THE PERPENDICULAR STYLE IN EAST ANGLIA, CHIEFLY ILLUSTRATED BY EXAMPLES IN NORTH NORFOLK.[1]

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Those of my hearers who are old enough to remember the earlier days of the revival of Gothic Architecture in England, will recollect that the Perpendicular style was regarded with but little favour, and that almost invariably when a church was restored, the Third Pointed features were sacrificed with unsparing hand, in order to emphasise any earlier details remaining. In justification of this course, it may be advanced that the latest phase of our Gothic art is often presented to us in a form which has little to recommend it when compared with preceding styles; the squareness of outline and detail, the coarseness and inelegancy of the mouldings, together with the stiff and inartistic treatment of carved work, both in figures and foliage, often producing a disagreeable effect on the whole. But the characteristics of Perpendicular work, which made the earlier disciples of the Gothic revival despise that style, are greatly modified in most of the churches of East Anglia erected or altered during the fifteenth century, some of those finished at the earlier part of that era being almost as truly Decorated as Perpendicular in their general style and many of their details. The church of St. Nicholas, Lynn, completed in 1416, is a good example of the mixture of Second and Third Pointed features, some of the doorways being of pure Decorated conception, as is also the tracery of the clerestory windows, whilst the latter features, as seen at each end of the building, have tracery of a thoroughly rectilinear character. This combination of the two phases of art is a leading trait in

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many of the edifices proposed to be visited during the present meeting, and I will not therefore cite further examples of it, but merely observe that it naturally led to a free use of the mouldings of the Decorated style; in capitals and bases of columns, for instance, they are often introduced in preference to the mis-shapen and bulbous-formed members so frequently met with elsewhere; and in other cases the various groups of mouldings follow the old arrangements, and are not so often separated by the broad shallow cavetto, or hollow; the members composing the combinations are less weak and wiry in effect than is commonly seen in Third Pointed work, and the details generally show much less monotony, and present a more pleasing mixture of angular and curved lines than is usually found in the Perpendicular style. In early work of that date a great preference was shown for two centred arches, and those of pointed segmental form, also for openings struck from three points, and I do not think that the four-centred arch (so characteristic of the style) was ever much of a favourite in East Anglia till nearly the close of the Perpendicular period of art.[1] Many features occasionally met with in Second Pointed examples became leading ones in the succeeding style;—thus at North Walsham, the aisles are continued to the extreme east end, and the chancel arch is omitted, whilst at Beeston S. Lawrence, the late Second Pointed chancel is covered by a roof of very slight pitch.

What development the Pointed style would have assumed had it not being supplanted by the revived Classic, it is perhaps difficult to say, but in all probability, a return to earlier forms would have ensued under certain modifications, as in many Perpendicular examples we find traces of such a desire to resume features of the earlier styles, a longing which is to be seen in some East Anglian church work of the closing period of Gothic art. Thus at S. Nicholas, Lynn the arch of the western entrance

[1] The mediæval architects divided the widths of their pointed arches into equal parts, and struck the arcs from two of these divisions; they likewise formed their four centred openings by first fixing upon the centres for the springing or side arcs, and then finding the centres for the inner or upper segments on points placed upon vertical lines drawn from the centres of the outer arcs. Many modern four-centred arches have been constructed in complete ignorance of the proper method.

embraces two doorways with a niched tympanum above them; a design often found in earlier buildings, but almost unique at the Perpendicular period, and in the same church there is also a circular headed doorway. At Cromer the belfry windows are composed of couplets of lancets, whilst at Salthouse the effect of lanciform openings is produced by the two long narrow windows inserted in each bay of the aisles of that remarkable edifice. Elsewhere we perceive the same tendency to revert to earlier forms exhibited in planning, and so we find apsidal ends to the chapel of Henry VII at Westminster, and to two smaller ones for private use at Cowdray, and Hurstmonceaux in Sussex, in which county there is also a sixteenth century church at Twineham whose windows are confined to debased, but lancet shaped openings.

Having made these preliminary remarks I will now proceed to discuss the leading characteristics of the various parts of an East Anglian Perpendicular church *seriatim* and then conclude this address with a few observations on the interior fittings of the edifice.

Beginning at the west end, I must observe that nearly every church in Norfolk possesses a tower, and this is almost invariably placed at the west end of the building at the termination of the nave. I allude of course to Perpendicular examples only, as earlier ones were often differently situated, as may be noted in the two great churches at Lynn, also at Dunham, Gillingham and Castle Rising. At Sloley the tower stands west of the end of the north aisle, and at Harpley similarly as to the south aisle. At Terrington S. Clements, the detached campanile is north of the western bay of the north aisle, whilst at Beccles, Suffolk, the bell tower which, like the three preceding examples, is of Third Pointed work, is situated nearly at the end of the chancel, south of the building and at some distance from it, a position chosen from the nature of the ground upon which the edifice is erected, there being a rapid slope immediately west of the nave.[1] Occasionally

[1] The little church at Metton has a tower the west wall of which forms part of the enclosure of the churchyard, so that it being impossible to have a western doorway, there are north and south arches and the entrance is formed in the east wall of the nave; this is of great thickness, and has a staircase worked within it leading to a gallery also constructed in the wall, and arched over. At East Bergholt, Suffolk, the stump of the west tower is similarly placed upon the boundary wall and like Metton, exhibits north and south arches as does also the tower at Dedham, Essex.

very unimportant churches had no towers, Blundal has only a mean double bell-cote, and East and West Beckham are entirely destitute of any provision for bells, as they appear at present.

Frequently the towers rose high above the nave roofs before the belfry stages were commenced, and this is found even in comparatively humble structures, as at S. Margaret's, Ormesby, and at Sutton. The walls were also sometimes carried up some height above the belfry windows before the parapet began, as at Cromer, and at Lavenham, Suffolk. In the last mentioned church the tower is exactly three times the height of the nave and clerestory combined.

The best towers comprise at least four stages, and occasionally five, in their composition; in the lowest or each is an elaborately ornamented but bold basemould, traceried or flint panelled, a wide arch usually under a square label forming the western entrance; above this being the west window in the second stage, then a division bearing square traceried sound windows; and lastly the belfry, with not more than two openings on each face, the whole structure being finished with a plain parapet or with a rich band of flint tracery and battlements. Some of the towers are remarkable for their massive proportions, such as those at Felmingham and Ludham in Norfolk, or at Kessingland in Suffolk; the heights of others are noteworthy, that of Winterton, now a small fishing village, reaches 132 feet, whilst it is nearly 160 at Cromer. Especially beautiful base-mouldings are found at Barton Turf, Cromer, Hickling, Hindolvestone, and South Repps, and the space over this feature is frequently covered with long cusp-headed flint panels as at Ingham. The base mouldings so often exhibit the inlaid flint work that it may be best to say a few words here on that striking peculiarity in the ornamental work of East Anglian edifices, both ecclesiastical and secular. This so-called flint panelling, or flush work, is more properly to be described as a flint inlay, the stone being sunk out to the form of the pattern, and of a sufficient depth to receive the dressed flints. In many Norfolk churches its use is confined to the embellishment of the bases and parapets of the towers, whilst in others,

especially in larger edifices, it is freely employed throughout the fabrics. At Stratford S. Mary, Suffolk, inscriptions are worked in it round the base mouldings, and the porch and clerestory at Melford, Suffolk, are similarly inscribed. An early example may be seen in some arcaded work under the east window of the Second Pointed chancel at Beeston S. Lawrence. So fond were our ancestors in the Eastern Counties of this inlaid work that they employed an imitation of it on some church fittings. In this manner the panels of the font at Trunch and of the pinnacles of the sedilia at Barningham-Northwood, are filled in with black cement; whilst at Knapton the font stands on steps faced with split flints.

The west doorway has often continuous mouldings without side shafts, a label following the outline of the arch, besides which there is a second one forming a square head and joining the inner dripstone at its apex and side terminations, a peculiarity in East Anglian work; elsewhere the square enclosing label, or a pointed one is alone used to one opening. The spandrils are filled with oak foliage at Hickling; bear shields with the fetterlock badge of the Felbrigge family, at Felbrigge; have the lamb and eagle, emblems of the two S. Johns at Coltishall; and the martyrdoms of S. Lawrence and S. Sebastian, at S. Lawrence, Norwich. In the doorhead panels of the Eastern counties I think that more variety is found than in other parts, and less of the monotonous circle and quatrefoil filling in, so usual elsewhere. Frequently there is no western entrance, as at Burlingham S. Edmund, Caistor (Yarmouth) Catfield, Hempstead (Eccles), Hemsby, Kelling and Strumpshaw; even the grand towers at Ludham and Winterton, do not posses it; on the other hand Wiggenhall S. Peter has three entrances to its campanile: north, west, and south.

The west window and the doorway beneath it form one conception at Hickling and Ingham, a single arch including both in the latter example; at South Repps the opening is of six transomed lights, and is of large size, and a curious late window of five lights is noticeable in the parochial tower at Wymondham. Over most west windows in other parts of England we generally find a lancet, two-light opening, or niche; but in many places in

Norfolk and the adjacent borders of that county, there is very frequently a square window filled with tracery and capped by a horziontal label. This is quite a localism, and these sound windows as they are termed, offer a great variety of elegant designs; large ones occur in the ruined tower at North Walsham, but in humbler bell towers they are often merely small quartefoiled openings. The most elegant ones are probably those at Worstead, others of nearly equal merit are met with at Coltishall; in the beautiful but ruined edifice at Overstrand, they take the form of traceried oblongs, as at Carlton Colville, Suffolk, where there are two conjoined quartrefoils, each enclosing a shield; a fine example at S. George's Norwich, has the cross of that saint in its centre, and at West Winch, a shield with armorial bearings is introduced in a clever and original manner.

Belfry windows are of three or a less number of lights and there is usually only one on each face of the belfry;[1] at South Repps, the three-light openings are of great length, and transomed, and the coupled two-light windows at Wymondham, appear to be a Third Pointed adaptation of a similar design in Second Pointed work at Hawton, Notts; in both cases the couplets are enclosed under ogee canopied heads. Flowing tracery is elsewhere considered unusual in the uppermost stage of a tower, but does not appear to be uncommon in Norfolk, as examples may be met with at Coltishall, Harpley, Hemsby, and Ingham. The newel stairs are frequently placed in the south west angle. The stepped battlements which are a leading characteristic of Norfolk towers, are of a very remote origin, and formed a prominent feature in the architecture of ancient Assyria. The faces of these battlemented parapets are often panelled with arcades following the contour of the merlons and embrasures; good examples are at Filby, Ingham, Ormesby S. Margaret, and South Repps. Many towers have only plain cornices and are devoid of pinnacles, and where the later occur they are but small and short, seldom more

[1] I know of none with three windows as we find in Somerset, at Axbridge, Cheddar, and Winscombe. The detached or flying pinnacles so conspicuous in some western belfries, are absent in Norfolk ones, though there is something analogous in the double pinnacles at the corners of the tower at Ingham. The pierced stone cornice of trefoils or quatrefoils set in diagonal squares, is also a west of England feature unfamilar in the east.

than four in number; but at Strumpshaw there are eight, and at Winterton twelve. Instead of the usual pyramidal terminations they often end with seated animals or statuettes, as at Filby, Barton Turf, and Ormesby S. Margaret. At Wiggenhall S Peter the emblems of the four Evangelists finished the angles of the tower. The floors of belfries were often groined as at North Walsham, and there are preparations for vaulting at the small church at Runton; whilst an excellent wooden floor remains at Hickling, with moulded girders and curved braces. East Anglian tower arches are remarkable for their altitude, that at Cromer has a clear height of fifty feet, and in most cases the greatest possible dignity has been imparted to this feature; the fine one at Felmingham now reaches high above the miserable body that has been tacked on to it; another beautiful arch exists at Kessingland, Suffolk.[1]

A few words must be said respecting the noted round towers of the East of England and for this reason—that frequently they had a belfry stage added to them and tower arches pierced through their eastern walling in Perpendicular times. In their original state these circular erections had no western doors as is the case with the three existing examples in Sussex.[2] The western entrance at Mutford, Suffolk is the only instance that I have met with where a doorway has been cut through a circular tower in mediæval times, and there it was done for the purpose of building a porch in front of it. When the small edifices to which these belfries were originally attached gave place to others of increased dimensions, it became necessary to make the towers larger to corres-

[1] There are aumbries within the towers at Belaugh, Coltishall, and Felbrigge.

[2] These circular towers were doubtless designed of round form, as best suited for strength, for places of refuge and stores for valuables during rebellions and riots; the arrangements in some square towers point to the same uses, thus at Filby the late Second Pointed one has an internal door to the stairs turret strongly banded with iron and secured by seven padlocks; at Warbleton, in Sussex, there is a similar iron bound door with complicated lock-work, evidently for making the belfry a place of security, though popularly supposed to form part of an engine for torturing heretics confined in the chamber above. That circular towers were so formed in preference to square ones from an alleged difficulty in procuring stone appears to me absurd, and the three Sussex examples help to disprove this theory, for they are all situated on the river Ouse, and have an excellent navigable water-way from the sea, which, whilst it would enable stone to be easily supplied from Caen, would on the other hand, expose these places to piratical attacks from the French, an eventuality, which in after times frequently took place along the southern coast.

These towers are sometimes elliptical, as at Rollesby, which is wider from north to south, than from east to west.

pond with the enlarged buildings, and this was effected by raising another stage upon them—generally, but not invariably, of an octagonal shape ; where this was done windows were placed in each face of the octagon opposite the cardinal points as at Potter Heigham, and at Mutford Suffolk, in both which examples the other sides were filled with blank windows of similar pattern to the "practical" ones. The parapets of these additional stages are generally battlemented and have had small angle pinnacles which have usually perished, instances of which occur at both the last-named churches.

In East Anglia, as in other parts of England, the larger churches have their naves divided into five bays; but at Terrington there are no less than seven, Ludham has six, and Beccles, in Suffolk, a corresponding number. In moderately-sized edifices naves of four bays are of very frequent occurrence, about one-fourth of the churches in the north-eastern part of Norfolk having them.

The arcades between the body of a church and its aisles are very commonly supported on simple octagonal shafts even in such an extensive and noble structure as Terrington S. Clement's, and the dignified but smaller churches of Hickling, Ludham, and Upton. When clustered and moulded pillars occur they are either formed upon a square plan placed diagonally, or within a lozenge-shaped outline whose greatest diameter is from north to south ; examples of the first system may be found at Cromer, Ingham, Salthouse, and Upton, and of the second at S. Nicholas, Lynn, and Lavenham, Suffolk. The shafts at Cromer are composed of four half rounds separated by a broad wave moulding ; at Salthouse and Upton there are four semi-circular shafts divided by a hollow between each ; at Tunstead the half rounds are separated by the favourite double ogee moulding, and at Ingham by filleted rolls.

In some cases the arch-mouldings are partly continuous and partly borne by the columns as at S. Nicholas, Lynn. At Tunstead, the arches spring from imposts above the capitals which is unusual in Third Pointed work. Plain double chamfered arcades are common, flat as at Barton Turf, or hollow as at Ludham. At Wiggenhall S. Mary Magdalen, great appearance of richness is given by

elaborately moulded and bold labels being placed above the doubly chamfered arches.

Chancel arches are frequently omitted, early instances of which are at North Walsham, and S. Nicholas, Lynn, they are absent also in the smaller churches at Blundal, Caistor (Yarmouth), and Strumpshaw. Often the rood screen formed the only division between the nave and chancel as may be seen at Hemsby. In many cases the outer doorways of porches, chancel and tower arches, and occasionally the responds of nave arcading, are formed with a central shaft (either round or half octagonal with cap and base) flanked by the same continuous mouldings on either side, a method found elsewhere, but I fancy less frequently than in the east of England. The porches at Felbrigge, Hempstead, Harpley and North Repps have this feature as many others; it occurs in the tower arches at Acle, Felmingham, and Hickling, and the responds at Upton, and Burgh S. Margaret.

The noble clerestories of the more important structures are so well known that it is unnecessary to say that they are a marked feature in the Perpendicular style of East Anglia. Nearly every important church had one, and it is found in many smaller buildings as at Potter Heigham and Baconsthorpe, in the latter being continued to the east end of the structure; at Letheringsett the chancel walls are as high as those of the nave clerestory, whilst at Terrington S. Clement a late brick walled clerestory has been added to the somewhat earlier and aisleless chancel. The combination of circular and pointed arched windows, seen in the Second Pointed example at Cley-next-the-Sea, occurs in a Third Pointed one at Sherringham. Tunstead has a blind storey above the nave arcades of its late Decorated or transitional church.[1]

[1] Though occasionally the mediæval builders displayed a reckless daring in building construction, at other times they acted with a carefulness which would now be considered superfluous. Thus in the east of England where on the coast the most destructive winds come from the north and east, they made these sides of their churches stronger than those facing the south and west. For this reason at Southwold the clerestory windows on the north side have their tracery brought lower down than the corresponding openings on the south, and at S. Nicholas, Kings Lynn, the east window is of nine lights transomed in the centre of the mullions, whilst the west one is larger, has eleven fenestrations, and is only transomed at the foot of the mullions in order to connect them with the canopy of the western doorway. At Castle Rising the north side of the church has no

The porches in North Norfolk are generally found in the western bay of the nave, especially when the latter has only four, or a less number of compartments; examples of this position may be mentioned at Martham, Marsham, Salle, and Tunstead. In large structures they are very capacious and occasionally of two bays in depth, an early instance of which is seen in the fine Decorated porch at Great Yarmouth; double-bayed Perpendicular ones may be noticed at North Walsham, Harpley, Ingham, and Worstead, the last two have parvises, an addition wanting at Harpley; Cromer possesses a western porch of rich Perpendicular work. Parvises are frequently met with, and occasionally there are two at one church, as at Cromer and Salle; the manner in which the stair turrets of these chambers are in the last named example made to form part of the west elevation, is both ingenious and effective. The floors of these cells are often carried on groining, and the parvise itself is beautifully vaulted at Salle, where it has been used as a chapel. Sometimes the walls rise as a short tower above the aisle roofs, as at Barton-Turf, Ingham, and Sutton. The chief ornamentation of the East Anglian porches is centred in their entrance fronts, the sides being nearly devoid of enrichment, so at S. Nicholas, Lynn, North Walsham, and at Gisleham, Suffolk. Side windows are generally unglazed, as at S. Nicholas, Lynn, and Terrington S. Clement; but at Harpley the rebates for glass remain. At Worstead the openings occur in the outer bay only, leaving the inner one to act as a solid buttress to the aisle walls. The fronts generally show a combination of niches and small narrow-light windows, an arrangement found at Acle, Gresham, Hempstead (Eccles), Ludham, Martham, and Potter Heigham. Instead of pinnacles there are seated figures at Barton-Turf. Gable crosses, on porches, &c., are not unfrequently met with in Norfolk, and many of them are of that peculiar form which has

windows whatever. On the contrary, near the south coast of England, where the wind blows strongest from the west, we often find the south doorway omitted, instances of this occur in Sussex, at Clayton, Framfield, Friston, Horsham, Ifield, Maresfield, Walberton, and Yapton. Leominsterwest tower has the peculiarity of a north doorway, and the western entrance is sheltered by porches at Rogate, Rudgewick, Rustington and Yapton.

eight arms, thus combining a cross and saltire. Good crosses remain at Gresham, West Lynn, and Wiggenhall S. Peter; and as I am speaking of gable terminations it may be permitted to mention that sancte bell cotes exist at West Lynn, Wiggenhall, S. German's, and Wiggenhall, S. Mary Magdalen's, and that in the last church the bell itself hung till within the last few years.

Vestries are probably more frequently met with than in other parts of England; they are not always of Third Pointed date, an interesting example in the preceding style is at West Winch, and has a vaulted roof; at Winterton also there is a vestry with very small lancet windows set high up in very thick walls. They are nearly always on the north side of the church, or behind the east wall of the chancel; but at Hindovestone is one of late date entered by a doorway in the south wall of the sanctuary immediately east of the piscina.—northern sacristies are at Salthouse and Worstead, others existed at Felbrigge, Trunch, and Harpley; in the last case it was vaulted in two bays. At S. Nicholas, Lynn the eastern compartments of the chancel aisles are formed into vestries, the one on the north side being reserved for the clergy, a rich and wide doorway opening from it into the sacrarium. At Worstead and Castle Acre the revestry is two storied, as at Flamstead, Herts, and Horsham, Sussex. The piscinas with which they were furnished remain in the Second Pointed examples at West Winch and Roughton; in the former church there is also one at the high altar. I need hardly observe that none of these chambers possess original external doorways.

So much has been said respecting the rich hammer-beam roofs of Norfolk and Suffolk, that the remarks here shall be as brief as possible. I would first observe that the elaborate cornices which they usually possess, were occasioned by the absence of parapets and gutters, the roofs even in the largest edifices having generally dripping eaves, a peculiarity by which they are conspicuously distinguished from the fine and profusely ornamented churches of Somerset, where the pierced parapets and their attendant pinnacles combine to form such striking features. The spandrils of these East Anglian roofs are cut out of

boarding about an inch in thickness, after the manner of fretwork, and display a marvellous variety in their patterns, as may be seen in the roof at Trunch. Quite humble churches have in some cases rich hammer beam coverings, as at Beeston Regis, and Potter Heigham.[1] Another favourite form of roof in East Anglia, consists of a framing composed of a series of principal and intermediate rafters with wall pieces under them, and to which they are united by curved braces. As there is neither a collar nor a tie beam, the construction is extremely unscientific and weak, and the walls on which such a roof has been placed, would in all probability have been thrust out long ago, had they not been preserved by their great thickness; examples are at Felbrigge and Tunstead, tie beams having been inserted in the latter instance for the purpose of keeping the walls upright.

Many Norfolk roofs were thatched, as may be still seen at Coltishall and Potter Heigham; thatch was not merely applied as a healing to the very smallest churches, but was used in those of respectable size and character, not being considered a mean or despicable material for such a purpose in old times; and as a roof covering it has much to recommend it, being cool in summer, and warm in winter, in these respects being the very reverse of lead. Frequently the roofs were open to the healing of thatch or tiles, without either boarding or plastering between the rafters; the thatch still shows thus at Burlingham S. Edmund, as it did till recently at Pakefield, Suffolk, and the lead is conspicuous between the rough boarding at Felbrigge. Oak was not the only wood used for roofs, that at S. Nicholas, Lynn being the sweet chestnut, a material which lasts well, resists the worm, and is one which spiders avoid.

Before concluding this paper with a few observations on the internal fittings of a Third Pointed church, it is necessary to say somewhat concerning the details common

[1] The number of angelic figures introduced into the ornamentation of these hammer beam roofs is often very remarkable, thus at Grundisburgh Suffolk, each pair of principals has five full length angels attached to it. Probably these representations were intended chiefly to symbolise the heavenly host, whilst the effigies of the saints were confined to niches in the walls to signify the "lively stones" built up into the fabric of the mystic church. This I think was the idea intended at S. Nicholas, Lynn, each intermediate rafter having two full length angels, whilst in the clerestory walls are some forty niches to enshrine saintly personages.

to the entire fabric, and I will first consider doorways and doors. Nearly every church, however small, had north and south entrances, though the western one was frequently omitted, as before noticed. The large edifice of S. Nicholas, Lynn has two doorways on each side of the nave, and there is also a second south entrance at North Walsham. The finest west doorway with which I am acquainted is that opening into the tower of the parish church at Wymondham, where there are no less than five orders of beautifully grouped mouldings. At Tunstead the transitional Second to Third Pointed one has the elaborate arch and jamb mouldings most skilfully connected together. The broad cavetto, or hollow when it occurs, is generally studded with shields, either plain scutcheons, as at Felmingham, or bearing emblems, as at Kessingland, Suffolk, where they are charged with those of the Trinity and Blessed Sacrament; at other places these shallow spaces have foliage or devices, as roses and crowns at Burlingham S. Peter, or the crowned T. for the Trinity, the M.R. and the Ormond (or Wake) knot, at Gisleham, Suffolk.

To the Perpendicular style belong the richly-panelled doors with which so many East of England churches are adorned, and of which the finest example is probably at S. Nicholas, Lynn; this is folding and has also a two-leaved wicket within it; although this fine work of art is not all cut out of the solid, it is built up so ingeniously that the defect is not perceived. Another fine door remains at Harpley, single but also with a central wicket as at Lynn; at the base are a lion and a stag and over these in panels figures of the four Latin Fathers and the four Evangelists. Good panel work is seen on the entrances at Filby, Hempstead (Eccles), Hickling, and Martham. Many doors of Perpendicular work are composed of a framing covered with feathered or moulded boards whose joints are concealed by ornamental fillets; a good one of this kind is at Acle.

In the East of England there is a large number of windows respecting which it would be difficult to say whether Second or Third Pointed ideas predominated in their tracery; thus at Beeston S. Lawrence there are three-light openings, the heads of which have upright

bars enclosing geometrical and flowing traceried figures. In fully developed Perpendicular the transoms are often placed immediately over the heads of the lights, whilst in other cases the continuity of the horizontal line of a transom is broken by adjacent lights having the bar placed across them at different levels; examples of the former occur at Felbrigge and Upton, of the latter at Acle and Wiggenhall S. Mary Magdalen. On transoms the battlement ornamentation is freely used, sometimes both within and without the window, as at the last-named church. This form of decoration is said to be peculiar to English Gothic, and is a marked feature in that of the Perpendicular period. The east window at Lowestoft, Suffolk, is a beautiful example of the capabilities of the style, as the tracery shows a remarkable amount of ingenuity in the combination it presents of rectilinear and curved lines; it is also noteworthy for the manner in which the design is made to fill nearly the whole of the window-way; the east window of the adjacent town church at Beccles is very similar in conception, but of seven lights, whilst that at Lowestoft is of five.

In some edifices the windows are conspicuous for their uniformity of pattern; at Terrington S. Clement's, for instance, the aisle windows exhibit one unvaried design throughout, including that of the openings at the west ends of each; and the great west window of five lights is but an adaptation of the three light aisle ones. In some late work the discharging arches over doors and windows have voussoirs composed of flint and red brick alternately as at Barton Turf and the gateway at Castle Acre Priory. The transitional windows at Salthouse, have their sills lowered to form seats, and there being two in each bay closely adjoining one another, the effect of a continuous arcade is produced. At Hickling every window has jamb shafts and at Worstead several of them have large brackets in their splays for statuettes.

Niches bear a conspicuous part in the ornamentation of many churches, there are five under the east window at Beccles, and at S. Margaret's, Lynn are three very large and effective ones in the same position; they frequently flank the west windows, and remarkably fine and delicately

pinnacled ones are so placed at Terrington, smaller at West Winch, and at Kessingland, Suffolk. Niches of large size for the patron saints, Peter and Paul, adorn the western porch at Cromer, the presence of their emblems in panels beneath bearing witness to the fact. At Beccles a doorway has several inserted among the mouldings, and over porch entrances they are found so often that I will only cite one instance,—at S. Nicholas, Lynn. Buttresses, as at Cromer, frequently have niches on their faces.

The interior fittings of Perpendicular date are conspicuous for their beauty and delicacy of treatment; prominent among them appears the font, which in Norfolk is generally placed in the middle passage, and in some cases the benches are so arranged as to allow of this favourite position. The Third Pointed bowls are, I venture to say, invariably octagonal in shape, and the square basins, such as are occasionally to be found in Sussex, and in the west of England, are entirely absent.[1] Of East Anglian font bowls there are certainly fewer in which the commonplace quatrefoiled circle, or cusp headed panel forms the chief decoration, as it does in Perpendicular works elsewhere, and a decided preference is given to figure subjects and emblems. Concerning the representations of the administration of the seven sacraments, I have entered at some length in a previous paper, and will only remark here that the Evangelistic symbols are probably even more frequently met with. At Salthouse they occur alternated with foliaged panels; at Aylesham and Burgh S. Margaret, they are associated with the emblems of the Passion; at Acle and Wymondham, and at Bradwell, Suffolk, they are accompanied by demi-angels, whilst at Hindvestone and Ludham, they are placed in four consecutive panels. Angels and lions alternate on the fonts at Corton, Somerleyton, and Pakefield in Suffolk, and Carlton Colville in Norfolk.[2] Sometimes the font stems are simply pannelled, but occasionally bear the figures or emblems of saints, thus

[1] As at Jevington, Hurstmonceaux and Willingdon.

[2] Sperling in his *Church Walks in Middlesex*, p 73 n., says of the font at Hillingdon, "A precisely similar one occurs at Happisburgh, Norfolk." It is of a very common East Anglian pattern, alternate figures of seated lions and woodhouses embellish the stem, whilst the octagonal bowl has demi-angels and the evangelistic symbols.

angels with taper-sticks appear on the shaft at Upton, and similarly at Hindolvestone the eight sides have alternately a crowned G. or M. for S. George the Martyr, and patron of that church.

To the Perpendicular style belong the great majority of our chancel screens, and perhaps without exception, the lofts over them. In the east of England both are remarkable for their beauty as works of joinery and carving, and also for the highly instructive painted work and gilding which many of them still display. The tracery often exhibits extreme delicacy in the cusping, which is frequently double-feathered and occasionally triple-cusped or feathered. The fenestrations sometimes show a plane of tracery on each side of the screen, as at Potter Heigham, and there are even examples of three separate planes of traceried enrichment (as at Barton Turf ?). At Ludham the rood-screen, dated 1493, is enriched with little flying buttresses and pinnacles before the dividing monials or uprights, and in many cases the work is little suited for rough usage. The lower panels are sometimes placed above a band of tracery as at Tunstead, or of foliage as at Trunch ; occasionally an inscription is introduced, recording the donors of the work, as may be met with at the last named church and Ludham. The use of gesso was very common, and is conspicuously so at Aylsham, Burlingham S. Andrew, and Worstead ; the substance is of great hardness and always gilded over when applied to screen work, and panel paintings. The lower panels of the screens are invariably solid, and generally painted ; when so decorated each was either red and green in alternate couples, or simply alternately. Our ancestors were remarkably fond of green as a colour, and I have only met with one instance of a departure from the above red and green arrangements ; it is at Gillingham, where red and blue are the colours used. On these red and green grounds were either angels, saints and prophets, or simply floral patterns or powderings. Occasionally the crowned initial of a saint formed the pattern as at Salthouse, where the mitred N. stands for S. Nicholas, and at Wiggenhall S. Mary Magdalen there is an instance of the Evangelistic emblems being thus employed. A beautiful series of devices from the Norfolk

and Suffolk screens will be found in Pugin's work on Floral Ornament.

The rood-loft was generally approached by stairs at its northern end. These are often contained in turrets cleverly carried on arched masonry as at Aylmerton, Beeston-Regis, and Trimmingham. At North Walsham the loft was approached by stair turrets in both north and south aisles, whilst at Wiggenhall S. Mary Magdalen similar turrets placed north and south of the chancel arch gave access to the loft and to the aisle roofs ; the brackets on which this gallery rested exist at Caister (Yarmouth), and at Wickhampton are corbel heads to uphold the rood beam which remains at Potter Heigham, Sutton, and Tunstead; at the first-named church it is borne by demi-figures of angels, in the last by wall pieces with curved braces.

Many East Anglian edifices retain their seating or portions of it, and the old benches composing it display an infinite variety of design ; especially noteworthy examples exist at Harpley and Wiggenhall S. German's ; these and the generality of Norfolk bench ends are finialled and not square-ended as so often elsewhere. Such seating is usually much smaller than we employ now, and at Roughton, for example, the bench ends are only ten inches wide and the entire height two feet and six inches. Richly worked bench ends remain at West Lynn and at Corton, Suffolk. There are fine miserere stalls at S. Margaret's, Lynn, and those formerly at S. Nicholas's, in the same town, are now in the South Kensington Museum ; others at Trunch stand upon stone plinths pierced with traceried fronts for ventilation. Perfect sets remain at Ludham and Burlingham S. Edmond's. At Ingham there are eight on either side and four returned against the stone screen. Stall ends of peculiar outline exist at Reedham and S. Nicholas, Lynn, and altar chairs have been formed out of misereres at West Lynn, Norfolk, and Colton, Suffolk.

Many Perpendicular churches in Norfolk have merely a lowered window-sill to form a seat for those ministering at the high altar, and this appears to have been the case even in some large churches, as at Trunch. The splays of the window, in whose sill the sedile is formed, are

often corbelled so as to give the bench an oblong form and which may be considered a localism, it occurs at Roughton and Sherringham. Double sedilia are at Runton and Aylmerton. There have been fine transitional second Pointed sedilia at Felbrigge, and as frequently the case, formed one composition with the piscina.[1]

Some piscinas are met with without the usual bowl, the drain of one or two holes being placed within a very slightly sunk surface, this local variation may be seen at Lynn S. Nicholas, Wiggenhall S. Mary Magdalen, and Wiggenhall S. German, all adjacent edifices. At Wiggenhall S. Peter there is a piscina in the south wall of the nave exactly four feet two inches from the east wall of the tower,—a remarkable position. Lastly an extremely pretty carving of the pelican in her piety, which seems original, is appropriately placed above the piscina at Blickling.

In these remarks I have endeavoured to describe the leading characteristics of the Perpendicular style as exhibited in the churches of East Anglia, and more especially those in north-east Norfolk. In doing so I feel conscious that a bare description of doors, screens, windows, &c., must be dry and wearisome to the hearers of a paper on them, however interesting to the compiler of it, who has a personal acquaintance with the objects he describes, but I feel quite certain that in no part of England can there be found a cluster of churches possessing greater interest to the artist, antiquary, or theologian.

[1] Yarmouth, S. Nicholas has sedilia in both chancel and south aisle; a similar instance occurs in the village church at Harpley.