

# Peterborough Cathedral

## Research Project

Edward Blore's Work on the Nave Ceiling



## **Institutions approached –**

*RIBA Library* – Letter of Introduction sent and various references found, see below.

*British Library* – Need to become a member to access their files, but other sources suggest they have Drawings and Manuscripts that may be of interest, also they may have some of the Blore Family papers.

*National Register of Archives* – Letter of enquiry sent and lengthy email reply received, see below. How relevant they may be is not clear, but they can all be viewed.

*Victoria & Albert, National Art Library* – They say they have relevant material that may be viewed, on proof of identity and letter of introduction

All have a copying service, for a fee, although old documents may only be photographed using no flash, and this only by arrangement.

Other references sought that may be of assistance are

H Ansted  
John Britton  
R Cattermole  
L T Moore  
Sir George Gilbert Scott  
Samuel Ware  
John Thompson

And where such references are of interest, they are shown below

## **Next Steps**

- 1 Identify those references to research further
- 2 Visit Libraries to read, copy or photograph relevant documents
- 3 Write up research

I estimate that I will need to make about 6 visits, depending on the number of references that need further work. Also, in the course of reading these documents, I may find new avenues to pursue.

## National Register of Archives

The indexes of the National Register of Archives (NRA) contain the following information for Edward Blore (1787-1879), Sir George Gilbert Scott (1811-78) and John Britton (1771-1857):

Blore, Edward (1787-1879): architect, artist, antiquary  
architectural and topographical drawings  
British Library, Manuscript Collections  
96 Euston Road  
London NW1 2DB  
Reference: Add MSS 42000-47

architectural drawings  
Victoria & Albert Museum, Department of Designs, Prints  
and Drawings  
Cromwell Road  
London SW7 2RL  
Reference: Handbook 1964

1818-50: account books  
Cambridge University Library, Department of Manuscripts  
and University Archives  
West Road  
Cambridge CB3 9DR  
Reference: Add 3922-56

1840-46: account books (2) for Worsley Hall, Lancashire  
Royal Institute of British Architects Library  
66 Portland Place  
London W1N 4AD  
NRA 34275 British Arch L (BIE)

1829-33: plans (2 vols) and watercolours (8) of Lambeth  
Palace  
Lambeth Palace Library  
London SE1 7JU  
Reference: MSS 2949, 3104-05

1819-24: letters received (36)  
Manchester University: John Rylands Library  
150 Deansgate  
Manchester M3 3EH  
Reference: Handlist 1952-70 (MS 1305)

1844-6: working drawings of Thicket Priory, Yorkshire  
British Library, Manuscript Collections

Reference: Add MS 47610

1825-56: letters to Philip Bliss  
British Library, Manuscript Collections  
Reference: Add MSS 34569-80 passim

1813-22: letters (18) from Thomas Rickman  
British Library, Manuscript Collections  
Reference: Add MS 52587

1818-29: corresp with Sir Walter Scott  
National Library of Scotland, Manuscripts Division  
George IV Bridge  
Edinburgh EH1 1EW  
Reference: Location Register of English Literary MSS  
18-19th cent 1995 (MSS 3029, 3889-3911)

1816-23: letters from Sir Walter Scott and others  
National Library of Scotland, Manuscripts Division  
Reference: MS 3029

1822-34: letters (12) to Lord Spencer  
British Library, Manuscript Collections  
NRA 10410 Spencer (p8)

1814-24: corresp with James Raine  
Durham County Record Office  
County Hall  
Durham DH1 5UL  
NRA 37296 Raine (D/X 1015)

Scott, Sir George Gilbert (1811-1878): architect  
1839-78: corresp and papers  
Royal Institute of British Architects Library  
NRA 34242 Scott (ScGGS)

1847-74: letters (73) to EA Freeman  
Manchester University: John Rylands Library  
NRA 25956 Freeman (Freeman papers)

1864-78: letters to FT Havergal  
Herefordshire Record Office  
The Old Barracks  
Harold Street  
Hereford HR1 2QX  
NRA 29105 Havergal (C71)

1866-69: corresp with Sir AH Layard  
British Library, Manuscript Collections

Reference: Add MSS 38993-6

1859-68: letters (16) to Miss Ryland rel to Sherbourne church  
Warwickshire County Record Office  
Priory Park  
Cape Road  
Warwick CV34 4JS  
NRA 3519 Warwicks RO misc (CR 2120)

1846-52: corresp rel to St John's Cathedral, Newfoundland  
Royal Institute of British Architects Library  
NRA 13990 RIBA (Scott p14)

1849-66: corresp rel to Berkshire churches  
Berkshire Record Office  
Shinfield Park  
Reading RG2 9XD  
NRA 10469 Stevens (D/ESv)

1855: corresp rel to Wooland House  
Dorset Record Office  
County Record Office  
Bridport Road  
Dorchester DT1 1RP  
NRA 8986 Williams (E8)

1857: plans for restoration and extension of Cattistock  
Church  
Dorset Record Office  
NRA 29464 Dorset parishes (Cattistock parish)

1852-58: corresp, sketches and estimates rel to rebuilding  
of Woolland Church and Cattistock Church  
Oxford University: Bodleian Library, Special Collections  
and Western Manuscripts  
Broad Street  
Oxford OX1 3BG  
Reference: MS top Dorset c 6

c1857-85: architectural drawings  
National Monuments Record of Scotland  
John Sinclair House  
16 Bernard Terrace  
Edinburgh EH8 9NX  
NRA 22691 Scott

c1862-65: letters rel to Rode Church  
Cheshire and Chester Archives and Local Studies Service

Duke Street  
Chester CH1 1RL  
NRA 9848 Baker Wilbraham (DBW)

c1862-67: papers rel to Cirencester Church  
Gloucestershire Record Office  
Clarence Row  
off Alvin Street  
Gloucester GL1 3DW  
NRA 29469 Glos parishes (P86)

1863: report on Worcester Cathedral choir restoration  
Worcestershire Record Office  
County Hall  
Spetchley Road  
Worcester WR5 2NP  
NRA 7371 Pakington (857)

1876-78: plans etc for Halstead and Stanway church  
restorations  
Essex Record Office  
Wharf Road  
Chelmsford CM2 6YT  
NRA 12031 Chelmsford diocese (D/C)

letters, plans etc rel to Sudeley Castle alterations  
Gloucestershire Record Office  
NRA 6429 Brocklehurst (D1494,2579)

drawings for Chichester Cathedral restoration  
West Sussex Record Office  
Sherburne House  
3 Orchard Street  
Chichester  
NRA 7796 W Sussex misc (Add MSS 1850-61)

plans for Cambridge University buildings  
Cambridge University Archives  
Reference: Accessions to repositories 1968

1869-71: Highclere Church specification and accounts  
Highclere Castle  
Highclere  
NRA 7289 Herbert

c1864-71: papers rel to restoration of Bath Abbey  
Bath Central Library  
19 The Podium  
Northgate Street  
Bath BA1 5AN

NRA 41514 Irvine (Irvine MSS/Vol 5)

c1862: design for Hafodunos, Abergele, Clwyd  
Royal Institute of British Architects Library  
Reference: Annual return 1999 (1999.20)

Britton, John (1771-1857): antiquary and topographer  
papers rel to Dulwich art gallery  
Oxford University: Bodleian Library, Special Collections  
and Western Manuscripts  
Reference: MS Montagu d 24

collections for a biography of Margaret, Countess of  
Richmond and Derby, incl letters, transcripts etc  
Cambridge University Library, Department of Manuscripts  
and University Archives  
Reference: Catalogue of MSS 1867 (Oo VI 89)

2 vols of collectanea for a biographical dictionary, partly  
in MS, partly cuttings from books and newspapers  
Cambridge University Library, Department of Manuscripts  
and University Archives  
Reference: Catalogue of MSS 1867 (Adversaria Oo VI 84, 85)

a number of printed works with MS notes and additions made by  
Britton  
Cambridge University Library, Department of Manuscripts  
and University Archives  
Reference: Catalogue of MSS 1867 (Adversaria Oo VI 78-83,  
88, 90)

1811-32: corresp  
British Library, Manuscript Collections  
Reference: Add MS 38794

corresp (90 items)  
Boston Public Library  
Copley Square  
Boston MA 02117  
NRA 11046 Boston Library

1823-50: corresp  
Edinburgh University Library, Special Collections  
George Square  
Edinburgh EH8 9LJ  
Reference: La ii 425-26, 646-48

1803-10: index to Wiltshire sketches  
Yale University Libraries: Beinecke Library



121 Wall Street  
New Haven CT 06520  
NRA 18661 Osborn coll (fd27)

c1853: MS catalogue of his Wiltshire collection  
Wiltshire Archaeological and Natural History Society  
The Museum  
Long Street  
Devizes SN10 1NS  
Reference: Friends of the National Libraries, Annual  
Report 1995, p36

1822-43: corresp with William Beckford  
Oxford University: Bodleian Library, Special Collections  
and Western Manuscripts  
NRA 22980 Beckford (MSS Beckford)

1824-31: letters to Thomas Bird  
Herefordshire Record Office  
NRA 32339 Bird (C78/8-16)

c1798-1810: corresp with William Cunnington and his family,  
and others  
Wiltshire Archaeological and Natural History Society  
NRA 41673 Cunnington (MSS 2592-602, 2638 passim)

1841-52: letters to James Halliwell-Phillipps  
Edinburgh University Library, Special Collections  
Reference: LOA

c1804-33: letters from Sir Richard Colt Hoare  
Wiltshire Archaeological and Natural History Society  
NRA 41288 Thomson (MS 2519)

corresp with JE Jackson  
Wiltshire Archaeological and Natural History Society  
NRA 41673 Cunnington (MS 2601/Box 327)

1819-30: corresp with Sir Thomas Phillipps  
Oxford University: Bodleian Library, Special Collections  
and Western Manuscripts  
NRA 26260 Phillipps (MSS Phillipps-Robinson)

1811-52: letters (18) to the Duke of Richmond  
West Sussex Record Office  
NRA 850 Gordon Lennox (vol 3)

letters to Henry Crabb Robinson  
Dr Williams's Library  
14 Gordon Square  
London WC1H 0AR  
NRA 13168 Dr Williams's Lib (101)

The NRA indexes also contain the following information for John Thompson, builder and contractor of Peterborough:

1874-1928: specification books etc  
Peterborough City Museum and Art Gallery  
Priestgate  
Peterborough PE1 1LF  
NRA 20578 Thompson

Where reference is made to an NRA number, this indicates that a catalogue is held in the National Register of Archives and may be consulted in our public search room, which is open Monday-Friday 9.30-5.

The published Catalogue of the Drawings Collection of the Royal Institute of British Architects (RIBA, 1989) indicates that sketches of Peterborough Cathedral by Sir George Gilbert Scott can be found amongst the Scott papers in the RIBA Drawings Collection (ref: F78 (1), 79 (2), 80 (2,3), 81 (3), 82 (3), 85 (3)).

## RIBA Library

### General References to Peterborough Cathedral

- 1999 Vol 209, No.19, May 13<sup>th</sup>, Architects Journal, Article by Andrew Mead and Others on the “sophisticated and meticulous programme” in place to make the ceiling secure for the future.

*Not accessed or copied*

Record Control No. A230309-1001

- 38 sheets of drawings by L T Moore – Designs for chapels, library, garden seat, Deanery Gateway, and restoration of the North transept roof

Call Ref No. BOW [166] . 1 –38

Microfilm Ref: Phase O Reel 2

*Examined but nothing for the Nave Roof or Ceiling*

There are a further 12 references from the Early Works collection, relating in the main to John Britton’s book. However, one entry reads

“Reilly, Lisa A – an architectural history of Peterborough Cathedral” This is available and its ISBN is 0198175205, published by Clarendon Press.

*Read several sections of the book, which seeks to interpret the archaeology in theological terms. Readily available from bookshops and may be worth reading.*

*The edition I was reading was priced at £57.50.*

Also,

A collection of correspondence by James Brooks 1825 – 1901 includes letters on the work by J L Pearson to the West Front

Ref LC (card index) Microfilm Ref: Phase J Reel 5

*Examined, but nothing said about the Nave Ceiling*

“Wells” and Nattali’s 1836 Catalogue

EW Catalogue No. 406, Record Control No. E.F. 72/1-5

*Examined, but no prints or reports except those contained in John Britton’s book*

Also, several photo transparencies of the interior of the Cathedral are in the Photograph Library

- R H Kantorowich.

Record Control Number PK07041, Call Ref RHK7041

- J H West, 147 transparencies of the interior

Record Control Number PP001319, Call Ref SCGB6700 – SCGB6846

*A collection of good quality slides, but all taken between 1960 – 1990, several showing the Nave and ceiling*

### Edward Blore

Biographical File available on request, also some unpublished drawings, but no detail of these.

From a collection of drawings is a reference to Peterborough Cathedral, but only for a design for stone organ screen, dividing the nave from the choir.

The other references are all in connection with John Britton’s book.

*Biographical notes attached, (see Appendix 1) extracted from Colvin, Directory of British Architects*

1600-1840. Reference is made to his accounts being held by Cambridge University Library. Add.MSS.3954-3956.

*I have contacted the University Library (Peter Meadows Tel No. 01223 333141) who checked the records. In Add. M.S.3955, Folio 3 is an entry in which Blore is paying Ruddle £2300 in respect of “work in choir and the roof of the Nave”. It is not clear whether the work was to the exterior or interior of the roof, or what work was involved, but the amount paid is a considerable sum and indicates a major programme. The entry is dated 27<sup>th</sup> July 1826. Further research in these records may reveal more information.*

*The unpublished drawings do not include Peterborough Cathedral*

#### Sir George Gilbert Scott

Sketches of Peterborough Cathedral may be in the Scott papers under references F78(1), 79(2), 80(3), 81(3), 85(3). The Microfilm References are Phase C, Reels S4,S5-S11, S33, S35, S36.

*These are all filmed copies of sketchbooks, on many pages the project is identified, but there are several reels of “Miscellaneous Drawings and Reports”. I have been through all the Reels and it is clear that Sir G G Scott visited Peterborough in 1931 and did some sketches, leading up to a drawing of the Choir and Steeple. Photocopies of the sketches and drawings are attached, (see Appendix 2) but they are only in A4 format, and some are poor quality. The bulk of the drawings were on Reel S7. In the Survey section of the records, no mention is made of Peterborough, so perhaps no Survey was conducted by Scott. On the other hand, it appears that he often made notes to accompany his preliminary sketches, so it is possible that these are in the Miscellaneous Survey file, but not identified as such. If so, I could not find them.*

*Nothing in the drawings show the Nave ceiling.*

#### Samuel Ware

Plates of Peterborough Cathedral from his “Treatise of the properties of arches etc” EW Cat 3588

*Passing mentions of Peterborough Cathedral to illustrate points made, but no mention of the Nave.*

#### H Ansted

4 Plates for John Britton’s book

#### R Cattermole

3 references to Peterborough Cathedral for John Britton’s book

## **Victoria & Albert Museum (National Art Library)**

Where photographs are taken, it is a Museum policy that they are not for publication or display without their full consent. A copy of their copyright notice is attached.

Book by Arnold B Mitchell – “Rambling sketches in and about Peterborough”  
*Examined as it includes various sketches of the Cathedral, but none of interest to us.*

Book by Edward Blore – “The monumental remains of noble....”  
*Examined, but Peterborough Cathedral is not mentioned. This is the only direct reference to Blore held by the Library.*

Book by Leslie Moore on Gothic architecture  
*Mentions the 1925 restoration in some detail. Photocopies attached (see Appendix 3). The book is published by P Watkins of Stamford, ISBN 1 900289 03 2.*

*Mentions Plans and Specifications held at the Northampton RO PDC AP.*

The following are under the search heading of Peterborough Cathedral.

Book by W D Sweeting – “The Cathedral Church of Peterborough...” 1898  
*A very detailed book on the fabric and its history, but no mention of any restorations or of Blore*

Book by J L Cartwright – “A pictorial history of Peterborough Cathedral” 1960  
*Mention is made of E Blore, Sir G G Scott and J L Pearson doing restorations or inspections, but very little detail of what these works were, and no mention of the nave ceiling in connection to any restorations.*

Book by Thomas Craddock – “A general, architectural and monastic history” 1864  
*The preface praises Paley’s “exactness in his observation, and so logical in his reasoning”. This book by Paley, dated 1859 will be examined later in this report.*  
*Under the “Architectural History” section of Craddock’s book, it has but one reference to Monk’s Restoration programme of the 1830’s, and covers the work done in the choir, but does not mention the nave or any architects.*

V&A exhibition of Gothic art – Peterborough Cathedral 1953  
*A programme listing the artefacts on display.*

Book by Rev. R E Sibthorp – “A short guide to Peterborough Cathedral” 1950  
*“As we walk up the nave, we shall have time to study the ancient wooden ceiling, which was erected at the end of the 12<sup>th</sup> Century, and painted in the early years of the 13<sup>th</sup> Century. Although it has since suffered from two repaints – one about 1745 and the other in 1834 – the character and style of the original design have survived.” This is the only reference to the nave ceiling*

Book by Robert Farren – “Cathedral Cities: Peterborough...” 1888?  
*A short history of the Cathedral with architectural points taken from Paley’s 1859 book. No mention of the 1830’s restoration*

Book by Lisa A Reilly – “An architectural history of Peterborough Cathedral” 1997  
*This book was seen at the RIBA*

Book entitled “A history of the cathedral church of Peterborough” – author not shown, 1786  
*Not available*

Book by George S Phillips – “A guide to Peterborough Cathedral...” Not dated  
*A general guide to the Cathedral – no mention of any restorations or alterations.*

Northamptonshire Record Society – Peterborough local administration ; Tudor documents.... 1947  
*The last days of Peterborough Monastery– a very detailed history of the surrender of the Monastery, the administration of its temporalities during the Interregnum.... No mention of the Nave ceiling.*

Book by F A Paley - “Remarks on the architecture of Peterborough Cathedral...” 1859  
*Detailed analysis of the various stages and styles of architecture, seems well researched. However, he makes the point that as so much has recently been written about the Nave Ceiling, he will not be covering this subject.*

Peterborough Cathedral – Peterborough Cathedral notes c1940  
*A simple and superficial description. Of no value to the current phase of research.*

Paper by W T Mellows – “Mediaeval monuments in Peterborough Cathedral” 1937  
*A description of the monuments, but nothing on the Nave or other architecture.*

Book by W Strickland – “A lithographic drawing of the ancient painted...”  
*Examined and photographed. It is a detailed description and drawing of the ceiling, and mentions the work done by Blore. Only 125 copies were printed. The Blore reference is not detailed, and only says that he worked on the nave. A copy of the text and drawing is attached (see Appendix 4)*

Book by W D Sweeting - “ The new guide to Peterborough Cathedral...” 1893  
*Leans on Britton’s book, and is similar in that it is a description of the history of the abbey, and its abbots etc.  
The only reference to the nave ceiling is in Chapter IV - “ The great pictured roof or ceiling in the nave of the church, is a curious specimen of fanciful ingenuity”*

Book by M E C Walcott – “Notes on Peterborough Cathedral...”1878  
*Not examined*

Book by Charles Wild – “ Twelve beautiful specimens of the ecclesiastical architecture...” 1828  
*Not examined*

The Department of Designs, Prints and Drawings has an extensive collection of Material by Edward Blore, and after searching their database, I have to report that none of this material relates to Peterborough Cathedral

## **Areas for further research**

Account Books held by Cambridge University – whilst some research done, it may be worthwhile examining the books more closely

In W Strickland's book are two references not seen elsewhere –

- 1 Volume IX of the "Archaeologia" contains a paper read to the Society of Antiquaries in 1738 on "Observations on Ancient Paintings in England". Strickland's book refers to this paper and its sketches. Whilst he gives the description of the ceiling, the sketches are not included.
- 2 He refers to Owen Davys "lately published work" on the nave ceiling. We should try to find out more. When next I visit the V&A, I will research their database.

"Country Life" – October 19, 1978 contains an article "From engraver to architect", a biography of Edward Blore. The V&A have this magazine and I will copy it when next at the library.

British Museum – records show that they have drawings and manuscripts by Edward Blore along with many of his family papers. It would be worthwhile researching this material.



*Appendix 1*

*Biographical details of Edward Blore*

*Extracted from Colvin, Directory of British Architects*

GLOUCESTER, THE COUNTY GAOL, 1788-91; enlarged 1845-55 [Whiting, *op. cit.*, chap. 3].  
 MONMOUTH, THE COUNTY GAOL, 1788-90 [Monmouthshire County Records, QS/MB.: 0003 and C. Bu. 1; Howard, *Lazarettos*, 177].  
 PRESTON, LANCS., THE COUNTY BRIDEWELL, 1789; governor's house rebuilt 1834 [Howard, *Lazarettos*, 205].  
 LIMERICK GAOL, IRELAND, c.1789 [J. Chambers, *op. cit.*; Howard, *Lazarettos*, 91].  
 LEWES, SUSSEX, THE HOUSE OF CORRECTION, 1789-93; enlarged 1814; dem. 1967 [E. Sussex Record Office, QAP/2/11 and QAP 12/E12].  
 DORCHESTER, DORSET, THE COUNTY GAOL, 1789-95 [M. B. Weinstock, 'Dorchester Model Prison 1791-1816', *Procs. Dorset Nat. Hist. and Arch. Soc.* lxxviii, 1956].  
 EXETER, THE DEVON COUNTY GAOL, 1789-95; dem. 1853 [Devon County Record Office, Gaol Committee Book, 1788-95; Howard, *Lazarettos*, 186n.].  
 STAFFORD, THE COUNTY GAOL, c.1789-93 [V.C.H. Staffs. vi, 204].  
 DUBLIN, alterations to the NEWGATE GAOL; dem. c.1880 [D.N.B.].

#### OTHER BUILDINGS

LONDON, WATERMEN'S HALL, ST. MARY AT HILL, 1778-80 [H. Humpherus, *History of the Watermen's Company* ii, n.d., 321 *et seq.*] (C. Life, 14 Nov. 1974, 1488).  
 CAMBERWELL, No. 154 DENMARK HILL, for Edward Henshaw, 1785-6 [J. Edwards, *A Companion from London to Brightelmston*, 1801, Part I, 17, § xviii] (*Survey of London* xxvi, 146-9, pls. 52-3).  
 BRISTOL, THE UNITARIAN CHAPEL, LEWIN'S MEAD, 1788-91 [W. Ison, *The Georgian Buildings of Bristol*, 1952, 81-4].  
 LONDON, GUY'S HOSPITAL, SOUTHWARK, alterations, c.1788 [Howard, *Lazarettos*, 136].

**BLOGG, WILLIAM** (1767-1815), was the son of Samuel Blogg, a bricklayer of Norwich. In 1791, at the age of 24, he entered the Royal Academy Schools, winning the Silver Medal in 1792. For a short time in 1791 he was a pupil of Sir John Soane, but in 1793 he was in James Wyatt's office. For a few years he practised in London, exhibiting at the Academy a 'Design for improving the front of Heather-ton House' (either Heatherden House, nr. Hurst Green, Sussex, or Heather-ton Park, Somerset) (1797), a 'Design for the east front of a new street at Brighton' (1797) and 'Designs for cottages for Sir Christopher Hawkins' of Trewithen,

Cornwall (1798). In 1802 he went bankrupt [*European Mag.* 1802], and in August 1803 he was back in Norwich advertising his services as an 'Architect and Surveyor' [*Norwich Mercury*, 6 Aug. 1803]. In 1807-8 he supervised repairs to the town walls and the demolition of several of the medieval gateways [Norwich City Archives, Minutes of the Tonnage Committee]. He died in All Saints parish in April 1815 [*Norfolk Chronicle*, 15 April 1815, *ex inf.* Mr. David Cubitt].

**BLONDEL, GEORGES FRANÇOIS** (c.1730 - after 1791), was the son of Jacques François Blondel (1705-74), best known as the author of several important architectural books, and as the founder of a celebrated École des Arts in Paris. After a training in his father's school Georges spent some time in Rome before returning to Paris to teach architecture and drawing. He arrived in London in about 1764, the year he signed a red chalk view of the interior of St. Paul's Cathedral, now at the Courtauld Institute. He exhibited various works, chiefly mezzotints, at the Society of Artists and the Free Society in 1765-7 and 1774, and in 1772 held an exhibition of his architectural and other designs in Covent Garden. The printed catalogue shows that he hoped to establish a school of design on the lines of his father's Parisian establishment, but nothing came of the project, and Blondel appears to have returned to France in 1774, the date of his father's death. He himself died some time after 1791. During his stay in England Blondel was employed by Lord Temple at STOWE HOUSE, BUCKS., making a number of designs for which he claimed payment in 1774 (B.L., Add. MS. 41136, ff. 6-7). Few of them were executed, but he may have remodelled Gibbs's Lady's (now Queen's) Temple. What appear to be some of Blondel's original drawings for Stowe remain in an extra-illustrated copy of Lysons' *Buckinghamshire* belonging to the late Capt. R. W. Morgan-Grenville. [Campbell Dodgson, 'The Mezzotints of G. F. Blondel', *Print Collector's Quarterly* ix, 1922, 303-14; Jeanne Lejeaux, 'G. F. Blondel, Engraver and Draughtsman', *ibid.*, 1936, 260-77; John Harris, 'Blondel at Stowe', *Connoisseur*, March 1964; Laurence Whistler & others, *Stowe, a Guide to the Gardens*, 1968; Michael McCarthy, 'The Rebuilding of Stowe House, 1770-1777', *Huntington Library Quarterly* xxxvi, 1973.]

**BLORE, EDWARD** (1787-1879), was the eldest son of Thomas Blore, F.S.A., a lawyer of antiquarian tastes. His early years were spent at Stamford, where he developed the enthusiasm for Gothic architecture and the

*Directory of British Architects 1600-1840*

skill as a topographical artist that remained with him for life. Before he was 20 he had drawn the illustrations for his father's *History of Rutland* (1811), and he was afterwards employed to make the architectural drawings for many other topographical works, such as Surtees' *Durham*, Baker's *Northamptonshire* and Clutterbuck's *Hertfordshire*. He was also employed by John Britton to make the drawings of York and Peterborough for his *Cathedrals* series, and for portions of his *Architectural Antiquities*. Among his early acquaintances were Sir James Hall, whose *Essay on the Origin, History and Principles of Gothic Architecture* (1813) he helped to illustrate, and Thomas Rickman, with whom he corresponded. In 1816 he was introduced to Sir Walter Scott, who was about to rebuild Abbotsford with the help of the architect William Atkinson. Blore made some sketches which pleased Scott 'as being less Gothic & more in the old fashioned Scotch stile' than Atkinson's. Both plan and execution remained, however, in Atkinson's hands and Blore was only one of several contributors to the final design. He cannot therefore be regarded in any strict sense as the architect of Abbotsford. The principal result of Blore's friendship with Scott was his employment as 'manager' of *The Provincial Antiquities and Picturesque Scenery of Scotland*, a work for which he provided all the architectural drawings. Owing to Scott's financial difficulties, only two volumes were issued (1819-26). In 1824-6 Blore published his best-known work, *The Monumental Remains of Noble and Eminent Persons*, containing a fine collection of engravings of medieval brasses and effigies.

By the 1820s Blore had made the transition from an antiquarian draughtsman to a practising architect. How he acquired his practical knowledge of building construction is not clear, but he soon gained the reputation of being a thoroughly trustworthy architect whose estimates were to be relied upon. It was his reputation as 'the cheap architect' that led in 1832 to his employment by the government to complete Buckingham Palace after Nash's extravagance had caused his dismissal. Although never a member of the Office of Works, Blore was also employed to carry out various works at Windsor Castle and Hampton Court. From 1827 to 1849 he was surveyor to Westminster Abbey, where he refitted the choir and rescued the thirteenth-century reredos from misuse. He was a Fellow of the Society of Antiquaries and of the Royal Society, and was one of the founders of the Royal Archaeological Institute. In 1834 Oxford gave him an honorary D.C.L., but he refused the knighthood which he was offered

on the completion of his work at Buckingham Palace.

Energetic and reliable, Blore built up an extensive practice both as a country-house architect and as a designer and restorer of churches. The 'Tudor' and 'Elizabethan' styles were his speciality, and the elevations of nearly all his numerous country houses were based on his studies of fifteenth- and sixteenth-century domestic architecture. As a church architect he experimented with the Romanesque and the Early English, but was more at home with the Decorated and the Perpendicular. He rarely used the Greek or Roman orders, which were then normal for civic or commercial building,<sup>1</sup> and most of his public commissions were for buildings such as schools for which the 'Tudor Collegiate' style was appropriate. Although his knowledge of medieval precedent was probably quite as extensive as Pugin's, Blore lacked the genius which might have transformed his antiquarian expertise into living architecture. A dull competence pervades all his work, and none of his churches count for much in the history of the Gothic Revival. Indeed, the *Ecclesiologist* considered him to be 'entirely unacquainted with the true spirit of Pointed Architecture' (vol. iii, 1843, 99, 2nd ed.).

Blore gave up practice in 1849, but lived on in retirement until his death at his house in Manchester Square on 4 September 1879 at the age of 91. He left 48 volumes of antiquarian drawings, now in the British Library (Add. MSS. 42000-42047), 'the result of more than seventy years' unremitting labour', and including 'almost every example of ancient castellated and domestic architecture remaining in England'. Other drawings are in the Society of Antiquaries' Library and the R.I.B.A. Drawings Collection, but the principal collection of his architectural designs is in the Print Room of the Victoria and Albert Museum. Account-books recording most of his commissions as an artist and architect from 1817 onwards are in Cambridge University Library (Add. MSS. 3954-3956), together with separate volumes relating to his principal architectural works (Add. MSS. 3922-3953) and some letters from his clients (Add. MS. 8170). Letters to Blore from his publishers and others are in the John Rylands Library at Manchester (MS. 1305), together with his own memoirs of Sir Walter Scott (MS. 1257).

F. C. Penrose (1817-1903), Frederick Marrable (1818-72), Henry Clutton (1819-

<sup>1</sup>His only considerable classical works were Buckingham Palace and Haveringland Hall, Norfolk.

KINGSTON HALL, NOTTS., for 1st Lord Belper, 1843-5 [C.U.L., Add. MS. 3952].  
 THICKET PRIORY, YORKS. (E.R.), for the Revd. Joseph Dunnington-Jefferson, 1844-7 [*Proc. Soc. Antiq.*, obituary; drawings in B.L., Add. MS. 47,610; C.U.L., Add. MS. 3955, f. 45].  
 NORTH MIMMS PARK, HERTS., alterations, including new entrance hall and staircase, for Fulke Greville, 1845-6 [C.U.L., Add. MS. 3955, f. 50].  
 THE FRYTHE, nr. WELWYN, HERTS., for William Wilshire, 1845-6 [*Proc. Soc. Antiq.*, obituary; C.U.L., Add. MS. 3955, f. 51].  
 HECKFIELD PLACE, HANTS., alterations for Charles Shaw Lefevre, 1847; dem. [C.U.L., Add. MS. 3955, f. 75].

#### CHURCHES

WINCHESTER CATHEDRAL, organ case in choir, 1824 [Eastlake, 140; cf. Blore's printed *Report to the Dean of Winchester on the proposed removal of the organ from the side to the centre of the Cathedral*, 1823].  
 BATTERSEA, ST. GEORGE, 1827-8; chancel added 1874; dem. [Port, 150-1; V. & A. 182 o].  
 PLAISTOW, ESSEX, ST. MARY, 1828-9; dem. 1889 [Port, 144-5; R.I.B.A.D.].  
 PETERBOROUGH CATHEDRAL, refitted choir 1828-32; Blore's stone organ-screen dem. and stalls removed to St. Dominic's R.C. Church, Newcastle-upon-Tyne, 1890s [*A.P.S.D.*, s.v. 'Peterborough'; R.I.B.A.D.; C.U.L., Add. MS. 3955, ff. 3-4].  
 WARRINGTON, LANCs., ST. PAUL, 1829-31; dem. 1984 [Port, 150-1; V. & A. 182 p; unsigned drawings in R.I.B.A.D.].  
 RIPON MINSTER, YORKS., restoration of choir, 1829-31 [*Gent's Mag.* 1830 (ii), 355; 1831 (ii), 168; V. & A. 182 p].  
 WOBURN CHURCH, BEDS., rebuilt tower, 1830; dem. c.1865 [*History and Description of Woburn and its Abbey*, Woburn 1845, 109].  
 CANFORD MAGNA CHURCH, DORSET, westward extension of nave, c.1830; replaced by a new extension 1876-8 [I.C.B.S.; R.C.H.M. *Dorset* ii, 197; C.U.L., Add. MS. 3955, f. 2].  
 OXFORD, WADHAM COLLEGE CHAPEL, restored roof and erected stone reredos, 1831-2 [T. G. Jackson, *Wadham College, Oxford*, 1893, 156-7; V. & A. 182 p; R.I.B.A.D.].  
 CAMBRIDGE, TRINITY COLLEGE CHAPEL, alterations, 1831-2 [Willis & Clark, ii, 986].  
 GREAT BRINGTON CHURCH, NORTHANTS., south porch for 2nd Earl Spencer, 1832 [*Architectural Notices of the Archdeaconry of Northants.*, 1849, 262].  
 WALTHAM CROSS, HERTS., HOLY TRINITY, 1831-

2 [Port, 146-7].  
 OTTERY ST. MARY CHURCH, DEVON, restored stone altar screen, c.1832 [W. Spreat, *Churches of Devon*, Exeter 1842].  
 LEYTONSTONE, ESSEX, ST. JOHN BAPTIST, 1832-3 [I.C.B.S.; Eastlake, 140; V. & A. 182 p].  
 CROFT, LANCs., CHRIST CHURCH, 1832-3 [Port, 148-9; V. & A. 182 o].  
 LONGFLEET CHURCH, DORSET, 1833-5; enlarged 1864; rebuilt 1915 [I.C.B.S.] (ill. J. Sydenham, *History of Poole*, 1839, 462).  
 STRATFORD LANGTHORNE, ESSEX, ST. JOHN THE EVANGELIST, 1833-4; chancel added 1882 [Port, 144-5; V. & A. 182 p].  
 EASEBOURNE CHURCH, SUSSEX, monumental chapel at east end of south aisle, for W. S. Poyntz, 1834-6 [C.U.L., Add. MS. 3956, f. 34].  
 POTTERS BAR, MIDDLESEX, ST. JOHN, 1835, 'Norman'; dem. [C. Mackeson, *Guide to the Churches of London*, 1894-5, 69].  
 BATH ABBEY CHURCH, stone choir screen, 1835; removed c.1860 [*A.P.S.D.*, s.v. 'Bath'; V. & A. 182 o].  
 WESTMINSTER, ST. MARY THE VIRGIN, VINCENT SQUARE, 1836-7; dem. 1923 [Port, 156-7].  
 STEPNEY, ST. PETER, MILE END ROAD, 1837-8, 'Norman' [C. Mackeson, *Guide to the Churches of London*, 1894-5, 69].  
 CHELSEA, CHRIST CHURCH, 1838; altered by W. D. Carøe 1900-1 [*Companion to the Almanac*, 1838, 220; V. & A. 182 o].  
 OXFORD, MERTON COLLEGE CHAPEL, restored roofs of choir and transepts, 1838-43 [*V.C.H. Oxon.* iii, 101; V. & A. 182 p].  
 LONDON, ST. LUKE, BERWICK STREET, SOHO, 1838-9; dem. 1936 [*Survey of London* xxxi, 226-7].  
 LAMBETH, HOLY TRINITY, 1838-9; destroyed by bombing c.1941 [Port, 154-5].  
 LONDON, CHRIST CHURCH, HOXTON, 1839, 'Norman'; destroyed by bombing 1944 [*Gent's Mag.* 1839 (ii), 303].  
 OXFORD, ST. MARY MAGDALEN, restored south aisle, 1839 [*Companion to the Almanac*, 1842, 201].  
 BARKINGSIDE, ESSEX, HOLY TRINITY, 1839-40, 'Norman' [Port, 144-5].  
 ASWARBY CHURCH, LINCs., rebuilt chancel for Sir Thomas Whichcote, Bart., 1839-41 [C.U.L., Add. MS. 3956, f. 61].  
 NORWICH CATHEDRAL, repaired west front, c.1840 [*A.P.S.D.*, s.v. 'Norwich'; V. & A. 182 p; C.U.L., Add. MS. 3956, f. 76\*].  
 THORNEY ABBEY, CAMBS., new east end at expense of 6th Duke of Bedford, 1840-1, 'Norman' [Gardner's *History, Gazetteer and Directory of Cambridgeshire*, 1851, 560; V. & A. 182 p; C.U.L., Add. MS. 3956, f. 69].  
 CONINGTON CHURCH, HUNTS., pews, pulpit, etc., 1841 [V. & A. 182 h].

**BLORE, Edward (1787-1879)**

In early life employed as an architectural draughtsman for many topographical works, first for the *History of Rutland* by his father, Thomas Blore FSA, of Stamford, and then for *Northamptonshire* and Clutterbuck's *Hertfordshire*. Also employed by John Britton to make the drawings of York and Peterborough for his *English Cathedrals* and for portions of his *Architectural Antiquities*. A friend of Sir Walter Scott, he contributed all the drawings to *The Provincial Antiquities and Picturesque Scenery of Scotland*. In 1824 he published *The Monumental Remains of Noble and Eminent Persons*. Scott 'discovered' Blore as an architect, employing him to design Abbotsford in 1816. This began Blore's prosperous country house practice. His ability as a picturesque scene-painter was not always matched by practical knowledge. His major houses include: Capesthorne Hall, Cheshire, c.1820 (altered by Salvin); Canford Manor, Dorset, 1826-36 (enlarged by Barry); Goodrich Court, Herefordshire, 1828 (dem.); palace for Count Woronzow, Aloupka, Crimea, 1837; Ramsey Abbey, Hunts; Worsley Hall, Lancs, 1840-46. He held the appointment of 'special architect' to King William IV and to Queen Victoria during the earlier part of her reign, carrying out various works at Windsor Castle, 1840-50, Hampton Court, and Buckingham Palace 1831-47. From 1827-49 he was surveyor to Westminster Abbey. He also restored Glasgow Cathedral, 1835, and Merton College Chapel, Oxford, 1838-43. His churches include St Mark's College Chapel, Chelsea, 1841-43; Holy Trinity, Windsor, 1842-44. He rebuilt much of Lambeth Palace, 1824-28; added new courts to the Charterhouse, 1825; and designed the Pitt Press, Cambridge, 1831-32. He retired from general practice in 1849. He was one of the founders of the Royal Archaeological Institute, an FSA and also an FRS.  
Bibl: *Colvin*

The following drawings (with the exception of those sets whose provenance is given separately in the catalogue below) were originally bound together in one volume. The volume was purchased by the Friends of the National Libraries, 1939, from J. P. Ballard of Reading, and presented to the RIBA. This volume, containing 37 watercolours & 47 pencil & pen drawings was insc: *Rearranged by M.K. 188-*. This was probably Margaret Keyser, E. Blore's youngest daughter & wife of Charles Keyser, FSA, to whom Blore left all his drawings. The drawings were removed from their binding (1956) & the information written on the pages of the volume, supplemented by Mr Patrick Horsburgh (A), forms the basis of the following catalogue.

**ALOUPKA PALACE (Yalta, Crimea)**  
Design for Prince Woronzow, 1836-37 (4):  
1 Ground plan  
Scale: 1 in to 30 ft  
Insc: *Aloupka & rooms labelled*  
s: *Edw. Blore*  
Pen & wash (12×19)

2 Perspective of N entrance façade, showing door leading into main hall, with figures in foreground [Fig.59]  
Watercolour (7<sup>1</sup>/<sub>2</sub>×15)  
Reprd: *RIBA Jnl*, LII, 1945, p.121

3 Perspective of S facade, from SE  
Insc: *Aloupka, Prince Woronzow*  
s: *Edw. Blore*  
Pencil (8<sup>1</sup>/<sub>2</sub>×14<sup>1</sup>/<sub>4</sub>)

4 Perspective of S façade, from SW, showing terrace [Fig.60]  
Pencil & wash (8<sup>1</sup>/<sub>4</sub>×15)  
Reprd: *RIBA Jnl*, LII, 1945, p.121; Hitchcock, *Early Victorian Architecture*, p.229, pl.VIII, 5

At the RA was exhib 1836, No.1015, 'Garden Front at Aloupka in the Crimea for Count Woronzow'. Prince Woronzow was Russian Ambassador to the Court of St James. The designs were made during his residence in London in the year 1836, & work was begun in the following year. It took three years to build, & still exists today.

**ANCRUM, nr Jedburgh (Roxburgh): Kirkland's House**  
Design for Mr Richardson, before 1846  
Perspective  
Insc: *Kirklands nr Jedburgh | Mr. Richardson*  
Pencil (10<sup>1</sup>/<sub>4</sub>×18)  
Lit: Lewis, *Topographical Dictionary of Scotland*, 1846, I, p.44, 'beautifully situated on a wooded height on the bank of the Ale'

**BEDFORD (Beds): The English School (later the Commercial & now the Modern School)**  
Design  
Perspective of entrance façade with projecting wings & central tower, with a cut-out flyleaf showing low retaining wall with lamp standards & a street scene with figures in the foreground  
Watercolour (flyleaf pen & sepia wash) (8<sup>1</sup>/<sub>4</sub>×15<sup>1</sup>/<sub>2</sub>)  
Lit: Sergeant, *History of Bedford School*

**BUTLEIGH (Som): Church of St Leonard**  
Designs for the family pew for the Hon. & Rev. George Neville Grenville, 1828 (2):  
1 Letter & estimate addressed to *The Honble. | & Resd. | George Neville Grenville | Hawarden | near Chester* (stamped) 1828, with the frontal perspective of the pew  
Pen & pencil (9×14<sup>2</sup>/<sub>8</sub>)

2 Alternative sketch for the pew  
Pencil (8<sup>7</sup>/<sub>8</sub>×7<sup>3</sup>/<sub>8</sub>)  
Prov: Bt 1961 with other drawings relating to Butleigh Court

**BUTLEIGH COURT (Som) (attributed to Blore)**  
Sketch designs for rebuilding the house, c.1828 (3):  
1 Frontal perspective sketch of house & forecourt  
Pencil (4<sup>1</sup>/<sub>2</sub>×7<sup>1</sup>/<sub>4</sub>)

2 Perspective sketch of the house showing side façade facing terrace  
Pencil (5×7<sup>3</sup>/<sub>4</sub>)

3 Frontal perspective sketch of stables, with turret over entrance  
Pencil (4<sup>1</sup>/<sub>2</sub>×7<sup>1</sup>/<sub>4</sub>)  
Prov: Bt 1961 with other drawings relating to Butleigh church

**CAMBRIDGE: University Press, Pitt Building**  
Designs, 1831-32 (3):  
1 Perspective of façade facing street, differing in small details from design as executed, with figures in the foreground [Fig.61]  
Watercolour (10×14<sup>3</sup>/<sub>4</sub>)

2 Alternative design  
Perspective of centre part of entrance front (tower)  
Watercolour (13<sup>1</sup>/<sub>2</sub>×9<sup>1</sup>/<sub>4</sub>)

3 Interior view of panelled room (great chamber)  
s: *Edw. Blore*  
Pencil (9×8)  
Lit & reprd: Royal Commission on Historical

*Gardens in the Cotswolds*, University of London thesis, 1953

Prince notes that there are plans, dating from 1827, for rebuilding, by Samuel Ware. There is a date 1863 above the porch.

LONDON: Buckingham Palace

Designs for the E front, 1846-47 (neither design corresponding exactly to the building as executed by Blore in 1846-47), & design for an interior (3):

1 Perspective from the SE, with a low dome lightly sketched in behind the central entrance, & one domed tower set in on the left; gardens set out in front  
s & d: E. Blore 184-  
Pencil & wash (8 $\frac{1}{4}$  × 19 $\frac{1}{4}$ )

2 Perspective from the NE, with the low central dome & domed towers on the left & right; gardens set out in front  
Pencil (8 $\frac{1}{4}$  × 19 $\frac{1}{4}$ )

3 Interior perspective of the Queen's private entrance looking towards the reception suites, with figures in the background  
Watercolour (13 $\frac{1}{2}$  × 12)

Lit: H. Clifford Smith, *Buckingham Palace*, 1931, pp.4, 40, 50-56, 61, 63-64, 158, 163, 167-168, 193, 237; *Builder*, V, 1847, pp.405; 410-411; Hitchcock, *Early Victorian Architecture*, pp.259-264

The present E front was rebuilt by Sir Aston Webb in 1913. There are further designs by Blore in the V & A Print Room.

LONDON: Lambeth Palace

Designs for rebuilding of residential wing in Perpendicular Gothic for Bishop Howley, 1824-48 (7):

1 Perspective from S of main entrance façade (differing in details from the design as executed), showing the guard room on the left  
Watercolour (8 $\frac{1}{4}$  × 14 $\frac{3}{4}$ )

2 Perspective from N of back (garden) façade, with the chapel & Laud's tower in the right background  
Watercolour (8 × 16)

3 Perspective from S of main entrance façade, corresponding to the building as executed, showing the guard room on the left, & with more extensive additions on the right; figures in the foreground  
Watercolour (10 × 19 $\frac{1}{4}$ )

4 Perspective from N of back (garden) façade, corresponding to the building as executed; figures in the foreground  
w/m: J. Whatman 1830  
Watercolour (11 × 19 $\frac{1}{4}$ )

5 Interior frontal perspective of main staircase of residential wing  
Insc: *Entrance Lambeth Palace*  
Pencil (17 $\frac{3}{4}$  × 13)

6 Interior perspective from the E of the long gallery  
Insc: *Gallery Lambeth Palace*  
Pencil (15 $\frac{1}{2}$  × 13 $\frac{1}{4}$ )

7 Perspective of entrance gateway to stable courtyard (?)  
Watercolour (6 × 6 $\frac{1}{4}$ )

Lit: Pevsner, *London II*, p.281-82; Survey of London, *Parish of St Mary Lambeth*, pl.1, pp.81-103

Abbey. In the V & A are plans, sections, elevations & working drawings for houses in Dean's Yard including the gatehouse entrance to Dean's Yard from Broad Sanctuary. This was later erected in 1854 to designs by Sir G. G. Scott.

LONDON: Woburn Square, Christ Church  
Competition design, not accepted, c.1827-30

Perspective of the façade facing the square, incorporating tower & spire  
Watercolour (15 $\frac{1}{2}$  × 10 $\frac{3}{4}$ )

Barry also prepared designs for this church (w/m 1827). See Barry, Sir Charles *Attributed to*. Christ Church was finally built by L. Vulliamy, 1831-33.

LONGFORD CASTLE (Wilts)

Design for alterations for the Earl of Radnor, never executed

Perspective of garden façade  
Watercolour (7 × 15)

1870-78 Salvin carried out rebuilding.

MERTON HALL (Norfolk)

Designs for alterations to the old Jacobean house (1613) for Lord Walsingham, 1830s

Perspective of entrance façade, set in a landscape, with the Jacobean gatehouse & railings superimposed on a fly-leaf

Watercolour (8 $\frac{1}{2}$  × 15)

Lit: Pevsner, *NW & S Norfolk*, p.256

Most of the house was burnt in 1956. The gatehouse remains & the NE wing added by Blore.

MOUNTEVIOT (Roxburgh)

Designs for Marquess of Lothian (4):

1 Perspective of entrance front  
Watercolour (8 $\frac{1}{2}$  × 15 $\frac{1}{4}$ )

2 Perspective of garden front  
Watercolour (8 $\frac{1}{4}$  × 17 $\frac{1}{2}$ )

3 Perspective of entrance front in a landscape with figures showing more extensive alterations  
Watercolour (10 $\frac{1}{2}$  × 18)

4 Interior perspective of entrance hall, looking from first landing of stairs to door  
Insc: *Mount Teviot*  
Pencil (12 × 14)

OXFORD: Wadham College, chapel

Design for restoration & alterations, principally for a new plaster ceiling concealing the roof, for the stone reredos & for the stall desks, 1831-32

Interior perspective looking towards the E end, showing Gothic reredos behind wooden Jacobean altar rail, as carried out

Insc: *Interior Chapel | Wadham College*

w/m: J. Whatman 1830

Pencil (18 × 13 $\frac{1}{2}$ )

Lit: Royal Commission on Historical Monuments, *City of Oxford*, p.120-121; T. G. Jackson, *Wadham College, Oxford*, 1893, pp.156-167

PETERBOROUGH (Northants): Cathedral

Design for stone organ screen, dividing nave from choir, 1832

Perspective from SW of S transept

Insc: *Org in Screen, Peterborough*

w/m: J. Whatman 1830

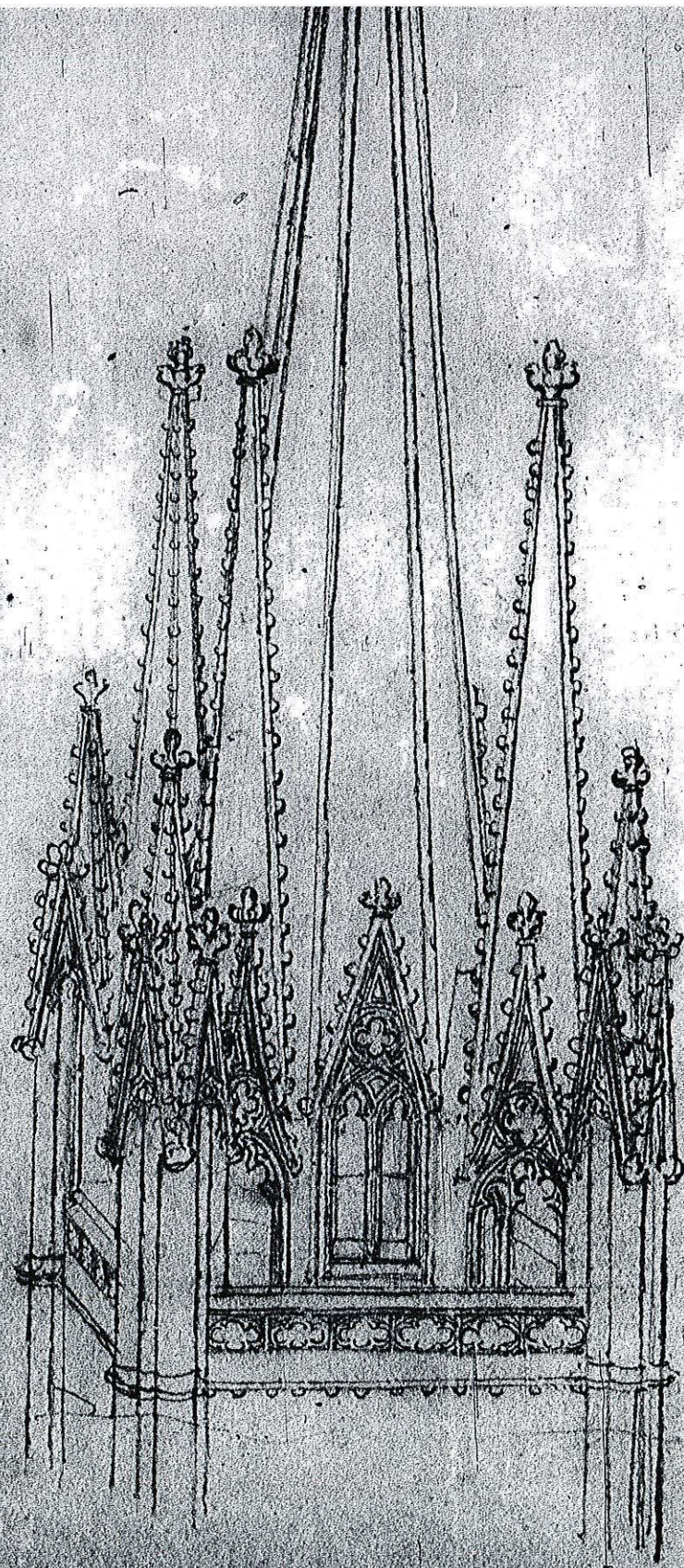
Pencil (13 $\frac{1}{2}$  × 19)

Blot. design for a stone organ screen & new choir fittings were executed in 1832. The screen has now been removed.

*Appendix 2*

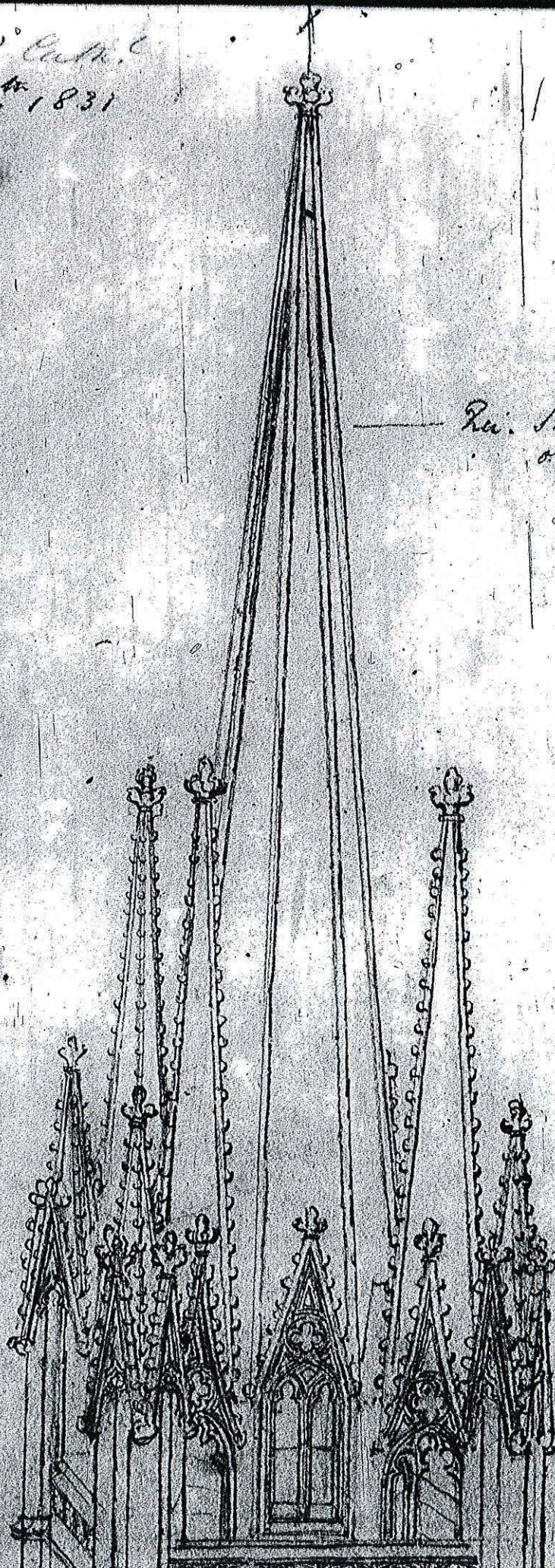
*Copies of drawings by Sir G G Scott*

*Of his visits in 1931*

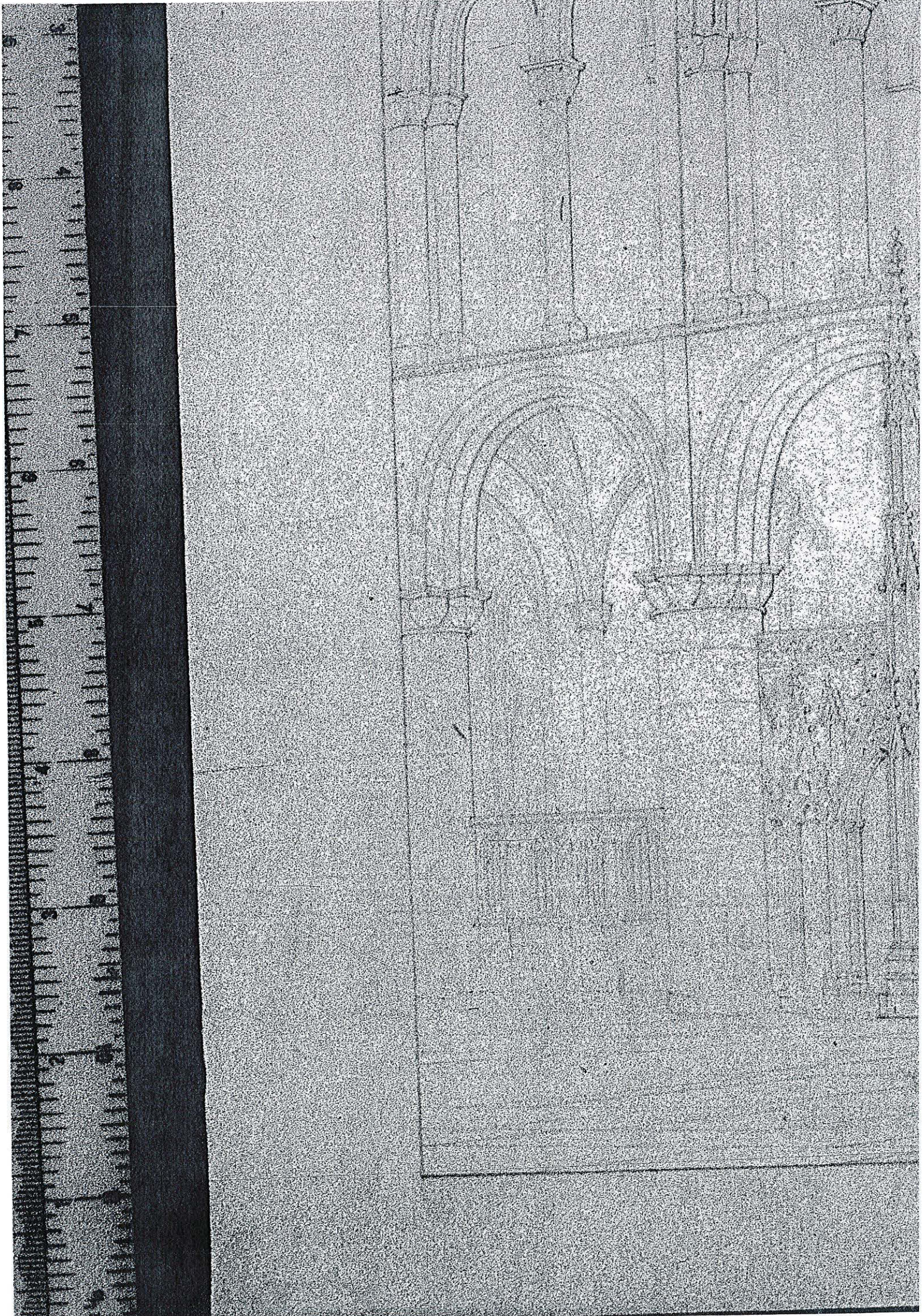


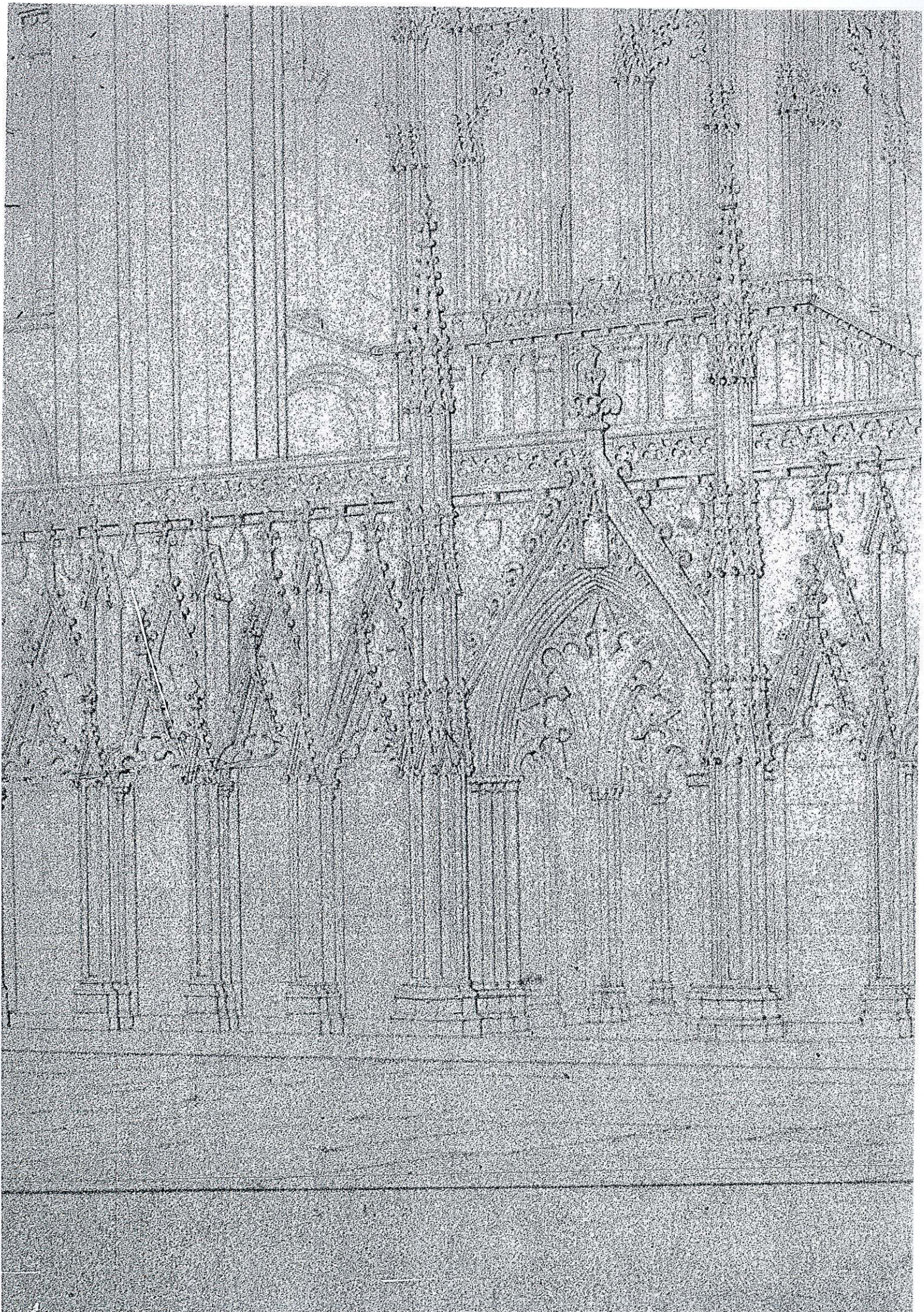


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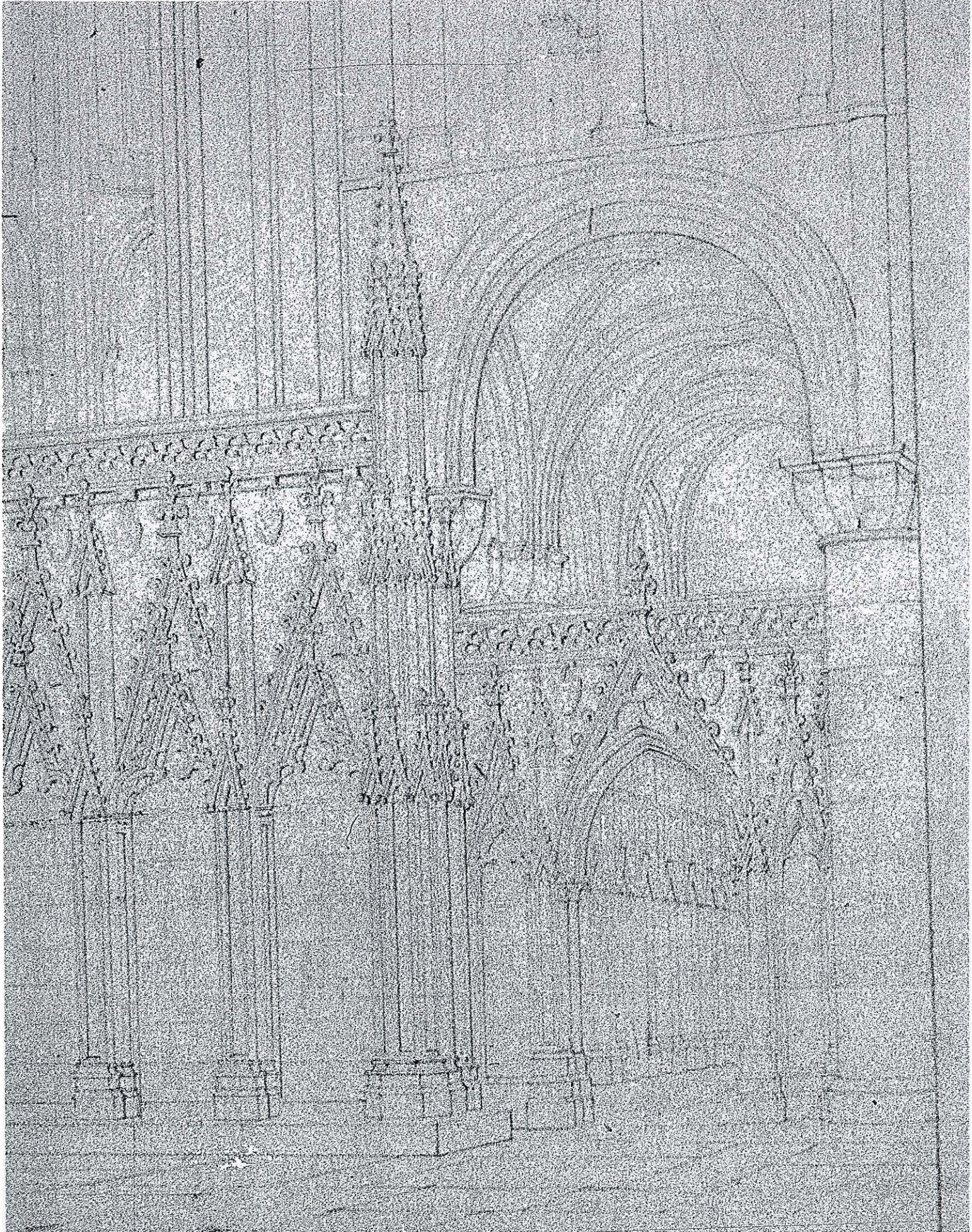
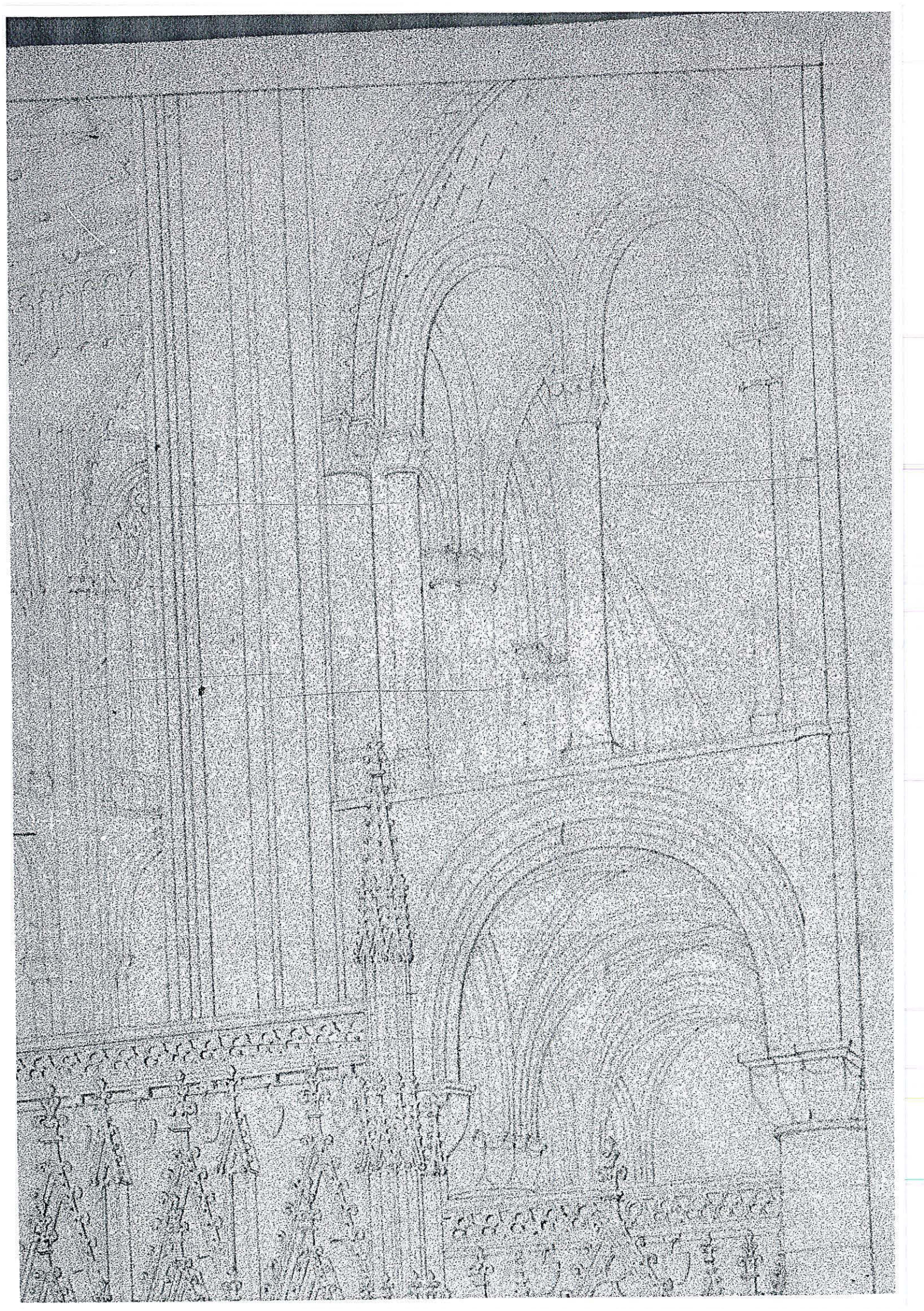
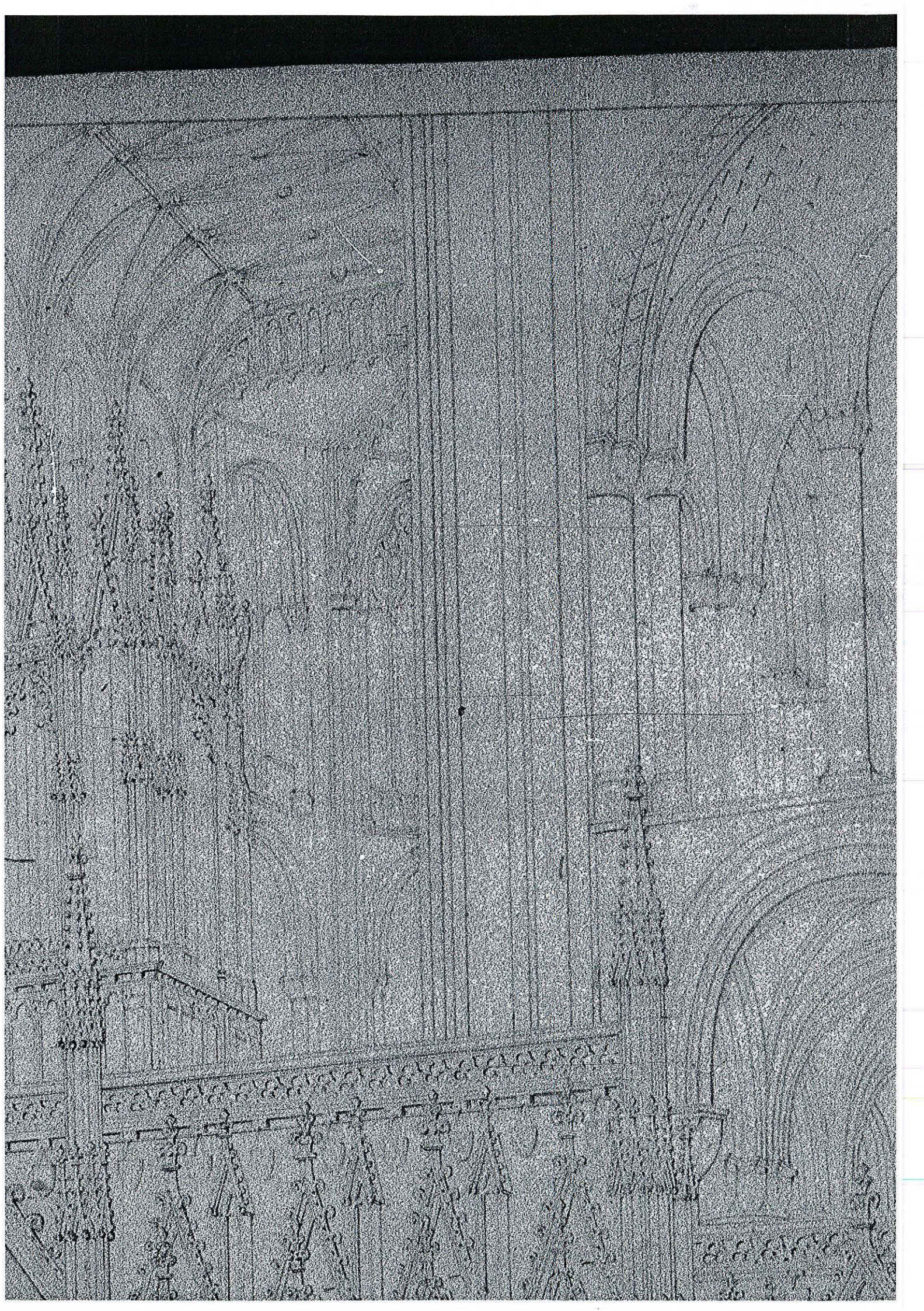
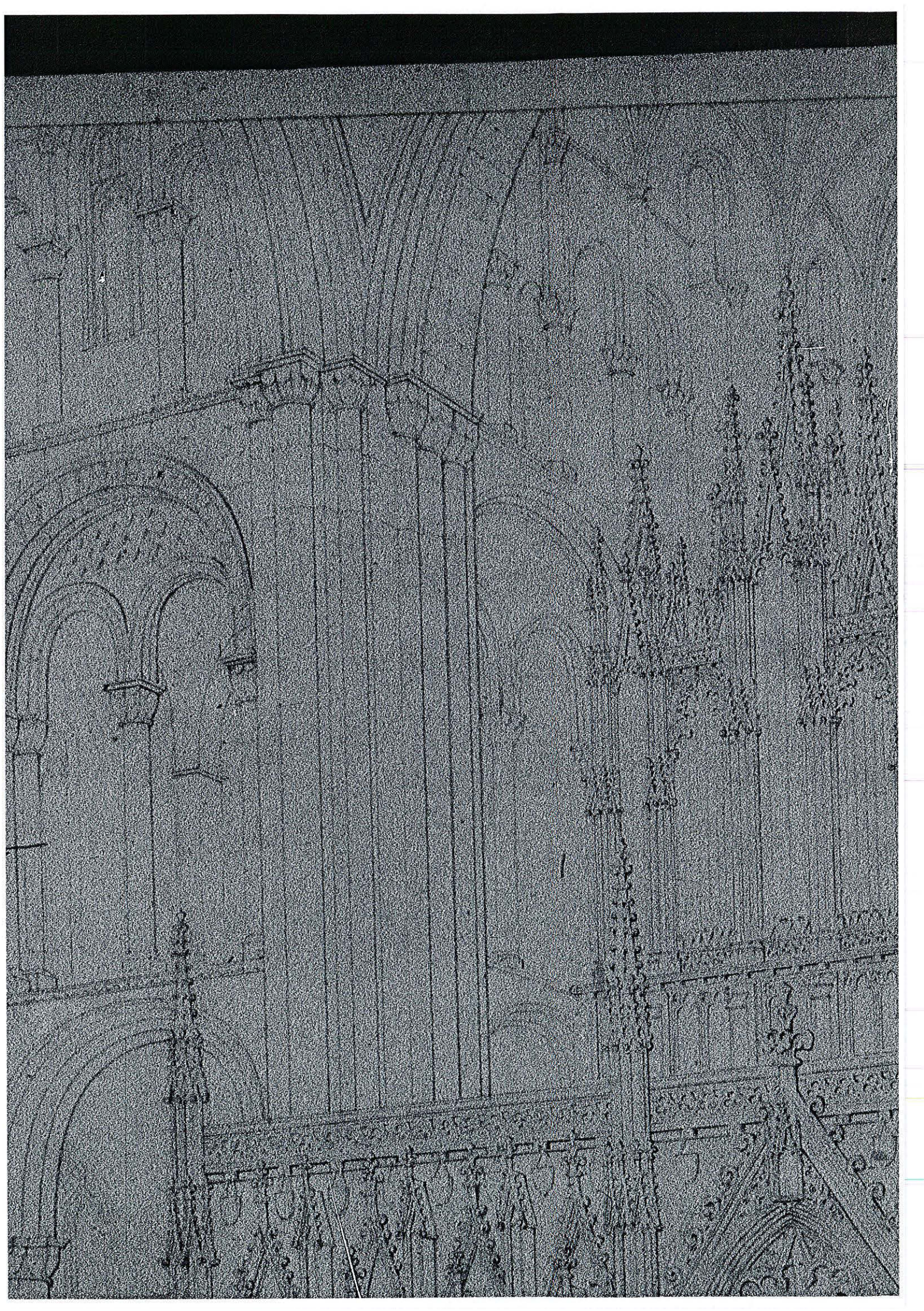
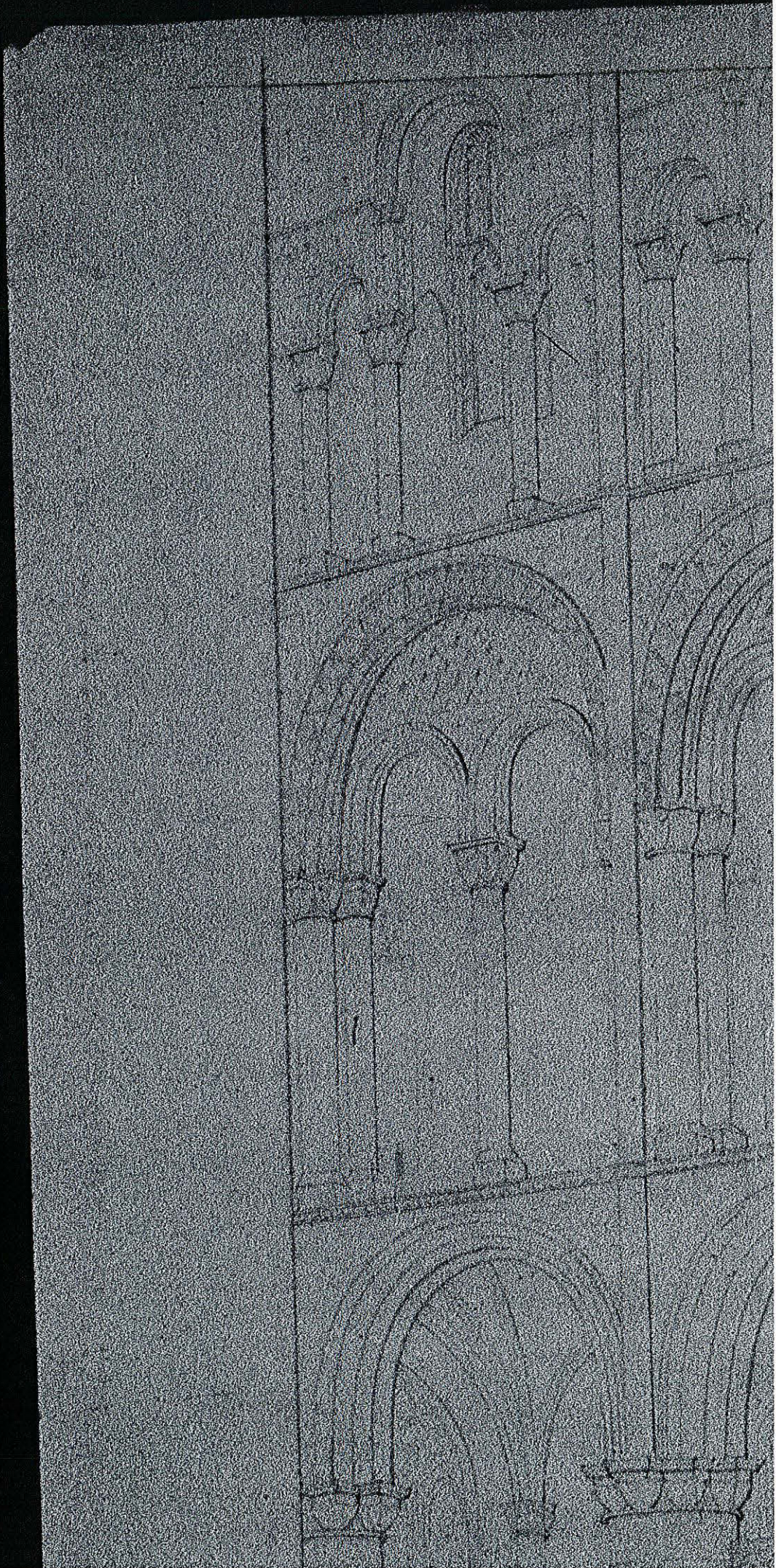
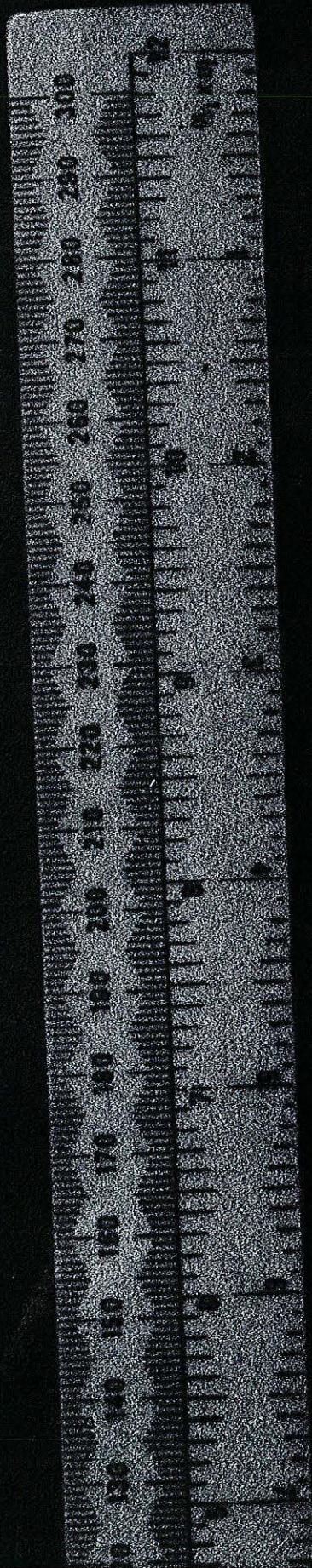


Fig. 1. View of the interior of the choir of the Cathedral of St. Peter and St. Paul, Rome.



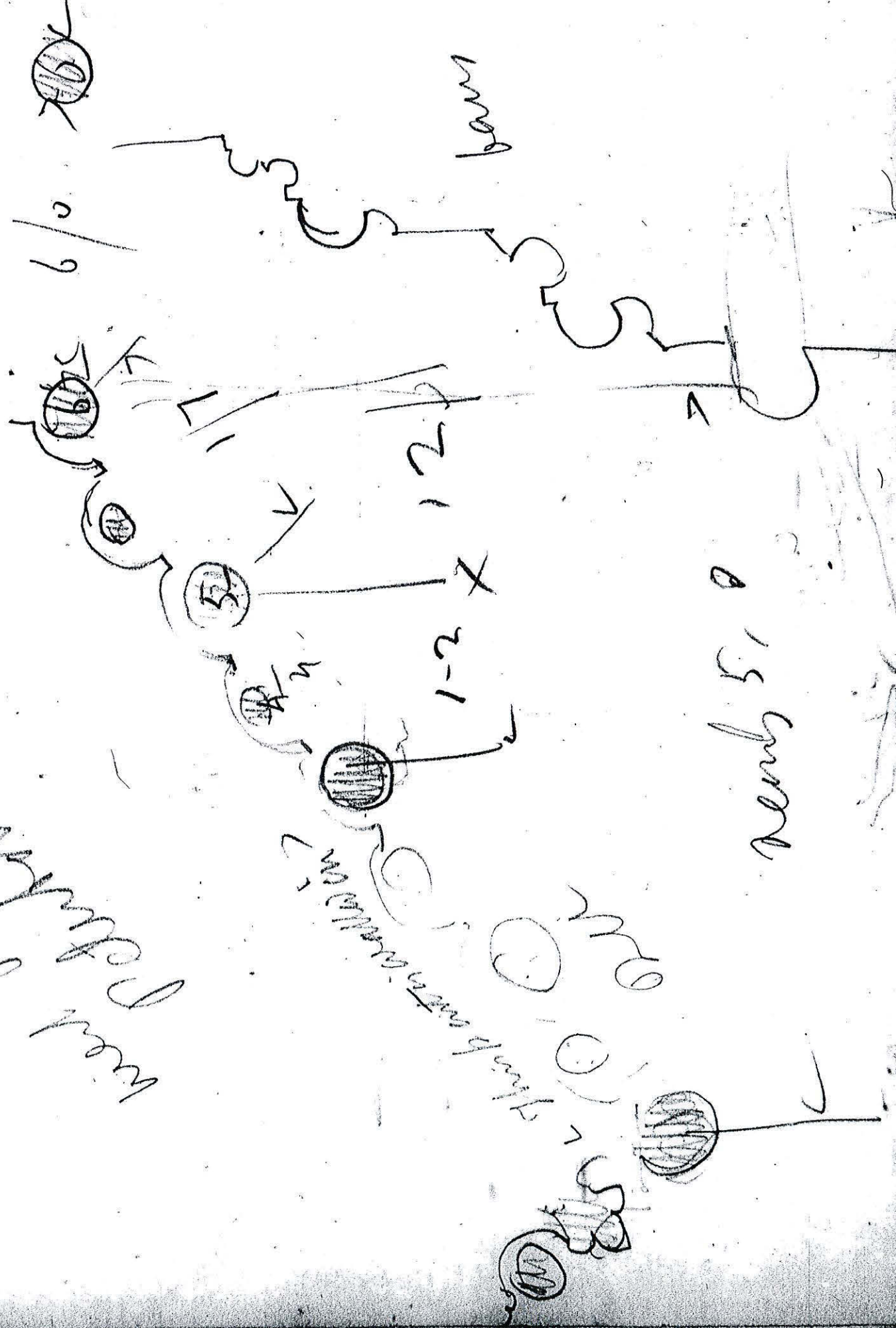


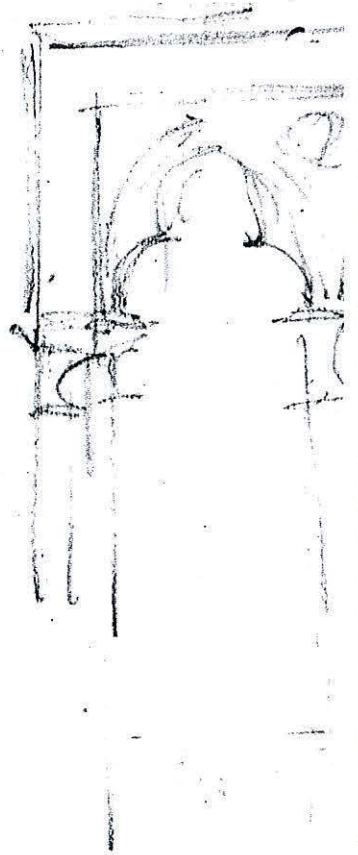
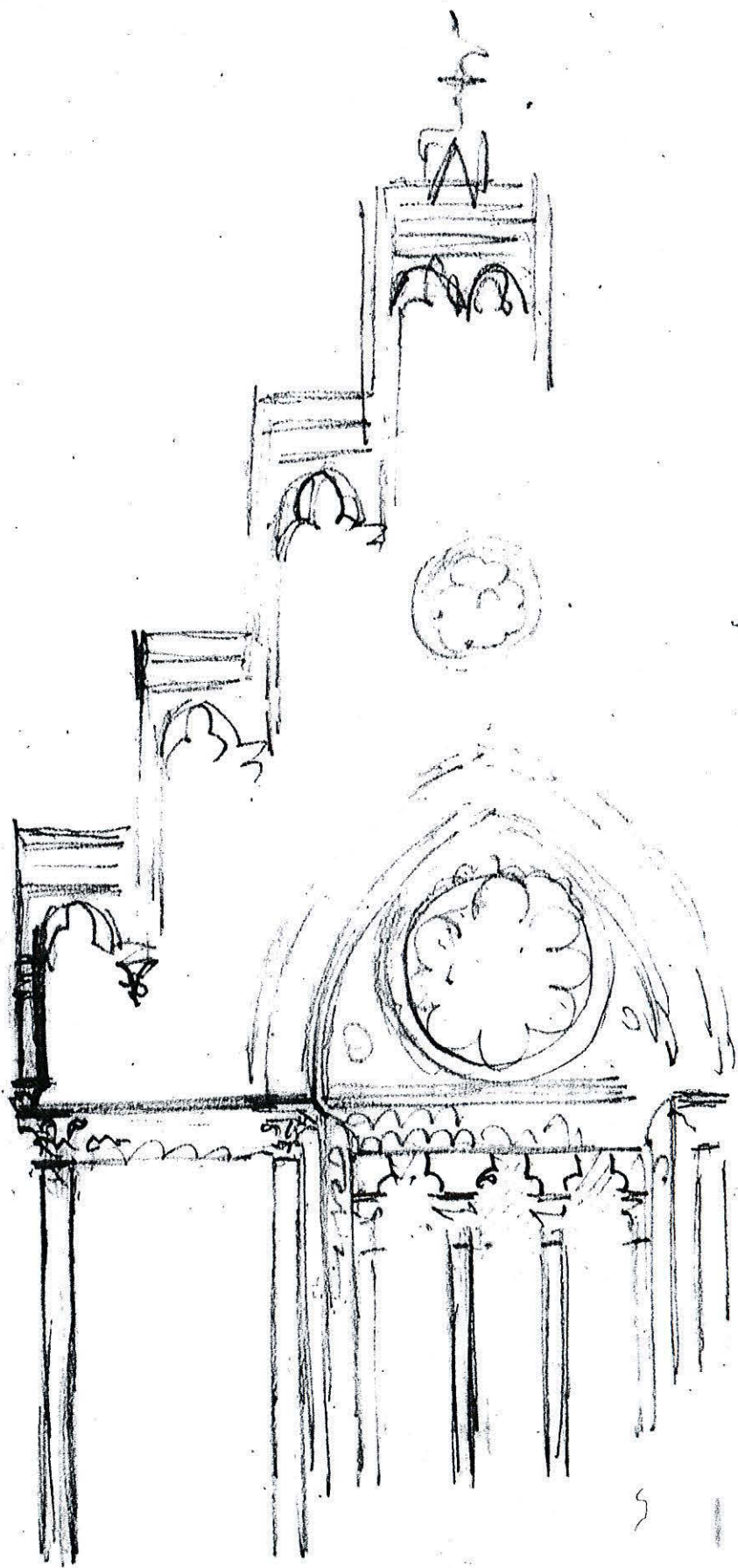






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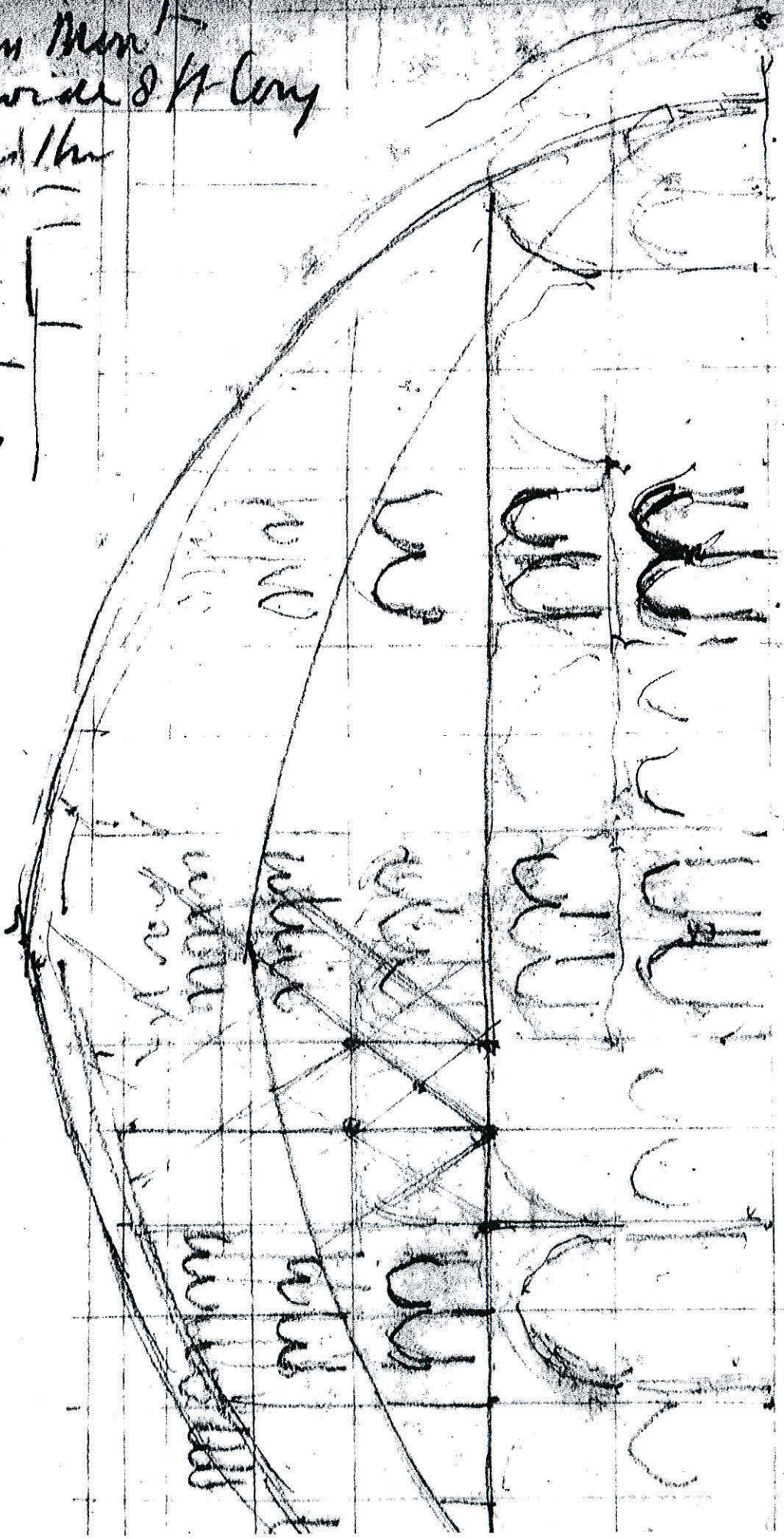




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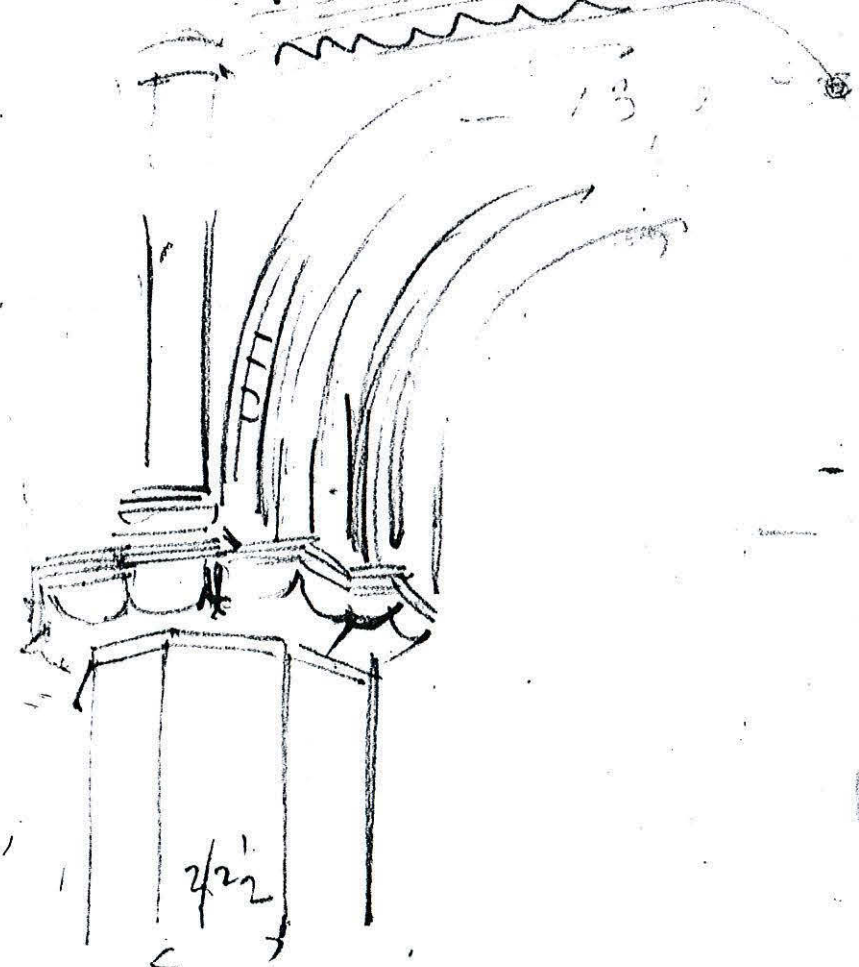
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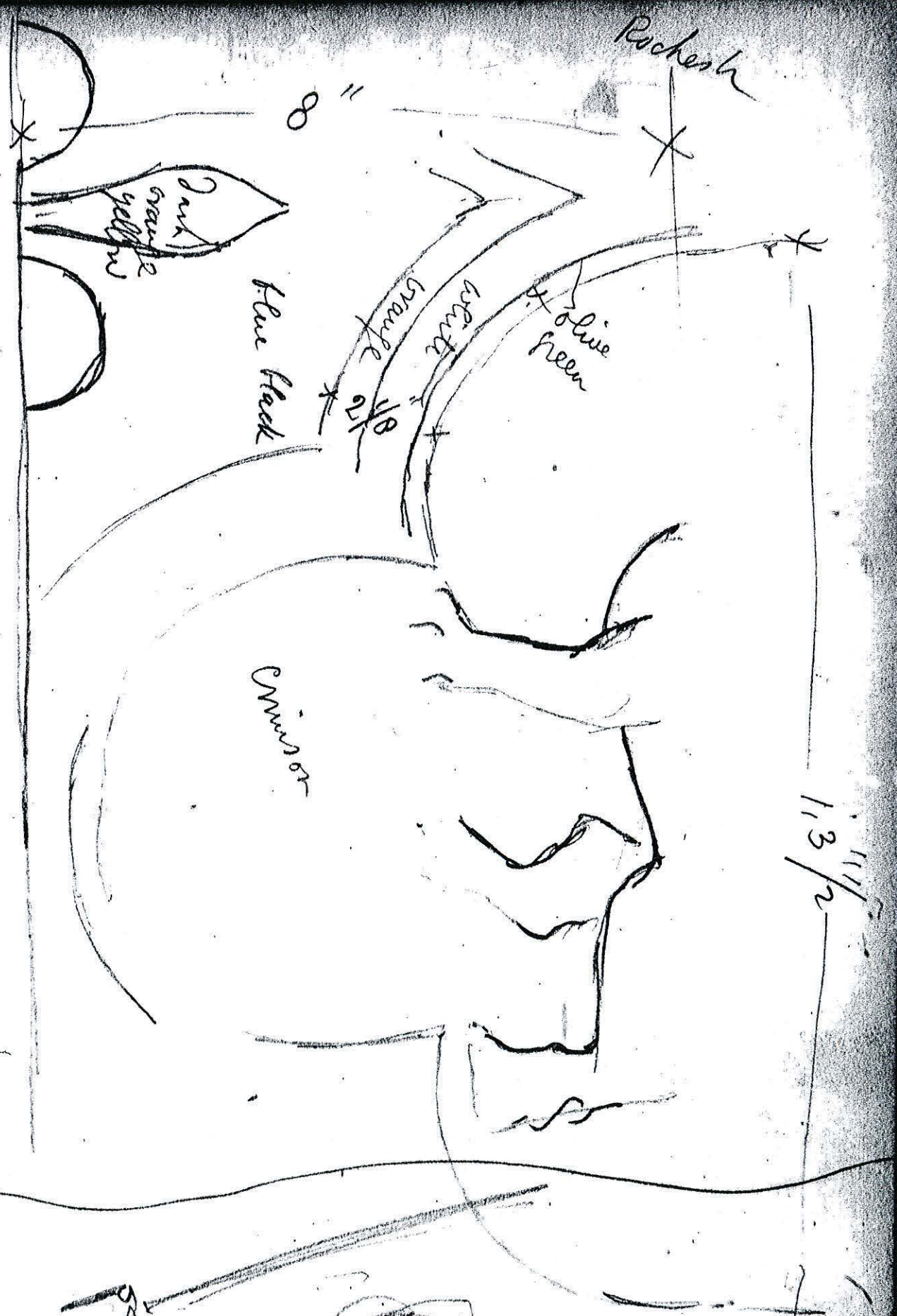
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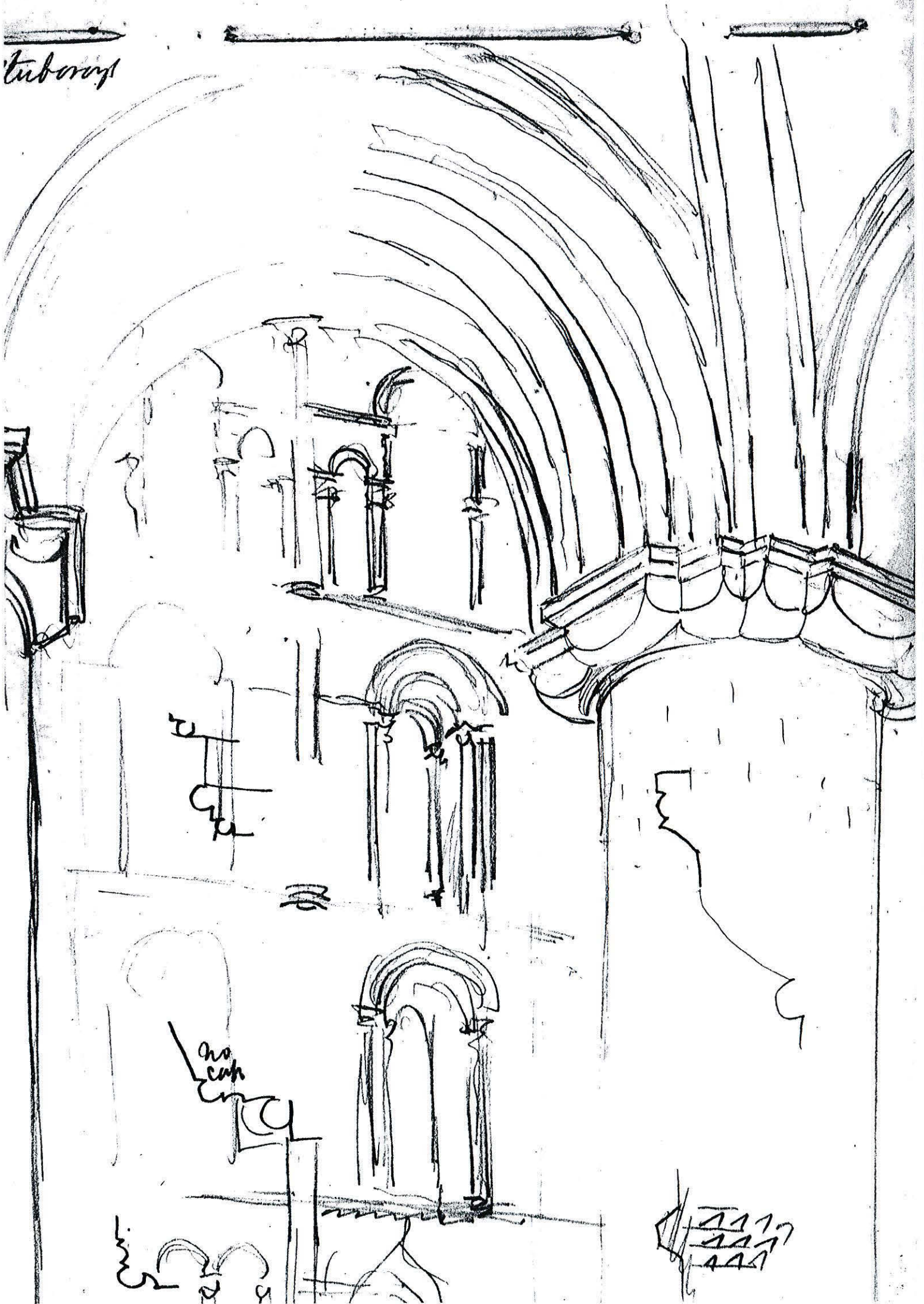


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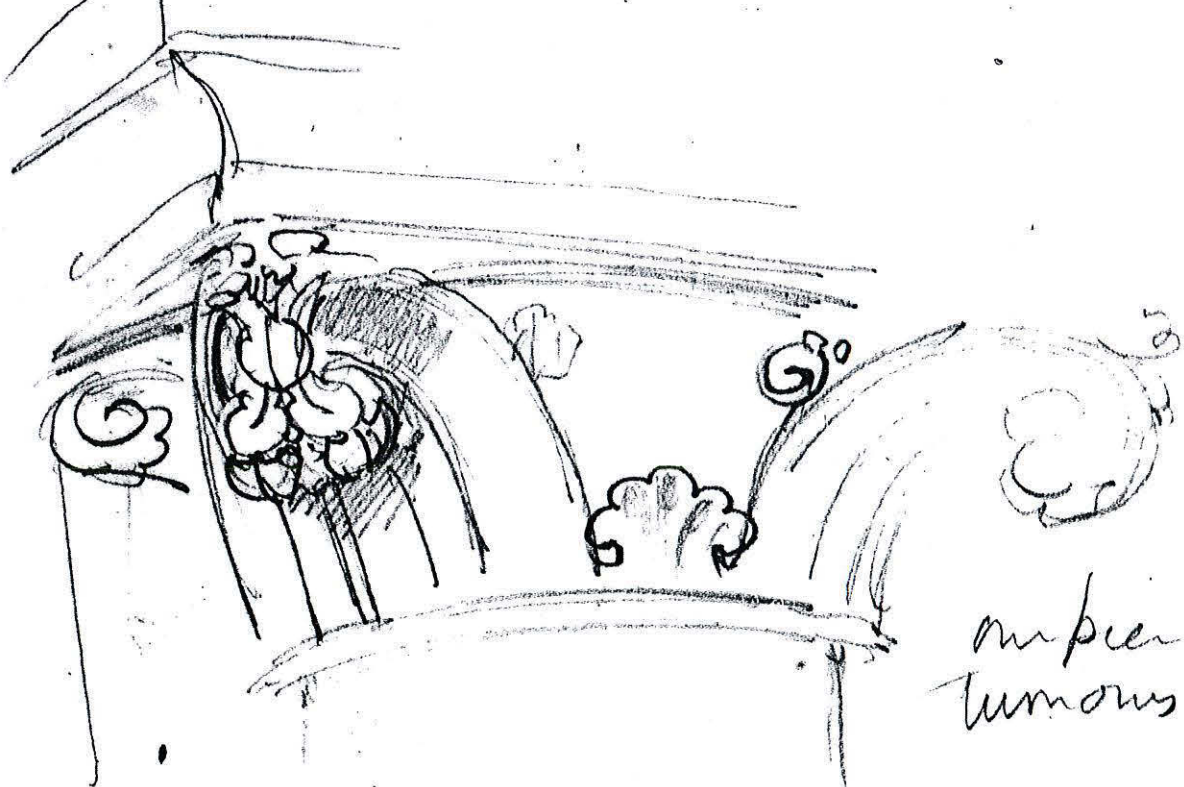


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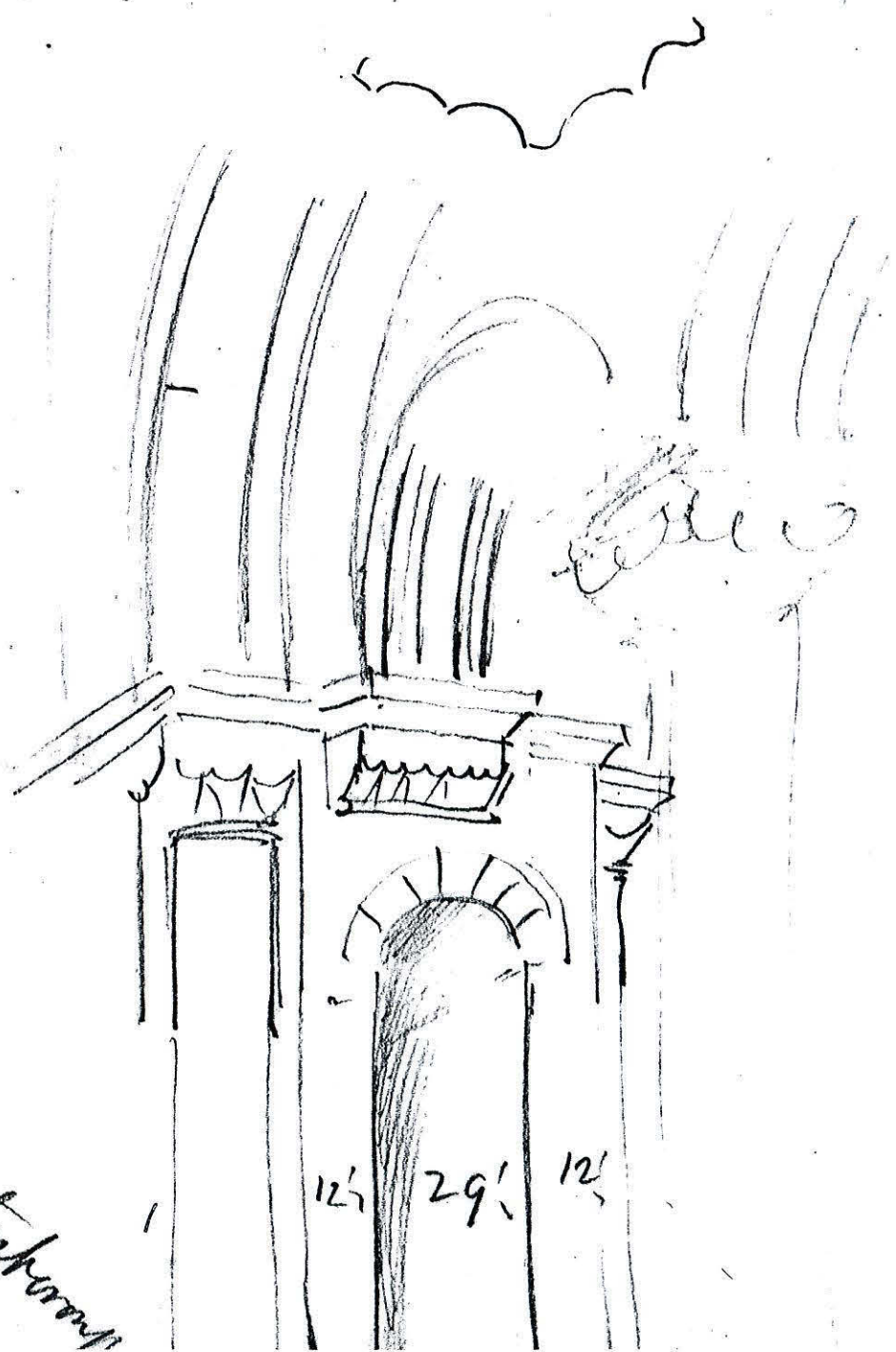


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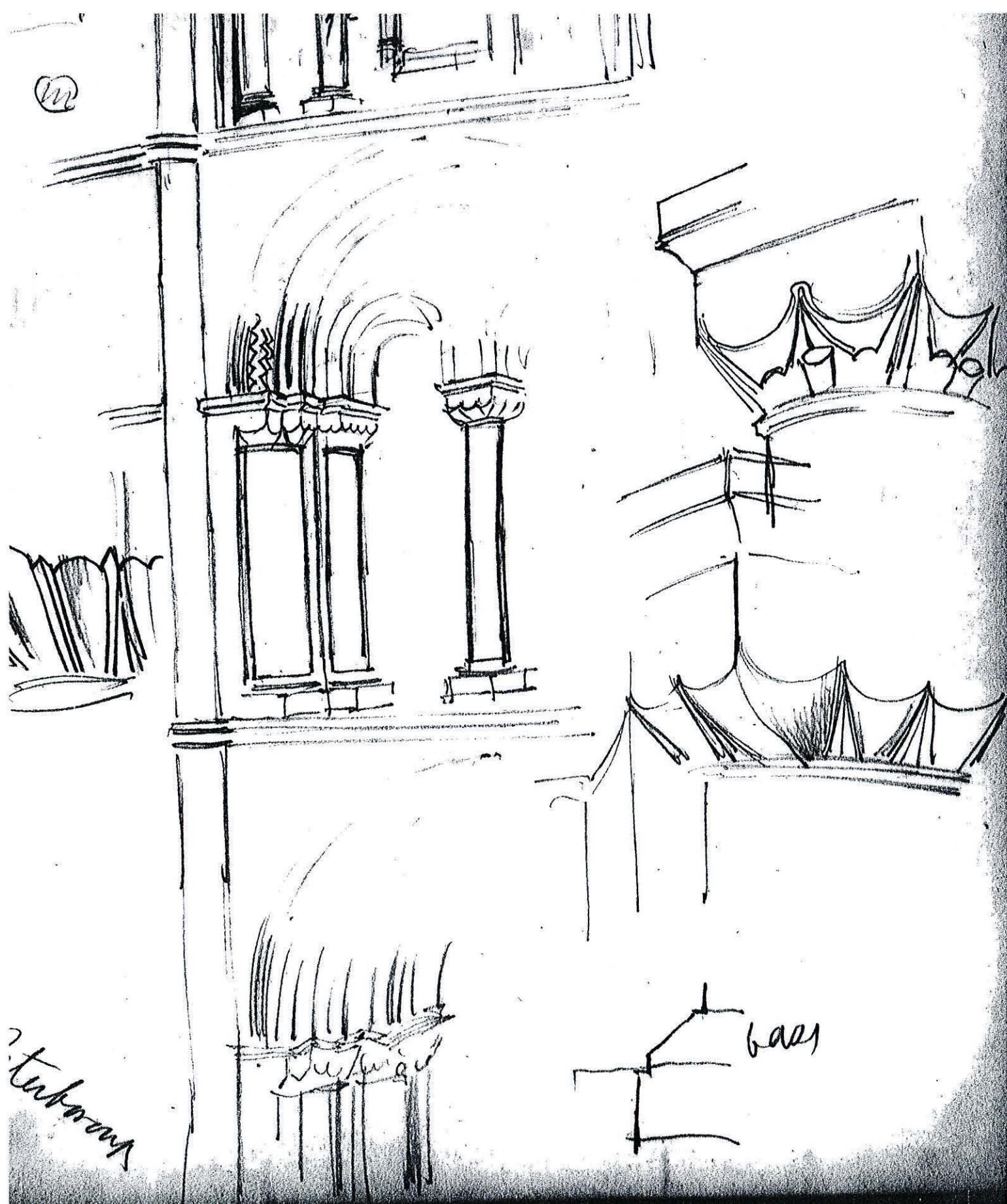
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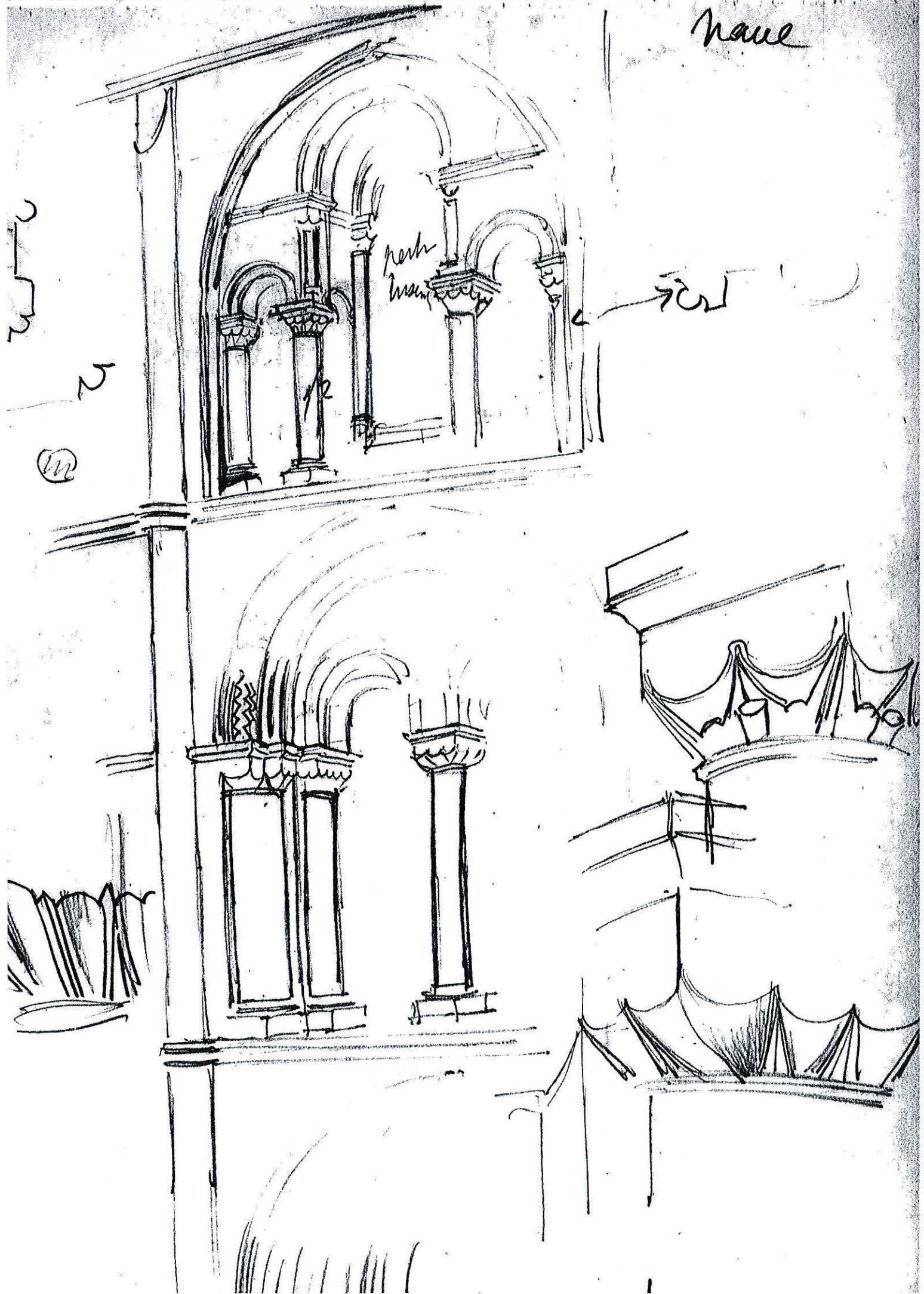
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J. Tubman

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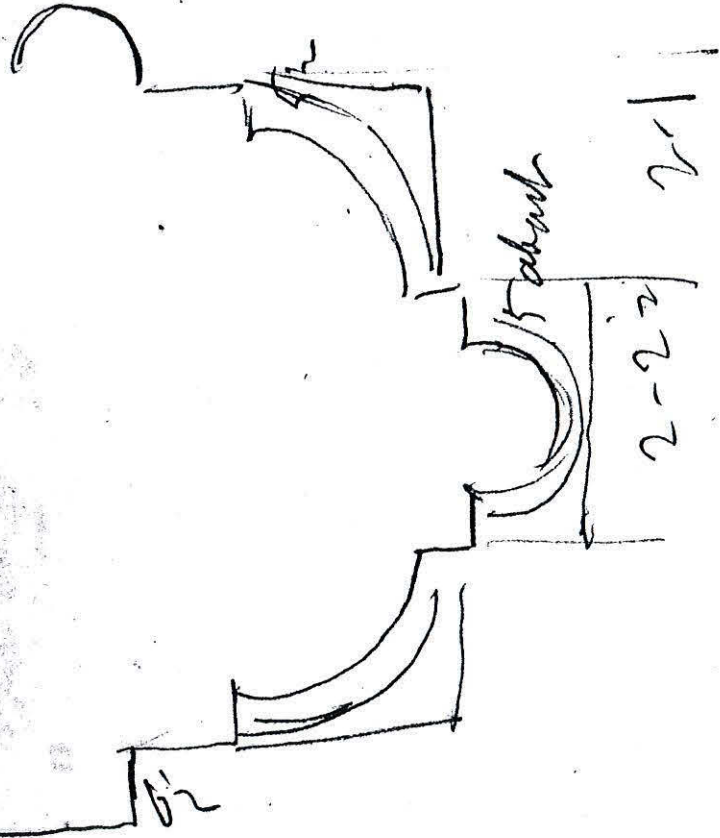
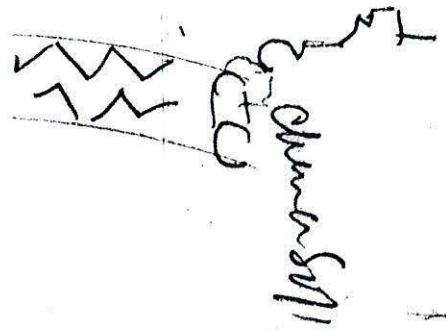


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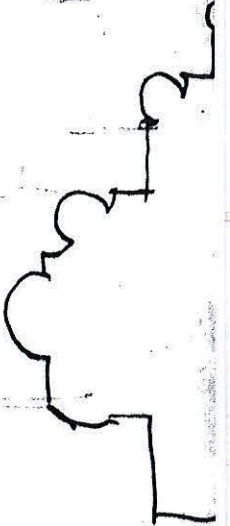


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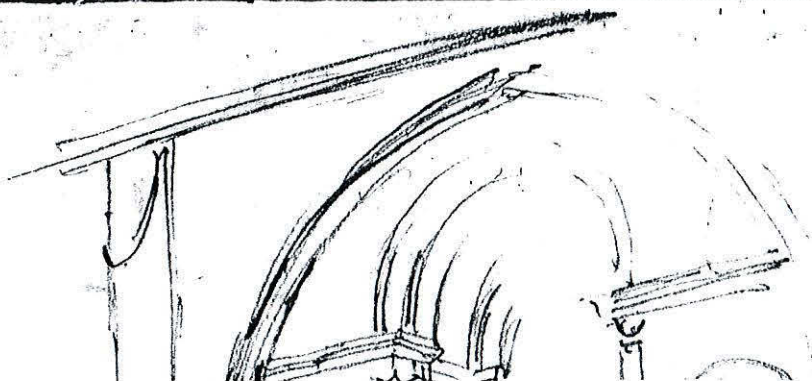


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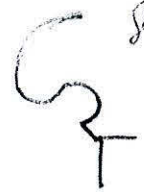
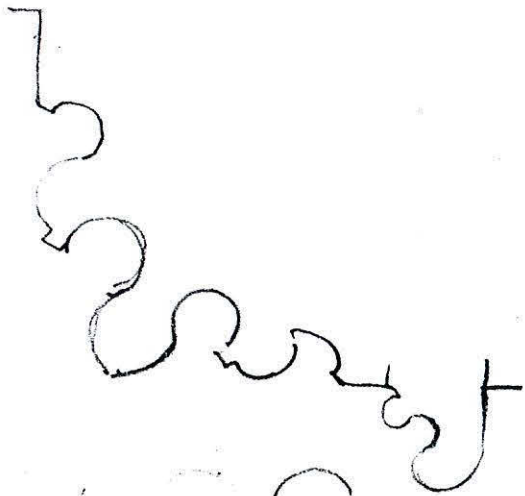
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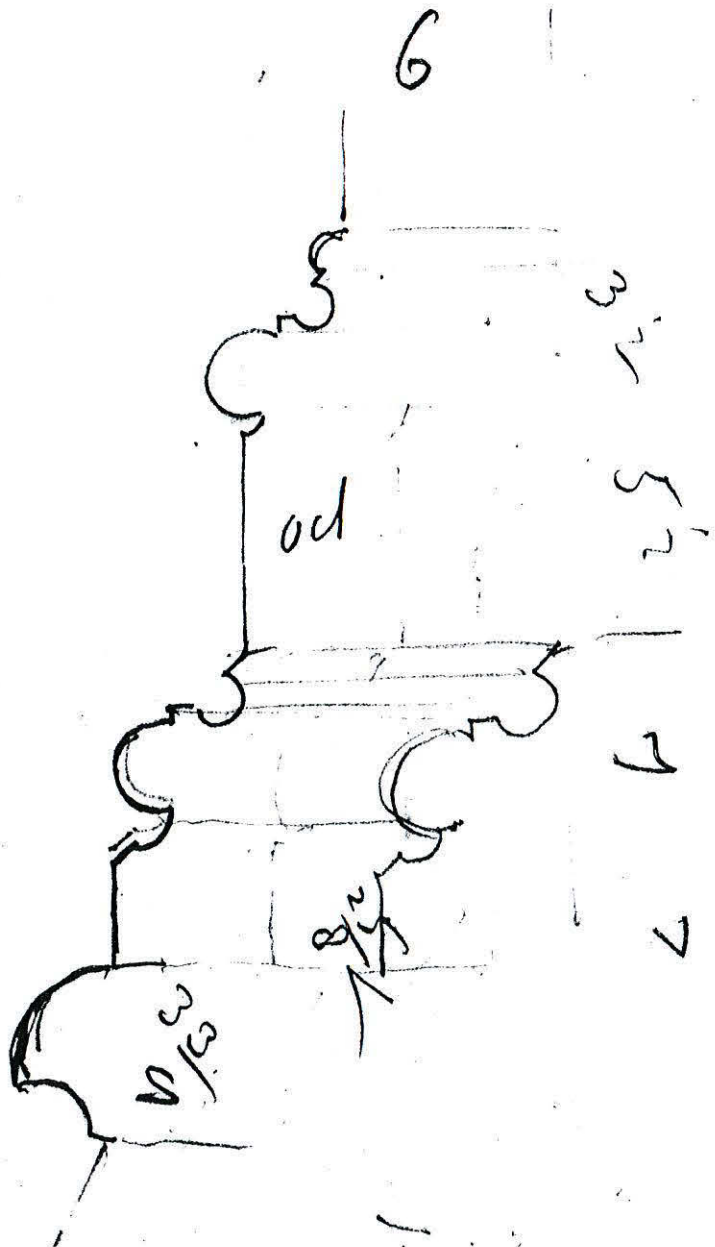


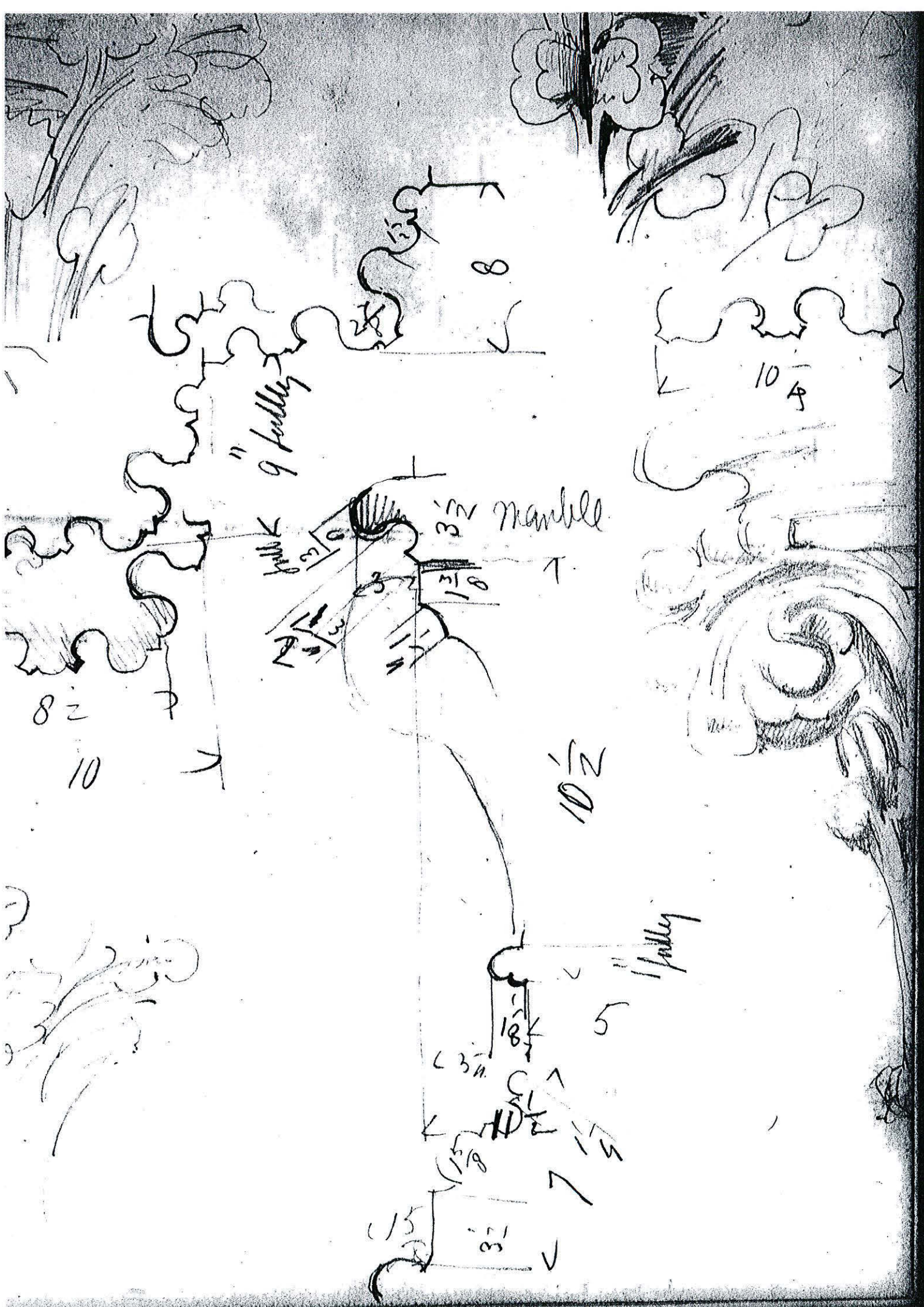
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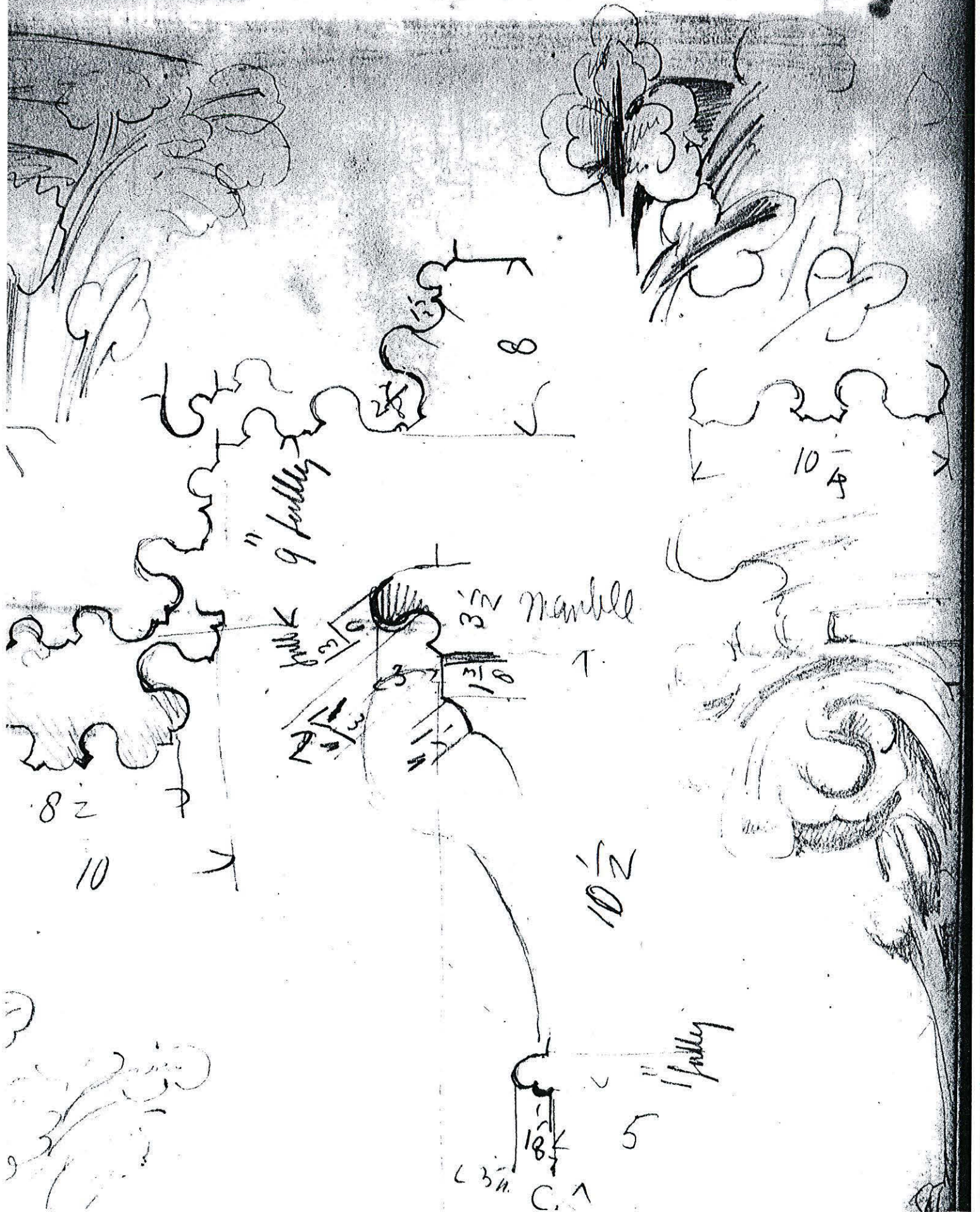
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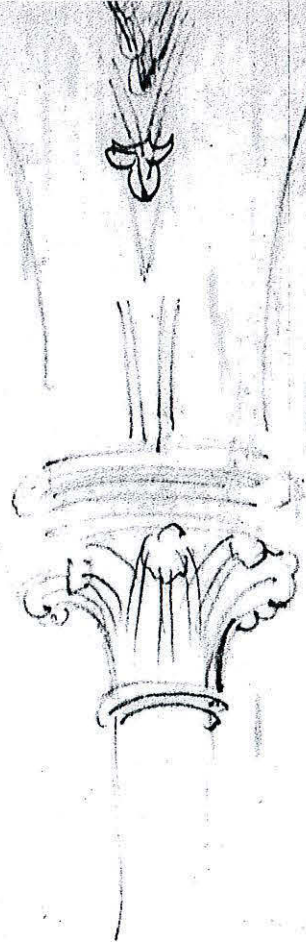
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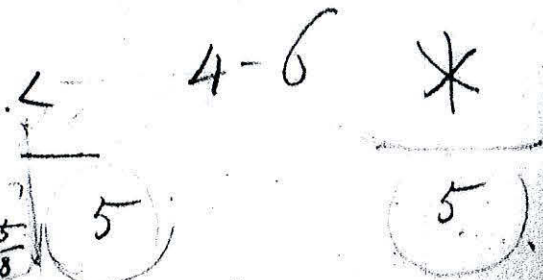
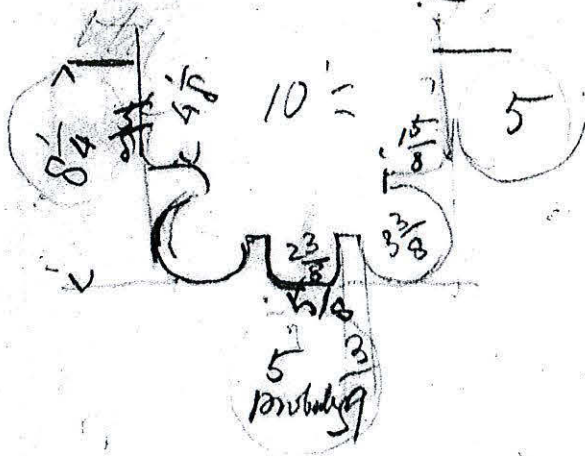




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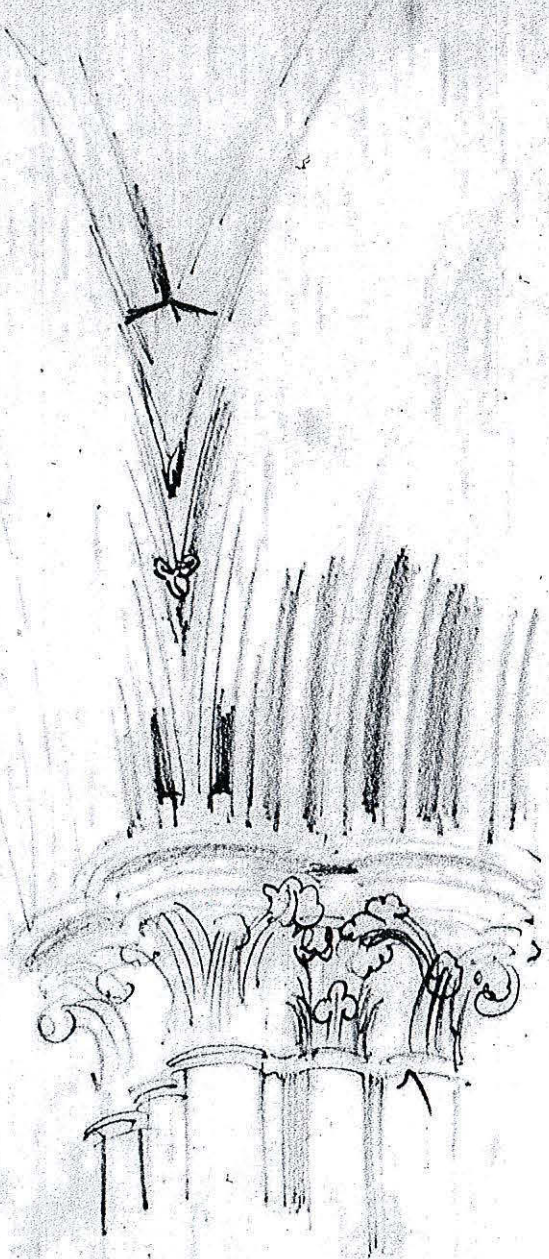


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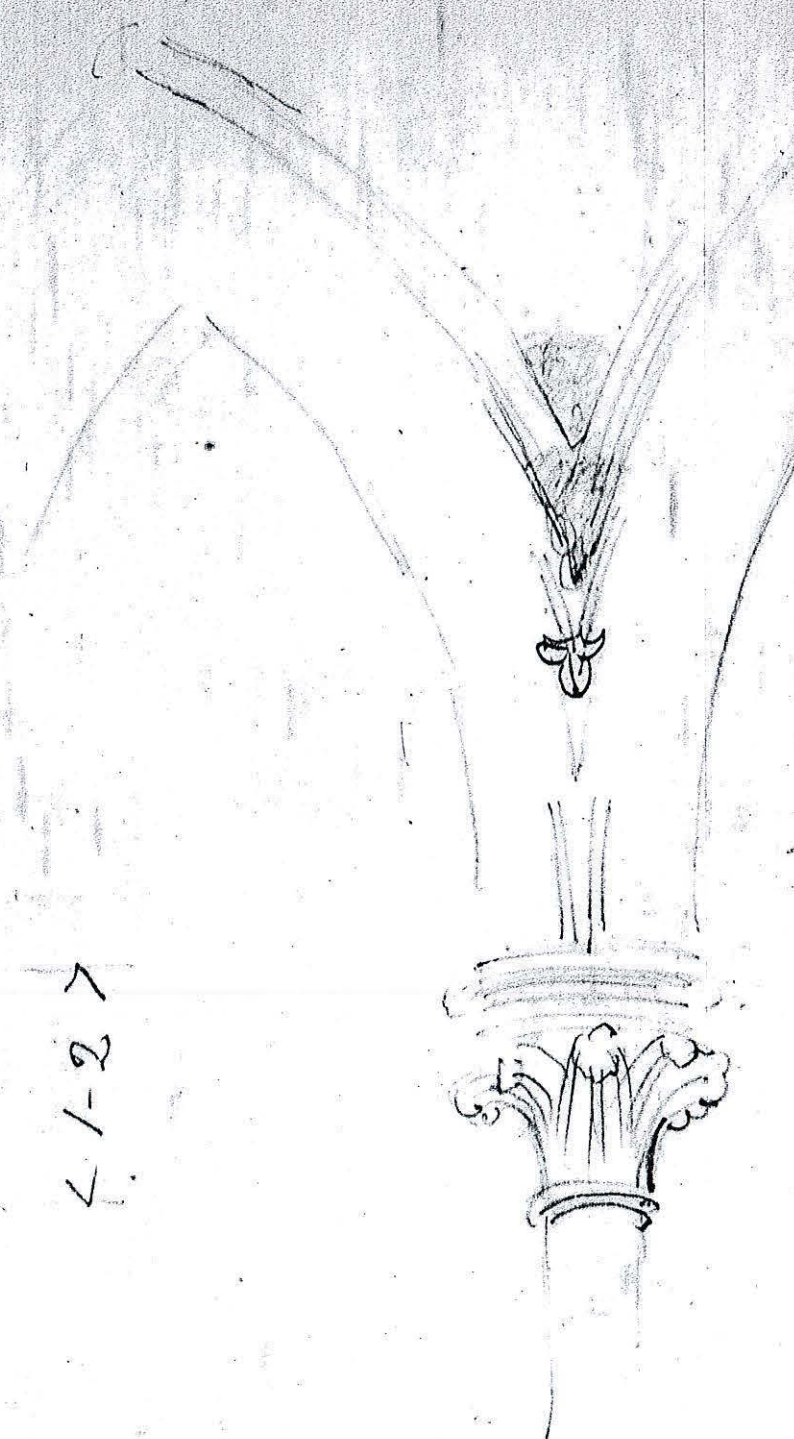


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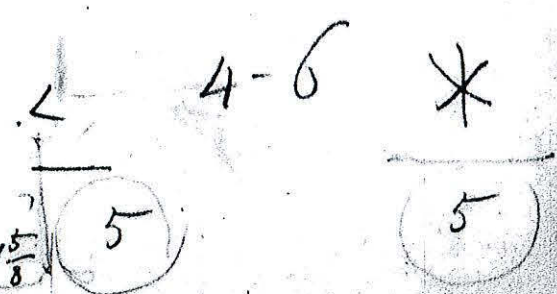
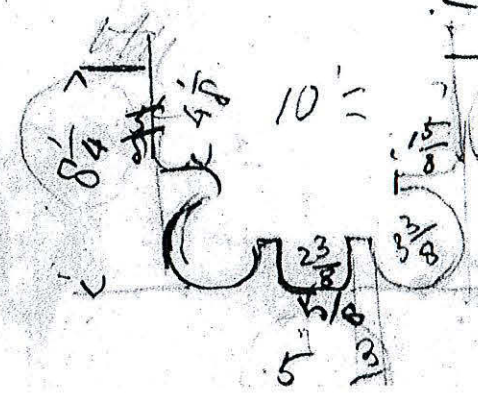
Arches of choir  
Peterborough



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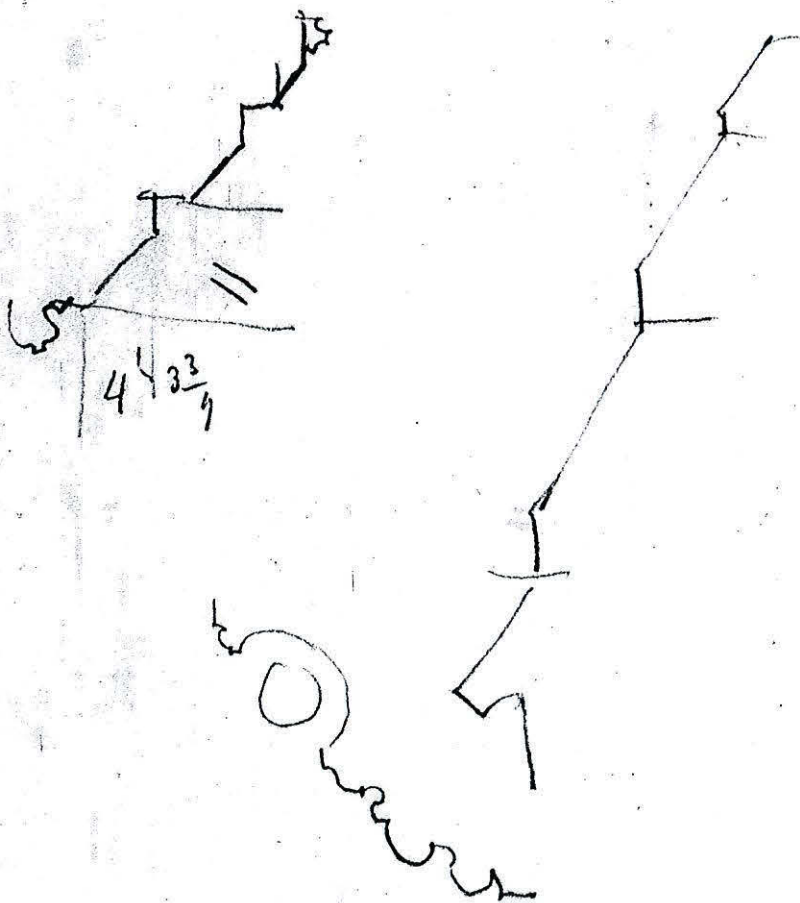


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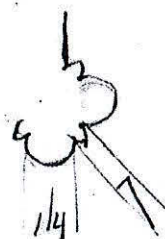


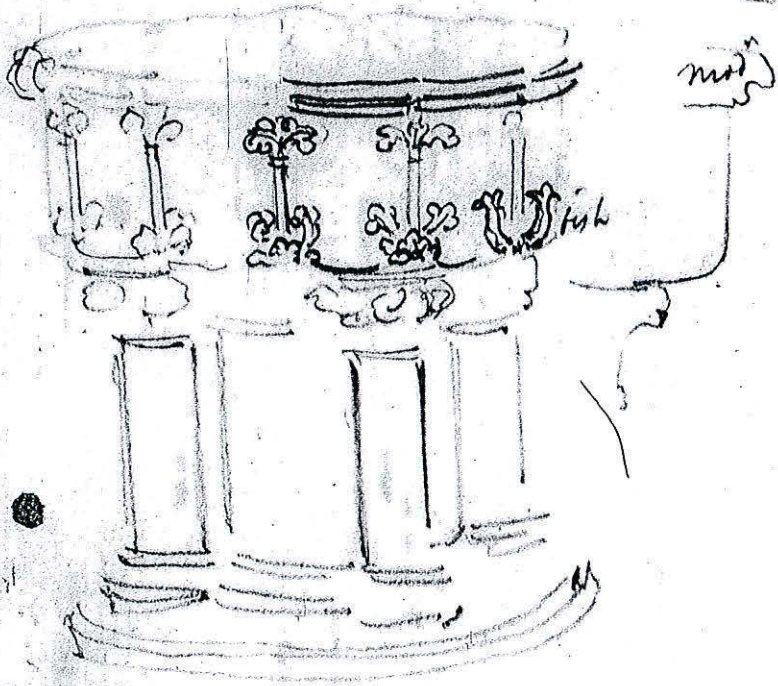
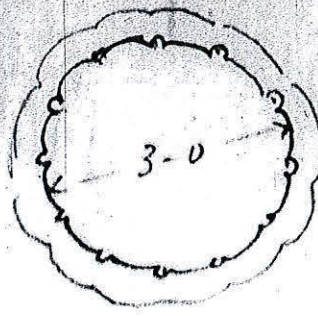
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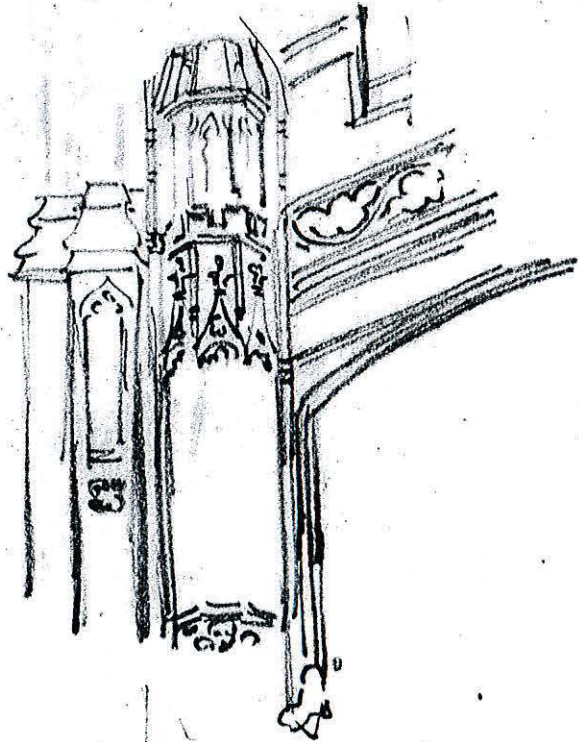
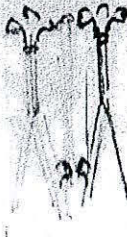


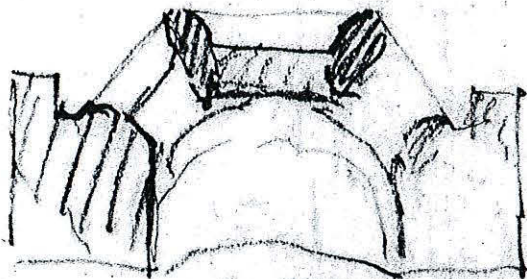
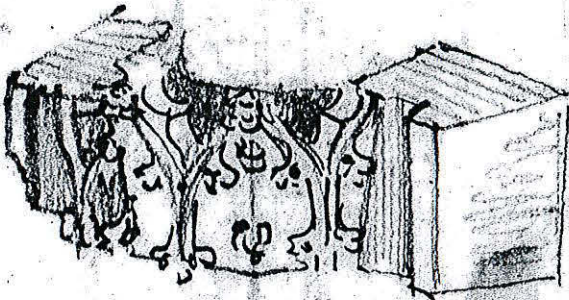
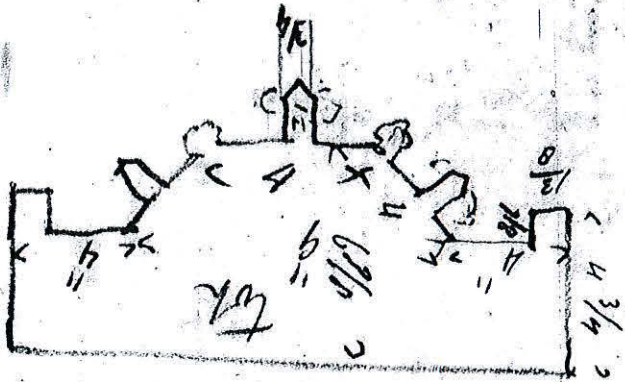
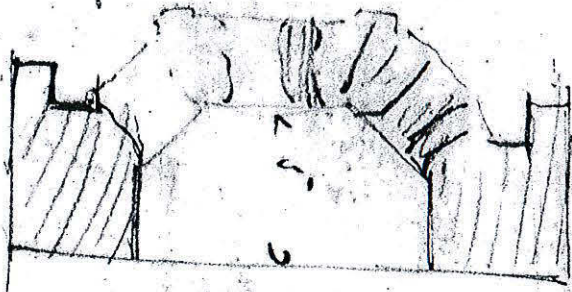
Peterborough

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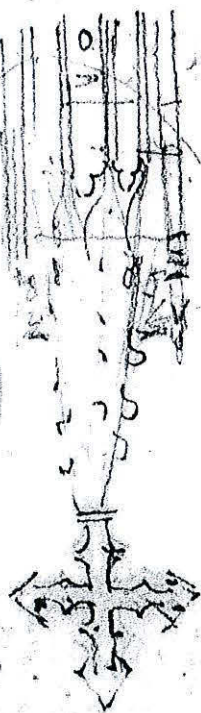
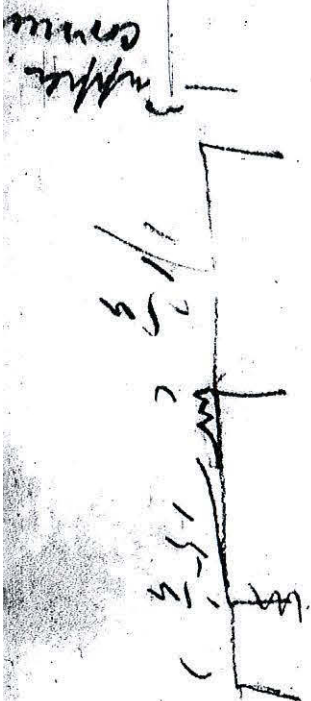




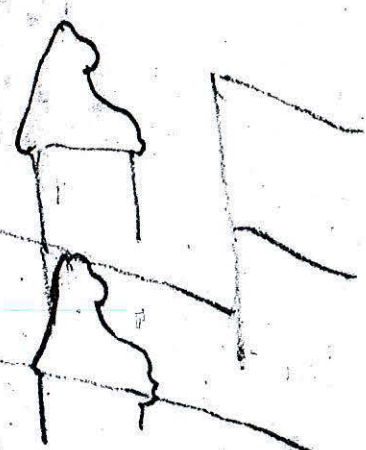
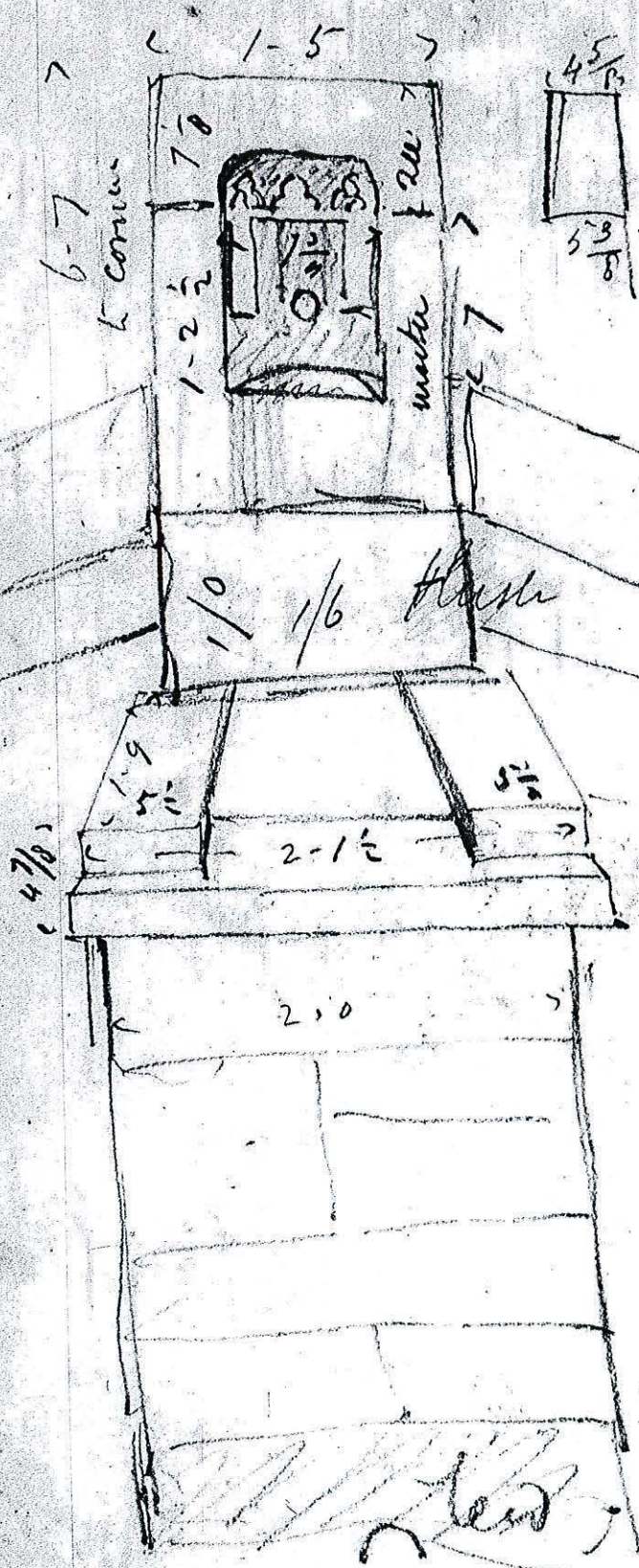


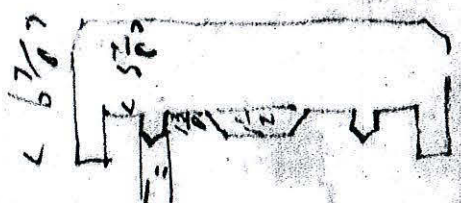
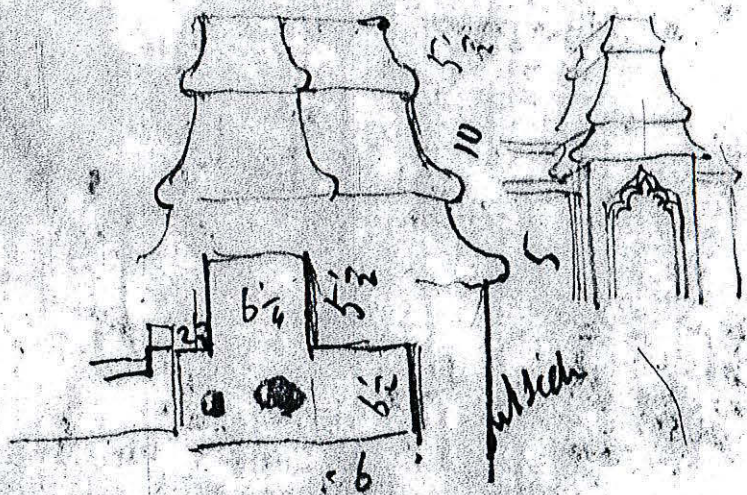
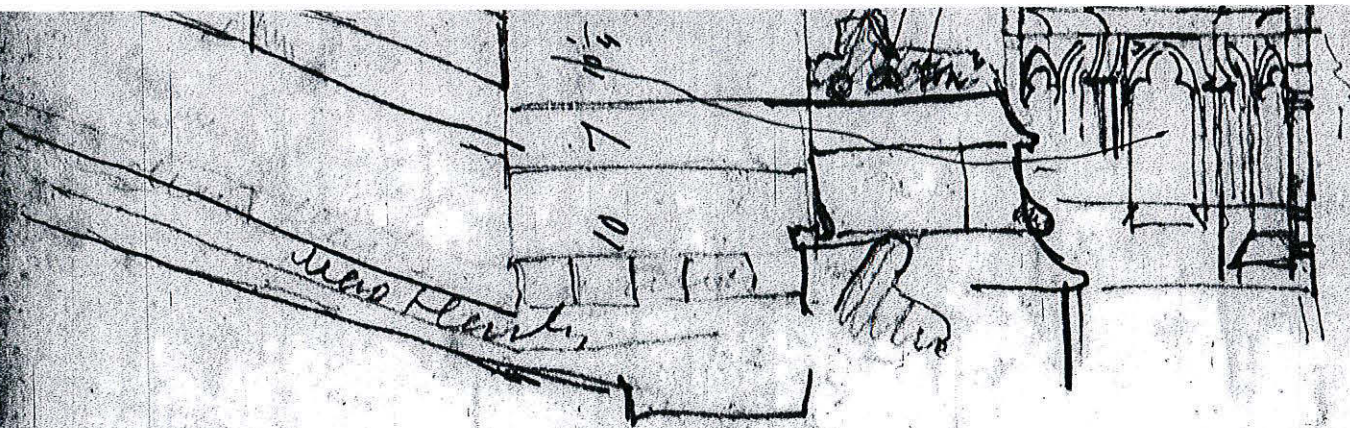


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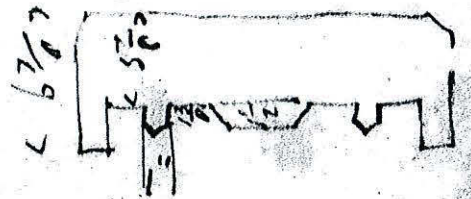
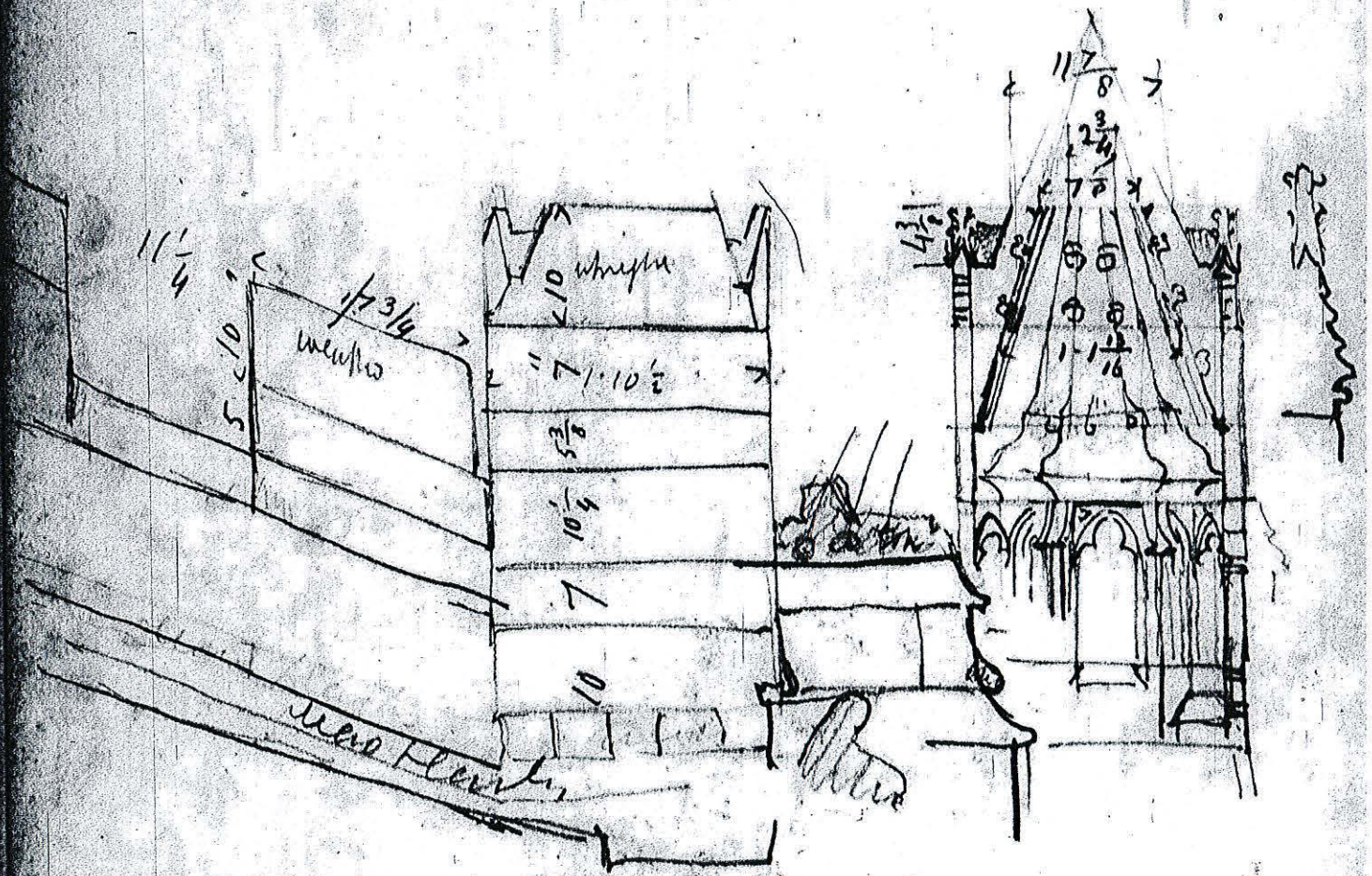


Restroom





Peterborough  
Parish of St. Andrew





*Appendix 3*

*Extract from Temple Moore*

*With detail of the 1925 restoration*

## TEMPLE MOORE

### Peterborough Cathedral

In 1920, on Temple Moore's death, Leslie was commissioned to follow through a schedule of works arising from the preliminary structural survey of the cathedral fabric.<sup>38</sup> Throughout the restoration Moore enjoyed an excellent relationship with Thompson and Sons (the famous local builders who had begun their association with the cathedral under Pearson in the 1880s) and with Dean Page, whom he kept abreast of detailed developments in copious correspondence. Initial works were superficial and involved reinforcements to the roof timbers of the eastern chapel, pointing to the stone work of the apse and the reinstatement of a window, bricked up 'in churchwarden manner' in the triforium. Following a subsequent structural report in 1922, Moore replaced timber tie-beams in the apse with reinforced concrete, relaid lead gutterings and removed old iron ties in the parapets, replacing them with 'proper stone bonders'. Throughout his years of involvement with the cathedral he gradually replaced and repaired the stone floor with new pavers, beginning with the chapel areas. In 1922 the first real anxieties about the true, parlous, condition of the building began to show. It was discovered that the four massive beams in the apse roof, which supported the painted ceiling, wore in a dangerous condition. Moore strengthened the existing timbers by adding two new ones, over twelve metres in length, which also bonded into the north and south walls of the apse. At this time, severe problems were discovered in the wall to the north aisle of the choir. In the mid-seventeenth century the Lady Chapel, which abutted this wall and restrained it, had been removed and, reputedly, the materials sold to fund fabric repairs. A buttress bedded on concrete, with a flying arch, was fabricated to shore up the wall.

By 1923 Moore realised that a good many of the problems of the cathedral - fungal rot, and *Xestobium Tessallatum* or 'Death Watch Beetle' were a result of poor maintenance and care in the past. He began to urge upon the cathedral authorities the need for good cross-ventilation in the roof spaces, proper electric lighting and gangways for inspection purposes and the demand that light should be introduced into the enclosed, dark, areas of the construction because 'Those beetles arc like burglars, they don't like to work in the daylight.'<sup>39</sup>

By 1924 it was apparent that the whole of the roof structures were badly eroded by beetle attack. The painted nave ceiling, a rare and important survival of the thirteenth century, was in imminent danger of collapse. All infected timbers were removed, those remaining treated with 'Silvertown' solution, a solvent for beetle attack.

Reinforcing 'noggings' were introduced between the rafters, and the Westmorland slate roof was repaired with glass panels introduced instead of a final course of slates. The ceiling panels themselves were reinforced with canvas glued to their upper sides. Moore also expressed grave concern over the amount of dust and rubble which had fallen on to the ceiling. Using a vacuum cleaner, the workmen removed eighteen tons of rubbish. Whilst the roof was being repaired, the delicate ceiling was protected by the 'travelling contrivance', an ingenious false roof of timber, which could be run along the gutters on wheels at each stage of the work. Moore would not allow metal scaffolding, which he averred would 'mark' the stone, preferring wooden poles tied with ropes. The scaffolding almost cost him dearly in 1946, when he and Lewis Samworth, one of Thompsons' craftsmen, had to cling on for dear life as they stood on planks that slipped.

Like the layers of an onion, successive inspections of the cathedral revealed further, and more profound, problems. By 1927 Moore's report forewarns that the eastern

chapel roof was also in danger of collapse, this time affecting the precious fan vaulting beneath, possibly the work of John Wastell, who was responsible for similar work at King's College Chapel in Cambridge. Sections of the vaulting had to be taken down and repaired and the whole of the structure above replaced with rolled steel joists clad in concrete. A new timber roof structure was constructed with cast lead laid on concrete slabs.

In the 1950s Moore was busy restoring the Minster Foregate and tackling the long-standing problems of the great West Front of the cathedral which had 'a tendency to fall away like the opening covers of a book'. Many years earlier Gilbert Scott had strengthened the structure with timber beams inserted behind the gables, tying the West Front to the north and south towers. Moore cut the beams back and inserted metal tie rods secured with wall plates to the towers.

The great restoration at Peterborough received much acclaim, not least from the SPAB with whom Moore enjoyed a peaceable relationship. The Society inspected the work at the cathedral in 1925 and thereafter was invited to visit on several occasions. In 1926, Dean Page wrote to the *Peterborough Advertiser* expressing his satisfaction after one such visit: 'I was much "bucked" the other day when one of the foremost of our English antiquaries and historians told me he came to Peterborough with many misgivings as to the nature of our operations, but that after a very full and detailed examination lasting many hours, he was absolutely satisfied that there was not a single flaw in anything we have done. 41

Moore held a pragmatic view of restoration, retaining old work where possible but being unafraid to replace existing structures wholesale where more long term eradication of defects demanded it. He showed scant regard for the work of Edward Blore, architect to the cathedral in the 1830s, who had previously repaired the roofs in a less thoroughgoing manner. 'Unfortunately,' he noted, 'the conservative spirit of the restorers at that time in retaining some of the old oak timber of a former roof has left the necessary food for the beetle, and there is evidence of active attack in some of the main beams'.<sup>44</sup>

There is evidence that Leslie Moore, in common with his father-in-law, was influenced by the writings of Viollet-le-Duc whom he greatly admired and who advocated scholarship when approaching the restoration of an ancient building. At every stage of his work at Peterborough, Leslie Moore accompanied his plans with detailed drawings of the existing layout and, in his specifications and reports, would often relate in detail the history of his subject. His drawings of the layout of the fan vaulting in the eastern chapel arc particularly finely detailed and impressive. About the bell tower he says:

The foundations of this tower were begun in the last quarter of the Twelfth Century and it was very gradually built, the growth of the Norman transition to the Early English style can be well studied. The upper stage and pinnacles were not completed till some time after the West Front. Possibly the upper part was rebuilt. In the days of the Commonwealth a leaded spire covered this tower. 44

Prevention as better than cure, scholarship in the approach to repair, and pragmatism in the execution of works were the hallmarks of Moore's philosophy of 'preservation'.

#### *Peterborough -fittings and furnishings*

As the restoration of the fabric of the cathedral progressed, Moore was able also to introduce some fine fixtures and fittings. The grand Jacobean style pulpit (pl. 210),

replacing one he considered 'ill proportioned and out of harmony', is balanced by an equally elegant and imposing reading desk on the south side of the nave. At the earliest opportunity he removed Blore's screens to the apse, replacing them with his own designs in wrought iron. To open up the vista from the choir to the nave, he turned back the return stalls of the choir to be in line with the 'canons' stalls, and designed cancelli with wrought iron central gates. Moore beautified many of the minor chapel altars, in the St Sprite's chapel providing a stone altar with riddel posts, cloth hangings and gilded angels. After repaving St Kyneburga's chapel in Clipsham stone, he designed a new wooden altar and a memorial doorway, in memory of the Bristow family, with a beautifully fashioned handle. Numerous memorial tablets were created, and Moore, as well as commenting about materials (usually oak with incised lettering, or Hopton Wood stone with lettering tinted a light sepia), would offer advice on positioning too, as in this letter to Dean Page demonstrating his concern for detail.

I am sorry not to have seen you (this afternoon) for I wished to have discussed with you the matter of the memorial tablet to Canon Wilkinson. I do not know your views but I think it a mistake to place this immediately before one of the beautiful Thirteenth Century piscinas ... To the uninitiated so small a tablet placed thus might seem to signify that the piscina was a memorial. But it also appears to me that it is best to concentrate all small memorials in a church fairly near together wherethey have good light and do not conflict with any architectural features.<sup>45</sup> Moore's additions to the cathedral are of singular good taste, fitting well and unobtrusively into their surroundings, but having a stature of their own.

By 1957 Moore was suffering from Parkinson's disease, and it is poignant that his final illness began on the scaffolding to the central tower of Peterborough cathedral. Collapsing into the arms of the workmen, who carried him from the tower, he was dispatched home to Church Row where he died some weeks later. Moore had told the contractors that he 'would have no need to come again'.

38 Plans and specifications are lodged at the Northamptonshire RO PDC AP. Letters and reports in the Dean and Chapter Library, Peterborough Cathedral.

39 Quoted by Lewis Samworth, workman on the cathedral for Thompson and Sons.

40 *Peterborough Advertiser* 29 Mar. 1935.

41 *Ibid.* 28 Aug. 1926.

42 As note 38.

43 Leslie Moore said of Temple Moore: 'I do not remember seeing him read any book, except one, and that was Viollet-le-Duc's Dictionary of Architecture, which he was very fond of' (*JRIBA* 35 (1928), 491).

44 Letter to Dean Page 11 Nov. 1927 (Dean and Chapter Library).

45 *Ibid.* 21 Nov. 1927

In the Appendix to Chapter 8, from which the above extract originates, there is a listing of Selected Works by Leslie Moore, and the references to Peterborough Cathedral are shown below:-

- 1920-57 Peterborough, Cathedral. Inspecting architect. 1922-3 – flying buttresses to N aisle. 1923 – cancelli and gates: riddel posts on St Sprites Chapel. 1930 – altar and footpace in St Kyneburga's chapel. 1932 – pulpit. 1934 – capping to St Chad's well 1944 – ambo. 1949 – replacement of figures in W front (Alan Durst, sculptor).
- 1913 Peterborough, Cathedral. Three visits by TM (A3, 71)

*Appendix 4*

*Copy of William Strickland's Book*

*"The Ancient Painted Ceiling in the nave of Peterborough Cathedral"*

*plus a copy of his Lithographic Plate*

STRICKLAND'S

Lithographic Drawing

The Ancient Painted Ceiling

IN THE NAVE OF

Peterborough Cathedral.

TOGETHER WITH DESCRIPTIVE LETTERPRESS.

Printed by G. G. G.

W. STRICKLAND, PAINTER, MIDGATE, PETERSBOROUGH.

LONDON: GEORGE BELL, 189 FLEET STREET. CAMBRIDGE: MRS. K. MEADOWS, KING'S PARADE.  
AND ALL BOOKSELLERS.

1891

The following pages are a copy of the text of this book. It is not to be used for anything other than private research, and is not to be reproduced for display or for publication. Any such would be a breach of copyright. Only 125 copies were printed, and all are numbered.

Note, I have tried to find Vol IX of the "Archaeologia" referred to in the text, but the V&A do not have a copy. We should try to find this for the drawings done at that time.

Copy of the Text from W Strickland's  
"The ancient painted ceiling in the nave of Peterborough Cathedral"

Among the various architectural features which distinguish the stately and magnificent Cathedral of Peterborough, the singular painted ceiling of the nave is certainly not the least remarkable. The accompanying coloured lithograph representation of it is offered for public patronage, under the impression that the claims of the original as a subject of interest will render the drawing acceptable to all who have a taste for what is curious and beautiful in ancient art; and this claim must be enhanced both by the consideration that the specimen of architectural decoration at Peterborough is allowed to be the best among the very few extant in the country, and because the drawing which represents it is the only one known to before the public. The author presumes not on the artistic style of his performance as its recommendation; he rests its pretensions to merit approval, as regards execution, only on its graphical truthfulness: the colour, form, and proportion of all its parts, closely agreeing with the original.

The following remarks, illustrative and descriptive of the character of the ceiling, he hopes will also help to procure support for the work, as they may gratify the curiosity of the reader, who has not seen the cathedral, and that if the visitor to it, whose inattention to archaeological studies may make information desirable. This ceiling covers the whole area of the nave, measuring 204 feet 6 inches in length, and 35 feet in width. It is formed in three parallel planes, extending the nave's length from east to west. The central compartment only is horizontal; the two outer ones rising gently from the side walls on which they rest, meet the centre, and by thus making obtuse angles with it, occasion the centre to be slightly elevated above what would be its position were all the compartments horizontal. The compartments are ornamented by a series of lozenge-shaped panels, containing a variety of pictorial devices, grotesque and serious. Twenty of these run along the central compartment, their extreme points touching the lines formed by the junction of the outward and central compartments; these are flanked by nineteen others intervening on each side, beside half lozenges: the side ones having their centres cut by the junction lines, as the reader will perceive on reference to the drawing. Cambden says, in reference to the pictorial adornments, "The drawing in these figures is not so bad as those who suppose the art was dead, and did not revive till the middle of the thirteenth century, must imagine. There is not indeed much disposition or composition of light and shade, which makes the colouring appear under every disadvantage, but there is a spirit of design in some of the figures, both serious and grotesque, which marks some steps of genius." The judiciousness of his remarks seem corroborated by the opinion stated in a work entitled "Observations on Ancient Paintings in England" in a letter from Governor Pownall to the Rev. Mich Lort, D.D and V.P.A.S , read in March and April 1788, before the Society of Antiquaries in London, and published by them in Vol IX of the "Archaeologia". I subjoin this extract from the work for the readers' further information, and for the good reason it affords for concluding that the ceiling, as it now appears to the public, has lost little or nothing of its original character, in consequence of the repairs it underwent about the year 1835, when a new roof was thrown over the nave, and the convenient opportunity taken advantage of to restore those parts of the ceiling which had suffered decay. This restoration was carried on under the superintendence of Mr Blore, architect to the Dean and Chapter of

Peterborough Cathedral; and the execution of the work was so faithfully accomplished, and with such means taken to insure the durability of it, that it may reasonably be hoped and expected to remain for a long time a monument of ancient taste, and a gratifying object of curiosity to all. The unimportant differences betwixt the ceiling now, and as it existed at the time of the publication of the Rev. Mr. Lort's letter, I shall notice, after giving the descriptive criticisms in that letter, which are as follows:-

“The ceiling of the Cathedral of Peterborough is said to have been done at the time that the nave of the church was built, that is, at a period between 1177 and 1199. It is of wainscot, formed into three compartments, running the whole length of the nave, a principal one along the middle, and two lesser ones on each side. Each compartment is framed into panes, or panels, in the form of lozenges or half-lozenges; the fillets, mouldings and rosettes are gilt. A fret antique runs round the panels as a bordure, and on the naked wood within this are the figures painted.

Beginning from the east end of the nave, and proceeding to the west, there is in the first pane, or panel, a coat-of-arms, with the bearing of three otters and a fish. The coat-of-arms of three otters, without the fish, is at that time borne by the Lutteralls: it has allusion, under the word Loutre, to their name. This family came over with William of Normandy, and was at the Conquest, or soon after, settled in the eastern parts of our island, and at Irnham in Lincolnshire. Their descendants were probably benefactors to the abbey.

The second pane has painted on it a bad draught of the bust of Janus.

The third, a grotesque fancy figure.

The fourth, the Lamb, bleeding into the holy chalice – an emblem of the sacrament of the Passion.

In the fifth pane is exhibited the figure of St Peter

In the sixth, one views an emblematic figure characterising the degeneracy and pride of the nobility, carried in full career by Lust in a situation of infamy. This is exhibited by a monkey, the emblem of the human species degenerate, carrying on his paw an owl, in ridicule of the foolish pride of the nobility carrying on their fist a hawk as a mark of the privilege of nobility. This caricatura is riding a goat. This goat, which is the emblem of lust, is running in full career, whilst the rider sits with his face to the tail, the known settled position of infamy.

In the pane, or panel, next to this is the portrait of St Paul.

The eighth gives the portrait of a nobleman wearing a coronet.

The ninth bears the portrait of a mitred figure.

The tenth, a female figure, crowned.

The eleventh, a mitred figure; and so on to the eighteenth inclusive, crowned and mitred figures alternately. These were, I suppose, compliments to the patrons and benefactors of the works.

The nineteenth panel has painted on it the figure of an eagle.

The twentieth panel bears a singular emblematic figure, of which a representation is annexed. The figure is a woman riding on a self-moved car. As Janus at the east end of the ceiling may be supposed to have reference to the commencement of the year, so this figure may be supposed to represent the Harvest Dame, holding the harvest-moon in her hand. I observed a peculiarity that the hand of the woman, which carries the moon, is muffled in the drapery; the other hand and arm is bare.

The panels in the two side compartments contain a strange mixture of figures: viz.

Singers, minstrels, angels and caricaturas. In the hands of the minstrels one observes several representations of the viol in a form nearly the same as used at present; of the



dulcimer, as Fig 7 (in the plate) on the south side, reckoning from the east end. This figure playing on the instrument has it laying on the lap, with the side (A) next to her, and the angle (B) lying towards her knees. Other figures are playing on the mandoline, others on the guitar; of one of these I have given a sketch.

When I learned, as you will see below, that this ceiling had been repainted in oil in modern days, I suspended my opinion as to the precision of the forms of the musical instruments, lest they should have been modernised. I compared the draught I had made of these with the forms of the musical instruments which are in the hands of figures sculptured in alto-relievo in the tympanee of the arches of the Choir of Angels, as at the east end of Lincoln Cathedral has been called. Finding them to be the same exactly, I have ventured to give them as the instruments of that day. In one of the panels there is painted the *Asinus ad Lyram*, as per plate, in another, there is an admirable caricature of a musician, what the vulgar of this day would call "nosey", playing on the violin. In another of the side panels there is the figure of a woman riding in a four-wheeled waggon; nothing in this figure struck me, so I did not copy it."

On comparing the drawing with the above description given in the Rev. Mr. Lort's letter, the reader will perceive only slight differences in the ceiling, as it now appears, from the appearance it presented at the time the letter was written; and in perceiving this, he will probably allow that too much is not presumed in supposing that the genuine characteristics of the ancient work of art have been essentially preserved. It may not be improper for me to direct, as before proposed, the attention of the reader to these differences, as a means of saving him trouble. In referring to the coat-of-arms in the first panel at the east end, it will be observed there are painted four otters and a fish; this may be supposed to have been repainted, as the animals intended for otters bear not such correct resemblance to them (looking more like foxes) as do those in that sketch of five or six of the figures which I saw accompanying the description I have quoted; and in that sketch there were but three otters. In the first panel at the west end, where there is represented a woman sitting on a self-moved car, the chariot in the ceiling appears to have four wheels ( the profile exhibiting two), but in the sketch of the Rev. Mr. Lort's, it appears to have two wheels only ( the profile exhibiting one). This the reader would not discover by a comparison of the description with my drawing, since I preferred copying from the sketch, but in this instance only.

Mr. Owen Davys, in his lately published work on Peterborough Cathedral, noticing the ceiling, says "It has long been a somewhat disputed point as to whether the painted roof of the nave at Peterborough was the original Norman roof, or whether it was a subsequent addition; but the most prevalent opinion now seems to be, that it is of the same date as the walls on which it rests, though it has been repainted since its first erection, and also raised at the time when the arches of the central tower were altered.

Mr. Rickman says, in the section of his well-known work devoted to a description of Norman roofs, " At Peterborough is a real flat-boarded ceiling, which is in a fine state of preservation having lately been carefully repainted from the original. It consists of a sort of rude mosaic, full of stiff lines; and its general division is into lozenges, with flowers of Norman character, and the whole according in design with the ornament of that style."

After quoting such an authority, we will only add that the great similarity of this roof to those of the transepts, which are clearly Norman, would seem another proof of its

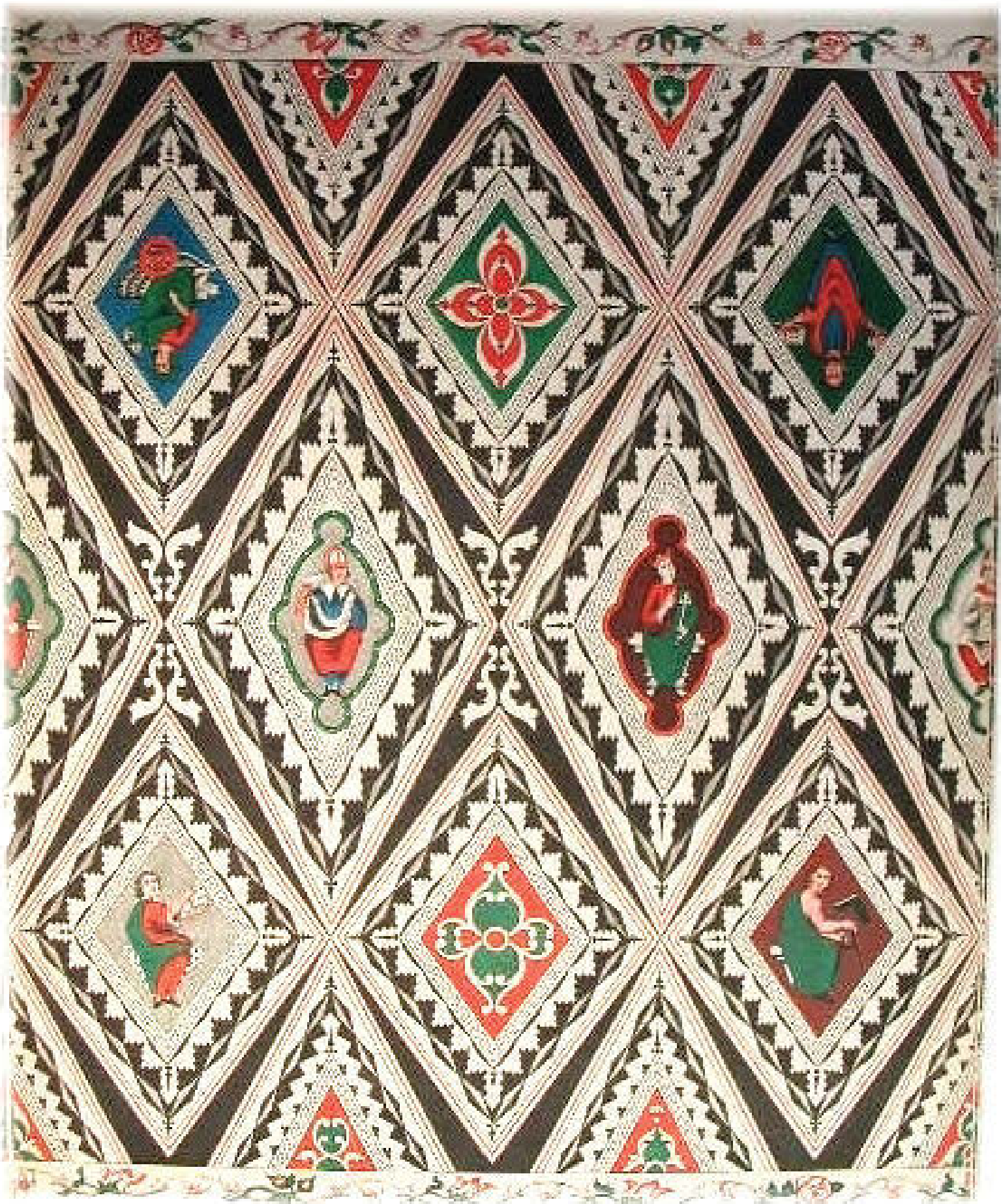
being original. But, supposing that this is not a Norman roof, to what other style does it belong? Painted roofs of this kind are by no means common; we find, however, a beautiful instance of a flat-boarded roof over the nave of St Albans' abbey church; but the style of its paintings would lead us to think that it certainly was not coeval with Peterborough, and we know that it was constructed during the perpendicular period. Thus we may safely conclude that Peterborough's nave roof is not "Perpendicular" as sometimes has been said; and we think that we may venture to assert that it is not "Early English" or "Decorated". Between the respective roofs of Peterborough and St Albans' there exists no further similarity than that already mentioned, namely that they are both composed of painted panels of wood.

"The original nave roof at Peterborough was evidently flat, and rested on the ledge, still to be seen, above the clerestory, and the material of which it was composed was wood, as no other could have been used to form a flat roof; in fact the present roof is exactly what one would conclude from the appearance of the nave walls, to have rested there. Its details correspond in every respect with those usually found in Norman work, and its similarity, in its divisions into compartments of a lozenge form, to the transept roofs, would seem further to prove that, though its position has been altered, and its paintings refreshed, it is no other than the original Norman roof of the nave of Peterborough Cathedral."

The construction of the lozenge may be thought worthy of notice, each lozenge forming a distinct panel, and being apparently fixed up separately to the roof with nuts and bolts; it is composed of oak-planking about half-an-inch thick and nine inches wide. The outer form of the lozenge is first formed with four planks, and filled up with successive layers, the outer edges of each lapping over the preceding plank, until the last addition forms a diamond in the centre. Though these elevations exist, they are not perceptible below, the surface appearing quite flat and unbroken to the eye from its great height. This work was begun and completed by Abbot Benedict, who succeeded William de Waterville in the year 1177, presiding over the abbey about seventeen years and dying in the year 1193 or 4, and during the reigns of Henry II and Richard I.

Mr. O Davys's opinion as to the roof of the nave having been originally flat, or horizontal, and the alteration to its present form and position having been made at the time when two of the arches of the central tower were altered by a change in their form from round to pointed, seems founded on such good grounds that it can scarcely be questioned; but not so the conclusion he comes to as to the identity of the present ceiling with the original one; for how could the present roof, with its sides rising and its central compartment elevated, be or be contained in the space between the side walls of the nave in a perfectly horizontal position? And the difficulty is increased when the formation and arrangement of the lozenges, as before described, are considered. The original perfectly horizontal form of the roof, or ceiling, may fairly be inferred, from the circumstances of the transepts' ceilings being so, because before the alteration of the two arches of the central tower (which intervenes between the nave, choir and transepts) these arches were evidently of the same height, as well as form, as those of the transepts at the north end of the south one, and the south end of the north one, rest almost immediately upon the tops of the round arches, so it may be supposed did the nave ceiling also, particularly as the ledges pointed out by Mr. Davys for its reception would cause it to range with the transept ceilings in height; but the change in the form of the arch supporting the central tower at the east end of the nave from round to pointed, would, of course, raise the centre of that arch, and the

raising of it would seem necessarily to require the raising of the centre of the ceiling, at least, and for the carrying out of the design, which reasonably appears to have been the motive for the alteration, viz. to procure increased grandeur of effect of the nave, through its greater elevation. This increased grandeur of effect would also be assisted by the mode of decoration justly supposed to have been adopted; for as the transept ceilings are ornamented by lozenges, only painted in black and white on a flat and smooth surface, they are mean in effect compared with the lozenges of the nave ceiling, the centres of which are filled with pictorial devices variously coloured. That this formation and decoration of the lozenges took place when the form of the arches was changed, it is reasonable to suppose, from the advanced state of art at that time, and from the probability of the original flat ceiling agreeing with the transept ceiling in design as well as height. Not but that the present ceiling agrees with the transepts in design, as far as the character of its ornament being of the lozenge form; only it is differently executed, and much more ornamental.



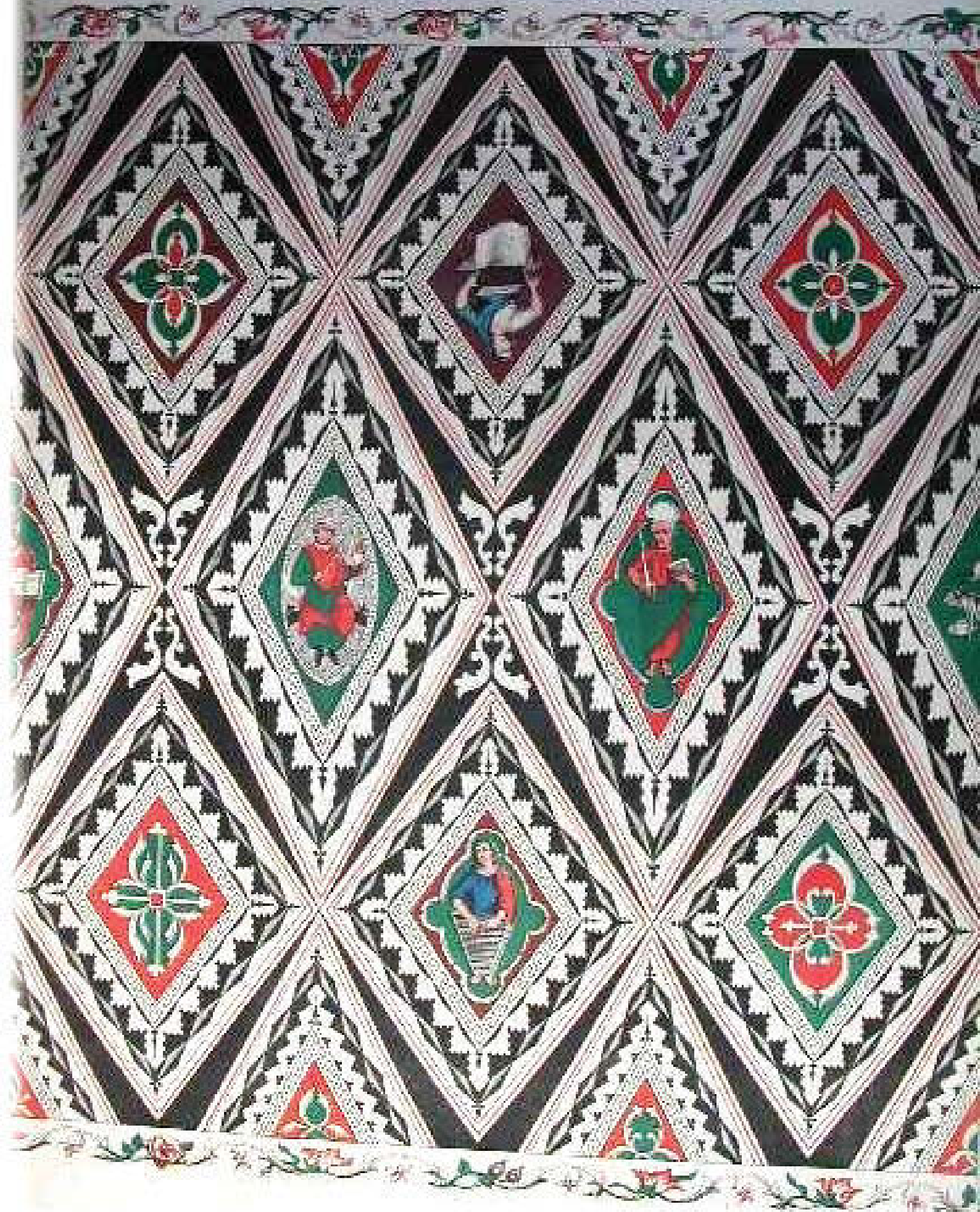
# ANCIENT CATHAN

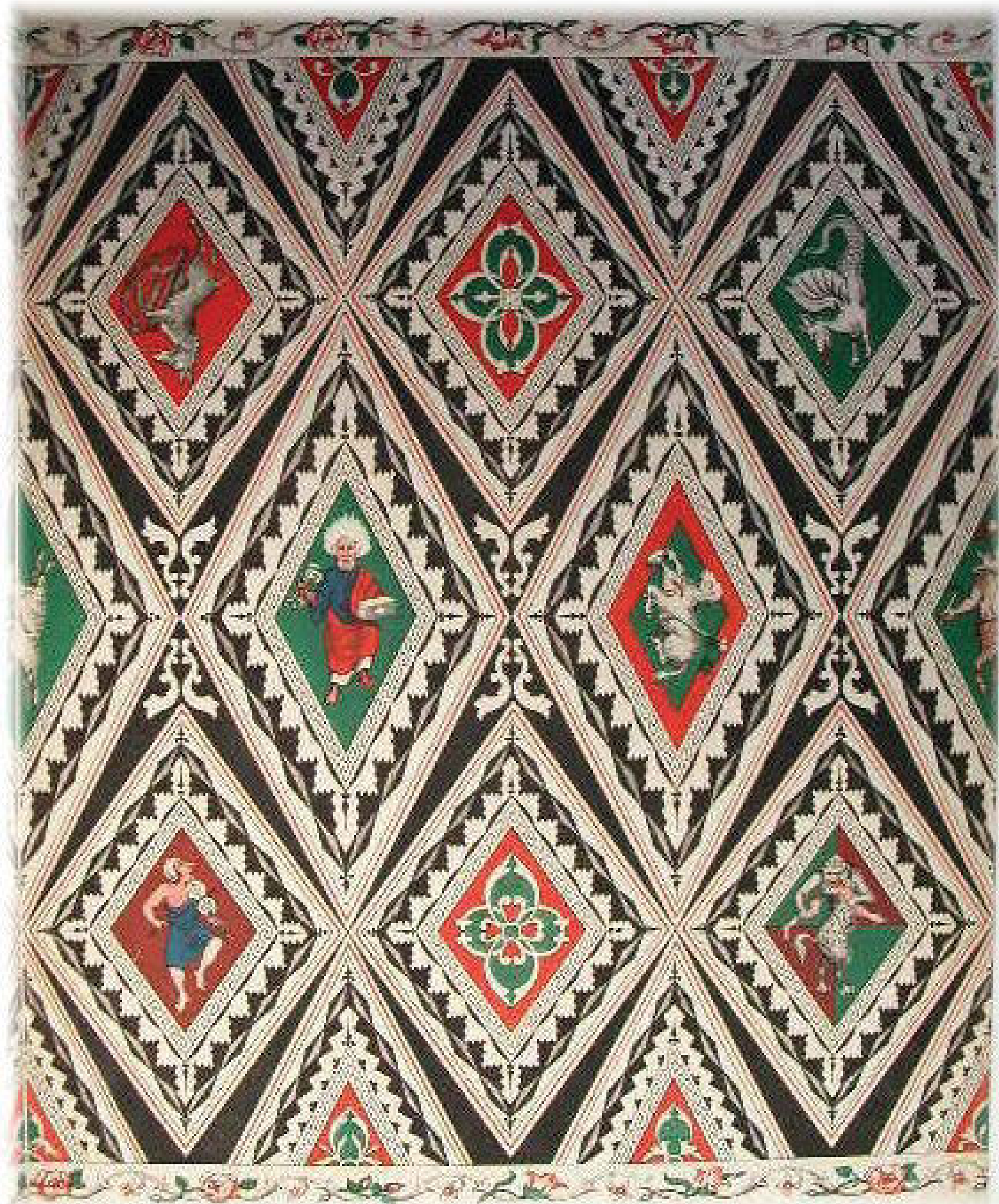


6 IN PET ARBOROU



# St. CATHEDRAL.





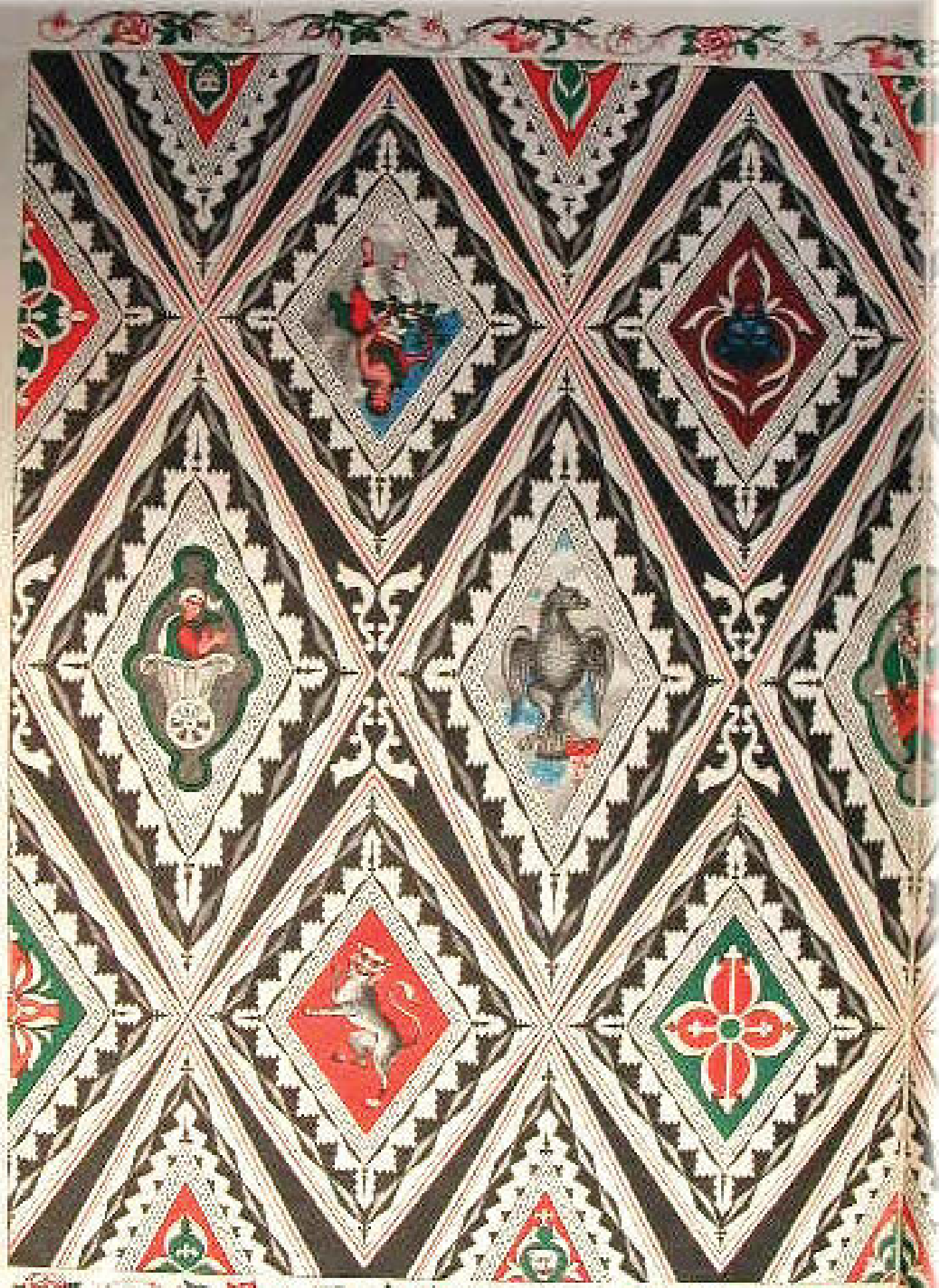




G. M. S. G.

THEY ARE OF THE ORDER OF THE...

WELLS.



J. STURGEON 1861.