

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

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

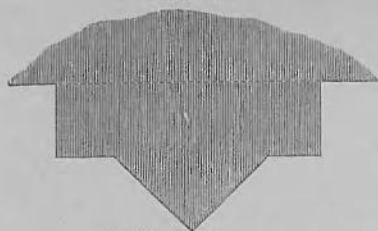
#### SEPULCHRAL MONUMENTS IN OXFORD CATHEDRAL.

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

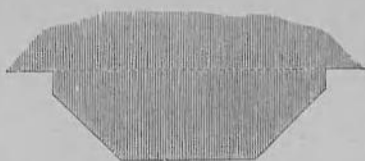
The sculptured monuments, though few in number, are of a class which we might reasonably expect to find preserved in an old Conventual Church. Many sepulchral slabs which formerly covered the pavement of the choir were removed and despoiled of their brasses, in the early part of the seventeenth century,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

# EXAMPLES OF ECCLESIASTICAL ARCHITECTURE IN FRANCE.

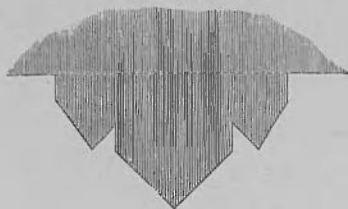
1. Agnetz.



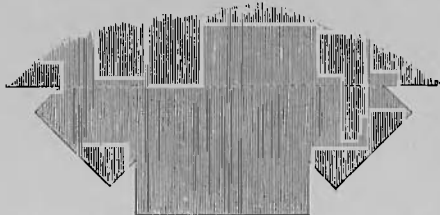
2. Cormeil (3 shafts).



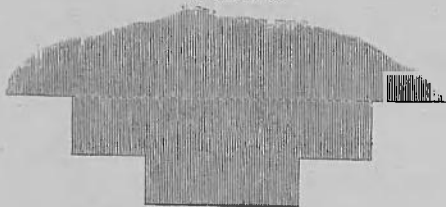
3. S. Chapelle, Paris.



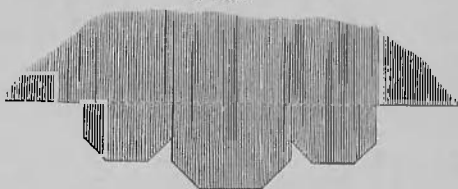
4. Epone.



5. Vernouillet.



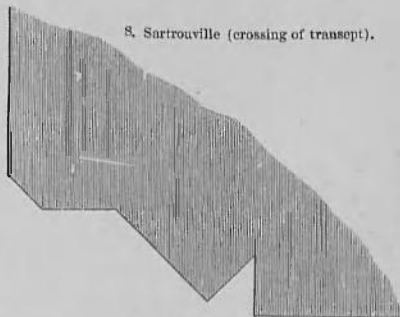
6. Iriel.



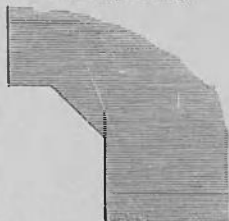
7. Etrochy (1 Shaft).



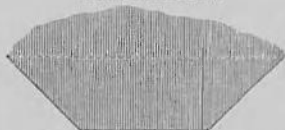
8. Sartrouville (crossing of transept).



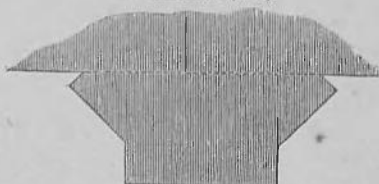
9. Ansacq (crossing).



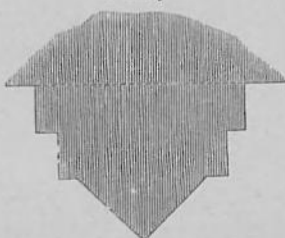
10. Cambronne (choir, over 5 shafts).



11. Cambronne (nave).



12. Mouy.



13.



Usual section of an arch in the early pointed.

regretted, neither confined to this Cathedral, nor to any one particular era, for we shall find that an ancient church is hardly ever taken down for the purpose of reconstruction, but fragments of Sepulchral Memorials, some of a very early period, are discovered worked up in the walls, whilst various palimpsest brasses will prove the want of reverential feeling, sometimes even anciently displayed, towards memorials of that description.

The ancient sculptured monuments in the Cathedral, and to a brief description of which I shall chiefly confine myself, are three in number, and are those of a Prior of St. Frideswide, of apparently the early part of the reign of Edward the Third; of the Lady Montacute, a monument of the latter part of the reign of Edward the Third; and of a Knight of the reign of Henry the Fourth. These are disposed or placed under the arches which divide the north chapel from the north aisle of the choir. Of the Watch Chamber, misnamed the Shrine of St. Frideswide, it does not fall within my province to treat. I shall have to offer, however, a few remarks on the slab with the matrices for two incised brass figures, of which it has been despoiled.

The monument of the Prior, the most ancient now existing in the Cathedral, consists of a plain high tomb with a recumbent effigy, surmounted by a canopy. The latter is a rich specimen of architectural design in the fourteenth century; the sides, the north and south, present a front of three pointed arches cinquefoiled within, the heads springing from clustered shafts, the caps of which are sculptured with vine-leaves and surmounted by three crocketed pediments with intervening and flanking pinnacles, which latter form the finish to small lozenge-shaped or angular-faced buttresses, which are carried from the base of the tomb upwards. The hollow mouldings of the arches and pediments are enriched with the ball-flower disposed at intervals. At each angle of the canopy, but placed diagonally, is a small niche for a statuette, but the sculptured figures are much mutilated. The internal vaulting of the Canopy is in three bays octopartite, the cells being divided by small moulded ribs, with sculptured bosses in the centre of each bay.

On a slab, with chamfered edges, on the tomb lies the effigy, with a canopy ogee—arched on the top and sides; these arches are foliated within and crocketed externally.

The head of the effigy, which is bare and tonsured with flowing locks by the sides of the face, reposes on a double cushion, the uppermost lozenge-shaped, the lowermost square. The Prior is represented vested with the Amice about his neck with the apparel ; in the Alb, the apparels of which appear at the skirt in front and round the close-fitting sleeves at the wrists ; with the Stole and Dalmatic, or Tunic, which, it is somewhat difficult to say ; these two latter are not sculptured but merely painted on the effigy, and are only apparent on a careful examination ; over these is worn the Chesible. This vestment is very rich, and ornamented with orfreys round the borders, over the shoulders, and straight down in front. Hanging down from the left arm is the Maniple ; the Boots are pointed at the toes, and the feet rest against a lion. There is no indication of the pastoral staff ; the hands are joined on the breast. This effigy has been assigned both to Guymond, the first prior, who died in 1149, and to Philip, the third prior, who died in 1190. It is very clear, however, that it is a sculpture of the fourteenth century, and it is executed with considerable breadth and freedom. The face also is close shaven ; had it been an effigy of the twelfth century, we should have had both the moustache and beard. This effigy has been elaborately painted, and is worthy of minute examination.<sup>1</sup>

The next monument to be noticed is that of Elizabeth, Lady Montacute, the daughter of Peter Montfort, and wife of William, Lord Montacute, by whom she had four sons and six daughters. She died in 1353. Her monument consists of a high tomb, the sides of which are divided into three panelled compartments ; the middlemost containing three panels, the others two panels each. These panels are arched-headed and cinque-foiled, and five of them on each side contain small statuettes, eighteen inches high, representing the children of the deceased. At the head and foot of the tomb are quatrefoiled compartments, that at the head containing, within the sides of the quatrefoil, the evangelistic symbols of St. Matthew and St. John, with a bas relief between them of the Blessed Virgin bearing in her arms the Divine Infant, and that at the foot containing, within the sides of the quatrefoil, the evangelistic symbols of St. Mark

<sup>1</sup> A representation of this tomb is given in Gough's *Sep. Mon.* vol. i. pl. xii., and in Storer's *Cathedrals*, vol. iii.

and St. Luke, with a female figure in relief between them, clad in a gown and mantle, and with long flowing hair. The sides of this tomb have been covered with polychrome. The slab which covers this tomb is eight feet eight inches long and three feet six inches wide. On this is placed a smaller slab, six feet six inches long and one foot ten inches wide, on which is the recumbent effigy of Lady Montacute.

The head of the effigy reposes on a double cushion, and is supported on each side by a small figure of an angel in an alb; these albs are loose and not girded round the waist. The heads of these figures are defaced, and they are otherwise much mutilated. She is represented with her neck bare, her hair disposed and confined on each side the face within a jewelled caul of network; over the forehead is worn a veil, and over this is a rich cap or plaited head-dress with nebule folds, with a tippet attached to it and falling down behind. Her body-dress consists of a robe or sleeveless gown, fastened in front downwards to below the waist by a row of ornamented buttons. The full skirts of the gown are tastefully disposed, but not so much so as we sometimes find on effigies of the fourteenth century. The gown is of a red colour, flowered with yellow and green, and at each side of the waist is an opening, within which is disclosed the inner vest, of which the close-fitting sleeves of the arms, extending to the wrists, form part; this is painted of a different colour and in a different pattern to the gown. This was probably the corset worn beneath the open super-tunic. The gown is flounced at the skirts by a broad white border, and round the side-openings, and along the border of the top of the gown, is a rich border of leaves. The hands, which are bare, are joined on the breast in a devotional attitude. Over the gown or super-tunic is worn the mantle, fastened together in front of the breast by a large and rich lozenge-shaped morse, raised in high relief. This mantle falls down on each side of the body in graceful folds, but the arrangement of the drapery is differently disposed on one side to the other. The mantle, of a buff colour, is covered all over with rondeaux or roundels connected together by small bands, whilst in the intermediate spaces are fleur de lis: all these are of raised work and deserve minute examination. They are apparently not executed by means of the chisel, but formed in some hard paste or composition, laid upon the

sculptured stone and impressed with a stamp. The feet of the effigy appear from beneath the skirts of the gown in black shoes and rest against a dog. This effigy has been sculptured and painted with great care.

The statuettes on each side of the tomb are most interesting, from the varieties of coeval costume they tend to illustrate. The first and easternmost of these, on the north side of the tomb, is the most puzzling and difficult of all to describe, as regards the costume, and the more so from the mutilated state in which it now appears. It is that of a male, who is habited in a red cloak, the borders of which are jagged. This is buttoned in front to the waist by lozenge-shaped morsers and may have been the garment called the Courtepye, and discloses a short white tunic or vest, plaited in vertical folds, with a bawdrick round the body at the hips. This figure, as regards descriptive costume, is perhaps the most speculative of all. Next to this is the effigy in relief of an abbess, in a long loose white gown or robe, a black mantle over, connected in front of the breast by a chain, with a tippet of the same colour. The head has been destroyed, but remains of the plaited wimple which covered the neck in front are visible, as also of the white veil on each shoulder. The pastoral staff appears on the left side, but the crook is gone. Next to this is the effigy of another, in most respects the same as the last, but with this exception, that the left sleeve of the gown, which is large and wide, is seen, as well as the close sleeve of the inner robe. Two of the daughters of the Lady Montacute were in succession abbesses of Barking, in Essex, and are here thus represented. Sculptured effigies of abbesses, especially of this period, are rare, and I know but of one recumbent sepulchral effigy of this class, existing in Polesworth Church, Warwickshire. This is a fact which renders these the more interesting.

The next figure is that of a female, in a green, high-bodied gown or robe, with small pocket-holes in front and sleeves reaching only to the elbows. The fifth figure is also that of a female, in a white robe or gown, with close sleeves, close fitting to the waist, where it is belted round by a narrow girdle, and thence falls in loose folds to the feet : over this is a black mantle. There are also indications of a plaited wimple about the neck, but the head of this, as of the other effigies, has been destroyed.



On the south side the easternmost figure, of which the mere torso remains, is that of a male in a doublet, jagged at the skirts and buttoned down in front, from the neck to the wrists, with close sleeves buttoned from the elbows to the wrists,—*manicæ botonatæ*, with a bawdrick round the hips, and buckled on the right side. From the bawdrick on the left side the gipciere is suspended. This much mutilated effigy presents a good specimen of the early doublet. Next to it is the figure of a male, in a long red coat or gown, the *toga talaris*, with a cloak over, buttoned in front downwards from the neck as far as the third button, from whence it is open to the skirts. This dress, in the phrase of the fourteenth century, would be described as "*cota et cloca*." In the right hand is held a purse.

Next to this is the figure of a Bishop, intended possibly to represent Simon, Bishop of Ely, A.D. 1337—1344, one of the sons of Lady Montacute. He appears in his episcopal vestments, a white Alb, with the apparel in front of the skirt, a black Dalmatic fringed and open at the sides, and a chocolate coloured Chesible, with orfreys round the border and disposed in front pallwise. The parures or apparels of the Amice give it a stiff and collar-like appearance. The head of this effigy has been destroyed and the outline of the mitre is only visible. The pastoral staff has been destroyed, with the exception of the pointed ferule with which it was shod. It was, however, held by the left hand. The Maniple is suspended from the left arm, but no traces of the Stole are visible. In more than one instance we may notice on episcopal effigies the absence of either the tunic or dalmatic, and sometimes of the stole.

The fourth figure on this side of the tomb is that of a lady in a gown or robe buttoned down in front from the breast to the waist, and with sleeves reaching only to the elbows, from whence depend long white liripipes or false hanging sleeves; small pocket-holes are visible in front. From beneath this gown or super-tunic, for it would have been anciently described as "*supertunica*," the loose skirts of the under robe, of which also the close-fitting sleeves are visible, appear. Behind this figure are the remains of a mantle.

The fifth and last figure is also that of a female, in a gown or super-tunic, close fitting and buttoned in front to the waist.

From the diversity of costume of one and the same period,

which they present, these figures are most interesting, and are deserving of far more attention than I have been able to devote to them.<sup>2</sup>

The next monument in point of chronological order is a high tomb, the south side of which is divided in five compartments by quatrefoiled circles, each enclosing a shield. A similarly-designed compartment may be seen at the head. The north side and foot of this monument are not exposed. On this tomb is the recumbent effigy of a knight, in body armour of the period of Henry IV., but presenting no very peculiar points of interest. On the head is a conical basinet, attached by a lace down the sides of the face to a camail or tippet of mail, which covers the head and shoulders, epaulières, rere and vambraces, and coudes incase the shoulders, arms, and elbows, and on the hands are gauntlets of plate. The body-armour is covered with an emblazoned jupon, with an ornamental border of leaves, and round this, about the hips, is a rich horizontally disposed bawdrick. Beneath the jupon, which is charged with the bearing—three garbs Or,—is seen the skirt or apron of mail. The thighs, knees, legs, and feet are encased in and protected by cuisses, genouillères, jambs, and sollerets, the latter composed of moveable laminæ or plates, and rounded at the toes. The feet of this effigy rest against a collared dog, and the head reposes on a tilting helm, surmounted by a bull's head as a crest. This effigy has been ascribed to a judge who lived in the middle of the thirteenth century, Henry de Bath, who lived in the time of Henry III., and whose name occurs as late as 1260. It is, however, two centuries later in date, or nearly so, and does not present any feature in costume resembling that of a judge. From the armorial bearings on the side of the tomb, I think the person of whom this monument is a memorial might, with some research, be ascertained. On the scutcheon at the head of the tomb are these arms,—a fess between three garbs, impaling a chevron between three greyhounds.

Such are the principal monuments in Oxford Cathedral. Another high tomb, under the largest window in the north

<sup>2</sup> Coloured representations of this effigy, and its highly curious details, as also of the smaller figures above described, are given by Mr. Hollis, in his "Monumental

Effigies of Great Britain," a sequel to Stothard's valuable series, which unfortunately has never been brought to completion.



transept, of the reign of Henry the Sixth or Seventh, has shields charged with an inkhorn and penner, as if indicative of a notary. This memorial has been attributed by Browne Willis to James Souch, or Zouch, who died A.D. 1503. He directed, by his will, dated Oct. 16, 1503, and preserved in the Prerogative Office, London, that he should be interred under this window in the north transept, and a tomb to be erected for him in the midst of the same window. He also bequeathed 30*l.* to the convent for vaulting that part of the church, in consideration of his being there buried. The brass effigy and inscription have been torn away from his tomb.<sup>3</sup>

Whether the slab with matrices of two brasses, of a male and female, under the watch-chamber, misnamed the Shrine of St. Frideswide, is a memorial of the same or of an earlier period than that structure, may be a point open to discussion. We have not the minutiae of costume to inform us, and merely the outline of the figure. That of the lady indicates the mitred head-dress, a fashion of the middle of the fifteenth century. The outline of the other is indicative of no particular period.

There are some brasses in the Cathedral, but these, with one exception, I do not now propose to notice, as they are not remarkable. The brass I shall mention is now concealed from view; it is that of an ecclesiastic, James Coorthopp, Canon of Christ Church and Dean of Peterborough. He died in 1551. He is represented as habited in the *tunica talaris* or cassock, over which is worn the surplice with sleeves; and over this, covering the breast and shoulders and hanging down on each side with two pendent bands in front, is the *almucium*, aumasse or amess, the furred tippet and hood. This is edged with "cattes tales," to use an old phrase of the sixteenth century.<sup>4</sup>

Of a monument in the south aisle of the choir, commemorating Robert Kyng, first Bishop of this See, who died 1557, little need be said. It is a recessed, canopied tomb, covered with shallow panel-work in minute divisions, but without any sculptured or incised effigy, and it is amongst the last works of the mediæval school of monumental architecture, at this period in its decline.

MATTHEW HOLBECHE BLOXHAM.

<sup>3</sup> The inscription is given by Browne Willis, *Survey of Oxford Cathedral*, p. 458.

<sup>4</sup> See Gough's *Sep. Mon.*, vol. i. p. 45, pl. xiv.