

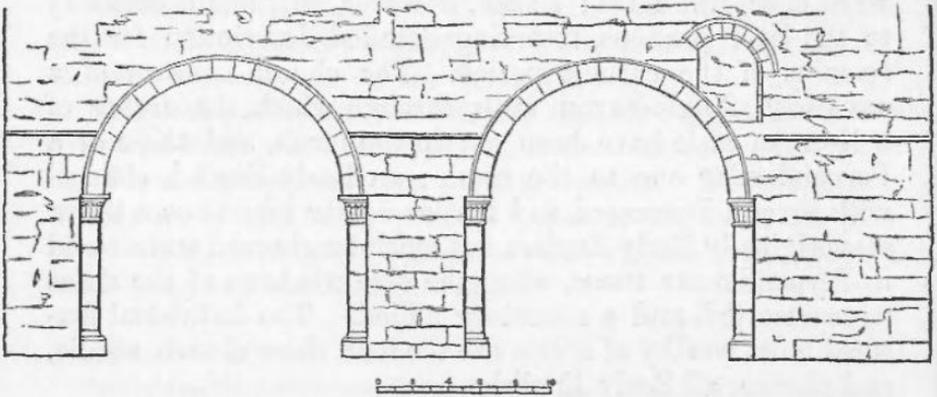
ON ANGLO-SAXON REMAINS IN IVER CHURCH, BUCKS.

I HAVE been induced to draw up some account of the remains of early, and most probably Anglo-Saxon, work existing in Iver Church, chiefly because I find no allusion made to them in the Buckinghamshire number of the *Architectural and Ecclesiastical Topography*. In the mean time some mention has been made of them by a correspondent of the "Builder;" but I thought, as I was shortly about to visit the place, that a more detailed account would not be unacceptable to the Institute.

Iver Church is a very unpromising one on a general external view; the outline is most thoroughly common-place, and there are very few individual features which can be called either singular or beautiful, while there are many which are decidedly the reverse of both. Internally, the case is very different; there is a good store of interesting work of several dates; I shall, however, only allude cursorily to the later portions, reserving detailed description for the remains of the earliest period. The church consists of a nave with Anglo-Saxon walls, through which the arches of a Norman aisle have been cut to the north, and those of a Perpendicular one to the south; an Early English chancel with several Decorated and Perpendicular insertions, a tower also originally Early English, but much heightened and altered in Perpendicular times, when the side windows of the aisles were inserted, and a clerestory added. The individual features most worthy of notice are the font, chancel-arch, sedilia, and piscina, all Early English.

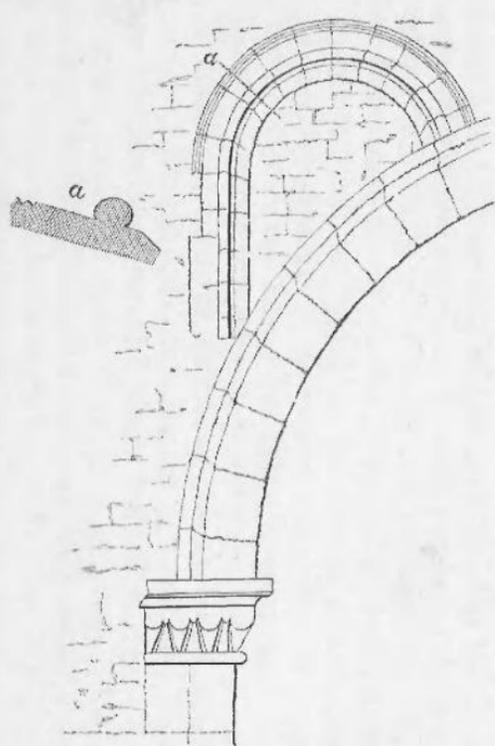
But the great point of interest in the building is the north wall of the nave, where there is Romanesque work, palpably of two different dates. This fact was brought to light during the progress of the excellent and most thoroughly conservative restoration lately effected by Mr. Scott. From his original Report, an extract from which appeared as a small pamphlet, printed at Uxbridge in 1848, no traces seem then to have been visible of anything anterior to the Norman arches of the north aisle. "These records of the history of the building," Mr. Scott continues, "have during the progress of the restoration, received a very interesting addition, by

the discovery on the northern side of the nave, of remains of clearly earlier date than the oldest parts mentioned above [the Norman arches on this side]. In repairing a crack which appeared in the wide Norman pillar, on that side, it was found to be caused by the jamb of a doorway being built up in the mass of the pillar, and on removing the plastering over one of the Norman arches, a portion of a window was discovered, which had evidently been partly cut away for the purpose of admitting of the insertion of these arches. The mouldings which surround this window are of a very curious form, differing very much from those usual in Norman work, and the reddened surface of the stone seems to evince the effects of fire. It is clear, from these remains, that the original church had no northern aisle, but on that side had an ordinary wall with doorway and windows; but that at a later period, and probably after the building had suffered from fire, an aisle was added, and the present Norman arches inserted."

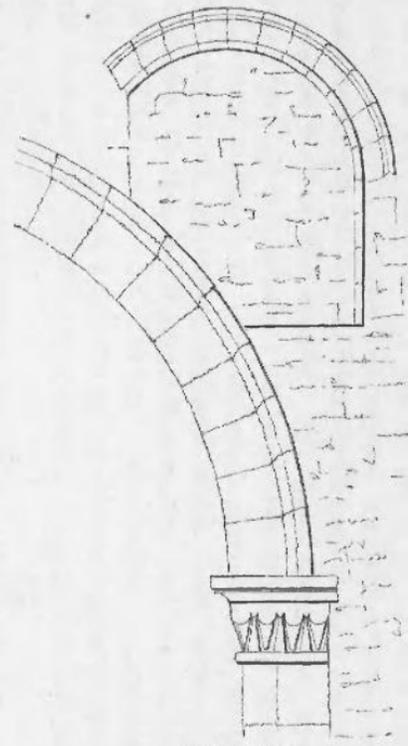


Arches of the North Aisle, Iver Church.

The extent of the Anglo-Saxon work in this church appears however to be more considerable than we might at first sight be led to apprehend from the above extract. Of the doorway alluded to by Mr. Scott I could find no traces; no sign appears through the present plastering, though of course this does not prove that the jamb, &c., may not still exist in the actual masonry. But besides the window, of which I shall presently speak more in detail, another remarkable vestige of the earliest church is yet to be traced. Beneath the win-



Towards the Aisle.



Towards the Nave.

Norman Arch and Saxon Window, Iwer' Church.

dow, in the internal face of the wall, there is a sort of set-off, rendering the thickness of the upper part of the wall somewhat less than the lower. This was evidently intended as a rude substitute for a string-course, and it runs along the whole wall, interrupted only by the two Norman arches, which are as palpably cut through it as in any case I have ever seen of a string-course interrupted by a later insertion. Now, this same set-off occurs also on the south side, both to the east and west of the arcade; but the greater height of the piers on this side hinders it from appearing, as in the opposite range, between the arches. This seems incontestably to prove that the original nave walls are of a date anterior to the Norman arches on the north side, and that both those and the Perpendicular ones opposite to them were simply cut through at their respective periods without any entire destruction and rebuilding of the original fabric.

In connexion with these must be taken the quoins of Roman (or other very thin) bricks at the east end of the nave. These are alluded to by Mr. Scott in another portion of his Report. They are found on both sides in a sort of buttress against the east wall of the nave, outside the north and south walls of the chancel. A small portion of the same material is also built up in the north wall of the latter. The quoin is very conspicuous on this side, on account of the north aisle not being prolonged so far east as the chancel-arch. These remains would, of course, not suffice of themselves to prove a Saxon date; but taken in connexion with the other more certain evidence, they certainly look the same way. I could not discover anything else at either of the other angles of the nave, either inside or out, nor have I any evidence whether the east and west walls of the nave are of the same date, the Early English chancel and belfry arches being cut through them, or whether they were rebuilt at the time when the latter were inserted. But *à priori* I should decidedly incline to this last view, as Romanesque arches, both Saxon and Norman, were so much more frequently spared by later architects in those positions than in any others. Nor could I quite satisfy myself whether the bricks in the chancel had been simply worked up again during the Early English re-construction, or whether a small portion of the masonry adjoining the nave was not of the same

date as the latter. No certain information as to the original termination of the chancel could be obtained without disturbing the foundations, which I had neither time nor authority to do.

The clear extent then of Saxon masonry consists of the north and south walls of the nave, through which the arcades have been cut. It now remains to examine the only fragment of detail which they contain, namely, the window interrupted by the eastern arch on the north side. This is visible on both sides of the wall, but is more perfect in its originally external face, that, namely, which is now in the aisle. On the other side the arch is less perfect, having been mutilated at some little distance above the pier-arch, while in the aisle the label of the latter cuts immediately through it. And, what is much more important, a larger portion of the jamb is visible; it is no hard matter to complete a semicircle, but we cannot so easily guess at mouldings. Those of this window are very remarkable, being quite different from what is usual in Norman work; and hardly less so from other Saxon remains. But in estimating this latter diversity we must remember both that this window is clearly a specimen of much more finished and artistic work than we often find among our existing Saxon fragments; and secondly, that the Saxon windows with which we are best acquainted are found in belfries; and we know how windows in that position retained a totally distinct type of their own long after, that is, till the use of tracery was fully developed. The fragment at Iver stands almost unique as an example of a Saxon window of any degree of finish in the body of a church.

It appears to have had the double splay characteristic of the ruder Anglo-Saxon windows, but the internal opening was considerably the wider of the two. The mouldings, like all other mouldings, must be studied in a section and not in a description; but we may remark that, notwithstanding they are rather complicated, with a label, two chamfers on different planes, and a roll between them, there is nothing like the familiar Norman division into orders, a division excessively rare in Anglo-Saxon work. And the exterior chamfer, between the label and the roll, is even more opposed to Norman precedent. On the external side a portion of the inner chamfer, forming the actual splay, is discernible;

within, the arch being filled up more nearly flush with the wall, this is not visible; but the roll, with the rest of the section, is identical on both sides. It is much to be regretted that the whole is not open; one would like to know the way in which the inner portion of the jamb was treated, and whether the window was originally glazed or closed with a shutter.

The position of the window in the wall is extremely high, and the string or set-off would seem to show that whatever other contemporary windows may have existed, were on the same level. They must have had quite the effect of a clerestory. In this they resemble not a few Norman examples, as Goring in Oxfordshire, Leonard Stanley in Gloucestershire, and some later ones, as the Decorated insertions in the north wall of the nave at Dorchester, and the Perpendicular windows of Magdalen College Chapel. But certainly in the three last of these cases—I do not remember whether it is so at Goring or not—this peculiarity is connected with the addition of a cloister to that side of the church, which necessarily raised the windows above their ordinary level. And at Goring, even were there no cloister, we might attribute the peculiarity (just as at Magdalen) to the ritual necessities of an aisleless choir, could we believe that canopied stalls were ever employed at so early a period. This argument of course cannot apply to a nave; but it is very possible that some cloister or other subordinate building may have stood against one side of Iver church. If so, love of uniformity might bring the windows on the other side to the same level. This is conspicuously the case at Leonard Stanley, where the cloister to the south of the nave necessitated placing the windows on that side high in the wall, and the same arrangement is unnecessarily followed on the north.

The arrangement of the Norman arches cut through this wall is well worth notice, and clearly was very much affected by the fact that they were thus cut through a previously existing structure. They do not form a continuous arcade, but two wide independent arches are opened through the wall, with no pretence at a pillar between them, but simply a large portion of the wall is left with a respond attached on each side. They have clearly been *cut through* in the strictest sense, without any interference with the early

masonry beyond what was absolutely necessary for their construction. And this leads to a question with regard to the Perpendicular arches on the other side, where we have a continuous arcade. Possibly these were not so strictly cut through; but while the Anglo-Saxon wall was left at each end, its central portion was destroyed, and the pillars and arches built from the ground. That is, the small portion of the wall between the pillars and the sill of the clerestory windows may be contemporary with them, and not with the old fragments at each end; a question of no great consequence, and which doubtless might easily be decided by inspecting the masonry beneath the plastering.

I certainly think this is one of the strongest cases in favour of the existence not only of buildings older than the Norman Conquest, but of the existence of a distinct Anglo-Saxon style,—two questions which ought never to be confused together in the way that they too often have been. To this subject I shall presently recur. In this Iver case we have Norman work, and something older. There is no possibility of mistake; we have the marked familiar Norman work of the twelfth century introduced into an older building; no piece of architectural history can be more certain than that these arches are more recent than the wall in which they are inserted, and the window whose mutilation they have caused. There is no room for any question as to chronological sequence. The only possibility is, that they might be *late* Norman arches cut through an *early* Norman wall. Mr. Scott, however, thinks that the “northern piers and arches were probably erected about the year 1100.” With every deference to so eminent an authority, I should have placed them rather later, as the bases of the responds certainly seem to me too advanced for that date. But, even putting the Norman work later in the century, we still have the fact that the earlier work is not at all like early Norman, or Norman at all. There is this *à priori* objection to its being since 1066, while against its being of Anglo-Saxon date, there is nothing but the disinclination which exists in some minds to admit anything to be Anglo-Saxon. And though it would prove nothing against documentary evidence or strong architectural presumption, still, without such evidence or presumption, we should be shy of supposing such frequent reconstructions of such magnitude in an obscure village

church, as would be involved in the supposition that we have here two pure Norman dates; for though I should place the arches later than Mr. Scott does, they are certainly pure Norman, and not transitional. The case is briefly this; we have unmistakeable Norman work; we have also something else, at once earlier in date and different in character. The inference seems unavoidable.

But though I believe the shell of the nave at Iver to be Anglo-Saxon, I see no reason to attribute to it any great antiquity. I conceive it to belong to the early part of the third of those architectural divisions, into which, in my History of Architecture, I have ventured to partition the Anglo-Saxon period of our history. There are no signs of wooden construction on the one hand, no approximation to distinctively Norman work on the other. Perhaps the latter half of the tenth century, just before the beginning of that French connexion, of which the marriage of Æthelred with Ælfgifu-Emma may be considered as one of the earliest instalments, might be as likely a point as any. But, of course, to assign dates to Anglo-Saxon remains without documentary evidence is simple guess-work. All that we can do is to trace out the chronological sequence of the three periods: in the present state of our knowledge, one cannot ascertain the duration of each, much less the dates of individual buildings.

I observed above, that the questions of Saxon *date* and Saxon *style* are quite distinct. The real question is, whether the English before the Conquest possessed a national style distinct from Norman, in the same sense as other forms of Romanesque are distinct from it. In this sense it does not prove a building to be Norman to show that it was built after 1066, or to be Saxon that it was built before. Edward the Confessor certainly, Harold himself not improbably, built in the Norman style before that period; and in obscure places one cannot doubt but that Saxon churches were built for some time after. Even St. Alban's Abbey is in many respects distinctively Saxon in character. And I am well pleased to find these facts taken up under this aspect in Mr. Parker's newly published Introduction to Gothic Architecture. He there says that "the ordinary parish churches which required rebuilding [soon after the Conquest] must have been *left to the Saxons themselves, and were probably*

*built in the same manner as before,*¹ with such slight improvements as they might have learned in the Norman works." He then goes on to mention—I presume from historical evidence—the Saxon churches of Lincoln as having been built after the Conquest by the English inhabitants dispossessed of their dwellings in the upper city by William and Bishop Remigius. No fact could be more acceptable to the believers in a distinct Saxon style: if the Englishmen of Lincoln continued, even when the Norman Cathedral was rising immediately over their heads, to build in a manner, not differing merely as ruder work from more finished, but having essentially distinct characters of its own, the inference is irresistible that this was but the continuation of a really distinct style, which, in those larger edifices which have been almost wholly lost to us, would probably present distinctive features still more indisputable. The mere chronological proof of any existing building being older than the Conquest could never have half the same value as such a testimony as this, which represents Saxon and Norman architecture co-existing in antagonistic juxtaposition. The fact is, however, only the same as we find occurring, to a greater or less extent, at every change of style. At all such transitional periods we find not only every conceivable intermediate stage, but the simultaneous use of the two styles, each in a state of tolerable purity. And the circumstances which attended the change from Saxon to Norman architecture would naturally tend to make this phenomenon more conspicuous than in subsequent transitions. This change was no native development; it was the innovation, not only of foreigners, but of conquerors and oppressors; and while national honour might require, the circumstances of the time would compel, the rude and obscure structures which still continued to be raised by Englishmen to adhere in all respects to the native precedents of better times. Wealth, art, ecclesiastical influence and munificence, were all enlisted on the side of their tyrants.

Under these circumstances, however, though the native style may have been fondly adhered to, it was no wonder

¹ These words clearly imply the existence of an earlier Anglo-Saxon style, which was simply continued in the structures raised soon after the Conquest. But the writer's argument is rather affected by

a latent fallacy, as if the fact that *some* were later than 1066, proved that *none* were earlier. But by his own showing, these buildings are Saxon in *style*, even if none of them are in *date*.

that it soon died out, even in the smallest parish churches. But I am inclined to believe—and I wish especially to take this opportunity of distinctly retracting my opinion to the contrary expressed in the *History of Architecture*—that one very important feature of the Norman style of England was bequeathed to it by its native predecessor. I allude to the enormous round piers, not in any sense columns, but cylindrical masses of wall with impost, which are so characteristic of English, as opposed to Continental, Norman. I opposed Mr. Gally Knight's view that they were a relic of Saxon practice, and rather considered them as a development of our Norman architects after their settlement in this country, chiefly on the ground that the very few Saxon piers remaining, as at Brixworth, and St. Michael's at St. Alban's, are square, and that in St. Alban's Abbey, where we find so much Saxon character retained, they are square also. But on further consideration, it appears to me that these instances—whose shape, in at least two out of the three, must have been influenced by the nature of the material, which could hardly have been worked in the round form—are not sufficient to establish a rectangular section as that typical of Anglo-Saxon piers, in opposition to the strong *à priori* probability that an insular peculiarity, so distinctive of our later Romanesque architecture, should be in truth a relic of its earlier form.

EDWARD A. FREEMAN.

P.S. With regard to the Saxon work at Iver, I have great pleasure in making some extracts corroborative of the view taken above from a letter which I have since received from the eminent architect by whom the restoration of the building was effected. "The window," says Mr. Scott, "differs so entirely in section from any Norman one I ever saw, and the difference is so far from being the result of poverty or rudeness, that I think it cannot fail to strike any observer as belonging to a style to which the eye is unaccustomed. It can hardly be said that such is the case with the earliest Norman works: we see in most works known to be early Norman no great difference in *style* from the pure Norman of more advanced periods, excepting greater plainness and coarser work. They never strike the eye as belonging to a *different style*; the casual observer calls the one *plain*, and

the other *rich* Norman, without thinking much of any difference of date. The contrary is the case with the window at Iver; it does not strike one as particularly plainer or ruder than the Norman which displaces it, but simply as *different in style*. Most supposed Anglo-Saxon remains unite both distinctions; they are both ruder in work and different in character from Norman. No one could for a moment suppose that the doorway at Barton-on-Humber was merely an earlier and ruder variety of Norman. It looks essentially different, and is much more like debased Roman than rude Norman work."

ON SOME MARKS OF CADENCY BORNE BY THE SONS OF KING EDWARD III., AND BY OTHERS OF THE FAMILY OF PLANTAGENET.

ARMORIAL devices had hardly become hereditary, before the need of some means of distinguishing the coat armour of members of the same family began to be felt; especially where younger sons had attained the rank of bannerets, or had become heads of new families, and acquired honours or possessions that might devolve to their issue. Various modes of accomplishing this were resorted to, such as changing the tinctures, or adding, omitting, or substituting some charge or charges, or the like; and as heraldry became more and more systematic, several methods were suggested for general adoption, but no one came into extensive use. In order that the connexion with the chief of the family might be manifest, it was a great object to vary the paternal coat no further than was necessary to effect a distinction; and hence the differences became very early too minute to be readily recognized.

The rules for the application of the marks of cadency or distinctions of houses found in the Treatises on Heraldry, are comparatively modern, though the first six of those marks appear to have been in early use for such purposes. Thus, in Dugdale's Warwickshire, vol. ii., pp. 398 and 404, 2nd edit., are prints from engravings by Hollar, of the seven sons of Thomas Beauchamp, Earl of Warwick, who died in 1369, taken from windows formerly in St. Mary's Church, Warwick,