promise to preferre a kinsman of his (the Emperor's) called Sauarike (then Archdeacon of Northampton) unto the Bishopricke of Bathe and Wels, & moreouer to annexe unto the same Bishoprick the Abbotship of Glastonbury * * * * These things being brought to passe according to his desire, he altered his style, and would needes be called Bishop of Glostonbury. He was consecrate on Michaelmas day 1192 at Rome * * * * In 12 yeeres that he sate Bishop, he did not any thing memorable * * *. This Bishop died August 8. 1205, and was buried at Bathe."

body must have read, that I gave up my idea; however, as a friend, a member of the Society, kindly offers to be the bearer of any thing to you for the Meeting to-morrow evening, I venture to send, if you think it worth shewing, a rough sketch of the centre part of the Cope at East Langdon, which is not engraved in Mr. Hartshorne's illustrations, and a general description of this splendid memorial of the ecclesiastical dress of former times. This cope or chasuble, though I believe it to have been a *cope*, the chasuble not being commonly embroidered, save, I believe, with offray work, is at present used as a hanging for the pulpit, where it is well displayed, and has a very magnificent appearance; it is *supposed* to have been brought from Langdon Abbey, not far off, but of which little now remains to tell the place where it stood. When it was removed to the Church, or how long it has been there, I have not been able to find out, the tradition being it was brought away at the Reformation, and then used as an Altar cloth. But this I should much question, for it is improbable that the prototype of Will. Dowsing, Blue Dick, as he was called, who had the living at Chartham, by Canterbury, no considerable distance off, would, in this case, have left so great a piece of scandal to Puritanism; it has been shorn of its just proportions by some one, for besides the hangings, the pulpit cushion is a part of the original vestment, and must have taken no inconsiderable piece to have made it, covered all over as it is. The present dimensions of the hangings, which is in this form, are,



The fabrick is of the finest crimson Genoa velvet, and lined with brown silk, quilted in flowers; in the centre, falling behind, is the Annunciation, of which this sketch is *half* the full size; surrounding it, indeed covering the whole cloth at intervals, are the *three* patterns given by Mr. Hartshorne; the *whole* of the embroidery is worked in relief with gold and silver tambour and silk, the colours of the silk in the dresses being appropriately, light brown, white, pale yellow shading into the peculiar greens of the period, and black outlines or borders to the patterns, which, if I remember right, are of

worsted; a relief and kind of half shade is thrown in by these black lines, which give great effect to the whole. The dress of

the Angel Gabriel appears to be a cope over an alb or chasuble, and a gown with hanging sleeves under that, his wings on the *inside* are spotted for eyes or ermine. The Virgin Mary has on a mantle, tied by a morse or fibula, and under appears a kirtle. Before her is a *fald-stool*, to which she is kneeling with the book of God before her, and piled against the side are two other books. The imperfect inscriptions are no doubt Latin translations from St. Luke i. 28—"And the Angel said—Hail! thou art highly favoured, the Lord is with thee;" to which she replies in the 33rd verse, "Behold the handmaid of the Lord, be it unto me according to Thy word." Below the mound on a white scroll of fine linen, a text of *five* words is worked in black thread or silk, and rubricated, which is almost defaced, but with care the first word "orate" may be made out; the first letter of the next word is certainly "p," and a little farther "ia," and the succeeding word "Jesus" is quite visible. I will not venture to jump at

which of the usual prayers or invocations it may be. The emblematical lily-pot in the centre is beautifully relieved by being worked in silver tambour and light silks. The ground, as is common in the heraldick work of the period, is semeèd, with what are perhaps daisies, and sprouting out all round, are very beautiful sprays or sprigs. I should mention that on one of the patterns, which, as I have said, cover the whole cloth, alternately with the sacred monogram of "ihc," the monogram of the Virgin[b] may be read as her regal title of M. R., or her name of *Marie* may be traced. I am sorry the intensity of the weather at the time I took this sketch, prevented my afterwards taking the roughest sketch in Eastry Church, where, from what I could make out, the embroidery was of an heraldick character, and had probably been a surcoat or mantlings, the colours being the contrast of *rose and black*, and of a date later than I should give to this cope, which I imagine (perhaps without direct evidence) to be of the middle of the fourteenth century.

I have also sent a sketch of the west window of the nave in Merstham Church, which, from its singular features, I am quite at a loss to fix precisely the period to which it belongs. The moldings are clearly Perpendicular, but the combination of the tracery has evidently the character, to a certain extent, of being Decorated; perhaps some of our members may determine the point. The window was formerly filled with stained glass, and two or three of the Apostles which filled the twelve lower compartments, with our Saviour, no doubt, in the centre, remain; below were thirteen shields, of which the stone-work forms the outlines; three coats remain, 1. az; 3. *septvans* or fans or, the same as on the celebrated brass at Chartham, which is about eleven miles distant; 2nd. sa, a charge which I do not remember, between three bulls' heads fronting, ringell, &c. ar; the other coat is much defaced, in the two lights are a soldier having on a morion, and with a pike, lying down, and a knight, in armour. Above, two of the symbols of the Evangelists remain, in the centre might have been God, the Trinity, or the

[b] The ordinary one, similar to that in some of the dripstone terminations in the Chancel of Marston Church. See the Guide, Part iii. p. 186.

Holy Spirit, above our Saviour; the other lights are entirely filled with plain glass. In the same Church is a window containing the figure of St. Christopher crossing the brook with the infant Saviour, and St. George killing the Dragon, in pale yellow outline drawing of the fifteenth or sixteenth century: this window was given by one of the Wyndhams, a family which is now represented by the Knatchbull family.

If these few scraps are interesting, I shall be happy from time to time to send you such others as I can put together.

Believe me, dear Sir, yours most truly,

JOSEPH CLARKE."

JOHN PARKER, ESQ.

The splendid brass from Seville, presented by the Rev. H. S. Burr, was exhibited to the Society: it was removed from one of the lately desecrated Conventual Churches in that city to the University Chapel. Its subject is Don Perafan de Ribera, Duke of Alcala, and Viceroy of Naples, who died in 1571; represented in complete armour. Mr. Burr presented a pedigree of the Duke, traced up to Alphonso the Good, King of Castile, through his second natural son by Leonora de Guzman, Don Fadrique or Frederick, Master of St. Jago, who was murdered by his half-brother, King Pedro the Cruel, in 1358. See Lockhart's Spanish Ballads, "The Murder of the Master."

Several drawings of the projected School at Magdalen College, together with designs for several new Churches, lent by Mr. Derick, were handed round the room.

A Paper was then read by Mr. Patterson on "The Application of Colour to the Internal Decorations of Ecclesiastical Buildings."

Mr. Patterson began by remarking, that this custom had been so long disused in England, and the traces of it were so generally obliterated, that it had become matter of doubt with many whether it was a legitimate means of heighten-

ing the effect of architecture. He proceeded to observe, that it was difficult to assign a cause for the exclusion of colour from our noblest monuments, in which we give and assert a place for the most elegant forms, and listen with increased devotion to the regulated harmony of music, whether vocal or instrumental: by omitting colour we certainly contradict in one particular, the analogy which Christian art, where best directed, avowedly bears to the natural world. He approached so wide a subject with diffidence, but felt, that although insufficiently acquainted with it, he might direct the enquiries and studies of Members to so interesting a field for observation. He commenced a sketch of the use of Polychrome in all ages of the Church, by alluding to the persecuted position of the Church in the three first centuries, as sufficient to account for the absence of a great degree of decoration in buildings used for Divine worship. Still he observed, that there were evidences of some use of gilding and colour even in the earliest ages; he quoted part of a dialogue commonly ascribed to Lucian (but certainly not later than the reign of Trajan), in which, in mockery, he brings in one Critias who said he was brought by a Christian, with a view to his conversion, to their place of assembly, which, having reached it through winding ways and passages, he describes as being "an upper room whose roof was overlaid with gold (not unlike to what Homer makes Menelaus' house), but I could see no Helena there, but on the contrary, a company of persons with their bodies bowed down and pale countenances." This extract is given by Mede. He also referred to Lactantius (de Mort. Pers. c. 13), to Gildas de Excidio, and Optatus, b. 11. He then proceeded to allude to the magnificence of the numerous Churches which rose under the auspices of Constantine and his successors, as affording specimens of great magnificence in this style of decoration. He referred to Euse-

bius, Procopius, Paulinus, S. Gregory Nyssen, and especially S. Jerome, as abounding with accounts of the splendour of mosaic and lacunary work. He alluded to the remains of Justinian's mosaic which still decorate the Church of S. Sophia at Constantinople. Also to the mosaic which adorns the basilica of S. Paul, above the catacomb of S. Lucina at Rome, a Church founded by Constantine, commenced in 386 by Valentinian, and finished by Honorius. Mr. Patterson quoted a letter from Pope Hadrian to Charlemagne (given by Baronius) in which he attributes their being placed there to Pope Leo the Great. Aringhi also, in his Roma Subterranea, gives drawings of two paintings, preserved in the Archives of the Vatican, from frescoes in the ancient Basilica of the Vatican, long since destroyed. Aringhi (who wrote in 1650), says, that learned men in his days assured him it must have been built more than a thousand years. Mr. Patterson then gave a description of the very interesting paintings, of sacred subjects, which exist in great numbers in the catacombs at Rome: most of which were discovered by the learned Bosius, and are described in Aringhi. He then mentioned the very early mosaics of San Vitale, probably of a date not much subsequent to the reign of Justinian. He also alluded to those of the eleventh century in the Church of S. Frediano at Lucca, to those of the Churches of S^{a}. Pudenziana, and S^{a}. Prassede of the eighth and ninth centuries, of the Baptistery at Florence, and of San Miniato near that city. As an instance of the late Byzantine, he mentioned the superb mosaics which line S. Mark's at Venice. He observed that he might name a majority of the Churches of Italy, from the fourth to the fourteenth century, as affording specimens of internal coloured decoration, by means of mosaic: but he would rather proceed to mention some instances of the early introduction of painting to the same end. Paulus

Diaconus (a learned man who, like our own Alcuin, was drawn from comparative obscurity, to enjoy the splendid and enlightened favour of Charlemagne) mentions a palace built at Monza, by Theodolinda the celebrated Queen of the Lombards, and the friend and correspondent of S. Gregory the Great, on the walls of which she caused to be depicted, the great victories of the Lombards: this palace was built just about the time when S. Augustine and his companions were setting out for England. That painting on the walls of Churches was even usual at a period but little posterior to this, we may infer from the well-known letter of Pope Gregory the Great to Serenus, Bishop of Marseilles, in which he lays down the use of such paintings, and calls them by a set phrase, "Church-pictures," in another letter to the same Bishop, (Ep. Greg. 17, Ep. 109:) who moreover does not appear to have thought them *novelties* in his own diocese. In the East, the use of painting in the next century became excessive, and, as d'Agincourt suggests, may have contributed to excite the fury of the Iconoclasts. Mr. Patterson remarked, that it would be a curious question how far the Asiatic birth of Leo Isaurus, and the dissemination of the Koran, at that period, bore upon the same subject. During this and the succeeding century, painting became part of every courtier's education; the readiest mode of acquiring the countenance of the great at Constantinople, being to paint it upon every wall that could be found disengaged. Several of the Emperors during this period, and among them Constantine Porphyrogenitus, who was no mean proficient, pursued the art. A century later, we find a Greek school established at Rome, for painting, and their works still adorn the Church of San Paolo without the walls. Mr. Patterson said he would not pursue the tempting theme of the revival of art in Italy, but would merely mention in their order some of the founders of various schools of painting. To

the Greek school above mentioned, succeeded that of Christoforo di Bologna, and his contemporary John of Fiesole, whose works adorn the Chapel of Pope Nicholas V., in the Vatican, at the end of the fourteenth century. After these came Cimabue and Giotto and his school, nor must the rival Tuscan school of Sienna, under Memmi, be forgotten. Memmi's skill may be inferred from the fact, that he, a Siennese, was employed with Taddeo Gaddi the pupil of Giotto, to paint the walls of S. Maria Novella at Florence. To this succeeded the later Tuscan school, with Masaccio at its head. About the same time also, rose that school at Naples, which employed itself chiefly in wood painting, diptychs, triptychs, and the like. He would not presume to praise Leonardo da Vinci, whom he looked upon as the last great name before Raffaelle and his successors secularized the art to which they were devoted.

He then proceeded to give a few instances, which had come under his notice, of very early instances of mosaic and fresco in Germany; where, of course, so much or so early work as that of Italy could not be expected. He mentioned particularly the mosaic (probably of the eighth century) in the crypt of S. Gereon at Cologne. The frescoes of the Church of S. Ignatius at Mayence, and the well-known paintings in the south nave-aisle of S. Ursula at Cologne. That painting not only in fresco but also in oil was usual in Germany early in the fourteenth century, was to be inferred from a remark in the treatise of Cennino Cennini on Painting; speaking of oil painting, he says that the "Germans are much accustomed to it," ch. 69. Cennini was the pupil of Agnolo, son of Taddeo Gaddi, the disciple of Giotto. The Church of S. Jaques and the Cathedral at Liège are very interesting, especially the latter, as affording specimens of early internal painting. Van Eyck, whether we give him the credit of invention which Vasari claims for him or not, was certainly no mean painter in

oils at the very beginning of the fourteenth century, as his picture at Ghent (stolen by Napoleon, and since restored) may testify.

In France, painting was early in its introduction and development. The Bayeux tapestries tell us of a very early school of design and colouring. But the Anti-popes of Avignon were the great patrons of the art. Already had Clement V. summoned Giotto thither in the latter part of the fourteenth century, and a school established there could not be without its effect on the native artists. Mr. Patterson quoted a passage from the Purgatorio to shew that there was a school of painters in Paris at the end of this century.—Dante meets Oderigi di Gubbio, and greets him:—

> "Oh, diss' io lui, non se' tu Oderisi,
> L'onor d'Agobbio, e l'onor di quel' arte
> Ch' alluminare è chiamata in Parisi?
>
> PURG. Canto xi.

Painting on wood was usual in the early part of the next century, and d'Agincourt gives a specimen (Pl. 166) of such a painting executed by the accomplished Renè d'Anjou, Count of Provence and titular King of Naples, the father of Margaret, Queen of our King Henry VI. In the illuminations of a MS. Froissart (now in the British Museum) which was executed for Philip de Commines, and therefore dates from about the end of the fifteenth century, are representations of interiors of Churches profusely decorated with colour, and the piers hung with rich tapestry.

Mr. Patterson went on to mention some facts regarding the history of polychrome in England: he mentioned the requirement of the second canon of the second Council of Calcuith, held in 816, by which every Bishop is enjoined to paint the Saints to whom a Church is dedicated, either on the wall, on a board, or on the Altar, before

consecrating it; and he proceeded to shew that this was to be done with the same view (namely, that of instructing the poor and ignorant) as that of Pope Gregory the Great about two hundred years before, by detailing the nature of the decrees of the Councils of Frankfort (in 794) and of Paris (in 824), to which the English Church gave her full assent; namely, that they were drawn up with the express view of contradicting the decrees of the second Council of Nice for image worship. Gervasius (de Vit. S. Dunst.) mentions that S. Dunstan was a skilful painter; and the same writer, in his Chronica, mentions the "cœlum egregiè depictum" of the old Cathedral built by Lanfranc at Canterbury. Governor Pownall, in a paper printed in the ninth volume of the Archæologia, gives some curious particulars of a similar tendency. But evidences of this sort might be multiplied *ad infinitum*. Mr. Patterson said he would rather proceed to read an extract from an unpublished work on the topography of Norfolk by Mr. Dawson Turner, for which he was indebted to Mr. Parker: in it Mr. Turner gives a great deal of information on the subject of frescoes and painted rood-screens, which are of frequent occurrence in Norfolk, and throws out a hint, that the position of that county may have given rise to the decided resemblance to the elder Dutch school, which characterizes many of these works. He mentions Randworth and Worstead as particularly worthy of notice. He proceeded to mention various frescoes from Canterbury Cathedral, in the crypt; from the south choir aisle of S. George's, Windsor; and from S. Mary's Chapel, Winchester Cathedral, all of which are figured in Carter's Ancient Sculpture and Painting in England. He also called attention particularly to the colouring of the doorway mouldings in the Plates 25 and 27 of that work. He also referred to a monument "completely coloured" in Tewkesbury Abbey Church, and to the very interesting

frescoes of the Chapel of the Holy Trinity, belonging to the Guild of S. Cross, at Stratford-on-Avon, and which are drawn in the work by Fisher on the Antiquities of that place. They are now however destroyed. As an instance of the ancient practice of colouring monumental brasses, he alluded to a remarkably fine one in Elsing Church, Norfolk, given in Carter, (Plate 71.) and mentioned the traces of colour remaining on the lectern in Eton College Chapel. He observed that the use of tapestry in decorating Churches was a singularly appropriate mode of ornament, adopted in most countries to this day, although so long exploded in this. In conclusion, Mr. Patterson said that he had attempted, however imperfectly, to convey a notion of the universality of this practice of using colour to heighten the effect of architecture, with the view of leading to the inference that the disuse of it among ourselves was to be regretted; and that he coincided with a remark which fell from Mr. Freeman at the last meeting of the Society, that Overbeck, Cornelius, and the Munich school should be our models, as affording, to his own mind, a combination of the best characteristics of the later ecclesiastical style with those of the great secularizers, Raffaelle and his successors; he would go so far as to deprecate any but a sparing use of half-tints, and even of chiaro-oscuro, in any attempts to restore polychrome to its legitimate position in this country.

The President corroborated the views expressed by Mr. Patterson, and alluded to the numberless instances of fresco-painting on the walls of Churches of every class and date, which are continually brought to light by the removal of whitewash. He mentioned the decorations of the roof of the Temple Church as the chief instance in which this kind of ornament had been employed of late years, stating, however, that only the two most eastern bays exhibited the depth and richness of colouring desirable in works of this

nature, the other parts too much resembling the lighter Italian kinds of fresco.

Mr. Parkins thought that the best means of learning the principles of fresco painting was to consult such works of art as furnished examples of the interiors of ecclesiastical buildings, instancing stained glass and brasses, both of which frequently represent figures under canopies, probably copied exactly from the canopies in Churches. Mr. Waller, the Author of a work on Brasses, had told him that all Brasses, without any exception, were inlaid with colours in enamel; and it appeared likely that such colours would be exactly copied from those used in the original canopies. One feature in the polychromatic decoration of the middle ages, to judge from the illuminations of Froissart, was that the ceiling should be more deeply coloured than the floor; and the converse treatment of colouring at the Temple Church seemed to him to have produced the cold and chilly look which has been objected to it. A case had occurred in which fresco painting might be revived with great facility. He alluded to the Chapel proposed to be built at the Training College, Chester, where the students, who were qualified to do so from having formerly followed different trades, intended to execute the ornamental work with their own hands.

Mr. Parker named several instances where fresco paintings were still preserved. The removal of whitewash and colouring would, he thought, bring many more to light again. He recommended drawings to be made in all instances where such paintings were discovered, as they were oftentimes daubed over, the present taste in these matters not being sufficiently advanced to appreciate frescoes. With regard to the Temple Church alluded to by the President, he stated that the paintings had been carefully imitated from those in the Cathedral at Liege, a

Church which, though comparatively unknown, possesses the finest extant example of a painted roof. He alluded to the frequency with which figures of saints are found, sometimes in mere outline, in the jambs of windows, as in Cassington Church, Oxon.

Mr. Freeman was of opinion that all ornament of this nature should be made part of the building, so as to harmonize with the architectural design; that the walls and roofs should be themselves painted, not separate paintings introduced, as is too commonly seen over Altars, generally to the great disfigurement of the Churches where they are introduced. He distinguished between mere *colouring* and *painting*, by the latter meaning where figures and similar decorations are introduced. Of the former, where richness is produced by mere colour, without figures or mosaicks, he instanced the original Romanesque Chancel Arch of St. Giles', Northampton, where the colouring must be contemporaneous with the Arch, as it was blocked up in the Early English period. Ancient paintings, Mr. Freeman observed, are always *symbolical* not *representative;* he instanced the clearly conventional and symbolical expression of the ancient Rood and its attendant figures of *smaller* size, contrasting it with the miserable and irreverent display of anatomical knowledge in what are called fine pictures of the same awful subject. He carried out the same theory in the conventional figures of Saints with the instruments of their martyrdom, &c. He remarked, with reference to the President's remarks on the Temple Church, that we often find the portion of the roof over an Altar richly ornamented, even when the remainder is comparatively plain. He concluded by contrasting the ancient painting and gilding, by which additional splendour was given to what were in themselves the best materials, with the modern abuse of painting to pass off inferior materials for what they are not.

The Rev. M. H. Estcourt, M.A., of Exeter College, mentioned many instances of painting and gilding in Devonshire, particularly in the splendid Rood-skreens and other woodwork for which that county is celebrated, noticing especially Collumpton Church. He stated that not only the roof was often more gorgeously painted over an Altar, but that frequently in cradle roofs the part over the Altar was boarded over with panels.

Mr. Parkins remarked that the same richer decorations were often found over the Rood-loft.

Mr. Parker attributed this to the fact that, especially in large Churches, Altars were frequently erected against the west side of the Rood-Skreen.

Mr. Freeman, in presenting his drawings of St. Mary's, Leicester, gave some account of the Church, which is a highly interesting one, originally of Romanesque character, of which style the old Chancel, with its magnificent sedilia, a rare feature at that date, is a valuable specimen. In the Nave, Early English arches have been cut through the Romanesque walls, and a very large Aisle added to the south. He stated that he called the attention of the Society to the Church at the present time on account of some restorations being in progress, which he could not approve, although he was willing to attribute their deficiencies rather to the want of skill and funds than to any lack of good spirit on the part of those concerned. Among other errors, he particularly alluded to the patching the noble oak roof with deal, and to the intention of setting up a fine parclose skreen (already taken down) as a reredos to the Altar, which is about to be moved from its present position in the great South Aisle to its correct place in the Chancel. He implored all Members who had any influence at Leicester or its neighbourhood to use it without delay in endeavouring to rescue a vene-

rable and already much-abused building from farther disfigurement.

The Meeting, which was an unusually large one, dissolved shortly before ten o'clock.

Meeting, February 26th, 1845.

The Rev. the President, in the Chair.

NEW MEMBERS ADMITTED.

T. F. Cundy, Esq., Architect, 13, Chester-square, London.

E. Miller, Esq., New College.

Hon. G. F. Boyle, Christ Church.

PRESENTS RECEIVED.	DONORS.
The Report of the Down and Connor and Dromore Church Architecture Society for the year 1845.	The Society.
Illuminated Illustrations of Froissart from the Bibliothèque Royale.	Wm. Trevor Parkins, Esq.
A Sheet of Drawings of Decorated Windows, from the Cathedral, St. Cross, and St. John, Winchester, and from Gaddesby and Harborough, Leicestershire.	E. A. Freeman, Esq.

BOOK ADDED TO THE LIBRARY.

Stothard's Monumental Effigies of Great Britain.

Mr. Parkins, Hon. Secretary, read the following extract out of a Letter from Mr. Freeman, (who was absent in the country,) accompanying the sheet of Drawings presented by him.

"If there should be a few minutes void at the meeting to-morrow evening, I will be obliged to you to present the accompanying drawings of a few Decorated Windows, which I trust will not be quite the first occupants of the new Portfolios. I have classed all these together, according to the received nomenclature,

as Decorated, though I am fully convinced that that style, as defined by Rickman, has no principle of cohesion, but that the Geometrical belongs rather to Early English, while the Flowing, where the lines of the mullions are continued in the tracery, seems to my mind to belong to the Perpendicular; the only difference being that in the one case the continuation is made by vertical, in the other by curved lines. In both, as well as in the Flamboyant, we have that continuation of lines—in the more frequent omission of capitals, the continuation of the pier mouldings in the architrave, and so forth—which, though it may, as you say, conduce to a less perfect form of detail, conduces also to that fusing of parts together, so as to lose them in the whole, which is the triumph of Pointed Architecture, as exhibited in the Nave of Canterbury, or in King's College Chapel.

"With respect to these windows, I do not know whether they are in Rickman's Collection, but I do not know either that duplicates would hurt the Society if they are. The large one at Harborough, if I rightly remember, very much resembles one at Wellingborough Northamptonshire, which is among Rickman's.

"Those at Gaddesby, I think, are excessively elegant, and seem to me quite to disprove the theory, that four-light windows are destructive of beauty, though, indeed, we need not go further than St. Mary's for a proof of the contrary.

"The window from Harborough, with crossing mullions, has rather an odd effect given it, by the use of the Ogee in the foliations: there is a similar arrangement at Trumpington. I give this chiefly as an example of the way in which many windows, which now exhibit only the cross bars, were originally ornamented.—Compare the east window of Oxford Cathedral, and many others.—Mr. Scott, with whom I went through some parts of this County, (Leicester), last July, told me that nothing is commoner, especially in that district, than such windows so shorn of their cusps. The town of Leicester is full of them, unless the crossing itself is modern. Mr. Scott mentioned a mason, with whom he conversed, who told him that his very first job, as a boy, was to cut out the cusps of a window, under the pretence of fixing the glass more easily."

The Master of University said he wished to bring a subject of practical importance under the Society's notice. Many Churches recently covered with slates or leaded were found to be damp and cold. He might name St. Peter's and Holywell Church in Oxford. He held in his hand two specimens of Felt prepared with Asphalte, and intended to be laid on the boards of the Roof to obviate the evils complained of. Some lining appeared to him to have been used formerly with the same view as that he recommended. On taking off the slates of St. Peter's something in a decayed state was found between them and the boarding; and on reference being made to the Parish Books, it appeared that in the 15th century straw and hay to be laid under the slating formed an item of expence. At St. Mary's, too, the same use of a lining under the slates had been discovered in Adam de Brome's Chapel. The advantages of the present substance were: 1. its cheapness, viz. a penny per square foot: the new Church in St. Ebbe's to hold 800 persons would cost only about £28 more if the roofing were thus lined; 2. its probable duration, as the Asphalte may be expected to preserve the felt for many years. It may be used where lead or slates are the covering of the roof, but of course it is not applicable where stones or tiling are employed without boarding.

The following Paper was next read by Mr. Jones of Trinity College:—"On Uniformity, considered as a principle in Gothic Architecture."

The object of the following paper is to contribute in some degree towards a solution of the question, "What measure of uniformity is essential to Gothic Beauty?" I state this at the outset, because I am under some apprehension that the words of my heading convey an inadequate notion of the subject. It is proposed to consider uniformity not as a principle, but as a phenomenon, of Gothic Archi-

tecture, and to endeavour to enucleate the principles upon which it depends.

The subject has been chosen, not as involving any new truths of experience, for the facts are before the eyes of all; nor from any novelty in the principles, or their application: but because, whenever the question has been discussed, it has been, so far as I can recollect, incidentally only, and not unfrequently on faulty principles. And yet its importance in a practical point of view is obvious to any one who examines the ordinary examples of modern Gothic Architecture. Their inferiority will be seen to arise from the following among many causes, that no mean in this respect has been preserved. Some carry regularity to an extent that reminds one of the description of the Dutch style of gardening. To adapt the words,

"Arch bows to Arch: each window has his brother"

and, not uncommonly, an extensive family of brethren. A few, on the other hand, have been erected, chiefly during the last three or four years, with no kind of regard to regularity, or rather, with a most religious regard to irregularity. One symptom of this epidemic is the variety of position assigned to the Tower. That part of a Church, for a long time occupied, as if by a kind of prescription, the west end of the Nave, or in Cross-Churches sometimes the centre of the building; when all at once architects made the grand discovery that it might be placed elsewhere. Accordingly, of Towers built within the last four years, the proportion of those which retain the usual positions, is at most as one to four, the ancient examples being in about the inverse ratio.

Let so much then be assumed, that while some degree of uniformity is essential to all Architectural Beauty, a certain departure from it is either agreeable, or not discordant, with the genius of our medieval buildings. And as there are several methods of treating the whole subject of Ecclesiastical Architecture, none of which should be either neg-

lected, or pursued to the exclusion of the others, it will be requisite to examine in detail, which of these will furnish the solution for which we are seeking. These may be reduced, sufficiently at least for the present purpose, under four heads, the Archæological, Utilitarian, Æsthetical, and Symbolical systems of enquiry. It has been the fault of many writers to represent some one of these, not as *one* mode among others, but as *the* mode of pursuing the study; —the one "universal solvent" of all the problems and paradoxes with which the whole subject is beset. Now as to the first method, I presume that there will be no difficulty in setting it aside, as insufficient to determine the present question. It rests only on a huge induction of ancient examples, and its generalizations oscillate this way and that, with each fresh accumulation of evidence on either side. It has no Idea, no vital power in itself; and unless it be quickened by union with one or more of the above methods, it is utterly incapable either of determining a speculative question like that before us, or of being turned to any practical advantage.

We now come to discuss the Utilitarian system, that is, the referring of every particular to something as its ultimate object and aim. At the head of this stands Mr. Pugin. His two grand principles are, [c]"That there should be no features about a building which are not necessary for convenience, construction, or propriety;" [d]"That all ornament should consist in the enrichment of the essential construction of the building." These he terms "the two great rules for design." And most valuable they undoubtedly are, as long as content with being viewed as RULES they do not aspire to become PRINCIPLES. Let them be regarded as directions to the Architect, but by no means as the essential elements of Architectural Beauty. If this caution be neglected, we shall be in danger of holding the absurd position that the

[c] Pugin, True Principles, &c. p. 1. [d] Ib. p. 1.

perception of beauty is the result of a discursive process, and the not less absurd, but more dangerous one, that the Good, the Beautiful, and the True, are only varying forms of the Useful. Whether Mr. Pugin himself has fallen into this error, it is no part of my present purpose to examine; although passages like the following, which are to be found in his "True Principles," are eminently calculated to mislead others. "All really *beautiful* forms in Architecture are based on the soundest *principles of utility*;"[e] and again, "The severity of Christian Architecture requires a *reasonable purpose* for the introduction of the smallest detail."[f] Upon the whole, one cannot but suspect that Mr. Pugin agrees in this point with a distinguished Scottish writer, who bases our natural preference for certain forms on the principle of the "*sufficient reason*;"[g] and speaks of the "consent of all mankind in applying the word Beautiful to Order, to *Fitness*, to *Utility*, to Symmetry."[h] And this theory he applies to the present subject;—I quote the following passage at length from his Essay on the Beautiful.

"The love of regular forms, and of uniform arrangements continues to influence powerfully in the maturity of reason and experience, the judgments we pronounce on all works of human art, *where regularity and uniformity do not interfere with purposes of utility*. * * * In a house, which is completely detached from all other buildings, and which stands on a perfectly level foundation, why are we offended when the door is not placed exactly in the middle, or when there is a window on one side of the door, and none corresponding to it on the other? Is it not that we are at a loss to conceive *how the choice of the Architect could be thus determined*, where all circumstances appear to be so exactly alike?"[i]

[e] Pugin, True Principles, &c., p. 11.
[f] Ib. p. 18.
[g] Stewart, Philosophical Essays, p. 282.
[h] Ib. p. 337.
[i] Ib. p. 281—283.

And Mr. Pugin follows in the same track, "When modern architects avoid this defect of regularity they frequently fall into one equally great with regard to irregularity: I mean, when a building is designed to be picturesque, by sticking as many ins and outs, ups and downs, about it as possible. The *picturesque effect* of the ancient buildings *results from the ingenious methods by which the old builders overcame local and constructive difficulties*[k]."

Now the consideration of Utility is very necessary in its way; but it certainly does not account for the beauty of architectural combinations. A foreign Cathedral, for instance, with Quire, Nave, and Transept, Aisle and Chapel, Apse and Retroquire, Baptistery and Campanile, all forming one harmonious groupe of beauty, has separate ends for all, but is no more beautiful *by virtue of those ends*, than the façade of an ordinary meeting-house, because its elegant combination of two tall sash-windows in the middle, and two little windows in the corners, is undoubtedly the most convenient form for illuminating the pulpit.

Further, were this principle true, I am at a loss to conceive why Grecian beauty should not be based on Utility, and so admit of irregularity as much as Gothic. And yet the effect of the most perfect Grecian buildings is lost by irregular grouping, as in the Temple of Minerva Polias, and its accompanying buildings. The fact is, that the genius of Gothic Architecture, admitting some degree of irregularity, yields more readily to the necessities of the case: but we must look more deeply for the principle of irregularity itself.

And this leads us by a natural transition to the third mode of treating Gothic Architecture, which I have termed Æsthetical. To this school, I believe, belongs Mr. Petit, who resolves the whole mystery into *picturesque effect:*

[k] Pugin, True Principles, &c., p. 62.

and I must say that this view bears on the face of it a considerable degree of probability: whatever may be the essence of what is called picturesqueness, it is certainly closely allied with the essence of Gothic Beauty. This is apparent from the fact that the Gothic is itself the most picturesque style, and harmonizes most readily with the picturesque objects of nature. Here then would be the proper place to launch out into a disquisition concerning the picturesque, were there not certain indications that this view, though nearly allied to the truth, is not the whole truth. For are there not instances in which these manifestations of Beauty are at variance? For instance, a perfect Grecian building becomes more picturesque by decay: is not this, in its degree, true of a Gothic edifice? Picturesqueness depends on, or is enhanced by, surrounding scenery: while a perfect work of art should not need external aid. Thus, while this principle is up to a certain point an account of the matter, and should not, I think, in practice be entirely neglected, there is a point at which it fails. This is to be regretted in our present enquiry, because irregularity of outline and detail does certainly seem essential to the picturesque, and therefore we should have been on the right road to our object.

We have now to consider the Symbolical method; which has been adopted, among other late writers, by the Cambridge editors of Durandus. And here it is needful to distinguish two kinds of symbolism, which, as far as I can gather, they seem to have confounded. The one is the symbolism of the Ideas of Universal Reason, which exist, potentially at all events, in all rational creatures, and which all men will intuitively recognize in their symbols, but with various degrees of clearness. In this sense all material Nature may be said to be symbolical of eternal and immutable Truth. This is hinted at, by the writers above referred to, "To dwell on the symbolism of Nature," say

they, "would lead us too far from our point. But we must bear in mind that Nature and the Church answer to each other as implicit and explicit revelations of God. Therefore whatever system runs through one, in all probability runs through the other."[1]

The other is the symbolism of certain facts, the knowledge of which is derived from experience or testimony. Of this kind are the Egyptian hieroglyphics, and the picture-writing of ancient Mexico, and, differing in dignity, but not in kind, the symbolism of Durandus. Now it is to the former, not to the latter kind, that the beauty of Gothic Architecture is to be referred. The perception of beauty, as was above assumed, is *intuitive*, and not *discursive:* it belongs to, what Plato calls, *ἀνάμνησις*. But the secondary form of symbolism assumes a previous knowledge of facts, as well as of the connection, natural or arbitrary, between the facts and their symbols. It cannot therefore furnish a solution to the present problem. For where emblematical forms are beautiful, they are so upon other grounds. For instance, the Cruciform plan of a Church, is among the most beautiful that can be adopted; contrasting strongly in this respect, to my mind at least, with the deviation of the Chancel, which is simply emblematical. Is it not possibly for this reason, that the old builders (except in a few cases) made the deviation so slight as to be scarcely perceptible; as in our University Church, where it requires a very accurate eye indeed to distinguish it. Of course, I do not attempt to pronounce any thing with reference to this kind of symbolism: it may have been designed by the builders, or invented in after ages;—it may be philosophical or fanciful,—religious or superstitious;—that is not here the question. I merely contend, that it has nothing whatever to do with the present point. To the former kind, which,

[1] Preface to Durandus, p. xlv.

were it lawful to invent a new word, might be called proto-symbolism;—to the symbolism or expression of the Ideas of Reason, enlightened and enlivened by Divine Revelation, are we to look for the true principles of Art, and, as an immediate deduction therefrom, for an answer to the question under discussion.

Thus far the argument has proceeded, and yet we are really only at the beginning of the enquiry. But where so many theories are afloat upon the subject, it is obviously necessary, *ἀποφραγνύσαι κυκλῷ τὸ πρᾶγμα*; and to have gained a right starting-place is more than half the work. It is surely something to have taken the affair out of the hands of the mere antiquarians;—something to have proved that Mr. Pugin's valuable rules are not to be taken as guides in this matter;—something to have placed the subject out of the reach of mere Æsthetics; and to have indicated its essential connection with Nature and Religion. In what particular manner this connection takes place, of what Ideas it is the manifestation, and how such a manifestation is especially appropriate to Ecclesiastical Architecture, is a further and more difficult question; but still we must determine it, if we would have an answer to the main enquiry. To develope a probable theory on this subject, to test it by facts, and by common opinion, and to give some hints with regard to its practical application in Ecclesiastical and Civil Architecture, are the ends to which the preceding remarks are subservient; and it is intended, with the indulgence of the Society, to pursue the subject on a future occasion. Had I not been convinced of the importance of the question, and of the danger of producing a crude and hurried theory upon it, I should have proceeded to discuss it at once. As the case stands at present, I have only to thank the Society for the patience and courtesy which they have shewn in listening to a half-finished argument, upon a rather dry and intricate question; and I sincerely hope

they will forgive the numerous inaccuracies and imperfections of this paper, and especially my having left them, for the present at least, with little more than a negative conclusion. I should also, in strict justice, acknowledge the sources whence are derived the principles which form the groundwork of this paper: but it is no easy matter to unravel the web of an argument, and to assign to each cause its proper effects; this to reading, this to conversation, that to reflection; this to a philosopher, and that to a poet:—it is no trifling labour to bring to light, and arrange in exact order,

"Quod latet arcana non enarrabile fibra."

The President complimented Mr. Jones on his Paper, and trusted that he would fulfil the promise he had made in it, of proposing his theory on the subject in a future Paper. He pointed out how necessary it was that Church Builders should not run wild into irregularity for irregularity's sake, as in the case of Towers, which are so often placed in unusual positions without any shew of reason.

The Rev. S. H. Cooke considered that we must gain our principles of Architecture by an induction from examples; in this point of view Archæology and Antiquities become invested with great importance. This he would remark was the course which had been so successfully pursued by the Cambridge Camden Society. Mr. Pugin, he thought, made too strong an assertion when he laid down that Beauty depended on utility.

Mr. Parkins thought that Mr. Pugin had not been quite correctly understood. He had given some very excellent rules for the practice of Architecture, which would, if followed, save us from the absurdities that have been so long found among us. But he did not believe that Mr. Pugin intended these rules to be an account of Beauty, or an analysis of the causes which produce it.

Mr. Patterson agreed with Mr. Parkins, that Mr. Pugin did not aim at any thing beyond practical rules, and he

thought that Mr. Jones had not quite entered into the line of argument used by that distinguished writer.

Mr. Jones, in reply, admitted the value of Archæology as a means and a guide to truth. As regarded Mr. Pugin, he allowed that he might have misunderstood his statement about utility, and have looked at it as bearing upon a point it did not lead to; but he would wish for further time before deciding what that gentleman's views really were.

The President announced that the Portfolios for Drawings, recommended by the Rev. J. Ley, had been procured and were lying on the table to receive such contributions as members might make. He also called attention to the Notice Book, which formed part of the same suggestion, and was intended for any remarks or proposals connected with the Society that it might occur to Members to enter in it.

Before leaving the chair the President said, that he wished to mention an important measure which would be carried into effect without delay. The Committee had come to a determination that the Library should be kept in the Room with the rest of the Society's property. The advantages of this arrangement would be obvious. Greater facilities would be given to members to consult the Books, and Mr. Sharp would be able to keep them in greater order than when they were placed elsewhere.

Mr. Parkins said, he had wished to have had the Books brought into the Room before the present meeting, but he had been unable to get the Book-case completed so soon. However he trusted to see the books removed in the course of the next week.

He considered he was but doing an act of mere duty, when he moved, that the thanks of the Society should be given to Mr. Parker for his kindness in having so long kept the Society's Library. Mr. Parker had in so doing incurred no inconsiderable trouble and annoyance. And indeed the

Secretaries were finding out daily fresh instances of the pains he had taken in behalf of the Society.

The President corroborated Mr. Parkins as to the zealous conduct of Mr. Parker; since the new formation of the Committee, every day had shown how much the Society was indebted to him for having formerly performed many of the onerous duties which now fell on the Society's Clerk.

A vote of thanks was unanimously agreed to; and the Meeting then dissolved shortly after half-past nine o'clock.

OXFORD:
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PROCEEDINGS

OF

THE OXFORD SOCIETY

FOR

PROMOTING THE STUDY

OF

Gothic Architecture.

EASTER AND ACT TERMS, 1845.

OXFORD ARCHITECTURAL SOCIETY.

MEETING, APRIL 16TH, 1845.

The Rev. the President in the Chair.

NEW MEMBERS ADMITTED.

Rev. Thomas Bowdler, M.A., Secretary to the Incorporated Church Building Society; St. Martin's Place, Trafalgar-square.

Richard M. Benson, Esq., Christ Church.

F. Barlow Guy, Esq., Lincoln College.

Mr. Orlando Jewitt, Headington.

PRESENTS RECEIVED.	PRESENTED BY
A Seal for the use of the Society's Officers.	Wm. Trevor Parkins, Esq., Hon. Secretary.
Fox's English Monasteries.	E. A. Freeman, Esq., Hon. Secretary.
Lower's Essays on English Surnames.	Ditto.
An Account of Overbeck's Picture, "Religion glorified by the Fine Arts."	Ditto.
Drawings of the West Fronts of St. Margaret's, Leicester, and Sileby, (Perpendicular,) and Wigston and Gaddesby Churches, (Decorated,) Leicestershire[a].	Ditto.
Drawings of Romanesque columns in and near Northampton.	Ditto.
Ground Plan and Longitudinal Section of Kingsthorpe Church, Northamptonshire[b].	Ditto.
An Impression of the Seal of Browne's Hospital, Stamford.	Rev. H. D. Baker, Master of the Hospital.

[a] The Churches of this district frequently have the aisles prolonged to a level with the west wall of the tower, affording scope for finer façades than are usual in country Churches.

[b] This Church is Norman, with Early English alterations. The Chancel has been extended eastward, and the western bay thrown into the Nave, which is consequently narrower at the latter end.

Drawing of a Piscina at the same[c].	Rev. H. D. Baker.
A Tinted Engraving of the proposed Restoration of the Ancient Guesten Hall, Worcester.	Rev. W. Digby, Canon of Worcester.
A Drawing of the Roof of Cruden Church, Aberdeen.	The Architect, W. Hay, Esq.
First Report of the Lincolnshire Architectural Society.	The Society.
A Paper read at the First Meeting, by C. Anderson, Esq.	Ditto.
Warwickshire Churches, 1 and 2.	Rev. S. H. Cooke, M.A., Ch. Ch.
Architectural Ornaments from Italy and Sicily.	Rev. H. Wellesley, M.A.
Rubbings of a Palimpsest Brass from St. Margaret's, Rochester.	E. J. Carlos, Esq.
Specimens of Building Stones.	J. E. Millard, Esq., Magdalene College.
Sketches for an Ecclesiology of the Deaneries of Sparham and Taverham, Norfolk.	The Author.
A Collection of Brasses, chiefly from Westminster Abbey and Sundridge Church, Kent.	C. M. Robins, Esq., Oriel College.
A Brass executed from a design of Mr. Pugin to be laid down in Prescott Church, Lancashire.	George Case, Esq., Brasenose College.

PURCHASED BY THE SOCIETY.

Knight, H. Gally, Ecclesiastical Architecture of Italy. Vol. 2. Royal Folio. 1844.

Gailhabaud's Ancient and Modern Architecture. Parts 25 to 31. 4to. Paris.

Browne, John, History of York Cathedral. 4to. York, 1845. Part 26.

Yorkshire Churches. Leeds, 1845. Part 12. 8vo.

Memoirs and Correspondence of C. A. Stothard. London, 1823.

Casts from Cuddesden Church, Oxon.

The President announced to the Society that Mr. Hussey and Mr. Scott had resigned their places on the Committee, and that the Committee had elected in their room W. Basil Jones, Esq., B.A., of Trinity College, and H. G. Merriman, Esq., of New College.

[c] Browne's Hospital was founded temp. Richard III. The seal is of the date of Henry the VIIth., when the second charter was made. The spire of All Saints, Stamford, and part of the Church, was built by the Founder of the Hospital. The peculiarity of the Piscina is a cylindrical plug of stone in the centre.

Mr. Parkins, Hon. Secretary, read the following letter from H. N. Ellacombe, Esq., B.A., of Oriel College, calling attention to a Brass in Water-Pery Church, engraved in the last number of the Guide.

My Dear Sir,

I have been lately reading the third part of the "Guide," which I received last week; will you allow me to draw your attention, as Secretary of the Society, to the account of the brass at Waterperry in that number.

This brass has always appeared so curious to me that I have often wondered that so little notice has been taken of it; and its peculiar character must I think have escaped the observation of the writer of the notes on that Church, or he could not have failed to have noticed it. What I allude to is, that this brass is a most remarkable instance of a palimpsest brass. The palimpsest brasses with which I am acquainted have all been converted from an early to a late character by engraving on the other side; this one is peculiar, by being converted from an early to a late period merely by some additional lines on the original plate; by hatching the old lines, and putting a new head-piece to the man from the shoulders upwards, and to the woman from the waist upwards.

I have not my rubbing of the brass by me, having lately sent it to Mr. Waller of London for his inspection, but if you will allow me to draw your attention to the brass I think you will be able to trace this old form of the man and woman. This will exactly correspond with the brass of Chaucer in the Church of Ewelme, An. 1437. Then when Mr. Walter Curzon wanted in 1527 a brass, this was altered for him. The breast-plate was ornamented with various lines; the skirt of taces was converted into tuilles and a shirt of mail; the gauntlets were altered, and an attempt was made to convert the pointed sollerets into round-toed. The head and shoulders of 1340 presented difficulties owing either to the helmet, or from the wish to make a portrait of W. Curzon, and a new head both for the man and woman was substituted.

Should this be already known to you, I hope you will excuse my thus drawing your attention to it, but if not, I think the Society will be glad to know that Oxfordshire possesses such a rarity, for such I believe it to be.

I may as well add that in the Topographia for June, 1790, there are some Church notes on Waterperry. These mention a brass of a woman with this inscription,

"Isabel Beaufo jadis la fem . . . .
"Nolm gist icy. Di'eu de Sal. . . . . ."

This brass I never saw myself, but have been informed that there were fragments of a brass in the reading pew.

Hoping you will excuse my taking this liberty,

I remain, Sir,

Yours truly,

H. N. ELLACOMBE.

Bitton Vicarage, Bristol,
Maunday Thursday, 1845.

The Rev. J. Baron, Vicar of Water-Pery, did not acquiesce in the view taken by Mr. Ellacombe. He considered that the figures were both of them of the date 1527, remarking that the mixture of chain with plate armour, which Mr. Ellacombe insisted upon, was common at that period; as was proved by many examples in the Society's collection. He stated that Walter Curzon ordered in his will that he should be buried in the Church of the parish he might die in[d]; that he was buried, and this Brass originally laid down in the Church of the Augustine Friars, Oxford, on the site now occupied by Wadham College, to which house he was a Benefactor, and where from the terms of his will he appears to have died; and the Brass was afterwards removed to Water-Pery Church. The inscription Mr. Baron admitted to be a portion of an older Brass, as it was engraved on both sides.

Mr. Freeman, Hon. Secretary, read a letter from Mr. Willement, with reference to Mr. Patterson's paper on Colour (February 12th), and the discussion which took place upon it, of which the following is an extract:—

[d] Vide Guide, p. 263.

"In answer to an objection, P. 21, it may be said that the lighter kind of ornaments on the Temple vaulting were founded on fragments remaining of the old work, and similar scroll-work, on a light ground, are common at the same time as the date of Church.

P. 23. Mr. Parker states, that the paintings on the Temple Church 'had been carefully imitated from those in the Cathedral at Liege.' If he had turned to Weale's Quarterly Papers, where the two works are represented, though not in the most careful or harmonious manner, the perfect distinctness of the two styles must have been apparent to him, not only in the details of the foliage, but in the general arrangement of the designs. It is quite certain that the decorations at Liege did not influence the artist at the Temple. He had cursorily seen them in 1834, and had never seen any representations of them until their recent publication in the 'Quarterly Papers.' As mentioned before, the character of the ornaments was suggested by numerous fragments which were discovered during the repairs of the Church, and the details carefully carried out by reference to other authorities, which were strictly coeval. In the Temple Church more gilding would have been very desirable, but the wet state of the vaulting from the recent cleansing, and from the great extent of new parts, made it impossible; the necessary removal of the scaffolding also obliged the execution of the painting being as rapidly finished as possible. I think on the whole, if I had the work to do again I should make but very few and trifling alterations."

Mr. Parker said that he had been led into this mistake by Mr. Willement's recommending him to visit Liege and look at the paintings he had referred to, and he intended only to quote them as authority in support of Mr. Willement, not at all by way of disparagement.

The following Paper was then read by Mr. Millard:—"On the style of Architecture to be adopted in Colonial Churches."

The subject chosen for this evening's paper must be allowed to be of much interest and importance to all, at the present day, when so many Bishops have gone from our shores to distant lands where no Churches await their coming,

and where every outward symbol of religion has to be established with their assistance and under their direction. But it is of especial importance to this Society, because it has received and responded to several applications for designs from the Bishops of our Colonies and Eastern dependencies, who are naturally anxious to transplant to their distant dioceses some shadow at least of the solemn temples of their native land. Among others a design by a talented architect for a large Church in the East was sent out by the Committee of the Society—a design which seemed to possess much of the beauty and dignity of ancient Churches, and to be adapted, as far as our information extended, to the necessities of an oriental climate. The latter opinion was confirmed by a gentleman who had resided in Madras and was supposed to be acquainted with any differences in climate between that place and the proposed site of the new Church. After some time however this design was sent back to us with the following report—that the cost of building such a Church in that country would be three or four times greater than the Architect's estimate, while that estimate was by no means under the largest sum they could hope to raise—that it was wholly unsuited to the climate and circumstances—and that nothing could be done till an entirely new design was given. To this mortifying reply the Committee was subjected, though they had done their best to obtain information respecting the circumstances, and though for English materials and workmen the architect's estimate was perhaps fair enough. If such consequences result from an error in this matter, if the party to whom the design is sent must suffer disappointment and delay, and the party who sends it be subject to needless expense, and failure, for want of duly weighing the question treated of in this paper, I ought to approach a subject of such importance with much diffidence, prepared as I am with but little minute information respecting the colonies who ask for our aid. I think however there

are some general principles which we may act upon even without *full* knowledge of circumstances, and it is these principles chiefly which I shall endeavour to set forth.

As these principles are not however *altogether* independent of circumstances, I must divide our colonial dioceses into two classes, viz. I. Those which have a national style of their own of old standing, in temples, domestic buildings, &c. II. Those which have no national style, and whose inhabitants have hitherto proceeded no farther in architecture than huts, caves, or tents.

I. With regard to the first class, those who have inherited a national style, I do not hesitate to say that in all except European dioceses I would entirely deprecate the substitution of European styles or the interference of European architects. And I say this, believing notwithstanding that the Gothic is the only style which approaches perfection, and what is more, I say it upon the very principle on which I advocate the universal and exclusive adoption of that style in our own land, viz. that a national style ought in all cases to be preserved and adhered to, and that there should be no commingling of styles in one country or climate. Surely where any one style has prevailed in one country for age after age, I mean the general style of building, whether exemplified in temples, state-buildings, or private dwellings, where such a style has long prevailed (of course under different modifications during the lapse of time), it is fair to conclude that no other can *easily* be devised equally well suited to the occasions of the place, or at any rate that a more commodious one is not to be sought for in a land, the climate and character of which is in every way different. Least of all is it to be presumed that any given style, however beautiful and advantageous, (the Gothic for instance,) can be universally available, and afford equal advantages to all regions and people, of every variety of climate and situation, agreeing only in this one point, that they hold the same

faith. And it must be observed that it would not be enough to shew that Gothic *Churches* may be adapted to these climates, for it could neither be wished nor expected that the natives should therefore adopt the same style in their dwellings and secular buildings, to which it is *not* suited, and so we shall have an incongruity of style, which is essentially a mark of false principle. I am far from allowing however that the Gothic or any European style is properly available even for their Churches. As I said before, the probability is clearly against any one style being universally available, and the strongest case that can be put, almost, is that of transplanting a style fostered in England, Germany, and such Northern countries, to the warm regions of the East.

It remains then to consider any particular objections that may be made against the styles now prevailing in our Indian and other dependencies. 1. It may be said that if the style of the temples where the natives have been accustomed to heathen worship be adopted, they will be too apt to associate their new and better creed with the rites which they formerly observed in similar buildings, that there would not be sufficient outward distinction between the Christian Church and the temples of Vishnu or Juggernaut. To this I answer that while the same style is used, the buildings may be thoroughly dissimilar. Wherever the Church extends, of course the symbols of her Creed must be embodied both in the form and ornaments of her temples. The same distinction of nave and chancel may be observed there as here, the same regard had to orientation, and in some Churches the cruciform plan adopted,—in all, the raised Altar at the east, the Font at the entrance, the Rood-screen between Priest and people, will be sufficient tokens of Christianity—yet with all this the style may be that of the country, and all its means of defence against climate be brought into play. Moreover those who make such an objection must forget that our own pointed style, though in its present form so admirably adapted to,

and representative of Christianity, is after all traceable to a heathen style. It is true that after the general adoption of the pointed arch, it assumed a character entirely different from its heathen parent, that the horizontal lines of a classic temple were disused, and vertical ones adopted; but still it is easy to trace its transition from the Romanesque style which preceded it, and this Romanesque had all the main features of a classic building. In fact it bore just the same relation to Roman buildings as I would have our colonial Churches bear to the ancient edifices of the country, possessing their leading features, but having the details Christianized; and yet those who advocated Christianity in Britain did not fear that this resemblance to the style introduced by the heathen invader would impede the overthrow of heathenism. It was indeed an imperfect style for a Christian Church, and in after ages it was gradually altered and modified in conformity with true notions of religion till it reached perfect sublimity during the reigns of the three first Edwards. But this is a precedent in my favour, for we learn from it that perfection may be gained by the gradual exaltation of a national style, rather than by plunging an untried borrowed one into a region not in character with it. I do not contend that we should rest and stop in the style we find in a heathen country, but that we should begin with it, and make it the foundation of better things. 2. It may be said, secondly, that independently of associations, the character of Oriental architecture is not, nor can be made, Christian or Church-like. Now, of our colonies and eastern possessions, those which come under our first class—i. e. which have a style of their own—are, I suppose, the dioceses of Calcutta, Madras, Ceylon, and Bombay. In all these, I think the general character of the architecture is much the same, in no case essentially opposed to the main principles of Christian architecture. The most important point, as symbolizing a great article in our creed, viz. the prevalence of vertical lines in

the building, the upward tendency of the outline, is almost as conspicuous, (accidentally, I grant,) in Oriental buildings as in our own; so that there is positively less primâ facie difficulty in adapting the former to Christian purposes than our mediæval architects must have found in Christianizing the Romanesque style. A writer on the architecture of Hindustan, after noticing the very ancient edifices and cavern temples of Salsette and Elephanta, &c. proceeds thus:— "Here we must close this imperfect sketch of the subject, without touching upon that later style introduced into Hindustan after the Mohammedan conquest at the close of the tenth century. Still we cannot forbear adverting to *the very close resemblance which this latter bears in some of its features to our own pointed architecture.* Hodges refers us to the mosque at Chunar Gur on the Ganges as a proof of the 'perfect similarity of the architecture of India brought thither from Persia by the descendants of Timur, and that brought into Europe by the Moors of Spain.' 'All the minuter ornaments,' he says, 'are the same, the lozenge square filled with roses, the ornaments in the spandrels of the arches, the little panellings and their mouldings; so that a person would almost be led to think that artists had arrived from the same school, at the same time, to erect similar buildings in India and in Europe.' Unfortunately, his own plates do not enable us to verify his statement, since the details, so far from being distinctly shewn, can hardly be made out at all. Yet we have sufficient proof in other representations of other buildings in the same style, which exhibits a much nearer approach to the pointed arch of what is called Gothic, than do the Moorish edifices of Spain. But in both we recognize one characteristic peculiar to the latest style of our English Gothic, namely, the arch being enclosed within a large square-headed panel."

Thus then as the general character of Oriental buildings is in no wise opposed to right notions of a Christian Church,

so neither will there be great difficulty in embodying the same doctrines in the details. It seems from what I have just quoted that some of their ornamental details are identical with those of Gothic buildings, and if there be any that are unchristian or unmeaning, by substituting Christian emblems, we shall come as near what a Church ought to be as circumstances will well admit. We are not bound to imitate the singular perverseness of those modern architects who have not only built Churches in the classical style but have adorned them with pagan symbols, sacrificial metopes and cinerary urns. The natives of the East are most ingenious in carving and all imitative arts, and will work with better will and understanding if they have some conception of what the edifice is to be like, which they assist to raise or ornament; and while designs for wood-work and fresco-painting are supplied from examples in this country, they will understand, without seeming to learn a new art, that their buildings, now devoted to a higher object than of old, require a higher tone in those arts for which they have never lacked manual skill. Encaustic pavements, poppy-heads, stall or screen-work, fresco, and almost all Church arts may be employed, and without impairing the congruity of an Eastern building will give it a Christian character. Glass-staining only must be excepted, as the windows must be either open or protected by blinds.

Having thus dealt with these objections against their national styles, let me ask if it be as easy to get over the obstacles which oppose our own style when used in those countries. This question must be answered by considering the requisites for an oriental Church, and these are sufficiently set forth in the following extract from the Bishop of Bombay's letter to Mr. Pigott respecting the Memorial Church at Colabah[e]. "The Church should be *wide open*, so as to admit the sea breeze from south to north west.

[e] Vide Report for November, 1843.

Care should be taken to have doors on the sides to admit of soldiers easily getting out of the Church. I would suggest whether it would not be preferable to *give up the idea of a middle aisle* (gangway?) and have two side ones: by this arrangement the troops will be more immediately *before* the clergyman. Care should be taken to provide for complete ventilation. It will be desirable to have at least one porch, and on the north side, for the protection from the sun of ladies and others on getting out of their carriages. Moulding in this country, especially on the outside of a building, *soon falls down;* I would therefore recommend as little as possible, so as not to spoil the appearance of a handsome building. The porch, or porches, if there be more than one, should be sufficiently spacious to admit of a carriage driving *under* it. I have thrown the above hints hastily together, as relating to points of importance to us *in India.* It will be well to recollect in framing the design that it will be necessary to have *punkahs* in the Church." Now from the drawings of Indian buildings it seems that most of these requisites are accomplished in the native style: I fear it would be difficult to make any provision for them in a Gothic Church, for Gothic architects certainly never contemplated such demands on their ingenuity. The greatest pains may be taken, cloisters, masked windows, air-chambers, punkahs, mats and jalousies may be assembled till the Gothic building is sadly disguised, and yet the congregation will find it scarcely supportable for want of due provision against the climate. To complete the metamorphosis, we are told that mouldings must be avoided, as they crumble, peel, and blister with the heat, so that our choice lies in fact between an Eastern edifice and, not a pure Gothic one, but a so-called Gothic Church enveloped with foreign and incongruous features, and, above all, without mouldings!

The difficulties I have mentioned, it must be observed, are no longer matter of conjecture: we have experienced failure

and disappointment, and shall do well to profit by the lesson. But perhaps it may be well to look a little to the future as well as to the present: as the Church extends, we may have Bishops in regions where the introduction of European architecture is still less feasible, and if we *cannot* transplant it always and as a matter of course in all cases, we are not *bound* to do so in any; at least we need not shrink from the contemplation of a different course.

II. We now come to our second class, those dioceses where no national style exists. This class we must subdivide into 1. Those where the climate does not materially differ from our own. 2. Those where it is so different that a different style of building is necessary. Among the former we may place Australia, Tasmania, Montreal, Toronto, and perhaps even the cold regions of Nova Scotia and Newfoundland. Now where materials can be obtained, there can be nothing to prevent such dioceses availing themselves of the style of their Mother Church, the pointed Gothic: and building Churches on the exact model of ancient ones in England. But it may happen that in such dioceses building-stone is not easily found or wrought: the Bishop of Newfoundland himself informed us that such was the case in his diocese, and that wood must be generally the material of his Churches. Even in such cases however advice may consistently be given from the mother country. A true adherence to our own style consists rather in the observance of certain principles of building than in the close copying of existing examples, though with our imperfect knowledge this is the safest method of proceeding. A wooden Church may be built which shall be as Gothic in principle as a stone one, not by imitating in wood the features of ancient stone Churches, but by applying the same principles to a different material. Indeed we have examples of wooden Churches in England—in Essex, Cheshire, and Lancashire; and besides the very early ones, such as Greenstead, we have I believe

in the best periods of our architecture a few examples where wood is employed for the main features of the building. There is a tower of this kind at Upleadon, Gloucestershire; wooden spires, some of great height, at Westbury, Churcham, and Bulley, Gloucestershire; Fownhope, Herefordshire; and many other Churches.

For these cold countries however perhaps yet better models may be found in the ancient wooden Churches existing in Norway. I would direct attention to a paper read by Mr. Patterson at a meeting of the Society in November, 1843, on three Norwegian Churches, and to the book of illustrations which he presented at the same time. From Mr. Patterson's remarks it would seem that these Churches are good models for any similar climate. "The general plan," he says, "of these buildings seems decidedly Christian; in all, chancel and nave; in Hitterdal and Borgund a decided apse; and in all, nave aisles are to be seen. In the Churches of Borgund and Urnes there is barrel-vaulting in the nave; in that of Hitterdal a flat panelled ceiling, such as that of Peterborough Cathedral Church and other Norman Churches; like them also it has had painted ornaments in the panels of the Chancel ceiling." "Much of the fret-work and designs is very similar to that with which we are familiar, as characteristics of the late highly decorated Norman; for instance, the fret-work on the capitals of the pillars in St. Peter's Church, Northampton, at Christ Church Cathedral, in this city, and at Iffley Church." Mr. Patterson, in conclusion, remarked that "he had presented lithographs of these Churches to the Society in the idea and hope that they might afford some useful hints for the erection of similar Churches in countries where the same materials and no others were readily to be found." The Chairman of the Meeting, speaking of the same Churches, observed, "We have here all the elements of a really fine Church, great loftiness, sufficient length, divided into nave, transept, and chancel; and breadth

divided into nave and aisles, with a clerestory over: and roofs we know may be made as ornamental of timber as of stone. Wooden shingles as a covering for the roof are also found to be as effectual a protection, and nearly as durable, as any other covering." It should be added that designs for wooden Churches in Newfoundland have been prepared, at the request of the Society, by Mr. Cranstoun of this city.

It remains to treat of those dioceses where the climate totally differs from our own, and with these it is not so easy to deal. In Barbados, Antigua, Jamaica, and perhaps New Zealand, we can neither consistently implant our own style, nor avail ourselves of any we find there. It seems then that we must either modify the style of some country where the climate approaches nearest to that of these colonies, or following mediæval principles as far as they will extend to such a case, endeavour to carry them out in an entirely new field. Either attempt is difficult and hazardous without much practical knowledge, but in making them we should not be encroaching on the province of another, as in the case of colonies where a national style already exists. I confess my own knowledge of the character of the colonies is too slight to warrant my making any suggestion on this subject, but it is a question well worth the attention of those Members of the Society who are better informed. With regard to the Society itself, I do not think its utility would be greatly impaired, were it entirely to forbear supplying designs in such difficult cases, though I fear this opinion will meet with little sympathy from many Members of the Society. It is easy to conceive how gratifying it must be to the Bishop of a remote colony to consecrate a counterpart of some well-remembered edifice in his native land: it is easy to suppose that those who wish him well are glad to give their aid and advice in so good a work; but I think the question worth full consideration, whether we may not thereby rather injure than benefit our friends abroad? It does not become me to

dictate the duties of our Society, nor do I mean to say that in no case ought we to recommend or furnish designs; but I would not have *that* made a secondary consideration, which is surely the main and primary object of it, instruction among ourselves. This will I hope be much promoted by the increased facilities now afforded: this room is daily opened for the purposes of study, the numerous drawings and engravings are arranged, and the books are here at hand. But we still want the zeal and energy of those Students of Art who are daily seen in the national Museum, examining and drawing from classical and pagan models. Here the end proposed is of a much higher character, though the means perhaps are inferior, and we may hope that before long the casts and models collected here will be looked on as something more than mere curiosities, and that the Society's room may serve as a *School of Art*, from which Members of the University will carry a more intimate and more practical knowledge of architecture, to be employed in the case of those religious edifices among which their lot may be cast.

The Rev. W. Sewell begged Mr. Petrie would inform the Society what style of Architecture the first Irish Churches were built in, and what changes had been made by introducing Foreign designs.

Mr. Petrie (the Author of a work on the ancient Churches of Ireland) pointed out the chief peculiarities of the Irish Churches built between A.D. 500 and 800. The door is at the west, and the distinction between Nave and Chancel carefully maintained; the latter being generally better lighted. The semicircular Arch is employed: and uniformity, simplicity, and proportion are well observed. The larger Churches are generally about 60 feet in length.

Mr. Rooke, of Oriel College, read a letter from the Rev. J. G. Wenham, B.A., of Magdalene College, commenting on Mr. Jones' Paper of February 26th; in which Mr. Wenham trusted that such remarks as he should make would either

elicit a reply satisfactory to himself explaining any mistakes he might have fallen into: or throw some light upon a question important to be understood. Mr. Jones had brought a charge of Utilitarianism against Mr. Pugin, and several Members feeling anxious for the reputation of so eminent an Architect, had endeavoured to shew that he was not liable to such a charge. He, however, maintained that if we considered the nature of Utilitarianism, we should find that the imputation of it was no disgrace, and the apology in consequence little wanted. He would draw a distinction between the vulgar Utilitarian who seeks an earthly object, and the true Philosopher who aims at the highest Good. The latter, he contended, was a character worthy of our praise, and we ought not to fear acting upon his principles. This, he conceived, was the theory on which Mr. Pugin had proceeded. Mr. Wenham concluded his letter by expressing a strong conviction that a truly reverential spirit would be represented in edifices which would reflect its Beauty in their own.

Mr. Freeman believed that the Beauty of an object was independent of its Utility. Salisbury Cathedral, he considered, was no less beautiful because its Western Front had a false Façade, allowing at the same time that the ornamenting of the Construction was the only honest and legitimate mode of obtaining beauty, especially in Churches, where every thing should be real, even more than in other buildings.

Mr. Parkins suggested that the Façade at Salisbury might be found justified on principles of construction, if examined closely. He differed from Mr. Wenham, and still thought that Mr. Pugin was not a Utilitarian. In one point he cordially agreed with him, viz., that Architecture to be beautiful must embody a true and consistent Creed.

The Meeting dissolved about ten o'clock.

Meeting, April 30th, 1845.

The Rev. the President in the Chair.

NEW MEMBERS ADMITTED.

The Rev. Charles Boutell, M.A., Trinity College; Sandridge Vicarage, St. Alban's.

The Rev. George Warriner, M.A., St. Edmund Hall, Bloxham Grove, near Banbury.

The Rev. F. M. Knollis, M.A., Fellow of Magdalen College.

Francis Robert Hepburn, Esq., Christ Church.

R. R. Lingard, Esq., Brasenose College.

C. M. Robins, Esq., Oriel College.

PRESENTS RECEIVED.	PRESENTED BY
A Collection of Impressions of Seals, with Cabinet.	The Rev. the Principal of Brasenose College.
Eight Impressions of Seals.	J. E. Millard, Esq.
Tracings of Stained Glass from Churches in the neighbourhood.	H. Wilson, Esq., Exeter College.
Rubbing of a Brass from Charlton Church, near Devizes.	T. A. Falkner, Esq., M.A., St. John's College.
New Edition of the Glossary of Architecture, 2 vols.	Mr. Parker.
Archæological Journal, vol. I.	Ditto.
Engraving of Sandown Church, Brading, Isle of Wight.	The Architect, James Woodman, Esq.
A Collection of Tracings of Quarries in Stained Glass.	Mr. Parker.
A Collection of Impressions of Brasses.	C. M. Robins, Esq., Oriel College.
A Drawing of a supposed Confessional[a] in Tanfield Church, Yorkshire.	G. S. Master, Esq., B.A., Brasenose College.

The President announced to the Society that Mr. Parkins having found it necessary, in consequence of ill health and

[a] This is placed at the north-west corner of the Chancel, internally built against the wall, and lighted by several small windows.

other avocations, to resign his office of Secretary, the Committee had elected in his room William Basil Jones, Esq., B.A., of Trinity College, and that Mr. Parkins had been elected to the place on Committee vacant by the Election of Mr. Jones.

The President announced that by a vote of the Committee, the Members of the Architectural Society for the Archdeaconry of Northampton, had been admitted to attend the Meetings of the Society, and to purchase the Publications of the Society at Members' prices; remarking the advantages to be expected from the establishment of similar Associations in different parts of the kingdom. He also stated that the Tracings of Stained Glass presented by Mr. Wilson and Mr. Parker were intended to form the nucleus of a larger Collection, which would be serviceable both for the private study of our own Members, and also for lending in any cases of Church building or restoration, where it might be thought expedient. A grant of £10 had been made by the Committee to be employed in this manner, under the superintendence of three members of the Committee.

The President also announced to the Meeting that arrangements had been made by the Committee for commencing the proposed restoration of Dorchester Church. Many difficulties had arisen with regard to it from the peculiar circumstances of the parish, some uncertainty having existed as to the Ordinary, and whether any person was legally chargeable to the repairs of the Chancel. A Sub-Committee had been appointed, who, after obtaining leave of the proper authorities, and making other preliminary arrangements, had drawn up a prospectus for circulation.

Mr. Jones then read the prospectus which had been issued by the Sub-Committee. The document stated that two members had agreed to sign the builder's contract on behalf of the Society, for the first portion of the restoration, comprising the South Window of the Chancel, with the Sedilia

and Piscina, as soon as sufficient funds had been raised by subscription. The expense of this portion had been estimated at £160. Other portions will be subsequently proceeded with, if a sufficient sum can be raised; which, under the peculiar circumstances of interest attaching to the Church, is not despaired of.

Mr. Parkins then read the following extracts from a letter from Mr. Waller, relative to the palimpsest brass at Waterpery :—

"Having a few moments of leisure, I sit down to write to you concerning the Brass at Water-pery. I fortunately have Mr. Ellacombe's rubbing by me. He is unquestionably right: it is a palimpsest, and the most curious instance I have ever seen. In general when a brass has been twice used, they have turned the other side up, but in this instance they have converted an older figure into the later date. In order to prove this, when doubt exists, procure rubbings of brasses of the respective dates of 1445—50, and of 1520, to which this is assigned: you will then at any rate perceive the great dissimilarity, and be enabled to trace the form of the older brass. Supposing you have the rubbing of the Water-pery brass before you, you will see that the head and shoulders are a piece of brass joined on to the rest, and that from that joint to the feet it is an older brass, so distinctly to be traced that I could with ease point out the hand of the artist, and refer to other of his work. All the escallopped work is additional, and the minute bits of hatching. This embraces the alteration to the waist. The taces are then converted into a skirt of mail, but the old lines are still distinct. The dagger is untouched, but a little ornament is added to the pommel and shape of the sword: but the dagger alone would fix the age of the earlier work. The escallopped work on the legs is additional: the instep defences have been slightly altered, and an attempt made to give the round toe of the period. The sharp point into which they have worked part of the lion's paws is still visible through the work. The lion itself is untouched, and you will find numbers of the identical design in brasses of the date I have given. The female figure is divided in

half: the lower half is palimpsest: the only additions being the continuation of the chain attached to the girdle and the touches down beside the lines of the folds. The character of the work is sufficient to shew its date. . . . .

"P.S. I had written the remarks on the other sheet previously to seeing your letter and the Report: my opinion is so near Mr. Ellacombe's that I dare say the conversation we had together had some effect in producing the coincidence. The statement of Mr. Baron respecting the inscription on the opposite side is curious indeed. The fact of the inscription being twice used would suggest a suspicion as to the rest."

The Rev. J. Baron, Vicar of Waterpery, stated that, at the last meeting, not having heard of Mr. Ellacombe's letter, till the moment it was read by the Secretary, he was only able to speak of the brass in question from memory. He then thought himself justified in withholding his acquiescence in the view of the subject taken by Mr. Ellacombe, because he recollected that both figures bore many strong marks of the costume prevalent at the beginning of the sixteenth century, although there might be some anomalies, and also because he thought it highly improbable that the authorities of the Augustine Friars' House would pay so poor a compliment to Walter Curzon, a person of consideration, and one of their chief benefactors, as to allow a brass to be laid down to his memory which had been used before. He had since the last meeting given Mr. Ellacombe's letter that careful attention which he had then promised, and the result was that he now felt bound, notwithstanding the above *a priori* reasons, to acknowledge that the brass bears unequivocal marks of having been made for some other knight and lady in the previous century. Mr. Baron hoped that, while the Society gave Mr. Ellacombe full credit for his ingenious discovery, they would acquit himself of any want of industry in supplying for the last number of the Guide information respecting his own Church. Indeed, it was

owing in some measure to his success in determining together with his friend Mr. Clarke, upon Heraldic and Historic grounds[b], the fact of the Brass having been laid down to Walter Curzon A.D. 1527, that the propriety of every part of the work and costume to the period had perhaps been less minutely questioned than they might otherwise have been. It only remained for him to lay before the Society those evidences which had produced conviction in his own mind, even before the reading of the decisive letter from Mr. Waller. The first was a careful rubbing of the Brass[c] of Walter Curzon, shewing the letters on the reverse side of a small portion of the inscription which has been for a long time detached; these letters are (A)ugusti mense Kam.[d] He then pointed out those parts of the costume which belong to the beginning of the sixteenth century; the alterations could not be better described than they had been in the letters of Mr. Ellacombe and Mr. Waller; two obvious points of incongruity to the date 1527 were the animals at the feet, and the tight and elegant contour of the lower part of the male figure. The Brass of Thomas Chaucer, mentioned by Mr. Ellacombe, a beautiful rubbing of which, belonging to the Society, was laid on the table, was an exceedingly good instance for comparison with that of Walter Curzon. In this example however the animals at the feet have an heraldic signification, being the Unicorn, which appears on Chaucer's seal, and the double-tailed Lion of Burghersh. To illustrate this point, Mr. Baron produced a rubbing from the Brass of Justice Martin and his Lady,

[b] The brass bears the initials W. C., but neither name nor date, which however were ascertained by a comparison of the arms with those in the window, and a reference to the authorities mentioned in the last number of the Guide to Architectural Antiquities in the Neighbourhood of Oxford.

[c] A wood-cut of the brass and inscription, corrected from the one in the Guide, is given on the opposite page.

[d] The part of the brass so inscribed on the reverse is that which is occupied by the words visuri suntus of the later inscription.

Graveney Church, Kent, A.D. 1435, having at the feet of the two figures a Lion and a Dog, bearing a remarkably close resemblance to those at the feet of Walter and Isabella Curzon. These appear to have been common appendages in the fifteenth century when no particular reference was intended to the arms or crest of the deceased parties[e]. Mr. Baron next referred to a rubbing in the Society's collection from the monument of Robert Baynard, Esq., in Lacock Church, Wiltshire, A.D. 1501, as a specimen of a genuine Brass at the beginning of the sixteenth century, in which the clumsiness of the figure and the round-toed shoes were very remarkable. The next illustration of the point was a painting with which he had been favoured by Mr. Clarke, from the monumental window erected to the memory of Walter Curzon at Waterpery, in which he is represented in very round-toed shoes and in other respects differently from his effigy in brass[f]. With regard to the other point mentioned in Mr. Ellacombe's letter, he begged to assure the Society that the brass of Isabele Beaufo or Bellofago was well taken care of, and he only deferred laying it down again till he had further opportunity of ascertaining its original position in the Church. Mr. Baron concluded by moving that the thanks of the Society were due to Mr. Ellacombe for his ingenious conjecture which had turned out to be correct.

Mr. Parkins then read the following Paper:—"Some

[e] There is in the Society's collection a rubbing from the brass effigy of Sir John Harpedon in Westminster Abbey, who died A.D. 1457, corresponding to that of Thomas Chaucer, and which Bloxam describes in page 190 of the "Monumental Architecture and Sculpture," as a late specimen of this description, seldom met with on monumental figures after the *middle* of the reign of Hen. VI.

[f] See also the beautiful and accurate engraving of the brass of Sir Peter Legh and Lady, Winwick Church, Lancashire, A.D. 1527, in the series of Monumental Brasses by J. G. and L. A. B. Waller, Part V. It is hoped that Messrs. Waller will meet with sufficient encouragement to go on with this work with as much spirit as they have begun, as one of these plates is better than many pages of description.

account of Gresford Church, Denbighshire, a specimen of the late Perpendicular style."

It will be generally admitted that the study of Architectural Antiquities requires to be pursued on an Inductive Method. The principles of their art which the old Masters followed, are to be recovered only from their works. And unless we can recover them, we must remain for ever what we are now, tame copyists and unmeaning imitators. But as Induction demands first an acquaintance with individual cases, and secondly the power to form some conclusion from them, we may divide Ecclesiology into two branches, viz., Factological[g], or that part of it which is conversant with details, and Theoretical. The due admixture of which two is of course essential to success. Now if we look about us at the attempts which are being made to advance the knowledge of Gothic Architecture, we must, I think, acknowledge that one side of the Induction is often unduly exaggerated to the great detriment of both. There are some writers who seem to believe Architecture to be a mere affair of mouldings and mullions, and who are so much taken up with the several parts of a building that they have no time to look on it as a whole; or if they can extend their minds far enough to admire the symmetry and proportion (which so highly distinguish the edifices of the middle Ages) they rest satisfied with so doing and imagine that they know every thing which is wanted. This appears to be the error most prevalent at present; but the opposite one is also to be guarded against, I mean the formation of rash and hasty theories, and, what is even still worse, the bigoted maintaining of them. I mention these two extremes, both because they are in themselves very difficult to avoid, and because I cannot but think we have not unfrequently fallen into them here. It may appear invidious, but I cannot help expressing my opinion that very few Papers have sufficiently combined Theory and Facts. We have had many carefully written accounts of Churches descending into the minutiæ and niceties of workmanship; but possessing little interest for any of us, except those, (necessarily a small number,)

[g] This is a barbarous word: but it has been used by a modern writer, and exactly expresses what is meant. W. T. P.

who happened to be acquainted with the particular edifice described. We have had other Papers setting forth ingenious speculations, but based upon such slender grounds that their only use was to set us upon disproving them. But we have had very few indeed which combined the two, and were at once instructive and entertaining.

This expression of opinion may, I am aware, seem a bold, if not a vain one. I shall be sorry if it does so; but I have too much interest in the well-being of the Society to be deterred from saying any thing which may advance it by personal considerations. I would rather hope that these remarks may lead the Society to think a Paper as difficult a task to perform, as I have found it to be, and to look with indulgence on the following very imperfect one.

The merits of Gresford Church, as a specimen of the late Perpendicular style, have been warmly acknowledged by one most competent to appreciate them—the late Mr. Rickman. And another distinguished writer has recommended the Plan of it for adoption in modern Churches; influenced, I believe, by false views, but still with sufficient show of argument to deserve notice. It will be my endeavour to give such an account of it as may call that attention to its beauties which they deserve. And in performing this—which I look upon as a duty—to make my remarks as generally interesting as may be.

The ground plan is a parallelogram 110 feet long by 59 wide, having a tower at the west end of the nave, and a porch at the extreme west of the south side. Breadthwise there is a triple division, the nave and chancel occupying 25 feet, and the aisles on each side 17 feet. The nave extends 73 feet and the chancel occupies the remaining 37; one third of the whole length being thus assigned to the latter, and two to the former. The aisles are 85 feet long, 12 more than the nave. And two chapels 25 long, and of the same width as the aisles, from which they are parted off by a skreen, complete the parallelogram. The chancel is distinguished from the nave only by a skreen, the width and height of each being precisely the same. This is an arrangement which is generally found in the late Perpendicular Churches; and one which I cannot help thinking to be a sign of the decay of

Architecture; much as it was atoned for by the noble rood-skreens it gave scope for; of which Gresford affords a splendid specimen. It is common in the south of Devon; where, alas! few traces remain of that gorgeous wood-work. The visitor may think himself fortunate, in some districts of that county, if he can discover the lower part of a rood-skreen hidden by unsightly pues. Such as at Brent on the borders of Dartmoor, where the compartments are filled with paintings representing allusions in the Psalms. And his sorrow will not unfrequently be increased by discovering that much of the mischief has been done within the memory of man. And he will perhaps arrive at the conclusion that the Puritans have sufficient sins of their own to answer for without being saddled with those of Rectors and Church-wardens of the last Century. A limited experience has made me sensible what great havock must have been made in wood-work within the last 50 or 60 years; I question if Brasses have been greater sufferers, though they have unquestionably been more wantonly mutilated. And it is with very great pleasure that I bring such a skreen as Gresford before the notice of the Society. No parish Church I know can boast so fine a one; though I presume that Somersetshire, a county I am quite unacquainted with, can show some as fine, if not finer. It separates the nave from the chancel at the second pier from the last; forming a magnificent rood-loft by being arched outwards on both sides at the top. This part is much the most elaborate; the lower panel-work, and the feathering of the arches supporting the canopy, are very delicately carved. The former may easily escape notice, as the northern side is completely blocked up by the pulpit and reading-desk, (unsightly modern erections,) and the southern is partly hid by a low pue; of which I must plead guilty that I am one among several proprietors.

These obstructions may at some time be removed, and it will then appear in almost perfect preservation. As the only injuries it has suffered are the removal of the doors; and several slices out of the canopy (made for the sake of accommodating a sounding-board, since happily removed) which have been very skilfully restored, though unfortunately cast iron has been in part employed.

I am far from thinking that iron is an improper material for skreens; the choirs of several French Cathedrals are, I think, so skreened; but to palm it off as wood is a deception, similar in kind, though less in degree, than the substitution of plaster for stone groining; an error which the present revival of Architecture has not saved us from in the choir of Chester Cathedral.

The skreen then passes from the second to the first pier, where it is divided into two branches, one crossing to the exterior wall to separate the aisle from its chapel, the other meeting a respond which forms the end of a wall that passes from the eastern one to the altar steps, and occupies as it were the space between what might have been two piers. These parts of the skreen are very handsome, though less so than the former one; and either of the parcloses would be considered a magnificent rood-skreen, if placed in any Church near Oxford. Besides the entrances from the aisles into the chapels, there is one from each chapel into the chancel. These last, I believe, were intended for the clergy; who (strange as it may appear) came into the Church by a small door under the east window; which opens into a low room formed under the altar floor. Sufficient height has been gained for this vestry by sinking it below the external level, which is still lower than that of the chapels. So that while there is a descent from the churchyard into the vestry, there is an ascent from the vestry into the Chapels. This door is now closed, but some years ago it was used as an entrance into the Church. The vestry is now used as a sort of lumber room, and the porch made into a room to serve as such. I have never seen or heard of one resembling it—the neighbouring Church of Wrexham has indeed a subterraneous vestry, and now employed; but there is no exterior door to it, and it seems questionable that it was intended for its present use. And if a Church should be built in the same style as Gresford, this feature appears to me extremely worthy of attention. The floor of the chancel is raised one step above the nave, and the altar is ascended to from it by five more, arranged into two flights. This elevation has a very imposing effect, and is a principal part by which the distinction of the chancel and nave is maintained. In the partition wall, above-

mentioned, there is an arch opening into the side chapel, which was probably a hagioscope, and a window of three lights, resembling those of the clerestory, above it; both of these are now stopped up. The part within the rails has suffered considerably from modern *improvements*, and it has unfortunately been selected for the place of several monuments, which realize the words of the Poet, and "shoulder God's altar[h]." The east window is partially obstructed by a skreen erected sixty or seventy years since; it is of the later Perpendicular style, divided in the head by continuations from the principal mullions, and small ones rising from the heads of the lowest lights. It is filled with stained glass, which has been taken out and put up again in disorder; some of the figures are however perfect, and the general effect is yet good. The piers and arches are plainly but elegantly moulded, and do not evince the lateness of the building so much as the windows do. Of these last, those in the clerestory are obtusely pointed, the one nearest the altar having a light less than the others have; those in the sides of the parallelogram are of the same form, the heads being divided by straight mullions, and filled with a light-coloured stained glass; their width is such that they take up the greatest part of the walls, and as they have square panes of glass which are much too large, they render the Church at present too light. The want of proper glass is, I conceive, more keenly felt in Perpendicular than in earlier Churches. The deep splayed lancet, built before glass staining was much practised, does not admit that flood of light which requires to be diminished; and the curiously wrought tracery of the Geometric or Flowing Decorated has graceful forms and exquisite proportions, which can be recognised without being set in a groundwork of ruby and sapphire. But the broad and heavy windows of the times of the Tudors, as they have little beauty of their own, demand to be enriched with colour; and as the glare is great we feel the deficiency more keenly. I would extend this observa-

[h] The alterations spoken of, though unquestionably violations of good taste, evince the good feeling of their author, and are considerably better than most contemporaneous ones. One of the monuments alluded to is very superior to the ordinary kind of tablets; and another is a noble bust by Chantry. W.T.P.

tion to colouring in general, which seems to have been more elaborate in the latest style than in the former ones. And if Churches are built in it, they should follow it in this as in other features. I believe that in other styles Polychrome is essential to the highest excellence, but in Perpendicular that it is indispensable to any. The new Church of St. Paul, Herne Hill, deserves great praise for being one of the first instances of a systematic employment of colouring; and I trust that the same plan may be more carefully carried out in other Perpendicular Churches, if any such must be built. The window at the east of the north chapel is more pointed, it is filled with stained glass, representing in the lower compartments the history of the Blessed Virgin, and larger figures above them. The eastern one of the south chapel is somewhat different in form, being more obtusely pointed; in the head of it is some stained glass, a good deal mutilated, which appears to have once represented the death of St. John the Baptist. The western window of the south aisle appears to be part of an older building, it is Flowing Decorated, but almost verging on Perpendicular. If the opinion of general observers is any test of truth, the preference universally given to this, above all the other windows, is an evidence which of the two styles is the most beautiful, when viewed in detail.

The arrangement of the windows on the south side is somewhat singular; the most easterly one has a horizontal window sill, under which is a small piscina. Such sills are not uncommon, and they may, perhaps, have served for side altars, or at least for supports, to place them on. The two or three next windows appear to have been used for lychnoscopes; they are considerably lower than those beyond them, and command a view of the high Altar from the exterior. The north side presents a similar difference in the height of the windows from the ground, but the peculiar feature of a flat sill in the last window is wanting.

The roof of the nave is richly panelled, but of very low pitch; it is supported by beams rising from corbels, between the clerestory windows, without any pretence at spandrels. The ornaments at the intersections of the rafters in the chancel, which were put up some years ago, are iron. A fact by no means cal-

culated to add much to the tranquillity of those who are acquainted with it; as the huge flowers above them seem to have little cohesion with the roof, and their fall would probably involve the most serious consequences. It is really quite unfair to the designer of the roof to place such heavy weights where he can have anticipated but little strain; and if they shall ever be found to have impaired the structure, the parish will become practically acquainted with the maxim, that those who are penny wise are also pound foolish; and few persons will, I trust, pity them.

The walls of this venerable building are almost covered by monuments of the two last centuries; widows weeping over urns; fat boys naked and unblushing; bodyless heads with frills; are interspersed amid long, and in many cases illegible, inscriptions. Patriots and mighty warriors, deep divines and great philanthropists are spoken of, and certainly are by no means mute, however they may be inglorious. In striking contrast with these flaunting memorials are two monuments of the early part of the fourteenth century. One of them under a low canopy, on the north side, has a shield and lance, with other sculpture, in basso-relievo, carved upon a flat stone; round the rim of which is the following legend, "Hic jacet Gronow ap Jorwerth ap Dafydd."

The other, on the south side, nearly opposite to the former, has a knight in mail, under a similar canopy; according to Mr. Pennant, his name was Madoc ap Llewelin ap Gruff, a person of much consequence in the neighbourhood. He bears a lion rampant on his shield, and the corners of his surcoat are turned back, as if to display the mail under it. His hand is on his sword hilt, which he wears curiously enough on his right side, and he seems in the act of sheathing it, as if to signify that his warfare as a Christian soldier is concluded. These monuments must be nearly 200 years older than the present edifice, or the recesses in the walls they are now placed in. Hidden as they are by pues, many a visitor may pass them by unnoticed, and for this reason, as well as their own intrinsic merit, they deserve to be particularly mentioned.

It is worthy to be remarked, that brasses are very rarely met with in North Wales, or Lancashire and Cheshire. Perhaps this

may be sufficiently accounted for by the fact, that the metal used was imported from the Low Countries, and, consequently, that it did not readily find its way to such remote ports as Chester (then the principal one on the western coast of our island to the north of Bristol). I did not therefore scruple to lay down a brass in memory of my father and mother in Gresford Church, though none had previously been seen there. A rubbing of it has been presented to the Society, which will enable you to determine how far Mr. Waller has succeeded in attaining the high spirit of the old masters. In justice to him, I must observe, that the general effect of it is very much enhanced by the colouring with which the incisions are filled. This has been done in accordance with the old examples, which were, without any exception, so inlaid, though the enamel has, in almost all instances, been since lost.—If I could divest myself of private feelings, and regard him whose memorial I have spoken of as an unprejudiced judge, I would declare how much his Church owes to his exertions for the generally good state we find it in; I would hold out his example as an encouragement to shew what the poor curate of a large parish, with little or no private fortune, may effect; and I would not hesitate to give him that panegyrick here which could not be inscribed upon his monument.

The exterior of the Church is perhaps the most beautiful part of it, and that simply for the reason that it has suffered few injuries but those of time. The tower is a very elegant com o-sition. The buttresses are placed diagonally, and have niches in their face, with figures in them; pinnacles rise above them from the battlements, and two figures, with a pinnacle between, are placed on each side. A band, running round between the belfry windows and the battlements, gives the finishing effect; and the simile of a crown may very fairly be applied to it. It has often seemed to me that this tower resembles a Queen bearing her coronet; and the rich swelling lines, which form its outline, help to carry out the resemblance. The lower part of the tower has an earlier look about it; the door has quite a Decorated character, and a buttress on the north side is undoubtedly part of a much earlier building.

The eastern end has two pinnacles at the corners of the chancel, and a cross of elegant workmanship on the summit of the gable; but there is nothing else to mark the distinction of nave and chancel.

The aisles have low gabled roofs; above which, the clerestory windows shew themselves. The gurgoyles and mouldings are in the quaintly rich character of the Tudor times. A rose is an ornament frequently employed.

With all the beauties it possesses, its appearance is much set off by the scenery around it. Standing between the mountains and the rich plains of the Dee, it overlooks the valley of Gresford, one of the most beautiful in North Wales; and those only who are familiar with the vicinity can feel how admirably the Church harmonizes with the country. From almost every point in the neighbourhood glimpses of the tower may be had: particularly fine ones used to present themselves from the woods below. These woods in combination, with the river under them, rendered the situation a most favourable one for bells; and, at one time, the Gresford bells were accounted among the seven wonders of Wales; but the peal is now deteriorated, and the old wonders have long given way to others; and the woods, to the great grief of many, have recently been levelled, in many places, for a railway to pass through them.

A yew tree in the churchyard has attracted more notice than the Church itself. Its girth is about 30 feet, and botanists have fixed its age at more than 2000 years. Supposing this calculation to be correct, we may perhaps believe it to be the spot of the mysterious worship of the Druids, and that this was the reason for building a Church near it: and it does not seem an improbable conjecture, if we endeavour to account for the yews in churchyards, in some measure, by the fact of a sacred character having been attached to them by the Celts: other reasons must of course have kept up the practice of planting them, but the one I mention, seems to account best for their introduction.

About half a mile from the Church the base of a cross lies under a sycamore where four ways meet. This however can hardly have been the situation of the cross, from whence the

name of Gresford (which is in Welsh "Croes-ffordd," or the "Way of the Cross,") has been derived. This cross was probably fixed near where the Church stands.

I have no knowledge of the builders of this Church. Its date must be about the accession of Henry VIII.: and one tradition ascribes it, with several others in the neighbourhood, to his father, who is alleged to have built them in order to conciliate the adjoining district, which was greatly enraged at the execution of Sir William Stanley, who had large possessions in it. This story I am inclined to question. It seems to me more likely that Gresford and Wrexham, like the Somersetshire Churches, owe their existence to the munificence of religious houses. Tales about the builders of Churches are oftentimes most untrue. There are people who believe that the Churches of Somerset were built with the hoards which Richard Whiting had amassed. The murderers of that abbot, I suppose, traduced his memory; and popular tradition, not content with propagating the scandal, took pleasure in attributing the good deeds of their victim to the infamous men who slew him. Something after the manner of the savage who attributes to his chieftain the virtues of the warriors he has scalped. Such gross ignorance induces me to suspect a somewhat similar distortion of fact in an analogous case. I have done all in my power to clear up the uncertainty, but as yet without success. From the rectorial tithes being now attached to the Cathedral of Winchester, I had conjectured that they might formerly have belonged to one of the religious houses of the district, and that this Church, like so many others, ought to be attributed to the piety of the monastic orders. But I find from the Valor Ecclesiasticus that the Rectory of Gresford was a sinecure, and not attached to any monastery or collegiate body, at the time when that survey was taken; some years subsequent to the erection of the present edifice. I will however make all the inquiry I can to determine the truth of the tradition: and that not from any wish to deprive King Henry of his credit, or to aggrandise the monks; but simply for the sake of justice. Nothing can well be more invidious than this popular account, which by imputing motives destroys the merit of his acts. According to the Poet,

"Who builds a Church to God and not to fame
Will never mark the marble with his name."

Perhaps the converse of this is true, and they who build to win men's favour will take care to commemorate their munificence. And if so, the absence of any memorial which might have recorded the founder's merit, will be regarded as a sufficient evidence of the purity of his purpose. Common fairness seems to demand that those who have lavished their substance upon God's sanctuary, and made His house exceedingly magnifical, should have their deeds estimated as they deserve. True they built not to win our praises, or to seek the commendations of men. Yet we cannot help revolting at the injustice which would transfer their merits to another, or slander them away by a lie. "Tulit alter honores" must ever be painful to a candid mind.

I had intended to make some general observations on Perpendicular Churches, and to consider particularly the view taken by Mr. Petit. But this would necessarily involve a comparison with earlier styles, and require more space than the conclusion of a Paper would allow. It will be better to reserve what I have to say till some future occasion, when a general view of the progress of Gothic Architecture may be taken, and confirmed by an historical induction; when it may be shown that the rise and decline of Medieval Art, as displayed in sacred edifices, accompanied the increasing prosperity or corruption of the Church; and I may produce something better calculated to entertain you than the very imperfect account I have just given. An apology should be made for a Paper which, while it described an unknown Church, had no drawings to explain its meaning. But it is the principles and not the details of Architecture which are most necessary at present. And if what I have said shall suggest one single reflection, or promote in any way the habit of induction, it will not have been entirely without use.

The President thanked Mr. Parkins for his Paper; and, referring to that part of it in which he alluded to the difference between ancient and modern monuments, stated that an eminent Member of the Society was present, whom we had

not often the pleasure of seeing among us, but to whom the Church was deeply indebted for being the first to revive among us a better taste with regard to such memorials. He requested Mr. Markland to make any observations which might occur to him.

Mr. Markland expressed his satisfaction at the decided improvement which was already beginning to take place in our Sepulchral Architecture, alluding especially to two beautiful memorials lately set up in our own University, the Memorial Window in St. Mary's Church, and the Brass in Balliol College Chapel in memory of a late Scholar of that foundation. The Church described by Mr. Parkins he was well acquainted with; he thought that in no case was stained glass more needed than in such a lantern-like building, where the flood of light admitted through the large and numerous windows was positively painful to the eye.

Mr. Parkins stated that remains of ancient stained glass were to be seen in nearly all the windows.

Mr. Freeman remarked with reference to what Mr. Parkins had stated as to the omission of the Chancel Arch in late Perpendicular, that it was by no means peculiar to that style, as the noble Decorated Church of Higham Ferrers was without one, and that in the neighbourhood of Northampton, where Romanesque detail in other parts of Churches is exceedingly common, he had remarked very few Chancel Arches of that style, unless under a Central Tower; St. Peter's Church in Northampton was clearly built without one, and in its plan offers a remarkable similarity to the late Perpendicular Churches. If the Chancel Arch was generally omitted by the Norman builders in that district, it was a very singular local peculiarity, as on no part of a Church was more ornament commonly bestowed at that period.

Mr. Parker said that similar instances, though comparatively rare, were to be found in all the styles.

Mr. Freeman read several Questions which had been in-

serted in the Notice-Book. One, by S. P. Rooke, Esq. of Oriel College, inquiring what was the best way of providing a space for ringing the bells, when a lantern tower which had been floored off was re-opened to the Church, (as in Merton College Chapel,) and there was not sufficient height to allow of a separate floor for the ringers. It seemed to be the general opinion of the Meeting, confirmed by the President and Mr. Markland, that there was no real objection to ringing from the floor of the Church, and that the common prejudice against bell-ropes hanging down in the interior of a Church was a groundless one. Mr. Freeman quoted some remarks of Mr. Petit's to the same effect, and said that while the sanctus-bell remained in use (as was still the case in many Churches for another purpose) there must have been one at least in every Church.

Another question as to the existence of stone Confessionals had been raised by G. S. Master, Esq., B.A., of Brasenose College, who presented a drawing of a singular building in the interior of Tanfield Church, near Ripon, which appeared to have been most probably used for that purpose. Mr. Way was however of opinion that it was a receptacle for a shrine.

Mr. Parker remarked that the ancient practice in England was to make confession to the Priest in the open Church, and that the Confessionals now in use in foreign Churches were only modern wooden boxes.

The President mentioned a supposed confessional in Ripon Minster.

Mr. Jones mentioned two possible Confessionals, one in the north Transept of St. David's Cathedral, the other at Lapworth, in Warwickshire.

Mr. Parker remarked that it was most common to give this account of anything of which the purpose was unknown.

The meeting separated about ten o'clock.

Meeting, May 14th, 1845.

The Rev. the President in the Chair.

NEW MEMBERS ADMITTED.

Sir Brook William Bridges, Bart. M.A., Oriel College; Goodnestone Park, Kent.

The Rev. James Bellamy, M.A., Fellow of St. John's College.

H. J. Dyson, Esq., Merton College.

Richard Vincent, Esq., Brasenose College.

W. K. R. Bedford, Esq., Brasenose College.

W. G. Tupper, Esq., Trinity College.

Frederick Meyrick, Esq., Trinity College.

PRESENTS RECEIVED.	PRESENTED BY
Churches of Warwickshire, No. 3.	Rev. S. H. Cooke, M.A., Christ Church.
Engraving of the proposed Cathedral Church at Frederickton, New Brunswick.	The President.
A collection of Impressions of Seals.	J. H. Parker, Esq.
Casts of the Evangelistick Symbols in Basso Relievo.	Ditto.
A Collection of Impressions of Brasses, from Hever and Westerham, Kent.	C. M. Robins, Esq., Oriel College.
[a]Impression of a Brass from Chinnor Church, Oxfordshire.	F. Manning, Esq.
[b]Drawings of a Vestry at Marldon, Devon.	Rev. W. Grey, M.A., Magdalen Hall.
[c]Drawing of a Painting on the Roof of the Quire of St. Alban's Abbey Church.	Joseph Clarke, Esq.

[a] This Brass in memory of John Hotham, "Magister in Theologiâ," Provost of Queen's College, and Rector of Chinnor, who died in 1361, is in a frame made of a rafter of the Church of St. Peter's in the East, showing that it was oak, and not chestnut, as supposed by some when the Roof was taken down in the late repair.

[b] This is situated on the North side of the Chancel, forming part of the Eastern façade, which is mostly good Perpendicular with a fine niche over the East Window. In the Parvise is an ancient fire-place.

[c] This is supposed by Mr. Clarke to be contemporary with the roof, which is a valuable example of wooden groining, cir. 1380.

[d]Two casts of the sides of the Font at East Meon, Hampshire.	Rev. C. Walters, M.A., Magdalen Hall.
Impression of a Brass from Graveney Church, Kent.	Rev. J. Baron, M.A., Queen's College.

PURCHASED BY THE SOCIETY.

Paley's Manual of Gothic Mouldings.

The Ecclesiologist, New Series, Nos. 1 to 3, inclusive.

Memoirs of Noble British Families, No. 6.

Tracings of Stained Glass from Churches in Oxford and its neighbourhood.

Oxford University Calendar for 1845.

Several letters illustrating the presents were read by Mr. Freeman.

The President announced that, for the sake of greater regularity, a Report would for the future be made by the Committee to each Meeting of the Society, instead of the desultory announcements of business which have hitherto taken place.

The following Report was then read by Mr. Freeman.

"The chief subject of interest which the Committee have to report this Evening is the farther arrangements for the Restoration of Dorchester Church. A Sub-Committee consisting of three Members of the Committee, the Treasurer, Mr. Parkins, and Mr. Freeman, has been appointed with authority to collect subscriptions, and to carry on the general business of the Restoration with the co-operation of the Parish Authorities, and under the controul of the Committee. With regard to the first branch of the duties of the Sub-Committee, it has been agreed to solicit subscriptions personally of all resident Members of the Society, which has been already commenced, and it is gratifying to have to announce that during the few days which have hitherto elapsed, scarcely any

[d] This is of Norman date, exhibiting in rude sculpture the Creation and Fall of Man, and his expulsion from Paradise, which is represented as a building richly ornamented with Romanesque details.

refusals have been met with from Members of the Society, and several very liberal donations have been paid or promised. It is hoped that there will be no lack in other Members in following this example, and that sufficient funds will be raised to commence at least the first and most necessary portion of the Repairs before the Long Vacation. The Church was inspected personally yesterday by two Members of the Sub-Committee, in company with the Architect and some of the Parish Authorities, and they may safely say that the necessity of speedy repair as a mere matter of safety, is becoming every day more apparent. It is most pleasing to announce that the Vicar and Churchwardens, (of whom the former and one of the latter are Members of the Society,) enter most fully and zealously into the designs of the Committee, while the Lay Rector has done, what was perhaps all that could be expected from a Member of another Communion, in giving, in a most obliging manner, every facility for carrying on those parts of the Restoration which affect the repairs of the Chancel.

The Committee cannot but allude briefly to the decision come to with regard to our sister Society at Cambridge, which has decided by a large majority to prolong its existence. They may perhaps be allowed to hope that, as the principles on which its dissolution was proposed were those of the most loyal submission to Ecclesiastical and Academical authority, so in its renewed form its zeal and energy may not be diminished, while its directors may learn from experience to abstain from those expressions of opinion on matters not coming within its province, which have brought down on it the censure of constituted authorities, and, as they cannot but think, greatly diminished its influence and power of advancing the holy cause we have all so much at heart.

The Committee consider it necessary, in consequence of mistakes which have arisen in several quarters, to announce that the Society is in no way connected with or responsible for a work called "Designs for Churches and Chapels in the Norman and Gothic styles by several Architects." The seal presented by the late Secretary to the Society is to be engraved, and will in future mark the Society's Publications.

The Sub-Committee appointed to provide tracings of Stained Glass have already commenced operations, and several tracings have been made under their directions. It is hoped by the Committee that Members of the Society generally will be induced to follow the example of those who have already added to this collection.

The presents* received since the last Meeting have not been so numerous as on some former occasions. There is however among them a brass of historical interest, that of Sir Thomas Bullen, Earl of Wiltshire, Father of Queen Anne Bullen. This is presented by Mr. Robins of Oriel College, a newly-elected Member, but one who has manifested both zeal and liberality in presenting the Society with many of these interesting Memorials.

The Committee have also to call the attention of Members to a new feature in its collection of Antiquities, namely the impressions of ancient Seals presented by the Principal of Brasenose College, and other Members. Arrangements have been made to provide for the placing of them in due order, and it is hoped other Members will add to the Collection, as such impressions are exceedingly valuable in many respects bearing on the study of Ecclesiastical Antiquities.

The Committee most earnestly recommend Members to attend to a request put forth in the Secretary's notice at the beginning of the present term, namely that all Communications, Presents, &c. intended for any Meeting should, whenever it is possible, be forwarded to the Secretaries on or before the preceding Saturday. The Committee would thus be able to arrange the proceedings of each Meeting in an orderly and business-like manner, whereas at present great hurry and confusion is often occasioned by Members bringing forward letters and presents at the very last moment, when it is quite impossible for the President or Secretaries to give them the necessary attention, or bring them before the Society in the manner which they often deserve. They have also to request that all communications on the affairs of the Society be made to the President or Secretaries, except when they relate to Subscrip-

* Several Presents received this evening were presented after this was written.

tions or payments, in which case the Treasurer is the only person authorized to transact business.

The Committee have finally to announce that during the Act Term the Society's Room will be open from 7 to 8 o'clock in the evening in addition to the usual time."

Mr. Jones then read a second paper "On Uniformity, considered as a Principle in Gothic Architecture."

"In a paper which I had the honour of reading before the Society at the last meeting of Hilary Term[f] I stated this question, and made some remarks on the proper mode of pursuing the enquiry. It is intended, with the leave of the Society, to consider the question itself on the present occasion. But it may be as well briefly to recapitulate the results of my former paper; more especially as the principles advocated in it have been made the subject of some discussion. I stated that there were four modes of treating the subject of Gothic Architecture. By the first, which I termed Archæological, I certainly did not mean, as has since been assumed, the *animus* with which certain persons approach the study. It is a method most valuable under the guidance of a leading idea, but without such guidance most prejudicial to the formation of any thing like a philosophical view of the subject. I dispensed at the same time with two other methods, and avowed my conviction that to the symbolism or expression of Ideas,—not of certain historical facts, but of Ideas,—we are to look for the true principles of Art. In the course of the argument I was led to animadvert on certain passages in the writings of Mr. Pugin, which I thought, and still think, were Utilitarian, if not in their import, at least in their tendency. My remarks, as I had expected, excited an opposition from two very different quarters. One of my antagonists answered my objections by denying the proposition that the passages in question were Utilitarian,—the other[g], by bringing forward a doctrine, which, though not altogether novel, we are not accustomed to hear advocated in this

[f] Report for Hilary Term, 1845, p. 30.
[g] Report for Easter Term, 1845, p. 16.

place. On this point, I cannot refrain from asking a plain question;—are we to recognize any moral rule other than the rule of interest,—any moral sense other than the sense of interest,—any moral perfection other than the perfection of self-seeking? Of distinctions between *long* and *short-sighted* Utilitarianism I know nothing. With regard to Mr. Pugin's words, whether they are Utilitarian or not, is a question of no very great importance: but of their liability to be so interpreted, and consequent dangerous tendency, I conceive that the letter just alluded to is a practical instance.

So much having been premised, it remains to follow up the enquiry by the track which has been assigned for the purpose. And I must entreat the Society to remember, that if in these remote regions we have fewer obstacles in our path, we have also a less solid foundation for our steps,—if we are breathing a purer, we are also breathing a rarer atmosphere. I shall therefore, I trust, be pardoned if these remarks shall appear in some measure to be, what I am most anxious that they may not be, obscure or fanciful. The question as already stated is "what measure of Uniformity is essential to Gothic Beauty,"—and this again resolves itself into the question whether Uniformity,—or that of which it is the exponent, Unity,—is to be regarded as the law of Gothic Beauty, or whether that place is to be assigned, as it is by some in practice, to Irregularity. Are we then to hold that Unity is essential to Gothic Beauty? or rather, are we not to hold that it is the ground of all Beauty? An author already quoted observes that "children take pleasure in uniform arrangements[h]," and he might have extended his remark to the childhood of national as well as individual taste. A young or partially educated mind refuses to acknowledge the effect of what we term the Picturesque: it is a question whether the ancients, excepting perhaps in the declining days of antiquity, had any notion whatever of it. Now, as has been already remarked, irregularity seems, and is popularly acknowledged, to be connected with the Picturesque. What I am now urging is, that a mind which can take in, as it were, only one view of an object, is delighted by the Unity manifested in it.

[h] Dugald Stewart, Philosophical Essays, p. 281.

Hence we may fairly argue that the pleasure which arises in a more enlarged and cultivated mind when an object of great variety and complexity is presented to it, has its source in the contemplation of a Unity amid the multitude and diversity of particulars. Thus, Plato classes, τὸ ξύμμετρον, i. e. the expression of one harmonious form, with Truth and Beauty, as a phase or aspect of Good[1]. Now that some such principle lies at the root of Gothic Beauty, may be rendered evident, by imagining a building the outlines of which have been so displaced and distorted as to confound not only all regularity but every thing suggestive of it. We can scarcely picture to ourselves such a Chaos, much less dignify it by the name of a Gothic building. On the other hand having restored the regularity of the general form, multiply and vary its minuter details, and you will rather enhance than diminish its Gothic effect. Hence we may assume the law of Gothic Beauty to be Unity seen in a plurality and variety of particulars. And let it be observed that the variety of the particulars gives us a greater notion of their multitude, and at the same time sets off, as it were, that degree of Uniformity which we observe in them. For instance in a long row of shafts whose capitals agree in *contour*, but differ in the particular arrangement of their foliage, we are struck, not only by their multitude, but also by their similarity; and the eye delights to wander from point to point, and to trace obscurely revealed in each the common features of all. A friend has suggested the close resemblance of this pleasure to the effect produced by variations in Music, which echo more or less distinctly the tones of the original strain. And this indeed is the method of Nature, who subjects to one law the numberless and infinitely varied bodies of space,—by that law groups them into systems, directs their motions, gives them relations and a place in the universe,—perhaps indeed originates and sustains their very existence. The mysterious unity of animal and vegetable life is so apparent and so striking, that a certain school of naturalists have assumed it as the leading idea in their investigations. And, if I may so speak with due reverence,—in Spiritual things for the Unity of the Prin-

[1] Philebus, c. 155.

ciple and the marvellous diversity of its manifestations we may appeal to the highest Authority.

Now let us conceive an instance, in which the particulars are diversified to such an extent that the general form can be traced only with great difficulty: in this case some compensating principle must of necessity be introduced,—some medium, by which we may reduce the manifold details to the common formula. This is ordinarily affected by grouping the various objects according to some easily recognized principle of arrangement; either alternately, as in the Nave Pillars of St. David's and Oxford Cathedrals,—or in pairs, as those at Rochester, and the windows in Merton College Chapel. This may be called the principle of correspondence of parts: and upon this, as far as outline and general arrangement is concerned, our Gothic Churches, especially those of the largest size, are commonly constructed. A cruciform building is not thought irregular because its Transepts are nearer the East than the West end; as it certainly would be, had it only one. The violations of this law are those which we are more immediately concerned to notice.

It is observed that when there is a general uniformity pervading the several parts of a Gothic edifice, or when the parts are grouped according to some definite rule, in one or two instances the law appears, as it were, over-ruled by some prevailing counter-force. The mind instinctively refers such phenomena to the conflict of opposite principles, just as a casual fissure in a continuous mountain chain suggests some mighty convulsion of nature in an age of which it is the only remaining record. As the uniformity of a structure declares the presence of a law, so the occasional departures from it are tokens of the obstacles in the way of its complete realization;—they are the evidence of a struggle,—a clashing of antagonist energies;—the law striving to bring into subjection to itself the individual powers,—the individual powers in part resisting, and in part submitting to the general law. Thus they at once bear witness to the vigour of the law of Unity (for a struggle implies strength), and invest a building with a character typical of a system formed under the influences of such a conflict. These two points deserve to be considered separately, and at length, for by

that means some light may be thrown on what has been said already.

I say that occasional deviations from Uniformity bear witness to the strength of the law of Unity, just as a solitary rock standing in the middle of a stream, and parting its waters this way and that, bears witness to the violence of the current which has in the course of ages torn away so many of its fellows, leaving it as the sole memorial of their existence. It heightens and sets off that law by the mere force of contrast; and it is analogous to the effect of chiaroscuro in painting, or discords preparing the ear for harmony. In this point of view, it is merely a fuller development of the principle of variety which we have already considered in connection with the lesser details of a building. It will be necessary to notice another application of this principle, as bearing on the question of the relative superiority of the several styles of Pointed Architecture. I have heard it urged, and that by a gentleman whose opinion in Architectural matters I value most highly, on behalf of the Perpendicular style, that in it the parts are perfectly fused together and subordinated to the whole. Now I contend that this, so far from being a ground of admiration, is one among many reasons why it should be ranked as inferior to its predecessors. It certainly seems to me that the parts of a building ought to stand out in bold relief, and while they are subordinate to the whole, at the same time to preserve a certain degree of individuality. But in the Perpendicular the parts are as it were held in solution; —there is nothing marked, nothing prominent; nothing to suggest to the mind of the observer that the one law has gained a victory over the discordant elements in which it works. Its pillars for instance consist in the union of the two mouldings which they support; its windows are merely panelling pierced to admit the light. The want of bold and sharp angles is scarcely atoned for by the power of fringing the outline with pinnacles, of which Mr. Petit speaks so highly. On this account a greater degree of irregularity is admissible in the later than in the earlier styles. Perhaps the quaint and grotesque details, which appear most in the late Perpendicular, are owing to the same principle.

I wish to observe that while I am disposed to place the culmi-

nating point of Gothic Architecture somewhere in the Decorated period, I perfectly agree with Mr. Petit in regarding that period as one of transition. The Early English and perfect Perpendicular,—or to use his nomenclature, the "Early Complete, and late Complete, Gothic,"—are two epochs of Medieval Art, the Decorated being a period of gradual progression from the former to the latter. But I by no means agree in the inference which some might be inclined to draw from this view, that that style is therefore of an inferior character. On the contrary, analogy would lead us to suspect that the highest poetical and artistic feeling would be developed during a transitional period.

But to return from this digression, which is somewhat alien to the subject, let us see how the idea of a conflict of principles is especially appropriate in Ecclesiastical Architecture. The following passage, which I quote at length from one of Mr. Coleridge's lectures, will at once display this idea in its most general form, and in a particular manner illustrate the foregoing argument. "Art would or should be the abridgement of Nature. Now the *fulness* of Nature is without character, as water is purest when without taste, smell, or colour; but this is the highest, the apex only,—it is not the whole. The object of Art is to give the whole *ad hominem.* * * * *To the idea of life victory or strife is necessary;* as virtue consists not simply in the absence of vices, but in the overcoming of them. So it is in Beauty. *The sight of what is subordinated and conquered heightens the strength and the pleasure;* and this should be exhibited by the Artist either inclusively in his figure, or else out of it and beside it to act by way of supplement and contrast[1]." This idea pervades all Nature:—we conceive of her laws as working in matter as in a resisting medium;—the life, both of animals and vegetables, has its disturbing forces. In the case of the latter, by which the idea of life, as being entirely contained in the subject, is most sensibly represented to the mind, the whole organization seems the result of a struggle, and is singularly irregular, especially in the higher species. What is true of each species individually, is so in a remarkable degree as regards the entire system of organic nature. Even the cold,

[1] Literary Remains, Vol. I. p. 229, 30.

lifeless mineral world gives an obscure prophecy of vegetation in the various kinds of crystals, and the arborescent forms of the Arragonite and other mineral products. Certain species of vegetables present as it were a mimicry of motion and sensibility. The higher animals, each after its kind, darkly shadow forth the intellect and even the moral instincts of the human race. Further, as each faculty presupposes all inferior faculties, as the necessary conditions of its existence, so does it appear to be the sole conceivable aim and object to which they are tending. Each species seems struggling on to gain a higher place in the scale of creation: there is nothing fixed, nothing at rest; all is motion, and strife, and progress: death labours to give birth to life; matter is ever striving to become mind: "the whole Creation groaneth and travaileth in pain together until now." The fact that false and dangerous theories have been framed upon these data, no more militates against a right use of them, than any similar abuse of phenomena. For all facts have two faces: and evil men with a wonderful readiness wrest the teaching of Nature, as they do that of Scripture, "to their own destruction." The same law rules our moral, our political, and our social life. And by the same law of Unity, subordinating to itself by many fierce struggles the wills and temperaments of individuals, the characters and institutions of nations, has the Church been built up, a motley structure,—one, and yet diverse,—self-consistent, and yet anomalous,—harassed alternately by persecution and by controversy, like the giant oak of the forest, which is set on fire at one time by the lightning, at another by the collision of its own branches. And we should have expected the Church to be analogous to the moral world, a system of half-realized ideas and half-completed tendencies, and accordingly to present to an ordinary observer an appearance of partial confusion. And let it be observed that this view is quite independent of any peculiar doctrine respecting the Church, its nature, functions, and authority; it is a plain matter of fact, and as such to be decided by history and experience. The irregularity therefore of a Gothic building, and the idea of a conflict suggested by it, is as was above stated, typical of the Church as a system formed under the influences of such a conflict. In strictness of language,

indeed, it is symbolical only of the general idea of life; but in a secondary sense it is so of any particular form of life, and especially of the Church, as its highest form.

Of the idea of strife as displayed in Gothic Architecture, irregularity is not the only development. The author just quoted, in an Essay on Beauty, says of lines, that "the rectilineal are in themselves the lifeless,—the determined *ab extra*; * * * the curve line is a modification of the force from without by the force from within, or the spontaneous[k]." And afterwards, referring without doubt to this strife of opposite forces, he says, that "the introduction of the Arch is not less an epoch in the fine than in the useful arts[l]." Again, in a very valuable paper read before this Society[m], the grotesques in Gothic Architecture were referred, if I mistake not, to the notion of "two opposite principles working in a common subject." I adduce these instances merely to shew, that the principle under discussion is one of very wide extent, and admits of a considerable variety of developments.

It will be necessary to mention two other principles of Gothic Architecture to which the deviations from Uniformity may partly be referred. In the first place by breaking up and distorting the stiff and regular outlines of a building, its effect becomes more *ideal*; —there is, as it were, a veil thrown over its inner form. And again, by destroying the regular horizontal lines in certain cases the vertical effect of a building is increased. For instance, a tower crowned with pinnacles of equal height has a certain degree of flatness, which is overcome by elevating the summit of one or more of them above the rest. It is assumed, as being generally admitted, that the vertical principle is essential to Gothic Architecture; but why it is so, is a question of such latitude and importance, that it might fairly form the subject of a separate enquiry. I will however at once state that I believe it to be Symbolical, in the primary sense of the word, and closely connected with the principles which I have just advanced.

And now that our theory is complete, what, it may be asked, is the practical conclusion? Has an artist any actual obstacles to

[k] Literary Remains, Vol. I. p. 271. [l] Ib. p. 272.
[m] Report for Hilary Term, 1844, p. 2.

contend with and to overcome in the realization of his idea? There certainly are such obstacles,—as the intractable nature of the material, the difficulties of mechanical construction, and the necessities arising from the object of the work. These must be subordinated, but not annihilated. The Architect should aim at Uniformity, but not so as to necessitate the introduction of superfluities. This view coincides in substance with Mr. Pugin's rules, already alluded to; but while I most heartily appreciate their value, I must contend that it is not lessened by their being put on a more philosophical basis. I have to offer one or two more remarks of a practical nature. As a general rule the more important buildings, and their more general and characteristic features, require the greatest degree of Uniformity. This is an obvious deduction from the theory, and one or two practical rules follow from it as corollaries. Ecclesiastical is more regular than Domestic Architecture; large and important Churches require more Uniformity than more humble buildings; and in a large Church, the principal parts must preserve a considerable degree of regularity, while the lesser appendages, as Chapels, Cloisters, Vestries, Chapter-houses, and the like, allow a considerable degree of variety. The Tower, although an appendage to the building, as far as its object is concerned, is yet so important and characteristic a feature, that an Architect should be most cautious in allowing it to break in upon the general Uniformity of an edifice. Again in Perpendicular buildings, as I have already remarked, irregularity is admissible, and to a certain extent desirable. May not this be partly the reason why the Domestic buildings of that period are of so superior a character? These rules will I think bear to be tested by ancient examples. For an instance of Unity of effect, take almost any large Church which is the work of the same age and hand,—perhaps Salisbury Cathedral is as near an approximation to it as we can find. For an instance of irregularity, as displayed most abundantly in Domestic Architecture, contrast the South front of All Souls with the West front of Exeter College. One fertile source of irregularity in Churches has been left unnoticed hitherto; I mean, when it proceeds from the alterations and additions of later ages. Nor does it really deserve notice,-

because it is neither connected with the principles of Architecture, nor very likely to influence our practice. It is of a purely accidental nature. And indeed it is by no means an unfailing source of irregularity: additions are in many cases made in later styles, without materially impairing the Unity of effect. As an instance of this I would mention Merton College Chapel, where an unpractised eye would probably fail to discover the difference of date in the several parts of the building.

In conclusion, I have to observe that I am by no means in love with this theory; much less so wedded to it, as not to rejoice at seeing it overthrown or modified. It would be absurd to overlook its many imperfections as well of design as of execution. If these remarks have any value, it can only be so far forth as they are hints thrown out for the formation of a more philosophical view of the subject than is ordinarily entertained: the systematic formation of such a theory I leave to those who are better qualified for the task. I would likewise apologize to my hearers, before many of whom the assumption of such a tone would have been in the highest degree indecorous, for any thing which might at first sight bear the appearance of dogmatizing. Principles have been assumed and broadly stated, simply because the exhibition of the process by which they are reached would have been at once superfluous and uninteresting. I would also apologize to the Society for the extreme shortness of this paper, had I not reason to expect that they will look upon this as its only redeeming quality."

Mr. Parkins made some remarks on the Paper just read, thinking that such inquiries, however ingenious, were but of little practical utility, as being investigations into an abstruse metaphysical question, which would probably never be answered, as to the Formal Cause of Beauty; while the province of Architecture, as an *Art*, the end of which is *Production*, is rather to produce a beautiful object without reference to abstract principles of Beauty. With regard to the mention which had been made of Utilitarianism, he thought there was such a thing as mediate Utili-

tarianism, following the Useful as our immediate aim, but still not as an end in itself but as a means to something higher. With this view he considered Mr. Pugin's sentiments to coincide. He feared that we might pursue these inquiries to the prejudice of our real objects, and when we should be building or restoring be merely speculating.

The Rev. John Baron, M.A., called attention to another Palimpsest Brass in the Society's Collection, from Bromham Church, Bedfordshire, in which figures of the early part of the fifteenth century were employed again in 1535 without alteration, but only the addition of a fresh inscription and shields of arms.

Mr. Freeman suggested that this custom of using brasses a second time seemed to prove that they were not intended for likenesses. Some conversation took place on this point, the result of which was that in the later ones, when the art of portraiture was advancing, such was frequently the case, but seldom or never in the earlier examples.

Mr. Jones mentioned a very curious wooden doorway in a cottage near Stanton Harcourt.

The Meeting dissolved shortly after half-past nine o'clock.

Meeting, Wednesday, May 28.

The Rev. the President in the Chair.

NEW MEMBERS ADMITTED.

The Rev. George G. Perry, M.A., Fellow of Lincoln College.
C. B. Bicknell, Esq., Exeter College.
E. H. Burrows, Esq., Balliol College.
A. V. Walters, Esq., Cornmarket, Oxford.

PRESENTS RECEIVED.	PRESENTED BY
Buckler's Architecture of Magdalen College.	J. E. Millard, Esq., Magdalen College.
A collection of fifty-three rubbings of Brasses from Churches in Norfolk and Suffolk.	The Rev. R. M. White, D.D., Magdalen College.
A collection of rubbings of Brasses from New College Chapel, and elsewhere.	C. M. Robins, Esq., Oriel College.
Encaustic Tiles from Rotherfield Grays Church, Oxfordshire.	The Rev. the President of Trinity College.
Engraving of Howden Church, Yorkshire.	Ven. H. J. Todd, Archdeacon of Cleveland.
Cast of a modern finial in Llanganfelin Church, Cardiganshire.	W. B. Jones, Esq., B.A., Secretary.
A collection of Stamped Glass.	T. E. Powell, Esq., Oriel College.

PURCHASED BY THE SOCIETY.

Le Moyen Age Monumental, Parts 43 to 53.
Illustrations of Monumental Brasses (Camden Society), No. 5.
Publications of the Cambridge Antiquarian Society, Nos. 9, 10.
Browne's History of the Cathedral Church of St. Peter, York, Nos. 15 to 26.
Illustrations of Baptismal Fonts.
Decorated Windows, Edited by Edmund Sharpe, M.A., Architect.
Nichol's Examples of Encaustic Tiles, Parts 2 to 4.

Mr. Freeman read the following letter from the Rev. the President of Trinity College to the President, accompanying his present of tiles from Rotherfield Greys :—

Trinity College, May 28.

Dear Rector,

My friend Mr. Kinsey, our incumbent at Rotherfield Greys, has just forwarded to me, for the inspection of our Society, a few specimens of paving tiles lately discovered in the Church there, under the floor of the pulpit, in making some alterations. Four of them, though much worn, form a regular square; the other two are of different patterns, and have nothing remarkable in their design. The pattern of those forming the square consists of two concentric circles; the inner one resembles an ornamental crown, or rather coronet. They are probably of the manufacture of Stoke Row, or Lane End, near Ciss-beach Cross, in Buckinghamshire, being of coarse manufacture, like many other specimens of an early date, and may be supposed to be a part of the original flooring of the Church; which, though much modernized throughout, has a very interesting square font of early date, and a few lancet windows, with one round-headed doorway, now walled up, and a modern square-headed doorway by the side of it, which is used instead of it. The subject of tile-works and potteries, in which our encaustic tile-pavement was formerly manufactured from our native clay and brick earth, is one which I think might be illustrated to advantage by some of the younger Members of our Society, if they would direct their attention to it during the ensuing very long vacation; of which I hope they will avail themselves. With my kind regards to you all, I remain, dear Mr. President, yours truly,

J. Ingram.

Mr. Jones then read the Report of the Committee.

"The Committee have to report to the Society, that it is in contemplation to make improvements in the Society's room. At present its small size and inconvenient form precludes any thing like a methodical arrangement of the numerous specimens of medieval art now in the collection of the Society, while it scarcely affords accommodation for the Members at the ordinary Meetings.

It is intended, if it can be effected at a moderate expense, to remedy these evils, and at the same time to improve the approach, which is at present highly inconvenient.

The Committee have determined to publish the interesting paper on Romsey Abbey Church, in Hampshire, read before the Society in Michaelmas Term, 1844, by E. A. Freeman, Esq., of Trinity College. A new edition of the Drawings of Littlemore Church has been already issued, and a copy lies on the table of the Society.

Among the presents received by the Society since the last Meeting, is a very large and interesting collection of Rubbings of Brasses from Norfolk and Suffolk, presented by the Rev. R. M. White, D.D., of Magdalen College. Mr. Robins, of Oriel College, has also presented a collection of Rubbings, among others some from New College Chapel, which are remarkable for the excellence of their execution.

The Sub-Committee appointed for collecting Tracings of Stained Glass, have reported that they are at present employed on the windows in Merton College Chapel.

The Sub-Committee appointed for the purpose of making arrangements for the Restoration of Dorchester Church, have also reported progress to the Committee. They have decided upon printing the list of Subscribers and issuing a second Circular."

Mr. Jones then read the Circular of the Sub-Committee. The Subscriptions, of which a list was printed with it, amounted to £168 9*s.* 9*d.*

The following paper was then read by Mr. Freeman, "On the Architectural Antiquities of the Island of Jersey."

"I think I may safely say that the subject to which I would call the attention of the Society this evening is one which will be new to all, except those who may be personally acquainted with the buildings which I am about to describe. Although the Churches of Jersey contain much that is interesting, and not a little that is highly beautiful, I have not, to the best of my knowledge, ever seen any reference ever made to them in any Architectural work. That common observers should pay but little attention to them

is not to be wondered at; here are no vast Cathedrals, no ruined Abbeys; there is scarcely the same tone of home romance which belongs to our own Village Churches; they are scarcely mentioned in any of the guide books to the island; even Mr. Inglis, in his very entertaining book on the Channel Islands, merely mentions them as adding to the picturesqueness of the landscapes, adding, that few, if any, will repay an examination of the interior; and the state of neglect and desecration in which they are, shew but too plainly that the people of the island are equally devoid of taste for architectural beauty and of reverence for the House of God.

The Churches of Jersey were of three kinds; the original small Chapels, the Parish Churches, twelve in number, and those of, if I mistake not, four Priories. Of the latter no footsteps whatever remain, as far as I am aware, and what is left of the Chapels is, with one exception, very small. It is then to the Parish Churches that our attention, as far as regards the Ecclesiastical Architecture of the island, must be chiefly confined. These, I should say, must in their original state have been superior to the common run of village Churches with ourselves, but it would hardly be an exaggeration to say that those in England, which are in the worst condition, are more fortunate than those in Jersey which are best preserved. The usual mutilations and barbarisms of our own Churches, the pews, the galleries, the windows robbed of their tracery, the doors turned into windows and vice versâ, are here to be seen in full force, but, as far as I am acquainted with English buildings, it is a peculiarity which ours never share with them to be without Font or Altar, as is the case with most of the Jersey Churches. The Font I only observed in one case; in a few instances the Altar is to be found, but generally, and even in the Decanal Church of St. Helier, the pews reach to the East wall, and a mean table is brought in at Communion time. Besides this, scarcely any Church in the island has escaped desecration, it being the prevalent custom to block off a portion of each to hold the cannon belonging to the Parish, a gratuitous insult to religion in an island full of castles, towers, and barracks from one end to the other.

With regard to the architectural character of these Churches, I must intreat the indulgence of the Society to remarks drawn up solely from notes and sketches taken so far back as the Long Vacation of 1843. They were taken alone, as I had no companion interested in the subject, and, as I said before, I have seen nothing whatever to aid me in any architectural work, and none of my friends acquainted with such matters have ever visited Jersey. My paper therefore will claim every allowance due to the sole and unaided efforts of one whose only qualification for entering on so new a field was an examination of some districts of his own country.

And, most certainly, to one who had never before crossed the water, the Churches of this island presented much both new and striking, in their remarkable similarity to one another, and in their great differences from the buildings to which we are accustomed in England. Whether they at all agree with those in Guernsey or on the adjacent coast of Normandy, I have no means of ascertaining. I have had no opportunity of inspecting either personally, and Mr. Cotman's work on Normandy, which I have examined for the purpose, does not give sufficient instances of the smaller Churches of that province to furnish materials for an induction on this point.

These Churches almost invariably consist of an imperfect cross, the single Transept being indifferently on the north or south side; there is usually a single Aisle extending the whole length, and equal in size to the Nave and Chancel; it is generally difficult to tell, otherwise than by the interposition of the Tower, which is invariably central, which is to be considered the Body of the Church, and which the Aisle. The Aisles have, with one single exception, distinct gables; the triforium and clerestory are features utterly unknown. These roofs are always externally high pitched, internally is a stone vault, almost always of the pointed barrel form, commonly springing from flat pilasters. Porches are thrown out on all sides, north, south, and west, and are sometimes attached to the Transepts. The central towers are in six of the twelve Churches crowned with quadrangular stone spires, two have the octagonal form, two have saddle-back roofs, and two are flat-topped.

These Churches are to be chiefly referred to two periods, the latter part of the twelfth century, and the fifteenth or early part of the sixteenth. Of work of this latter period, from my very slight acquaintance with foreign Architecture, I would not fix the date with too much certainty. The work of the former date exhibits an excessively rude Romanesque or Transition style; but for the use of the pointed arch, no period would have seemed too early for the massive and barbarous architecture of these parts of the Churches. They exhibit nothing whatever of the beautiful ornament of our own buildings of this date, or of the different, but still graceful features of the German Romanesque. Pure Romanesque, as well as anything like our Early English or Decorated is rare, but the national style of the island, in which all the Churches have been repaired, is a species of late Gothick of no great merit in most respects, but affording in its window tracery, wherever it has been uninjured by the ruthless barbarism of later days, most graceful forms, not exactly Decorated, Perpendicular, or Flamboyant, but combining the beauties of all three. One peculiarity may be noticed in those approaching most nearly to our Decorated, the use of the trefoil instead of the quatrefoil in the upper part of the lights, whereby perhaps the eye is better carried along the line of tracery, and not left to rest so much on the quatrefoiled spaces. Some of the more Flamboyant windows are worked partially without foliations, which of course impairs their effect. All these windows are under well-proportioned arches, of which the dripstone is sometimes crocketed and almost always has a finial of foliage at the top. The mouldings are stated by those better acquainted than myself with French buildings to be a mixture of Perpendicular and Flamboyant; they exhibit one feature which is, if I mistake not, a characteristick of the French style, the bowtells being furnished with bases, but without capitals, an arrangement less commonly seen in English structures. One thing may be always remarked, that great attention was everywhere paid to the working of the jamb mouldings, in contradiction to the meagre chamfers so often seen in the Decorated of our country Churches.

The doorways are mostly late Flamboyant, with the depressed arch of the style, and mouldings similar to those of the windows.

On one or two I observed an ornament very similar to the cable-moulding of the Romanesque style. Where there is any attempt at decoration, the crocketed ogee canopy is more prevalent, although the square-headed label of the English Perpendicular is not excluded. The round arch is not unknown in this style; there are also many round arched doorways so devoid of moulding as not to present the distinctive character of any style.

The piers and arches are commonly Flamboyant; massive round columns with octagonal capitals and bases; Romanesque and Transition are seldom seen, and the instances are generally excessively rude. The arches of the Towers are most commonly Transition, pointed, rude even to barbarism, springing from rectangular piers without the slightest attempt at decoration beyond a plain impost. The round arch prevails in the windows in the Towers, which are always, as well as all the few Romanesque windows occurring elsewhere, quite plain, without any shafts or ornamental mouldings.

Having thus mentioned the leading general peculiarities of these buildings, I will describe the more remarkable features of the individual Churches, premising that the parishes of Jersey are twelve in number, and, with a single exception, called after the patron Saint.

St. Heliers, the parish Church of the chief town of the island, and the Rectory of which is in practice, although I believe not by any formal enactment, annexed to the Deanry of the island, has been a fine Church in its time, but is dreadfully disfigured. It consists of a double Nave and Chancel, and North Transept. To the North Chancel is annexed a small Aisle under a continuous roof. The West front is poor, and offers nothing remarkable but a small round window without tracery or foliation, now blocked up, but the East elevation is very handsome and in tolerable preservation,—i. e. for a Jersey Church—the great East window has had its tracery mutilated, but not so much so as to prevent the recovery of the pattern. The window of the small Aisle is made into a door. A handsome, though plain Tower, rises from the centre, with a good pierced parapet, and a small square turret at the N. W. corner; the lantern within has cross-vaulting, the rest

the usual barrel-vault. The guide books attribute this Church to the year 1341, and internal evidence does not seem to contradict it. There are some modern Churches in St. Heliers, but of no merit whatever. St. James is a showy edifice with two towers, but the merest conceivable preaching-house within.

St. Saviours, about a mile from St. Heliers and commanding a magnificent view of the sea, is, as a whole, the handsomest Church in the island, and in the best preservation. No part is desecrated, a Communion Table appears, though of recent introduction, and the window tracery generally remains, and, where mutilated, it has been patched in wood, which is good restoration for Jersey. The Church, which is throughout Flamboyant, consists of a double Nave and Chancel, and a South Transept; the West Front has two high pitched gables, with two-lighted windows; beneath are doorways with depressed arches, blocked up. The Northern one has the common ogee crocketed canopy, the Southern, now made into a window, the English spandril with a niche over it. The Tower is in outline very like St. Heliers, but is palpably much later, and even Debased in style. The belfry windows are double, of one light, round-headed, with a transom. For the pierced parapet of St. Heliers appears the common battlement of our village Towers. The interior has the common Flamboyant pillar, but the arches of the Chancel are round. The Lantern has cross-vaulting from engaged columns.

Grouville Church exhibits in its East end the finest architectural display of which the island can boast. Its treble Chancel, with its three lofty gables, and magnificent windows, contrasts well with the stern simplicity of its steeple. This is the only Church in the island whose Chancels are not of equal length; the Nave, which is single, is desecrated, and the vaulting destroyed; there are no Transepts. The Chancel has an Altar, but a Pulpit, &c. in front of it, and is galleried all round; there are some considerable remnants of stained glass in the upper part of the East windows; how they escaped in this stronghold of Puritanism is difficult to imagine.

St. Laurences is chiefly remarkable for the exceeding elegance of its North Chancel, whose pinnacles and turrets, and elegant

window tracery, wherever preserved, raise expectations by no means disappointed by the beautiful interior. It has the only groined roof in the island, except a few of the Lanterns; the vaulting is quadripartite, the key-stones are carved into bosses. Unfortunately however the vaulting does not spring from shafts, but corbels, which always gives the roof the idea of something put on, and not an essential part of the building contemplated from the foundation, thus destroying the great advantage which a vault has over other roofs in carrying the eye upwards, instead of breaking its course with the horizontal line of the cornice. I know I shall be propounding a sentiment repugnant to the feelings of many of my hearers, when I profess my full agreement with Mr. Petit's opinion that no Early Gothick Church—I should be inclined to add, no Gothick Church whatever—is really complete without vaulting. This subject is too important to be treated of in a cursory or incidental manner, and I may perhaps recur to it on some other occasion.—I will now only allude to this Chancel, and the glorious Nave of Warmington in Northamptonshire (where, be it remembered, the vaulting is constructed of timber) as showing the immeasurable superiority of the vault, however simply designed, and of whatever honest material, over the ineffectual attempts of our English architects, ancient or modern, to construct Church roofs after the barn-fashion of principals and tie-beams.

The piers of this Chancel are plain octagons; the vaulting corbels are attached at about the height of the impost, which is discontinuous. The rest of the Church, consisting of a double Nave, and South Transept, is more curious than beautiful. The South Chancel is much injured by modern windows, but retains a handsome one at its East end. Perhaps the most curious feature is its double lantern, as if it had been intended to erect two Towers side by side; the Northern one has vaulting, if I rightly recollect, similar to that of the North Chancel; the Southern cross vaulting of a rude Transition; over this rises the Tower, a low structure with a saddle-back roof; its character is almost destroyed by injudicious modern alterations. The Northern Nave, which is desecrated as usual, is separated from the Southern by

cylindrical piers of Flamboyant character, with round arches. These cut through the pilasters of the original vault of the Southern Nave, so that the Northern is probably a later addition. The South Nave has a curious receding doorway of rude pointed arches, set in a pedimented projection, differing from those Romanesque Doorways of our own country in which a similar arrangement occurs in its greater projection and high gable. Over this is a small round-headed window.

St. Brelades Church, situated near the Bay of that name, is said to be the oldest Church in Jersey, and the date given is 1111. The general style is however the Transitional Romanesque of the island, but so rude and clumsy that, but for the use of the pointed arch, it might be of almost any antiquity. The Norman pilaster buttress occurs throughout the original part. There are a few Decorated windows, and a rather good round-headed doorway of Flamboyant character; but the best point about the Church is the low gabled tower, which, with its round turret, has a most picturesque effect. In the Church-yard stands a small Romanesque Chapel, now desecrated; the roof is the common pointed barrel vault, but adorned with some paintings of later date.

St. Peters has been a fine Church, but is even more deplorably disfigured than usual; it has an Altar, but, strange to say, its place is in the North Transept. The lofty quadrangular spire of this Church, and the bold elevation of the Northern Nave, rising above the rest of the building, give it a very remarkable outline. The most singular feature in the interior is a triangular arch in the South Transept, of very rude character, and resembling those of like shape in the Saxon remains of our own country. The Chancel arch of Brading Church in the Isle of Wight, struck me as similar, but I do not remember to have seen either cited. This in St. Peters has an ordinary pointed arch built over it.

St. Ouens Church consists of three parallel Naves and Chancels with no external distinction, except in the centre one, from the middle of which rises the tower, crowned with a low quadrangular spire. The windows have mostly lost their tracery; and the Southern Nave is doubly desecrated, being made into two stories, of which the lower is, as usual, employed to keep the guns, while

the upper was, when I saw it, employed as a laundry. The interior of the Chancel exhibits on the South side a fine specimen of Romanesque in the Piers and Arches, excessively plain, but without the rude clumsiness of the usual Jersey Romanesque. The Piers are mere masses of wall, only chamfered so as to make them of a sort of octagonal figure; the round Arches are simply continuations of the Piers, without any moulding or other ornament. What may be the date of this severe example of Roman Architecture I know not, but the effect is far from unpleasing, and the work certainly better than is usual in the island. The North Chancel and Lantern are the usual rude Transition, the Nave Flamboyant, with very massive round columns with octagonal capitals. There are three good doorways and some small quatrefoiled circles for windows of the same date in the West Front. In the interior is a singular stone staircase leading apparently to the Rood-loft, the only relick I remember in the island of the employment of that feature of our ancient Churches.

St. Marys also affords some very good Romanesque work. The windows and North and East walls of the Chancel remain untouched, and are unmixed specimens of the style. The East end is very good, two round-headed lights with a pilaster between; the interior has pointed vaulting, but the pilasters supporting it are cut away by the Flamboyant Arches of the South Chancel, in which is a piscina of that date, exhibiting the cable moulding mentioned before as occasionally found in the Flamboyant doorways in Jersey, of which this Church affords a good example. Over it is a singular triangular window, richly crocketed, but, at present at least, without tracery. The most remarkable feature however in this Church is its tower, exhibiting a development of the Spire with Romanesque details, but of an outline hardly found in England till the later days of Early English. The Lantern has the usual rude pointed arches and vaulting; the tower, which rises only one story above the roof, has round-headed windows; it is crowned by a handsome octagonal spire of the same character, and at the corners, grouping well with it, are square pinnacles, open, upon round arches. In fact, this steeple is the same, only on a smaller and plainer scale, as those of St. Stephens Abbey at Caen,

which I believe to be part of the original design, only perhaps carried out with more richness and lightness in the details.

St. Johns Church has but little to interest beside its handsome Flamboyant East Window. There is a rich but rather debased doorway of that style bearing date 1622. Inside are some Romanesque arches. This Church, as well as St. Marys, has no Transept. Trinity Church has still less to remark, except a broad four-centered pier-arch in the Chancel. These two Churches have quadrangular spires.

St. Martins approaches nearer to our Early English than any other Church in the island. The tower with its lancet windows is quite in that style. The spire is octagonal. There are some other lancet windows and heavy pedimented buttresses. The pillars of the Nave are octagonal, and have quite an English look. The East Window has had its tracery tampered with, but seems to belong to the peculiar Flamboyant style of the island.

St. Clements is chiefly remarkable for being the only Jersey Church which retains its Font, a handsome Flamboyant one of octagonal form; to make up for this most unusual appearance, the Altar is absent, and part of the Nave applied to profane uses. The East Window has beautiful Flamboyant tracery, and the gable above it is crocketed. The spire is quadrangular.

Such are the Parish Churches of Jersey, in which among greater neglect and desecration than perhaps ever befel any buildings still professedly dedicated to holy purposes, the eye of faith will still recognize and lament over the despised temples of God, while the Ecclesiastical antiquary will, as must be plain even from the above imperfect sketch, discover very much that is both singular and beautiful. In one department of antiquities they are exceedingly poor; the whole twelve Churches do not contain a single brass or other monument of the slightest value or interest.

Of other Ecclesiastical buildings little is to be said; the Chapel of Rozel, some account of which was read to the Society about a year ago, I have never seen; but the piety of Mr. Lempriere, the owner of the mansion to which it is attached, has lately rescued it from desecration, and carefully restored its principal features; an act sufficiently honourable under any circumstances, but the more

so when it stands out alone among the utter want both of taste and reverence prevalent in Jersey. St. Katharines Chapel, near the bay so called, is in ruins, and only a small piece of wall remains, with a window so rude as to baffle all architectural skill to assign it any definite style or date; it appears to me quite ante-Norman, perhaps as old as the first introduction of Christianity into the island. At Princes Tower near St. Heliers is what is thought to be a desecrated Chapel, but it has no architectural features; in the grounds are the remains of an ancient Font.

I must now add a few words on the military and domestick Architecture of the Island. I am too little acquainted with the former to give any correct technical account of the Castles I shall have to mention, so that all that I can do is to allude to such of their details as have any marked architectural character. I will first mention the point which these buildings offer of most interest—their doorways of late Flamboyant character—with rich mouldings and crocketed ogee canopies: sometimes the arch is of the flat Burgundian form, of which two noble examples occur at St. Ouens Manor House, a Mansion of very fine outline, but ruined by the tracery being cut from its windows; but the most common form is the semicircular arch similarly adorned; Longueville Manor-House has a magnificent one with no possible mark of debasement but the form of the arch; in Elizabeth Castle and near Trinity Church are plainer examples; but the common sort, which has lasted almost to our own day, and which is worked well so late as 1687, is a good, bold, doorway without a canopy, the arch round, and no attempt at ornament, except occasionally a chamfer, and now and then one or two mouldings. Such doorways are seen continually in houses and other buildings of every sort throughout Jersey, the masonry is solid, and without pretence, and the effect invariably good. The English Tudor Arch I saw but twice, in a very handsome doorway in Mount Orgueil Castle, and in a very tall unornamented gateway in an out-house of Trinity Manor.

The most ancient fortress of Jersey is the Castle of Mount Orgueil; were it not my place here to describe the *architectural* antiquities of the island I might run on almost for ever on the

majestick appearance of this venerable Castle frowning over the waves from its rocky height, whence for so many centuries it has defied equally the power of the elements and the assaults of hostile force. I might tell of the historical associations of a spot which witnessed the defeat of Du Guesclin himself, and was the last fortress in the British dominions to hold out for King Charles II against the usurping power of Cromwell; or the awefulness of a position where the works of nature and of man appear equally in their sternest form, the massive walls of the Castle growing out of, as it were, and scarcely to be distinguished from the rugged cliffs on which it is built. But to come to sober matter of fact, my ignorance of castellated architecture will hinder me from describing more than one portion, a building thought to have been the Chapel, but which strikes me as having been rather the crypt underneath it. Only a small part is perfect, but the foundations can be traced throughout; it seems to have been divided into two aisles by a row of five low massy pillars, with square abaci, from which springs, without any pier arch, quadripartite pointed vaulting, without ribs. This vaulting, which at the side rises from plain corbels, is of rubble without plastering. The windows are bare openings, few, small, and without architectural character. Two bays only towards the west are perfect, but the bases of the columns and the spring of the roof from the wall can be pretty well made out. In this building is preserved, where it was originally found, an image of our Lord in the arms of His Ever-Blessed Mother, quite perfect, except that the head of the Divine Infant is broken off. It is now kept in a glass case. In another and higher part of the Castle is a good bell gable with a four centered arch.

Elizabeth Castle, near St. Heliers, built on an island accessible at low water by a natural causeway, is a highly picturesque object, but, being built at intervals between the reigns of Edward VI and Charles II, has but little of architectural interest except one or two of the doorways mentioned above. The same may be said of St. Aubins Castle in the same noble Bay.

On Grosnez Point, in another part of the island, stands a ruin, consisting of a single pointed arch of rude masonry.—I can give

no account of its history, but its position is exceedingly romantick; a bleak moor reaching to the brink of the wild and precipitous rocks on whose edge stands this ruin, with the sea immediately beneath, lashing the bottom of the cliffs without any intervening beach.

The Manor-Houses and the smaller domestick buildings are well built and picturesque, but have seldom or never any details worth noticing beyond the doorways. Indeed, wherever modern gimcrack taste has not intruded itself, a remarkably good, honest, and substantial style of building prevails in the island to the present day; the material is generally, if I mistake not, granite, with quoins and dressings of brick. The reverse is more common in England, but I have seen the Jersey fashion in a gateway of the Tudor period at Boxley Abbey in Kent, where the body of the edifice is stone, and the dressings are done in moulded brick.

I have thus done my best to describe a class of buildings to my mind highly interesting, both from their intrinsick merit, and their remarkable conformity to one type. I may perhaps, in conclusion, be allowed to suggest to other Members the composition of Papers on the Churches of *districts* with which they may be acquainted. Local peculiarities in Architecture are seldom so strongly marked as in the Jersey Churches, but they are always an interesting field for inquiry; and though I do not feel myself capable of investigating the philosophy of them, I am persuaded that some reason is to be assigned both for the fact that they do distinguish the buildings of particular districts, and also for the peculiar connexion which one may reasonably expect à priori to find between such peculiarities, and some circumstance of the district. This connexion I have myself in many cases vainly endeavoured to find out; but I am fully persuaded that something more than mere chance is at the root of them, equally as of similar provincialisms in dress, manners, language, and tone of thought; provincial I mean as opposed to national distinctions, although the latter would be only a greater development of the same principle. The adaptation of style to scenery would be a part of the same investigation, although these peculiarities are found to belong to geographical districts irrespective of hill or dale, field or forest.

They are sometimes peculiarities of outline, sometimes of minute detail; sometimes a similarity is found in buildings of totally different dates—not so of course as to renounce their own style—within the same district, as though the effect of some principle in the mind remaining through different ages. Thus in Jersey the great features of the Churches are invariably the same whether the style be Romanesque or Flamboyant. These few hints are thrown out in the hope that, while some abler minds than my own may work out a philosophical investigation of the principle, others may not decline sharing with me the humbler task of establishing the fact by instances. The subject is further one of practical importance; modern architects seem scarcely ever to attend in their erections to the peculiarities of the district; yet surely the same principle which would make us prefer,—prefer simply as examples for our own use, not as condemning the foreign style—our own Beverley or Canterbury to the gorgeousness of Beauvais or Abbeville, should in a less degree make us hesitate to place a copy of Taunton tower, for instance, among the spires of Lincolnshire, or an oblong clerestoried Church with a western tower, and low timber roof, among the high gables, stone vaults, and central lanterns of the Churches of Jersey."

The Paper was illustrated by numerous pen and ink sketches of the buildings and details referred to.

The President thanked Mr. Freeman for his highly interesting account of a district which had not hitherto come under the notice of the Society. He observed that the remarkable fact of local peculiarities of outline and detail, to which Mr. Freeman had adverted, though in some instances owing to the same Architect having built many Churches, must be referred ultimately to a deeper principle.

Mr. Robins, of Oriel College, mentioned the Church of St. Anne in Alderney, a Norman edifice, which was in a precisely similar state to those in Jersey.

In answer to a question of the Rev. W. Sewell, of Exeter College, Mr. Freeman observed, that he thought the buildings were chiefly of the granite of the island, but would not

express any positive opinion, from his very slight acquaintance with the different kinds of stone.

Mr. Sewell remarked that the builders often modified their details to suit the nature of the stone. He adverted to a soft stone used for minute details in some Irish Churches, being a kind of fine Steatite.

Mr. Parker observed that hard chalk was similarly used in many Churches both in England and Normandy.

Mr. Patterson, of Trinity College, mentioned a very friable sandstone used in the Church of St. Jaques, at Liege, which was hardened by oil. This application gave it a deeper colour, but possibly prevented weather-stains. He alluded at the same time to the foliations in Cologne Cathedral, the upper sides of which universally sloped outwards, so as to prevent the water from lodging on them.

Mr. Parker observed that it was usually the case, the Early English base being the only moulding that would hold water. In answer to a question of the President, he remarked that a surface drain paved with brick or tile was the only effectual method of carrying off the water which falls from the eaves of a building.

The Meeting separated shortly before ten o'clock.

Sixth Annual Meeting, at Wyatt's Room, High Street, June 3rd, at 2 o'clock, P.M.

The Rev. the Master of University College, V. P. in the Chair.

NEW MEMBERS ADMITTED.

The Rev. C. L. S. Clarke, B.C.L., Fellow of New College.
The Rev. Alexander P. Forbes, B.A., Brasenose College.
William Johnston, Esq., B.A., Trinity College.
William Frederick Simmons, Esq., Worcester College.
H. M. Clarke, Esq., Union Club, London.

PRESENTS RECEIVED.	PRESENTED BY
A Collection of rubbings of Brasses from Little Wittenham, Cholsey, and Goring Churches, Berkshire, one of the former a singular one, of so late a date as 1689.	E. Walford, Esq., B.A., Balliol College, and E. A. Freeman, Esq., B.A., Secretary.

PURCHASED BY THE SOCIETY.

The Round Towers and Ancient Architecture of Irelafid, by G. Petrie, R.H.A. Vol. i. 4to. Dublin, 1845.

Hierurgia Anglicana, Edited by Members of the Cambridge Camden Society, Nos. 1 to 9. 8vo. Cambridge, 1843-4.

Alphabets, Numerals, and Devices of the Middle Ages, by Henry Shaw, F.S.A., Nos. 1 to 10. 8vo. London, 1843-5.

The Chairman apologized to the Society for the absence of the President, who had been prevented, by unavoidable business requiring his attendance at a distance from Oxford, from taking the Chair in person; alluding at the same time to the pleasure he would otherwise have had in attending on the present occasion, as the principal Meeting

in the year of the Society, in whose proceedings he took so lively an interest, and over which he so ably presided.

Mr. Parkins exhibited some specimens of brasses executed by Messrs. Waller, having all the incised spaces filled with enamel, according to the ancient custom, which had a very rich effect. Some specimens of decorative colour, prepared for Clifton Hampden Church by Mr. Margetts, of this City, a Member of the Society, were also exhibited to the Meeting.

The Chairman then called on Mr. Freeman, as Secretary, to read the Annual Report of the Committee, which was as follows,

"The Committee in laying before the Society its Sixth Annual Report, cannot but congratulate its Members upon the steady advance of the principles advocated by our own and similar bodies. The Ecclesiastical Architecture of the middle ages, considered both in a merely æsthetical, and also in a higher point of view, is now, after so long a period of contempt, arriving at the admiration justly due to it as the highest development of human art, and that applied to the highest and holiest of all purposes. The erection or restoration of a Church is now beginning to be looked upon as something of higher moment, and to be conducted on different principles from a building intended for merely secular uses; there are now oftentimes shewn among us instances of faith, and zeal, and liberality, abundantly testifying that there are many who look upon the decoration of the material Church, as being in itself, what it ever was in the ideas of our ancient Architects, an act of Religion. The Committee do not scruple to speak thus, for, while they would utterly repudiate any notion of making Church Architecture into an engine of polemical Theology, while they would have our Society be the handmaid of the Church, not of any party in the Church, and would refuse alliance to none of our Communion who recognise the con-

secrated building as set apart for the especial service of God, they must equally repudiate the chilling lifelessness of mere antiquarian research; they have no sympathy with those who would place a pagan vase and a consecrated chalice side by side as objects of mere curiosity, nor with those who reduce Ecclesiastical Architecture either to simple æstheticks or to a mere affair of Norman mouldings and Perpendicular tracery. It is to the life-giving spirit which animated the Church-builders of former days, their heart-felt reverence, their faith and self-denial, that we alone can even reasonably look for such results as those which crowned their pious labours.

"In our own University and City perhaps less has happened to recount than in some former years. The foremost object is undoubtedly the beautiful gateway erected at Magdalen College. This is not the place to enlarge critically on its merits, or on its defects, if such there be; but it is impossible to avoid the praise due to a structure so elegant in itself and so well harmonizing with the more ancient parts of the noble College of which it is the entrance.

"Of the works lately executed at St. Peter's Church, as being little more than mere *repairs*, much need not be said; but the Committee cannot avoid making some remarks both on the merits and defects of the Church now erecting in St. Ebbe's Parish. While they are willing to allow the beauty of its lofty Nave, its well proportioned pillars, arches, and clerestory, they cannot but regret its stunted Chancel, and the departure from the ancient arrangements of the English Church in its position North and South.

"In the neighbourhood of Oxford a Church of considerable merit, though by no means faultless, has been erected at Tubney by Mr. Pugin: but the Committee would more especially call the attention of the Society to the recent restorations at Clifton Hampden, as proving that there is no

occasion to go beyond the limits of our own communion for skill, taste, and feeling of the highest order. The Committee do not think it necessary to enlarge more on this most honourable example of Mr. Scott's and Mr. Willement's professional talents, as they doubt not but all our Members will make a point of viewing an example of a Church such as we believe all once to have been, and trust to behold them once again.

"The Committee cannot help also adverting to several instances of a like feeling in other parts of the kingdom, in which they cannot but feel an interest, as being in many cases owing to the efforts of our own Members. The piety of two non-resident Members has rescued from its long-continued desecration one of the holiest spots of our land, the Abbey of St. Augustine at Canterbury; and in matters more exclusively Architectural, the noble restoration of St. Mary's Church at Stafford stands forward as an everlasting monument of the munificence of one of our Members and the genius of another. The Church also erecting at Leeds, from the designs of another of our professional Members, Mr. Derick, is worthy of very high commendation, and the Committee feel it more strongly incumbent on them to make this acknowledgement to that gentleman's talents, on account of the confusion which has been sometimes made between his very beautiful design and the far less commendable one of the Parish Church, which has been more than once attributed to him.

"The past year has been a truly eventful one in the internal affairs of our own and several other Architectural Societies. Two new ones have arisen in the counties of Lincoln and Northampton, districts renowned for their architectural riches. The last named Society has already taken in hand a History of the Churches of that Archdeaconry, which bids fair to be a valuable addition to the list of similar works. The Lichfield Society has also recom-

menced its Meetings, which had been discontinued for a considerable time.

"But the interest which the Committee feel in these valuable provincial Societies is necessarily surpassed by that excited by the recent proceedings at Cambridge. The Committee may safely assert that they had long been anxiously watching the course of the Camden Society, and, while yielding all merited admiration to the energy displayed by its directors, could not but feel alarmed lest the decidedly controversial tone of many of its publications should hinder the cause which both Societies equally desire to promote. They have only farther to hope that the Society in its renewed existence will profit by the experience of the past, and learn, while diminishing nothing of its vigour, to beware lest its good be evil spoken of through lack of discretion.

"Having noticed the recent act of our sister Society, the Committee cannot but briefly advert to several important changes which have taken place during the past year in our own. The alterations in the Constitution and rules of the Society, which have been effected in consequence of a memorial presented at the last Annual Meeting, have now had a tolerably fair trial, and it cannot be denied that the result is such as to raise expectations of an increased efficiency on the part of the Society. Still much remains to be done; the most carefully planned code of rules, and the best ordered Constitution, will never secure the attainment of the great object of our Society without a greater manifestation of zeal and activity on the part of individuals: and although the Society owes much to the aid of certain of its Members, whether resident or non-resident, yet their number is altogether disproportionate to that of the very numerous list of Members appearing in our Reports. The memorial to which allusion has been made, was signed by upwards of sixty resident members, each of whom it is

to be presumed, was at that time keenly interested in the welfare of the Society, and anxious to see an increased degree of activity displayed by it; and yet a very small portion of the Memorialists have since that time manifested their feelings on this subject by anything approaching to action.

"In addition to the general alterations in our constitution, several particular changes have taken place in the Officers of the Society. The venerable President of Magdalen College, under whose auspices the Society was originally instituted and had continued from its foundation, resigned his office at the close of the last year. The Committee cannot refrain on this occasion from expressing their deep sense of gratitude to him for having during so long a period given to the Society the sanction of his name; and it is not doubted that every Member will most heartily respond to this expression of feeling. At the same time it is due to his successor, the present President, that fitting mention be made of his courteous and affable conduct, and above all his zeal and energy in the cause of the Society.

"On the formation of a new Committee at the commencement of the present year, Mr. Parker, who had since the foundation of the Society administered its affairs in the capacity of Secretary, was unanimously re-elected to that office; however under the pressure of important engagements he found it necessary to resign that post. The Committee cannot refrain from expressing their regret that the Society should have been deprived of his valuable services, and beg leave at the same time to thank him for his unremitting carefulness and assiduity in the discharge of his office, and above all for his kindness in taking care of the Library of the Society before it was removed to its present place. It is right also to mention with praise the activity displayed by his successor, Mr. Parkins, during the period he was in office. Another of the Officers of the

Society, Mr. Patterson of Trinity College, has deserved the thanks of the Committee, for his care of the finances of the Society, which at the close of the last year were in a very low state. Subscriptions which were in arrear, in some instances for two or three years, have been called in, and the funds of the Society are now, both from this cause and from the increased number of Subscribers, more flourishing than they have been at any time since its foundation. In alluding to the new Members it is right to mention the distinguished name of the Lord Bishop of Sodor and Man, who has honoured the Society with his Patronage since the last Annual Meeting.

"The publications of the Society during the past year have been rather numerous. The Drawings of Shottesbroke and Wilcote Churches, and the Chapel of St. Bartholomew, which were announced at the last Annual Meeting as nearly ready for publication, have since that time been published, and there is some hope that the drawings of Minster Lovell Church will at length be completed. As regards the series published in octavo, the valuable paper read last year, by the Rev. H. Addington, B.A., of Lincoln College, on Dorchester Abbey Church, which has received additional interest from the intended restoration of that venerable building, has just appeared, and lies on the table. His paper on Ewelme Church and Hospital is preparing for publication. The Committee have also decided upon publishing a paper read by Mr. Freeman of Trinity College, in Michaelmas Term last, on Romsey Abbey Church, in Hampshire, a magnificent specimen of a Norman Conventual Church. These, with the papers on Great Haseley and Fotheringhay Churches, are intended to form a complete volume of papers read before the Society.

"Of the Guide to the Architectural Antiquities in the neighbourhood of Oxford a third number has been published during the foregoing year, being the first part of the

Deanry of Cuddesden, for which the thanks of the Society are due chiefly to Mr. Parker, and the Rev. J. Baron, M.A., Vicar of Waterpery, the latter gentleman having been principally occupied with the Heraldick and Archæological portions. A second part will follow shortly after the Long Vacation; this part will complete the first volume. The second volume will be commenced by the Deanry of Abingdon, in the mode of conducting which some changes are in contemplation.

"As connected with the publications of the Society, the Committee would allude to what they hope will be considered as an improvement in the Terminal Reports, namely the giving a more detailed account of the Society's proceedings, in many instances printing the Papers at full length, and the occasional introduction of woodcuts. The Secretaries, on whom this branch of the Society's business chiefly devolves, sincerely hope that this will render the Reports more generally interesting and acceptable to the Members, and they have had much pleasure in hearing several Members express their satisfaction with the change.

"With regard to one branch of the Society's operations, the Committee feel themselves unable to follow the course prescribed by annual custom. It has been usual to allude to the most valuable and interesting Papers read at the Meetings; which is this year precluded by the fact that, with the exception of the essay promised us for to-day by a distinguished scholar and divine, every Paper read since the last Annual Meeting has been contributed by some Member of the present Committee, so that they cannot be fit judges of the merits of their own productions. The Committee mention this in the hope that Members generally will not look upon the composition of Papers as a mere official duty of Members of the Committee, but will themselves come forward with essays more frequently than has been of late the case.

"A new feature in the Meetings has been the substitution of discussions on a given Architectural subject, when a paper has not been provided. This has been as yet only once necessary, and it is hoped that the debate was not without interest and advantage.

"Many valuable presents have been made to the Society during the last twelve months; the additions made to the collection of Monumental Brasses, chiefly by the Rev. Dr. White of Magdalen College, and Mr. Robins of Oriel College, call especially for the thanks of the Society, though the Committee regret that the accommodation at present afforded by the Society's Room is so totally insufficient for displaying them as they deserve. The collection of Seals presented by the Principal of Brasenose College, Mr. Parker, and some other members is also a new feature in our Collection, and a very interesting one. The specimens of building stones presented by Mr. Millard of Magdalen College should also not be omitted, as the nature of the stone is a point not to be overlooked in our Architectural researches, as it oftentimes exercises considerable influence on the character of a building.

"The very great inconveniences of the Society's Room have long been a subject of complaint among many Members of the Society. As there does not appear to be any prospect of obtaining a more eligible situation, it has been determined on by the Committee to inquire what steps may be taken for its improvement, at least so far as regards obtaining a more desirable approach[a].

"The Committee trust further that the arrangements made for rendering the Society's Collection of Antiquities more generally accessible to the Members, as well as the re-

[a] It may be advisable to state that, by a recent vote of the Committee, a Sub-Committee of three Members—the President, the Rev. M. J. Green, M.A., Fellow of Lincoln College, and Auditor of the Society, and Mr. J. H. Parker—have been appointed to enquire into this matter, and report to the general Committee.

moving the Library to the Room have been found advantageous to the Society, and calculated to forward the study of Christian Art among individual Members by means of the large collection of Drawings and models of ancient buildings and details. They think that these monuments, so valuable as specimens of the taste of our Forefathers, and as models for Ecclesiastical design, cannot fail to excite at least as much interest as collections of the relicks of mere Pagan Antiquity.

"The Portfolios and Notice-book suggested by the Rev. John Ley, B.D., of Exeter College, have been for some time on the Society's Table. Several valuable suggestions have been inserted in the latter, but it is hoped Members in general will be more active in contributing Drawings to the former than has hitherto been the case.

"The Committee regret to state that Mr. Derick's beautiful design for Colabah, after all the pains taken to adapt it to the requirements of the climate, has been found altogether unfit for the purpose, as well as requiring an expense for its erection far surpassing the extent of any funds which can be provided for that end. Under these circumstances a second application was made to our Society, and Mr. Salvin, one of our Honorary Members, has been engaged to furnish a second design at the expense of the Bombay Committee.

"Applications have also been made for designs by several Colonial Bishops, and a plan furnished by Mr. Cranstoun of this City has been approved of by the Committee for a Church in the Diocese of Newfoundland.

"The Committee have finally to allude to the arrangements made for the Restoration of Dorchester Abbey Church under the superintendance of the Society. This it is hoped will quite answer all the objections which have been made with regard to the supposed inactivity of the Society in any practical work; though at the same time

the Committee must express their opinion that our duty, as a Society for promoting the *Study* of Gothick Architecture, did not absolutely require our going beyond the development of principles, and the general promotion of Architectural knowledge.

"It is not necessary to enlarge on the requirements of the case, the ancient splendour and present neglect of Dorchester Church, and the interest attaching to it even in its fallen state, or on the peculiar arrangements made by the Committee for carrying on the work; as two circulars announcing these particulars have been widely dispersed; suffice it to say that the Vicar and Churchwardens co-operate most heartily with the Society, and, with their concurrence, the first portion of the Restoration will be commenced immediately after the Long Vacation, and it is hoped that sufficient funds will be raised to enable the Society to proceed further in so good a work."

The Report of the Committee was unanimously received by the Society.

The Chairman said that he felt bound, as one of the Committee for building the new Church in St. Ebbe's Parish, to state the circumstances under which that Committee had acted. They were bound to afford a certain amount of accommodation with very limited means and upon an extremely inconvenient site. This had curtailed the Chancel, and had compelled them, much against their wishes, to depart from the usual rules of position. The site however had been granted, and no other ground could be obtained for the purpose.

A Lecture was then delivered by the Rev. William Sewell, B.D., Fellow of Exeter College, on the "Early Ecclesiastical Antiquities of Ireland."

Mr. Sewell commenced by stating that the remarks which he was about to lay before the Society were suggested by the interesting researches lately published by

Mr. Petrie, in his Essay on the Round Towers. The interest attached to these remains is derived chiefly from their connection with a period in which religion and literature flourished in Ireland, as in the great school of Europe, and in which St. Columba and his followers, by their domestic and missionary exertions, maintained in it and diffused the light of the Gospel, at a time when it was becoming obscured over the rest of the world. The object and result of Mr. Petrie's enquiries was explained, and the evidence pointed out by which the Round Towers were proved to be Christian Ecclesiastical Edifices, constructed to serve a variety of purposes, as belfries, places of protection for the inmates of the religious houses, and for their treasures, and also, it would appear, as beacon towers. Many instances were adduced of the important aid rendered to the Irish antiquarian by the MS. records and unbroken popular tradition still in existence.

A sketch was given of several other classes of ecclesiastical remains connected with the sixth, seventh, and eighth centuries. Among these are the ruins of several hundred Churches anterior to the eighth century—the oratories used by the earliest saints in Ireland—of the ancient cemeteries of the Irish kings—and the singular beehive cabins, many of which still remain, especially in the islands off the coast of Connemare. A description was also read from Mr. Petrie's book of the remains of the great Monastery of Ardoilen.

Mr. Sewell also alluded to the number of interesting ecclesiastical relics still existing in Ireland, such as MSS., croziers, bells, and crosses, which can be authenticated by MS. and traditional records, as having belonged to the most celebrated saints,—St. Patrick, St. Columba, and others. But as the whole Essay will shortly be printed, and the details on which the evidence of these facts is based scarcely admit of condensation, it has been found

impossible to do more than allude generally to its contents, and invite attention to the subject, developed as it has been recently by Mr. Petrie's celebrated Essay on the Round Towers, which has just been published, and by many other scattered pnblications of the same learned antiquarian, which it is hoped may soon be given to the world in a collected form.

The Chairman complimented Mr. Sewell on his Paper, and thanked him for bringing forward a series of interesting facts which had not previously come before the Society. They were of a nature which could not fail to excite great interest, now that so many circumstances were conspiring to draw general attention to the present and former state of Ireland.

The Rev. Dr. Buckland, V.P., stated that he was acquainted with some of the officers who were employed on the Ordnance Survey in Ireland, and offered to communicate with them, in case any facts could be brought to light by their means.

Mr. Sewell said that the officers employed there had to a great extent illustrated the antiquities of the country by their labours. They had taken considerable pains in searching the ancient manuscripts, in order to obtain sufficient accuracy in their reports, as, for instance, in spelling the names of places. He adverted to the proposed Restoration of St. Patricks Cathedral in Dublin, to which considerable interest attached, as being the first instance of Restoration in that kingdom.

The Meeting, which was very numerously attended by Members and their friends, dissolved shortly before four o'clock.

OXFORD: PRINTED BY I. SHRIMPTON.

OXFORD ARCHITECTURAL SOCIETY.

MEETING, OCT. 29TH, 1845.

The Rev. the President in the Chair.

NEW MEMBERS ADMITTED.

The Rev. Henry Holden, M.A., Balliol College; Upminster, Essex.

John Henry Brookes, B.A., Brasenose College.

Frederick Helmore, Magdalen Hall.

PRESENTS RECEIVED.	PRESENTED BY
Plans, Sections, and Elevations of the Chancel of All Saints, Hawton, Notts.	Cambridge Camden Society.
The 1st and 2nd Reports of the Lichfield Architectural Society.	E. A. Freeman, B.A., Secretary.
Church Arrangement, by the Rev. Irvin Eller.	The Author.
An Index to the Rev. J. L. Petit's work on Church Architecture.	The Author.
Observations on Incised Sepulchral Slabs, by Albert Way, Esq.	The Author.
Publications of the Cambridge Antiquarian Society, No. XI.	The Society.
Yorke's Royal Tribes of Wales.	W. Basil Jones, B.A., Secretary.
28 Engravings of Ancient Ecclesiastical Buildings, Crosses, &c.	Dawson Turner, Esq.
Engraving of the [a] destroyed Chapel of St. Mary Magdalen, near Winchester.	E. A. Freeman, B.A., Secretary.
Engraving of the [b] South Doorway, Easton Church, Hants.	Ditto.
Engravings of the Exterior and the Porch of Llanbadarn Fawr Church, Cardiganshire.	W. Basil Jones, B.A., Secretary.
Drawings of the Western and Southern Doorways and an Arch in the interior of Morwenstow Church, Cornwall, the two latter rich Romanesque.	E. A. Freeman, B.A., Secretary.
Drawings from Churches in Gloucestershire and Monmouthshire, including some remarkable Tombs from Tintern Abbey and elsewhere, and a singular Early Decorated window from Ripple, Worcestershire.	C. M. Robins, Oriel College.

[a] This appears from the engraving to have been a fine and rich example of Transition or incipient Early English, with considerable traces of decorative colour on the archivolts and elsewhere.

[b] A curious late Romanesque doorway, lately freed from whitewash. The bands on the shafts are very remarkable.

Drawings of old Oak Standards—scale, 3 inches to 1 foot, Shaftesbury, Dorset.	C. M. Robins, Oriel College.
Drawing of a singular Romanesque Doorway, in Strata Florida Abbey Church, Cardiganshire.	W. Basil Jones, B.A., Secretary.
Rubbing of a brass from Bletchworth, Sussex, of an Ecclesiastic, with Chalice.	C. M. Robins, Oriel College.
A rubbing of a brass in the Rivers Chapel, at St. Michael's Church, Macclesfield.	R. R. Lingard, B.N.C.
A brass of a female found in London, no inscription or any clue to trace where it came from originally.	C. M. Robins, Oriel College.
Encaustic Tiles from Shaftesbury, Dorset.	Ditto.
Piece of Carving, Rood-screen, Shaftesbury, Dorset.	Ditto.
Impression of the Seal of the Georgian Princes.	Ditto.
Five Impressions of Seals.	S. P. Rooke, Oriel.
Ten Impressions of Seals of Ecclesiastical Corporations.	The Secretaries.
Impression of the Great Seal of Queen Elizabeth.	C. M. Robins, Oriel.

BOOKS PURCHASED BY THE SOCIETY.

Architectural Parallels, by E. Sharpe, No. 3, imp. fol.

F. de Laysterie on the History of Stained Glass. Nos. 16, 17, 18, and 19. fol.

Gailhabaud's Ancient and Modern Architecture. Parts 32 to 35, 4to.

Bau-denkmale der Römischen Periode und des Mittelalters in Trier und seiner Ungebung, 4to. and plates in fol. Liêf. 5.

Nürnberg's Gedenkenbuch, by J. G. Wolff. Liêf. 9 and 10.

Decorated Windows, by E. Sharpe. Nos. 5. and 6. 8vo.

The President, in remarking that the time for the nomination of the New Members of Committee had now arrived, bore witness to the advantages which had accrued to the Society from the changes made in its Rules and Constitution about a year back. He particularly alluded to the mingling of Senior and Junior Members of the University in the Committee, the result of which had been that the life and energy of the one was tempered by the greater prudence and experience of the other; he could bear witness for himself and the other Senior Members, that they had acted throughout the year in the greatest concord and harmony with their younger brethren. With regard to himself, having now filled the office of President for the current year, and that of acting Vice-President for the year pre-

ceding, he felt it was time for him to retire from his position at the head of the Society, especially as other avocations required much of the time which it was befitting for the holder of that office to devote to the Society's affairs. He felt it a high honour that the first choice of the Society under the present system had fallen upon him, and stated that he retired from the Presidency with increased feelings of interest and attachment to the Society, and hoped that the next choice of the Society would fall upon some one more capable of worthily discharging its duties than himself.

This speech of the President was received with marks of warm approbation.

Mr. Freeman then read the Report of the Committee, which was as follows:

"The Committee, in presenting to the Society their first Report after the Long Vacation, trust that Members of the Society have not allowed the opportunities which that season must have given to many of them to pass unimproved; many have probably inspected numerous Churches and other ancient buildings, and collected information on subjects connected with ecclesiastical art, which may form the materials of papers, as well as add to the Society's collection of drawings and other representations of the relicks of ancient skill. The Committee hope that Members generally will look upon the Society as a worthy depository for whatever information can be found on these matters; notes and drawings of every description are always valuable both for the private study of individual members, and also to aid the Committee in forming their opinion in the many cases in which their advice is asked with regard to the erection and restoration of Churches. The way in which the Committee would more especially invite the co-operation of Members of the Society generally, is by providing plans, notes, sketches, or measurements of the Churches within the Deanry of Abingdon, a district whose Architectural Antiquities will form the beginning of the second volume of the Guide. Any such forwarded to the Secretaries will be thankfully received, and will be of great advantage in providing materials for the continuation of that work.

The Committee also suggest to Members that it would be desirable if they would in like manner mention any examples which may occur to them of Parish Churches which might serve as models for modern Churches to hold about 500 worshippers; Decorated Churches in the Diocese of Oxford would be preferred.

The Committee have now, in accordance with Rules VII and VIII, to announce that the following Members of Committee will retire according to the provisions of the former Rule, The Rev. the Principal of Brasenose College, Mr. Liddell, Mr. Jowett, Mr. Parkins, and Mr. Merriman; and that they have determined on recommending to the Society the following gentlemen to be elected in their room.

The Rev. John Ley, B.D., Fellow of Exeter College.
The Rev. Thomas Chamberlain, M.A., Student of Ch. Ch.
The Rev. Bartholomew Price, M.A., Fellow of Pembroke Coll.
J. W. Knott, B.A., Fellow of Brasenose College.
H. J. Coleridge, B.A., Fellow of Oriel College.

Members having other Candidates to propose must forward their names to the Secretaries before the next meeting of the Society, remembering that by the provisions of Rule VII, three of the Members to be now elected must be above the degree of B.A.

The Committee have to bring before the Society's notice this evening several very interesting presents; they would allude especially to the large collection of drawings presented by Mr. Dawson Turner, and by Mr. C. M. Robins, of Oriel College. The latter gentleman has also presented a brass which he discovered in London, removed from some unknown Church, and which he hopes the Society or some of its Members may be the means of restoring, on any opportunity which may occur, to its original locality, or to any other which may be found feasible.

The Report of the Society's Proceedings for Easter and Act Terms has been issued by the Secretaries, and it is hoped that each member has received a copy. They have been enabled to print all the Papers read during the two Terms at full length, with the exception of the learned essay on Irish Antiquities read

by the Rev. W. Sewell at the Annual Meeting, which they regret to say is prevented by unavoidable circumstances from appearing at full length.

The Committee trust they will not be exceeding their bounds by alluding to the proceedings of a kindred Society in a neighbouring County and Diocese, if they call the attention of their Members to the projected work on the Churches of the Archdeaconry of Northampton, published by the Architectural Society of that Archdeaconry, under the supervision of a Committee, several of whose Members are also to be found in our own lists. The Churches of that district are well known as some of the finest in England, from the earliest Romanesque, or even Roman, to the latest Perpendicular, and many of them are rich also in historical and antiquarian association. Comparatively few names are now required to raise the list of Subscribers to such a number as to justify the commencement of the work, in which the Committee sincerely hope the Northampton Society will meet with the success which they deserve. Subscribers' names will be received by Mr. Parker.

The Sub-Committee, appointed to make arrangements for the restoration of Dorchester Abbey Church, have reported that the subscriptions received are sufficient to enable them to commence the first portion of the work, the repairs of the Sedilia and South Window of the Chancel, immediately, and they hope that the work will be actually commenced in a few days. Every facility has been found on the part of the Parish Authorities, who enter most heartily into the Society's purposes, and are zealously seconded by the Parishioners in general, who have already begun to offer of their substance for so good a work at the Altar itself; the proceeds of a Monthly Offertory being devoted to the restoration, which already amount to a considerable sum. The Committee congratulate the Society upon being able to proceed thus far, but they hope that the fact of the work being really set about will only serve to excite Members and others to enable them to proceed still farther; they trust that, when the beautiful Sedilia are restored, they may be able to free the magnificent Eastern Window from its present mutilation; indeed they cannot utterly despair of seeing the vast pile of Dorchester Abbey restored throughout to the

perfect beauty which again marks its more lowly but not less graceful daughter Church of Clifton Hampden. Those who aid in this restoration will shew practically their agreement with the great principle on which Societies like ours are founded, that the appropriate decoration and arrangement of the Temples of our Religion is really a pious work, that the beauty of the material Church tends in no small degree to the honour of God, and, by that moral teaching which is a great end of Christian art, to the edification of His spiritual Temple. And surely no better object for this end can be found than this ancient Abbey, the successor of a more ancient Cathedral, the mother Church of such daughters as Winchester and Lincoln, the first seat of Christianity in this part of England, whence the truths of the Gospel were spread over at least one half of our country. Though Church and City are equally fallen from their ancient dignity, such associations as these, independently of the intrinsick interest of so splendid and in many respects so unique a fabrick, cannot surely but have a deep claim upon all who share in the revived feeling of reverence for the seats of ancient piety: no one, the Committee would fain hope, within this County and Diocese can behold the present condition of the Abbey Church of Dorchester, and not contribute according to his means to the restoration of what, next to our own University, is its chief glory; and they deem that we may look yet farther and call the attention of all English Churchmen to our present design as to a national work in the highest sense, the restoration to its former beauty of a Church which all should look upon with reverence, as connecting them with some of our earliest ancestors in the faith, the first preachers of true Religion to our heathen forefathers."

Mr. Patterson then, as Treasurer, at the request of the President, gave an account of the funds raised for the Restoration of Dorchester Church. He remarked on the great interest taken in the work by the parishioners in general, manifested especially in the Offertory collections alluded to in the Report of the Committee, which had amounted in the five months that they had been established to £39. 2*s*. 3½*d*. viz.—

	£.	s.	d.
June	9	11	5½
July	6	8	7½
August . . .	7	14	7
September . . .	5	16	11
October . . .	9	10	8½

He thought it was worth while to mention the exact sums received, as the odd halfpence seemed to prove that even the poorest deemed it a privilege to contribute according to their means to the restoration of their Church; and he considered that the amount was highly satisfactory for a poor agricultural parish. Still he could not deny that the whole amount of subscriptions received was disappointing. While £4000 at least was required to complete the whole restoration, the subscription list amounted at present to no more than £373, of which £120 yet remained unpaid. Still however the very smallness of many of the donations afforded him ground for hope that they were not intended as the whole extent of the subscribers' liberality, but that they might in many cases be renewed, annually or otherwise, according to the ability of the donors. If by this means an annual subscription of £200 or £300 could be raised, so as to keep four or five workmen constantly employed, we might hope to see the restoration extended to the whole Church, of which otherwise he feared there was but little prospect. He had himself, as well as others interested in the work, often experienced the difficulty of obtaining subscriptions from persons at a distance not locally or otherwise connected with Dorchester and its neighbourhood; by far the greater portion of the subscriptions already received had been collected in the University, but he still looked to the County of Oxford, whose inhabitants were after all the persons most interested in the work, to come forward in its aid in such a manner as the excellence and importance of the proposed end required.

Mr. Freeman read a letter from Joseph Clarke, Esq.,

Architect, promising a paper on the desecrated Chapel of Coggeshall Priory, Essex, a valuable specimen of Early English; also illustrating a drawing which was exhibited of some fresco paintings in the apse of Swyncumbe Church, Oxfordshire, which are remarkable from the circumstance of the original Norman windows having been blocked up in order to form a surface to receive them.

Mr. Jones then read a Paper on some remains of Ecclesiastical Architecture in Cardiganshire.

"The principality of Wales possesses very few interesting specimens of Ecclesiastical Architecture: the parish Churches are, with a few remarkable exceptions, rude and humble, and even the Cathedral and conventual buildings will not bear a comparison with those of the more favoured portions of our island. But however poor in art, it is rich in association: the memories of the early heralds of the Faith, the precursors of Augustine and Paulinus, which in this country are either altogether lost, or obscured by the more vivid recollections of later historical events, are there still fresh and green: and the existence of an independant British Church, which has here been so lost sight of, as to have been made the subject of controversy, is attested by the numerous memorials of local Saints, prior to or coeval with the Gregorian mission. Each humble country Church bears the name of some primitive teacher of Christianity, who, far from the tumults and temptations of the world, in the deep recesses of the mountains, or on the solitary shore, there dedicated his life to the service of the Church. Their names survive in the poetical traditions of the period, closely linked with those of the celebrated heroes of the romantic age, Arthur and his stalwart brethren in arms; the mighty wizard Merddin; Taliesin, Aueurin, Llywarch the Aged, and the whole quire of bards who have consigned their exploits to the memory of posterity.

The three Churches which I have the honour to bring before the notice of the Society this evening, are a remarkable instance of this general statement. They are the only Ecclesiastical remains of any importance in the county of Cardigan, and even these present features which are rather unique than beautiful.

But their principal interest lies in their historical and traditional associations, and though they well deserve a visit from the Architect or the Antiquary, yet they are in the highest degree interesting to the Churchman.

The Church of Llanbadarn-fawr (i. e. Great St. Padarn's) is situated about a mile to the east of Aberystwyth, in the valley of the Rheidol. It is sheltered from the north by a steep hill, rising immediately at the back of the churchyard; and a narrow winding glen running up into the hill bears the name of the patron Saint of the place. The Church consists of a Nave, Chancel, and Transepts, without Aisles; and has a central Tower, south Porch, and a Vestry on the north side of the Chancel. They are, with the exception of a few later insertions, wholly in the Early English style, and from the obtuseness of the arches appear to have been built at a very early period after the adoption of the pointed arch. The building is of grey rubble stone, the arches and jambs of the doors and windows being of free-stone. The roof, which is of a rather low pitch, is slated, and the gables have high parapets. The Tower is low and massive, and is crowned with a crenellated parapet with machicolations, and surmounted by a low octagonal spire of timber covered with slates. The interior dimensions are, if I recollect rightly, nearly as follows; the Nave is about seventy feet by thirty; the space within the Tower and the two Transepts, each about thirty feet square, and the Chancel about forty feet by thirty. The Nave has three Early English windows on each side, and three at the west end disposed in a manner that I do not recollect having seen in any other building, two of them being in a line with each other, and the third forming the apex of a triangle, of which the other two bound the base. At the western extremity of the south side is the porch, which is entered from without by a plain pointed arch, and communicates with the Nave by a lofty Early English doorway, with rich shafts, capitals, and mouldings. The capitals are foliated, and curiously interlaced with each other, and the mouldings of the arch, which are well and deeply cut, continue the shafts upwards, as is usual in arches of the Perpendicular style. The arch itself is singularly obtuse. Immediately opposite the door, in the centre of the Nave, is the Font, elevated on steps. A plain octagonal base and pillar sup-

port a basin of the same form, surrounded by a rude arcading. A little east of the Font a modern singing gallery, adorned with Grecian columns, extends across the Nave; and from this up to the very Altar, the Nave, Chancel, and Transepts, are encumbered by unsightly pews of all shapes and sizes. There is a considerable ascent in the floor of the Nave, although the Church stands upon perfectly level ground. In like manner in the Nave of St. David's Cathedral, there is a most perceptible ascent. Is it not possible, that this may have been designed to give the building an appearance of greater length, according to a well known law of perspective? The effect of the roof is very striking: it consists of ribs placed very near to each other, each forming an obtusely pointed arch. The Tower rests upon four massive pier-arches, obtusely pointed, but not chamfered or in any way ornamented. Each of the Transepts has an east and a west window; that on the east side of the north Transept is a square-headed Perpendicular window of two lights, under which is a curious recess probably marking the place of an Altar; the remainder are Early English. In the south gable are three Early English windows, arranged like those at the west end; in the north gable are two, of very fine proportions; and under them are two low sepulchral recesses, which are the only remains of ancient monuments in the Church. However, the monuments themselves have long since disappeared. This Transept is called "Canghell Clarach," or the "Clarach Chancel," the township of Clarach in this parish being chargeable to its repairs. It was formerly separated from the rest of the Church by a parclose, of which a small portion still remains, and is very richly carved. Its roof nearly resembles that of the Nave, that of the south Transept being perfectly plain. The side windows of the Chancel are all blocked up, for the sake of modern monuments: they consisted of an Early English light at the south-western extremity, and two Perpendicular windows with four-centred arches, one on each side of the Altar. Close to the southern one, inside, is a shield bearing a large W, over a pastoral staff in pale, with two quatrefoils in chief: there are no other devices remaining in the Church. The east window is Perpendicular, of five lights, and is greatly disfigured by a transom which crosses it at the very spring of the

arch. Between the windows on the south side is a Priest's door, having a plain pointed arch, and nearly opposite to it a door leads to the vestry. Somewhat to the west of the latter, two steps lead up to a doorway in the wall, now closed up: what this led to I cannot conjecture. The roof has a vaulted wooden ceiling, panelled; and on a panel over the Altar is a rude representation of the Sun, the Moon, and seven Stars. In the north-east pier of the Tower, a winding staircase leads to the belfry, wherein there are six bells of very sweet tone, but without any remarkable inscription: they are rung from a stage which is placed so low as to cut off the heads of the arches, thereby greatly impairing the effect of the interior. One of the beams which support it is very richly carved, and was evidently a part of the ancien trood-loft. The belfry has four square-headed Perpendicular windows of two lights. In the churchyard, which is one of the most picturesque I have ever seen, among several fine trees, is a yew tree of great size; and near the west gate are two Crosses: one is about seven feet in height, and is richly carved; the other is low and plain, but has three small holes in it: there is no inscription on either of them.

The Church derives its name from its founder Padarn, or Paternus, a native of Armorica, who erected a bishopric here in the sixth century, of which he was himself the first prelate. In a curious Latin poem, written about the commencement of the eleventh century, by John, son of Sulgen Bishop of St. David's, in honour of his father, there is a long description of Paternus. This poem was written at the end of a copy of St. Augustine's works which had been transcribed by the poet, for the use of his father. The volume was in the Cotton Library, and was entirely burnt, with the exception of about a hundred lines of the poem in question. It is by no means remarkable for its elegance, either of Latinity or of versification, but as it is rather curious, and illustrates the subject, I will make no apology for quoting a portion of it. After describing Cardiganshire, the poet proceeds to mention Llanbadarn, of which he was himself a native:

"Hujus ad Arctoas locus est, Metropolis alta,
Antistes sanctus quo duxit jure Paternus
Egregiam vitam, septenos terque per annos

Votivus cœlo quot menses quotque diebus:
Nam quiddam sæclo novit rationis in isto,
Omnia quæ mundi sunt, vana et lubrica cernens,
Intendens animo cœlestia numina toto,
Devovit Christo totum servire per ævum.
Ac se jam sancto mactans cruciamire corpus,
Semper inexhausto persistens valde labore,
Orans, jejunans, vigilans, lacrymansque, gemensque,
Esuris alimenta fuit [?] nexisque levamen,
Hospitibus pandens aditum, sitientibus haustum,
Ægrotis curam, nudis miseratus amictum.
Prudens quæque gerens perfecit cuncta potenter;
Ac sic lucifluum meruit conscendere cœlum,
Cuncti quo Sancti miro splendore beantur."

From this poem it appears that he ruled over this diocese for one and twenty years: when upon the death of Ennius, Bishop of Vannes in Armorica, he was translated to that see, A.D. 575. He rebuilt the Cathedral there in stone, it having been hitherto of wood; and died A.D. 590. At a synod held at Worcester by Augustine, in the year 602, there was a bishop of Llanbadarn present, and the see appears to have retained its independence until the early part of the eighth century, when the inhabitants of the place murdered their bishop, whose name is said to have been Idnerth. There formerly existed at Llanddewi Brefi, a place which I shall have occasion to notice this evening, a stone with the following mutilated inscription in rude characters;

HIC IACET IDNERT FILIVS I
QVI OCCISVS FVIT PROPT ERP
SANCTI

Whether it has reference to this circumstance, it would now be difficult to determine. From this period the diocese of Llanbadarn, has formed a part of that of Saint David's. Its limits can I think be traced without difficulty. A straight line drawn from Llanddewi Aberarth on the coast of Cardiganshire, to Hay in Brecknockshire, passes close to five Churches bearing the name of Dewi (David), and three bearing that of Padarn, the latter being invariably on the northern side. This line cuts off from the diocese of Saint David's, about one half of Cardiganshire, two thirds of Radnorshire, and small portions of Mont-

gomeryshire and Brecknockshire. This then was in all probability the extent of the diocese of Llanbadarn.

The Church of Llanbadarn from henceforth became conventual; but upon the subjugation of Cardiganshire by Gilbert Strongbow, Earl of Clare, this Church with the tithes, offerings, &c. appertaining to it, was given in the year 1110 to the monks of St. Peter at Gloucester, by whom it was held until they were deprived of it by Owen and Cadwalader, the sons of Gruffydd, Prince of North Wales, who recovered that district from the English in the year 1136. After this time it was visited by Giraldus Cambrensis, who attended Baldwin Archbishop of Canterbury when preaching the Crusade in Wales. He describes its state in the following terms:

"It is to be noted that this Church, even as divers other in Ireland and Wales, hath a lay Abbot. For an ill custom hath sprung up, that men of power in the parish, who had been first appointed by the clergy as stewards, or rather as patrons and protectors of the Church, in course of time waxing covetous, have taken unto themselves the whole authority, leaving to the clergy the Altars only with the tithes and offerings, and these too giving to such of their sons and kindred as were clerks. Now such defenders or rather destroyers of their Churches, caused themselves to be called Abbots."

The tithes were in process of time granted to the Abbey of Vale Royal in Cheshire: from thence, at the dissolution, they fell into the hands of the Crown, and were afterwards granted away. The passage above quoted from Giraldus, is in a certain measure applicable to the present state of the Church; but in the place of a lay-abbot it has a lay-rector.

The Abbey Church of St. Mary of Strata Florida, or Ystradflûr, stands on the banks of the river Teifi, at the foot of a hill which divides two narrow valleys. Before the Church these valleys unite and form a plain of considerable extent, open to the west, but enclosed to the north and the south by lofty hills, which are partly covered with wild copse-wood. Leland thus describes it:

"Stratefleur is set round with mountains not far distant, except on the west part where Diffrin Tyve is. The Church is large, side islid and cross islid. The foundation of the body of

the Church was made to have been 60 feet longer than it is now. By is a large cloyster, the fratry and infirmary be now mere ruines." . . . . "The cemeteri wherein the country about doth bury is veri large and meanly walled with stone. In it be 39 great hue trees. The base court or camp before the abbey is veri fair and large."

I regret to say that this description is no longer applicable. Of this magnificent fabric, the only remains at present are a portion of the west front, containing a singular and beautiful Romanesque doorway, with a very early pointed window to the south of it, and a mere fragment of the north transept. The marks of the foundation still bear witness to the magnitude of the building; it was evidently cruciform, as stated by Leland, and had the short choir peculiar to Churches of the period, apparently with an apsidal termination. The great west doorway is exceedingly curious, nor am I aware of any parallel example. The shafts, of which there are five on each side of the doorway, have no capitals, but are continued round the arch. Over the arch is a hood-moulding with singular terminations: the shafts (and the hood-moulding as far as it extends) are connected by a series of bands terminated by well carved finials. Of the thirty-nine great yew trees there is but one left, and a flat stone, having a richly foliated cross incised upon it, is the sole relic of the ancient sepulchral monuments. These must have been very numerous, for this was the resting place of the Princes of South Wales. Here also their genealogies were recorded, and the annals of the principality were kept.

Door, Strata Flor.da.

The Abbey was founded in the year 1164 by Rhys ab Gruffydd, Prince of South Wales, and his sons Gruffydd, Rhys,

and Maredudd: the charter was confirmed by King Henry II. It was founded for Cistercians, according to Dugdale's Monasticon; but Camden states them to have been Cluniacs. In the war which put an end to the independence of the Welsh nation, the Abbey was burnt, and afterwards rebuilt, under a charter of King Edward I., granted in the twenty-third year of his reign. The charters of Rhys, Henry, and Edward, are preserved by Dugdale. It was again destroyed in the fifteenth century by Owen Glyndwr. At the dissolution its revenues were valued at £118. 17*s*. A mansion house was afterwards built here by the Stedman family, into whose hands the place fell. This has now fallen into decay, but among the offices attached to it, there appear to be portions of the ancient conventual buildings.

About nine miles from Strata Florida to the south west, is the Church of Llanddewi Brefi. It stands on a rising knoll, in the middle of a narrow dell, opening on the west into the fertile valley of the Teifi, but closed in on the other sides by steep and rocky mountains, the lower parts of which are clothed with wood. The Church was formerly cruciform, and of considerable size; the Nave had one if not two aisles. But the aisles and Transepts have been pulled down, and the Nave has been rebuilt without any pretension to architectural character, nor can the Chancel in its present state be referred to any style. The Tower, which is part of the ancient edifice, is large and lofty, and is supported by four massive pier-arches, nearly resembling those at Llanbadarn. Above the arches is a rude stone vaulting. The belfry lights are of the Perpendicular period, but under that on the south side I observed some herring-bone work. The Tower is machicolated, and surmounted by a low pyramidical capping, at its north-eastern angle there is a square staircase turret. Near the west door of the Church is a rude stone pillar, about six feet in height, called St. David's staff, on which he is said to have leaned when he preached to the multitude. It bears a cross, and an inscription in ancient characters. I could make nothing of it, and my cicerone could give me no account of the stone, excepting that he seemed to have a vague impression that it had something to do with the Romans. A fac-simile of the inscription is given in Camden's Britannia.

The chief interest attached to the place, arises from its being the spot where Saint David confuted the Pelagian heresy in a Synod held in the year 519, or according to Usher, as early as 475. On this occasion it is said that the truth was attested by a miracle, which is thus narrated by Giraldus, whom I have already quoted:

"From thence we journeyed by way of Landewi Brevi, that is to say, the Church of Saint David of Brevi, which is set on a hill, which on a time grew up under the feet of the aforesaid David, who was preaching the while[c]: to wit, in that great Synod of all the Bishops and Abbots of all Wales, and likewise the whole Clergy thereof, which was there gathered together, with much people, by reason of the Pelagian heresy. For howbeit it had of old been destroyed out of Britain by Saint Germain, Bishop of Auxerre, yet had it at that time risen up anew in these parts with fresh pestilence. Whereupon, at the sight of so great a miracle, David, however unwillingly, was elected Archbishop by the choice and acclamation of the whole meeting."

A Collegiate Church was founded here in the latter part of the thirteenth century by Thomas Beck, Bishop of Saint David's, in honour of Saint David, for a precentor and twelve prebendaries. King Henry VIII. appropriated its revenues, which were then valued at £38. 11*s*., as well as those of the College at Abergwili, in Carmarthenshire, to the foundation of a Collegiate Church at Brecon under the name of Christ's College, which still continues to exist. It was intended to found a College at Llanddewi for the education of Clergy for the diocese of Saint David's, but this design was afterwards carried into execution at Lampeter, at a distance of about eight miles from thence; where a College, dedicated to Saint David, was founded about twenty years since. Thus another place in the county of Cardigan has been consecrated to Ecclesiastical uses: and we must hope that in due time the Clergy who owe to it their religious nurture, emulating in piety and learning the illustrious band of Saints who adorned the British Church in the fifth and sixth centuries, and him especially whose name the College bears, may

[c] In commemoration of this miracle, it is usual to depict St. David standing on a mount.

rescue the diocese from the attacks of false doctrine and schism, and restore it from its present unhappy state to a condition more nearly approaching to primitive perfection."

The paper was illustrated by a few engravings and sketches.

The President thanked Mr. Jones for his Paper, and, there being no further business, the Meeting dissolved shortly after nine o'clock.

Meeting, Nov. 12th, 1845.

The Rev. the President in the Chair.

NEW MEMBERS ADMITTED.

Honorary.

The Rev. George Ayliffe Poole, M.A., Secretary of the Northampton Architectural Society; Welford Vicarage, Northamptonshire.

Ordinary.

The Rev. J. L. Petit, M.A., Secretary of the Lichfield Architectural Society; the Uplands, Shiffnal.

Rowland Bateman, Christ Church.

G. W. Cox, Trinity College.

Dudley C. C. Elwes, Esq., Brigg, Lincolnshire.

C. R. F. Locke, University College.

C. B. Mount, New College.

R. W. Randall, Christ Church.

PRESENTS RECEIVED.	PRESENTED BY
Lithograph of Sedilia in Furness Abbey Church.	W. P. Neville, Trinity College.
3 Impressions of Seals.	W. T. Parkins, Merton College.
Impression of an Ancient Seal found at St. Alban's.	The Rev. C. Boutell, M.A., Trinity College.

Impression of a singular Brass at Oakover, Staffordshire.	M. W. Gregory, Wadham College.
4 Specimens of Ancient Tiles.	C. M. Robins, Oriel College.
Rubbing of a Brass.	R. S. Oldham, Wadham College.

PURCHASED BY THE SOCIETY.

Tracings of Stained Glass, Merton College Chapel. Ecclesiologist. November, 1845.

The President read the list of Members proposed to serve on the Committee.

Mr. Jones read extracts of letters from the Rev. C. Boutell, and M. W. Gregory, accompanying presents.

Mr. Jones then read the Report of the Committee.

"The Committee have to call the attention of the Society this evening, to several matters of the highest interest and importance to the Society, as regards both its internal economy, and its external relations. The increased activity displayed in the Society since the introduction of certain important changes, within the past year, has been such as to warrant the completion of those arrangements, if they should have been left in any respect imperfect. The Committee would allude especially to a motion for making alterations in Rules VII. and XII., which will be brought before the meeting this evening, under its sanction. This motion having been laid before the Committee, and approved of since the last General Meeting, under the provisions of Rule XIX., must be proposed to the Society this evening; but as the Society is not required to decide the question without due time for deliberation, the discussion of the question will be reserved for the Special Meeting to be held on Tuesday, November 18th. In order that Members may be able to consider the question in all its bearings, it is necessary to observe, that the object of the motion is to assign to the Treasurer certain duties which seem naturally to belong to his office, and which appear to have been overlooked at the late revision of the rules. Up to that time all the duties which now devolve on that officer, had been executed by the Secretaries; so that in point of fact, at the election of a Treasurer with new duties at the commencement of the present year, a new office was created

by the Society. The object of the present motion is to complete this important alteration.

The Committee have already alluded to the changes made in the mode of printing the Society's Reports. In consequence of the present arrangement applications have been received for copies in addition to those which are sent gratuitously to each member. It has been therefore determined to print a sufficient number both for distribution and for sale.

Among the presents received since the last meeting, it is necessary to notice a very curious palimpsest Brass from Oakover in Staffordshire, for which the thanks of the Society are due to Mr. Gregory of Wadham College. Its great peculiarity consists in the figures of the children being engraved on a figure which must have previously represented a priest.

As regards the external relations of the Society, and the daily extension of its influence in the country, the Committee are much gratified in stating that the Architectural Society of Saint Alban's has been admitted to the same privileges which have been granted to other local Societies. It is most satisfactory to observe the frequent formation of new Architectural Societies in various parts of the country, each of which bears fresh testimony to the improved tone of feeling, in matters pertaining to Ecclesiastical Art, which now pervades all England, and is beginning to manifest itself in various parts of Christendom.

The Committee have to record some most satisfactory instances of this feeling, in the applications which have been made to them for advice, in the restoration of Churches in the country; the Committee allude in particular to the Churches of Rudbaxton in Pembrokeshire, Abergele in Flintshire, and Llanfairynghornwy, in Anglesey. But the restoration which naturally most engages the attention of the resident members of the Society, has been commenced, and has hitherto proceeded most satisfactorily. The Committee refer to the repairs now in progress at Dorchester. The workmen are at present employed on the great window over the sedilia, on the mouldings of which traces of colour have been discovered. The sedilia themselves likewise exhibit marks of having been painted, their backs having been adorned with diaper work of various patterns, which can be made out sufficiently to afford a

hope that they may at some time be restored to their primitive splendour in all respects. Painting has also been discovered under the Jesse window, on the north wall of the Chancel[a].

The Sub-Committee appointed to commence a collection of tracings of painted glass, report that they have confined their attention in the first instance to Merton College, as affording the best specimens in Oxford for their purpose. They have procured tracings from the side windows of three running patterns, the oak-leaf, the vine-leaf, and the ivy-leaf, with borders, among which are the castle, the badge of Eleanor of Castile, and the fleur-de-lis; three patterns from the tracery in the heads of these windows, three small figures, St. Peter, St. Paul, and St. Nicholas; all these are of the time of Edward the First, the gift of Henry de Mamesfield a fellow of the College, whose figure in a kneeling attitude, with a scroll from his mouth, bearing his name inscribed on it, is many times repeated in these windows.

From the west window of the chapel, a small Crucifixion, the head of an abbess with a pastoral staff, and a small figure of a seraph or angel, standing on a wheel; these are of the fifteenth century.

From the side windows of the Library, four patterns of quarries and borders with the Agnus Dei in the centre, these are also of the fifteenth century. Among the early glass, there are also small heads of Christ and the Blessed Virgin, a pelican, and a lion's head. All these tracings are intended to be as exact facsimiles of the glass as possible, forming in fact working drawings for glass-stainers, which can be retraced on glass with a flux, and burned in the oven.

The tracings are mounted on calico to prevent their being torn, and can be lent to any of the Members who may wish to make use of them.

The Committee hope that this will prove to be only a small beginning, and that when Members see the utility of these tracings,

[a] This painting consists of a series of quatrefoils, the spaces between them having contained representations of animals, of which a lion has been distinctly made out, and something nearly resembling a griffin. "The Chancel wall," says Leland, "hath all been painted verie gloriously with all sorts of beastes; there yet remains a lyon, a griffin, and a leopard."

and the facility with which they may be made, requiring only care, patience, and industry, many of them will come forward to add to the collection: there are some valuable specimens of various ages in the Cathedral at Christ Church, and some of the original glass of Wykeham, in the south transept of New College chapel. Members belonging to either of those Colleges may do good service to this Society, by making tracings of their glass.

The thanks of the Society are due to Charles Winston, Esq., of the Inner Temple, for the assistance he has rendered in the matter, and for some of his very accurate tracings which he has kindly given to the Society.

The Sub-Committee appointed to report to the Committee in the question of the removal of the Society to another room, have to report that they have with this view visited and inspected the only two places that offered for the purpose, viz., Giles' auction room in the High Street, and the Music room in Holywell. That in regard to the former of these, it is at present very badly lighted, and altogether inferior to the room now occupied by the Society, except in situation, and in the fact of there being two or three small rooms connected with it, that might be rendered available for the general objects of the Society: but that they do not consider that the last mentioned advantages offer an adequate compensation for the additional rent of £30. per annum beyond their present, and for the outlay required on the room, which if borne by the landlord would probably entail a further increase of the rent.

In regard to the Music room, they consider that it might very easily be adapted to the purposes of the Society, without materially disturbing its present arrangement; that it presents very great advantages in its situation, in the spacious accommodation which it offers, and in the ample room in particular, which it affords by its lofty walls for the display of the Society's rubbings and casts, as well as in the domestic apartments connected with it, which are capable of lodging the clerk of the Society, and who would thus be in constant attendance in the room. Altogether they consider it to be very eligible, and do not hesitate to recommend the Society to secure it, if satisfactory terms can be made with Wadham Col-

lege, to which it belongs, and with the present lessee under the College, who has a considerable unexpired term in it."

With regard to the question of the Society's removal, the President remarked that it was a matter of the utmost importance to the welfare of the Society, and that he, as a Member of the Sub-Committee, had seen so many difficulties in certain details of the proposed arrangements, that it appeared inexpedient to proceed farther in the matter without obtaining the concurrence of the Society. The question therefore would be laid before the Society at their next meeting, whether full powers should be given to the Sub-Committee, to treat with Wadham College and their lessee. He thought it right to add that the removal of the collection would entail a considerable expense on the Society, which he trusted would be defrayed by subscription among the individual Members, as the general funds of the Society could very ill afford it.

Mr. Marriott of Trinity College rose to propose the motion which had been adverted to in the Report of the Committee. He observed that at the last revision of the Rules, the consequences of the alterations were not wholly foreseen. He alluded in particular to the appointment of a Treasurer, with duties that had hitherto devolved upon the Secretaries. It was evidently desirable that that officer should be always a Member of the Committee, as his advice was frequently required on matters connected with the funds of the Society. The present Treasurer was a Member of that body by election, and not by virtue of his office. He therefore proposed that in Rule VII., after the words "the two Secretaries," the words "the Treasurer" should be inserted; and after the words "exclusive of the Secretaries," the words "and the Treasurer" should be inserted; also that in Rule XII. for the words "the Secretary" the words "the Treasurer" should be substituted.

Mr. Jones seconded the motion.

Mr. Freeman then read the following paper on the "Development of Roman and Gothick Architecture, and their Moral and Symbolical teaching:"

"The subject of mere detail in ancient Architecture is one which either is or ought to be sufficiently known. Almost every Church and other ancient building has been examined; books and engravings multiply almost daily; the mere historical succession of the several styles is accurately marked; there is little danger of attributing an Early English spire to Cardinal Wolsey, or a Perpendicular one to the Saxon period, mistakes made within the memory of man; but the majority of our Ecclesiastical antiquaries seem not to get beyond heaps of isolated facts, or at best, a mere historical arrangement of them. One influential party indeed, with something more like a pretension to philosophical investigation, not satisfied with preferring one style without condemning others, sets up the style of one individual period as the standard of perfection, and measures every thing by strict canons of its own making: the Chapel of Kings College and the great Tower of Canterbury scarcely meet with more favour from many professed admirers of Gothick Architecture than from an Evelyn or a Wren, and to regard the awful Naves of Peterborough and Ely as fit temples for Christian worship is looked on with as great suspicion in many quarters as would be the imitation of the caves of Elephanta, or the mosque of Cordova. But within the favoured period, all must be accounted perfection; the rudest village Church of the fourteenth century must be looked on as teaching us more of the true spirit of Christian Architecture, not only than the foreign, and therefore proscribed piles of Worms or Seville, but than some of the most noble buildings of our own land. If these ideas are really carried out, Romsey, and Iffley, and our own Cathedral must be classed with idol temples, and the works of William of Wykeham must be held as breathing only the spirit of a corrupted taste and a faithless heart.

That it is to the disadvantage of the present day that we have no one fixed style, I will not for one moment deny; the simultaneous cultivation of all appears too likely to lead to excellence in none; but this is very different from binding one style like a

yoke upon the architects of all ages, and bidding us not only forbear from imitating, but actually set our seal of condemnation upon all others. If Architecture, the first of arts, if Ecclesiastical Architecture, that art applied to the highest ends, if Gothick Architecture, its noblest form, be something more than a stock of details for antiquarian research, or of picturesque effects for the pencil, or of mere æstheticks in any shape, we must look on its successive changes not as the result of mere chance, or of the caprice or taste of individual architects, but as the developments of some great philosophical and moral principles, intimately connected with the spirit and feelings of the successive ages in which they arose; and not merely as arising from them, but as being best suited for them, best calculated, each in its own day, to produce that moral effect which is the end of all art, especially when immediately devoted to sacred purposes. Different ages of a nation as well as of an individual require different kinds of teaching, that which most edifies the early and unsophisticated mind of a people will have but little effect on the heart grown hard amid the luxury and artificial tone of a "civilized" age; and if a rt be moral, if Architecture be the chief of arts, thus to narrow and limit its teaching, shews as little perception of its inward depth of meaning, as of its merely outward beauties.

I hope I may be understood as only speaking what I think, when I say that I feel myself quite inadequate to treat this subject as it deserves; yet as it is one which has been often in my thoughts, and which I have seldom seen attempted, and scarcely ever satisfactorily carried out, I may perhaps be doing some service in throwing out a few hints which some other person more competent for the task may be induced to develope in a more able manner. Much will doubtless be found in this paper which my hearers will recognize as derived from other sources; much I am aware I owe, (as what writer on Gothick Architecture can fail to owe?) to the works of Professors Whewell and Willis, and especially to the truly thoughtful and original volumes of Mr. Petit; much too is doubtless derived from the writings and conversation of several valued friends; but to refer each idea to its original source is of course impossible; and, though it is possible that no one idea may be originally my own, I feel that I may claim independence of

thought in selecting, arranging, and carrying out the notions that I have been struck with elsewhere.

It can hardly be necessary to prove, and it appears to me to be a truth of that nature, which, if it be not at once admitted, cannot be proved by argumentation, that Architecture, like every other product of intellect, is symbolical. I do not mean intentionally so, for, though the architects did, I have no doubt, intend to symbolize certain truths, yet these would only affect the parts, or, at most, the arrangements of the building; but that a work of Architecture, or of any art, will be and must be the material expression of some predominant idea in the individual or his age, and that without any design on his part; just as a writers style is characteristick of his feelings, habits, and tone of thought, without being, in most cases, actually the result of his determination; just as all similar peculiarities, whether of individuals, countries, or ages. Thus the vertical principle in Gothick Architecture is symbolical of the tendency of the Christian Faith to raise and elevate the thoughts and affections, and in every thing rise heavenwards, not from a deliberate purpose of the architect, but from an invisible law impressed on the heart. Still less do the low and grovelling forms of Grecian Architecture, incapable of soaring from the earth, or attaining any but a positive elevation, proceed from any deliberate purpose in the architects mind to symbolize the low and grovelling tendency of his own superstition, but from a similar, though opposite law, which kept his works as well as his thoughts on the earth. This I believe to be the real symbolism of Architecture, proto-symbolism, as it has been happily called in a discourse to which the present attempt owes much[b]; it is a true and philosophick view applicable to all art in all ages, and utterly removed from the over-minute allegorizing of Durandus and his followers.

And this is the symbolism which I intend to take as the groundwork of my observations on the Roman and Gothick styles of Architecture. I would consider each style as the material expression of an idea within the architects mind, constituting the building a vehicle of moral teaching in the manner naturally arising from and most calculated for the feelings and circum-

[b] Report for Hilary Term, 1845, p. 37.

stances of the ages in which they severally arose. I would previously make two observations: First, that it is highly probable that a style should continue a while after the circumstances which at first called it into being had ceased to exist, so that buildings would very often reflect the spirit of a period a little antecedent to their own. When we consider that the symbolism, the expression of ideas, which we are now considering, is something perfectly unintentional and even unconscious, and make allowance for the force of habit, so clearly manifested in the Transition styles, where the architects appear unable at once to emancipate themselves from early associations, and consequently mingle the characteristicks of the old and new style, we shall see that this is not antecedently unlikely, and, as we proceed, history will shew that it is so in matter of fact.

Secondly; it may be objected, as it has been before now, that such inquiries are void of practical utility. But surely the philosophy of art cannot be considered as an unimportant branch of the highest of human studies, that of the human mind; and as to practical effects on buildings, I cannot think the mere copyist of mouldings and measurements so likely to produce a really excellent building as he who to this antiquarian knowledge (which when used as a means, and not rested in as an end, I should be the last to depreciate) adds a thorough perception of the spirit and principles of the style in which he is working, and can justify his proceedings by referring not only to ancient examples, which are, after all, only the exponent and evidence of the principle, but to the principle itself. And besides, the present inquiry may be of great value in assisting us in the choice of a style for employment in modern buildings; if we consider our present position as analogous to that of any past age, we shall surely be doing better to adopt the style of that period even in preference to others of greater beauty and perfection.

And now, after this long exordium, really to commence the subject; the styles we are at present to consider are the Roman and the Gothick; the round and the pointed arch being the chief external mark of each, that most easily seized upon and recognized, though being in themselves only parts of the development of a higher principle. It will be thus seen that I employ the

term Roman Architecture in a very wide sense, to include not only classick Roman, but all the varieties of Romanesque; Byzantine, Lombard, German, Saxon, and its perfection, our own glorious and venerable Norman style. The name Roman I do consider to be appropriate; it was from Rome that it proceeded originally, and, what is of more importance, it is the type of a state of things of which Rome was the head. It is the style of the first twelve hundred years or nearly so of Christianity. Its distinguishing feature is the round arch, and that more truly than the pointed arch is of Gothick; the pointed arch requires, and is nothing without, certain mouldings and accessories, but the round arch requires no mouldings at all of necessity; the sweep of the arch merely marked by the voussoirs, and at most constructed of two orders, is all that is absolutely required.

I am not going to enter into the question of the first introduction of the arch into architecture; whether in historical fact the Romans attempted to engraft the Grecian orders on a previously existing Italian system of piers and arches, or whether they attempted to introduce the arch as a novelty into the existing Grecian style, is no consequence; the classical Roman style is to us an endeavour to unite two discordant principles of construction, the entablature and the arch; the latter for the most part being the mechanical support, the former a mere ornamental appendage.

And hence I assert, paradoxical as it may appear, that the style of the palmy and splendid days of imperial Rome is but a Transition to one which arose in the days of its decline and came to its perfect development among nations of whom the Cæsars had scarcely heard. It is but an inconsistent mixture of principles; like all transitional styles it strives to engraft its new principle of construction upon the old, the latter therefore becoming merely ornamental; thus the entablature, which in the Grecian style is the mechanical construction, and its adornments the legitimate ornamenting of the construction, is in the Roman a mere decoration, if so be, unconnected with the construction; the arch, the real construction, is obscured, and thrust, as far as might be, out of sight, while decoration is sought in something foreign and adventitious, clearly an inferior and dishonest means

of obtaining ornament, and marking an imperfect style. The architects who, in the later days of the empire, cast aside the useless entablature altogether, brought the arch forward into notice, and made it and its pier—whether a square mass of wall or a Corinthian column, it matters not,—the chief features of the building in appearance as well as in reality, were those who gave to Roman Architecture its first approach to a consistent form. It may be that the art of detail was then miserably debased or rather lost, that the sculptures of one building were often actually removed to ornament new ones; but still the building itself was constructed on a rational and consistent principle. Several beautiful Churches of this period are to be found in the first volume of Mr. Gally Knights Ecclesiastical Architecture of Italy; and he himself in his Introduction, though apparently unconsciously, bears ample witness to the view I am contending for. 'All that art could still effect,' says that observant antiquary, 'was reserved for the interior, of which the chief decoration was the long colonnade which, on either side, divided the nave from the aisles. But the columns now supported round arches instead of the unbroken architrave of better times[c].' And again. 'Before the end of this century, the portals ceased to be square and began to be round. Even in good times the Roman architects frequently introduced an arch above the doorways to relieve the lintel from the pressure of the wall above, but they always concealed the arch with an elaborately sculptured architrave. The sculptors of the 5th century had no longer the skill to embellish architraves, and they escaped from their dilemma by leaving the arch exposed[d].' It is really astonishing that any one could write this paragraph, and not see that the practice, whatever it be with reference to sculpture, betokened a great advance in the true and honest principles of architectural construction. Of this style are the Churches of St. Paul, St. Agnes, and St. Clement in Rome, St. Nazario and Celso at Ravenna, and especially St. Mary at Toscanella, all in Mr. Knights work.

But still the style was far from being brought to perfection; a reluctance still existed utterly to forsake the beautiful forms of Grecian art, incongruous as they were with the principles of

[c] p. iv.

[d] p. v.

Roman building. As long as any thing like a Roman Empire lasted, and even after, the influence of Grecian skill yet lingered; the buildings of the Roman style, using the term nationally, never quite got rid of it; it is to the Romanesque styles that we are to look for the perfect development of the round-arched form of architecture. Thrown back as were the arts by the incursions of the Northern tribes, yet, if not the minutiæ of detail, the elegancies of sculpture and painting, most certainly the true principles of Architecture, superior to any such minuter considerations, were, after a season, revived under the hands of the northern builders; and the Romanesque style, differing, as did the Gothick also, in different lands, was developed in the majestick piles of Bonn and Worms, of Caen and Bayeux, of Ely, Peterborough, and Romsey, of Iffley, Barfreston, and Northampton, and the other glorious Cathedrals, Abbeys, and parish Churches, which bear witness to the skill and munificence of the builders of the eleventh and twelfth centuries. Some beautiful Churches of this sort had been already produced in Italy by the Lombard builders, as those of St. Michael at Pavia, and St. Ambrose at Milan; but these were far surpassed by the Churches on the Rhine; and I apprehend we must go on stil farther, and that it is in our own Norman structures that we are to look for the perfection of the round-arched style; the piers and arches stand forward boldly as the main features, and a system of ornament is introduced which whatever be its origin, and whatever opinion may be held as to the beauty of its individual parts, must be allowed to harmonize well with the forms of the building, and to add greatly to its general effect. I do not mean to enter into the subject of mouldings; *why* it is that certain forms harmonize with certain arches; *why* the ornamenting of the surface agrees best with the round arch, the carving *into* a shape with the pointed, *why* the broad plain soffit looks well with a round arch, while the architrave of the pointed one requires to be swept off into a gradually diminishing suite of mouldings, are questions beyond my power to answer as I could wish—it is not merely a part of the question relating to the vertical principle, as arches with incongruous mouldings are in themselves unpleasing without reference to the rest of the building. However this be, as a *fact*, the Norman system of ornament does set off and agree with the

Roman forms, which the Grecian mouldings of the entablature, and the Gothick of the pointed arch equally fail to do.

Before I bid adieu to the subject of Romanesque, I would make a few observations on a matter wherein I have the misfortune to differ from a gentleman of whose taste and discernment I have the highest opinion, and with whom it has been several times my lot to agree where both our views are opposed to the general feeling of ecclesiastical antiquaries. Mr. Petit, while doing full justice to the capabilities of the Roman style, appears to consider that it was never fully developed; the Rhenish Churches he seems to look upon as approaching the nearest to it, while our own Norman he regards as an approximation, almost a Transition, to Gothick. Now in this view I cannot agree; the only instance of this Gothick tendency would seem to be in the shafts which at Peterborough, Romsey, and other great Romanesque Churches, run up from the floor to the roof. But these are as frequently absent, and though, when employed in Gothick structures, very much helping to develope the vertical principle, do not seem sufficient of themselves to constitute an approach to it, while nothing in the other parts of the building at all leads one to it. But granting that this does to a certain extent imply an approach to Gothick, as it is, I believe, comparatively rare except in the later Norman edifices, it might be considered as the first step in the Transition, and could not at all affect the claim of the earlier Norman buildings to exhibit a perfect and consistent style of architecture. But even the introduction of more decidedly transitional features does not always bring in a Gothick effect. The Nave of Oxford Cathedral has octagonal pillars, and in the Clerestory pointed arches, yet the general effect is purely Romanesque, it is only on minuter examination that the marks of incipient Gothick appear.

Of the Rhenish Churches I would not speak too confidently, as my whole knowledge of them is derived from Mr. Petits own work, and that of Professor Whewell; but as far as I can thus judge, they do not seem to differ essentially from our own form of Romanesque, but only as species from species, just as our Perpendicular differs from the French Flamboyant. Their widely different, and certainly more varied and graceful outlines, do not at all affect their being essentially of one style, any more than a similar

diversity in the plans of English and foreign Cathedrals prevents both being pure models of the Gothick style.

We now come to the Gothick style, that noblest offspring of human art, a style hallowed by every association of national and religious feeling, the pure and undisputed possession of our Teutonick lineage and Christian faith. We have at last approached to the æra when mere skill such as heathen Greece never surpassed, and vastness of conception with which the most splendid piles of antiquity could not for a moment compete, were equally devoted to the highest of ends, the honour of God and the edification of His Church; when our land began to be covered with those wondrous and unearthly temples, where even among mans most glorious works, we most feel his littleness; where the tall shaft, and soaring arch, and the vault spread over us like the canopy of heaven make us feel ourselves in the immediate presence of Divinity, where angels themselves might tread with awe. And yet there was a time when men could walk through the solemn aisles of Canterbury or Winchester, perhaps when the very shades of night were creeping over its mighty walls, with the last notes of the organ perchance dying away through the long series of arch and vault, with Kings and Bishops and saintly founders lying as if still joining from their tombs in the worship of the faithful, and not feel the inspiration of the gorgeous temple; when men of refined taste and upright life could decry these our noblest monuments as the work of barbarians, and prefer not only the stern and chaste simplicity of Greece, but the gaudy and incongruous structures of Rome; when Addison could talk of the "meanness of manner" in Gothick Cathedrals, and Evelyn speak of them as "dull, heavy, monkish, piles, without any just proportion, use, or beauty." These days are happily gone by, may it be for ever.

There can, I suppose, be no occasion nowadays to go about to prove that the pointed arch is not the essence of Gothick Architecture. It is but one development among others of a principle; but there seems a disposition now at work among that class of antiquarians who proceed not on any philosophical principle, but on mere induction of ancient examples, to throw away all reference to the form of the arch, because forsooth an occasional caprice employed

the round arch now and then during the best periods of Gothick. Now, although the pointed Arch is not *the essence* of Gothick Architecture, yet it is *of its essence;* it is the application of the pervading principle of the style to the most important features of the structure; consequently no Gothick building can be considered perfect without its employment in its main portions, the pier arches and the vaulting;—a Gothick building with round arches or a Roman with pointed are equally incongruous.

But what is this pervading principle? I believe it to be the upward tendency of the whole building and of its minutest details, in a word, the vertical principle; by which, when it is fully carried out, a Gothick Cathedral, as one harmonious whole, appears rising heavenwards, and the eye is directed upwards throughout; the whole rises from the floor to the roof, no part seems an after-thought, as something unavoidably put on, but each portion grows out of that beneath; all is light, airy, and soaring. But this requires the pointed arch; in viewing a round arch the eye travels up one side and down the other; but in the pointed both sides seem to rise at once, and joining at the apex, to unite in the general ascending tendency of the whole. Hence the pointed arch—however first called into being, in its solitary state, is a mere matter of antiquarian curiosity—became generally adopted, as the only form adapted to and required by the newly developed principle. Why then, it may be asked, does the pointed arch appear in buildings otherwise of Roman Architecture, where no further trace of the Gothick or vertical principle is visible? Now, as I before mentioned, it is the characteristick of a Transition style to engraft its own principle of construction on the anterior principle of decoration; but the use of the pointed arch would probably be one of the very first developments of the vertical principle, and, as relating to the construction of the main features of the building, it is clearly the manifest, outward, recognizable mark of that principle, so that we find it introduced before any other Gothick feature—unless possibly the roof-shafts before alluded to—and that first in the main portions of the building; the pier and vaulting arches being continually found pointed, while the arches of doors, windows, and merely ornamental arcades remain round; exactly as in the engrafting of Roman

Architecture upon Grecian, the arch was used in construction while the entablature still remained the only source of decoration. The Romanesque details long survived; doorways especially, probably from a feeling of unwillingness to surrender that noblest feature of the decaying style, were constructed after the pure Norman manner till the end of the twelfth century, and it is not uncommon to find round-headed doorways with pure Early English mouldings. But though we do occasionally find round pier-arches with Gothick mouldings, or more Gothick than Romanesque, as in some parts of the Nave of Romsey Abbey, and, if I remember right, in Castor Church, near Peterborough, yet the instances are scarce one in ten of those which exhibit the pointed arch with unmixed Norman detail.

Next to the pointed arch in importance of single tangible features, is the introduction of the round or octagonal instead of the square abacus. This, if I mistake not, arises from a deeper source, and is of more consequence as an effect, than might at first be supposed. Now it seems clear that in order to produce a perfect vertical effect, the eye must be prevented from resting on any point in the ascent. Now in the classical orders, adopted under the requisite modifications in the Romanesque style, the column has a real separate existence, often physically, as being not uncommonly a single piece of stone, and always in the decorative construction; it is something put there, as a post or a block of stone might be, in order to support what is placed upon it, but otherwise without any necessary connexion with the superincumbent mass. The square abacus, originally a tile placed on the capital, properly remains as the boundary of the pier or column, and indeed has an existence of its own. But to produce the true vertical effect, the separate existence of the parts must be destroyed, they must be subordinated to the whole; the column, whether a pier or a mere decorative shaft, must be such as not to exist without the arch above it; it must not be a post with a weight laid on it, but a trunk with its branches growing inseparably out of it. The square abacus then, the boundary of the separate existence of the column, must be discarded, and sink into a mere moulding corresponding with the form of the column, and forming a relief, without being a stoppage, to the eye in its vertical progress.

A third Gothick feature is the clustered pier. This in its genuine state is an assemblage of shafts, as opposed to the nook-shafts set in the angles of a rectangular pier. This is also connected with the principle mentioned above; the round column maintains its separate existence, so does the square pier, however disguised by nook-shafts or half-columns attached; but in the genuine clustered pier each shaft is, in the decorative construction at least, the support or rather source of its own peculiar moulding in the architrave; in a word, the shaft is continued in the mouldings. The clustered pier I consider as essential to the ideal perfection of a Gothick building; the octagonal shaft with mere chamfered architraves corresponding, as far as may be, with the sides of the shaft, may be allowed as a substitute; but the single round pillar I cannot but consider as marking an imperfect development of the Gothick principle; still it is a feature so exquisitely beautiful in itself that our architects seem to have been loth to surrender it entirely, and we accordingly find it used almost throughout the Gothick period; and no where in a more graceful form than in some Churches in the Isle of Wight, where the column is a single shaft of Purbeck marble, now white-washed over.

To produce this system of continuation a new style of moulding is introduced. In the Romanesque style the moulding is mere surface ornament, the voussoirs of the arch being left pretty much in their original rectangular section. But the Gothick architrave in its rudest form has the angles chamfered off, in its richer and more perfect development, each order of the arch has its *section* carved into a graceful suite of rounds and hollows, each growing out of its own shaft in the cluster below; hence the separate existence of the arch as opposed to the wall it supports is destroyed, and also that of the several orders, which are moulded into one continued sweep of architrave; besides the facilities given for allowing the continuous principle to be developed in a connexion between the shafts and mouldings. This difference between ornamenting the form and ornamenting the surface is equally apparent in the ornamental capitals of the two styles; the Romanesque being a sculptured mass with the ornament something superadded and superficial, the Gothick exhibiting the mass itself cut away into graceful forms.

We have thus the continuous or vertical principle developed in the four most conspicuous features of the style, the pointed arch, the omission of the square abacus, the clustered pier, the peculiar style of moulding. A fifth important feature remains to be noticed, which I take to be essential to the ideal perfection of a Gothick building, but in a different manner from those just mentioned, as not being itself peculiar to it, or a development of its principle, but, as in the case of the arch, only the particular form employed. This is vaulting, which I consider to be required by the style, as being the only means by which the vertical principle can be carried out from the floor to the roof. With any other form of roof the vertical progress of the eye is checked by the horizontal line of the cornice, and the roof seems like an after-thought, something put on because of physical requirements, but not contemplated in the decorative construction of the whole. But in a vaulted Church, supposing of course the vaulting to spring from shafts, not from corbels, the eye ranges uninterruptedly from the pavement to the keystone of the vault, which, itself formed of pointed arches, seems soaring into infinity. Some remarks on the different kinds of wooden roofs will be brought in with more propriety when I come to consider the different varieties of Gothick Architecture.

We have thus made out the life-giving principle of the Gothick style, and its principal developments, common to all its varieties. Now these, in England, are commonly stated as being three, Early, Decorated, and Florid or Perpendicular. But this division, though very convenient in practice, and the result of induction, I cannot but consider as unphilosophical, and not formed on any real principle. As in dividing the two great forms of Christian Architecture, so in ascertaining their sub-divisions, we must not let our arrangement be merely antiquarian or chronological, but philosophical; not the classing together the buildings of a particular date, nor even those which agree in some easily recognized detail, but those in which a particular principle is to be traced. A building with round arches is not to be called Gothick, because it was built in the time of Henry III.; or an elegant Perpendicular or Decorated building Debased, because it had the bad fortune to be erected under the Stuarts; it is to the real principle of the style which we must look.

And in this view I do not hesitate to affirm that there are but two styles of Gothick Architecture which have really specifick characters to be distinguished by a pervading principle in each, instead of a mere chronological line arbitrarily fixed at an assumed point among the ever fleeting varieties of detail. These two are the Early and the Perpendicular or, as I may be perhaps allowed to call it, the Continuous; for the term Perpendicular expresses only one development of its principle, namely in its window tracery, and further only includes the English form of the style, so that, con enient as it is in practice, where I do not wish to interfere with its use, a more comprehensive one is wanted in a disquisition like the present. The so called Decorated style I believe to have no kind of cohesion; the Flowing Decorated belongs to the Continuous, of which it is a very graceful, although not quite perfectly developed form; the Geometrical is an off-shoot from the Early style, or rather a Transition to the Continuous. The styles are well marked in the feature where their differences are most readily discernible, the windows. In the pure Early style the lights are separate windows; they soon begin to be united into a single window; means of filling up the head are now required; the Geometrical or Transition endeavours to effect it by tracery unconnected with the mullions below, an after-thought thrust in to fill up a gap; the Continuous effects it by continuing the mullions in the tracery, either by wavy lines, as in the Flowing Decorated and Flamboyant, or by rectilinear, as in the English Perpendicular. Now these differences strike me as arising from the essential differences of the two styles—the Early being the application of the principle of destroying the separate existence of parts only to the construction of the parts of the whole—that is it subordinates the shaft and capital and arch to the whole formed by them, the pier-arch, the triforium, the window, &c., without subordinating these to the whole; the parts of the parts lose their separate existence, but the parts of the whole retain theirs. The Continuous on the other hand effects the subordination of the inferior parts more completely, while it extends the application of the principle to the farther subordination of the parts of the whole to the whole, so that the parts sink into nothing of themselves, but exist merely as parts of the whole. The beauty then of the Early is that of parts; the slim

and delicate shaft, the graceful foliage of the capital, the bold rounds and hollows of the mouldings are brought into notice, are forced on the eye at the first glance; in the Continuous these are not noticed, if they exist, but it is the whole that is seen, and contemplated. Hence of course the details of the Early style are in themselves far more graceful; the Nave of Canterbury cannot boast of the rich foliage or toothing of the Quire of Ely; its beauty is that of the perfect, harmonious whole.

Let us now see how this principle is really carried out in buildings of the Continuous styles, the late Decorated and Perpendicular; and first as to the parts of the whole. One of the most remarkable instances is in the disposition to do away with any thing like an unoccupied surface, a mere wall—this is accomplished by making the parts as much as possible fit into one another. A fully developed building of the Continuous style will have its window-arches correspond as nearly as possible with those of the vaulting, so that the window fits into the roof; the Triforium will sink into a mere paneling or arcading; so that scarcely any thing will be left unoccupied but the spandrils of the pier-arches, which if ornamented in the usual manner will seem to become part of the arch; and the lines of paneling being continued in the window tracery, and the vaulting springing from shafts rising from the ground, every part will be connected and fit in with every other part, and the whole will be predominant. The superior effect of the window fitting into the vaulting will be manifest to any one who will compare the Eastern and Western windows of Kings College Chapel. The latter is the West end of the building, the paneling being made open as a window. The former is something put into the East wall, something adventitious, and not necessarily connected with it.

From the abolition of the Triforium, a greater height of pier in comparison with the arch results, the result of which, though many think otherwise, I cannot but consider as great lightness and increased vertical effect. Even in smaller Churches the slender lofty pillar is surely a great improvement on the low pier and broad arch of the earlier style. The benefits of this arrangement are continually seen in the noble Belfry-arches of our Perpendicular Churches; and surely nothing could improve on

the tall graceful columns and small arches of the ante-chapel of Magdalen College.

The carrying out of the Continuous principle is manifest in all the details; every thing that could hinder the vertical progress of the eye is omitted; the panel is substituted for the arcade, the shaft is no longer necessary for the jamb of the richest window, and a new form of pier arises more consistent with the style; even in the cusping of windows we may observe the subordination of parts to the whole, as they do not now stand out individually and distinctly as is often the case in the Early style. Indeed I am inclined to think that the architects of this period sometimes ran wild in the development of their grand principle, and removed what were not so much stoppages as reliefs to the eye in its vertical ascent. The window, as having but little splay, may dispense with the shaft, but I cannot think that doorways and still less pier-arches are improved by the removal of the shaft and capital. The perfect pier of the Perpendicular style seems to be that in which each suite of projecting mouldings is supported on a shaft with a capital, while the hollows run uninterruptedly from the base to the apex. Thus sufficient vertical effect is gained, while the eye is relieved by the capital, without which its progress upward is one of painful velocity. But if the capital be dispensed with, the pier must be channeled with exactly the same mouldings as the arch—nothing can be worse or less vertical than the discontinuous impost, sometimes seen in this country and more frequently abroad.

It is thus I hope made tolerably clear, though the nature of the subject hinders such plainness as might be desirable, on what grounds I both assert the identity in principle of the Flowing Decorated and the Perpendicular, and also challenge the perfection of Gothick art to belong to the latter. As to the former question I hope I have shewn that the same principle runs through both, whatever difference may be seen in details; and they certainly have as much resemblance as the French Flamboyant and the English Perpendicular, which are generally allowed to be identical, although they differ in those peculiarities of window tracery from which their respective names are derived. The chief difference between Flowing Decorated and Perpendicular is also in

the window tracery; both are continuous, but the latter is more vertical, though it may be that the Decorated is abstractedly the more graceful. It is not necessary to pursue this question of the identity of late Decorated and Perpendicular much farther, as examples can hardly be wanting to show how all the objections made by Mr. Pugin and the Cambridge Camden school to the latter apply with equal force to the former. An examination of the Churches of Northamptonshire will show that roofs were lowered and clerestories added, and Churches originally built in that manner in the reign of Edward III. as well as of Henry VII.; and I would refer to the exquisite Decorated Church of Wymmington in Bedfordshire as exhibiting, without the least mixture of Perpendicular details, unless possibly in the Belfry Windows, all the great characteristicks of that style. All the gables are low; there is internally the low timber roof; the parapet, gable and all, is embattled throughout; all the side windows are square headed, except one which has a low segmental arch; the aisles are prolonged to the East end; and there is no external distinction of Nave and Chancel. To all these things I see no objection, but I do not understand how those who decry Perpendicular because of them can reasonably praise a style which, in one of the fairest of its smaller specimens, admits all the peculiarities which are objected as grievous faults to Whiston and Greaford and Kings College Chapel itself.

And this brings me to the consideration of the objections which are ordinarily made against the Perpendicular style. That it does not supply the same beauties of detail in many instances as the Early English naturally arises from the principles of the two styles, and is, if my theory be correct, amply compensated for by the superior effect it is capable of producing in buildings viewed as a whole. And yet Perpendicular does afford detail of the most exquisite beauty; if not so much in the individual capital or mouldings, yet most certainly in tombs, stalls, skreen work, etc. it is unrivalled. But the chief objection is made to the low gables and roofs, which will require to be considered at some length. I again repeat that the vault is essential to the perfection of a Gothick building of any date; the consideration then is what is the best substitute when from any cause it is unattainable. That of course which best carries out the vertical principle; and this,

paradoxical as it may seem, I assert to be the low-pitched timber roof in preference to the soaring open roof with all its beauties. In the latter the eye is carried vertically to the wall-plate, and there has, as it were, to set out on a new journey, a vertical one indeed, as the high pitch is certainly in itself an exemplification of the principle, but not the same as that which it commenced from the floor: disguise it as you will with the arched beam at intervals, the roof remains something adventitious, put on because physically necessary, but unconnected with the building below. But it may be asked how the low-pitched roof is preferable on these grounds. Because, as the principle cannot be carried out in perfection, it brings it out by the force of contrast, boldly adding a horizontal covering to its vertical walls. Mr. Petit has remarked that the absence of vaulting at Peterborough adds greater height to the tall, narrow, divisions of the Nave; without asserting this altogether, I cannot say with Mr. Neale after contemplating that gorgeous ceiling, "Give me a barn-roof rather, so that it have a good pitch." But the fair comparison is not between a low and a high pitch of roof springing from walls of the same height—the greater positive height of the high-roofed building would be so much in its favour—but between a high and a low pitch where the apex of the two pretty nearly agree, as in many of our Churches where clerestories have been added. Would any man really wish to substitute an open roof for the magnificent clerestory and low roof of our own St. Marys, or to restore the old pitch of St. Cuthberts at Wells, or alter the proportions of Adderbury Chancel, or the Nave of St. Johns at Glastonbury? As for the theory lately propounded at Cambridge that Clerestories are themselves objectionable, irrespective of the roof, it may, I think, be left to die of its own weight.

The low gable, where the roof is of timber, arises from the lowness of the latter; over a vault it may have arisen partly from a wish to avoid the immense waste of material in the high roof. But the high gable is not excluded in this style, witness Canterbury and Winchester Cathedrals; and I am inclined to prefer it in itself. I mean of course externally; there the gable is the wall itself carried up to a point, and consequently preferable to the low gable, which only carries out the vertical principle by contrast. That the high roof viewed laterally at all carries out the vertical

principle, I cannot believe; nothing surely is less vertical than the long, unbroken, horizontal line of roof at Ely or Winchester viewed at a little distance. And yet it is felt to be a beauty; but one I think arising from a source quite independent of the vertical principle, and not, like that, a peculiarity of Gothick Architecture, but common to it with all good Architecture of every style—I mean reality. We feel that a roof standing boldly out has more truth in it than one hidden behind a parapet. But as for mere vertical effect, which is of course imperfect where there must be a horizontal line somewhere, surely it is better consulted by an outline broken up with battlements, and fringed with soaring pinnacles, as at Kings College Chapel or Penkridge Church, than by the unbroken roof line before alluded to.

The principle of contrast is perhaps best displayed in the towers of the Perpendicular style; vertical lines running up to a vast height are boldly topped with the horizontal line, itself broken up by pinnacles and battlements. There is surely more of vertical effect in the Somersetshire towers than in the Decorated spire of many village Churches rising quite unconnectedly from the middle of a battlemented tower, where, though the spire itself is the finest development of the vertical principle, the whole composition has it broken up and begun again in the spire. The broach spire to a certain extent, and pinnacles at the base more effectually, obviate this difficulty. But, noble as are the spires of Freyburg, Salisbury, and Coventry, or that designed by Mr. Scott for the Church of St. Nicholas at Hamburg, he is little to be envied who can despise the towers of Canterbury and Gloucester, or prefer the low capping of many early towers to the soaring pinnacles of Taunton or of Magdalen College.

The four-centred arch is another great source of objection, but when confined to doors and windows I can see no reasonable ground for finding fault with it. It is surely a graceful form itself, and is required in many situations of composition. But as a pier-arch, though supported by such examples as Bath Cathedral and St. Michaels at Coventry, I must consider it as equally out of place with the segmental; but examples of this kind are comparatively rare.

In concluding my comparison of Perpendicular with the earlier

styles, I would remark, First, that, though it admits, it does not require any of the points objected to. Arches may be, and as often are, simple as four-centred, the most splendid open as well as low roofs are of this date, the gable may be as high as any at Ely or Lincoln, the parapet need not be embattled, and though the spire is less common, yet some of the most magnificent spires are examples of this decried style.

Secondly, that objections against a style resting on points not arising from its principles, are of no weight; they are not against the style, but against the architect. It is very possible that corruptions may have been brought into the style; it is even possible that the principle of the style may have been never fully worked out—though I am far from allowing that such was the fact—so that Perpendicular may be a less perfect development of its own principle than Early English; and yet that principle have been one containing greater capabilities of perfection than the other.

As Roman Architecture was grafted upon Grecian, and Gothick upon Roman, by means of a Transition, so a Transition is to be marked between the Gothick and revived Italian styles. A difference however is to be remarked between this Transitional period, that of the Cinque-cento and Elizabethan styles, and the earlier ones. We have not in this debased and barbarous manner of building a new principle of construction and an old principle of decoration. The revived pagan style, feeble mockery of the old heathenism, had no principle to introduce; ever varying and flitting between arch and entablature, dome, spire, and turret, vault and flat drawing-room ceiling, it had nothing real or tangible about it, and the only truly great work it has produced in England, the Cathedral of St. Paul, owes, I fully believe, whatever majesty it possesses to being built entirely after a Romanesque or Gothick model in all its principal features both of ground-plan and elevation. Hence the Cinque-cento style does not exhibit any such real tangible *Transition* as the other analogous styles, but only a confused and incongruous jumble of the features of the two styles. Our noble mansions of the Elizabethan style owe their splendour to their Gothick features, their gables, and porches, and mullioned windows; their details are bad Italian and worse Gothick tastelessly intermingled. So in Ecclesiastical buildings

also of this date strange is the confusion; semi-Italian doorways in Gothick fronts, Tudor arches with key-stones, Corinthian pilasters playing at buttresses between pointed windows, all a heterogeneous mixture confounding all taste or description; though it may most frequently be observed that, contrary to the other Transitions, the idea, the grand outline, even the *mode* of decoration, the *multiplying* instead of the *magnifying* principle, are all Gothick, the details alone are pagan.

Such, with a few noble exceptions, as the spire of Higham Ferrers and the Quire of Wadham College Chapel, where the style of better days is set before us, if not always with perfection of detail, still with a complete appreciation of its spirit, was the style of the three last centuries, now we hope for ever passed away before the revival of true Christian art, which, from the dilettanteism of Strawberry Hill, and the antiquarianism of Rickman, has grown up into a spirit of taste and reverence which bids fair to make England once more the chosen land of glorious Temples.

In concluding the subject of Architecture considered in a merely æsthetical point of view, I would observe that I have taken it for granted that Ecclesiastical Architecture is its highest development. Churches both from their sacred end demand as their due, and from their nature as buildings allow of, every excellence both of construction and decoration, many of which are denied to secular, and especially to military structures. Both Romanesque and Gothick are the children of the Church, and, when applied to other uses, their highest beauties are scarcely available; not that this is any reason against employing them to inferior uses modified as those uses require both as to taste and convenience. It seems rather fitting that, as the daily life of the Christian, his pleasure, his business, should be conducted in unison with his devotional exercises, so his ordinary habitation or resort should have an impress of the Church left on it, calling to mind and symbolizing his connexion with her equally in the common walks of life, as when engaged in the immediate duties of religion.

I would also mention that I have looked all along to Cathedral and Conventual Churches as affording the most excellent examples of the several styles, those most approaching to the ideal perfection of each. The small Church has its peculiar beauties

and to imitate purely Cathedral features on a small scale is one of the most preposterous mistakes of modern Church-builders; but I hold that these beauties are necessarily inferior in kind, and I cannot look on small and rude Parish Churches as at all authorities like Westminster or Cologne; authorities I mean for principles, not for imitation, for the latter they most undoubtedly are. And I might just add that in Perpendicular we meet with far more regularity and care in small Churches in the disposition of pillars, windows, &c., and also that the distance between the Minster and the Parish Church is in that style less impassable.

I would further remark, as I have already done in a cursory manner, that the perfection of style, both in Roman and Gothick Churches, is to be looked for in the interior; it is there alone that the powers of the style have full play; and the reason is plain, that Christian worship, unlike that of the pagan Greeks, requires, as a general rule, the presence of the worshippers within the temple; it is inside that all the holiest things are placed, and here accordingly the full glories of the style develop themselves; the outside is but the shell and husk of the material symbol of Her "who is all glorious within;" the tower is but the guiding landmark, the West Front the mere portal, to the glorious vista of pillar, arch, vault, and skreen, leading gradually onward to the crowning point of all, the Altar.

The moral and symbolical meaning of the two great styles of Christian Architecture will conclude the subject. I have no hesitation whatever in affirming the Romanesque style to be as truly and in as strict a sense a Christian Architecture as Gothick itself; the difference being that they are respectively the language of the Church at distinct periods, and under distinct circumstances; the one is the type of the domination of the mighty people whose name it bears, the other the pure, the glorious, the peculiar heritage of our own Northern race; the one is the type of the Church imperfectly recognized and developed, cramped in her energies equally from without and from within, the language of an age of martyrs and confessors, when the moral lesson required, and set forth in its massive walls and piers seemingly beyond human power to overthrow, was a warning against despondency in days of affliction, a living teaching of the everlastingness of the Church

on earth so long as the world itself remains. The other is the language of the Church, when she throws off her mourning, and going forth in triumph over her persecutors, arrays herself with a victors wreath of the fairest foliage; then was the lesson needed, and set forth in the tall shaft, the soaring arch, the airy spire, not to be corrupted by prosperity, not to rest in a worldly triumph, but to rise in all things heavenward. Such I believe to be the life-giving, pervading principles of the symbolical teaching of each style, not through distorted and unnatural significations put on every fragment of insignificant detail, but through the moral teaching of the mighty whole. Cold must be his heart or warped by prejudice indeed, who can walk under the soaring vaults of Canterbury or Westminster, and not feel himself, as he gazes on each arch, and window, and pinnacle, alike pointing heavenward, under the influence of a moral spell, "a petrified teaching," bidding him "in heart and mind thither ascend;" or who can gaze on the

> "Massive arches broad and round
> Which rise alternate, row on row,
> From ponderous columns short and low,"

and not see wrought into the very stone the promise of his Lord that "the gates of Hell shall not prevail against" His Church. Those even who from any reason take a mere æsthetical view of the matter, and do not throw themselves into the spirit of our ancient Church-builders, must perceive that such at least must have been their feelings. And it is clear that, granting always their sincerity and honesty, it does not require any agreement even in principle with the men of old to recognize in their works the expression of the view which they must have taken of their own position.

Now, bearing in mind the caution given before that architectural peculiarities may be reasonably expected to survive the religious or political circumstances in which they had their first origin, let us see how far the condition of Europe during the respective periods of Romanesque and Gothick Architecture justifies the view given just above of their symbolical teaching.

During the Romanesque period then, the influence of Rome still remained paramount. Politically enslaved, her moral power, her system of civilization, yet remained; that is, whatever traces of

civilization yet existed were fragments of the old state of things. The system of chivalrous and feudal Europe was not yet developed; the Northern tribes, politically conquerors, had not arrived at an intellectual supremacy, but in arts and laws and all that enlighten and humanize the mind were content to be the followers of those over whom they bore sway. Not only had the Lombards in Italy long, from sheer reverence of her name, refrained from attacking the eternal city, but the idea of a Roman Empire was still studiously kept up, and not without a show of reality, under the Carlovingian and Saxon Cæsars; and the Civil Law, the inheritance of all Europe, shows how deeply the moral power of Rome was impressed on her conquerors. Much of Europe was still pagan; during a long portion of this period the Church among many of the Teutonick peoples retained a missionary aspect; and even in Christian countries the Church does not seem to have arrived at her full influence; finally, towards the end of the period the civil and spiritual powers came into open collision, the dispute on investitures roused Europe to its very centre, and the war-cry of the Cæsar was met with the thunder of the Pontiffs spiritual arms. Now all this I say is legibly written on the walls of our Romanesque Churches, and this is all purely historical; whether the influence of the mediæval Clergy was for good or for evil, whether Hildebrand, Anselm, and Becket were saints or traitors, the view of those who then reared Ecclesiastical edifices must have been that the Church was suffering bitter persecutions, and it is this their view, true or false, that is embodied in their immortal monuments.

But the fully developed mediæval spirit is that of the Church triumphant over the world in its own strong-holds; not so much that of the hermit or ascetick forsaking it, but rendering it subservient to its own purposes. Hence it equally invests what is naturally temporal with a sacred, and what is sacred with a temporal character; it brings religion into ordinary and worldly matters; it uses for its every-day salutation a benediction which to modern ears, accustomed to the utter separation of sacred and profane matters, might seem irreverent; it throws a sanctity over common places, relations, offices, by making them the occasion of religious ceremonies; and in return does not look on the consecrated place as

profaned by the performance of secular affairs, but rather as investing them with sanctity. It is a spirit which with the one hand hallowed the sword of the earthly warrior, and poured the Church's unction on the brow of the Ruler, and decked his crown and sceptre with the lily and the cross, and with the other girt the Bishop and the Abbot with ensigns of earthly power, and placed the Fathers of the Church foremost in the Great Council of the land. Hence, while Roman Architecture is the language of the Church in bondage, Gothick Architecture—rightly so called if thereby we understand Teutonick—is the language of a subsequent æra; the æra when the Church had leavened the world, and, instead of mere missionaries to labour and die among Pagan Danes and Saxons, sent forth the warriors of the Cross to fight for the ransom of the holiest spots of their religion; of a time when the temporal power of the Clergy and the influence of their spiritual power on the world in general were equally at their height. It is the artistick embodying of the spirit of Northern lands and Northern peoples, the soul of chivalry and romance, the days of faith, and love, and valour. It tells us not of the persecuted martyr and the lonely anchorite, but of the lordly Prelate and the consecrated knight; of Tancred and Richard grappling with the Saracen, of Wykeham chief in rank beside the throne of Edward, of Bayard dying with his latest glance fixed on his cross-handled sword. It lifts on its airy spires the once despised Cross now triumphant over every earthly power, and marks the tomb of the great and noble, not with the recital of now empty glory, not with the memorials of a fleeting world, with signs of hopeless grief, or of extinguished existence, but with the symbols of faith and hope, the cross budding into immortality, the hand still clasped in prayer, the eye still fixed on the Altar of God.

And completely to follow out this symbolism, this expression of the spirit of the age in its material works, we may contemplate for a moment the melancholy time when the literature and art of our Northern blood and Christian Faith had to yield to the baneful influence of a foreign and a heathen taste, an infection which was to fill our poetry with the pedantry of a mythology whose beauty its imitators understood not; which was to defile our Churches

with heathen idols, or with angels imitating their gestures, which for the cross, the lily, the holy legend, could only substitute the ox-skull and garland of a pagan sacrifice. How the mediæval spirit of Christianizing the world had fled during the last two centuries, every book, every building, every publick act will too abundantly bear witness. Religion had become something distinct from daily life, something confined to its own stint and bound, with its own time and place, whose limits it might not exceed, or trespass upon those of others. Exalted piety indeed remained in many cases, but as something private and esoterick, not put boldly forward as the consecrator of every action. Our expressions, whether in ordinary discourse or in graver writings, ceased to be those of Christians, unless when formally treating of religious topicks; moral abstractions or heathen idols usurped the place of God and His Saints. Added to this was a spirit of unbounded contempt for every thing bearing the stamp of former days; the remains of ancient Heathendom became the sole standards of literature and art; the glories of mediæval poetry and architecture, even the remembrance of the mighty deeds of old, the lofty courage, the pious humility of Godfrey, the holy fervour of Bernard, the spotless royalty of the sainted Louis, were all past over in an indiscriminating scoff at the ignorance and superstition of the dark ages. And is not this spirit legibly impressed on the architecture of our Churches of that period? the contempt of ancient Christian precedent, first in style, then in arrangement; the imitation of heathen art alone, whether amid the gorgeous ugliness of Wren, or the cold nakedness of the pewed and galleried preaching-house of the last age; and above all, the monuments of the dead, with the urn, the poppy, the inverted torch, the broken column, perchance the very idols of the heathen world, instead of the clasped hand and face of holy calmness, the long and pompous epitaph substituted for the humble prayer for mercy, all tell of a time when, whatever may have been the individuals, the spirit of the age was one that had cast the mind of former days to the winds and had enthroned the eagle of Jove in the place of the Holy Dove.

And we may observe that this style was literally raised on the

ruins of the former. The first building of this class erected on a large scale in England was the palace of the destroyer of Glastonbury, itself reared out of the fragments of desecrated Churches. Well might a style of building which could tell of no associations but those of the heathen or the infidel be inaugurated amidst the plunder of Gods House, out of the very ruins of His consecrated dwelling.

But we may perhaps be allowed to make it our boast that, as England was the last country completely to yield to this infection, so she has been the first to awake from her neglect of the spirit and works of our forefathers. Art and literature equally give signs of an improved spirit, the monuments of ancient art and piety are diligently sought after and in many cases imitated with a perception of the spirit of the whole as well as of the beauty of individual parts. Not that while I claim for our own land the honour of being the first to take up the work of Church-restoration, I would separate ourselves from our brethren in that great movement abroad. We must not look upon it as something confined to our own island, but consider ourselves as sharers, both in the decline and the restoration of Gothick art, with all our brethren of that great Teutonick family, whose common and peculiar heritage we hold that art to be. And we must not hide from ourselves that, if we were the first, we are certainly not the foremost in the work. While a foreign land can boast that the mightiest conception of Northern genius, the Cathedral of Cologne, is advancing to its completion, the Abbey Church of Dorchester, to mention no other instance, cries almost in vain for the hand of the restorer; while they are carrying to perfection what their forefathers left unfinished, we can hardly preserve what they left us whole and beautiful. But we may be allowed to hope, that now the hand of the cunning workman is again raised to decorate, though but in a slight degree, the seat of the holy Birinus, this Diocese and University, I should rather say, this kingdom, will not allow it to be occupied only on so small a portion of what is required to restore to its ancient beauty a Church which, though comparatively little known, claims from so large a body of our countrymen the honour of a mother. Let it not be said that such a work, once begun, was left unfinished for want of the support of her

children: that what our fathers reared and decorated of their poverty we cannot preserve of our abundance."

The President thanked Mr. Freeman for his paper, and said that it was one which he should have great pleasure in reading when printed.

Mr. Patterson observed that he was not wholly competent to judge of so long and intricate an argument, but that he, in common with many other Members of the Society, disagreed with several opinions advanced in it; and he thought it unfair to individual Members, that these should be published as the opinions of the Society.

Mr. Parkins concurred with Mr. Patterson in his objection to the views advanced by Mr. Freeman.

Mr. Jones thought that the difference of opinion among Members was a strong argument in favour of printing the Paper; for by this means Members would be enabled to consider the arguments at leisure, and if necessary, to combat them on some future occasion.

Mr. Freeman said that the Reports contained many conflicting statements, all of which could not be supposed to represent the opinions of the Society.

Mr. Patterson said that it had been remarked to him by a leading Member of the Cambridge Camden Society, that there was not a sufficiently clear distinction made in our Reports, between the opinions advocated by the Society and those advanced by individual Members. He merely wished this distinction to be made in the present instance, and not to prevent the publication of the Paper; and his end would be answered by his protest being recorded side by side with the Paper itself.

The President remarked that it was difficult to judge of the merits of so long a Paper from merely having heard it, and it was therefore most desirable that it should be printed. He did not think that the views brought forward in Papers were generally ascribed to the Society as a body, and

agreed with Mr. Patterson in thinking that his protest would be a sufficient guarantee against any such misapprehension.

The meeting dissolved about ten o'clock.

SPECIAL MEETING, NOVEMBER 18TH, 1845.

The Rev. the President in the Chair.

NEW MEMBERS ADMITTED.

The Rev. Charles Wrottesley, B.D., All Souls College; East Knoyle, Wiltshire.
George Case, B.A., Brasenose College.
Edward Gunner, S.C.L., Trinity College.
I. G. Smith, Trinity College.
C. Fox, New College.
Owen B. Carter, Esq., Architect, Winchester.
James Saunders, Esq., St. Giles', Oxford.

The Meeting then proceeded to elect a President for the ensuing year, when the ballot fell upon the Rev. the Principal of Brasenose College.

The President read the names of the Members proposed to fill the vacancies on the Committee, and, as no other persons had been nominated, declared them duly elected.

The Meeting then proceeded to elect two Auditors for the ensuing year.

Mr. Marriott of Trinity College proposed, and Mr. Rooke of Oriel College seconded, the Rev. Edward Hill, M.A., Student of Christ Church, and the Rev. C. P. Eden, M.A., Fellow of Oriel College.

Mr. Hill remarked on the inexpediency of electing two entirely new Auditors, and suggested that one at least of the present holders of that office should be re-elected.

Mr. Parker proposed, and Mr. Jones seconded, the Rev. M. J. Green, M.A., Fellow of Lincoln College.

Mr. Marriott then withdrew his nomination of Mr. Eden, and Mr. Green and Mr. Hill were declared duly elected.

Mr. Freeman then read the Report of the Committee.

"From the short time which has elapsed since the last Meeting of the Society, the Committee have naturally but little to report this evening, neither would they wish to intrude unnecessarily on the time of the Meeting when there is so much important business for discussion. Still, even in this brief interval, fresh evidence has been obtained of the increasing influence of our Society and the principles which it advocates in different parts of Christendom. An application has been received from the Lord Bishop of Toronto for plans and advice as to the erection of churches in his Lordship's Diocese, and it has been agreed to forward to his Lordship a set of the Society's publications of Ancient Churches and Church Furniture. An application has also been received for a design for a Font-cover for the newly-restored church of St. Mary de Crypt in the city of Gloucester; and Mr. Cranstoun has received instructions to furnish a working drawing for that purpose from an ancient one in St. Mildred's Church at Canterbury.

"The Committee have further to report that the Sub-Committee appointed to treat with Mr. Dicks, the present occupant of the Music Room, and Wadham College, the *owners* of the property, for the transfer of Mr. Dicks's lease of that room to the Society, have concluded their negociation with the College and with the lessee, Mr. Dicks, subject to the approval of the Society, on the following terms:—

"That the lease should be transferred to the Master of University, Principal of Brasenose, and Rector of Exeter, (who have signified their assent to act as Trustees to the Society,) to hold the building in trust for the Society at a rent of £62 or £63 a year, (the rent paid by the present tenant,) including the amount paid for fixtures; that some trifling additions should be made to the domestic buildings attached to the Music Room, and that Mr. Dicks is to be allowed to occupy these with a salary of £40 a year, on condition of his performing the duties of Clerk to the Society, and of being in constant attendance throughout

the day in person or by deputy to open the room to any Members, so long as he shall continue to give satisfaction to the Society.

"The lease contains the usual covenants as to the liabilities of the respective parties in regard to the repairs. The taxes, including land tax, to be paid by the tenant. The additional annual expense incurred by the Society by their removal, if approved, will be £40 a year beyond the present charges for rent of room and services of a clerk.

"As a considerable further expense, not less it is calculated than £150, will be incurred by the removal of the Society's casts, &c., cleaning the walls and ceiling, fitting up the room with additional shelves, which the Society's funds are unequal to sustain, a subscription will be entered into to defray the same.

"The Committee have finally to mention, that for the remainder of the present Term the Society's Room will be closed at 4 o'clock, P.M."

The President then introduced the question of removing to the Music Room, remarking on the great disadvantages of the present room in its bad approach, its small size, and especially its utter inadequacy for displaying the Society's collection of Antiquities, particularly the Monumental Brasses. All these objections would be obviated in the proposed Room, the terms for which he considered were very fair; and he hoped that a subscription would be raised among the resident members sufficient to defray the expenses of the removal.

Some questions put by Mr. Marriott and Mr. Hill were answered by the President to the satisfaction of those gentlemen; and Mr. Parker and Mr. Freeman having addressed the Meeting in favour of the proposed change, the question for confirming the Report of the Sub-Committee and removing to the Music Room was put by the President, and carried unanimously.

Mr. Parkins proposed, and the Rev. M. J. Green seconded, the following motion, which was carried unanimously:—

"That a Subscription be immediately entered into to defray the expense attendant on the removal of the Society's collection."

The President then put to the vote Mr. Marriott's motion for making alterations in Rules VII. and XII., which was carried unanimously.

The President said that he could not leave the Chair without thanking the Society for the honour which they had conferred upon him, in having chosen him to be the first President after the late change in the internal arrangements of the Society, as well as the very kind manner in which they had been pleased to accept his imperfect services during his year of office. He was now about to relinquish the Chair to one who possessed equal zeal with himself for the welfare of the Society, joined with a greater amount of ability; and he trusted that the same good feeling would continue to subsist between the senior and junior Members of the Society, which had characterized their proceedings during the past year. He had been a very regular attendant at the meetings of the Committee, and he felt it his duty to state that during that period nothing had occurred to interrupt the harmony between the several members of that body: the juniors had always shewn the greatest deference and respect to their seniors, who in their turn had manifested the utmost willingness to receive advice from the former. He could only add that he now left the Chair with an unabated regard for the interests of the Society.

Mr. Wayte having taken the Chair, Mr. Parkins moved, and the Rev. E. Hill seconded, an unanimous vote of thanks to the Rector of Exeter College for his conduct in the Chair during the past year.

The Rector having returned thanks, the Meeting separated at about half-past nine o'clock.

Meeting, Dec. 3rd, 1845.

The Rev. the President in the Chair.

NEW MEMBERS ADMITTED.

Herbert Haines, Exeter College.
E. St. John Parry, Balliol College.
W. Barter, Oriel College.

PRESENTS RECEIVED.

	Presented by
Two Rubbings of Brasses from Turweston Church, Bucks.	Rev. J. Cockerton, Rector.
Five Rubbings of Brasses from Hever, Newland, Sawbridgeworth, Michel Dean, and Salisbury Cathedral.	C. M. Robins, Oriel College.
A Rubbing of a Brass of the 15th century, from Cirencester Church.	B. J. Gibbons, Wadham College.
A Tile from the ancient Verulam.	Rev. C. Boutell, M.A., Trinity College.
Drawings of Windows from Churches in Germany.	T. B. Colenso, Trinity College.
An encaustic Tile.	J. E. Millard, B.A., Secretary.
The Architectural History of Canterbury Cathedral.	E. A. Freeman, B.A., Trinity College.
Drawings of two Fonts, St. Mary's, Torquay, and Tor, Devon.	A Lady, by Mr. M. R. Sharp.
Three Drawings of supposed Saxon Work, Stowe, Northamptonshire.	E. A. Freeman, B.A., Trinity College.
Specimen of Building Stone from the Isle of Man.	S. W. Wayte, M.A., Trinity College.

WORKS PURCHASED.

Sepulchral Remains in Northamptonshire, by the Rev. C. H. Hartshorne.
Patterns of Inlaid Tiles, Oxfordshire Churches, Wallingford.
Decorated Windows, Part VII., by E. Sharpe, M.A., Architect.
Alphabets of the Middle Ages, by Henry Shaw, Esq., concluding Number.

The President, on taking the chair for the first time, thanked the Society for the confidence in him they had

shewn by placing him at their head: he believed that they would all agree with him, that his predecessor had set him the best example of the discharge of his new office he could have to follow.

Mr. Parkins, Hon. Secretary, then read the following Report from the Committee:—

"Since the last meeting of the Society the Committee have appointed Mr. Patterson to be Treasurer, and Mr. Parkins and Mr. Millard to be Secretaries for the ensuing year. And they have filled up the vacancies in their body which have been caused by these appointments by the election of Mr. Jones and Mr. Freeman.

"The Committee are glad to acknowledge the very efficient services of the late Secretaries. If any part of their conduct merits most the thanks of the Society, it is undoubtedly the great zeal and extreme energy which they have displayed—qualities in all pursuits the most indispensable for success.

"The season of the year has prevented the number of applications for advice from being numerous. Working drawings of seats, and an estimate of the expence have however been despatched to Lidney near Gloucester. But that great undertaking in which the Society is far more interested than in any other, the restoration of the Abbey Church of Dorchester is happily progressing. The canopies of the sedilia, and the ancient stained glass in them, as well as the glass and tracery of the south window, have been carefully removed, in order that they may all be thoroughly repaired and cleaned before they are replaced. It has also been found necessary to take down the arch of the window and part of the wall above it, as they had very considerably sunk. The wall behind the sedilia has been cleaned, and it is hoped that means may be hereafter found to provide fresh coloured decorations: notes of the ancient paintings have been carefully taken; and, though they are considerably defaced, sufficient traces are remaining to serve as models for imitation. The same observation applies to the architrave and jambs of the window, which appears to have had all its stone work coloured. The

sedilia are sufficiently perfect to require no portion to be of modern design, except the finials of the canopies, and four statues which occur among the pinnacles. All these, with the exception of a part of one of the statues, have been so completely destroyed that they must be restored from conjecture and comparison with other instances. An examination of the other portions would lead us to believe that the four finials were all slightly different from each other; two are accordingly to be executed from Mr. Cranstoun's designs, and two from ancient models in the Society's collection of casts. The four statues will be replaced by figures of St. Peter and St. Paul, the patrons of the Church, St. Birinus the first Bishop, and Bishop Alexander of Lincoln the founder of the Abbey. The two first will be adapted from the very beautiful and spirited figures of those Apostles in stained glass at Merton College Chapel; tracings of which are among the collection lately begun by the Society; and the two last from stained glass in the sedilia.

"The subscriptions to this desirable undertaking at present amount to less than £400, a sum which must be thought small, when the magnitude of the work, and the extreme urgency of many of the repairs are carefully borne in mind. That it has been begun on grounds which are not merely utilitarian, will prove in many quarters the strongest reason for supporting it. And it is expressly because the Society has taken in hand what will promote primarily God's honour, and but secondarily consult men's convenience, that a member of it has undertaken to restore the Altar at his own cost, as an offering of gratitude, which he believes he may most suitably pay in this manner. This example may perhaps find some to follow it. At all events the Committee may be allowed to hope that members will not relax in their exertions; and that they will do all they can to obtain the co-operation in the work, of every one who feels any interest in ecclesiastical art, or in the early antiquities of the English Church.

"The negociations for the removal to the Music Room are now satisfactorily progressing, and the Committee hope that the Society will be in actual possession of the lease in the beginning of next month. It will depend upon the amount of Subscriptions

received in what manner the fitting up of the room shall be made, as the Society's ordinary funds are not adequate to warrant any outlay being defrayed out of them. The sums already subscribed amount to £64. 9s. not more than one half of what is necessary for completing all the alterations which are desirable. And the Treasurer will therefore continue to receive any further contributions.

"And at this their last meeting in this Room, the Committee cannot but congratulate the society upon the brightness of their future prospects. When the valuable collections they possess are classified and arranged, and are so displayed that they may be studied without difficulty, a school for the cultivation of ecclesiastical and medieval art will be established in the University which will be accessible to every student; and every year, while it removes further from us some of our most active members, will but extend our influence more widely; for a centre will be afforded for all to gather round, and none who have once actively taken part in the Society will find it difficult to continue their exertions in it."

The President then brought forward the subject which had been proposed for discussion, viz. "How far, and in what positions, should heraldic and other personal devices be admitted into Churches?" and called on any Member who might be prepared to express an opinion upon it.

Mr. Parker observed that he had been unexpectedly called upon to begin this discussion, and had hastily written down the following hints.

"A close connection appears to have always existed between Heraldry and Gothic Architecture; they both were introduced together gradually during the twelfth century, and both formed into a system towards the close of that period, or the beginning of the thirteenth. As in Architecture we find occasional instances of the use of the pointed arch before the period of its general introduction, so in Heraldry we find occasional instances of the use of heraldic badges by individuals of note, before they became established as the distinguishing marks of a family.

"Both continued to flourish together throughout the thirteenth

and fourteenth centuries, and both became corrupted in the fifteenth and sixteenth. The one can hardly be said to have ever existed without the other, the ingenious devices of heraldry formed at all periods the appropriate and convenient ornament of buildings of every kind whether ecclesiastical or civil. It is extraordinary that this should have been so much lost sight of in modern days, but the general destruction of our domestic buildings of the middle ages, and the zealous fanaticism of the Puritans in destroying nearly all traces of colour from our Churches, have succeeded in concealing the fact from superficial observers.

"That our ancestors displayed their usual sagacity in this matter will scarcely be doubted by any one who maturely considers the subject. To take advantage of human vanity, and turn it to good account in promoting the honour and glory of God, by the more splendid embellishment of His House, was surely not exceeding that wisdom of the serpent which is commanded, and the mode in which the principle was carried out was worthy of the great minds who directed the erection of our magnificent Cathedrals. That the practice of using heraldic devices for the ornament of all parts of our old Churches, was universal at the time those Churches were built, can scarcely be questioned, since wherever we find any traces of colour, there we find heraldry; the brilliant contrast of colours which the emblazonment of arms affords, and the richness of effect thereby produced, were doubtless prominent inducements for the general use of this sort of embellishment, but the historical motive was also an important one. The heraldic bearings now remaining in our parish Churches, often afford the only clue we can obtain to their history, and the families connected with them, if properly examined.

"In drawing up a brief account of the Churches in this immediate neighbourhood for the purpose of publishing our Society's Guide, this fact has been strongly forced upon our notice. In the History of Dorchester Church lately issued by our Society, the heraldry found still remaining in the Church itself, and the record of the shields formerly existing in it, preserved by Lee in his Visitation book in the time of Queen Elizabeth, now in the Ashmolean Collection, enables us to fix with tolerable precision the

date of the building, as the beginning of the reign of Edward the First, perhaps the *most* glorious era both of architecture and of heraldry—not only in this country but all over Europe.

"This kind of historical decoration possesses great advantage over any other embellishment, as it was and is a language understood throughout the civilized world. But the pious architects of the middle ages were not contented merely to turn this secular language to account, they also adopted it, and moulded it to their own purposes. By adopting the instruments of our Lord's passion as His heraldic emblems, they were enabled to make use of heraldry for the ornament of the most sacred parts of the Church, even for the hangings of the Altar itself. While the instruments of the martyrdom of the saints became also a kind of *heraldic emblem* by which they were distinguished. Heraldry thus pervaded every part of a Church, and to this day we frequently find the font, the chancel windows, the dripstone terminations, the hammer-beams, the monumental brasses, and the altar-tombs alike bearing testimony to the frequency of this kind of decoration as employed by the medieval architects. Colour was essential to heraldry, but nevertheless, heraldic devices were often sculptured, to preserve them more certainly and more easily, though doubtless these sculptures were originally coloured also. In this way we still have sufficient fragments remaining to prove the constant use of heraldry in all places and in all periods. From the sagittarius, or mounted archer, the favourite personal badge of King Stephen, which is found at Iffley, and in many other of our late and rich Norman buildings, to the punning devices of Abbot Islip at Westminster, and Abbot Wheathampsted at St. Alban's, we have a constant succession of heraldic devices—alike in our finest cathedrals, and in our poorest country Churches, whenever enough has been spared to enable us to ascertain what has once been the character of the ornament employed for their decoration.

"The same principle of human nature which induced the churchwardens of the last century to display their names in gilt letters in the most conspicuous part of the Church, induced our ancestors to make use of their arms, and those who had no arms to place in shields the rebus or cipher indicating their christian and surname, although the better taste of their age compelled them to make this

display subservient to one harmonious whole. It is to be regretted that at the present day we endeavour to suppress this principle, instead of turning it to account as our ancestors did. Many a window would be refilled with painted glass exhibiting all the colours of the rainbow, with the same harmony;—even many a Church would be built, if the donors were permitted to enrol the records of their munificence in a language which all Europe and their latest posterity could understand. Many persons consider this love of display as un-Christian, the excess of it is so, but within due limits, and properly directed, it is not more so than any other principle of our fallen nature.

"This Society having absorbed within itself the Heraldic Society, is bound to maintain the natural union between Gothic Architecture and Heraldry."

Mr. Rooke observed that a distinction should be made between Secular and Religious Emblems: the former of which he considered to be in some cases objectionable. He would, for example, question the propriety of introducing shields on Fonts.

Mr. Master traced the origin of the employment of Coats of Arms to a very early period. The existence among the ancients of the custom of suspending arms taken from an enemy in their temples, was proved by many examples to be met with in sacred and profane writers. A similar practice prevailed in the middle ages. And it would often be the case that the sons of a deceased Crusader would hang up the Arms or Surcoat which had been borne by their Father. The transition from this to Armorial Bearings was natural and easy. Mr. M. concluded by expressing a hope that more early notice of such discussions as the present should be given by the Secretaries.

The President thanked Mr. Master for his suggestion, and promised that the Committee would endeavour to prevent the recurrence of the inconvenience he complained of.

Mr. Patterson said that the use of Shields in such positions as on fonts was more general in the latest style of Architecture than in the earlier ones; and he conceived it to be a sign of the spirit of the world, which was then encroaching upon the Church.

Mr. Millard said that the use of Heraldry in Churches should be under certain restraints; but that it was often not only no mark of pride but even a sign of humility, as being a renunciation of worldly dignity.

Mr. Freeman thought that it was not always pride to wish to make our good deeds known. Thus the Founders of Colleges seem to have taken great care to hand down their names to us. Nor was it an act of ostentation in a man to mark the work he performed with his own badge. This was very different from the flaunting inscriptions of later times. Such badges were not put prominently forward, nor invested with any undue importance. And the badges on shields he looked on as being of a different character from other devices, as being a very simple and unostentatious species of memorial: they might also be looked on as possessing almost a sacred character, as the custom of introducing shields might be referred to the practices of Chivalry; which compelled the young aspirant to Knighthood to pass a preparatory vigil in a Church before he was admitted to that grade, and may have led him often to dedicate a shield as a votive offering afterwards. He thought therefore Heraldick devices should be the last to be discarded.

The President said that Heraldick devices, though at first they were personal badges, became eventually mere Family bearings. Thus the display of Quarterings, so prevalent in later times, served no purpose but to denote the consequence of the bearer. The abuse of Heraldick devices grew gradually from what was an unobjectionable employment of them; and in the eighteenth century it came to

a climax in the introduction of armorial bearings upon Chalices, and other sacred vessels. These facts should lead us to act cautiously in following, but not induce us entirely to abandon a practice, which had been in many cases compatible with, and indeed an exercise of, the deepest humility.

A member enquired whether Heraldick devices were not originally used in subordinate positions, and afterwards transferred to more conspicuous ones: and suggested that their employment as a mere ornament might be reprehensible, though their introduction for some specific purpose was not.

The discussion then turned on the use of Heraldick and Sacred Emblems upon Tiles: a part in it being taken by the President, Mr. Rooke, Mr. Master, Mr. Sutton, Mr. Millard, Mr. Parker, and Mr. Parkins. And it was at last concluded by the President, who recommended that caution should be used in forming theories, and that views should not be supposed to have been entertained by persons in former ages, because the supposition of their being so is not at variance with what we know of them.

Mr. Dean mentioned three iron crosses in the pavement of Quatford Church, Shropshire; and exhibited a drawing of a Norman Arcade lately discovered in Knockin Church, in the same county.

Several questions entered in the notice book were then considered; and after some further conversation, the meeting, which was rather large, and attended by several members of other Architectural Societies, broke up at a quarter before ten.