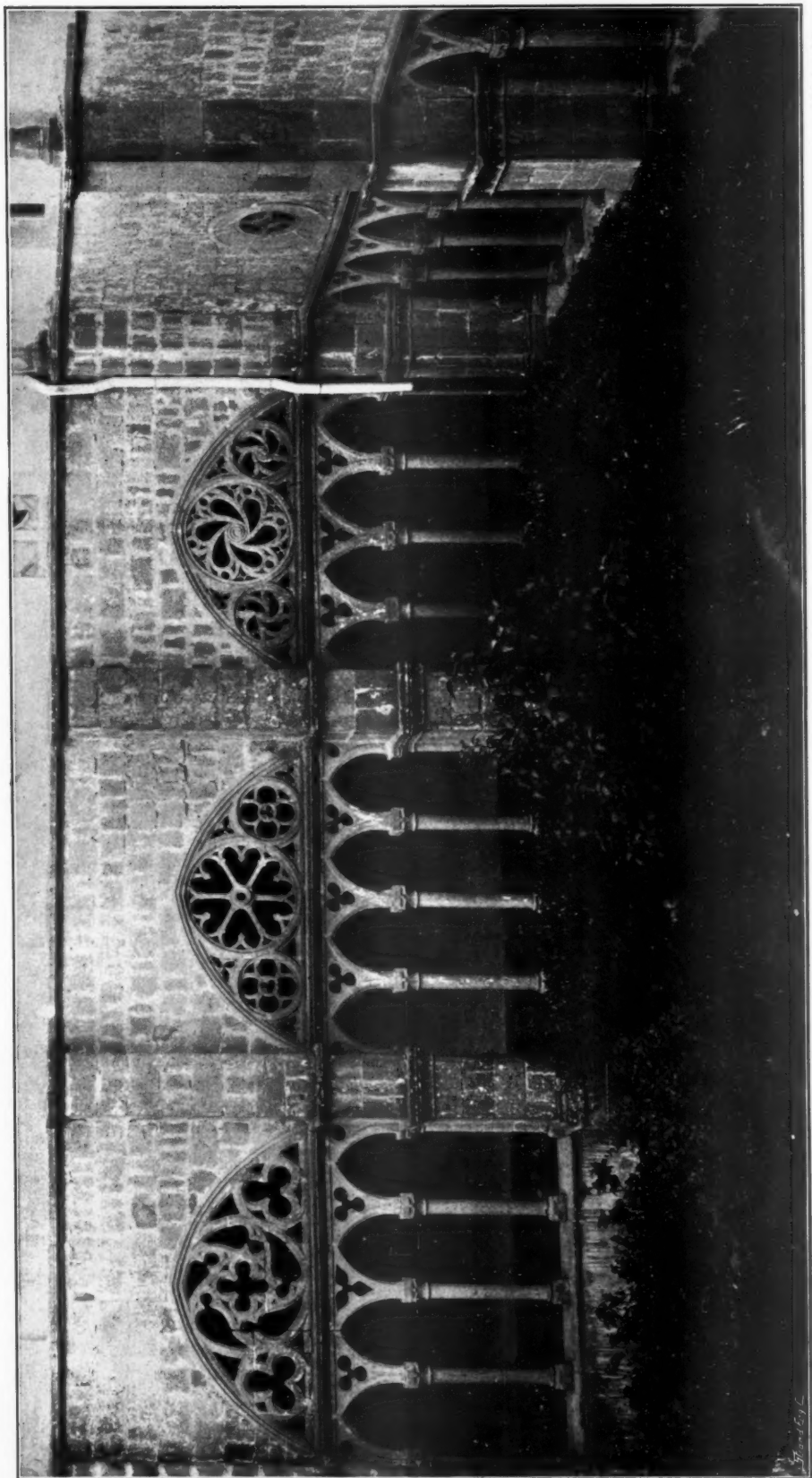


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VITERBO: CLOISTER OF SANTA MARIA DELLA VERITÀ.

Photo: Polozzi.

Bracciano, Viterbo, Toscanella.

TOSCANELLA! Where and what is Toscanella? So queried my friends when, after reading Signor Rivoira's enthusiastic pages,¹ I began to dream and to chatter about the place with the beautiful name. Toscanella, the ancient Tuscania, lies at the very heart of prehistoric Etruria, at about equal distances from Montefiascone, Viterbo, and Corneto; it gave its name to all Tuscany, and her title to the great Countess Matilda, benefactress of the Roman see, creator of St. Peter's patrimony and foundress of the States of the Church; it also possesses two fine basilicas, the immediate object of this journey.

There is a railway to Viterbo, but it is better to drive; you see more of the country, of out-of-the-way places like Bracciano, Oriolo, Viano, Vetralla, more of the people.



BRACCIANO: THE CASTLE.

It was a brilliant morning in May when I left Rome by the Porta del Popolo. The city was bathed in sunlight; the Roman air felt fresh and cool, though there was promise of the coming heat. Once through the noisy suburb and over the Ponte Molle, the splendour and silence of the Campagna soon asserted themselves. The Via Cassia leads in a gradually ascending slope, past the *Acqua traversa* and the reputed tomb of Nero to the posting station of la Storta. The vast rolling downs, with breezes blowing over their levels; the Sabine mountains dwarfing Soracte; the steady bourdon of the Alban hills, that persistent base to all the Campagna's music, wild roses, poppies, yellow ginestra in the hedgerows; the waxing heat and drowsiness of the approaching midday, brought with them the undefinable but unmistakable note of the Campagna Romana.

Veii, now Isola Farnese, lies to the right of la Storta. Little remains but a fine mediæval castle on a rock dividing two wooded glens, not unlike something in Scotland—Roslyn Castle on the Esk. It was Ascension Day, the birds were singing in

the bosage, the peasants kneeled outside the church in a long *queue* of quaint costumes and handkerchiefs, pigs lay basking in the sun; one yawned.

From la Storta the white road stretches away interminably to Bracciano, toiling upward by gentle but persistent slopes; the landscape grows wider and wider; Soracte and the Alban hills fade slowly into a fainter, filmier blue. From the crest of the last ridge, about twenty-four miles from Rome, you can still see the dome of St. Peter's. Once over the ridge one has said good-bye to the Campagna; the Lake of Bracciano opens out at one's feet dominated by the great feudal keep that fascinated Sir Walter, and sentinelled by the conical peak of the Rocca Romana, a hill which, as Padre Secchi ominously remarks, "has all Vesuvius in its entrails."

The features of Bracciano are its lake, the *lacus Sabatinus*, a round sheet of water, clearly an extinct crater, with the little villages of Anguillara and Trevignano Romano on its banks, and its own great castle. Bracciano was erected into a duchy for the powerful family of the Orsini in the person of Paolo Giordano Orsini, in the year 1560. The castle had already been built by some of his predecessors. It is a huge and gloomy pile, resting on the tufa rock, and with walls of enormous thickness built of the same grim stone. It has five round towers, and a long suite of state rooms, vast and stately. The present owner,



TREVIGNANO ROMANO.

¹ Le origini dell' Architettura Lombarda, Roma, 1902.

Prince Odescalchi, is carefully restoring the interior to its *quattrocento* state. He has removed all the seventeenth-century vaulting and stucco, laying bare the original beamed roofs and frescoes marvellously fresh, thanks to their having been hidden away so long; but the modern note cannot be quite suppressed; under the catafalque-like four-poster of 1400 one spies a zinc bath.

The Castle of Bracciano looks as though it must have had tragedy within its walls. And so it had, for it is intimately connected with the story of Vittoria Accoramboni, Webster's "White Devil." She was married in the first bloom of beauty to Francesco Peretti, nephew to the Cardinal of Montalto, afterwards the powerful and implacable Sixtus V. But Vittoria and her mother were ambitious, and their fancy was inflamed by the passionate addresses of Paolo Giordano Orsini, the great Duke of Bracciano. Paolo was a widower, having with his own hands strangled his first wife Isobella de' Medici, on account of her notorious levity. Nothing but Francesco Peretti stood between the duke and his passion, between Vittoria and the coronet. Francesco was done to death on the slopes of Monte Cavallo by Marchionie, a *bravo* in the duke's pay, and the Accoramboni, who were at once suspected, took shelter in one of the duke's villas at Magnanapoli, where Vittoria and Paolo were secretly married. But this scandal was too grave. The Pope declared

the marriage void. The two were separated and Vittoria imprisoned. She was tried for the murder of her husband, but was released on agreeing to retire to Gubbio; whither, however, Paolo followed her, carried her off to Bracciano, and married her again in his own parish church. He brought her openly to Rome as his duchess, and again the Pope declared the marriage void. But the Pope died, and in the interval of the *sede vacante* Paolo determined to settle the matter for himself, and for the third time publicly married Vittoria in Rome. He was only just in time; an hour after the service had been performed, Montalto, Francesco Peretti's uncle, was elected Pope as Sixtus V. His reception of the duke was so ominous that Paolo and Vittoria resolved to fly. They went first to Venice, where they lived on the Giudecca; thence they moved to Padua and then to Salò, on the Lake of Garda, where, in the great Martinengo Villa, Paolo Giordano died suddenly in November 1585. Vittoria returned to Padua. But the hatred of the whole Orsini family encompassed and pursued her. There, on the night of December 22nd, while she was telling her beads before retiring, her brother Flamenco rushed wounded into her room, followed by Lodovico Orsini's *bravi*, who slew them both. The two beautiful corpses were laid out in state in the Eremitani, and so vexed the mob that they vowed vengeance on the assassins. By order of the Republican, Prince Lodovico



VITERBO: FONTANA GRANDE.

Photo: J. C. Ashton and E. Dockree.



Photos: J. C. Ashton and E. Dochree.

VITERBO : THE LIONS FOUNTAIN.



VITERBO : CORNER OF PIAZZA PLEBISCITO AND
VIA DELL' INDEPENDENZA.



VITERBO: CASA DEI GATTI.

was strangled in the Venetian prison before the year was out.

Historical tragedy apart, the landscape of Bracciano is idyllic. Down by the shores of the lake, in a sheltered olive grove at the foot of the Rocca Romana, lie the baths of Vicarello, as ancient as any bathing place in all Italy, for they were known to the Romans as the *Aqua Apollinares*, and are said to have been used by Marcus Aurelius. The shores of the lake are richly cultivated in olive and vine and corn land. Driving along to Trevignano, with its ruined fortress on a rocky promontory, one notices in the middle of the pale green corn black, shining, rounded humps, like the backs of some monster hippopotami; they mark the springs that go to make the *Acqua Paola* which is brought from the slopes of the Rocca Romano to the Janiculum.

The inn at Bracciano is quite comfortable. Prince Odescalchi, who takes a lively interest in the little town, has decorated the main room with the blazons of his alliances, and scenes of the chase from some ancient hunting lodge of the Orsini. The prince also makes and sells an excellent light red wine.

There are thirty-two miles of hilly road between Bracciano and Viterbo, and for the sake of both man and beast it is well to start early in the warm weather; so, after a strong dose of black coffee and *mistra*, I was off by 4 a.m. The moon was in her last quarter and hung above Rome; to the east a rosy sunrise, against which the Sabine hills stood out in purply-blue, sharply defined like a cameo. The air was almost chilly in the oak-woods of Manziana, where the foresters were just getting to their work. The

road to Viterbo is admirably varied, passing now over a wide moor between Oriolo and Viano, now through thick *maquis*—chiefly of yellow ginestra—now plunging steeply down the sides of a gorge in the tufa, as at Viano, where the tufa-built village, with its mediæval castle, commands a valley full of Etruscan rock-tombs, now climbing up to the shoulder of Monte Cimino, through park-like land and clumps of splendid oaks, the remains of a primæval forest. Barbarano and Vetralla are the biggest places on the way, both of them tufa-built villages; Barbarano with a fine gate, and Vetralla with an interesting twelfth-century basilica dedicated to S. Francesco. After Vetralla the road crosses a bleak country, the Pian di S. Martino, intensely desolate, ancient, dead; it has ceased to be even *débris*, so decrepit is it in its detrition. But miles and miles away to the north you can see Montefiascone perched on its hill above Bolsena, while on the plain to the west—but also far away—there is a patch of salmon-coloured buildings, and that is Toscanella. As you approach Viterbo the land recovers its fertility; but it is no longer Roman in character; it has assumed something of the Tuscan quality—olives, vines, rich detail; the space, the grandeur, the solemnity of the Campagna are gone! A like change has come over the wine. Across the Campagna and as far as Bracciano the type is Alban—deep, serious, solemn; but from Vetralla

onwards the type is Montefiascone—light, playful, very delicious, with a slight suspicion of a sparkle in it.

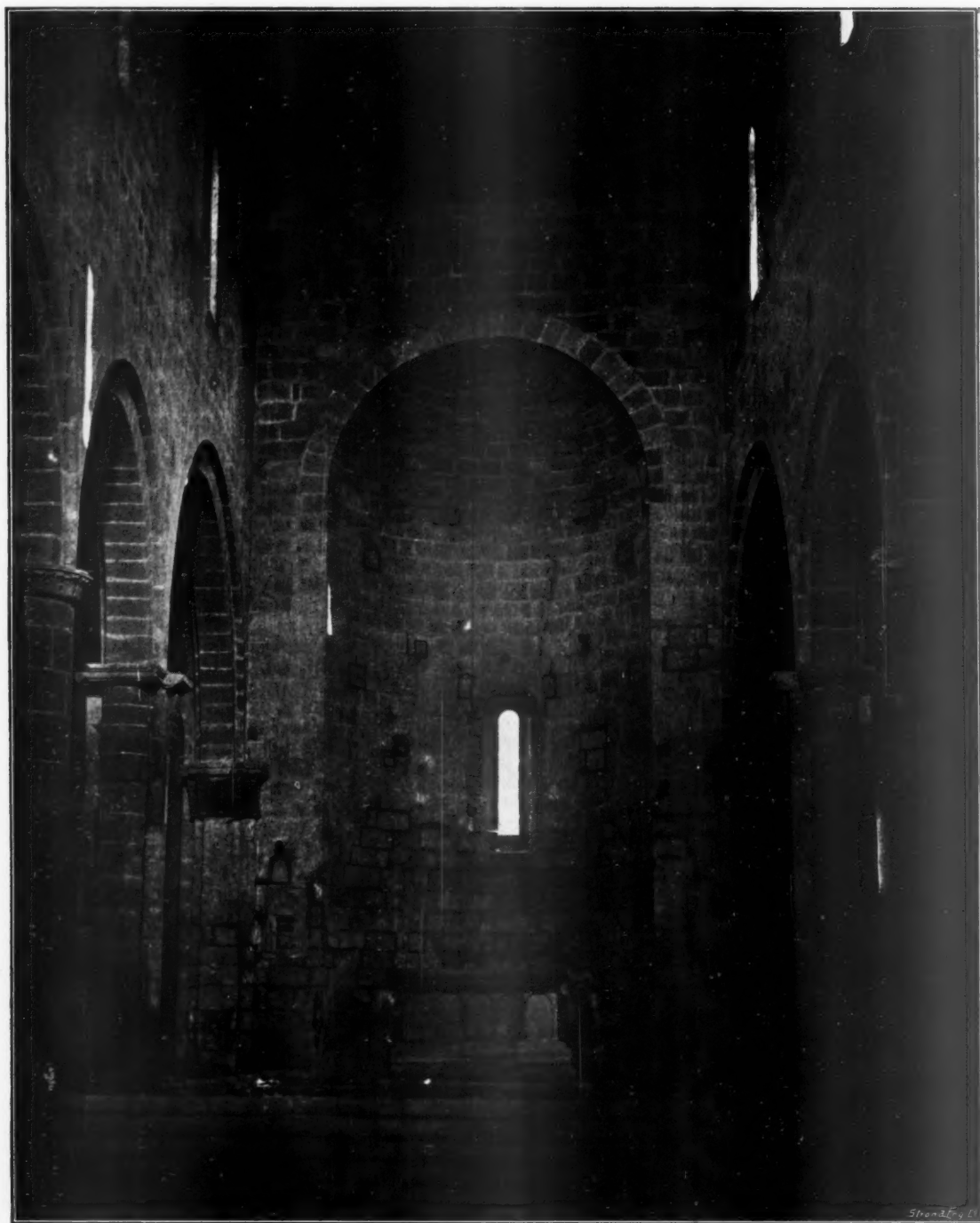
Viterbo, "the city of beautiful women and beautiful fountains," as it is usually styled, is most mediæval looking, surrounded by its walls and towers of deep brown tufa. It is eminently a city of the Popes; unlike Rome, it has no past to contrast with and combat the ecclesiastical atmosphere; its history begins with Countess Matilda's great donation, which made it the centre of St. Peter's patrimony. Viterbo has been the scene of many conclaves, the refuge of many Popes when Rome itself was in the hands of turbulent nobility. The remains of the episcopal palace, the palace of the conclave where our only English Pope, Nicolas Brakspeare, triumphed over the Emperor Frederic I., are still to be seen near the Cathedral, and the whole town is full of characteristic angle-windows, flights of dark brown tufa outside-staircases, rampant arches, and deep, dark, narrow streets. The most modern street of the city dates from the *cinquecento*, and though called the Via Cavour officially, is still known to the Viterbesi as the Via Nuova.

For fountains, Viterbo has at least half a dozen remarkable ones, from the Lombard work of the fountain of Pianoscarano to the florid fountain in the courtyard of the Municipio and the severer form of the *fontana grande*, the famous



VITERBO: CATHEDRAL OF SAN LORENZO.

Photo: J. C. Ashton and E. Dockree.



VITERBO: CHURCH OF SAN GIOVANNI IN ZOCCOLI.

Photo: Polozzi.

meeting-place of the *belle popolane Viterbesi*. But though these fountains make a brave display of water through the day, I doubt if the supply be really abundant, for at night the fountains cease to play.

Besides its modernised cathedral of San Lorenzo, Viterbo has two basilicas of Lombard architecture,

which are instructive for comparison with the great church at Toscanella, to which we are coming presently. One is the church of S. Giovanni in Zoccoli, given by Rivoira as A.D. 1037, a basilica with a nave and two aisles, the nave terminating in an apse, the choir raised six steps above the floor of the nave, a fine tabernacle,



Standard Co.

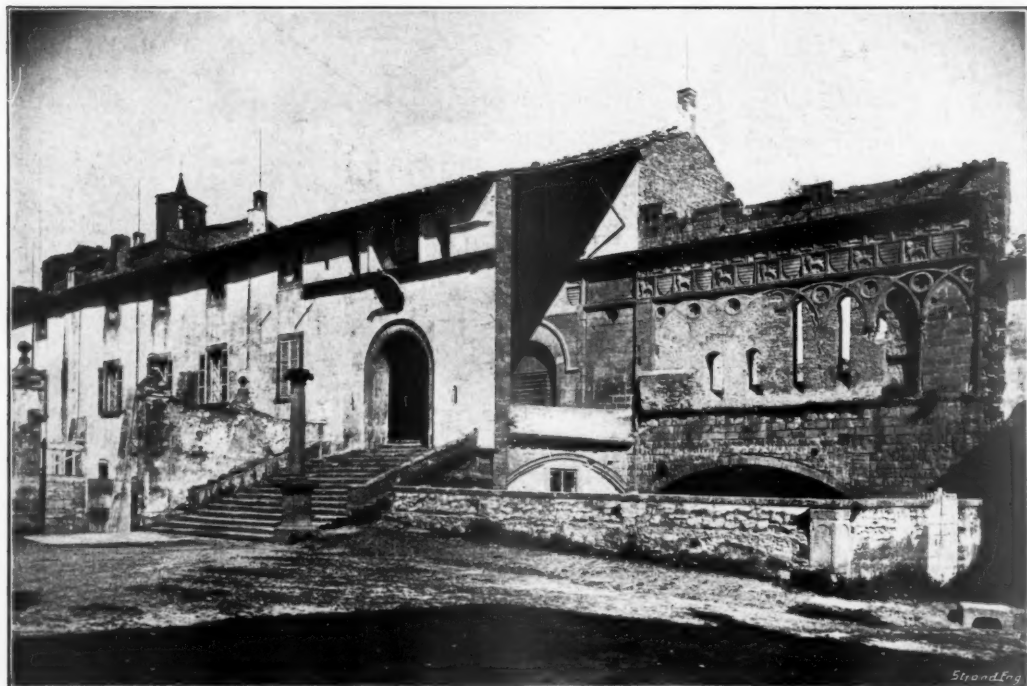
Photos: J. C. Ashton and E. Dochter.

VITERBO: A STREET.



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VITERBO: PALAZZO DEGLI ALESSANDRI.



VITERBO: PALACE OF THE CONCLAVE.

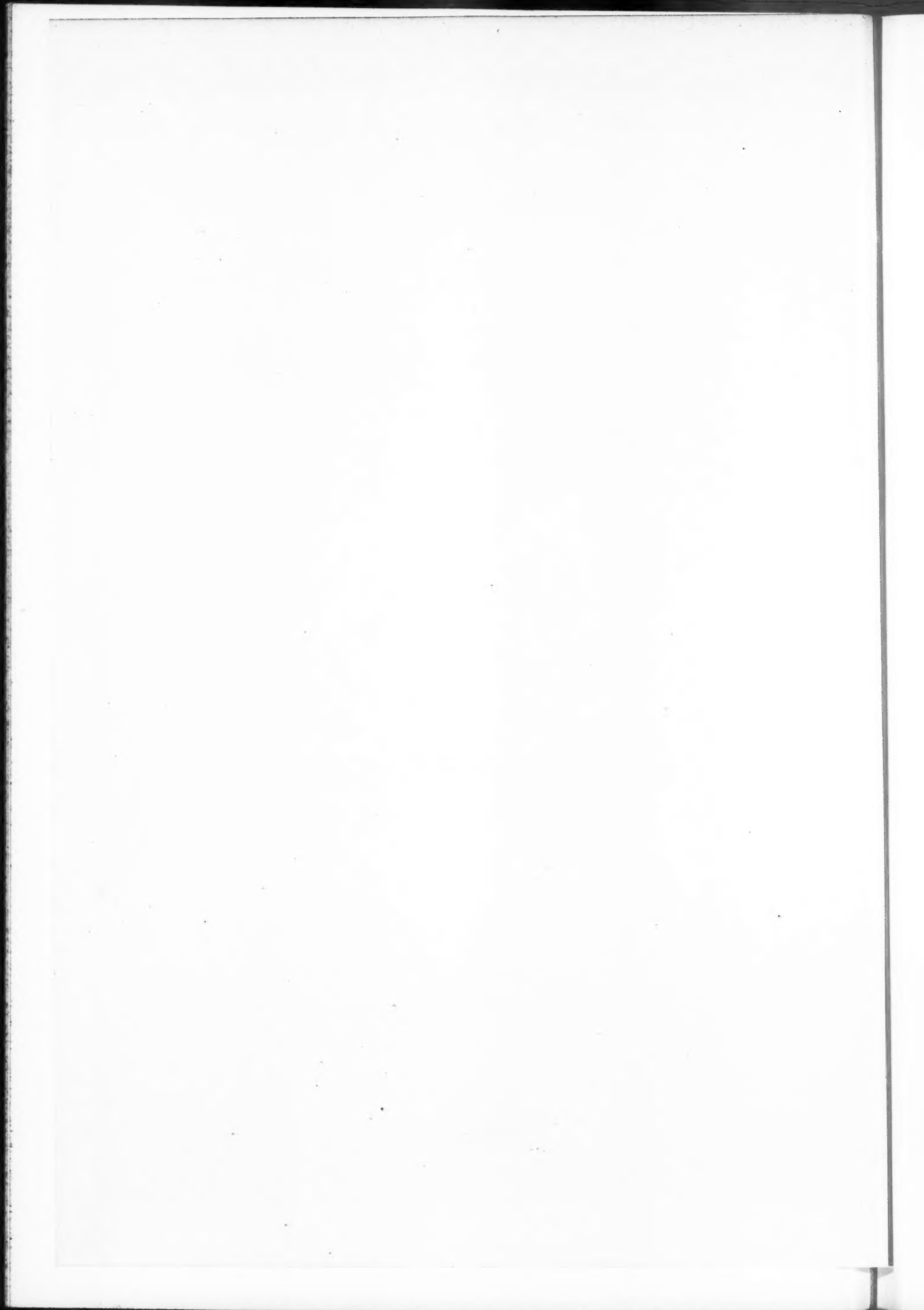


VITERBO: PIAZZA PELLEGRINO.

Photos: J. C. Ashton and E. Dockree.



ONE OF THE ROOMS DECORATED IN ADAM STYLE.



no triumphal arch such as we shall find at San Pietro in Toscanella, but the arches between nave and aisles counter-arched as at Toscanella, without however the remarkable keying which binds the arch and counter-arch together. The other is San Sisto Vecchio, with a fine rose window and a chancel raised on a remarkably high flight of steps, so high indeed that the triumphal arch cuts the top of the apse as seen from the west end. Rivoira dates this church as 1145 to 1150. The second column from the chancel in the left-hand arcade reminds one of the "Prentice Pillar" in Roslyn Chapel; it, too, is a spiral column, but less heavily decorated. Besides these two Romanesque churches the cloister of Santa Maria della Verità, and the cloister of the Pilgrimage church of Santa Maria della Quercia outside the town, are worth seeing; the latter lies on the way to Bagnaja and the lovely Villa Lante with its ponds and fountains and formal garden and groves of sombre ilex.

From Viterbo to Toscanella there are sixteen miles of bare and desolate plain, broken by a few ravines worn in the tufa by streams that come down from Montefiascone and the top of the Bolsena crater. There are stretches of *maquis*, chiefly of yellow ginestra, and a few scattered clumps of cork trees. Toscanella, a rosy salmon-coloured patch of buildings, is in sight all the way. As you approach the city—for Tuscania was a city once, with forty thousand inhabitants and numerous trade guilds, and only became Toscan-

ella in 1300 on the fall of the Ghibelline party—you see that it stands on the edge of a deep and picturesque gorge cut by the river Marta; a site like that of Viano or Vetralla. The mediæval walls and towers, built of a warmer and lighter coloured tufa than is usual, embrace a far larger area than that to which the present town is reduced. On a fine and bold crag, some way to the south-west of the town are two massive protection towers, and in between them the beautiful façade and rose window of San Pietro, with the remains of the Episcopal Palace to the right. The whole group crowns what must have been the arx of the ancient city. After plunging into the gorge, which is full of Etruscan rock-tombs, and crossing the Marta by a fine bridge, the road climbs up to a rather insignificant gateway, above which, however, to the left rise the splendid remains of the Communal Palace.

Excellent entertainment for man and beast is to be had at the *trattoria* kept by the bright-eyed, buxom, genial Rosa Brunamonti, near the little piazza with the great fountain, quite as fine as any in Viterbo, *delle belle fontane*.

The arx where San Pietro stands is about three-quarters of a mile from the town, and the view back over Toscanella embraces the Communal Palace and some of the towers and walls. San Pietro has been fully edited for the first time by Signor Rivoira, to whose researches the present account is entirely due. The church as it stands

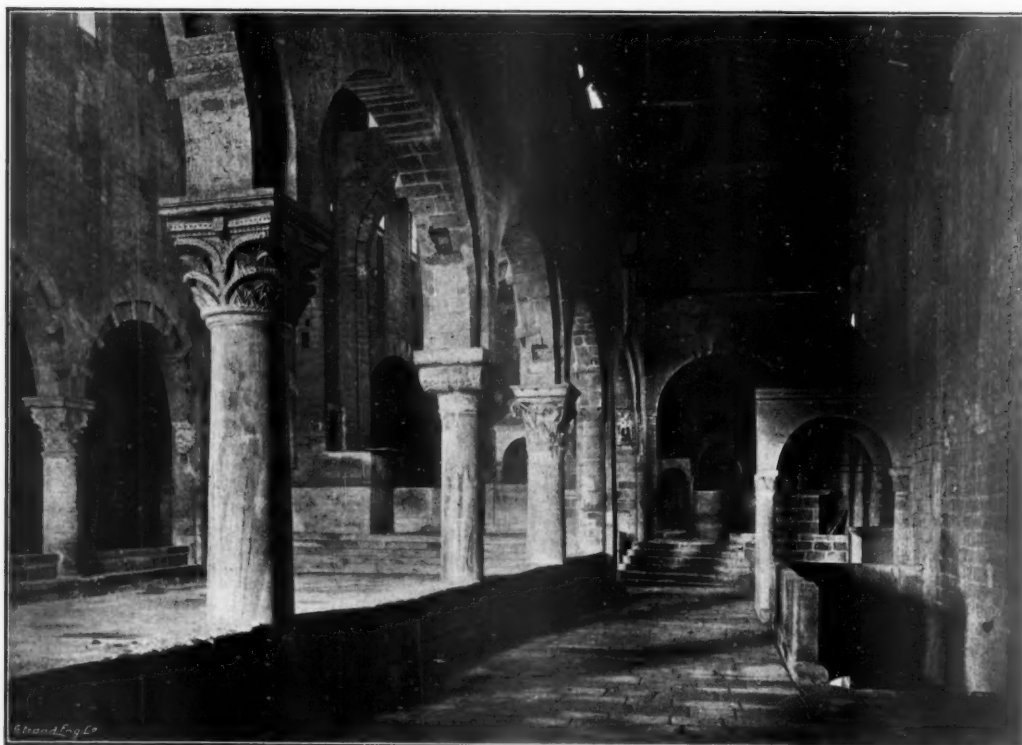


TOSCANELLA: SAN PIETRO FROM THE CALVARY.

Photo: J. C. Ashton and E. Dockree.



TOSCANELLA: FAÇADE OF SAN PIETRO.



TOSCANELLA: INTERIOR OF SAN PIETRO FROM WEST END OF SOUTH AISLE.

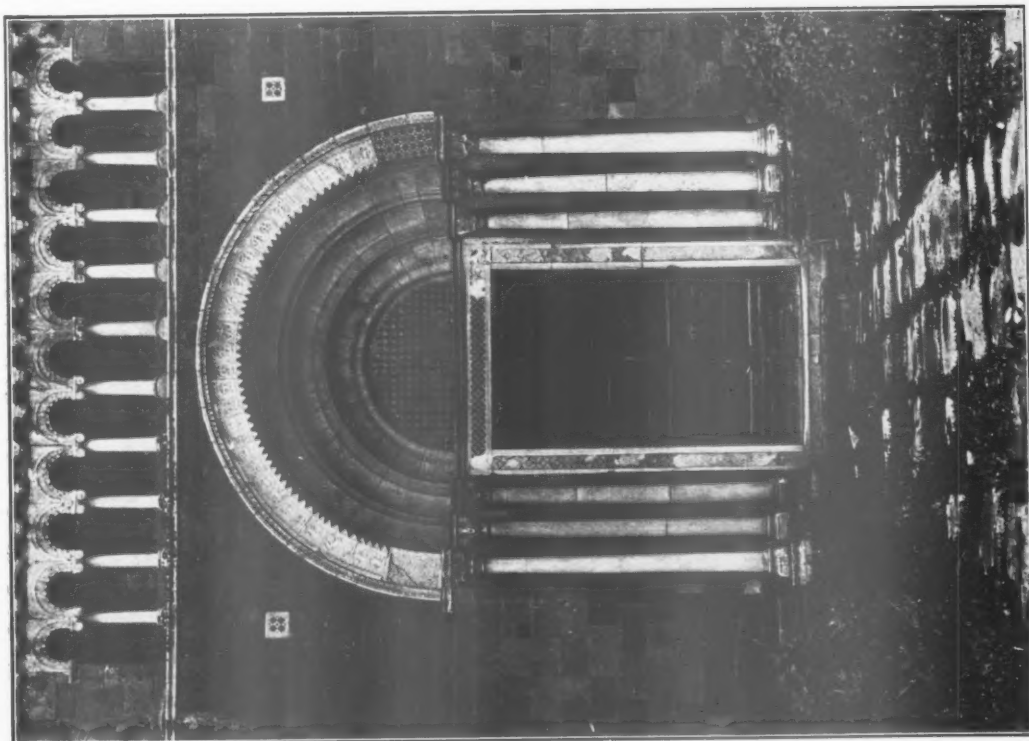
Photos: J. C. Ashton and E. Dockree.



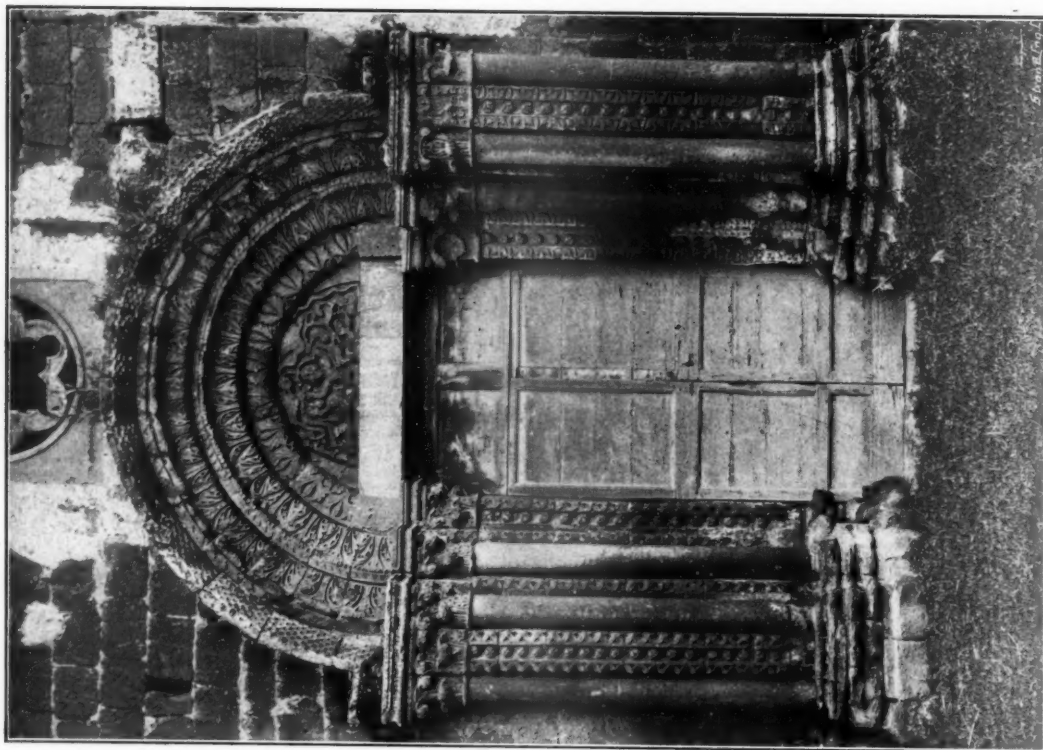
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Photos : J. C. Ashton and E. Dochree.

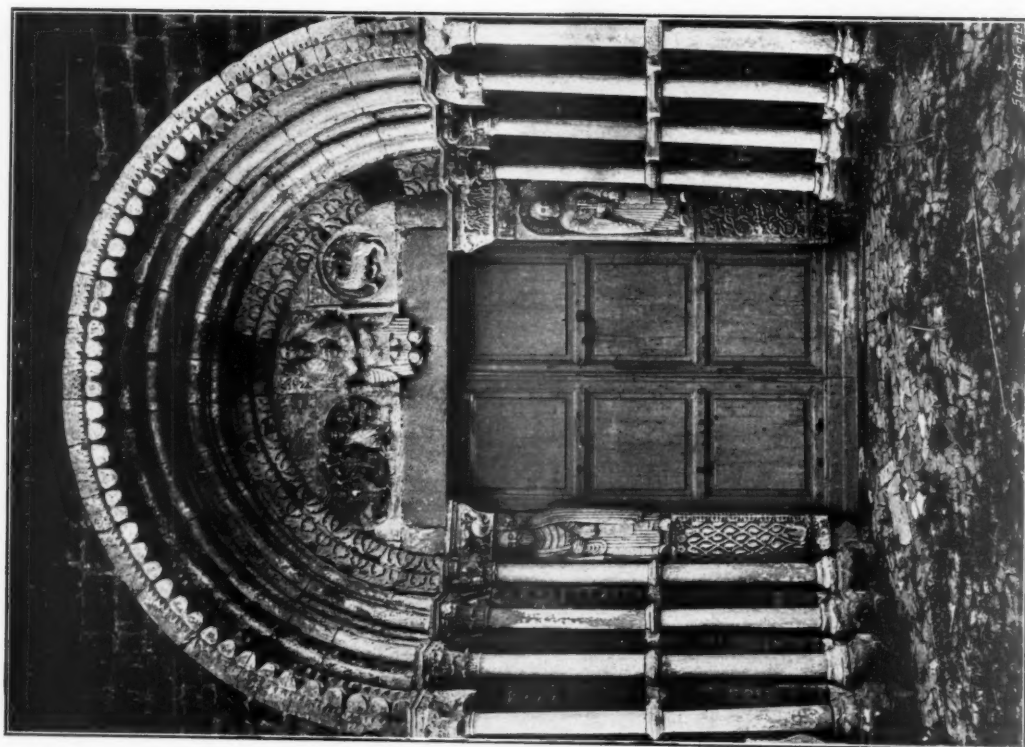
TOSCANELLA : CRYPT OF SAN PIETRO.



TOSCANELLA : DETAIL OF DOORWAY, FAÇADE OF SAN PIETRO.



Photos: J. C. Ashton and E. Doehrer.
TOSCANELLA : SOUTH DOOR, FAÇADE OF SANTA MARIA MAGGIORE.



TOSCANELLA : CENTRE DOOR, FAÇADE OF SANTA MARIA MAGGIORE.



Photo: Folozzi.

TOSCANELLA : INTERIOR, SANTA MARIA MAGGIORE.

is a Lombardesque basilica with a nave, two aisles, and a single apse. Signor Rivoira recognises four different dates for its structure: I. The apse, ancient crypt, chancel and first three bays in the nave belong to that very early period of Lombard architectural activity, begun when Queen Theodolinda (590-625) embraced orthodoxy, and continued vigorously through the reign of Luitprand, under whom our church was probably built by the Maestro Comacino Rodpert in 730. This very early date places San Pietro among the six rare early Lombard churches of Italy, San Giorgio in Valpolicella (A.D. 712), the parish church of Arliano, near Lucca (A.D. 713-729), San Pietro di Toscanella (A.D. 739), Santa Maria delle Caccie at Pavia (A.D. 744-749), Santa Teuteria at Verona (A.D. 751), and San Salvatore at Brescia (A.D. 753). II. The present crypt and tabernacle, which belong to the end of the eleventh century. III. The lengthening of the church by two new bays which was necessitated by the growth of Tuscania and the incapacity of the original San Pietro to serve as a cathedral. This addition is easily recognised in the interior; there is a vertical crack at the juncture of the old and the new work; the courses of the new work, though of the same material—local tufa—are less regular than those of the original church. Part of the present façade belongs to this epoch—the middle of the twelfth century. IV. Finally, at the close of the twelfth century, the façade with its splendid rose windows flanked by two narrow double-lighted windows, and its graceful loggetta flanked by two griffins and surmounting the great door in marble and *cosmati* work, was completed. That the façade of the nave was added after the façade of the aisles, which belong to the third period, seems clear from the fact that it projects, and also that it cuts and obliterates the hanging arches and blind arches carried on alternating half columns which were designed as decorations for the original façade.

The stone in use throughout the walls is the local tufa. The nave is divided from the aisles by one pilaster with half columns attached, and by four columns on each side; the pilasters are of *peperino*, "lapis Albanus," and help to support the buttresses which carry the triumphal arch; of the columns some are of travertine, others of cipollino. The most remarkable details of the interior are the great teeth blocks which bind together the arches and counter-arches which spring from the columns—a most effective though simple form of decoration—and the row of blind arches carried on half columns resting on brackets which adorn the whole of the upper interior walls of the nave at the height of the windows. The windows themselves are very narrow, as is common to Lombard churches generally. The chancel, which is un-

usually spacious, is raised by six steps above the floor of the nave. The arch which divides the chancel from the right-hand aisle offers a peculiarity which Signor Rivoira has neither explained nor noted, though it may be seen in his figure (No. 227). The keystones to the number of nine at the crown of the arch are cut into wedges, leaving the lower edge of the arch notched like a saw. The pavement of the primitive church is tessellated in *opus alexandrinum*, that of the later addition is laid in brick. The crypt is reached by flights of steps from each aisle; it exactly corresponds to the chancel and apse, and is divided into nine naves by twenty-eight columns of different kinds of marbles, mostly plain, but one near the centre beautifully fluted; the vaulting is carried on stilted arches, which were probably rendered necessary when the chancel was heightened in A.D. 1093; the entry to the crypt from the right-hand aisle consists of a flight of steps, a corridor with *opus reticulatum* on the walls, the remains, says Signor Rivoira, of some more ancient building, and a vestibule, which has one delicately spiral column.

The ornamentation of the exterior is that common to Lombard architecture. The outer right-hand wall of the nave is decorated with an arcade of blind arches carried on half columns, and running on along the wall of the chancel. The outer wall of the right-hand aisle is decorated by a double row of hanging arches, divided into groups of three by fine pilasters; the chancel wall of the aisle is bare; the same scheme of decoration is carried on the left-hand or southern exterior walls of nave and aisle; only the aisle wall of the addition made in the middle of the twelfth century shows an arcade of four arches carried on columns and foliated capitals. The chancel nave wall on this side has a decoration in brick consisting of a cornice of rope pattern surmounting a rhomboid open pattern made by bricks placed edgewise in the spandrels of the arcade; this diaper is repeated all round the apse, which is decorated by the double row of hanging arches divided by delicate half-columns into groups of three. The apse is the most highly decorated portion of the exterior and is very light and graceful.

The diocese of Toscanella was absorbed in the diocese of Viterbo in 1193, but San Pietro remained a cathedral church till about 1500; from that date until now it has been abandoned, and to this fact we probably owe the purity of its antiquity; it has recently been made a national monument.

Down in the valley below the arx of Tuscania that carries San Pietro is the beautiful and interesting church of Santa Maria Maggiore, A.D. 1206 according to Rivoira, twelfth century according to Cattaneo. It probably occupies the

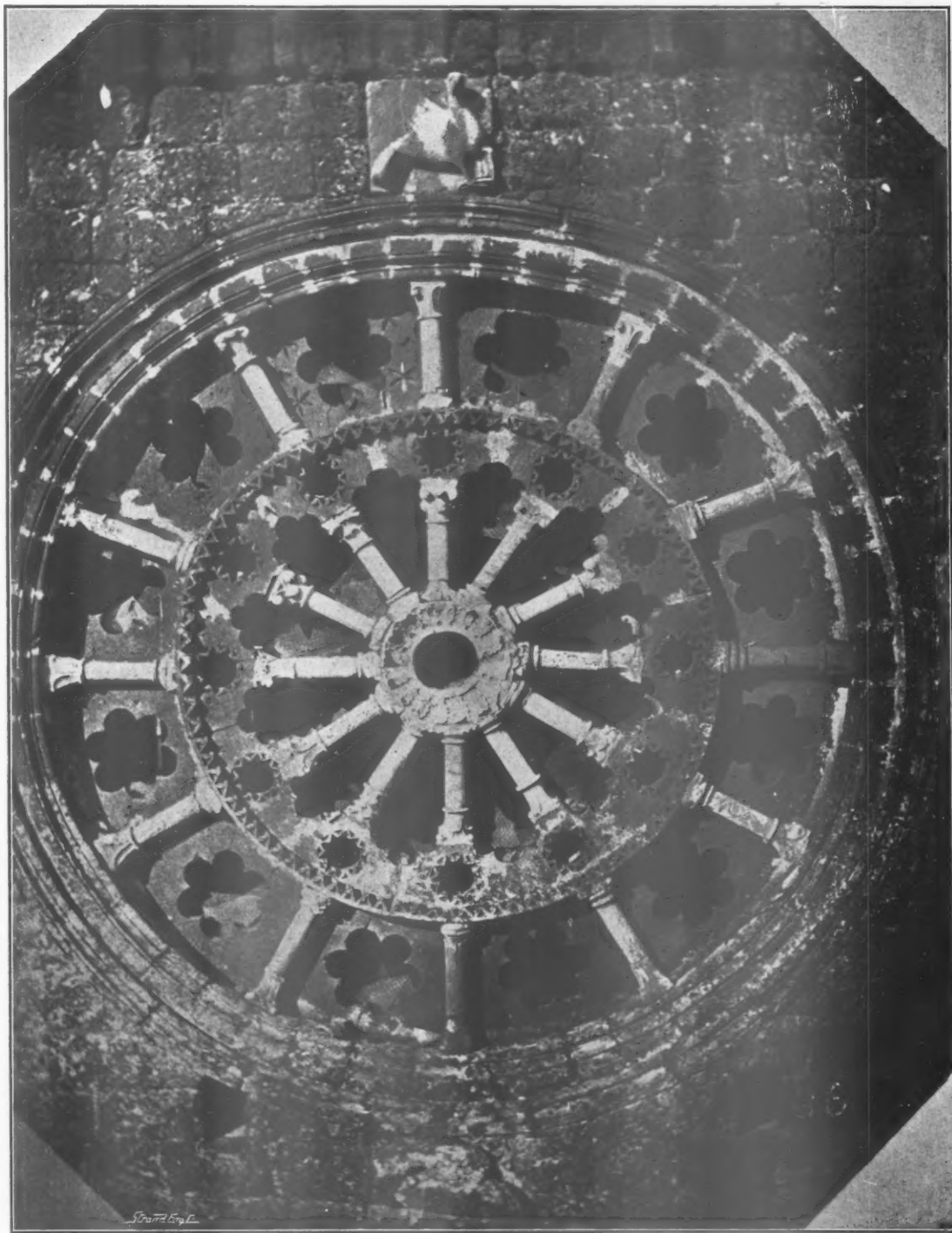


Photo: Polozzi.

TOSCANELLA: ROSE WINDOW, SANTA MARIA MAGGIORE.

site of an older church, and is full of ornamentation that must once have belonged to it. Santa Maria is a basilica with nave and two aisles; the choir is raised three steps above the floor of the nave and terminates in an apse above and around which is a strikingly well preserved fresco of

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Paradise and Hell. The capitals and arches are more elaborately decorated than in San Pietro and show a later date; above them runs a cornice carried on carved brackets; the walls of the aisles are decorated by blind arches carried on half-columns and capitals; but the chief treasure of

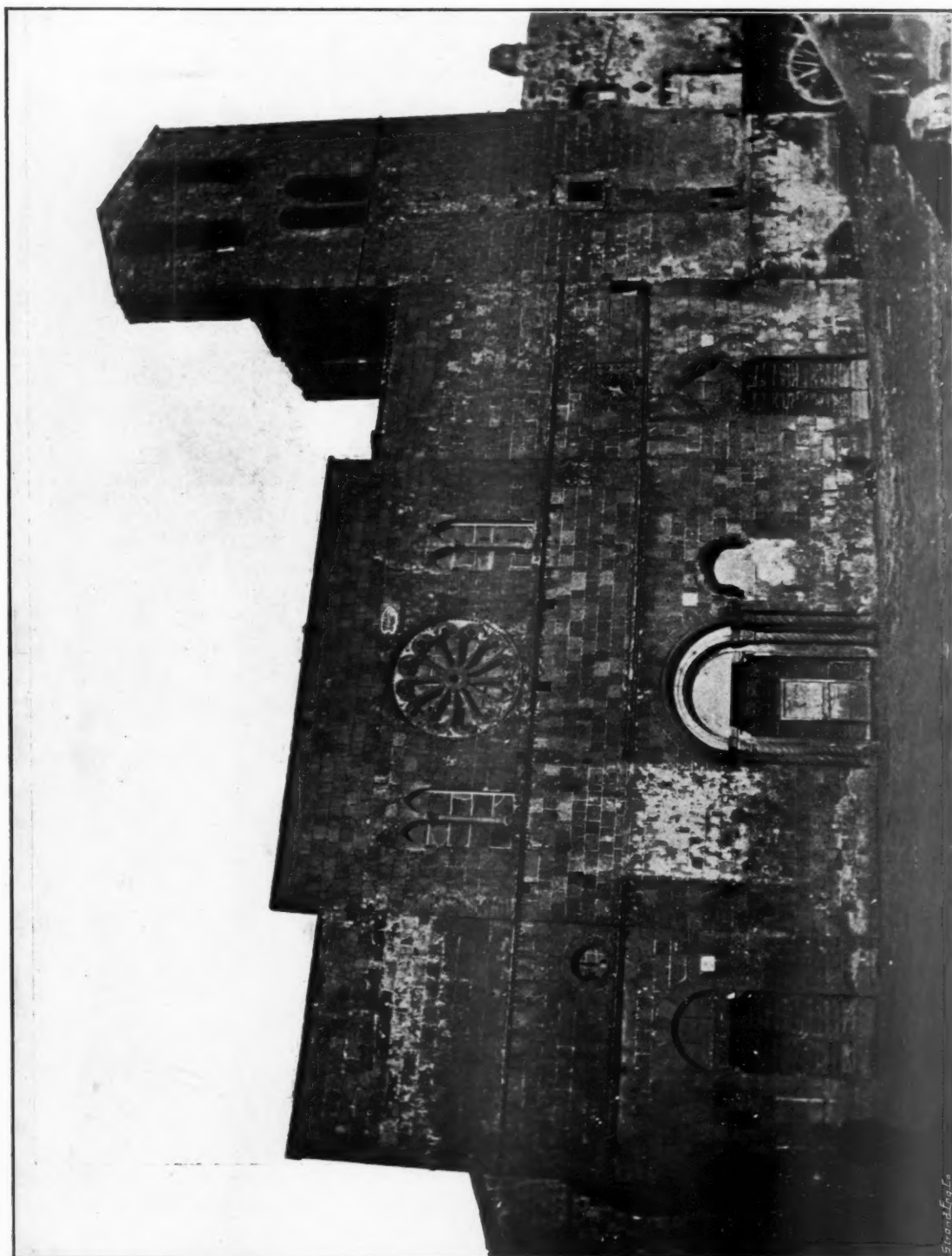


Photo : Polozzi.

TOSCANELLA : CHURCH OF THE CONFALONE

the interior is the ambo or pulpit, composed of fragments of Italo-byzantine parapets of various dates, carried on four heavy tufa columns; the whole has been whitewashed and painted, but for variety and freshness of workmanship and design, not even St. Mark's at Venice can show finer *plutei*. Both nave and aisle walls are decorated by a single row of hanging arches undivided by pilasters or half-columns; the façade is fine, though decidedly heavier than that of San Pietro; the rose window consists of three concentric circles with columns between them for spokes; beneath the rose window is a loggetta flanked by griffins, as in San Pietro; the main door is surmounted by four archivolts—as in San Pietro—carried on elegant columns and capitals; the jambs are two pilasters with capitals; the shafts of the pilasters are adorned by a figure of St. Peter on the right and St. John (?) on the left, in high relief; the lower part of each pilaster is wrought in Italo-byzantine ornamentation; in the lunette is a figure of the Madonna with the Child in her lap, the lamb on one side, and the sacrifice of Isaac on the other; the whole portal is flanked by spirally fluted columns resting on and carrying allegorical beasts; above each of the side portals is a much later gothic window. Toscanella has one other church—the church of the Gonfalone—worth

looking at; but its real glories, apart from its own beautiful site, are San Pietro and Santa Maria Maggiore.

The wine of Toscanella is excellent, and is to be got in dark and cavernous *osterie*, where the air is cool and grateful after the glare of the little streets. A hot drive across the plain through drowsy airs heavy with the scent of the bean flower brings one to Viterbo once more; and the route back to Bracciano may well be varied by taking the Capranica, Sutri, Monterossi, Trevignano road. A night drive into Rome is no bad end to so varied an expedition. The cool evening air is dry on the high ridges of Bracciano, but as the road runs steadily down to the Campagna a touch of damp alternating with softer and warmer atmospheres is felt now and again. It is all vast and mysterious; the stars hang steady in the firmament, while far away to right and left are the great Campagna levels; strange fires rise and fall from the brushwood piles by some shepherd's hut. Long before you reach la Storta the lights of Rome begin to stain the sky and grow ever stronger and stronger till you pass the *Acqua traversa* and cross the Milvian Bridge, and, through the Porta del Popolo, the Eternal City receives you once more.

HORATIO F. BROWN.



VITERBO: FOUNTAIN IN PIAZZA DEL PACE.



VITERBO: OPEN AIR PULPIT.

Old Lamps and New.

SOME time ago¹ we drew attention to the unsatisfactory character of the lamp-post designs that the spread of electric lighting has introduced into London. In particular we illustrated those put up on the Embankment, and pointed out the awkwardness of the heavy siphon shape, the superfluity and poverty of ornament, and the want of a sense of scale shown in the adaptation of the dolphin design from the old gas-lamps. The gas-lamps, in that case, though they have to contend with the incongruous new standards, were themselves fortunately left alone. In another instance, that of Waterloo Bridge, the old lamps which were a part of the general design of Rennie's fine bridge, and were probably supplied by Cockerell, have been superseded, with deplorable effect. Some correspondence has passed on the subject between the Architectural Vigilance Society and the County Council Committee responsible for the change, and it appears that the old lamp-posts, though removed, have not, as at first announced, been destroyed. We hope the authorities will see their way to restoring the old lamps to their places, and either using them for the electric light or supplementing them in some inoffensive way.

While the subject is occupying public attention, we may illustrate yet another instance where electric lighting has been made the occasion for needless ugliness. This is in the Mall (Fig. 1). The lamps in question are no part of Mr. Aston Webb's scheme, and it is singularly unfortunate that when an architect has been called in to arrange a big processional thoroughfare, eyesores of this character should be introduced from some other quarter. The lower part of this post is not so bad as that previously illustrated, but in the upper part there is the same ugly siphon form with a like aggravation of ugliness by the attempt at decoration. The root of the mischief in these two designs is the determination of the authorities to concentrate the light in strong single arc-light lamps. These are set up at a great height, so as not to alarm the horses, it is said; and when they are placed on the footpath the single lamp is hung out over the roadway, with this lop-sided result.

When the lamp is hung centrally, as at Leicester Square (Fig. 2), the effect is not so disagreeable, but here the tiny "island" available for it leads to a pinched and awkward design in the lower part, in conjunction with the small protecting posts.

How much of the ugliness comes from a well-meant but ill-directed desire for beautifying the object will be realised if we place side by side with these elaborated standards a case where nobody has been thinking about beauty, and the designer has merely supplied the necessary structure in the barest form. The example is from Nine Elms goods station on the South-Western Railway (Figs. 3 and 4). This is simply a modification of the ordinary signal-post, with a gallows or bracket supplied each side for the electric cord to swing clear. The Mall lamp-post, retaining the tradition of the gas-pipe, conceals the fact of cord attachment; this displays it, and gets a better form by so doing.² In the streets it is no doubt necessary to protect the cord in the lower part, and to provide a cupboard in the post for getting at it to lower the lamp. But the upper part might well be remodelled on these slim structural lines. If economy prescribes only one lamp instead of two on ordinary occasions, the second bracket might be retained for special occasions when a brilliant illumination is called for.

The moral of these examples may be extended to the whole field of the designs which come to us now as the result of modern engineering developments. The engineers are at once too pretentious and too humble. Too pretentious because they insist on manufacturing ornament to apply to their structures when they have no competence in ornamental design. Too humble, because in doing so they are following a superstition of the architects. It is the fault of the architects if it is a generally received principle that all forms and surfaces must be decorated. When ornamental detail is not precious and exquisitely adapted to structure it is disgusting, and the wholesale application of trade trimmings to everything put up in our streets debauches taste. But what are we to expect from those responsible for a new departure with electric

¹ ARCHITECTURAL REVIEW, NOV. 1901.

² In some Italian and American towns, we are informed, the

lights are swung on a cord between two posts with satisfactory effect.

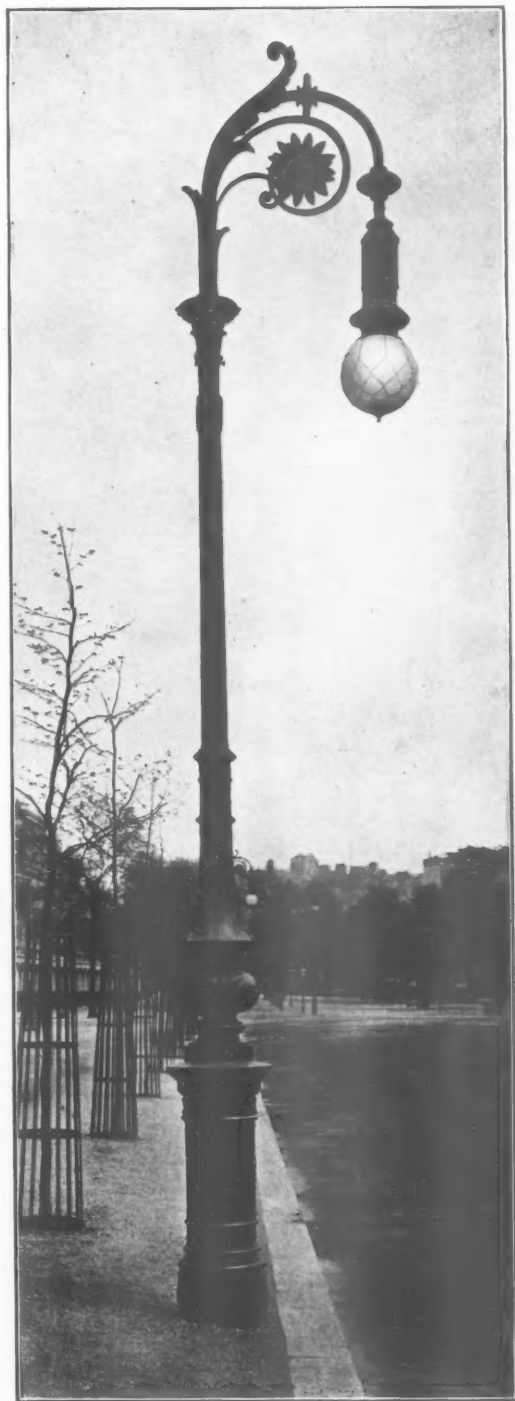


FIG. 1. ELECTRIC LAMP STANDARD IN THE MALL.

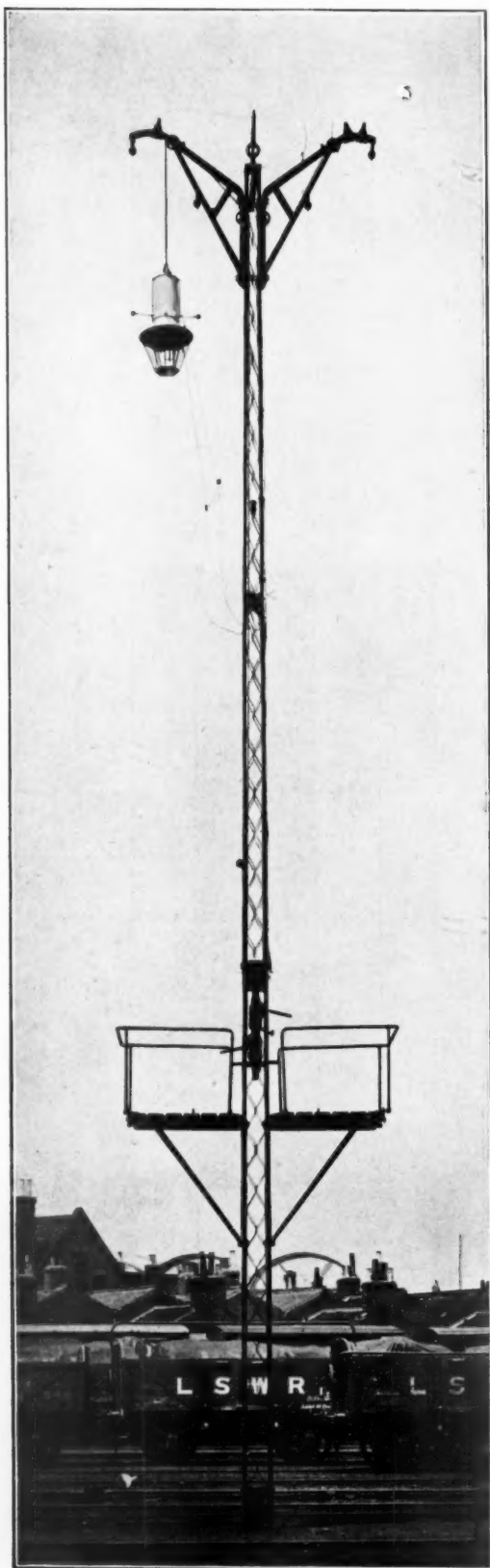


Photos: Campbell-Gray.

FIG. 2. ELECTRIC LAMP STANDARD, LEICESTER SQUARE.

lamps when the old gas system has left us models like that at Charing Cross (Fig. 5), a thing that almost crushes one of the few beautiful monuments in our streets, the statue of Charles I.! How much better, when utility develops new shapes, not in themselves displeasing, to allow

those shapes to declare themselves without smothering up and the ready-made confectionery of the trade. On a large scale the Eiffel Tower shows the bones of a novel style dependent on the new material. On a humble scale we may again turn to an example from the Nine Elms neigh-



Photos: H. Irving.

FIG. 3.—LAMP COLUMN, NINE ELMS GOODS STATION.

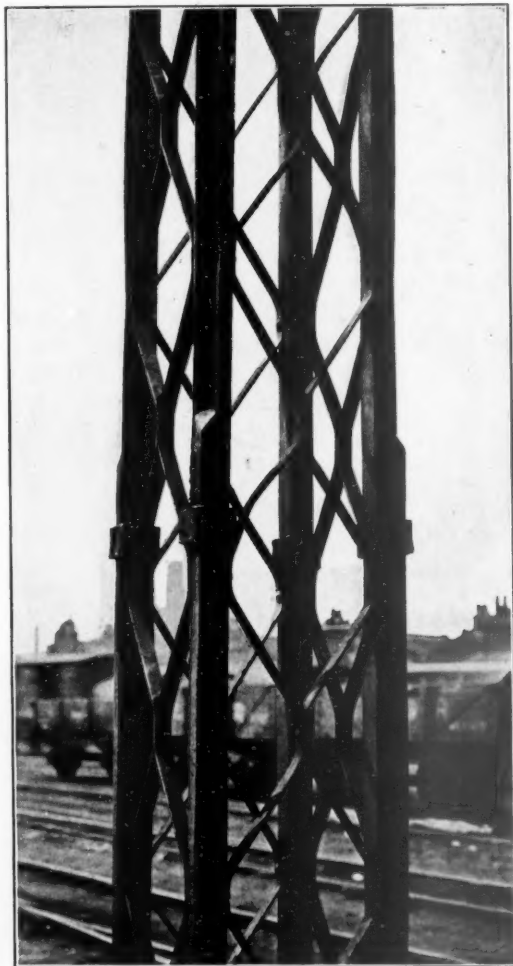


FIG. 4.—DETAIL, LAMP COLUMN,
NINE ELMS GOODS STATION.

bourhood, a fire station just outside of Vauxhall Station, where the look-out stage is a simple piece of iron lattice wonderfully agreeable in its lines. Add to a skeleton like this a little bit of daintily designed and disposed modelling, and the result would be charming.

In another number of the *REVIEW* (August 1903) we gave an example on a grand scale of modern engineer's construction, the Gare d'Orléans in Paris, and pointed out how doubly impressive this was before the architect covered up the maze of its ribs. We give now two examples of railway station construction on an unpretending scale (Figs. 6 and 7). The Ealing Broadway type is the better of the two, because the supporting members leave no "pockets" in which dust might collect. Simple as this is, there is some decoration in the brackets which, not being good decoration, would be better away.

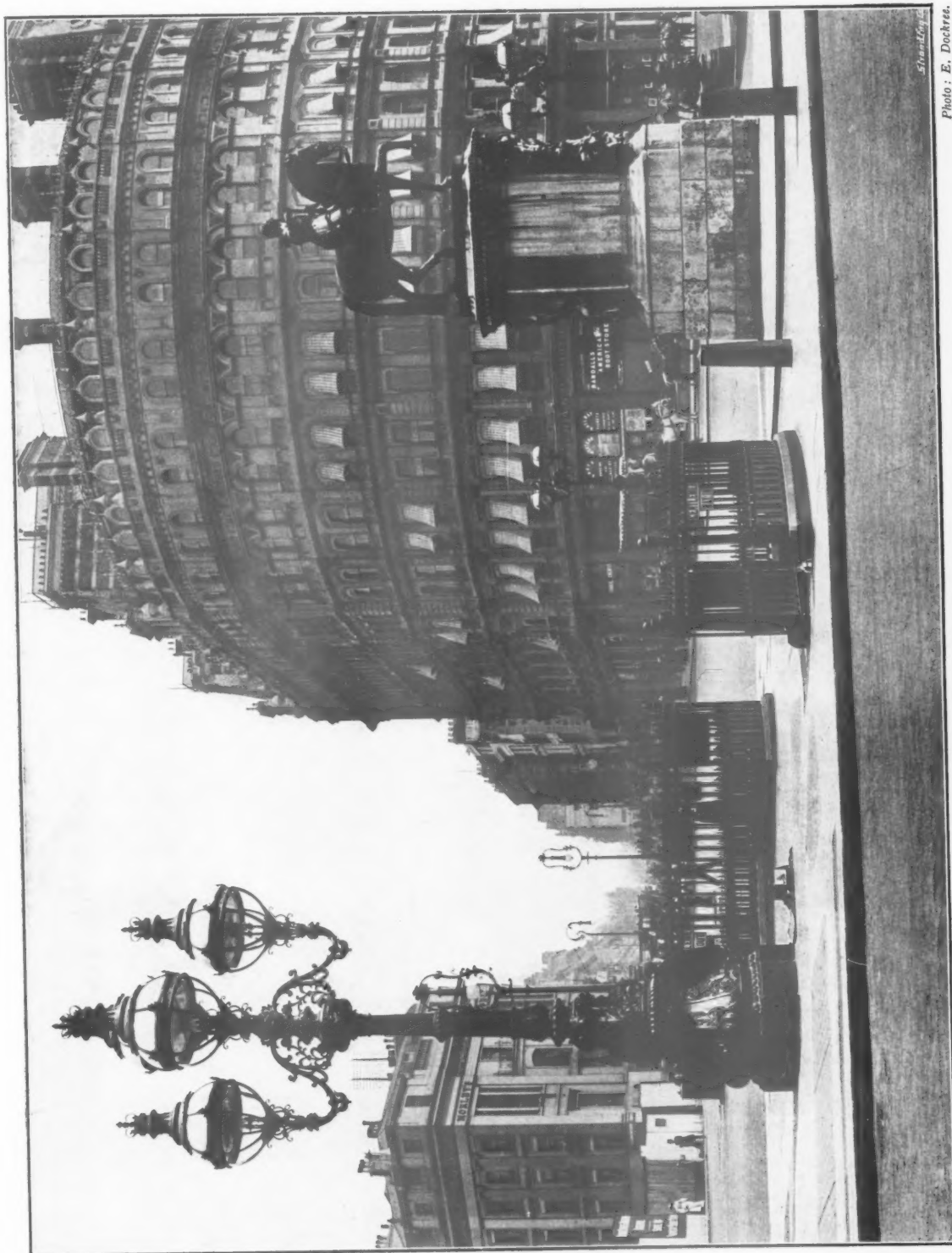


FIG. 5.—KING CHARLES' STATUE AND SURROUNDING LAMPS, CHARING CROSS.

Photo: E. Dochree.



FIG. 6. IRON ROOFING, EALING BROADWAY STATION, G.W.R.

Photo: Campbell-Gray.

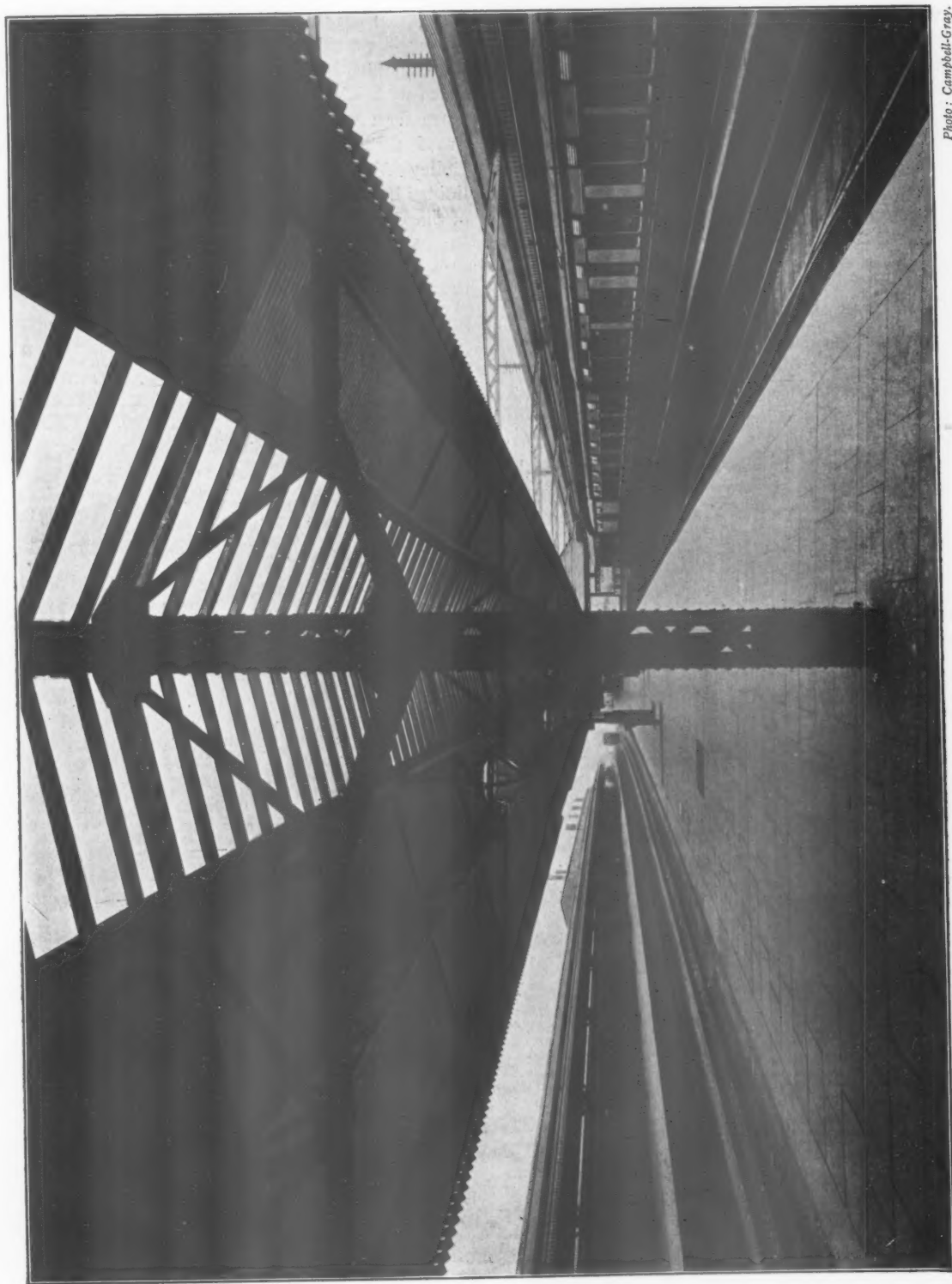


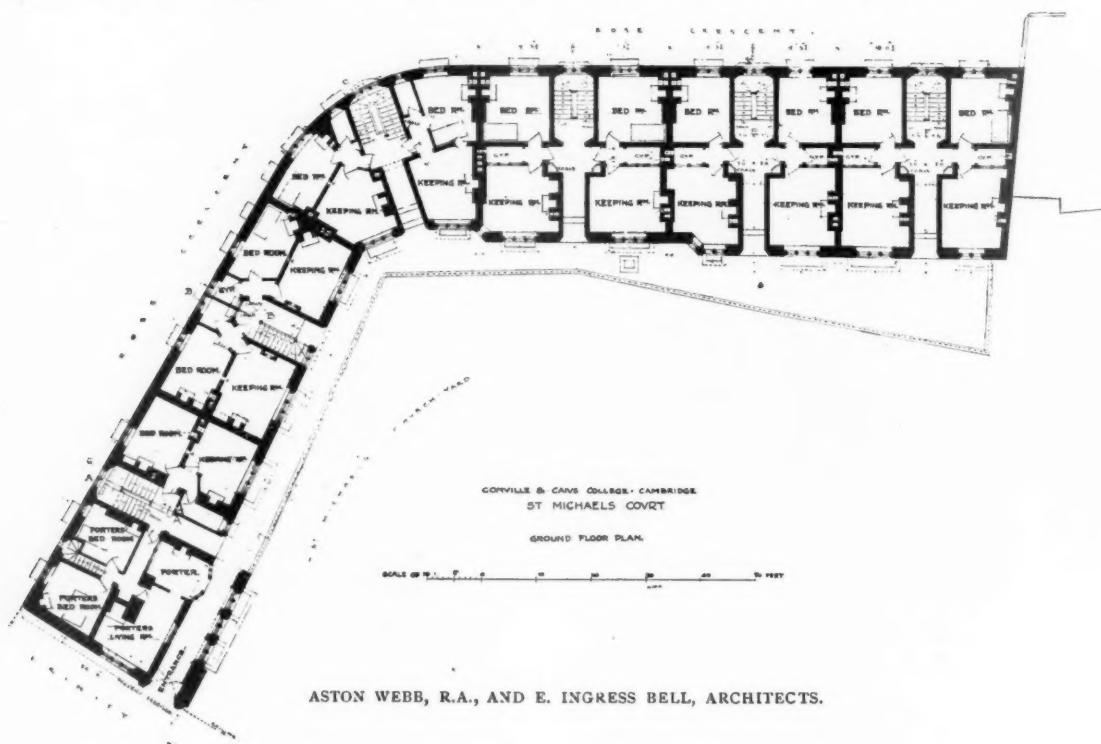
Photo : Campbell-Gray.

FIG. 7. IRON ROOFING, READING STATION G.W.R.

Current Architecture.

ST. MICHAEL'S COURT, GONVILLE AND CAIUS COLLEGE, CAMBRIDGE.—The St. Michael's Court buildings, which have recently been erected for the Master and Fellows of Gonville and Caius College, Cambridge, occupy the site of a row of houses originally built for shops, but bought by the college and temporarily converted into sets of keeping-rooms. This extreme irregularity of site involved a considerable variation in the shapes and sizes of the forty-six sets of keeping-rooms to be placed thereon, and this variation in plan has necessarily expressed itself in the elevations, adding, it is thought, to the interest of the whole. The second floor and a third floor obtained in the roof follow generally the plan of the first floor here given. The basement is allotted to a bicycle store, a large room for social meetings, accommodation for a series of baths for the general use of the occupants of the court, with special baths for the Fellows, and rooms fitted with range, sink, etc., for the bedmaker of each "house." Although the word "Gyp" is written on the plans, the Gyp-room of tradition has disappeared with that almost obsolete functionary. The small apartment so denoted is really a ventilated store cupboard where tea, coffee, marmalade, etc., are kept at hand. The washing-up is done in the basement of each house by the bedmaker in what is a completely fitted "pantry" in the modern acceptance of the term, and the arrangement is one which all concerned appear to prefer. The only entrance

to the court is at the south-west corner of the Trinity Street front, and here a residence for the porter is provided on the ground and basement floors. The buildings are constructed of brick faced with Weldon stone ashlar, with dressings of Ancaster stone; the floors and staircases are fire-proof throughout, the roofs are covered with Colley Weston stone slates, and wainscot wall-linings have been used in the staircases and some of the Fellows' rooms. The niches on the Trinity Street front and the south return face are filled respectively with statues of Sir Thomas Gresham (founder of the Royal Exchange), William Harvey (discoverer of the circulation of the blood), and Archbishop Colton of Armagh (the first Master of Gonville Hall). In the main cornices and over the entrances to the several houses arms of benefactors are carved, and over the entrance in Trinity Street are the college arms and a motto taken from the grant of arms made to Dr. Caius: EX . PRUDENTIA . ET . LITTERIS . VIRTUTIS . PETRA . FIRMATIS . IMMORTALITAS. The buildings are lighted throughout by electricity. Messrs. Keridge and Shaw, of Cambridge, were the general contractors for the work. The wrought-iron hinges, etc., are the work of the Bromsgrove Guild. Messrs. Wenham and Waters, of Croydon, supplied the metal casements; and the carving and sculpture were carried out by Mr. W. S. Frith of Chelsea. The architects are Mr. Aston Webb, R.A., and Mr. E. Ingress Bell.





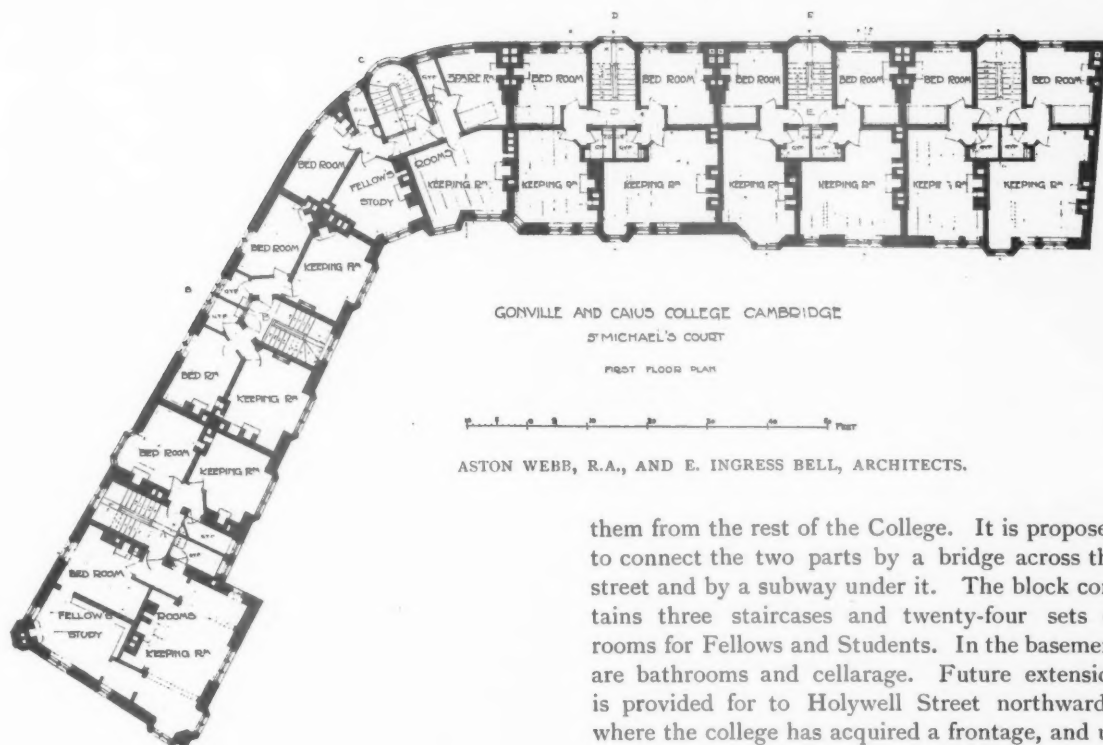
GONVILLE AND CAIUS COLLEGE, CAMBRIDGE. ST. MICHAEL'S COURT.
ASTON WEBB, R.A., AND E. INGRESS BELL, ARCHITECTS.

Photo: H. Irving.



GONVILLE AND CAIUS COLLEGE, CAMBRIDGE. ST. MICHAEL'S COURT.
ASTON WEBB, R.A., AND E. INGRESS BELL, ARCHITECTS.

Photo: H. Irving.



HERTFORD COLLEGE, OXFORD.—The new buildings for Hertford College, lately completed from the design of Mr. T. G. Jackson, R.A., are on the north side of New College Lane, which divides

them from the rest of the College. It is proposed to connect the two parts by a bridge across the street and by a subway under it. The block contains three staircases and twenty-four sets of rooms for Fellows and Students. In the basement are bathrooms and cellarage. Future extension is provided for to Holywell Street northwards, where the college has acquired a frontage, and up to the Indian Institute on the west side. The latter extension will include the repair and exposure of the interesting octagonal chapel of "Our Lady at the Wall," which, though sadly mutilated and cut up into offices and shops, retains, beside





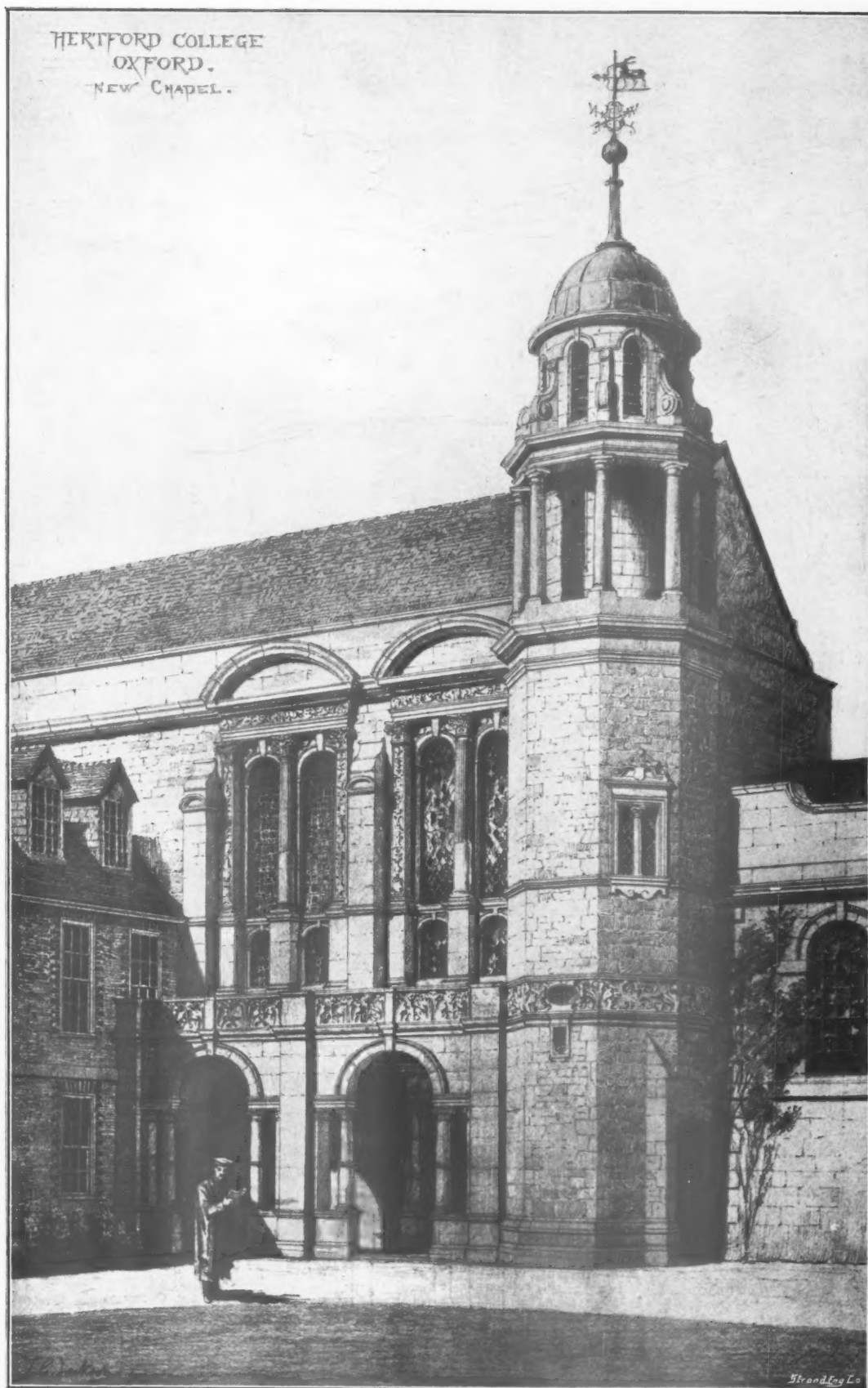
NEW BUILDINGS, HERTFORD COLLEGE, OXFORD.
T. G. JACKSON, R.A., ARCHITECT.

Photo: H. Irving.

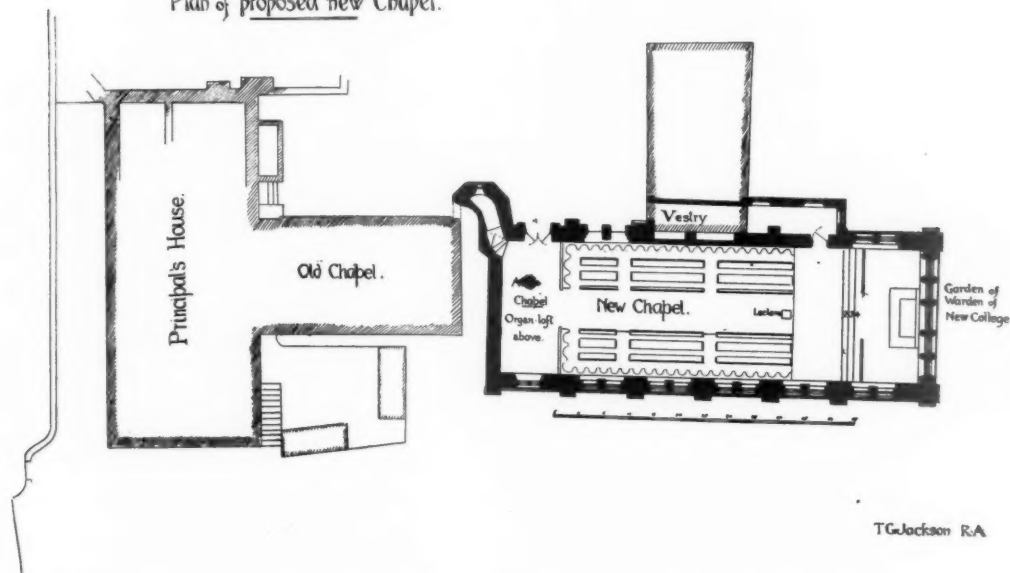
the beautiful little doorway well known to Oxonians, traces of the original windows and other features which have been buried in adjacent buildings till the recent works revealed them. The contractors were Messrs. Benfield and Loxley, of Oxford, and the clerk of works was Mr. E. Long.

The hot-water apparatus is by Messrs. Haden, of Trowbridge.

NEW CHAPEL, HERTFORD COLLEGE, OXFORD.
—The present chapel of Hertford College is a building of modern date, too small for the

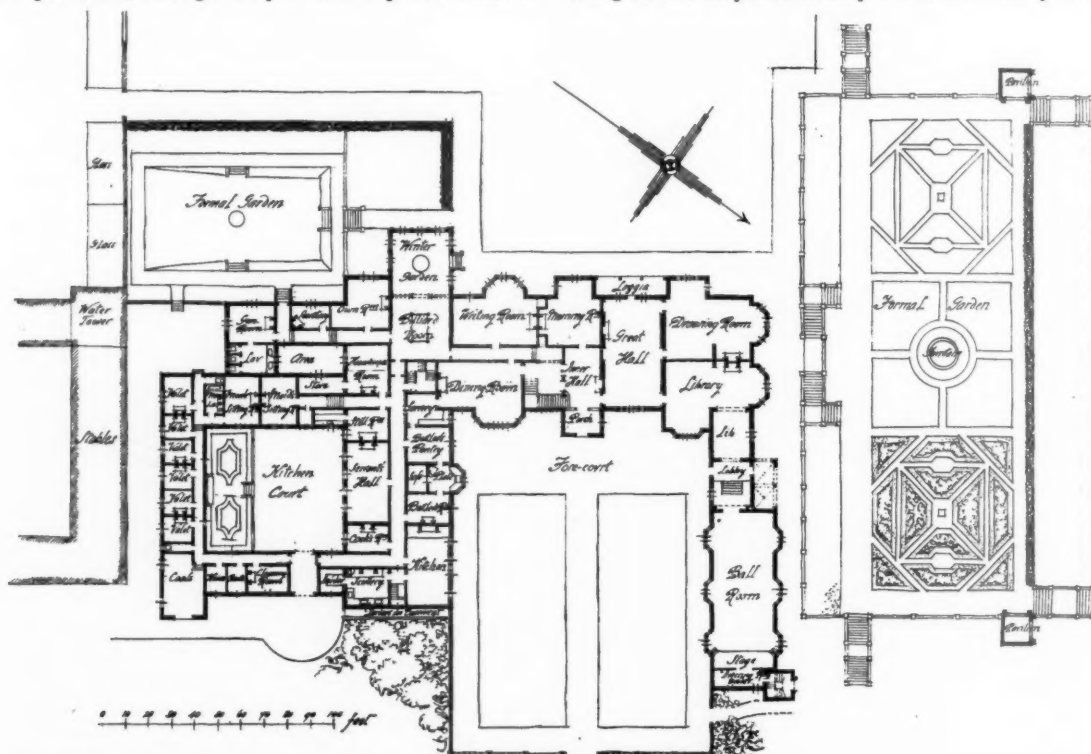


HERTFORD COLLEGE OXFORD

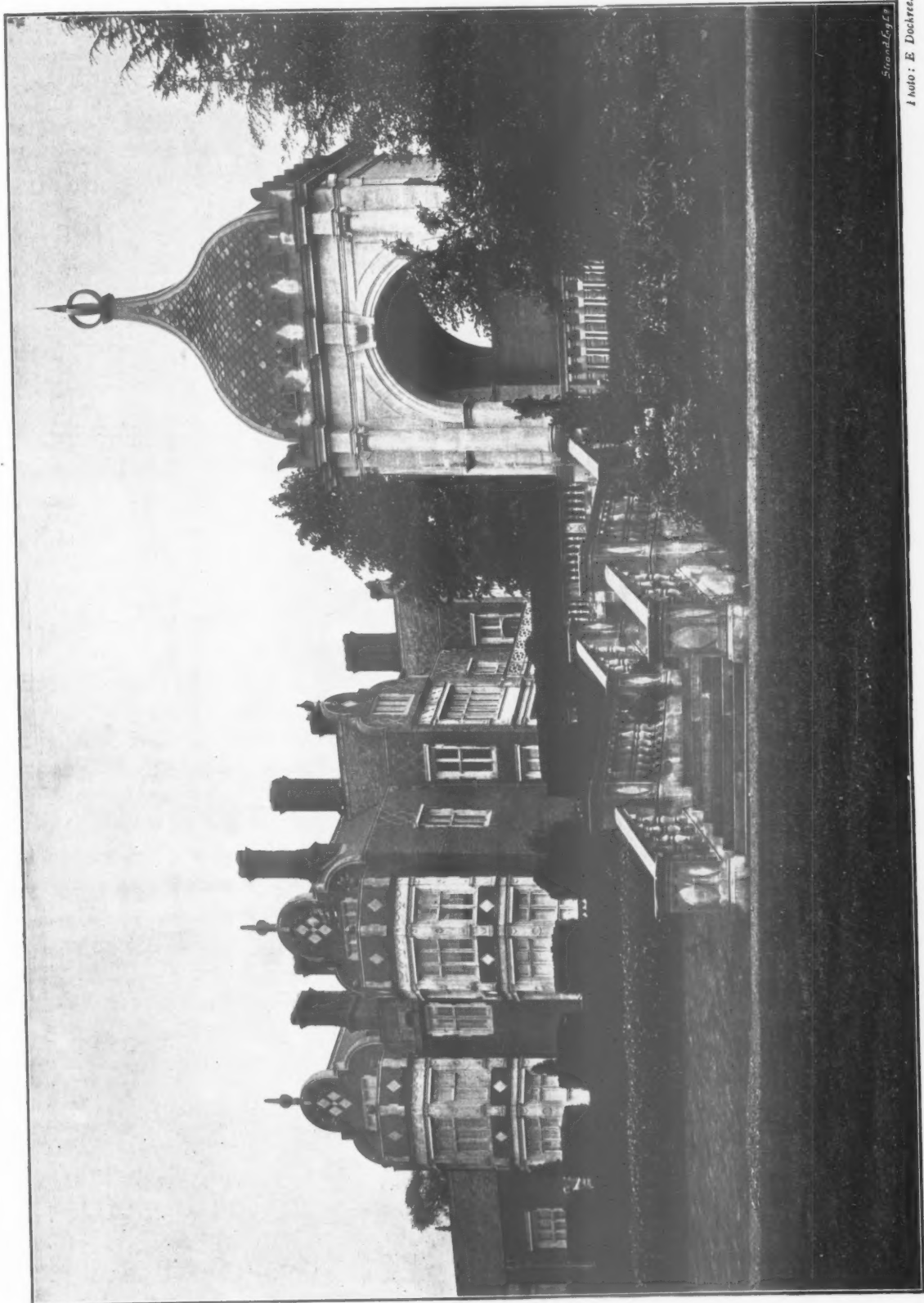
Plan of proposed new Chapel.

number of the college. It has been difficult to find space in the confined area of Hertford College for a larger chapel, but by sacrificing one block of rooms, which can be spared in consequence of the new building on the other side of New College Lane, and utilising a small piece of waste ground next All Souls College, a considerable chapel can be provided, though only a small part of it, as

shown in the illustration, can be shown in the college quadrangle. The east end will be well seen from the garden of the Warden of New College on which it will abut, and also less conspicuously from New College Lane. The architect is Mr. T. G. Jackson, R.A., and the drawing from which the illustration is taken is hung in the Royal Academy exhibition this year.

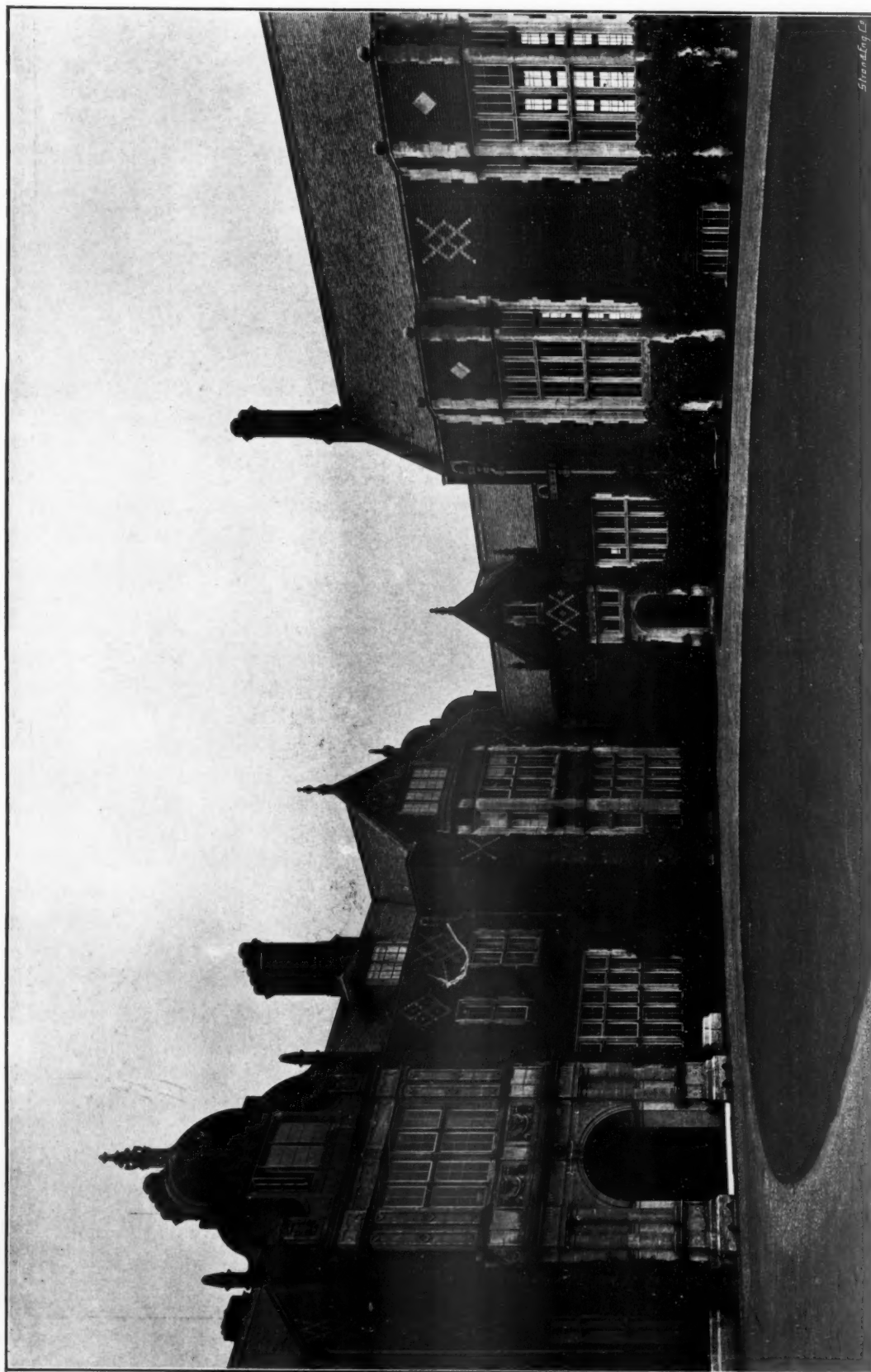


TYLNEY HALL, HAMPSHIRE. GROUND PLAN.
R. SELDEN WORNUM, ARCHITECT.



TYNE HALL, HAMPSHIRE. TERRACE STEPS AND PAVILION.
R. SELDEN WORNUM, ARCHITECT.

Photo: E. Dochow.



TYLNEY HALL, HAMPSHIRE. ENTRANCE COURT. R. SELDEN WORNUM, ARCHITECT.

Photo: E. Dockree.



Photo : E. Dochres.

TYLNEY HALL, HAMPSHIRE, FROM THE FORMAL GARDEN.
R. SELDEN WORNUM, ARCHITECT.



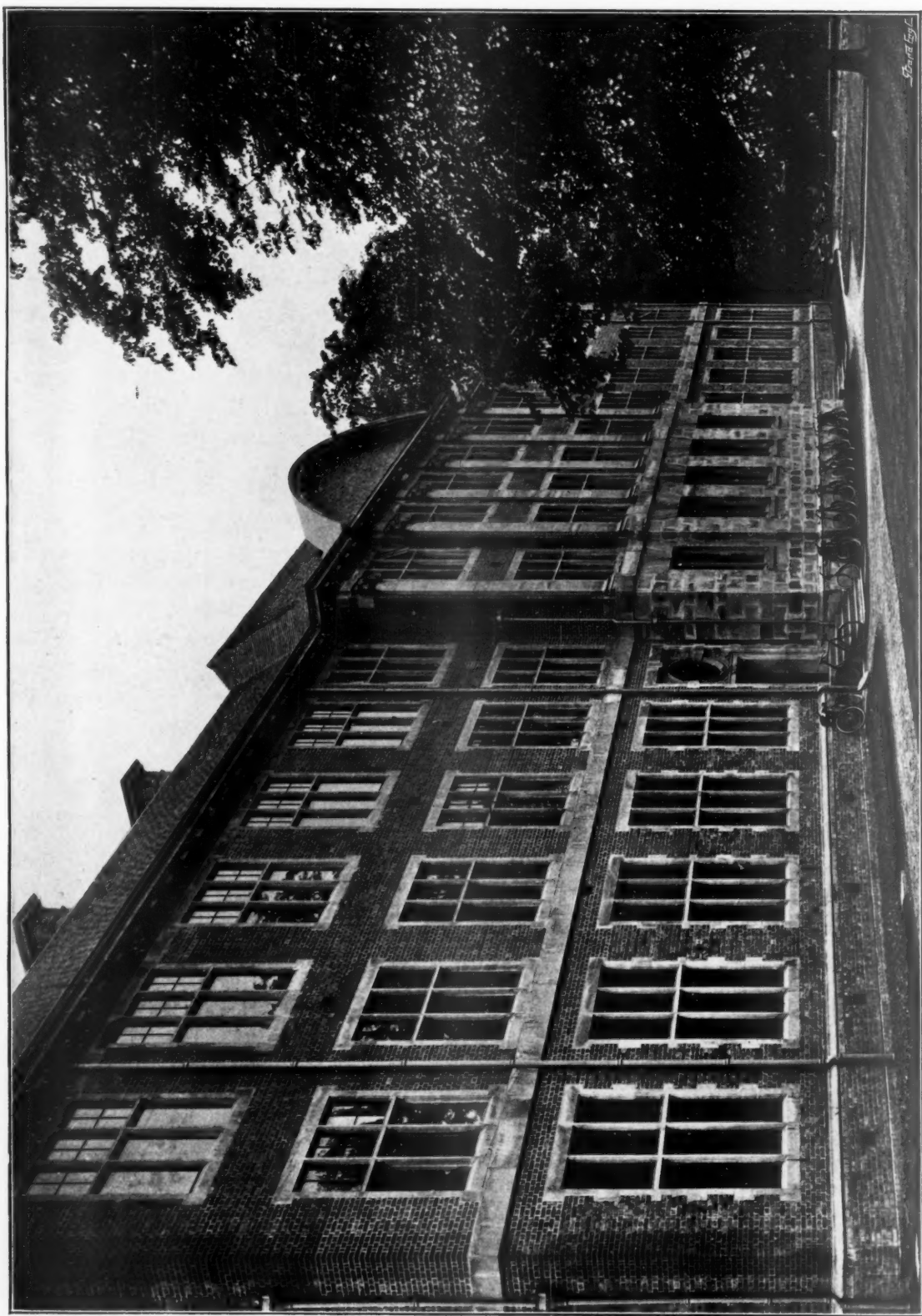
TYLNEY HALL, HAMPSHIRE. THE WATER TOWER.
R. SELDEN WORNUM, ARCHITECT.

Photo: E. Dockree.

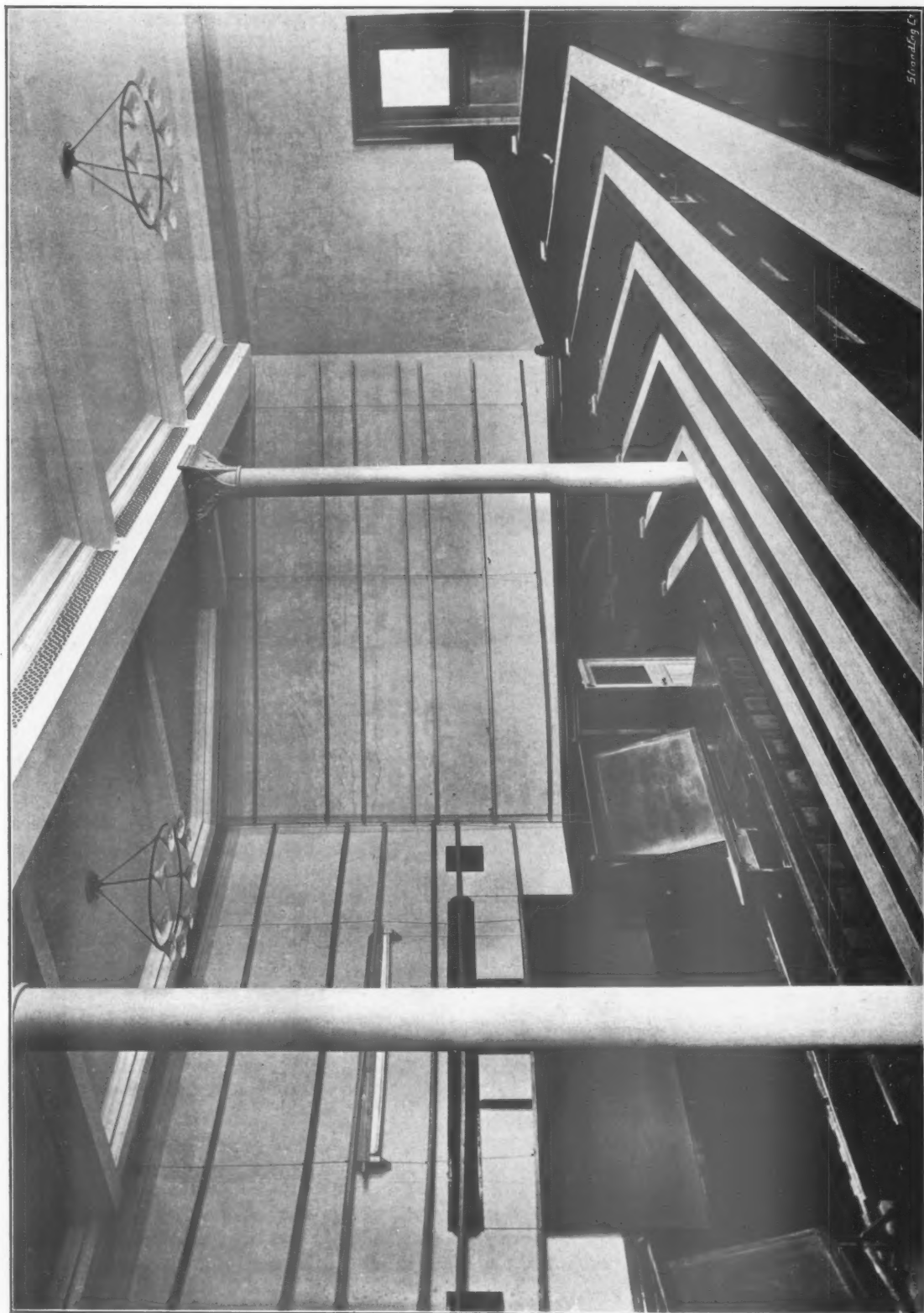


Photo: E. Dockree.

TYLNEY HALL, HAMPSHIRE. SEPARATE ENTRANCE TO BALLROOM FROM ENTRANCE COURT.
R. SELDEN WORNUM, ARCHITECT.



THE BOTANICAL SCHOOL, CAMBRIDGE. WM. C. MARSHALL, ARCHITECT.

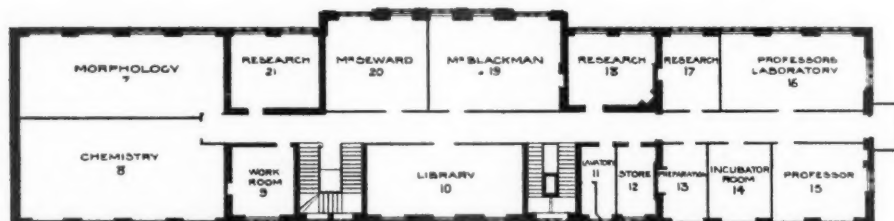


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Photo: H. Irving.

THE BOTANICAL SCHOOL, CAMBRIDGE. LECTURE ROOM. WM. C. MARSHALL, ARCHITECT.

BOTANICAL SCHOOL

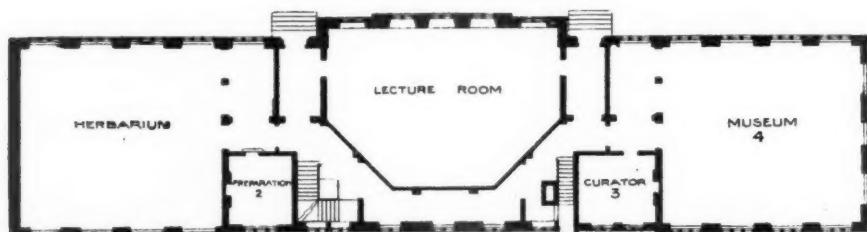


FIRST FLOOR PLAN

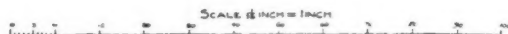
WM. C. MARSHALL,
ARCHITECT.



MEZZANINE PLAN



GROUND FLOOR PLAN



TYLNEY HALL, HAMPSHIRE.—The house here illustrated replaces a modern one built about thirty-five years ago, and is entirely new. It was finished in 1902, having occupied about four years in the building. Unfortunately, to build an entirely new house was not the first intention, and alterations only, not to exceed a cost of £10,000, were put in hand, but by degrees various substitutions and additions were made in the plans, with the result that not a brick of the older modern house is visible, although its dimensions have left their influence on the present plan, and have much hampered the design. The style is in accordance with the desires of the present owner, Mr. Lionel Phillips, and the roofs of the garden pavilions were required in imitation of their well-known prototypes. The exterior of all the buildings is constructed with T.L.B. bricks, orange and cherry mixed, with Bath stone dressings, and the roofs are covered with Broseley tiles. The iron casements were supplied by Messrs. Burt and Potts. Messrs. Trollope and Sons were builders and decorators of everything, with a few excep-

tions, such as the ceilings of the dining-room and the staircase, which were supplied by Messrs. Jackson and Sons. The stone carving is by Mr. Aumonier. The stable fittings for about thirty horses were furnished by Messrs. Musgrave and Co.; the electric installation and lighting throughout were done by Messrs. Rorke Bros. The two stable courts and about 1,200 feet run of glasshouses, gardeners' cottages, tool houses, and carhorse stables are not shown on the plan. Further illustrations will appear in the September issue. The architect was Mr. R. Selden Wornum.

THE BOTANICAL SCHOOL, CAMBRIDGE.—This building forms an oblong block about 200 feet long by 40 feet broad, on the south side of a large quadrangle, the north side of which is occupied by the new Sedgwick Memorial Museum and the Law School. It is constructed of reddish-brown bricks, with Clipsham stone dressings. The plans show the disposition of various rooms, for which adequate lighting is obtained by the use of mullioned windows. The windows of the

laboratories are glazed below the transoms with single sheets of plate-glass. The building is constructed with a flat roof, which can be utilised for experimental purposes. The large lecture-room, which we illustrate, accommodates about 200 students, and measures 52 feet by 35 feet. The lecturer's entrance is on the basement level.

The heating has been carried out by Messrs. Mackenzie and Moncur, and the electric lighting by Messrs. Baily, Grundy, and Barrett, under the instructions of Messrs. Owen Lucas and Pyke. Mr. W. Sindall, of Cambridge, was the contractor, and Mr. William C. Marshall, of Messrs. Marshall and Vickers, the architect.

Plan-Purveying.

THE movement in favour of registration which the recent elections at the Institute have brought within the range of practical politics is, as all its supporters know, primarily an altruistic one; the good of architecture and the welfare and enlightenment of the public are its chief aim: What advantages, if any, may afterwards accrue to those within the pale is a minor consideration. But this is not the sum total of our aspirations. Many of our brethren, in an exaggerated spirit of self-sacrifice, are every day offering their wares to those who want residences at once cheap and chaste, at prices which can only be termed exiguous. This is benevolence run to seed; the workman is worthy of his hire, and no workman is so bad that the fruit of days of honest toil should be little more than the price of an Institute dinner ticket; no self-respecting man at least should rate himself so low. On this principle we claim to interfere with the exercise of virtues which, by their excess, as Aristotle would say, have become vicious, the more so that incidentally they offer a serious obstacle to the practice of virtues on the ordinary scale.

The everyday practitioner who has accepted the everyday rates of percentage as established by custom, and has perhaps had some dim self-interested notion of the solidarity of the profession at the back of his mind, cannot forbear a blush when the offers of his more thoughtful, more liberal-minded brethren come under his eye. It would be almost incredible, were it not well known, that there are some men, who are not above calling themselves architects, who positively dangle their gifts in the public eye, paying some twenty shillings, it may be, to advertise a set of plans which they are prepared to let purchasers—other architects even—have at 2s.!! Twelve paltry pence to pay rent, rates and taxes, clerical assistance, stationery, and the thousand and one items which drain away profits! The marvel of it!

The old match-vendor, the magnitude of whose transactions brought him a profit in spite of a loss on every box sold, might possibly explain how it is done. Some subtle mathematical law, it is certain, must be at work to make these things

possible. That the public takes all it can get, we have ocular demonstration in a photograph of the atelier of one of these beneficent beings resident in a town whose name spells "biscuits." At first glance one took it to be a view of the packing department in the biscuit factory, but the long row of rounded backs actually conceals as many drawing-boards, on each of which we may fancy some new boon for a fortunate people gradually taking shape. In the "Life" of a great man, now probably forgotten, the late H. H. Richardson, there is a photograph of his office which inevitably comes to one's mind; but, whereas in that case the assistants, not to say the principal himself, are all frankly more interested in the camera than in their work, in the present case the photographer might have been miles away. Not a head is lifted from the contemplation of the engrossing and congenial task; only the Chief faces the fire with a proud consciousness that his attitude will not be misunderstood; the sincerity of the whole scene is beyond all words.

Oddly enough, Richardson's scale of charges is given in his "Life"; needless to say, it does not compare favourably with those which are before us.

The regulation architect who exacts his pound of flesh finds himself parlously placed; on the one side his more generous fellows, on the other the big furnishing firms, who supply whole rooms complete, panelling, furniture, bibelots, family portraits, and have not the smallest objection to providing the house to hold them. The tendency to deal in ready-made goods and stock-patterns in preference to the tedious process of having things made to order, and that limp habit of mind which gives the deft advertiser a certain return, are probably at the bottom of this state of affairs; ideas of economy—mistaken ones, we maintain—work to the same end. To delay is to be lost; either we must form ourselves into a company and make a corner in stock-designs, or hurry on registration—a Professional Union and no blacklegs—under penalty, if we do not act, of some day finding our occupation gone.

A. E. STREET.



FIG. 188.—CHICHESTER CATHEDRAL. BISHOP IN TRANSEPT.

A. G.



FIG. 189.—CHICHESTER CATHEDRAL. LADY IN NORTH AISLE OF NAVE.

A. G.



FIG. 190.—ALDORTH, BERKSHIRE. LADY IN SOUTH AISLE OF NAVE.

A. G.



FIG. 191.—WORCESTER CATHEDRAL. KNIGHT IN THE SOUTH TRANSEPT OF QUIRE.

A. G.

English Mediæval Figure-Sculpture.

CHAPTER VIII.—THE RECUMBENT EFFIGIES OF THE THIRTEENTH AND EARLY FOURTEENTH CENTURY.

SECTION III.—THE FREESTONE EFFIGIES C. 1300 (*continued*).

Midland Style.

It was in the southern half of the great Lincoln diocese, and in that of Lichfield, that there appeared (c. 1300) the characteristic Midland types of recumbent effigy, distinguished by deeply-cut sweeping draperies that have neither the rumpled profuseness of the Yorkshire folds nor the crisply-cut overlappings of the Bristol types. Of this *midland* type are the sandstone effigies that have their starting-point in the statue-carving of Lichfield (c. 1300), and are to be found in Shropshire and Warwickshire. But what we must regard as the London output of effigies, whether in the Caen or Reigate sandstone, had features in the same category, so that we can hardly group them separately: and we shall speak first of London style in respect of certain ecclesiastical figures.

There are bishop effigies in the south of England which show (c. 1300) a different manner from the Bristol type. That of Bishop Marcia (1293-1302) in the south transept of Wells is a largely modelled figure, very distinct from the others in the cathedral. The reliefs that are carved above it will be shown in connection with the Westminster Caen stonework, and it is to be observed that the stonework here has the claw-chisel marks as in the Caen stone of the abbey, which are not found in the local Doulling mason-craft. The Chichester effigy (Fig. 188), which is now placed in the south transept under the canopy of Bishop Langton's monument,⁹⁸ is of the same large manner, with still deeper fold-cuttings, and is certainly of Caen stone.

Now there are to be grouped with the above Bishops lady effigies which are among the most beautiful which we have. The Lady Aveline of Westminster Abbey, who died 1269, and the Lady Fitzalan at Chichester (Fig. 189) of the same date, may be regarded as coming in succession to the Purbeck figure of Bishop Bridport of Salisbury and the freestone lady of Salisbury workmanship which we figured in Section II. They are to be accounted as the earliest effigies in England to show that changed manner in drapery with billowy folds and elaborate overlapping upon which we have commented. It can be seen how they lead up to the Eleanor statues on the crosses

of Northampton, the works of 1290 by William of Ireland, who carved them in London, and is described in the accounts alternately as mason and imager. And very like the statues is the fine effigy, called that of "Scholastica," in Gayton Church, Northamptonshire: a later stage of the same school is illustrated here (Fig. 190) from Aldworth, Berkshire, in a lady lying in the south aisle. All this seems to point to a London centre of effigy style, the early connection of which with Salisbury may be recognised as corresponding with the architectural connection, evident in the building of Salisbury chapter-house, after the model of that of Westminster. As in building style so in figure-work we are brought back to London as a centre in the last half of the thirteenth century. Still the local *midland* character of sandstone carving may be taken as coming to the surface in the fuller treatment of drapery, shown in the Eleanor statues on the Geddington cross, and in the statue of the Virgin on the south side of Lichfield Cathedral, as well as in the Worcester effigy already mentioned in the south aisle of the Lady chapel, which has been taken as the type of the *midland* style. Of the same model are many lady effigies of sandstone in the Midland counties, as at Hillmorton, near Rugby. We have taken these long-skirted ladies as most characteristic of the *midland* region, because the type can be seen to have a continuous development, passing gradually into later fashions of dress, with smooth bodies and fully-pleated skirts from waist to feet. There was evidently a continuing demand and a wide circulation for the sandstone and Caen stone ladies. Thus at Abergavenny an effigy of this kind lies to the west of the figure we illustrated in Section I. and another of very similar appearance is in the north aisle of Dodford Church, Northamptonshire. A beautiful figure,⁹⁹ but much mutilated, of Caen stone, is at Warblington, near Portsmouth, and shows the same handling with deep channelled folds as do the *midland* ladies and ecclesiastics.

A figure which is somewhat different is that of the lady in the wimple, identified by Bloxam as Lady de Bohun (d. 1327), on the north side of Hereford Lady chapel. The flatter treatment suggests a compromise with *south-western* style, indicating that development of sandstone sculpture that came in Bishop Gower's work at St. David's (1328-1347) and Bishops Stapleton and Grandison's work at Exeter (1309-1369).

Generally all these effigies, of ecclesiastics and ladies, whether of sandstone or Caen stone, have

⁹⁸ It is probably, however, the figure of Bishop Leophard (1280-1303), and moved from the niche in his Lady Chapel, which it exactly fits.

⁹⁹ Figured in Hollis.



FIG. 192.—HUGHENDEN, BUCKINGHAMSHIRE. KNIGHT CALLED "DE MONTFORT."

A. G.



FIG. 193.—THE MAYOR'S CHAPEL, BRISTOL. KNIGHT ON FLOOR OF SOUTH AISLE.

A. G.



FIG. 194.—ALDWORTH, BERKSHIRE. KNIGHT IN NORTH AISLE.

A. G.



FIG. 195.—WESTMINSTER ABBEY. "CROUCHBACK," EARL OF LANCASTER, NORTH SIDE OF SANCTUARY. A. G.

the blunt features, expressionless broad faces, and somewhat narrow eyes that are to be found in the Lichfield architectural carvings. The knights of this style may be recognised by the same features; and though the armour of the fourteenth-century knight gave little scope for the sweeping draperies of the *midland* "ladies," there is a swaying or dancing attitude found in both knights and ladies, and, like the vigour with which the knights grasp their sword-hilts, peculiar to them. They must, however, be grouped in two classes—one, which can be represented by the "Harcourt" in the south transept of Worcester (Fig. 191) and the "De Foix" in the Winchester Chapels (both c. 1290), has broad, short figures whose technique is dull and expressionless beside the elegant posing and incisive cutting of the south-western "knight" of Bristol style. The other class is represented by finer, more distinguished figures, which we believe grew directly out of the making of the Lichfield statues. Such are the knights at Braunston¹⁰⁰ and Hillmorton, near Rugby. They are large in scale and boldly cut, usually with rich architectural canopies which the great thickness of the stone allowed. Of this type, too, is the so-called De Montfort figure at Hughenden, Bucks, grasping a dagger, which we show (Fig. 192).

Now in close connection with this class should be put one group of the London knights. For it is remarkable that in London and within reach of the London workshops there were two types of expression in the knight effigies. One expression can be seen to be a free copy of the latest Purbeck styles as shown in the Temple knights, and a good example of it is the Reigate stone figure in the Temple Church itself—that at the north-west angle of the southern group of effigies. Another knight at the south-east angle of the same group is of even livelier character, but still based on such later Purbeck effigies as the Rushton knight in Northamptonshire. At Bristol (Fig. 193) in the Mayor's chapel is a figure so lacking in the flat rendering and subdued quiet expression of the local examples, and with such a distinct likeness to the Temple knights, that we must believe it an importation from London.

These stone warriors are not like most of the earlier Purbeck figures, with the hands quietly laid on the breast, but they clutch the sword as if to draw it hastily, and their whole attitude shows warlike ardour. This alertness and gaiety of the dancing attitude may be taken as specially marking the London style of effigy, and separating it from the Lincolnshire school. However, after 1300 it begins to share some details with the Lincolnshire

and Yorkshire manner—as in the rendering of the mail in intersecting circles instead of in bands, and in the loose tying of the broad sword-belt. Great variety of attitude and dress is also shown, as in the "De Vere" effigy at Hatfield Broadoak,¹⁰¹ in the "Shirland" knight in Minster Church,¹⁰¹ Sheppey, who lies on his shield, turning round as if to spring from the ground, and in the fine figure we show (Fig. 194) from Aldworth in Berkshire.

A contrast of motive appears in the other London type. It is remarkable how the Westminster Abbey knights have a statuesque expression of repose in place of this warlike ardour. In Fig. 195 can be seen Crouchback, Earl of Lancaster (d. 1296), and in Fig. 196 Aymer de Valance (d. 1324), who lie quietly with hands folded in prayer, angels nursing their heads, and no shields on the left arms. Again we have, in places to which there was easy carriage from London, not a few effigies showing these same motives: at Winchelsea the two Alard effigies; at Warkworth, in Northamptonshire, a knight and lady, both of Westminster style; and again at Bristol the later of the two Berkeley knights (Fig. 197), who seems modelled directly on those of Westminster, if not directly imported. It would seem as if, drawing artists from all regions, London exported simultaneously varieties of effigies, and to this conclusion our account of the wooden figures, to which we give a new section, will also point.

SECTION IV.—THE OAK EFFIGY.

THERE remain scattered about England nearly a hundred wooden figures that were carved by the mediæval sculptors as monumental effigies. Of these, quite three-quarters must be taken as belonging to the eighty years from 1270 to 1350. For the next fifty years the fashion occurs in a few examples, but it was not till c. 1550 that the wooden recumbent effigy becomes again common at any rate in two districts. There are left a group in Durham and another in S.E. England, which can be dated to the sixteenth century.¹⁰² Many of the counties of England, however, possess those early oak figures which seem executed during the last quarter of the thirteenth century; and the striking point in them is this, that though widely distributed in England, these first of the wooden effigies group themselves generally as belonging to one or other of the London models we have separated. Thus the knight (Fig. 198) at Abergavenny (said to be George de Cantelupe, d. 1273) is almost the fac-simile of the knight (said to be Philip de Gayton, d. 1316, but appearing to us before 1300), at Gayton, Northamp-

¹⁰⁰ Figured in Hartshorne's "Effigies of Northamptonshire."

¹⁰¹ These two remarkable effigies are figured in Stothard.

¹⁰² It was probably the exhaustion of the best alabaster beds of Derbyshire that led to the re-use of oak for effigies.



FIG. 196.—WESTMINSTER ABBEY. AYMER DE VALANCE, NORTH SIDE OF SANCTUARY

A. G.

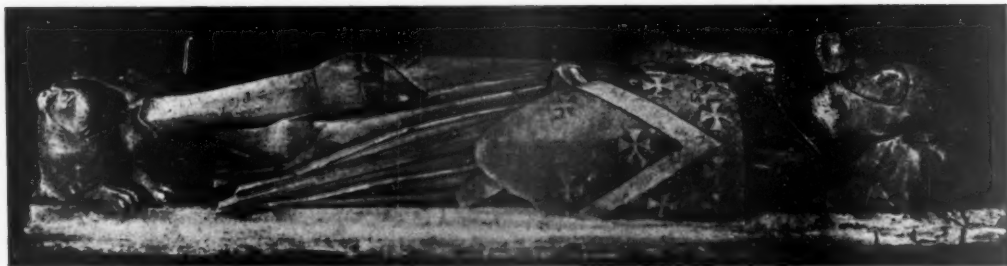


FIG. 197.—BRISTOL CATHEDRAL. BERKELEY EFFIGY IN SOUTH SIDE OF QUIRE.

A. G.



FIG. 198.—ABERGAVFNNY, MONMOUTH. KNIGHT IN NORTH AISLE OF CHANCEL.

(From a photograph kindly lent by S. Gardner, Esq.)

FIG. 199.—CLIFTON REYNES, BUCKINGHAMSHIRE. "SIMON BORARD" AND LADY IN NORTH AISLE OF CHANCEL.

A. G.

tonshire, and of another figure (called Nicholas de Maynard, d. 1301) at Whorlton in Cleveland, Yorkshire. Now the model, both in the character of its art and in the technique of its workmanship, is just that of the stone effigy of the Earl of Lancaster ("Crouchback," d. 1296) at Westminster Abbey (Fig. 195). In both oak and stone there are the same poses, the folded hands, the double cushions (lozenge laid on oblong), the absence of shields,¹⁰⁸ as well as the marked Westminster treatment of drapery, and the whole expression of that art. Now, since the "Crouchback" effigy is distinctly in the sequence of the Abbey figure-carving, and we cannot suppose it to have been executed away from Westminster, we are brought to the conclusion that London was the centre of a trade in oak effigies, which, indeed, would be portable enough to be easily delivered to places as far distant as South Wales or Yorkshire.

As well as these knights there is a type of "lady" carved in oak, with folded hands and long straight draperies, which seems close to them in style. Possibly one of the earliest may be the lady at Clifton Reynes in north Buckinghamshire (Fig. 199), since she lies beside a "knight" said to be Simon Borard (c. 1267). The figures are only five feet in length, and fit into a canopied recess of a somewhat later date. We show from Hildersham, near Cambridge, a beautiful lady figure (Fig. 200) of full length, which is of the same type, and with which is a wood knight, also life-size, treated to match "Simon Borard." These "knights" differ from those at Westminster in that they carry shields and their right hands are laid on their sword-hilts. Now, this second model of wood knight with shield and grasped sword is to be found in London itself, in the north quire aisle of Saint Saviour's, Southwark (Fig. 201), in a figure which is a close copy of the stone effigies of the Temple church. There are the same blunt square features, the shield on shoulder, and the distinct martial vigour of the Temple types. Moreover, there are two striking wood effigies in west England which are of this character: one at Chew Magna, between Wells and



FIG. 200.—HILDERSHAM, CAMBRIDGESHIRE.
EFFIGY OF LADY.

A. G.

Bristol; the other the well-known figure, called the Duke of Normandy, at Gloucester. This has been undoubtedly retouched and painted in the sixteenth century, but the armour and whole style of its carving would make it a late thirteenth-century production, with that peculiar dancing attitude that appears in the freestone "De Vere" effigy at Hatfield Broadoak, and others of this class. We have thus again the presumption of London make, but of a motive of design which, differing from that of Westminster, derives directly from the Purbeck styles. It can be seen, looking back to Fig. 193, how this second wooden type mimics the lively treatment of the stone sculptors, who represented the knight as a warrior, ready to start up with drawn sword. The Westminster motives would, on the other hand, exhibit him as a saint, with hands folded for prayer, and with angels attending his soul. And that there should be these divergent models in the wooden knight-effigy may possibly have the explanation that at its start the warrior figure was a new one to the goldsmith-imager, who was the accepted worker in wood figures. It must be remembered that these wood recumbent figures were surfaced with gesso ornaments and painted just as the images of the saints were. Now "Bishops" and "Ladies" were the accustomed motives of the modeller of saints. But making a new departure in the military effigy, he followed the fancies of the stone mason.

It is for this reason, perhaps, that we do not

¹⁰⁸ Possibly these early oak knights had metal shields attached, for there is evidence that the Westminster figures were so furnished. The Gloucester effigy will be given next month



FIG. 201.—ST. SAVIOUR'S SOUTHWARK. KNIGHT IN NORTH AISLE OF QUIRE.

A. G.

get in the wooden ecclesiastic and lady figures the peculiarities attaching them so directly to London or to any one centre of production. In every great town were the goldsmith-imagers, who could carve and paint full-sized wooden saints, and on occasion, the effigies of cleric and dame on the same lines. Still, since workshops of London seem to have been drawn upon for the "knight," no doubt they sent out also "bishops" and "ladies" carved in oak.

The wood ecclesiastics have not, indeed, come down to us in great numbers. They are to be found at Little Leigh, Essex; at Birmingham; and in All Saints' Church, Derby; but the only one of special importance is the fine effigy of Archbishop Peckham (Fig. 202) in the north transept at Canterbury (1279-1292). We can see how this last is modelled after that school of figure-work which produced the effigy of Bishop Bronescombe at Exeter (see back, Fig. 177), in emulation of the latest efforts of the Purbeck marbler. The folds are silky in their overlappings, and the features of the face have the delicacy and expressiveness which we have taken as the characteristics of the early southern stone type, whose attainment superseded the Purbeck. It is to be conjectured that a metal mitre once adorned the head; but if so, it disappeared and was replaced by a wooden fixture, part of which has been again broken off. Combinations of metal work with oak were common in the craft of the thirteenth-century goldsmith. We hear in the Rolls of 1271 of a wooden image overlaid with silver plate being set up on the tomb of the young Princess Catherine in Westminster Abbey. In 1296 William de Valance's effigy was laid in the chapel of St. Edmund there, made in wood covered over with copper-enamelled plates from Limoges—plainly goldsmiths' work. It is to be observed how, in spite of its bright ornament, the style of this figure is different from and inferior to that of the Westminster

effigies. But for the finish and decorative value of the oaken figures, when freshly executed, we may look to this figure as giving us a key.

There are lady figures of oak at Tawstock, near Barnstaple; at Laxton, near Nottingham; at Englefield, near Reading; at Dodford, close to Daven-try in Northamptonshire: but we cannot group them, any more than the clerical figures, as derived from any single workshop. The Tawstock example is plainly a copy in wood of the Bristol lady type; but the Englefield figure, like that at Hildersham, has the long straight folds of the London images; while the Dodford "lady," called Hawyse de Keynes (1330) by Mr. A. Hartshorne¹⁰⁴—much decayed but as beautiful as the Hildersham figure—has a different workmanship with rippled draperies.

The later styles of wood effigy (1300-1350) appear with varied characters in groups of knights and ladies—singly or in pairs—which occur together in certain districts of England. One group has been fully engraved in the "Effigies of Northamptonshire," and up to 1330 the dependence of this type on the Westminster fashion is clear. Both the knight and lady at Dodford exhibit the style of the Abbey figures. So, too, at Ashton and Alderton are cross-legged knights without shields and with folded hands. However, c. 1330, the knights and ladies at Paulerspury and at Clifton Keynes (another knight and lady beside those illustrated in Fig. 199), as also the knight at Cold Higham, are in touch with that Berkshire stone style of varied attitude and lively gesture which has been illustrated from Aldworth (Fig. 194), and will be further discussed in the last section of this chapter.

Another group of wood effigies remains in the east of Essex, close to Chelmsford and by Colchester, while a third may be recognised in connection with the Norwich workshops.

EDWARD S. PRIOR. ARTHUR GARDNER.

¹⁰⁴ His valuable "Effigies of Northamptonshire" was published in 1866-1876. See the account of the Northamptonshire effigies by the same author in the "Victoria County History," 1902. He assigns and dates the wooden figures thus:—At Woodford, Sir W. Treylli and wife, c. 1290 and c. 1313; at Ashton, Sir P. le Lou, c. 1315; at Gayton, Sir P. de Gayton, c. 1316;

at Alderton, Sir W. de Combemartyn, c. 1318; at Dodford, Lady Hawyse de Keynes, c. 1329; at Paulerspury, Sir L. de Pavely and wife, c. 1330; at Cold Higham, Sir J. de Pateshull, c. 1350. Another very long figure at Braybrook he considers a local make in copy of the shop style



FIG. 202.—CANTERBURY CATHEDRAL. ARCHBISHOP PECKHAM IN NORTH TRANSEPT

A. G.