

In the third window from the east, on the south side—The arms of Edward Prince of Wales (afterwards King Edward the Sixth), within a wreath, and surmounted by a coronet. The second and third quarters are lost.

Azure, on a cross, or, between four griffins' heads erased, argent, a rose gules. The shield is within a garter, and is surmounted by a mitre. Stephen Gardiner, Bishop of Winchester from 1531 to 1550, and from 1553 to 1555.

In the fourth window from the east, on the north side—*Azure, an episcopal staff, or, surmounted by a pall argent, charged with four crosses paté fitché, sable: impaling Gules, a fess, or; in chief, a goat's head argent; in base, three escallops of the last.* William Warham, Archbishop of Canterbury from 1504 to 1532. The arms are within a wreath, and surmounted by a mitre.

The arms of King Henry the Eighth, supported by a red dragon and white greyhound.

The complicated charges and high finish of these coats, as well as the delicate texture of their material, contrast strongly with the more simple and more boldly executed shields of the time of Wykeham.

Other arms, mentioned by Wood in his "History of the Colleges and Halls of Oxford," have disappeared.

C. WINSTON.

ms 120-

NOTES ON EXAMPLES OF ECCLESIASTICAL ARCHITECTURE IN FRANCE.

BY THE REV. J. L. PETIT, M.A., F.S.A.¹

A TRAVELLER may start, after a not unreasonably early dinner, from London, and breakfast the next morning at Paris. He may, doubtless, under the deadening influences of steam and iron, perform his journey without noticing a single object, or receiving a single new impression. Yet, I cannot help thinking that the generality of your readers will

¹ The Central Committee desire to record their acknowledgment of the renewed obligations of the Institute to Mr. Petit, who on the present occasion

has liberally presented to the Journal the Illustrations which accompany this memoir, and are engraved from his own drawings.

EXAMPLES OF ECCLESIASTICAL ARCHITECTURE IN FRANCE.



Angy.

feel their imaginations roused, while their slumbers during the night are broken by the cry of the station-porter at strikingly short intervals.—St. Omer, Lille, Douay, Arras, names associated with stirring passages of history, or calling up to the artist or antiquary visions of unexplored treasures, startle you in quick succession.

As the day breaks, you may endeavour, (this perhaps unsuccessfully,) to obtain a glimpse of the gigantic cathedral of Amiens ; while, as you advance, although the ear is no longer struck by the sound of names recalling any remarkable association, yet the eye is gratified by a rich and beautiful country, and the picturesque churches, on either side, show that it is not without its objects of interest. If you can make up your mind to delay your arrival in Paris for a few hours, and give yourself an opportunity of examining a few of those most easily accessible, you will find that external picturesqueness is not their only value ; but that they are remarkable as curious or beautiful specimens of architectural composition, or delicate workmanship. You will judge in what respects they excel, or fall short of, any similar group of English churches that you have studied. You may observe what connection they have, in their general features, with the magnificent cathedrals you may afterwards visit, or what relation they bear to other groups in distant provinces. You will, for instance, if you should afterwards visit a few of the village churches on the Seine, between Paris and Rouen, perceive that there is a marked difference, probably owing to geological causes, as the actual distance is but small. In Normandy, without doubt, another character will be found to prevail, and still more decidedly in the southern provinces.

I have not had an opportunity of visiting the cathedral of Noyon, but from the engravings I have seen of it, I am inclined to think that we shall find there what might be called the metropolitan type of the churches of this district, rather than at Beauvais, though they are in the diocese of the latter. The cathedral of Senlis is also in their immediate neighbourhood ; I am not aware whether it possesses any peculiar feature beyond its spire, and I have not seen any reproduction of this among the churches I have noticed. Before I proceed further, I would call your attention to an important and valuable work by Dr. Woillez, on the Churches

of the ancient Beauvoisis, which has been of great service to me in planning my excursions.¹ It comprises a careful and detailed description, accompanied by historical notices, with full and accurate illustrations of about thirty-six churches, or such parts of them as belong to what the author terms the "Metamorphose Romane;" and an appendix with references to many others of less importance, or containing less work of the period to which he confines himself, also carefully illustrated. This part of the work is preceded by a historical sketch of the district, (through which our route passes) and is followed by an essay upon the progress of ecclesiastical architecture, from the rude efforts of the 5th and 6th centuries, to the decline of the mediæval style in the 16th. In the course of this he proposes a system of classification which I shall presently mention. Now when I admit that I have rarely met with a book that contains so much, and so evidently to be depended upon, in so small a compass, it may seem unreasonable to complain that it does not contain still more. But I cannot help wishing that he had not confined himself so strictly within his proposed limits, (though he has occasionally relaxed them, to the great advantage of the reader,) but had given such collateral information as he might have done without going out of his way for it; for instance, after describing the Romanesque parts a slight sketch of the rest, especially if of an early date, would have been useful, and not irrelevant to his subject. For the styles of the 11th and 12th centuries cannot be properly studied without reference to those which sprang from them. He has gone beyond his proposed plan with regard to one very interesting church, Cambronne; but the value of this example consists, not in its being an instance of regular progression, but of enlargement and alteration of design, and also in the fact of a specific date being affixed to part of the structure.

The table which he gives, and of which he confines himself in this work to the first section, is as follows:—

¹ "Archéologie des Monuments Religieux de l'ancien Beauvoisis pendant la Metamorphose Romane, — Composée 1°. d'un Texte, précédé d'une Introduction historique: 2°. d'une Carte Archéologique et de 129 Planches comprenant plus de 1200

sujets; par le Dr. Eug. J. Woillez."— Paris: Derache, libraire, rue du Bouloy. 1850. The Institute is indebted to Mr. Petit for a copy of this highly interesting work, presented by him to their library.

Classification méthodique des Monuments Religieux du Moyen-âge, basée sur la transformation générale de leur Architecture.

Indication des Métamorphoses.	1 ^{re} . Période.	2 ^e . Période.	3 ^e . Période.	Durée des périodes dans le Beauvoisis.
1. Métamorphose Romane ou Tocotechnique. (Incubation, naissance et enfance de l'art religieux).	Progression Romane.	Style Roman Pur.	Transformation Romane.	Du 5 ^e siècle à la fin du 10 ^e . Fin du 10 ^e siècle et commencement du 11 ^e .
			11 ^e et 12 ^e siècles.
2. Métamorphose Mystique. (Progrès, virilité de l'art religieux).	Progression Mystique.	Style Mystique Pur.	Transformation Mystique.	Fin du 12 ^e siècle et commencement du 13 ^e . 13 ^e siècle.
			14 ^e siècle?
3. Métamorphose Technitique. (Décadence, fin de l'art religieux).	Progression Technitique.	Style Technitique Pur.	Transformation Technitique.	15 ^e siècle?
			16 ^e siècle. (1 ^{re} moitié). 16 ^e siècle. (2 ^e moitié).

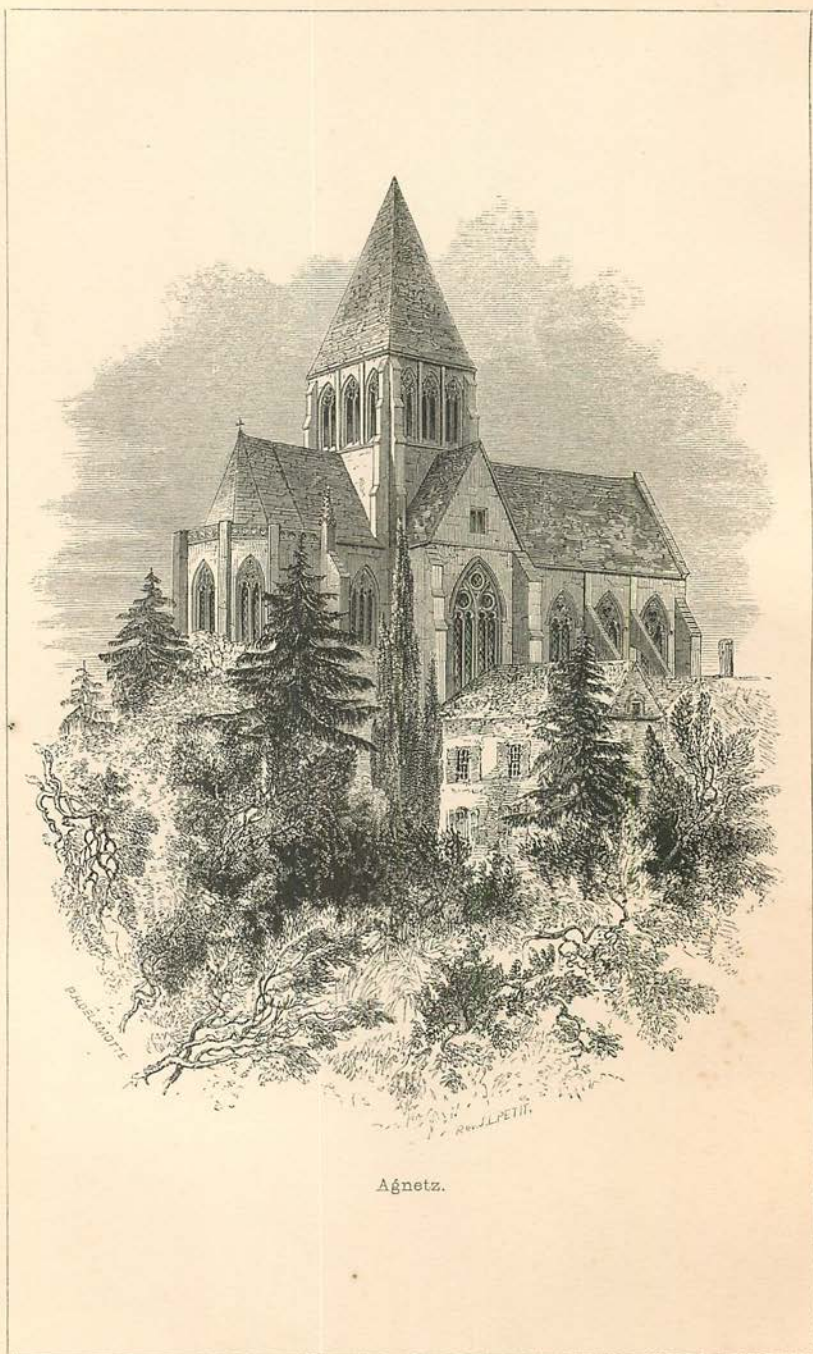
The term "mystique" appears to me perfectly sound and philosophical, though I question whether it is a convenient basis for a system of nomenclature. But my business is at present with the line which he draws between the first and second "metamorphose." In a treatise comprehending the "Transformation Romane" and the "Progression Mystique," the extremely fine distinctions between the two might very well be noticed, and the assigning of buildings to one class or the other would form an occasion of acute criticism and antiquarian research. But to make the line one of total exclusion, appears somewhat arbitrary, and gives the work an air of incompleteness, at least to the stranger who meets with several phases of the transition altogether new to him. For instance, towers, which in England would be pronounced pure Romanesque, are frequently found supported by pointed arches of an advanced character. Such towers are excluded from the "Métamorphose Romane," as belonging to the "Progression Mystique;" properly so, if their date is to be the criterion; for they can scarcely be earlier than the thirteenth century, or the very end of the twelfth; yet, in point of style, many of them might, if viewed by themselves, be pronounced earlier by nearly a century.

It will be observed, that in point of date the "style Roman pur" is scarcely represented in our own country, and that the "Transformation Romane" coincides (at least in its early style), with what we should call very pure Norman, which in its most flourishing state occupied the reign of Henry I., or the first thirty-five years of the twelfth century. The period between this and the full establishment of the early English might be divided into two transitional epochs, the disappearance (or nearly so) of the round arch concluding the one, and of the square abacus the other. But it is well known that in French architecture the square abacus does not disappear as long as the style retains any of the characteristics of the thirteenth century, a circumstance which very much adds to the difficulty of drawing an exact line between contiguous transitional styles. A Romanesque appearance is in fact retained, especially in the pier arches, to a very late period; their soffit is but little removed from that of the twelfth century—one, or two square orders, with the torus at the edge; nothing is added beyond an increased depth and boldness in the hollows which define the torus—we observe little of that varied and carefully-designed series of mouldings which marks our own early English, and which doubtless contributed to the purity of our ecclesiastical architecture to a very late period. These remarks will probably not be found to apply to Normandy and Brittany, but they will, I think, hold good in the greatest part of France.

The difference between the northern and southern Romanesque has often been noticed by French antiquaries. The latter, like that of Germany, has the character of an independent style, capable of a perfection of its own, and it deserves study as one whose full development might lead to very important results. The northern Romanesque, which includes that of the district under our consideration, is, on the contrary, a style of transition, showing at an early period the elements of Gothic. The "style Roman pur" is in fact no more than a rough material; the texture and fashion it is to assume are determined at a later period. As early as the eleventh century, the principles of a transformation are evident, and this proceeds gradually and irresistibly; England had her full share in the movement, and I question whether she was not occasionally to be found in the

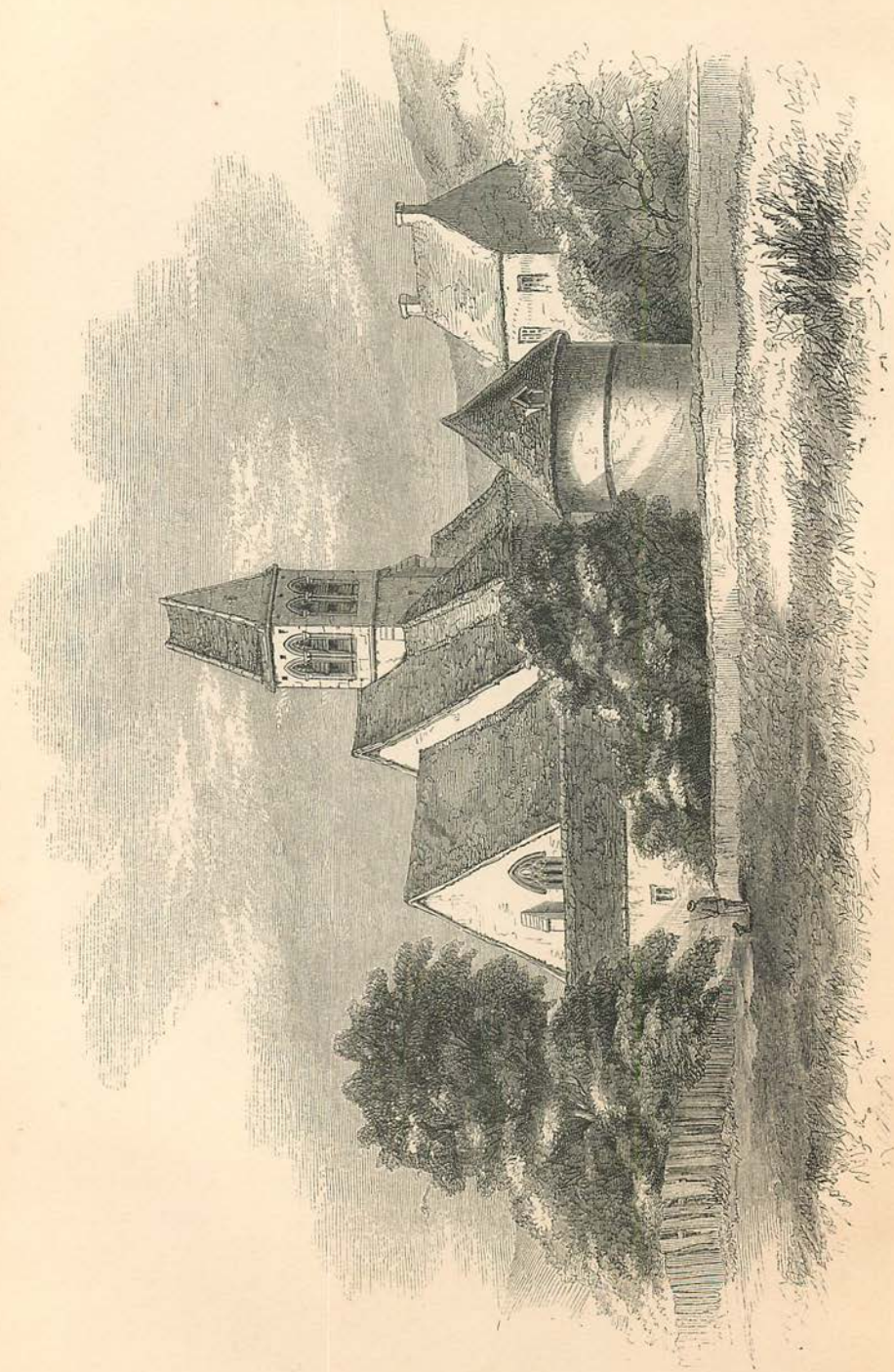
foremost rank, though her adoption of the pointed arch itself might be later than in other countries. In the south of France, in Rhenish Germany, and Italy, the tendency of the Romanesque was towards a modification of classical architecture, from whence it sprang, and to which, in those countries, it bears a very strong affinity. The Romanesque, as exhibited south of the Loire, could scarcely have grown into Gothic without some extraneous influence, notwithstanding the earlier introduction of the pointed arch. And perhaps on the other hand it may be said that northern architecture borrowed from the southern the only feature necessary to complete its own system. The clustering of pillars, the ornamenting of architraves by different mouldings, the combinations introduced by the diagonal vaulting-rib, the modification of the square section of the arch, are elements which were constantly working in the northern Romanesque, while the southern was quiescent, or aimed chiefly at the classical refinement of proportion, or delicacy of execution; even the introduction of the pointed arch failed to give the impulse. The interior of Autun cathedral, where it is used, is wholly classical, evidently from the influence of Roman remains in that city. M. De Caumont remarks (in the "Bulletin Monumental") the rudeness of execution in Norman buildings as compared with southern ones of the same style. Is it not that the architects were aiming at something beyond, instead of giving up their attention to the refinement of a style so soon to be superseded? In Auvergne and the neighbouring provinces, the workmanship is careful and elaborate; the style has an independent and stationary character, capable of a high degree of perfection and refinement without the risk of change, and on this account perhaps the modern imitations have attained a success which we must not expect to see in those of more fleeting and transitional styles. In Anjou the Romanesque broke into a style of peculiar beauty and boldness, characterised, however, by certain principles of composition rather than by its minute details. The features are, the absence of aisles, great width of area, square vaulting compartments, and very domical vaults. The cathedral of Angers is a very fine example. I fear I shall be accused of having indulged in general remarks when I ought to have confined myself to the description of particular examples;

EXAMPLES OF ECCLESIASTICAL ARCHITECTURE IN FRANCE.



Agnetz.

EXAMPLES OF ECCLESIASTICAL ARCHITECTURE IN FRANCE.



Breuil le Vert.

but the time I have been enabled to allow to each would not suffice for any beyond the most meagre account, unless I had sacrificed the power of obtaining a general impression to the careful examination of one or two isolated specimens. I will content myself with a very brief notice of the churches I have visited, and then make a few remarks upon their general character.

AGNETZ.—About a mile from the Clermont station. A fine cross church with a massive central tower. Its style corresponds with the English early Decorated; that is, the windows have geometrical tracery; but it may possibly be as late as the beginning of the fourteenth century. A good flamboyant apse is added. The nave, which has aisles, is vaulted. The vaulting shafts, which are very bold, form a cluster of three, the central one of which has a rectangular abacus set diagonally, its point corresponding with the direction of the transverse rib. The ribs are triple, and have a pointed section. The clerestory, now blocked up, is of two lights, trefoiled, with a trefoiled circle above; the architrave of the comprising arch having a wide hollow between two small tori. The jambs and mullion are without capitals. There is no triforium, but the mullion of the clerestory is carried down to the string above the pier arches. The aisle windows have only one light, plain pointed. The transept window has four lights, its tracery comprehending two orders. Three circles in the head are all of the second order; the central mullion, with its branches, being of the first. This is an arrangement worth notice, as it does not make the highest circle heavier in its masonry than those in a lower part of the window, which is the case with much of our geometrical tracery, at Lincoln for instance. This window, as well as those in the tower, has shafts in the jambs and mullions. The tower piers are finely clustered, the shafts having the square abacus, which also appears in the rest of the building, and in a fine pointed western door. All the piers are clustered. The church stands well, and deserves attention. (See cuts.)

BREUIL LE VERT.—Close to the railroad on your left hand, as you go from Clermont towards Paris, about two miles from Clermont. The eastern part, comprising the tower, is early Pointed, with square abacus, and vaulting. The arrangement of the church is curious, from the tower being

situated over the south aisle of the chancel, which is a double one, its north-western pier having a buttress to the westward, instead of the support of a range of arches. The nave has no aisles (at present) and contains some very old work, the south wall exhibiting piers and arches (now blocked up,) of a simple square section, with sculptured capitals, such as in England we should decidedly call Saxon. The tower has a roof between two gables. (See woodcuts.)

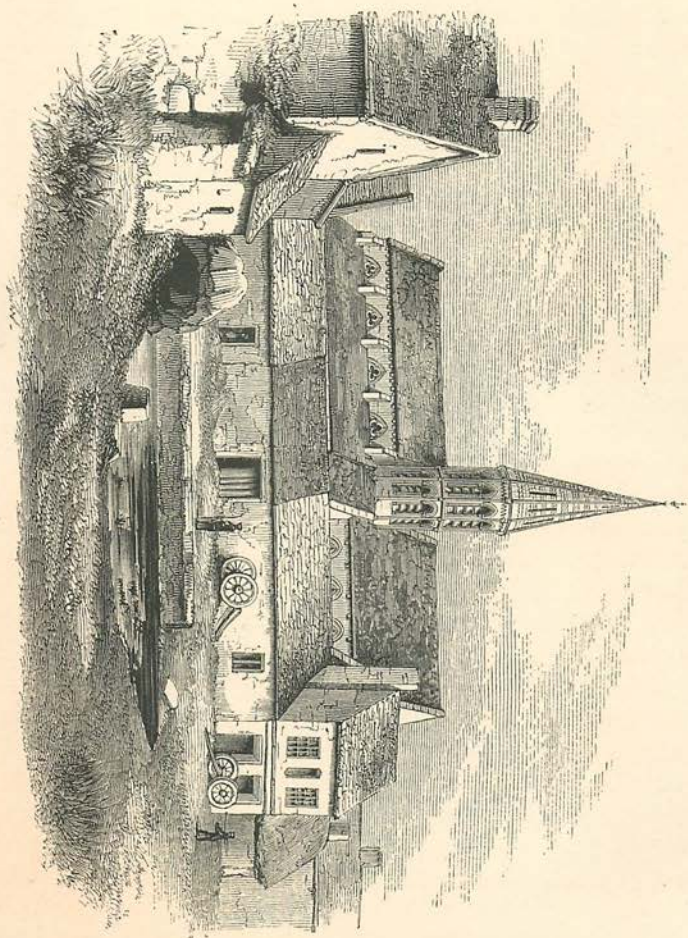
CAMBRONNE.—At some distance to the right of the line; remarkable from its taper spire. This is the church in which Woillez professedly deviates from his general rule, and gives a full description with illustrations, of the later as well as earlier parts. This description is the more valuable, as he gives also the following copy of a parchment, which was found, some years ago, in the sacristy.

“Gregorio nono papa, metropolitano Henrico Remis, Ludovico rege, Matildis Auffonso sponso comitisse Bologniensis, presbitero plebis Guerrico Camberonensis, in festo sacri Benedicti, mense decembri, Anno milleno, ducenteno, quadrageno, uno substracto, fuit a pastore Roberto Belvaci hoc templum sancto Stephano dedicatum.”

This document, which he considers to be genuine, gives 1239 as the date of the dedication of the church. But, as he shows, and, in fact, the building speaks for itself, it belongs to different periods. The church consists of a nave with north and south aisle, transepts absorbed in the aisles, a chancel with a flat east end, and aisles of its full length, and a central octagon with a spire. But the south aisle of the nave is equal in width to the nave itself, and is comprehended under the same gable; the point coinciding with the range of piers, and its eastern end being visible, clear of the central octagon. The north range of arches is Pointed, of a transitional Romanesque character, the piers being massive and clustered, with square abacus; the roof vaulted, with both diagonal and transverse ribs, the abacus of the vaulting cluster being adapted to each; the clerestory round-headed, and no triforium. The south range of pier arches is much higher, also Pointed, and nearly of the same character. To preserve an appearance of uniformity, the piers are divided by capitals at the same height with those opposite. The compartment under the central octagon is of the same early transitional character. The choir is loftier

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Canbrome.



than the nave, and of an advanced style. It has four bays, with clustered piers, vaulting shafts rising from the ground, a triforium of three arches, each subdivided by a shaft into two lights with trefoil heads, and surmounted by a quatrefoil; a clerestory (now blocked up) consisting of a large trefoil. The roof is vaulted, with bold ribs. There is some variety in the arrangement of the abacus. That on which the inner order of the pier arch rests is square; that of the triforium shafts is polygonal. In one bay three sides of an octagonal abacus (engaged) surmount a cluster of five shafts, the central one corresponding with the transverse rib, the adjacent ones with the diagonals, and the external ones with the longitudinal ribs. The lower part of the pier is cylindrical, with four large shafts engaged, being the central vaulting shafts, and those under the inner orders of the pier arches. The east window has three lights, with a large trefoil in the head; its architrave is a wide hollow. The central octagon has two stages; the lower one, nearly lost in the roofs, has a round arch with mouldings in each face; the upper one, a slightly pointed arch. At first sight the two would appear to be of the same date; but, if I made out the mouldings correctly at the distance, the lower range exhibited a hollow sunk in the face of the wall, such as we know to be common in Norman, while the upper one exhibited only the hollow marking out the torus; and, from the general proportions of the whole, I suspect the upper range, with its beautiful stone spire, worked with scales, or rather rows of small arches, to be an addition of the thirteenth century. If the oldest part of the church belongs to the twelfth century, of which there can be scarcely a doubt, then the document I have cited refers clearly to the chancel, which is consequently of great value as a dated specimen of careful design and workmanship. For a complete description of this interesting church, I must refer you to Woillez' work, who notices also, botanically, the foliage sculptured on the capitals; a mode of treating the subject which gives it an additional interest. For a nave of the original height, and a short low chancel, such as the Romanesque one may have been, the lower portion of the central octagon, crowned with a short spire, would be quite sufficient; the want of increased height would be felt after the addition of the chancel. I should add, that there are some remains of mural painting in the church.

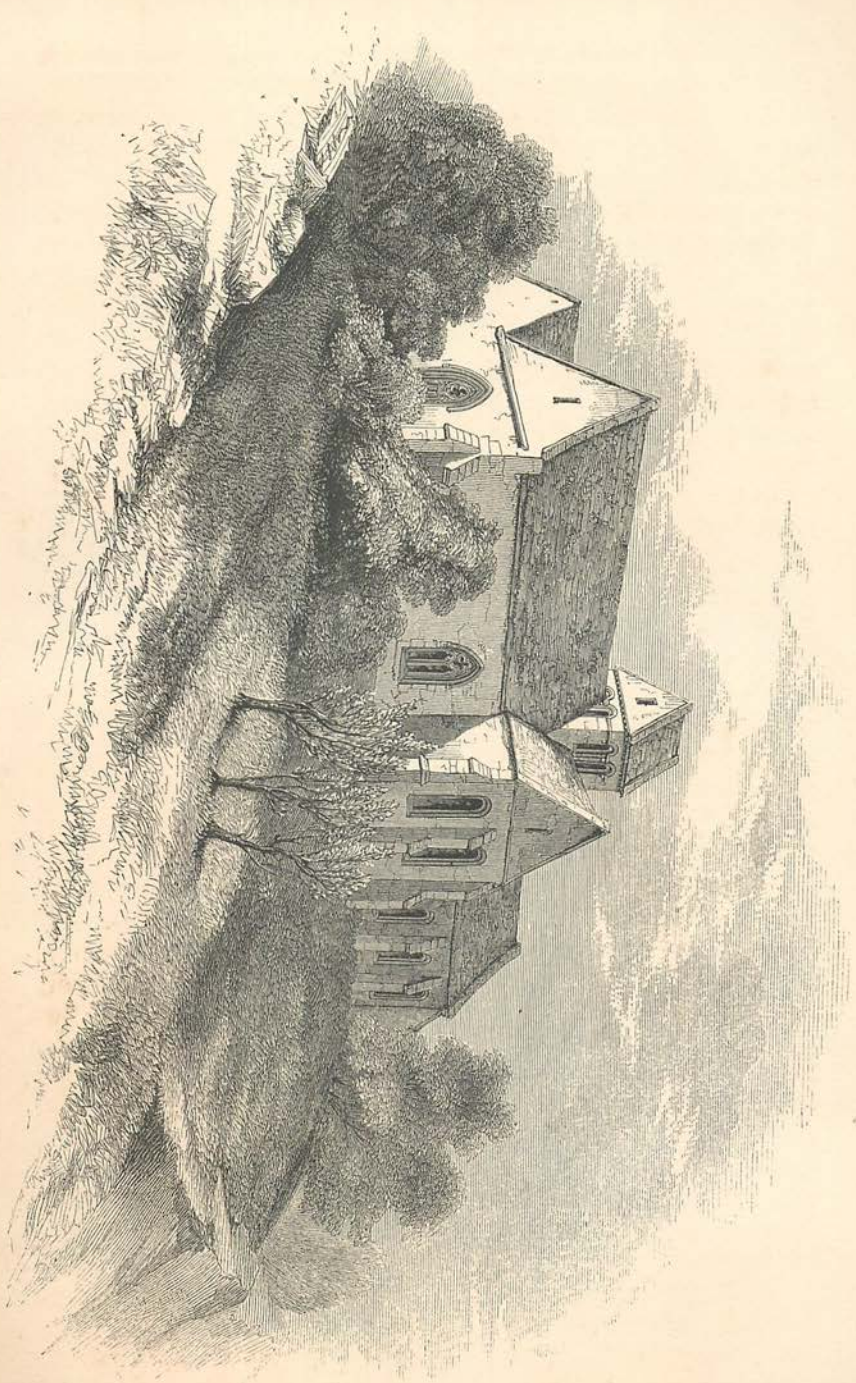
UNY.—Close to the line, on the left hand, just before reaching the Liancourt station: nave, central tower, with gabled roof, square chancel; chiefly early Pointed, though with some small round arched windows. The chancel is vaulted.

CAUFFRY.—Close to the line, on the left hand, soon after passing the Liancourt station. A central tower, externally Romanesque, but supported by pointed arches. The diagonal vaulting rib under the tower has a section that seems to belong to the thirteenth century, but this would not necessarily decide the date of the tower itself. The belfry windows are double, round arched, with shafts and torus; and are sub-divided, also, into round arches, by a shaft. The tower has the gable roof. The chancel is flat, and has a very domical ribbed vaulting. The east window is a triplet of round arches. Woillez notices this church, but passes over the tower as not belonging to the "transformation Romane."

LAIGNEVILLE.—A cross church well situated upon a wooded bank. It is seen from the line on the right hand. This is a very curious church of transitional character. The chancel, which has an aisle, is later, of geometrical Decorated. The windows of the nave, transepts, and belfry, are round-headed; the vaulting arches, and all arches of construction, are pointed, and have an early character. The nave is without aisles, and has two bays of sexpartite vaulting. The tower does not occupy the whole square of the crossing, which occasions rather a curious arrangement of the piers below. The tower-piers are clustered, the shafts having the square abacus. A part of the roof, between the tower and chancel, is the barrel vault, pointed. This church should be studied on account of the singularity of its composition. The belfry is externally pure Romanesque, and has a gabled roof. The soffit of its windows has a plain square section without torus, but it has shafts under its edges. This tower is not noticed by Woillez.

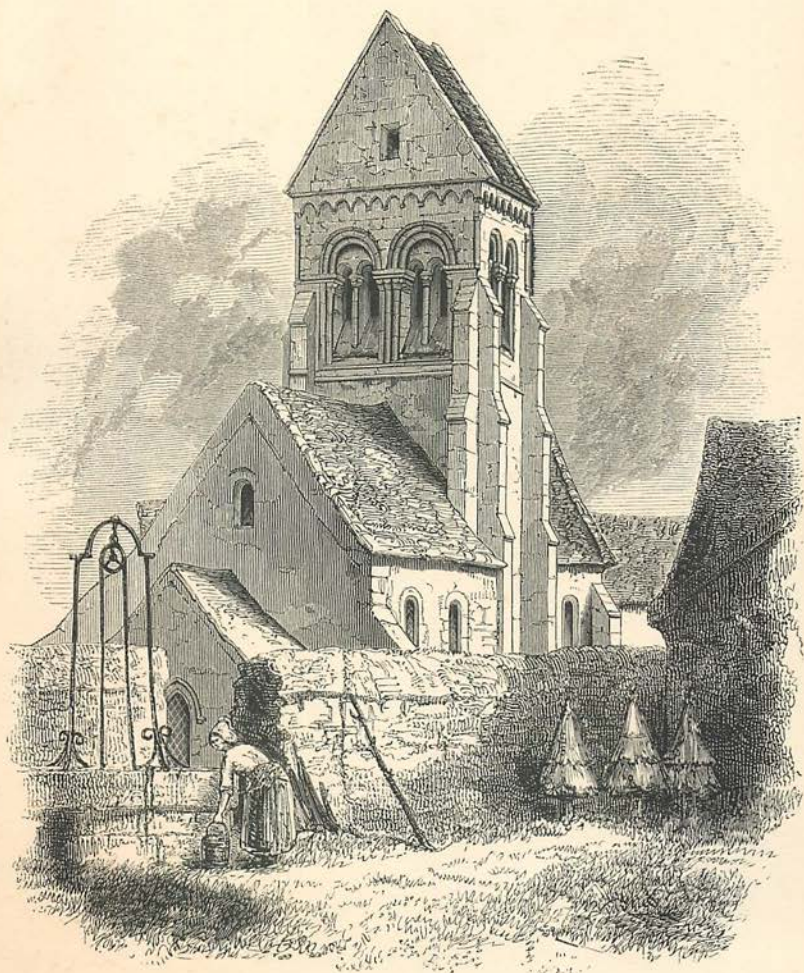
(To be continued.)

EXAMPLES OF ECCLESIASTICAL ARCHITECTURE IN FRANCE.



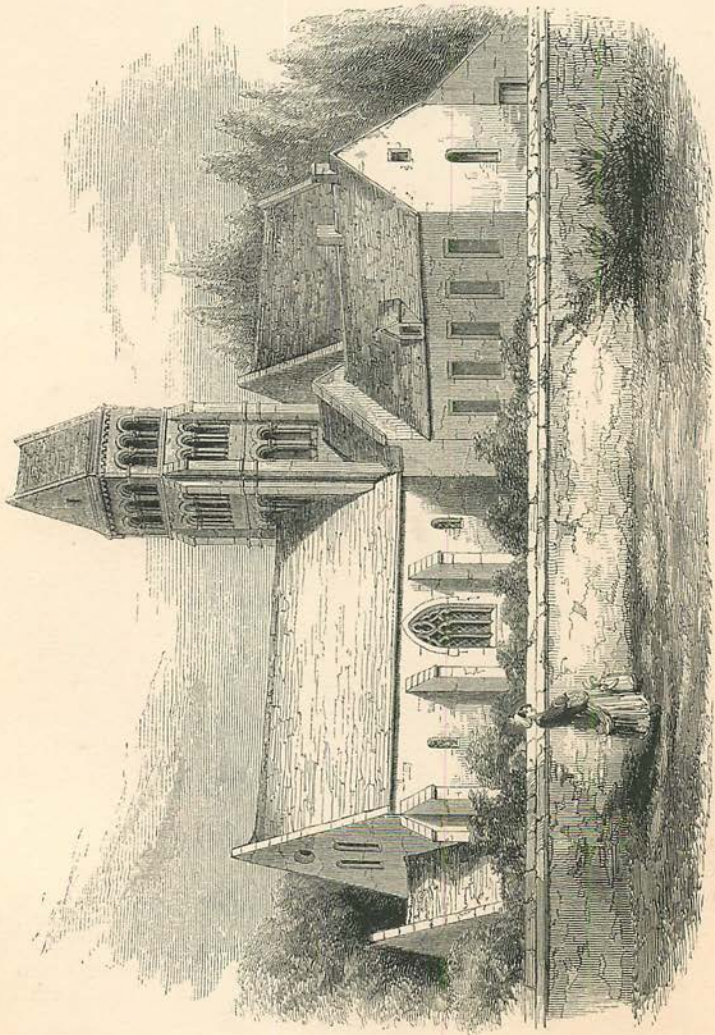
Laigneville.

EXAMPLES OF ECCLESIASTICAL ARCHITECTURE IN FRANCE.



Cauffry.

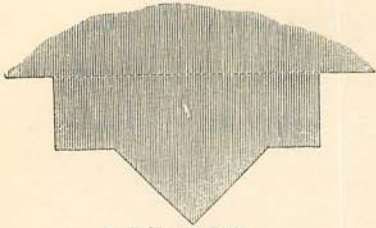
EXAMPLES OF ECCLESIASTICAL ARCHITECTURE IN FRANCE.



Noget.

EXAMPLES OF ECCLESIASTICAL ARCHITECTURE IN FRANCE.

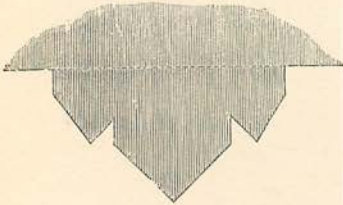
1. Aznetz.



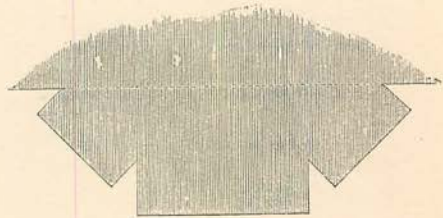
2. Corneil (3 shafts).



3. S. Chapelle, Paris.



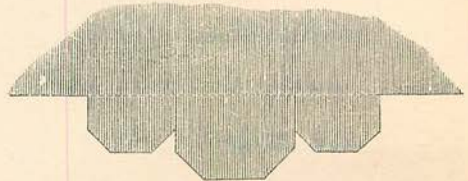
4. Epone.



5. Vernouillet.



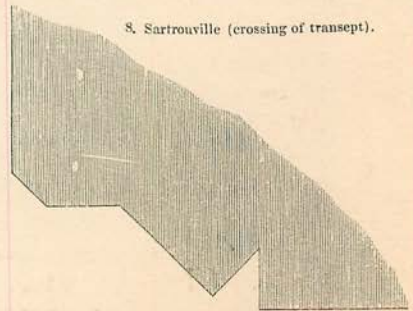
6. Iriel.



7. Etrechy (1 Shaft).



8. Sartrouville (crossing of transept).



9. Ansaey (crossing).



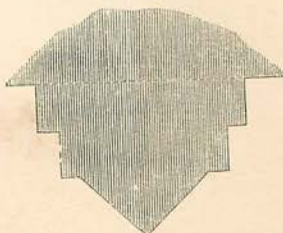
10. Cambroune (choir, over 5 shafts).



11. Cambroune (nave).



12. Mouy.



13.



Usual section of an arch in the early pointed.

NOTES ON EXAMPLES OF ECCLESIASTICAL ARCHITECTURE
IN FRANCE.¹

BY THE REV. J. L. PETIT, M.A., F.S.A.

NOGENT LES VIERGES.—A fine cross church, with a central tower ; visible at a short distance on the left-hand side, about a mile before we arrive at the Creil station. Its nave has no aisles, but is wider than the square of the crossing ; hence it opens into the transepts by two arches, one on each side of the western tower arch. This latter is pointed, of a square section ; the others, as well as the transept arches, are round, of one-square order. The east arch of the tower is a pointed insertion, corresponding with the beautiful decorated chancel, which has north and south aisles, from which it is divided on each side by two arches resting on a slender cylindrical pier. This part is vaulted with ribs, and does not exhibit the square abacus. The windows are of three lights, with three quatrefoils in the head. The date of this chancel must be late in the thirteenth, or early in the fourteenth, century. A little painted glass remaining in the east window seems of early date. Externally the principal feature is the tower, of which a geometrical elevation is given by Woillez. The upper stage is clear of buttresses, and has on each face three large round arches, of a single-square order, on massive cylindrical shafts ; the imposts at the angles being enriched with smaller shafts. The label exhibits something very like the early English toothed ornament. The stage below has a triplet of narrower arches, of one-square order, with shafted imposts. Below are two windows, with a plain impost between them. The billet and cable appear as ornaments ; and at the top is a corbel-arcade, which seems peculiar to the district, as it occurs in several churches in the neighbourhood, both of Romanesque and early pointed character, and I do not remember to have met with it elsewhere. It is an arcade of round arches resting on brackets, each divided into two pointed arches of an inferior order, springing from a point.

¹ Continued from p. 68. The illustrations of this Memoir have been presented to the *Journal* by Mr. Petit.

The buttresses, which commence below the highest stage, have quite as much depth as breadth, and a bold slope at the top. These also appear to be characteristic. The roof of this tower is gabled.

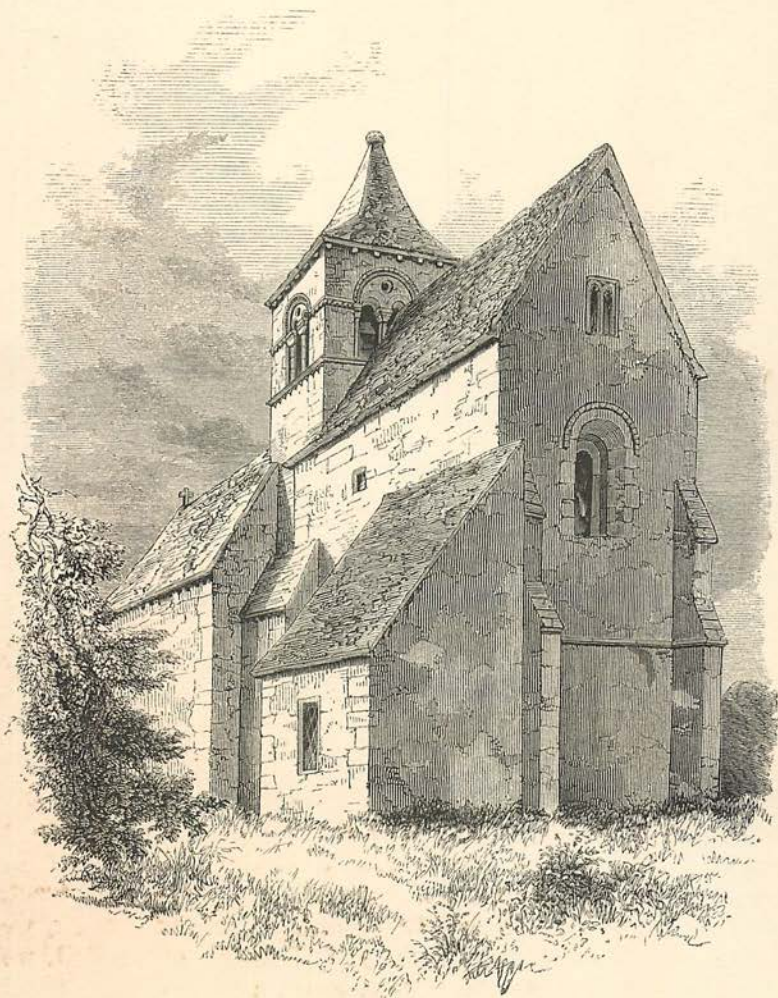
The old collegiate church at Creil, now desecrated, shows externally some very delicate Romanesque and transitional ornaments. Woillez has illustrated this building very fully and carefully.

The parochial church of Creil is a very irregular structure, with a fine crocketed steeple of Flamboyant work at the west end of the north aisle, and some geometrical decorated windows in different parts; a fine one of six lights at the east end. I did not see the interior.

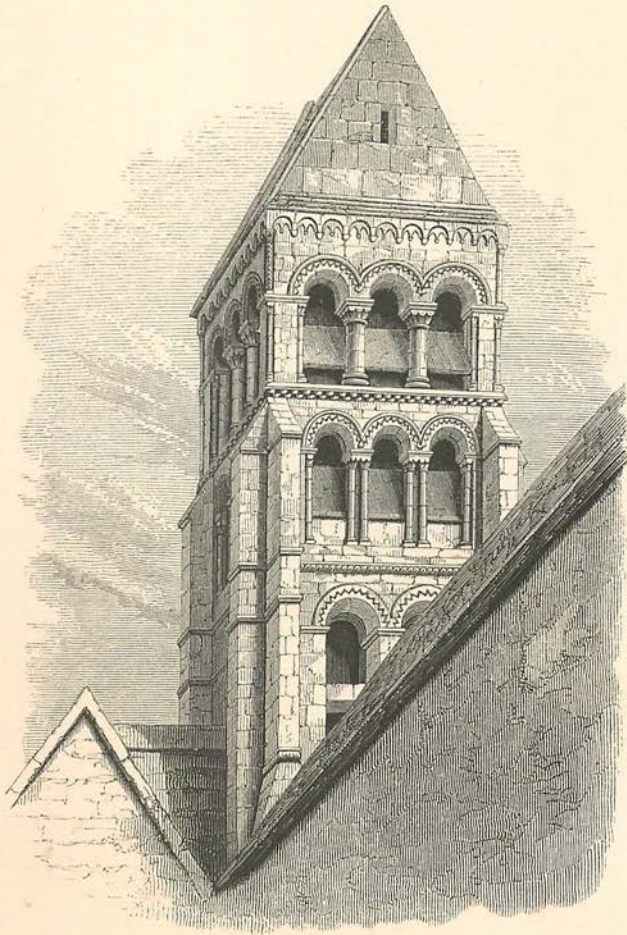
We will now take another line between Clermont and Creil, first remarking that, as the post road runs a short distance from the railway, and the stage is not more than nine miles in length, most of these churches are easily visited in a carriage; the only considerable divergence being to Cambronne. Taking then, instead of the direct paved road for Paris, a very pleasant and well macadamised road towards Mouy, we see first, on our left hand, and may easily visit, Auviller, which has a plain nave without aisles, a central tower, with a small transeptal recess at each side, and a flat chancel. The tower, which Woillez considers a very early specimen, has a round-headed belfry window divided by a shaft, and with a circle pierced in the head. The label of the main arch, and a string, are enriched with billets. The east and west arches under the tower are pointed, with a square section slightly chamfered; the north and south arches are round and plain—this compartment is vaulted, with a plain diagonal rib. The chancel is later, but has a round-headed east window. It is vaulted.

Returning to the road, and crossing rather a bleak tract, over which the church of Cambronne is seen to the left, we soon come to a ravine, at the end of which, on our left, we see the church of Ansacq. It is worth a visit, which is best made on foot. This is a cross church, but has only a wooden belfry at the intersection. The nave is without aisles, very plain, and has a very pure Romanesque appearance, though the west door is pointed, the architrave being enriched by a large heavy chevron. The arches of the cross are early pointed. The window at the east end has three lights with

EXAMPLES OF ECCLESIASTICAL ARCHITECTURE IN FRANCE.



Auville.



Tower, Nogent.

reticulated tracery. The air of antiquity, and picturesque situation of this church, recommend it to the artist.

Our next point, on resuming the road, is Angy ; a cross church with a fine early-pointed central tower, and a polygonal apse of late transitional character, but with round-headed windows. The nave is without aisles, and, with the transepts, appears of an earlier date. The belfry window is double, with the further subdivision, as at Cauffry, by a single shaft, a trefoil occupying the head. The label over the arches, which are pointed, is billeted. The buttresses are similar to those of Nogent, as is the corbel arcade above the belfry story. The roof of the tower has gables, one of which presents a pierced circle of tracery, which seems of late work. There is a curious squinch at the angle of the south transept. Willez describes this church, excepting the tower, which certainly deserves consideration as the immediate sequel of the rest. A comparison of this tower with those of Cauffry and Nogent would be instructive.

MOUY—Has a fine cross church of pointed work throughout, combining much of the square Romanesque section of the French Gothic, with many of the characteristics of our own late Decorated, as it appears in plain village churches. The piers of the nave are extremely massive and short ; not six feet in height. They have no sculpture on the capitals of the shafts, nor even a string round their lower part, only a slight enlargement, with the gradual change of form necessary to fit them to the abacus. This is square, with the angles just taken off. The strings round the bases have a good projection, but do not, as in some cases, present the early English water-moulding. The vaulting piers form a cluster of five from the ground, the middle one being the thickest. The abacus under the transverse rib projects diagonally as at Agnetz. The vaulting shafts have capitals, and the ribs have square edges and flowing sections ; in fact, the characteristics of our late Decorated and Perpendicular work. The triforium consists of two arches subdivided by a mullion, with a foliated circle in the head of each. The clerestory window has three lights, foliated, the central one highest, so as to leave no room for any further tracery. The transepts have a timber roof. The choir is polygonal, and has lancet windows surmounted by circles. The central tower, which is quite plain, and not higher than the ridges of the

roof, appears modern; it is finished with a low wooden spire.

Near this is Bury, which is figured by Woillez, as a fine Romanesque church with a round tower, or large turret, at one of its western angles. I did not see it, for want of time, though assured it was well worth the visit.

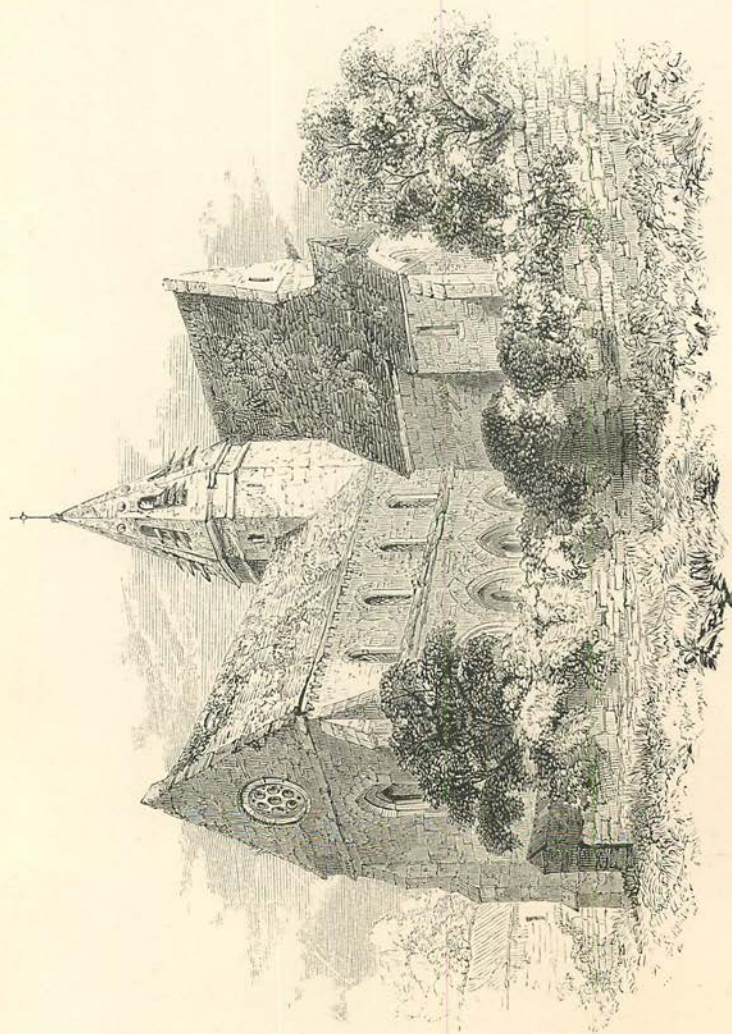
We have now a very pleasant road stretching through a wooded valley, passing by Babaguy, which I did not stop to examine; Circes les Mello, a church principally of early Pointed, though with a debased tower at the south-western angle. It has a fine western porch, and a rose window above. The piers of the nave are low cylindrical ones with four engaged shafts; these have square abacus, that in front supporting the vaulting cluster. The arches are pointed—a small single arch occupies the place of the triforium, and the clerestory is a triplet. The abacus to the shafts in both is round, the only instance of the sort I recollect during my late excursions. The chancel is flat, and without vaulting; possibly modern.

Our next object is Mello, a fine cross church with a wooden belfry at the intersection. Its proportions are lofty, and its nave and transept short. The style is early Pointed, the piers clustered, low and bold. It has a few round-headed windows. This church deserves a visit of greater length than I was able to give it. The village is beautifully situated at the foot of a high bank crowned by a very fine chateau, parts of which seem old, though it is kept in perfect repair as a residence.

I was told of many other churches in this neighbourhood, which is evidently full of objects of interest. On the range of hill beneath which we pass on our road to Creil, is St. Vaast, of which I could only obtain a glimpse through the trees, and Montataire, whose church and chateau are striking objects to the traveller by railway. The church has a northern tower, and a polygonal apse with tall windows.

Another excursion from Creil showed me three churches remarkable for the additions made by later architects to the original structure. Of Villers St. Paul, the nave, which is Romanesque, with pointed pier arches, is described by Woillez, and is a curious specimen. Eastward of this is added a large and lofty transept, much higher than the nave, with a short chancel, the ground-plan of this addition

EXAMPLES OF ECCLESIASTICAL ARCHITECTURE IN FRANCE.



RIEUX.

being made into a square by chancel aisles, and a fine tower, which occupies the north-eastern angle. The whole is of early Pointed, with shafts, and the square abacus. The tower has a very striking outline, having a gabled roof, and four turrets with pointed top. It has a tall double belfry window in each face, and in the stage below also a couplet of arches. The choir and transepts are vaulted, and have diagonal ribs. There is a little good pattern-glass, without much colour, in the east window.

RIEUX—Has a nave of transitional character, with pointed arches; the pier arches are blocked up, and the aisles, if ever built, are totally destroyed. The central octagon has some Romanesque features, but has been much altered; it is crowned with a low spire. The old transepts exist, but swallowed up in a manner by the later addition, which also prevents any view of the octagon from the eastward. This addition consists of an enormous transept, without any projecting chancel, or any gable to mark the east end. Nor does the east window coincide with the axis of the nave. It is a geometrical window, with four lights. This transept is decorated, and has the octagonal abacus. The old transepts have a stone barrel roof with a ridge. There is a good early circle in the western gable.

I was attracted by the outline of a cross church at Brenouville, a mile or two from Rieux; but, on reaching it, found the greater part of the church to be modern, that is, about the 17th century. The old outlines, however, seem to have been kept, and one or two good windows of late Decorated or early Flamboyant. So I retraced my steps and went to Monchy St. Eloi, a village at no great distance from the railroad, but hidden by the trees. The first aspect of the church is that of one with a nave and chancel terminating in a polygonal apex, having a southern tower engaged in an aisle. The lower part of this tower is Romanesque, the upper in one of the late pointed styles. But we observe that the east end of the aisle is a gable, corresponding with the tower, and the south wall of the nave ranges to the southward of that of the tower; in short, there seems no doubt that the original church consisted of a nave, central tower, and chancel, which still exist, forming the southern aisle of a much larger structure. The western arch under the tower is pointed, very narrow, and enriched with

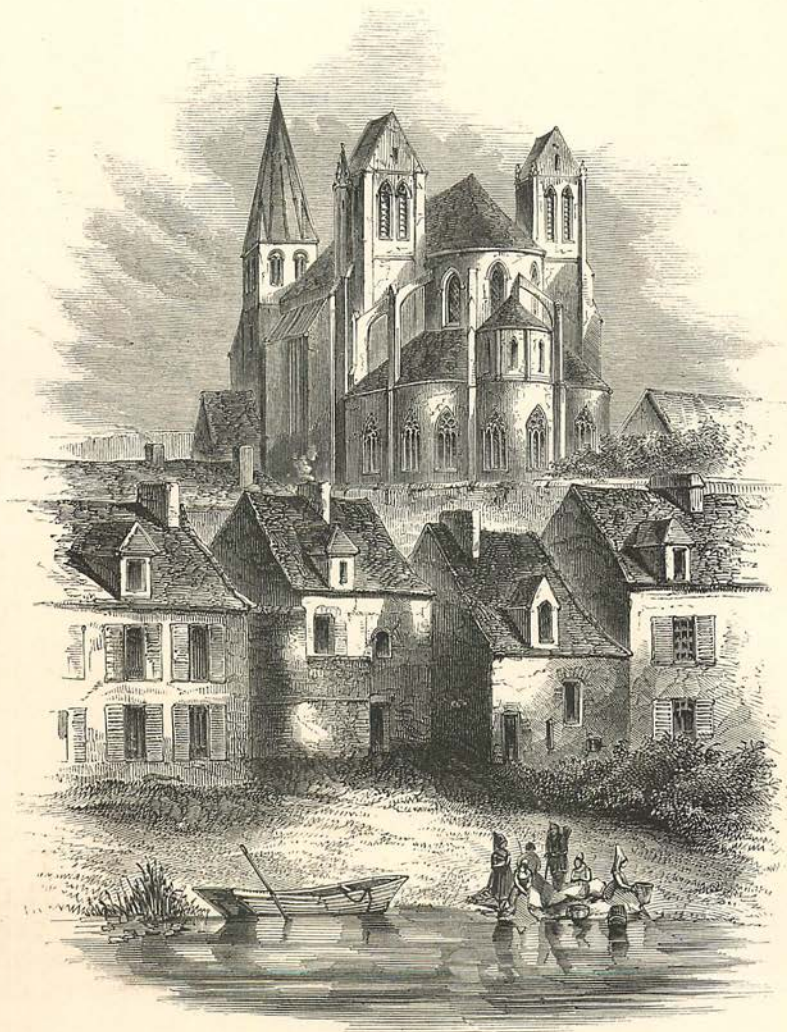
chevrons, as are also the diagonal ribs of the compartment belonging to it. The present nave and chancel give the idea of an imitation of old work at a later period. The windows of the chancel are round, its roof is vaulted in cells with boldly projecting ribs. The nave has a timber roof, the piers and arches are very plain, and have rather a modern air. The upper stage of the tower was probably added to give it sufficient height for the new nave and chancel.

Continuing our route by railway towards Paris, we see on the left hand St. Maximin, a picturesque church of several dates, with a low central spire. The adaptation of the arches below to a tower of less width than the nave should be remarked. They are of rough workmanship, and may be of considerable antiquity. About five miles from Creil, on the right hand, we notice—

St. LEU D'ESSERENT—The largest and finest church we have hitherto visited. It is situated on a somewhat precipitous bank overlooking the town, and its striking outline can hardly fail to command attention. It consists of a nave with aisles, and an apsidal choir, also surrounded with an aisle, the bays of which swell out into apsidal chapels of small projection, not in the decided manner that we find so frequently in the southern provinces, and of which St. Etienne, at Nevers, furnishes so fine an example.

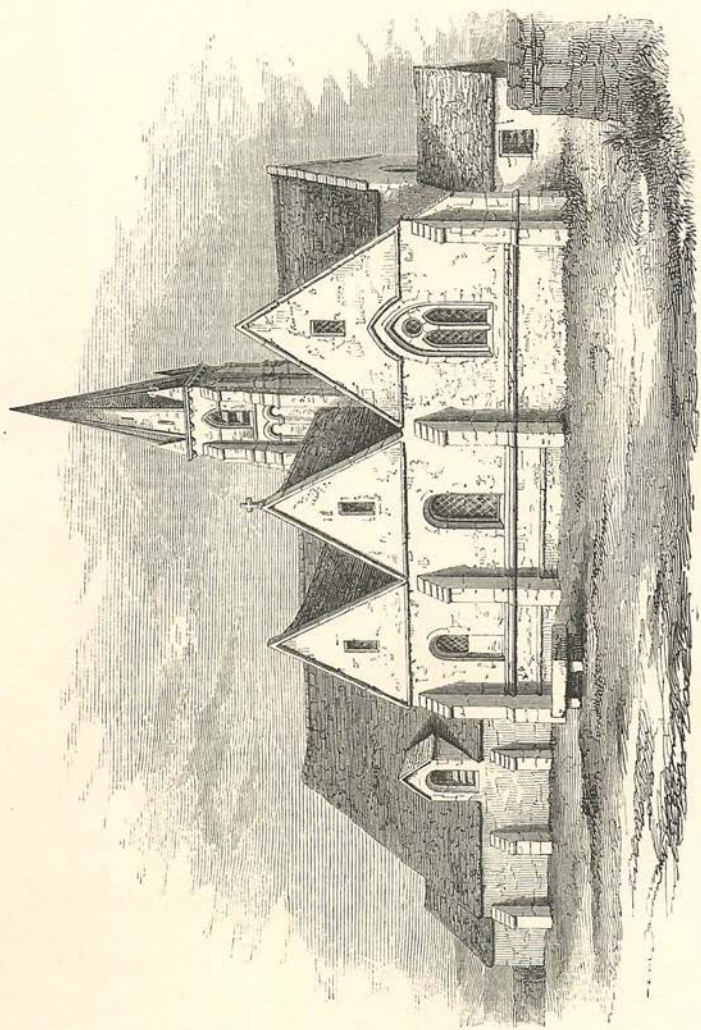
The west front is Romanesque, and has a south tower and spire of that date; a northern one was probably also intended, if not built. The western door, though of Romanesque character, is pointed: above it runs an internal transverse gallery, which is given by Woillez. The original church, of which this front was a part, was evidently smaller than the present, as may be seen by the commencement of its pier-range on the western wall of the interior. The present church, with this exception, is early pointed. The nave consists of six bays, the choir of three, besides the apse, the round of which has seven arches. The apse (which is semi-circular), is flanked externally by two small towers, not rising much higher than the roof, and having the gable termination. Both nave and apse have flying buttresses. The square abacus prevails throughout. The triforium of the nave consists of three arches, open, and forming a gallery, comprised by a single arch, all pointed. The clerestory has a couplet of plain pointed windows, with a six-foil

EXAMPLES OF ECCLESIASTICAL ARCHITECTURE IN FRANCE.



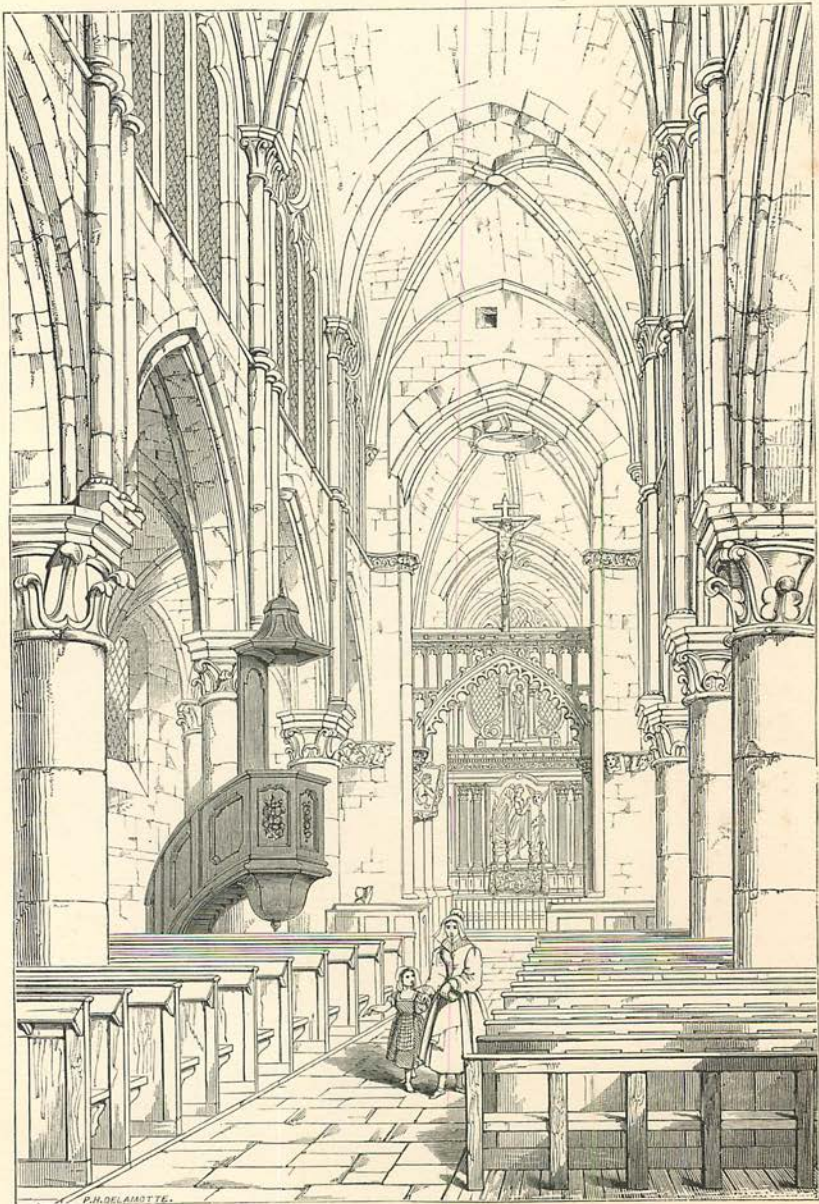
ST. LEU.

EXAMPLES OF ECCLESIASTICAL ARCHITECTURE IN FRANCE.



ST. MAXIMIN.

EXAMPLES OF ECCLESIASTICAL ARCHITECTURE IN FRANCE.



CHAMPAIGNE.

in the space above, externally comprised by an arch, and internally by the vaulting cell. The spring of the vaulting is on a level with the string under the clerestory. The piers are mostly cylindrical, with engaged shafts, that on the face supporting on its abacus the cluster (a triplet) of vaulting shafts. The clerestory windows of the apse are plain pointed ones of a single light. Those of the apsidal chapels (two to each) are of three trefoil-headed lights, surmounted, as at Cambronne, by a large trefoil. The easternmost chapel has more projection than the others, and has three of these windows. It is carried up also another story, forming an addition to the choir, something in the nature of Becket's crown at Canterbury, though of less importance with regard to the rest of the building. This, with the flanking towers, and the peculiar nature of its site, gives the east end of the building a very picturesque and imposing aspect. The width of the nave between two opposite piers being about 30 feet, this church might rank with such of our conventual churches as Romsey. As it is close to a station, at which some of the fast trains stop, it might be easily examined by the traveller who has not time to see more.

Near St. Leu is Villers. The church has a small central steeple, which appears to have Romanesque work. I have not visited it.

Between this and Beaumont we pass Precy, which, from its flying buttresses, gives promise of a vaulted nave; it has a late south-western tower, and a Flamboyant eastern rose-window; Boran, with a fine tower and crocketed spire of Flamboyant date, at the south-western angle of the nave; and Bruyeres, with a small Romanesque tower in the angle between the nave and a northern transept.

BEAUMONT appears to have some early pointed work; it has a Flamboyant tower of good outline at the south-west angle.

CHAMPAGNE—Situating on a high bank overhanging the Oise, and a striking object on the right-hand side of the railway, is well worth notice, both as a very fine church and as showing our approach to a district where the general characteristics differ from those we are leaving. The plan is cruciform, the chancel being extremely short and flat, but it is flanked by Romanesque apses (of late date) projecting from the eastern sides of the transepts. The central tower

is extremely tall, and enriched, at its angles, with clusters of shafts, finished at the top with a slope like that of a buttress. It has two stages above the roof of the transept: the upper one has a couplet of very long pointed windows, subdivided each by a shaft, and having blank quatrefoils in their heads, the whole enriched with shafts, of which the abacus is square. The stage below has smaller and plainer windows. The nave is higher than the chancel and transepts, and has aisles and flying buttresses. On the south side is a Flamboyant porch of rather good workmanship. The piers of the nave are plain cylinders, not very massive; the square abacus has its angles taken off. The triforium is a blank arcade of three trefoil arches, and the clerestory consists of a single circle in each bay, with foliations, where it is unmutilated. The west window is a fine circle, with early radiating tracery. The whole church is vaulted with ribs. Under the western arch of the tower is a fine rood-arch of stonework, probably Flamboyant.

JOUY LE COMTE (to the right hand of the line) has a church with a central tower and apsidal chancel.

ANVERS—at which place there is a minor station, has a very fine cross church, with a central tower, much resembling Champagne in general character. The chancel is polygonal, and seems to correspond with our late Decorated; on the north side is a Romanesque apsidal chapel, annexed to the eastern wall of the transept; on the south side a large chapel of debased Flamboyant work occupies the same position. The tower has on each face a couplet of pointed windows, separated and flanked by semicylindrical buttresses, supporting each a smaller shaft with a capital and abacus, and finished with a set-off. The outer order of the window has a shaft with a square abacus. The upper part of the tower has had some modern touches, and is roofed with gables. The nave has a triforium of five lancet arches, on shafts, in each bay, and clerestory of a single lancet. The piers are mostly cylindrical; the square abacus prevails, but that of the piers has its edges taken off. The whole church is vaulted, with ribs. The rose window in the west end, and some other insertions, are Flamboyant. The bases of the piers are not unlike those in early English work, and some of these have the claw or strip of foliage. The two churches last described will strike the traveller as differing in

certain points from those that are so thickly clustered about Creil and Clermont, and of which I have named, I believe, only a small part. To mark the locality, I should mention that Clermont is about fifty miles from Paris by the line of the railroad, and St. Leu d'Esserent nearer Paris by about fifteen miles; and that none of the churches I have mentioned in that district are distant from the line of the rail more than seven or eight miles. As the country abounds in excellent building stone, much of which is still quarried and sent to a considerable distance, the masonry is generally very good, and the mouldings and details well cut; the outlines are always picturesque and varied, especially to an eye accustomed to the monotonous character which so much pervades an English district; almost all the churches have at least parts that are vaulted, and the central tower is very common. I have not met with a western tower, that is, occupying the west end of the nave, though Woillez has engraved some examples. The nave piers are almost uniformly clustered; while those in the churches near the Seine are, as at Champagne and Angers, very frequently plain cylinders, the vaulting shaft not making its appearance, in any shape, below the abacus of the pier. The towers on the Seine, too, have the shafted or semicylindrical buttresses noticed in the last-named churches; those in the Clermont district have buttresses with a square section. The prevalence of the pack-saddle belfry will have been observed. M. de Caumont considers those which occur in Normandy to belong uniformly to a period as late, at least, as the 14th century, and consequently to be additions whenever they appear as the finish of a work of the 12th or 13th century. I do not agree with him as to their want of beauty, for in some churches they harmonise very well with the rest of the building, and they often form a pleasing variety in a group; but that they are additions of a later period seems highly probable. Few of those I have named present any architectural features whatever, having merely a square-headed opening. The gable at Angy, which has a circle of tracery, appears later than the tower. Perhaps an internal examination of a few might set the question at rest. The frequent occurrence of the pointed arch, in Romanesque work, and even of pointed doorways, which are in other respects purely Romanesque, is worthy of remark, as in England the round-

headed doorway holds its ground to the last, and in the north is often found in Early English work. The mouldings, as I have observed, do not present a very great variety, except what arises from the proportions between the torus and hollow ; but the management of these often gives them much boldness and character.

I do not pretend to have offered anything like an adequate description of the specimens I have thus recommended to notice. Any one, by taking up his quarters at Creil or Clermont for a few nights (where the accommodations are well spoken of), might effect far more, both as regards number of objects and accuracy of observation, than I could by means of repeated journeys from Paris. I hope I have said enough to induce some readers to take the same tour, which, independently of antiquarian interest, will lead him through a very pleasing, and in some places almost romantic, tract of country.

SEPULCHRAL MONUMENTS IN OXFORD CATHEDRAL.

A VERY brief notice of the ancient Sepulchral Monuments in the Cathedral of Oxford is given by Mr. Britton in his History of that structure ; and, in the account of it in "The Memorials of Oxford," this deficiency is unfortunately not supplied. The older writers on the Cathedral, Anthony Wood, Browne Willis, and Gutch, have preserved the inscriptions extant in their times, and some heraldic notices ; but their attempts to describe the monuments are meagre and unsatisfactory, and these sepulchral memorials have never yet, I believe, been treated of in detail, with that particularity which they deserve.

The sculptured monuments, though few in number, are of a class which we might reasonably expect to find preserved in an old Conventual Church. Many sepulchral slabs which formerly covered the pavement of the choir were removed and despoiled of their brasses, in the early part of the seventeenth century, in the year 1630, when the old stalls were taken down, and the present substituted in their stead. But the removal and destruction, partial or entire, of memorials of the dead was a practice, however much to be