

PROCEEDINGS OF THE ROYAL ARCHAEOLOGICAL INSTITUTE

THE SUMMER MEETING AT ROUEN

10th to 16th July, 1938

PRESIDENT OF THE MEETING

Colonel C. de W. Crookshank, J.P., D.L., F.S.A., Vice-President.

ACKNOWLEDGMENT.—In the preparation of the present report the Editor gratefully acknowledges the assistance rendered by Mr. A. W. Clapham, C.B.E., F.B.A., P.S.A.; M. Jean Lafond, M. Pierre Chirol, Mr. G. E. Chambers, F.S.A.; The Reverend E. P. Baker, F.S.A.; Mr. A. B. Whittingham, A.R.I.B.A.; Mr. J. B. Ward Perkins; Mr. E. K. Waterhouse and Miss V. M. Dallas.

SUMMARY OF PROCEEDINGS

- Sunday, July 10th. The Municipal Library and S. Vincent.
Monday, July 11th. Rouen, Palais de Justice, S. Ouen, Museum of Antiquities, Archbishop's Palace, Cathedral, S. Maclou, Hotel Bourgethroule. Mayor's Reception.
Tuesday, July 12th. S. Martin Boscherville, Caudebec, Lillebonne, S. Wandrille, Jumièges. Evening Meeting.
Wednesday, July 13th. Pont-de-l'Arche, Louviers, Gaillon, Les Andelys (S. Sauveur, S. Clothilde, Chateau-Gaillard), Ecouis, Fontaine Guérard.
Thursday, July 14th. Petit Quevilly, Le Bec, Bernay (Abbey, S. Croix), Conches, Evreux.
Friday, July 15th. Martainville, Gournay, S. Germer, Beauvais, Gisors.
Saturday, July 16th. Bolbec (Abbaye du Valasse), Etretat, Fécamp, Chateau d'Angerville-Bailleul.

PREFATORY NOTE ON ROUEN

Rotomagus was the tribal capital of the Vellocasses and, whatever may have been its original position, its late Roman representative occupied the heart of the present city. Its extent is thought to be represented by the modern Rue des Fossés Louis VIII on the north, Place des Ponts de Robec and Rue de la République on the east, Rue S. Denis and Rue aux Ours on the south and Place Foch on the west. Little if anything recognisable remains of its walls. The church at Rouen was founded by S. Nicaise who heads the list of

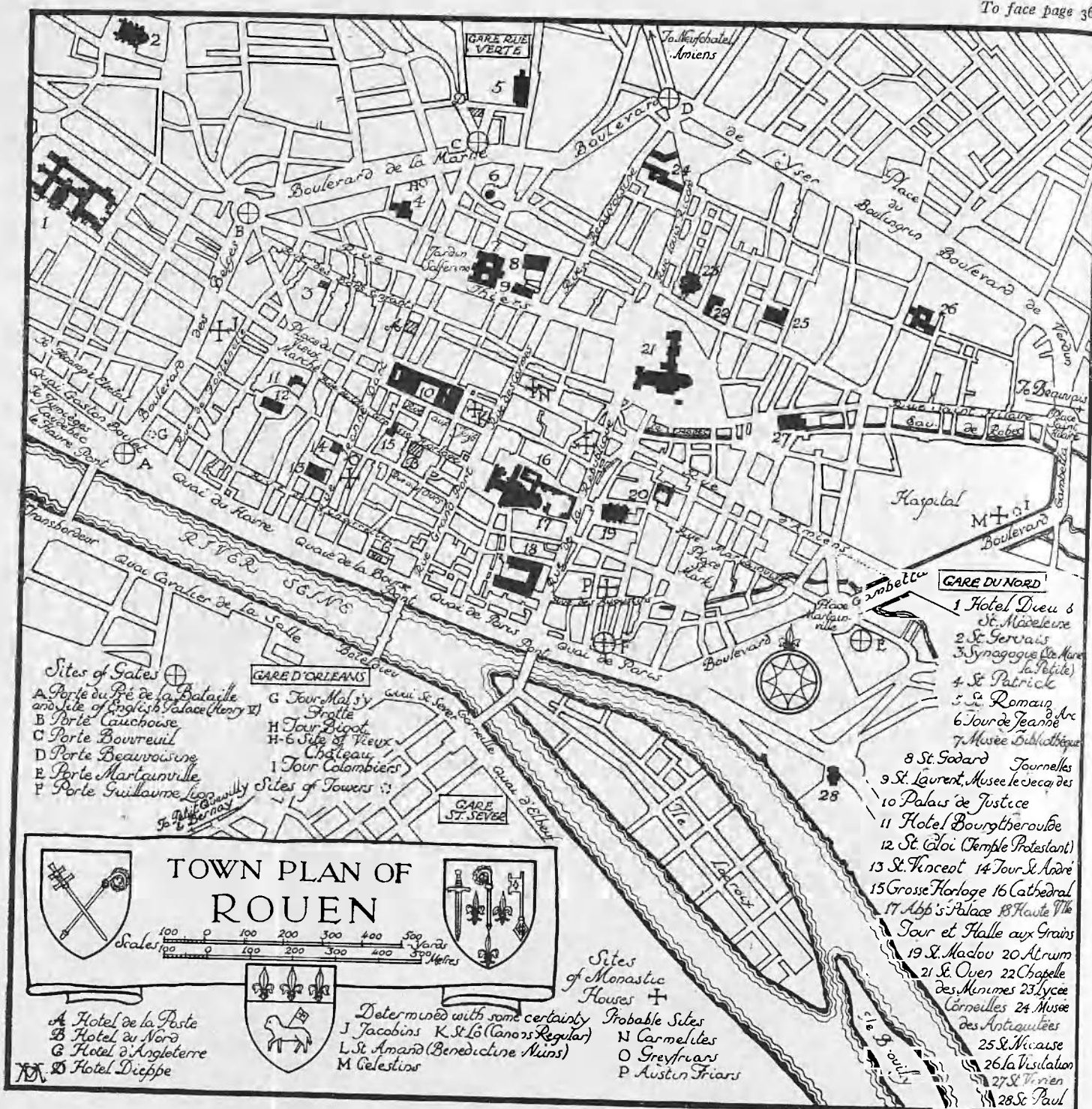


FIG. 1

bishops; among his successors were S. Mellon and S. Sever. Under the modern church of S. Gervais is an early crypt, no doubt representing the original cemetery chapel where the early Bishops of Rouen were buried. During the Merovingian period Rouen occupies a prominent place in the long struggle between Fredegonde and Brunhilda, which culminated in the brutal murder of Bishop Pretextatus in his own cathedral. To the seventh century belong another bishop, S. Romain (d. 638), and S. Ouen. The former's legendary victory over the monster Gargouille led to the well-known privilege of the Chapter of releasing a condemned criminal every Ascension Day. Charlemagne celebrated Easter at Rouen in 769, but after the Emperor's death the inroads of the Northmen soon began.

In 841 Ogier the Dane pillaged Rouen and in 876 came Rolf the Ganger, who in 911 became first Duke of Normandy. He was buried in the cathedral in 930. William Longsword, Richard the Fearless, Richard II and Robert the Devil succeeded him. William the Conqueror himself died at Rouen at the Priory of S. Gervais. Rouen, and with it the Duchy of Normandy, was lost to the English crown by John, the city being taken by Philip Augustus in 1204. Shortly after, a new castle was built on the north side of the town, of which the Tour Jeanne d'Arc still survives. The thirteenth-century city extended well beyond the limits of the Roman town and enclosed the Abbey of S. Ouen. A mid-fourteenth-century extension was made still further to the east and the limits of the later medieval city are represented by the boulevards on the site of the ancient walls.

The commune of Rouen rose gradually and by 1204 was electing its own mayor. The civic constitution was revised by S. Louis in 1255. The town lost many of its privileges owing to the popular revolt of the 'Harelle' in 1381. In 1356 the suburbs of the town were burnt by the English. The siege of Rouen by Henry V of England lasted from July 1418 to 19th January, 1419, when it surrendered. The king's headquarters during the siege were at the Chartreuse de la Rose to the east of the city. The English held the city for thirty years till it was recovered by Charles VII on 10th November, 1449; during this period it was the scene of the burning of S. Jeanne d'Arc on 30th May, 1431, in the Place du Vieux Marche. The English Regent, Bedford, died in the castle of Rouen in 1435 and was buried in the choir of the Cathedral.

During the wars of religion Rouen was occupied by the Huguenots under the Prince de Conde in 1562, but was besieged and taken a few months later by the Constable of Montmorency. It was again besieged by the forces of Henry of Navarre in 1591 but was relieved by the Duke of Parma; it surrendered to Henry IV in 1593. Since this period its history has been comparatively uneventful.

The medieval city contained besides the Cathedral, which was the See of the Metropolitan of Normandy, the Benedictine Abbeys of S. Ouen and S. Amand (Nuns), convents of Dominican, Franciscan, Carmelite and Austin friars, Celestines and a large number of parish churches. These include S. Maclou, S. Vincent, S. Patrice,

S. Laurent, S. Godard, S. Nicaise, S. Vivien, S. Eloi, S. André, S. Pierre du Chastel, S. Cande le Jeune, and S. Marie la Petite. Outside the walls were the churches of S. Paul, a former Benedictine Priory, and the Priory of S. Gervais.

Of the secular buildings of the city, the earliest is the *Tour Jeanne d'Arc* built as the donjon of the castle of Philip Augustus in 1204. It forms a massive cylindrical tower, but the top part and capping are modern. The *Tour de la Grosse Horloge*, the ancient belfry of the city, was built in 1389 and contains two bells of the thirteenth century. The old Hotel de Ville adjoining it was built in 1607; the arch over the roadway, dated 1527, has a remarkable vault and the great clock-face is of the same date. The finest of the houses of Rouen is the *Hôtel du Bourgtheroulde*, begun in 1486 by Guillaume le Roux, Seigneur de Bourgtheroulde, and finished by his son before his death in 1532. Here are the celebrated reliefs representing the Field of the Cloth of Gold and another series representing the Triumphs of Petrarch. The city contains numerous examples of ancient timber-construction, of which the house called that of Diane de Poitiers (Square S. André) is perhaps the most ornate. Of stone houses the Bureau des Finances (Place de la Cathédrale) of 1509, the Hotel Rome (Rue des Carmes) of 1525 and 1540, the Hôtel Jubert (1 Rue de l'Hôpital) of c. 1525 and the Hotel des Sociétés Savantes (40 Rue S. Lo), 1717, may be mentioned.

The little chapel of the Fierté S. Romain, in the Place de la Haute Vieille Tour is a Renaissance structure of 1542. The fountain called Croix de Pierre was erected in 1515 but was rebuilt in 1870; the decayed original is in the Musée des Antiquités.

(A. W. C.)

PROCEEDINGS

Sunday, 10th July

On Sunday, 10th July, some 70 members and their friends, under the Presidency of Colonel Crookshank, J.P., D.L., F.S.A., Vice-President, arrived in Rouen about 5 p.m. They
 MUNICIPAL LIBRARY proceeded to the Municipal Library where M. Henri Labrosse addressed them on the Anglo-Saxon MSS. and other treasures of the Library.

The parish church of S. Vincent (at which M. Jean Lafond acted as guide) dates, on charter-evidence, from 1189, but was entirely reconstructed from 1458 onwards. In 1475
 CHURCH OF S. VINCENT the transepts and the two bays and aisles of the present nave were finished together with the W. porch, by Ambroise Harel, the architect of S. Maclou. When Guillaume Touchet undertook the rebuilding of the choir in 1511, he adopted an ambitious plan of an ambulatory with lateral chapels and a three-storey elevation, a scheme which condemned to destruction the work of his predecessors. The latter was, however, saved by the economic crisis of the middle of the century, and the new façades of the

transepts, which were to be extended towards the west by additional aisles (only completed on the north in the eighteenth, and on the south in the nineteenth centuries) have permitted the more modest fabric of the fifteenth century to survive. It sufficed to make openings in the transepts and aisles down to ground-level in order to join up the new work with the old.

The central tower was rebuilt in 1669. From 1735 to 1750 the choir was decorated by sculpture painted and gilt according to the taste of the day by the Rouen architect, Jean-Pierre de France, designer of the fountain of the Grosse Horloge. The leaden angels which flank the High Altar are signed 'J. J. Caffieri, sculpteur du roi, 1766.'

The Last Judgment is carved on the tympanum within the W. porch: it is simpler than the one at S. Maclou, and even more mutilated. The S. doorway is decorated with sculpture from the old church of S. André (1536). On the angle-buttress of this lateral façade towards the apse appears a statue of a salt-porter with his sack on his shoulder. The parish collected a customs duty on the salt boats on the Seine; this revenue contributed in part to the rich and tasteful decoration of Guillaume Touchet's masterpiece.

The church also possesses fine Renaissance panelling, rich liturgical ornaments of the seventeenth century and a set of tapestries dating from 1598 to 1620. But its chief glory is its painted glass, the oldest portions of which, dating from the third quarter of the fifteenth century, were made for the windows of the N. aisle of the nave. They consist of figures in niches enriched with the arms of their donors. One window of the same period, in the clearstorey of the N. transept, represents the Nativity and the Adoration of the Magi. The neighbouring Jesse Tree dates from about 1480. It came perhaps from some suppressed church, like the magnificent Last Judgment, of German origin, that may be seen near the main doorway.

The glass of the new church displays a remarkable unity. The windows in the ambulatory, executed about 1520, represent the Life, Passion, and Appearances of Our Lord, and the Legend of S. Vincent, patron of the church. They were executed, together with the fine S. Nicholas and other saints in the N. chapel, the Tree of S. Anne and the Life of the Virgin in the S. chapel, by a local workshop which followed the tradition of Arnoult de Nîmègue. The influence of Albert Durer is often apparent, more especially in the last window of the latter chapel, which is nevertheless of an entirely different origin as it bears the signatures of Engrand and Jean Le Prince. In this 'Triumph of the Virgin,' one of the most brilliant of French Renaissance windows, the master glass-painters of Beauvais have imitated 'The Triumph of the Emperor Maximilian.'

The Chapel of S. Nicholas (N. side) possesses other masterpieces of the Le Prince family—'The Works of Mercy' with the initials E. L. P. and I. L. P.; and the Life of S. John the Baptist which bears those of Engrand and the date 1526. A legend of S. Anthony of Madua combines grisaille and colour according to a formula

employed in S. Etienne at Beauvais, while a Life of S. Peter appears to be the work of a pupil or an imitator.

The windows made for S. Vincent by the Beauvais masters at once earned admiration and envy. The Life of S. John the Baptist was copied in 1535 by Mause Heurtault for S. Ouen at Pont Audemer and for more than thirty years the glass painters of Rouen followed more or less faithfully the designs and methods of Engrand Le Prince.

Monday, 11th July

On Monday, 11th July, the members assembled at the *Palais de Justice*, where they were addressed by Mr. Whittingham. It contains two fine examples of late medieval municipal architecture as the nucleus of extensive buildings of more recent date.

The oldest part is the Salle des Procureurs. This was begun in 1499 as a Market Hall, for the Vegetable Market had occupied the site for the previous 70 years. It was designed as an isolated building, and differs in some respects from the specification approved by the Town Council in 1493. The Salle des Procureurs on the first floor has a pointed wooden barrel vault. The ground floor was occupied as a prison. Construction had not proceeded far before the purpose of the building was changed and it became the Palais Royal; the seat of the Parliament of Normandy and Courts of Justice. In consequence a second and more magnificent wing was built at right angles to the first containing two Halls. The one that remains intact is the Great Chamber of Parliament. In 1508 the King gave orders that the construction of this Chamber should be hastened, as the part of the building then occupied was inadequate. However, the building was not apparently finished externally even in 1543 when the last section, the Chambre des Requêtes, was put into use.

Between the two Halls an octagonal turret projects on the centre of each façade; that at the back contains a staircase. The façade to the court is especially elaborate. It has an arched parapet with flying buttresses springing from the pinnacles on to dormers behind. The design is attributed to Roulland Leroux on the strength of the similarity of several details to work carried out by him at the Cathedral. The Great Chamber has a rich oak panelled ceiling showing Italian Renaissance influence. Both buildings have been much restored.

(BIBL. : *Congrès Archeologique*, Rouen, 1926, p. 158.)

M. Lafond and Mr. Whittingham acted as guides at the abbey church of S. Ouen. The church (Fig. 2) was rebuilt between 1056 or 1066 and 1126, when the dedication took place. The only part of this period now remaining is the apse of two stories in the N. transept, called the 'Tour aux Clercs,' but foundations have been discovered sufficient to reconstruct the main lines of the plan. The church was of the same width as now, with two apsidal chapels in each transept.

ABBEY
CHURCH
OF S. OUEN

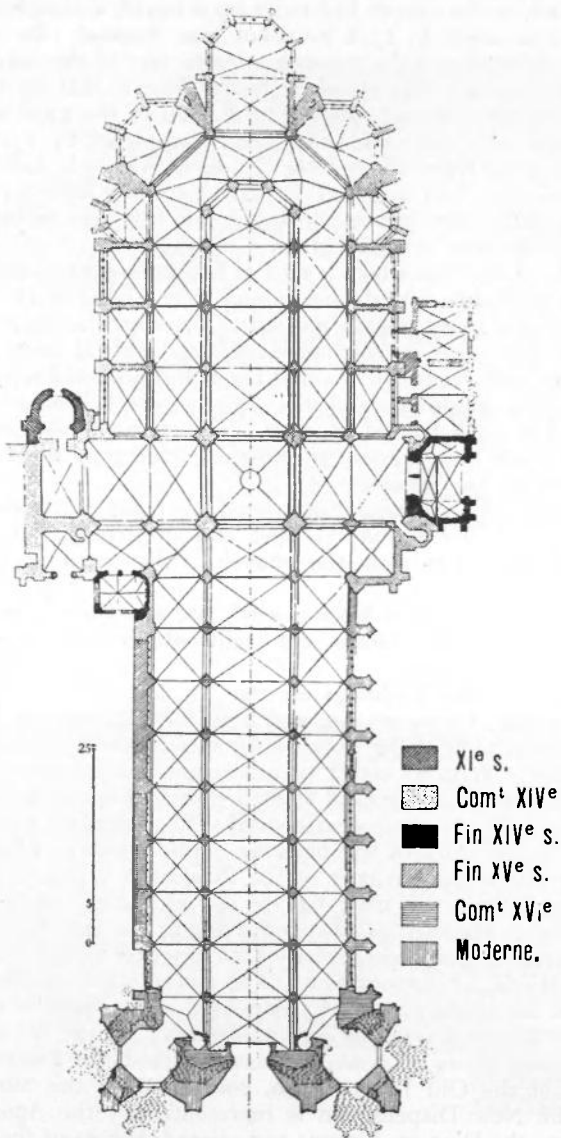


FIG. 2. ROUEN : S. OUVEN

(Plan from *Congres Archeologique*, Rouen, 1926.)

The main apse fell down at the beginning of the fourteenth century, and, as the church had twice been burnt, a complete reconstruction was begun in 1318 by abbot Jean Roussel. By 1339 the choir was finished and the transept and one bay of the nave begun. Work was delayed by the Hundred Years' War, so that the transepts were only finished about 1450. The E. half of the nave was built by 1492, the windows and vaults being completed by 1515. The rest of the nave followed, but the W. front was only half built at the Renaissance, and was left in this condition till 1845. The existing portion, with towers set diagonally, was then pulled down, and a modern front built instead by Grégoire.

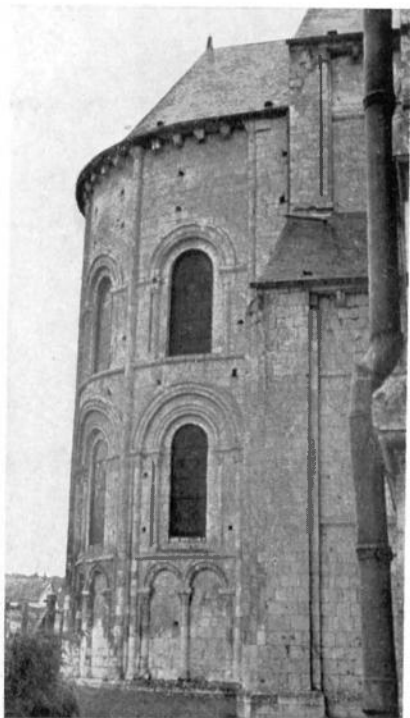
In spite of the time which it took to build the church, the general effect is remarkably harmonious, owing to the basis of the original design having been retained throughout. The construction is daringly light, and the effect is emphasised by the vertical lines, and by keeping the aisle roofs low, so that the triforium consists merely of a gallery with windows above the main arcade behind a traceried screen on the inner face of the wall. The church is also important by reason of the large amount of original stained glass which remains in the windows (see below).

Externally the vaults are supported by flying buttresses, there being a double tier round the apse and presbytery. Alternating with spire-like roofs over the chapels, these form an elaborate grouping.

In the S. porch 'des Marmousets' and elsewhere is fine figure sculpture. There are tombs and eighteenth-century iron screens which deserve attention.

Of the monastic buildings on the N. side of the church, the dormitory and other parts are now transformed into the Hotel de Ville. The S. walk of the cloisters remains attached to the nave.

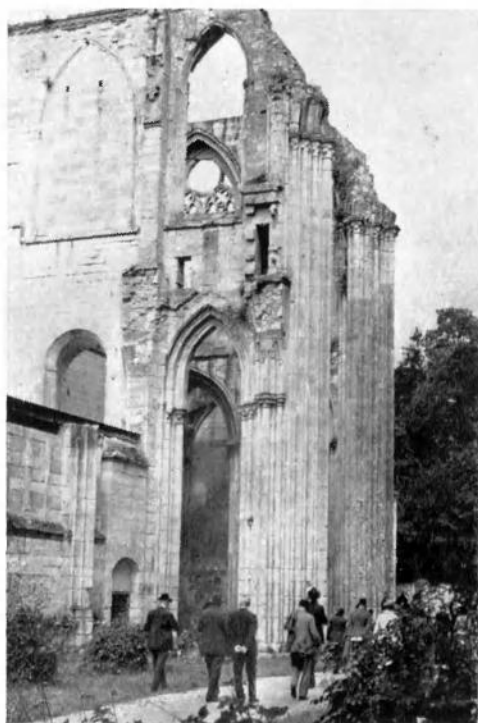
The glass. With its eighty painted windows, S. Ouen possesses to-day the largest collection of stained glass in Rouen, and can bear comparison with the largest cathedrals. Furthermore, the story of the glass is the story of the building. The windows of the choir date from the second quarter of the fourteenth century; those of the transepts from the latter half of the fifteenth; while those of the nave were executed in two campaigns in the sixteenth century. Yet this great achievement, the work of three centuries, is governed by one scheme of iconography. The lower windows display the legends of the saints particularly honoured at S. Ouen, while in the upper windows is a series of separate figures: on the N., according to the requirements of symbolic custom, stand the Patriarchs and Prophets of the Old Dispensation, completed by the Sibyls. On the S., the New Dispensation is represented by the Apostles and Evangelists, the Doctors, Bishops and sainted Abbots of the Church. Of this long procession, which ended with the Crucifixion at the E. end (unfortunately mostly destroyed and replaced by a panel from S. Godard of the end of the fifteenth century) the first figures in historical order, Adam and Eve, were executed and put in place last of all, about the middle of the sixteenth century.



A. S. GEORGES DE BOSCHERVILLE :
APSE FROM THE N.

Photograph : E. K. Waterhouse

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B. S. WANDRILLE ABBEY : N. PIERS OF
CROSSING

Photograph : E. K. Waterhouse

PLATE I.



A. JUMIÈGES ABBEY : W. ARCH OF CROSSING
FROM W.

Photograph : G. E. Chambers



B. JUMIÈGES ABBEY : CHURCH OF S. PIERRE,
LOOKING N.W.

Photograph : E. K. Waterhouse

The care for unity is shown in a still more striking manner when we see the masters of the Renaissance, though preserving their own style, making their decorative compositions conform to the main scheme which dates from the fourteenth century.

The windows of the choir chapels represent the stories of S. Eloi and S. Thomas Becket : the history of S. Stephen and his relics : the legend of S. Matthew and S. James the Great : the lives of S. John the Evangelist and S. John the Baptist : the Childhood of Christ (Lady Chapel) : the legends of S. Andrew and S. Bartholomew : the life of S. Nicaise, Archbishop of Rouen, etc.

All these windows, with their very delicate style, show affinities with contemporary work in England, as Westlake has pointed out.

Principal windows of the Nave. First campaign by Arnoult de Nimègue (author of the magnificent Jesse Tree at S. Godard) ; legends of S. Austremoine of Clermont, S. Anne, S. Faron, S. Catherine (S. aisle), S. Elizabeth of Hungary, S. Martin, S. Mary Magdalene and S. Anthony the Hermit (N. aisle).

The great Rose Windows. The western rose was reconstructed after the storm of 1683. That in the N. transept shows the Heavenly Hierarchy, the southern contains a Jesse Tree (fifteenth century).

The high windows on the W. side of the N. transept bear the arms of Cardinal d'Estouteville, who was abbot from 1452 to 1483. In the adjoining window are the Royal Arms of France surmounted by a closed crown with red and white roses in the secondary cusps of the tympanum.

(BIBL. : *Petites Monographies* A. Masson, with complete bibliography ; also *Congrès Archeologique*, Rouen, 1926, p. 102.)

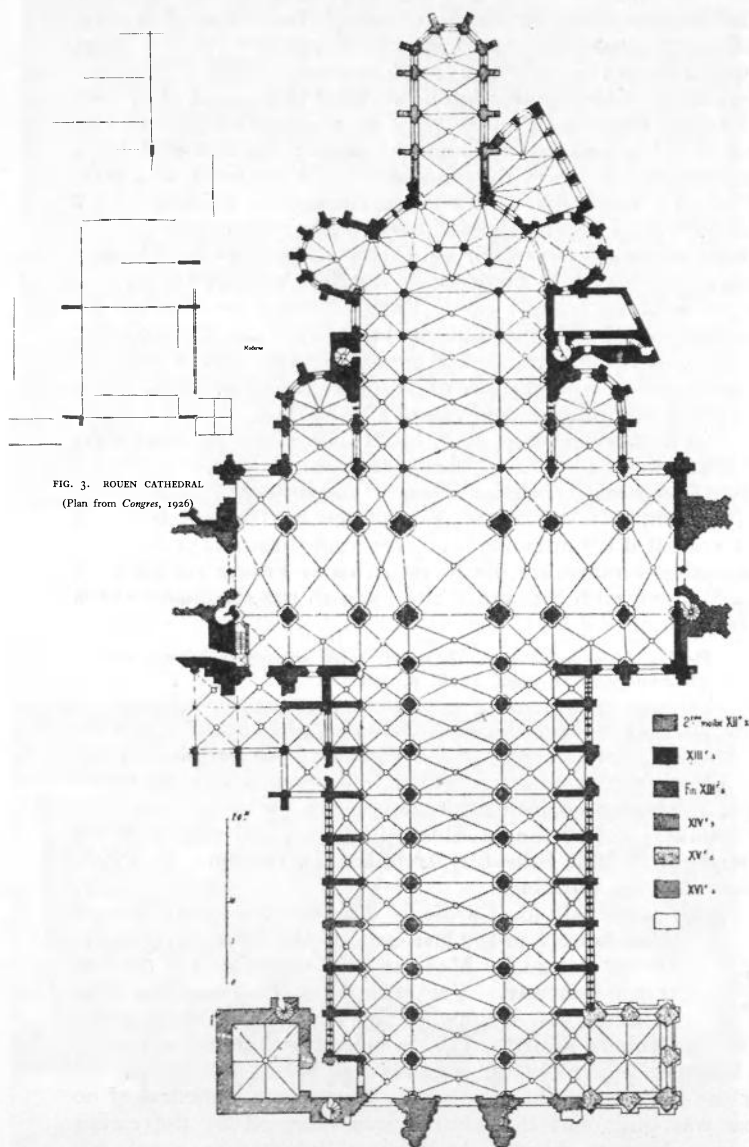
MUSEUM OF ANTIQUITIES The Museum of Antiquities was visited under the guidance of Mr. Ward Perkins. An account of the principal contents and a bibliography can be found in *Congrès Archeologique*, Rouen, 1926, p. 218.

The members visited the Archbishop's Palace and were received by Monseigneur Petit de Julleville, Archbishop of Rouen. M. Pierre Chirol described the building.

ARCH-BISHOP'S PALACE The Palace was built for Cardinals d'Estouteville and Georges d'Amboise I in the last half of the fifteenth century. It was altered by Mansart who reconstructed the entrance doorway. The State Salon contains four large paintings of Dieppe, Château Gaillon, Rouen and Le Havre by Hubert Robert. One is signed and dated 1773.

Mr. Clapham addressed the members at Rouen Cathedral.

ROUEN CATHEDRAL After the burning of the city by the Normans a cathedral of no great size was built and this church was enlarged by the earlier Norman dukes. Archbishop Robert (989-1037), son of Duke Richard, began the construction of a new cathedral on a greatly enlarged scale ; this church was carried on by Archbishop Maurile and dedicated in 1063, in the presence of William the Conqueror. Thanks to the researches of M. G. Lanfry, it is now known that this church terminated in an



apse with ambulatory and three radiating chapels, standing on a crypt. This did not extend under the main apse; the roof of the large axial chapel was supported on two rows of small columns. Much of this crypt is now accessible, and the form of the transept with an apsidal chapel in each arm has been also recovered.

The lower part of the Tour S. Romain and part of the W. front date from the latter part of the twelfth century, so that by this period the nave had reached its present limits. Important work was in progress in 1145 and it has been suggested that Archbishop Hugues III rebuilt and enlarged the choir at this period. All these works were destroyed or severely damaged by a great fire in 1200. Only the W. front, the first bay of the N. aisle and the Tour S. Romain survived.

The rebuilding (Fig. 3) seems to have been begun at both ends of the church and proceeded throughout the thirteenth century. The names of a number of master-masons for this period have survived, among whom Enguerrand, working on the Lady Chapel in 1214 and Durand working on the nave in 1233 (his name appears on a key-stone) may be mentioned.

The plan of the choir is archaic for its date and it may stand on the foundations of the twelfth-century extension. The nave presents an interesting study in development; the first master began at the W. end and no doubt intended to vault the aisles in the usual manner; the second master (presumably Durand) adopted the present system of vaulting the aisles above the tribunes and contrived the curious grouped shafts in the aisles to support the small platforms forming a footway round the piers of the tribunes; the same master completed the triforium and built the clearstorey with a simple fenestration, of which traces remain in the first, sixth and seventh bays from the W. The transept and central tower were built in the third quarter of the thirteenth century after the choir and nave had been completed. The actual transept-ends are rather later; that on the N. with the Portail des Libraires was built after 1281 under the mason Jean Davi, that on the S. with the Portail de la Calende was built c. 1300. The chapels between the extended buttresses of the nave were added from the end of the thirteenth century. The new and enlarged Lady Chapel was built on land given by Archbishop Guillaume de Flavacourt in 1302. In 1362 Jean Perier became master-mason and began the reconstruction of the upper part of the W. front and built the great W. rose (1370). The enlargement of the clearstorey windows of the church was begun late in the fourteenth century with those of the nave and the W. part of the choir; it was continued in the fifteenth century, with the eastern windows of the choir (1430), the S. transept (1451-2) and the N. transept (1479-80). Guillaume Pontifs, master-mason, repaired the Tour S. Romain and added its upper stage in 1469; he was also responsible for the beautiful library staircase (1479), the entrance to the Cour des Libraires (1485-6) and the Tour de Beurre, began in 1485 but not finished till 1507. Under Jacques Leroux the reconstruction of the elaborate W. portal was begun in 1509; the Tree of Jesse in the tympanum

was carved by Pierre des Aubeaux in 1512, but was restored in 1626. In 1514 the timber central spire was burnt and the central tower was raised by one stage and another timber spire built (finished 1544). The lead figure of the Virgin on the roof of the Lady Chapel was placed there in 1539. The second timber spire was burnt in 1822 and the existing cast-iron spire was begun in 1829 but not finished until 1876.

The cathedral contains an unusual number of interesting monuments. In the nave-chapels are memorials of Duke Rollo (late thirteenth century) and Duke William Longsword (late fourteenth century). In the choir are monuments to King Henry the Younger and Richard Coeur-de-Lion and a remarkable tomb of Archbishop Hugues d'Amiens, 1170. The finest monuments, however, are in the Lady Chapel; these commemorate (a) Pierre de Brezé, 1465; (b) Louis de Brezé, 1531; (c) Cardinal Georges I d'Amboise, 1510, and Georges II, his nephew, 1550; this splendid memorial is the work of Pierre des Aubeaux, Jean Goujon and others.

The cathedral contains a large amount of admirable painted glass. Of the thirteenth century, the ambulatory contains windows of St. Julian the Hospitaller, Joseph (signed by Clement of Chartres), the Passion and the Good Samaritan and S. Peter and S. Paul. In S. John's Chapel in the nave is a life of S. John the Baptist and in the next chapel is a life of S. Sever of Avranches. To the fourteenth century belong a Pentecost in the S. transept chapel, figures of archbishops in the Lady Chapel and the Majesty in the rose of the S. transept. The fifteenth-century glass includes the clearstorey windows of the choir with a Calvary and a figure of St. Peter and various windows in the nave. The W. rose contains early sixteenth-century glass of the Heavenly Hierarchy and a life of S. Romain in the . transept is of the same period.

The stalls in the choir date from 1457-9 but the upper parts were destroyed at the Revolution. A series of seventeenth-century Aubusson tapestries in the Treasury may also be mentioned.

On the N. side of the nave of the cathedral is the canon's cloister, known as the Cour d'Albane.

(BIBL.: *Petites Monographies*, A. Loisel with complete bibliography; and *Congrès Archeologique*, Rouen, 1926, p. 11.)

The Reverend Eric Baker acted as guide at the Church of S. Maclou.

This parish, originally outside the walls of the city, was included within the thirteenth-century enceinte. The old church fell into a ruinous condition by the fifteenth century and was demolished in 1432 to make way for a new structure, which was not finally completed until its consecration in 1521 (Fig. 4). The names of several of the successive master-masons have been preserved. In spite of the long period of construction S. Maclou may be regarded as a unity, since the original plans were for the most part executed without material change, and it presents a homogeneous example of the resplendent flamboyant architecture of

the middle of the fifteenth century. Approximating to a Greek cross in plan it comprises a nave with side aisles and a complete set of lateral chapels, transepts, a central lantern crowned with an open-work spire, and a choir with ambulatory and four radiating chapels. The existing stone spire replaces an original of wood destroyed in the eighteenth century. A remarkable five-sided porch occupies the whole of the façade, and is to be compared with similar porches at Caudebec and Alençon. A bewildering texture of gables, pinnacles

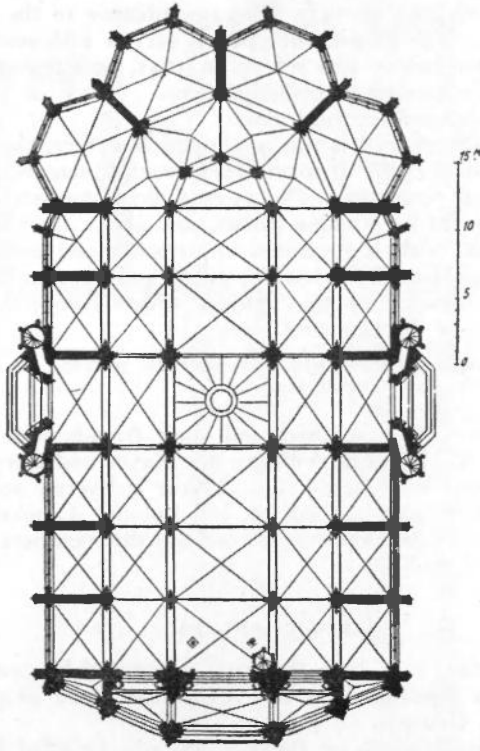


FIG. 4. ROUEN : S. MACLOU

(Plan from Lasteyrie, *Arch. Mon. Hist.*)

and balustrades, all elaborately carved, presents a frontispiece of the greatest beauty and originality. Internally the vaults of the nave are singularly lofty, rising to a height of 75 feet, while the whole length of the church is but 180 feet. The piers have no capitals and the mouldings run continuously around the arches. Except at the end of the transepts, which are pierced by large rose windows, the building is surrounded by a triforium of generous dimensions adorned with elaborate arcading. At the west end is an organ upon a gallery of

richly carved woodwork, early Renaissance in character. The staircase at the side is an exquisite example of late Gothic work at its best. Supporting the gallery are two classical marble pillars, which are remarkable as the earliest documented work of the sculptor Jean Goujon, who made his début at Rouen in 1540. To him have frequently been ascribed the wooden doors in the porch and in the entrance to the north transept elaborately carved with sacred and allegorical subjects. However, there is no indication that Goujon was in Rouen later than 1542, while these doors are to be dated 1555-1560 and have no very close resemblance to the work of the great master. The pulpit, with panels carved with scenes from the Parable of the Sower, was set up in 1641, and the choir displays some eighteenth-century embellishment. Many of the windows retain their sixteenth-century glass.

Close to the church is the celebrated cemetery, the Aître de S. Maclou, begun in 1526. It covers a large rectangular area, surrounded by two-storied premises. The ground floor consists of a row of windows, divided by wooden pillars, and above them runs a frieze carved in oak, with the various implements and emblems of the sexton's trade. In relief upon the pillars can be seen the somewhat fragmentary remains of the figures, which comprised a famous representation of the Dance of Death.

(BIBL.: *Congrès Archeologique*, Rouen, 1926, p. 127; C. Enlart, *Rouen* (1904); P. Vitry, *Jean Goujon*, 1908.)

At 6 o'clock the members and their friends were accorded a Reception at the Hotel de Ville by the Mayor and Corporation and other residents of Rouen. The Mayor delivered an address of welcome which was replied to by Colonel Crookshank, Vice-President. Refreshments were served and the members were shown over the Hotel de Ville.

Tuesday, 12th July

On Tuesday, 12th July, the party proceeded by motor-coach to S. Martin de Boscherville. Mr. Chambers acted as guide at the Church of S. Georges.

The original church on the site was one founded by Raoul de Tancarville for the Austin Canons, in the third quarter of the eleventh century. The house was not a success, and Raoul's son Henry, at some time between 1114 and 1125, turned out the Canons and introduced the Benedictines. He commenced the rebuilding of the church, which was completed by 1157 (Pl. i A; Fig. 5). The second abbot, Victor, built the still existing chapter-house and was buried there in 1211. The two upper stages and the spires of the two W. towers were built some time between 1225-1250; and the nave vaulting is probably of the same date. The prosperity of the abbey was short lasting—the Tancarville family died out in the early years of the fourteenth century, and the subsequent owners of the

estates neglected the abbey, so that, with the pressure occasioned by the Hundred Years' War, its decline was rapid.

In the fourteenth and fifteenth centuries the number of its religious was never more than fifteen, and at times was as low as eight. The abbey was sacked three times in the sixteenth century

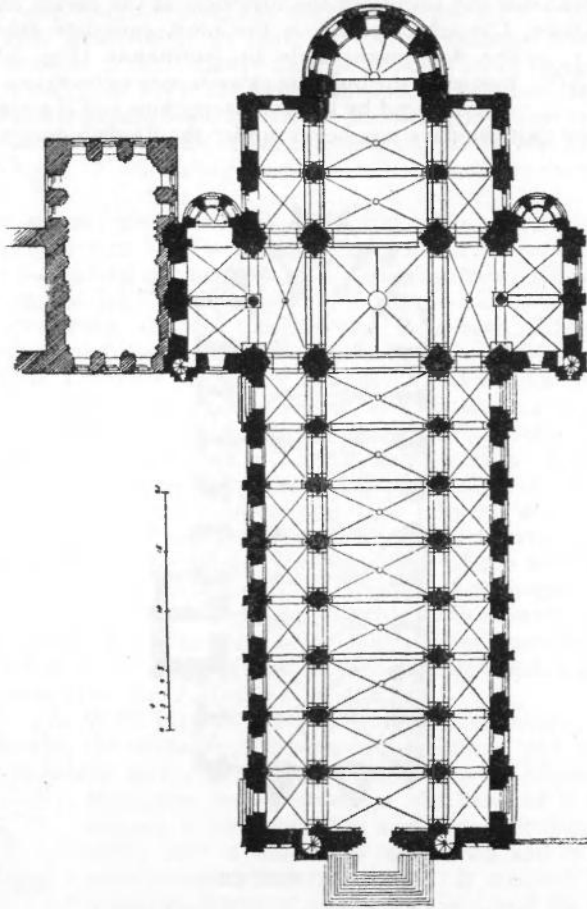


FIG. 5. S. GEORGES DE BOSCHERVILLE

(Plan from *Congrès*, 1926)

by the Huguenots and, towards the latter end of the same century, the abbot's house was burnt down.

Early in the seventeenth century the vaulting was restored, a storey added to the chapter-house, and the monastic buildings were for the most part reconstructed. At the Revolution almost all, with

the exception of the church and chapter-house, was destroyed. The church was only saved through being made the parish-church of the Commune of S. Martin de Boscherville.

(BIBL. : *Congres Archeologique*, Rouen, 1926, p. 531 ; a number of drawings by Cotman of this church are now in the R.I.B.A. Library.)

M. Jean Lafond addressed the members at the parish church of Notre Dame, Caudebec, which is the most complete example of the flamboyant style in Normandy (Fig. 6). The history of the building extends over more than a century as evidenced by several inscriptions and the glass. We thus know that the nave was begun under the English domination in

CAUDEBEC
CHURCH

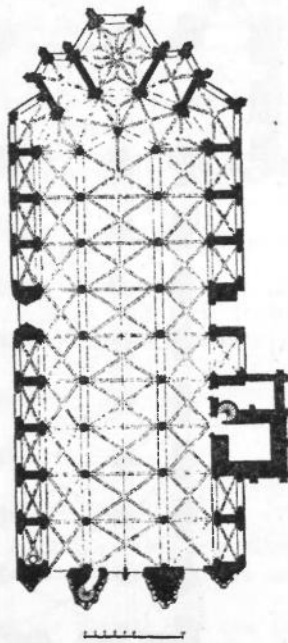


FIG. 6. CAUDEBEC

(Plan from Lasteyrie, *Arch. Mon. Hist.*)

1426, and to the same date belongs the base of the S. tower. The first campaign included the four bays between the tower and the side-doorways. The N. doorway was copied from the early fourteenth-century doorway of the cloister at S. Wandrille. The window above it, of English character, was given by Fulc Eyton of Shropshire—Captain of Caudebec (1435–37). His arms appear in it—or *fretty azure quartering gules two bars ermine*. When the

English lost Normandy, work was proceeding on the W. front. Guillaume le Tellier, the architect, is commemorated in an epitaph detailing the works with which he was connected. He finished the rose-window and built the choir up to the turning of the ambulatory. The third campaign included the building of the apse and chapels, the former with a central pier as at S. Maclou, Rouen. Le Tellier died in 1484, after directing the works for 30 years. The upper part of the apse was finished in 1491. A fourth campaign was devoted to the erection of the treasury and the completion of the tower and spire. Finally, in 1525, the nave was extended by two bays to the W. and a new façade built, the earlier rose and tympanum were reset. Along the top of the walls of the church is carved the Hymn of Praise to the Virgin. Much damage was done to the church by the Calvinists in 1562.

The stained glass includes small fragments of the fourteenth century, figures of SS. Fiacre, Antoine, Eloi and Barbara of c. 1440, glass in S. Michael's chapel of c. 1450 (SS. Catherine, Michael, Mary Magdalen and John the Evangelist); in the N. aisle, the window of the confraternity of SS. Crispin and Crispinian (Charlemagne, S. Matthew and the Trinity) is dated 1461; the adjoining window (SS. Denis, Laurence, Catherine and the Virgin) is of the same date. In the S. aisle is a rather later legend of S. Eustace, a legend of S. Catherine and S. Scholastica. In the apse-chapels are the martyrdom of S. Catherine and a legend of S. Nicholas (restored). A Crucifixion over the high altar (given by Thomas Basin, Bishop of Lisieux) and the Coronation of the Virgin are of c. 1480. In the later part of the nave is the fifteenth-century work in the rose, a Tree of Jesse by the successors of Arnoult de Nimègue, a life of the Baptist (1531), an Adoration of the Magi and the Woman of Samaria (1532), by an artist of the School of Antwerp, also a Holy Sacrament (1531) and a history of Moses. The stone organ gallery dates from 1539 and the wooden font-cover from 1590. An Entombment and some wood-work comes from the Abbey of S. Wandrille.

Mr. J. B. Ward Perkins acted as guide at Lillebonne.

Juliobona, the Roman predecessor of Lillebonne, was the centre of the populous agricultural tribe of the *Caletes*. Situated on an important road-junction at the head of a navigable estuary it had inevitably a considerable local importance. But it was not a large town and it is hardly mentioned in literary records. It attained, however, a certain degree of solid prosperity, and the extensive remains that have from time to time been unearthed include a theatre, baths, a temple, an aqueduct, private houses and several cemeteries. Of these the theatre (Fig. 7) is the only major monument now visible. It was probably built in the second century and is of the 'provincial' type which, in distinction to the ordinary classical type invariably found in southern France, is commonly found in the north, particularly in Normandy (*Archaeologia*, 84, 1934, 242 ff.). The distinguishing features of this provincial type, to which belongs the only British theatre, that at S. Albans, are the large size and almost circular shape

LILLE-
BONNE
ROMAN
THEATRE

of the orchestra in front of the stage. This, it is suggested, may have been due to the use of these theatres, in part at least, for displays of a kind ordinarily associated with the amphitheatre, such as animal-baiting, cock-fighting, etc.

In the second and third centuries *Juliobona* was apparently an open, undefended town. Traces of an extensive fire, the latest coins from which are those of Tetricus and Probus (A.D. 270-282), show

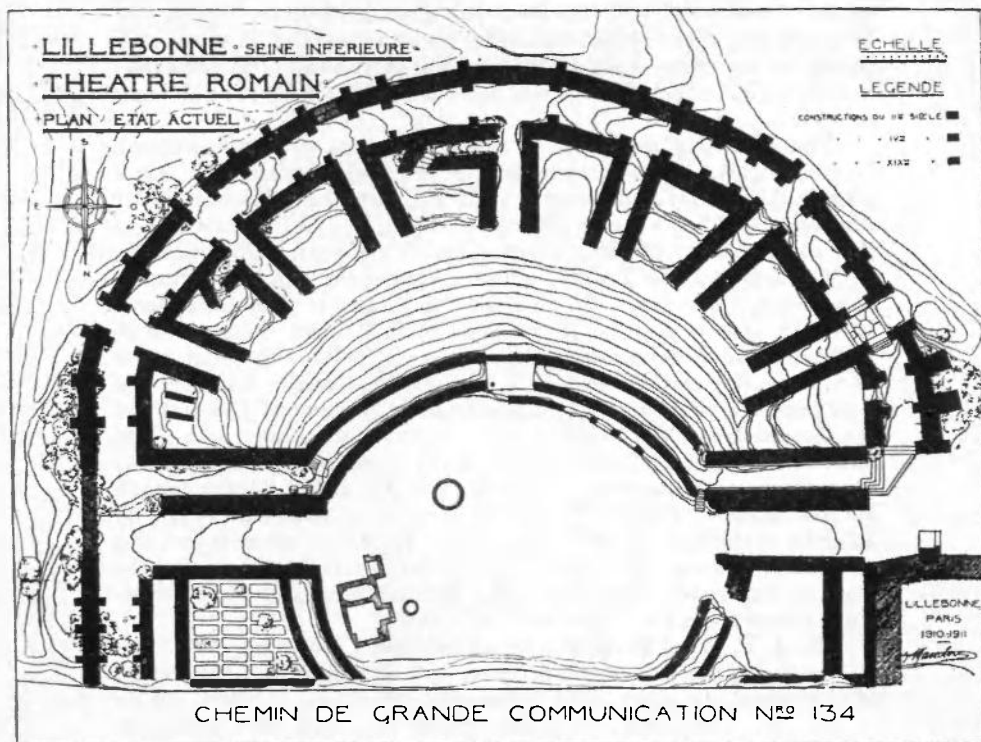


FIG. 7

(Plan from *Revue Archeologique*, 1913, R. Lantier)

that it was sacked during the barbarian incursions of A.D. 253-287, and it is doubtful whether it ever regained any great measure of prosperity. It was, however, certainly in part re-occupied. The central hill was fortified as a *castellum*, and of this the theatre now formed an advance bastion. Blocking walls in some of the external arches and traces of baths on the site of the orchestra belong to this period. The restoration was only temporary. In 735 it was to the ruins of the theatre of

thirteenth century by the Comtes d'Harcourt. The cylindrical donjon is the finest surviving part of the building.

(BIBL.: *Congrès Archeologique*, Rouen, 1926, p. 230; R. Lantier, 'La Ville romaine de Lillebonne,' *Revue Archeologique*, 1913, 184-208.)

Mr. Clapham and M. Georges Lanfry acted as guides at S. Wandrille.

The abbey, then called Fontenelle, was founded by S. Wandrille in 649-50 and rapidly became rich. It was brought under the reform of S. Benedict of Aniane by Einhard and extensive buildings were undertaken, which were finished in 833. The abbey was ransomed on numerous occasions from the Normans but was finally burned in 858. The abbey was refounded in 960, the body of S. Vulfrand was found and a new church was begun in 1008; this was consecrated in 1038. Excavations, under the superintendence of M. G. Lanfry, have recently uncovered remains of the main apse, ambulatory and three radiating chapels of this church. The crypt extended under the ambulatory and chapels but there was only a single small chamber under the main apse. The church was burnt in 1250 and a new church was begun by Abbot Pierre Mauriel. It proceeded slowly, the high altar being consecrated only in 1302. By that time the transept (Pl. i b) had been built, three bays of the nave following in the early part of the same century; the central tower was finished in 1331. The Hundred Years' War again interrupted the work, which was not finished till the end of the fifteenth century (Fig. 8). The cloister was finished in 1502. The abbey was pillaged by the Huguenots in 1562 and in 1631 the central tower fell. After the affiliation of the abbey to the congregation of S. Maur in 1636, the necessary repairs were undertaken and the crossing finished with a cupola. The abbey was sold at the Revolution and much demolition took place between 1792 and 1862.

The abbey occupies a beautifully wooded situation in a small side valley. The great Gothic church has been reduced to little more than the ruins of the N. transept, but this with the two northern piers of the crossing, rising to their full height, form an imposing and beautiful mass. On the N. side of the nave the cloister is still intact. The S. alley is of early fourteenth-century date and the E. processional doorway to the church is richly ornamented and has a carving of the Coronation of the Virgin in the tympanum. The rest of the cloister is of early sixteenth-century date with Flamboyant windows. In the N. wall is an elaborate double doorway to the refectory and the richly carved lavatory. The refectory, on the N. side of the cloister, is a twelfth-century building with intersecting arcading. The rest of the buildings are mainly of the seventeenth century. They include a handsome entrance-gateway.

On a hill a short distance to the N. of the abbey stands the remarkable chapel of S. Saturnin. It was built not later than the eleventh century and is of tri-lobed plan with a nave and a central tower. Much of the masonry is set herring-bone fashion.

(BIBL.: *Congrès Archeologique*, Rouen, 1926, p. 550.)

Mr. Clapham and M. Georges Lanfry addressed the members at Jumièges (Pls. ii and iii A; Fig. 9).

The abbey was founded by S. Filbert in 654, but no trace of Merovingian building survives. The imprisonment and death here early in the ninth century of Tassilon, Duke of Bavaria, and his son, gave rise to the well-known legend of Les Enerves. The abbey was burnt by the Normans in 841 and abandoned two years later. It was re-established by Duke William Longsword about 940, and to this period belongs the N.W. part of the church of S. Pierre. It was reformed by S. William of Volpiano in 1004 and under Abbot Thierry I de Montgomery, c. 1020, the new church of Notre Dame was begun. It was perhaps begun at both ends and seems to have been complete when it was dedicated in 1067. The new Gothic choir was begun about 1267 and consecrated in 1278, but work on this part of the church and transepts was not completed till 1325. The rebuilding of S. Pierre was begun by Abbot Guillaume le Jeune in 1332. The abbey was sacked by the English in 1338 and again soon after 1415. In the seventeenth century it adopted the reform of S. Maur. Plaster vaulting was inserted in the nave in 1688-92. Sold at the Revolution, much demolition was done in 1795-6 and 1802-24. These reduced the abbey to its present state; most of the choir and transept were destroyed, the early sixteenth-century cloister and the greater part of the monastic buildings were also removed. The great church is an extremely interesting example of early Norman Romanesque. The nave is built on the alternate system and may well have served as a model for the nave of Edward the Confessor's church at Westminster. From the excavations of M. G. Lanfry it is known that the eleventh-century choir had an ambulatory, but no remains of radiating chapels have been found. At the W. end of the nave is a remarkable porch-building with a gallery and two towers. The remains of the thirteenth-century choir are scanty, but the outer walls of the church of S. Pierre are still standing. The section of wall at the W. end and N. side is a remarkable example of tenth-century work. The plain chapter-house has a ribbed vault of c. 1140. The cellarer's building, W. of the cloister, still survives. It dates from the twelfth century and has thirteenth-century additions. There are also some thirteenth- or fourteenth-century sub-vaults S.E. of the main block and parts of the gate-house survive. The Abbot's Lodging is a handsome structure built between the years 1666 and 1671.

In the small museum are preserved the thirteenth-century memorial of the Enerves, the black marble slab of the heart-memorial of Agnes Sorel (1450), incised slab of Abbot Jean de Tot (fifteenth century), two carved figures of Popes and numerous architectural fragments.

(BIBL.: Chanoine Jouen and Jean Lafond, *Jumièges*, Rouen, 1937; *Petite Monographie*, L. M. Michon and R. Martin du Gard with complete bibliography; *Congrès Archeologique*, Rouen, 1926, p. 587.)

In the evening a lecture was given at the Hôtel de la Poste by M. Marcel Aubert, Membre de l'Institut and Hon. F.S.A., entitled

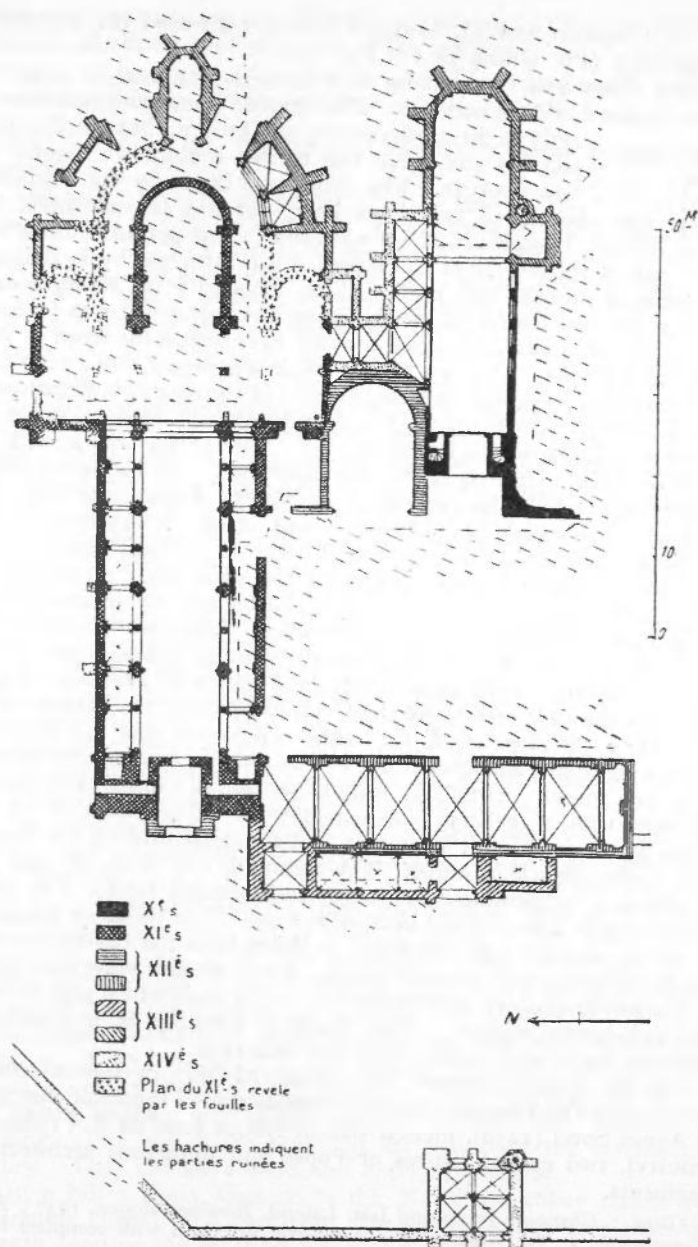


FIG. 9. JUMIEGES
(Plan from *Congrès Archeologique*, 1926)

'L'architecture militaire aux limites de possessions du roi de France et de l'Anjou et de la Normandie aux xi-xiii siècles.' The lecturer was previously entertained at dinner by the Institute.

Wednesday, 13th July

Pont-de-l'Arche was a walled town and some remains of the fortifications survive on the front towards the river. It was taken by du Guesclin in 1364, and by the English in 1418. The unfinished church, at which Mr. Clapham addressed the party, is mainly a work of the late fifteenth and sixteenth centuries with a richly ornamented S. front in the Flamboyant style. The main entrance is under the tower. Stone for the building of the church was bought in 1499. The Lady Chapel and N. aisle date from 1500-11, the S. aisle from 1511-43, the S. porch from 1518-31, the E. end from 1543-85 and the W. end from 1575. Inside the building the vault with pendants in the S. aisle should be noted. The church contains some interesting stained glass including, in the S. aisle, the Temptation, the Miracle of the Loaves and Fishes, and a view of the town and river; figures of saints and scenes from the legend of S. Nicholas; in the N. aisle, a Baptism and a Death of the Virgin. The seventeenth-century stalls came from the neighbouring Cistercian abbey of Bon Port, of which there are important remains.

M. Jean Lafond acted as guide at Louviers.

The first parish church, S. Martin's, was abandoned c. 1200 and a new building was erected on a different site. The first plan appears to have been a modest one: a choir of two bays, a square east end without aisles; and a transept with a lantern tower on the crossing. The present nave, originally aisled, was built at two periods. The clearstorey windows of the first period are similar to those in the Chapter House of S. Pierre sur Dives (Calvados) and in the Lady Chapel at Winchester: two lancets with a round opening above in a trefoiled head. The vaults sprang from the upper string course of the triforium, as is done in England. The two W. bays belong to the second period. The capitals prepared for the vaulting were cut back and colonnettes were taken half-way up the clearstorey. The W. doorway has clustered shafts and a tympanum with a geometric design and above is a large window. At the end of the thirteenth century two E. chapels were added to each transept in the Cistercian manner. The church suffered considerably during the Hundred Years' War. In 1346 the town was taken and pillaged by Edward III, and again in 1356. In 1360 the Black Prince ratified the treaty of Brétigny in the church itself. The work of repairing the damage of 1346 had already begun. The English had set fire to the central tower where the defenders of the town had taken refuge, and it remained from thenceforth the weak point of the structure. It was repaired in 1466, and again at the end of the sixteenth century. The nave vaulting, which had fallen, was rebuilt except for the two W. bays, and also the buttresses. The

N.W. tower was begun in 1414, but the war continued and the English returned in 1418: the town changing hands four times before 1440. In 1428 a bell was hung, but the bell-tower was never finished. With peace and restored prosperity the church was enlarged. A second N. aisle was built in 1493 and one on the S. in 1496. In 1506 the great S. porch was begun, and the S. side, opening on a square, became the main façade of the church. About 1530 the W. door and window of the N. aisle were rebuilt. A project to rebuild the choir on the scale of the nave had to be abandoned. The first window of the new choir can still be seen from the square.

The oldest glass is in the N. aisle near the tower. It is a Crucifixion of the first half of the fifteenth century. It is surrounded by glass from another window given by William Le Roux, builder of the Hotel du Bourgtheroulde at Rouen. The two windows to the E. of the side door represent, one S. Andrew, the Blessed Virgin, and S. Bartholomew, the other the legend of S. Nicholas, and date from the end of the fifteenth century. In the S. aisle are fragments from windows that have disappeared; a Procession of the Holy Sacrament with the drapers of Louviers; a Martyrdom of S. Peter, dating from the end of the fifteenth century; the Baptism of Christ comes from the Rouen workshop of the 'maître de Saint Jean Baptiste' (c. 1500). From the same workshop comes 'the Apparitions of Christ,' a replica of a window in S. Godard's at Rouen. The Dutch master, Arnoult of Nimègue, produced The Ancestry of the Blessed Virgin. The figures of Mary Magdalen and S. Adrian in a neighbouring window show the fusion of the two styles. The Beauvais masters are represented by a portrait of Claude Le Roux de Bourgtheroulde, in the next window, with his patron S. Claude, and by a Legend of Theophilus (c. 1530), in the W. window of the N. aisle.

The church possesses further works of art. A fourteenth-century Virgin over the main gate, part of a fourteenth-century retable of the Crucifixion, a fourteenth-century Crucifix in wood, the tomb of Robert d'Acquigny, 1403; English alabasters from a retable of the Passion; a fifteenth-century Entombment in stone, a bas-relief of the Vision of S. Eustace, about 1466; a fifteenth-century statue of the Virgin, a statue of Mary Cleophas, a statue of S. Barbara of the early sixteenth century, statuettes of kneeling donors of the first quarter of the sixteenth century, a mural painting of S. Christopher of the same period, carved wooden panels from an altar given in 1527 (Brussels workshops); the doors of the south porch made in Evreux in 1528, etc.

(BIBL.: Louis Regnier, *Notre Dame de Louviers*, Evreux, 1903.)

M. de Vaux de Foletier acted as guide at the Castle of Gaillon.

The Castle (Pl. iv A; Fig. 10) was built by Georges d'Amboise I, Cardinal Archbishop of Rouen, and was finished about 1510. The foundations of the existing palace of the Archbishops of Rouen, which had been rebuilt in the middle of the fifteenth century, were reused and the plan was thus a Gothic one. The details, however, were Renaissance, and Italian as well as French workmen were employed.

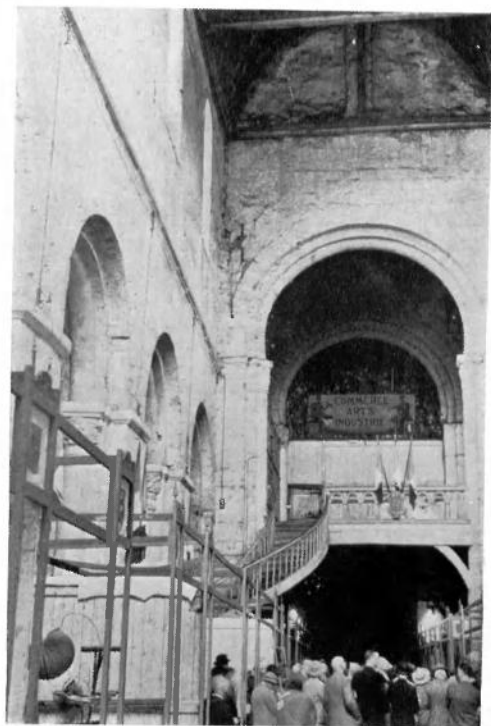
GAILLON
CASTLE



A. JUMIEGES ABBEY CHURCH : LOOKING W.

Photograph : E. K. Waterhouse

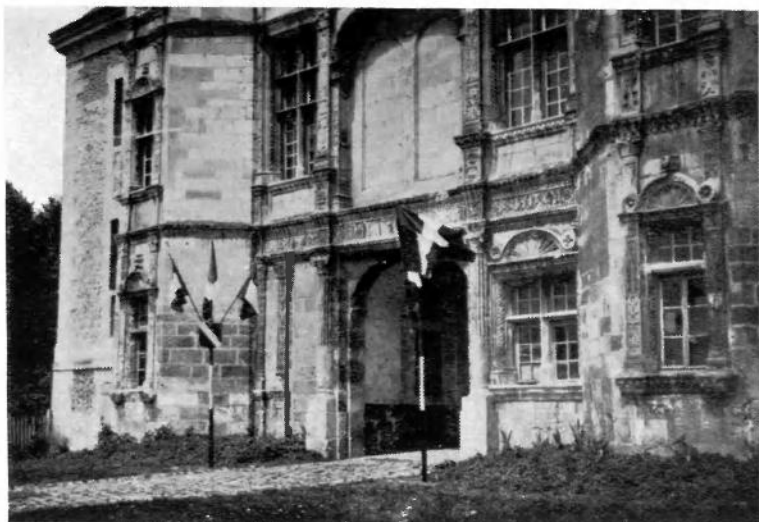
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B. BERNAY ABBEY : NAVE, LOOKING E.

Photograph : E. K. Waterhouse

PLATE III.



A. CASTLE OF GAILLON : GATEHOUSE

Photograph : M. D. Whinney



B. FONTAINE GUERARD ABBEY : ENTRANCE TO CHAPTER-HOUSE

Photograph : E. K. Waterhouse

It was sold and largely demolished in 1792 and was later used by Napoleon as a barracks and prison. Parts of two sides of the Court of Honour have been re-erected at the Ecole des Beaux-Arts. The Chapel appears to have been richly furnished and decorated and contained paintings by Solario. A figure of St. George by Michel Colombe is now in the Louvre, and the inlaid stalls by Richard of Carpi are at S. Denis. The Great Gatehouse has survived with some of its decoration, but the Castle has retained little of its former splendour.

(BIBL.: Blomfield, *History of French Architecture, 1494-1661* (1911), pp. 41-3, with detailed references.)

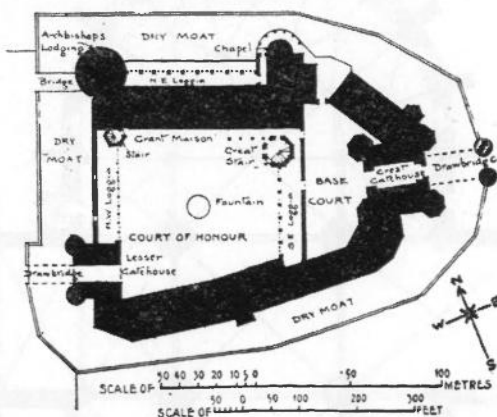


FIG. 10. GAILLON CASTLE

(Plan from W. H. Ward, *Architecture of the Renaissance in France*, by permission of B. T. Batsford, Ltd.)

At S. Sauveur, le Petit Andely (Fig. 11), M. Jean Lafond again addressed the party.

The church consists of an aisled nave of two bays, a transept, and a seven-sided apse. One axial chapel opens out of the ambulatory as at Poissy. M. Jean Vallery-Radot, who has described the church in the *Bulletin Monumental* (1924), draws attention to the mixture of French and Norman elements in the choir here, as in the nave at Louviers. About 1215 is the date of both buildings, so that S. Saviour's is not, as it is so often claimed to be, contemporary with Château Gaillard. M. Louis Régner attributes both S. Saviour's and Our Lady of Grand Andely to the same architect, who may be, according to the conjectures of Dr. Coutan, Jean d'Andely, the first master of works at Rouen Cathedral. A statue of Christ, of the end of the thirteenth century with traces of colour under the whitewash, stands against the

CHURCH OF LE PETIT ANDELY

trumeau of the doorway. The triforium was decorated with wall-paintings in the fifteenth century, and of these a Crucifixion can still be recognised. The upper windows of the apse were glazed in the fourteenth century, but since the restoration, only a small S. Michael in a quatrefoil survives from that period. The rest is fifteenth

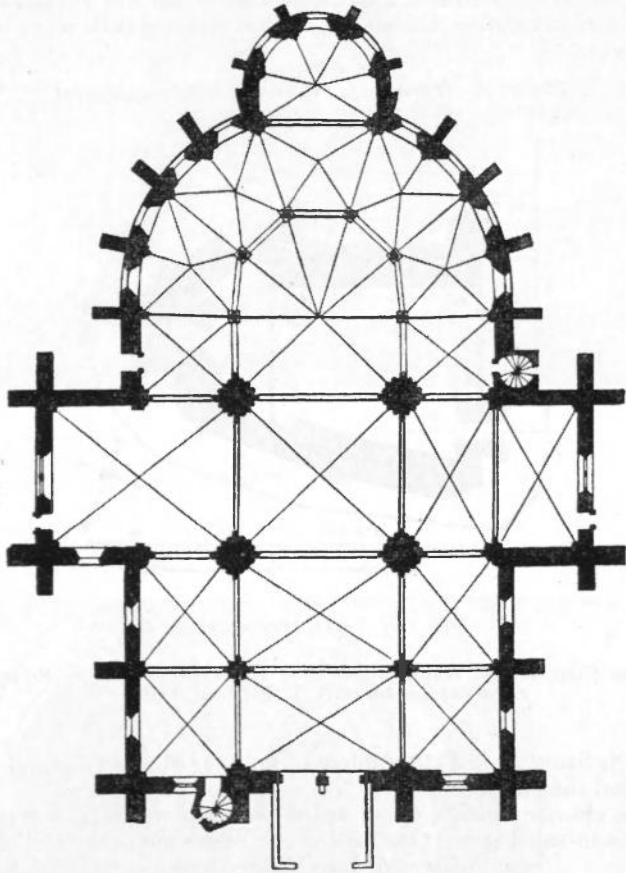


FIG. 11. CHURCH OF S. SAUVEUR, PETIT ANDELY
(Plan from *Bull. Mon.* lxxxiii (1924))

century and has been very badly repaired. The Apostles are recognisable, but the only piece of any real interest is a Trinity in the centre window under an admirable canopy (late fifteenth century).

(BIBL. : J. Vallery-Radot, *Bull. Mon.* lxxxiii (1924), p. 293 ; also guide to Les Andelys by Canon Poree.)

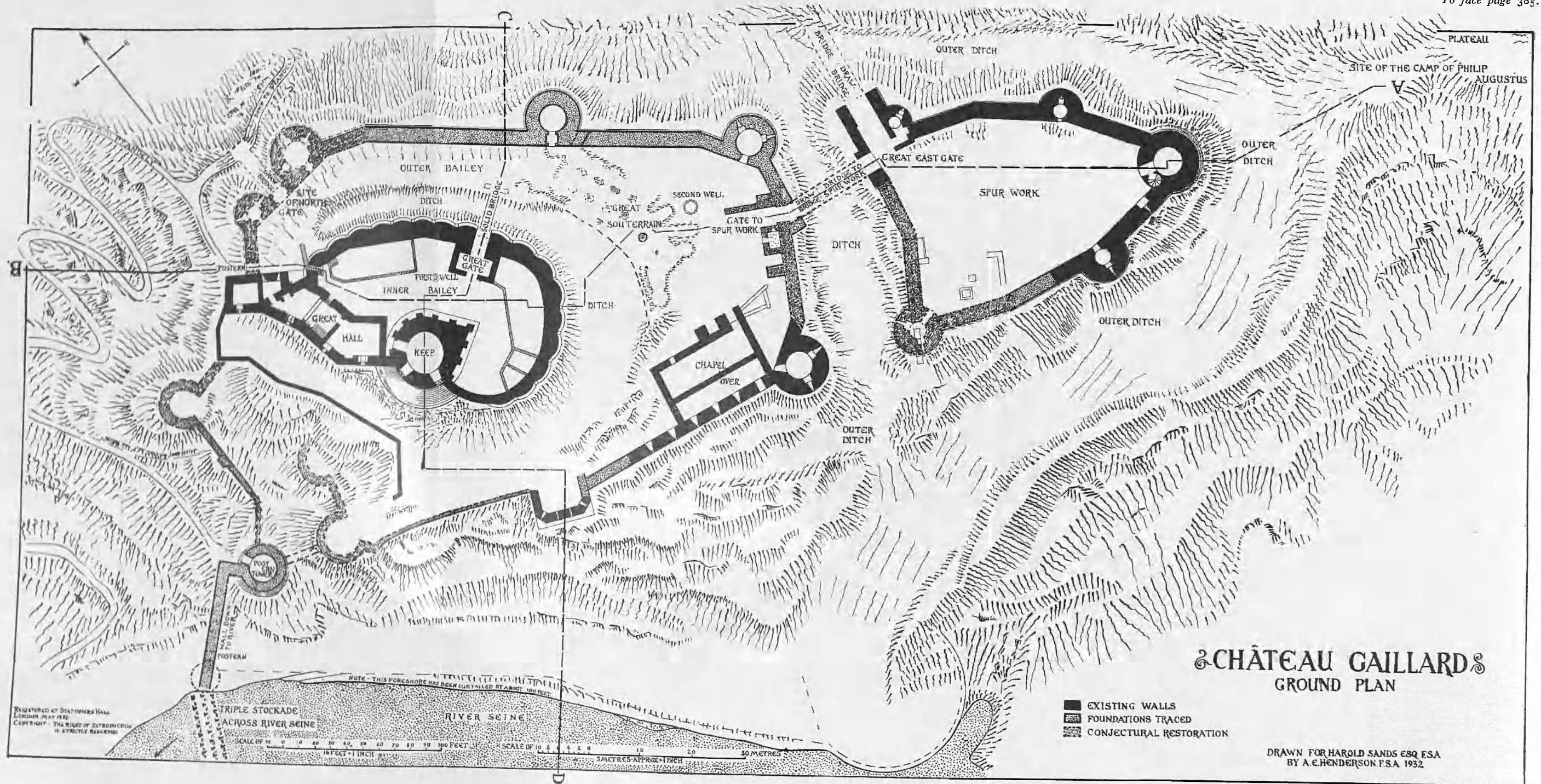


FIG. 12. CHATEAU GAILLARD
(Plan from collection in possession of Society of Antiquaries of London)

At Chateau Gaillard Mr. Chambers acted as guide.

The Chateau Gaillard (Pls. viii B and ix B ; Fig. 12) was erected in 1197 by Richard I of England, to protect the approaches to Rouen which had been thrown open to Philip Augustus of France by the Treaty of Issoudun, in 1195. By the treaty the castles of Gisors and Gaillon, on the east and west banks of the Seine, had been handed over to Philip. In the course of a year the castle was built, together with an outlying system of fortifications devised to command the passage of the Seine immediately to the north-west. Built on a triangular plateau at the top of a bluff rising steeply from the river, the sole weakness of the site is the neck of land at its southern end. Across this Richard cut a deep ditch immediately south of the main enceinte ; and south of this ditch he built a wedge-shaped outer ward protected by circular towers, and connected with the main enclosure by a wooden bridge. The castle was built at a time when the square keep was being superseded by that which had a cylindrical plan ; and increased attention was being given to the building of projecting towers in the outer walls, which would permit of a flanking fire on the besiegers. Richard's keep combines the cylindrical shape with a rectangular spur on the side most open to attack. The inner ward, framing the keep, is surrounded by a deep ditch, and has a strong curtain wall to the south and east, with a series of rounded bastions, almost contiguous, and devised as a protection against undermining. This arrangement is analogous to that at the Syrian castle of Crac des Chevaliers. The salient feature of Chateau Gaillard as a whole is the stressing of the curtain wall with its towers as the principal line of defence, as opposed to the keep which until this time was the culminating strong point of the medieval castle.

At Notre Dame, Le Grand Andely, M. Lafond addressed the members.

The collegiate church of Notre Dame at Andely was founded on the ruins of a church built by S. Clotilde, wife of King Clovis, at the beginning of the sixth century and destroyed by the Normans. The chapter of canons is mentioned at the beginning of the twelfth century by Ordericus Vitalis. The actual church was built 100 years later, perhaps by Jean d'Andely, mentioned as architect of Rouen Cathedral, in 1206-7. The only remains of this date are the choir (four bays) and the lower part of the nave (twelve bays, 42 m. long and 21 m. high to below the vault).

The square E. end dates from the first years of the fourteenth century. The triforium and the clearstorey of the choir and nave were rebuilt in the sixteenth century. The S. transept and S. chapels were then reconstructed in the Flamboyant style. Between about 1550 and 1575 the N. transept doorway and the neighbouring chapels were built in the classic style of the second French Renaissance.

The upper part of the doorway, the cupola of the crossing and the other S. chapels are of the seventeenth century.

In 1860 a general restoration saved the church from ruin and a great part, including the nave and west doorway, was reconstructed.

The church possesses fifteenth-century stalls, an organ of 1573 in a magnificent stone gallery, a late sixteenth-century Entombment from the Charterhouse at Gaillon, the thirteenth-century tomb-stone of Dean Richard de Saint Laurent and many ancient pictures including a sixteenth-century Decalogue.

The church contains a quantity of stained glass. The most ancient (above the high altar) dates from early in the fourteenth century and represents the Coronation of the Virgin, the Crucifixion, and S. Denis.

In the chapel of S. John the Baptist is an early sixteenth-century window by Arnoult de Nîmègue, altered to fit a larger window in 1530. Figures of S. John the Baptist, the Virgin and a sainted Archbishop are original, S. John the Evangelist and S. Mary Magdalen date from the alteration. The Crucifixion and the Annunciation, etc., in the chapel of the Sacré Coeur are after Arnoult de Nîmègue.

The later glass, in the S. aisle of the choir, represents the Life of S. Peter and reproduces in part the glass of the same subject at S. Vincent in Rouen and in London at the Victoria and Albert Museum. It is of the Rouen School influenced by the Beauvais masters.

The clearstorey of the choir, of the same date, has the Apostles' Creed which bears the signature of Romain Buron of Gisors, principal pupil of Engrand Le Prince.

A much-restored window, dated 1540, in the S. aisle of the nave, represents the Annunciation and the Miracle of S. Theophilus. It is signed Prince and has been identified by M. Lafond as the work of Jean Le Prince.

The last windows of the S. aisle contain scenes from the lives of S. Leger and S. Clotilde dating from the second half of the sixteenth century.

The clearstorey windows of the S. side of the nave represent subjects from the Old Testament from the Creation to Moses based on engravings of Holbein and other German masters.

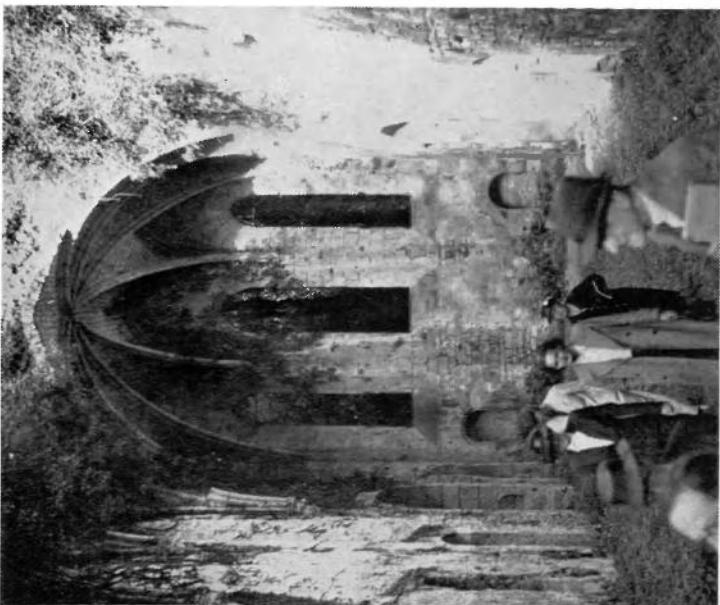
The windows in the S. aisle of the nave contain seventeenth-century white glass decorated with borders, heraldry and portraits.

The church thus contains glass from the ateliers of Rouen and Beauvais showing the evolution of the art throughout the sixteenth century.

(BIBL.: J. Vallery-Radot, *Bull. Mon.*, lxxxiii (1924), p. 302; also guide to Les Andelys by Canon Porée.)

M. Lafond acted as guide at the collegiate church of Notre Dame at Ecois.

The church originally had a wooden roof which was a splendid example of that type of construction familiar in Upper Normandy where forests were more plentiful than stone. The brick vault added in 1767 has completely destroyed the character of the building.



A. FONTAINE GUÉRARD ABBEY : CHURCH, LOOKING E.

Photograph ; E. K. Waterhouse



B. FONTAINE GUÉRARD ABBEY : CHAPTER-
HOUSE

Photograph ; G. E. Chambers



A. CONCHES : ALABASTER TABLET

Photograph : G. E. Chambers



B. S. GERMER DE FLY : GLASS IN
STE. CHAPELLE

Photograph : E. K. Waterhouse.

To face page 387.

The college was founded in 1310 by Enguerrand de Marigny, minister of Philippe le Bel, and the church was dedicated in 1313. It was rich in statuary from the quarries of Vernon and the royal ateliers, and some of the surviving figures represent the Virgin (originally at the doorway but now inside the church), an unknown female figure, S. Anne, S. Veronica, S. Nicaise, S. Denis, S. Mary of Egypt, S. Margaret, S. Lawrence and S. Cecilia. There are also a mid-fourteenth-century figure of the Virgin, a later fourteenth-century Annunciation and a fifteenth-century wooden Ecce Homo. The tomb and effigy of Jean de Marigny, Archbishop of Rouen (c. 1351), brother of the founder, is in the choir. The fine Renaissance woodwork of the choir also deserves mention.

The only early glass that remains is a small Calvary on the N. side of the choir.

A chapel on the S. side of the nave was altered in 1528 to serve as a parish church.

(BIBL.: *L'église Notre Dame d'Ecouis*, Louis Regnier, Paris and Rouen, 1913.)

At Fontaine-Guérard Abbey, M. Lafond addressed the members.

The abbey (Pls. iv B and v) was founded as a priory of nuns in 1191 (or 1198) by Robert Earl of Leicester. It is situated in the forest of Longboel on the bank of the river Andelle. It was affiliated to the Cistercian Order some time before 1207. The church was consecrated in 1218, and in 1253 Eudes Rigaud, Archbishop of Rouen, made it an abbey. The nuns were dispersed in 1790 and the abbey became a cotton-mill; the church was ruined and most of the buildings were pulled down.

The church is of modest dimensions (30 m. by 7 m. 30) and, apart from the square E. end, the Cistercian features are confined to the absence of vaulting-shafts, the sexpartite vaulting rests on corbels carved with oak leaves; the corbels supporting the cross-arches are heavier than the rest, thus preserving some features of the alternate system. The church is aisleless and without chapels and the W. front has been demolished. One window at the E. end retains its ironwork.

The monastic buildings, on the E. of the cloister, are of two storeys, and of the same period and stand to the S. of the church.

On the ground floor are the sacristy (altered in the eighteenth century and containing the fourteenth-century effigy of a woman), the dorter-stairs, the chapter-house with two ranges of columns, the parlour, a barrel-vaulted passage and a double-aisled chamber. Above these rooms is the dorter. The cloister has disappeared.

To the N.W. of the church is a fifteenth-century chapel of S. Michael, on an undercroft of the thirteenth century, built to receive the body of Marie de Ferrières, assassinated in the church at the instigation of her husband.

(BIBL.: M. l'abbé E. Chevalier, *L'Annuaire des Cinq départements normands*, Caen, 1909.)

Thursday, 14th July

Mr. Clapham acted as guide on behalf of M. Lafond at the Chapel of S. Julien, Petit Quevilly.

The chapel (Fig. 13) is the last trace of the royal manor founded in the forest of Rouvray in 1160 by Henry II, King of England and Duke of Normandy.

PETIT
QUEVILLY
CHAPEL

It is a small building, 23 m. 69 in length, of the transitional Norman period, with a sexpartite vault over the choir and a ribbed semi-dome to the apse and bearing some resemblance to the lowest stage of the Tour S. Romain

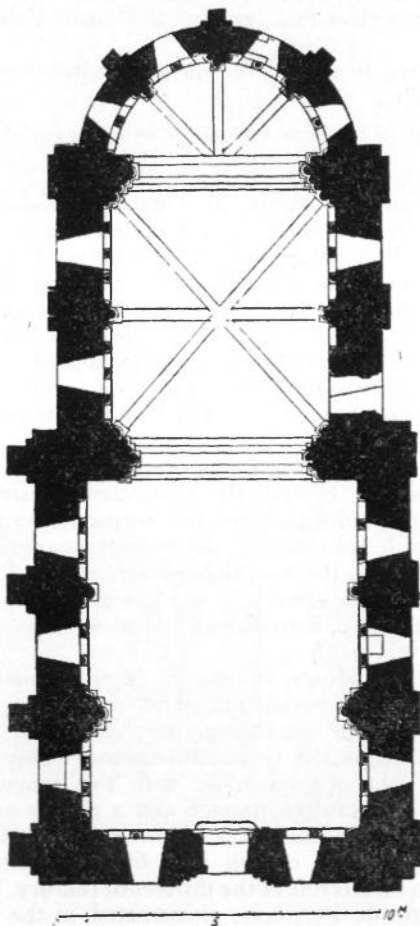
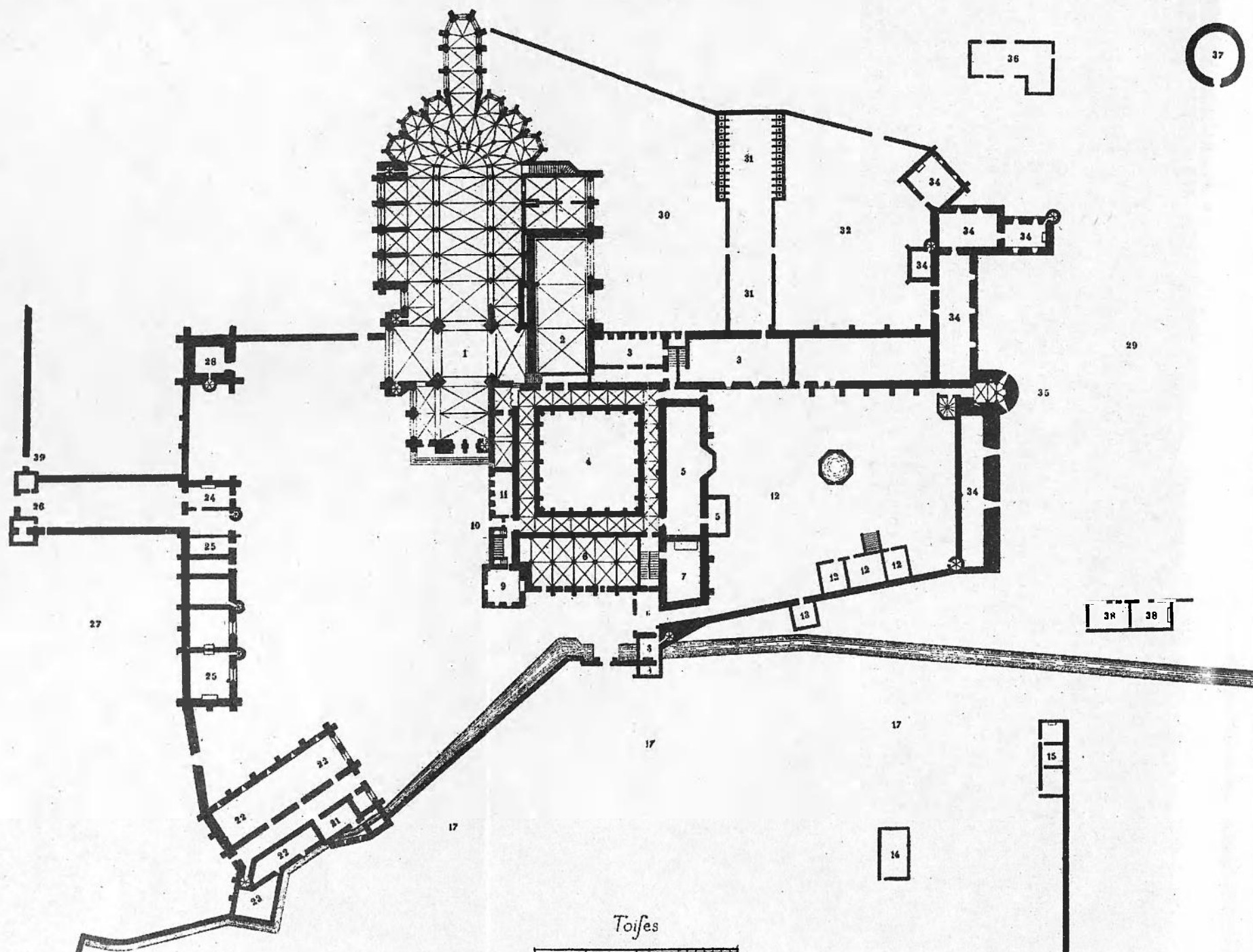


FIG. 13. PETIT QUEVILLY : CHAPEL OF S. JULIEN

(Plan from *Congres*, 1926)



PLAN DE L'ABBAYE DU BEC VERS LE MILIEU DU XVII^e SIÈCLE

Reproduction de celui conservé aux Archives nationales (N3. Eure 7.)

FIG. 14

(Plan from Porée, *Histoire de l'Abbaye du Bec*)

J. Le Bat.

at Rouen Cathedral. It is particularly noteworthy for the wall-paintings on the choir-vault. In roundels, joined by foliage-scrolls and stylised flowers, are represented the Annunciation, Visitation, Nativity, the Journey of the Magi, the Magi before Herod, the Adoration of the Magi, the Magi warned by an angel, the Flight into Egypt and the Baptism of Christ.

Some authorities have dated the paintings at the beginning of the thirteenth century but the style of the figures, the draperies, the character of the foliage and the decoration on the ribs of the vault, seem rather to indicate an earlier date, perhaps about 1180.

(BIBL.: *Congres Archéologique*, Rouen, 1926, p. 238.)

Mr. Clapham addressed the members at Le Bec Abbey.

Herluin retired in 1034 to the valley of Le Bec and founded a hermitage there. This became an abbey in the following year, but the foundation made little progress till it was joined by Lanfranc, a learned native of Pavia, in 1042. Shortly before this the abbey was moved to its present site (Fig. 14). The school of Le Bec, under the control of Lanfranc, became rapidly famous and many of the new Norman prelates of England after the Conquest were trained here; of these S. Anselm was the most important. A new church was consecrated by Lanfranc in 1077; this was succeeded by a third after a fire in 1161 and by a fourth after another fire in 1263. The church, dedicated in 1342, survived until it was demolished in 1810. The still surviving great bell-tower of S. Nicholas was built by Abbot Geoffrey d'Épaignes in 1467; it has decorations in flint inlay and figures of saints. The abbey adopted the reform of S. Maur in 1626. The cloister was rebuilt in 1644-6 and bears the name of G. Latremblaye, sculptor of Bernay; the nave was shortened in 1640-3. The main E. range, still standing, was rebuilt in 1742-7. At the Revolution the body of Herluin was translated to the parish church (1792). The abbey became a remount depot and the church a forage-store.

Chan. Porée, *Histoire de l'Abbaye du Bec*, 1901; also Chan. Bonnenfant, *L'Abbaye du Bec*, Evreux, 1938.)

At Bernay the party was addressed by Mr. Clapham.

The Benedictine Abbey of Bernay (Pl. iii B; Fig. 15) was founded by Judith, Duchess of Brittany, under the influence of S. William of Volpiano. The church, begun about 1017 and finished c. 1040-50, the earliest surviving example of any size of the Norman Romanesque School. It was secularised at the Revolution and the eastern apses and the W. end of the nave have been destroyed. The choir has shafts between the bays running up to the wall-plate, but these are not present in the transept and nave. Some slight alterations in the course of the building are observable in the S. aisle of the choir. Some of the capitals have carved decoration, perhaps added at a later date.

The monastic buildings stand to the S. of the church. They

are mostly Renaissance. The refectory has a stone vault and was visited by the members.

(BIBL.: *Congrès Archeologique*, Caen (1908), p. 588; and *Bull. Mon.* xxv (1911), p. 296.)

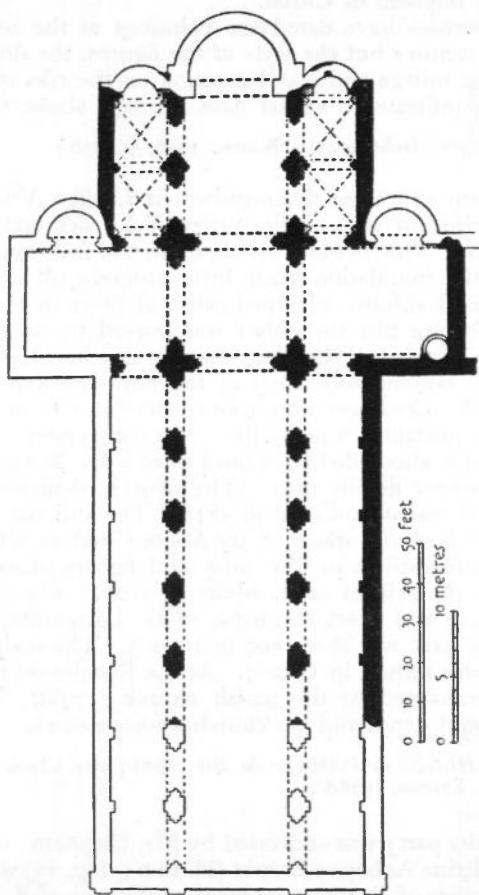


FIG. 15. BERNAY ABBEY

(Plan from A. W. Clapham, *English Romanesque Architecture*)

The Reverend Eric Baker acted as guide at Conches.

The name of Conches is derived from the abbey of Conques (Aveyron), where Roger of Tosny, returning from Spain in 1035, brought relics of the martyr, S^te Foy, with which he endowed the monastery of Châtillon in the place later known as Conches. The house was dissolved at the

Revolution, and interest to-day is confined to the parish church of S^t Foy, which was entirely rebuilt at the end of the fifteenth and the beginning of the sixteenth centuries (Fig. 16). The nave and choir, with side aisles, eight bays in all, are continuous, ending in an apse of seven sides. The façade is flanked by two towers; that on the north side, unfinished, was built in 1620, while the tower on the south, which is early sixteenth century in date, is crowned by a charming open-work spire, replacing its original prototype, which succumbed to a storm in 1842. The nave was never completed; it is covered by a wooden roof and the exterior is plain, contrasting with the rich Flamboyant choir, rising into a high-pitched roof, which is surrounded by a balustrade dividing the pinnacles of the buttresses. Within, the choir has multiple rib vaults supported by flying buttresses. The piers of the nave are diamond-shaped with sharp prismatic mouldings, and are devoid of capitals. At the east end of the north aisle there is a sacristy, once a chapel of the Holy Trinity, erected in the middle of the sixteenth century and showing Renaissance detail.

The glory of Conches is the great series of painted windows coeval with the church, which have survived almost intact and are among the most remarkable in the whole of France. It will be possible here to do no more than sketch the subjects and the order in which they are placed.

The Apsé. A transom divides each window into two halves, of which each contains three compartments one above the other, making six scenes in each window. The three upper compartments in each contain scenes from the Passion of our Lord, beginning on the north side with Jesus bidding farewell to His Mother, and ending on the south side with Pentecost.

Of the three compartments of the lower half of each window, the upper two are descriptive of the life and martyrdom of S^t Foy the patron saint, a virgin who was put to death at Agen in the third century. The bottom compartment in each case is devoted to the donors and their patron saints. One of these (in the fourth window) is John Levavasseur, abbot of Chatillon (1509-1525).

The Nave. The windows in the aisles, a few years later in date, are of peculiar interest as illustrating a re-affirmation of Catholic doctrines which were being fiercely attacked by the Calvinists at this period. Those on the south side are mainly concerned with the Eucharist. The Sacrifice of Melchisedech and the Manna in the Wilderness are adduced as types of the Christian Sacrament, of which the potency is further emphasised by the Mystical Winepress. The north aisle extols the Virgin Mary in successive scenes. The designs for some of these subjects were derived from contemporary German and Italian engravings.

Notice should be taken in the church of the English alabaster tablets (Pl. vi A), of which there are numerous examples throughout Normandy.

(BIBL.: A Bouillet, 'L'Eglise S. Foy de Conches et ses Vitraux,' in *Bulletin Monumental*, 1888.)

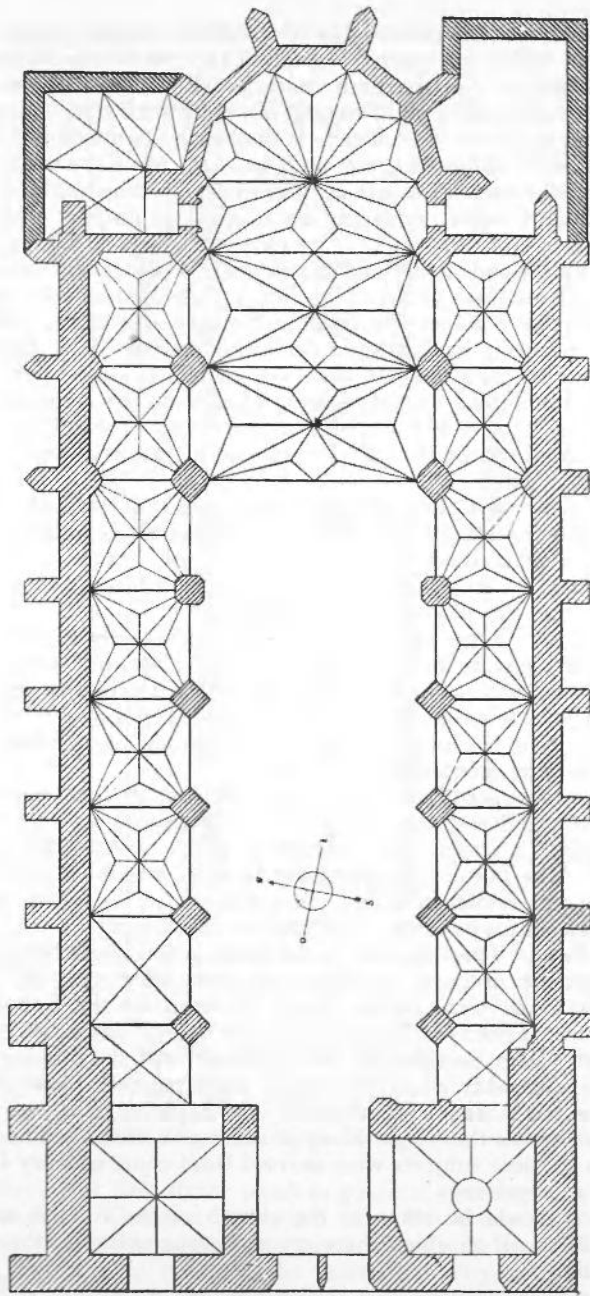


FIG. 16. CONCHES : CHURCH OF S. FOY

SAINT - TAURIN, D'ÉVREUX
CLOISTER

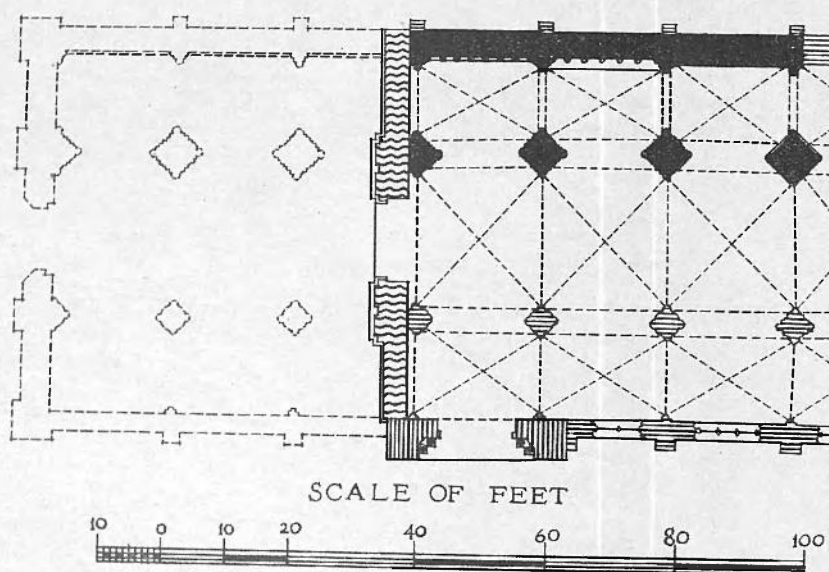
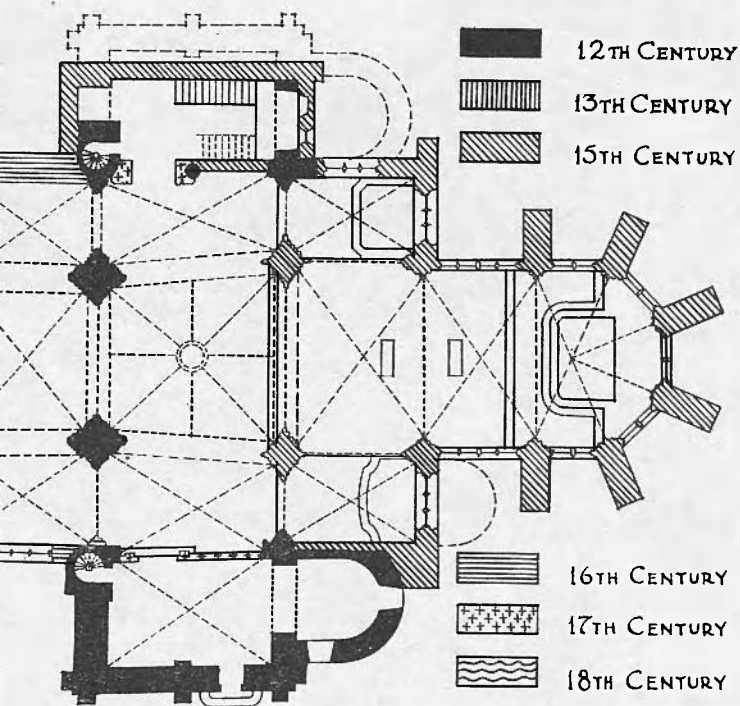


FIG. 17

To face page 393.



At Evreux the party was received at the Hotel de Ville by the Mayor and Corporation and their friends. The Mayor delivered a speech of welcome, to which Colonel Crookshank, Vice-President, replied. Refreshments were served and the members visited the Museum with M. Baudot.

Evreux was the tribal capital of the Ebuovices and was known in the Roman period as Mediolanum. There are considerable remains of the late Roman walls. The See is said to have been founded by S. Taurin in the fourth century.

EVREUX The city gave the title to the powerful Counts of Evreux; it had a stormy history and was taken and retaken on many occasions. It was the scene in 1193 of a wholesale massacre planned by John 'Lackland' before his accession. Apart from the buildings described below, the town possesses a handsome town-belfry of the fifteenth century.

At S. Taurin Abbey Mr. Clapham and M. Baudot acted as guides.

A church is said to have been built here, as the site where the body of S. Taurin was found by Bishop Landulfe in the time of the Neustrian King Clotaire (584-600). This church was destroyed by the Northmen and the abbey was founded by Duke Richard the Fearless (943-96) late in the tenth century. The new church was rebuilt late in the eleventh or early in the twelfth century on the usual three-apse plan, and of this building the crypt under the choir, the transept and the lower part of the nave survive (Fig. 17). The ornamental ashlar-facing of parts of the S. transept should be noted. The mid-thirteenth-century S. door was built under Abbot Gilbert de S. Martin. The general restoration of the church began in 1417 with the choir, followed by the transept and nave. The existing Baroque W. front is of the seventeenth century and the nave has been reduced to four bays. The church contains a remarkable silver-gilt chasse of S. Taurin. It is a work of the thirteenth century in the form of a church with pinnacles and spire and figures on the sides and ends. In the choir is some fifteenth-century painted glass of the life of S. Taurin and of the Death and Assumption of the Virgin and the Ascension of Christ. The holy-water stoup and a terra-cotta piscina (sixteenth century) in a side chapel of the choir should also be noted.

The monastic buildings stand to the N. of the church but are of no great interest.

(BIBL.: *L'Église Saint-Taurin*, Chanoine Bonnenfant, Paris, 1926.)

At Evreux Cathedral (Fig. 18) Mr. Chambers addressed the members.

In 1126 a new church was erected on the site of two pre-existing buildings, only to be destroyed for the most part by fire in 1194. Of this church there remain above ground the nave EVREUX CATHEDRAL arcades and the triforium to the westernmost bay. The foundations of the apsidal eastern end were excavated in 1838. The nave was rebuilt towards 1250, and the reconstruction of the choir followed in 1260, but was not completed

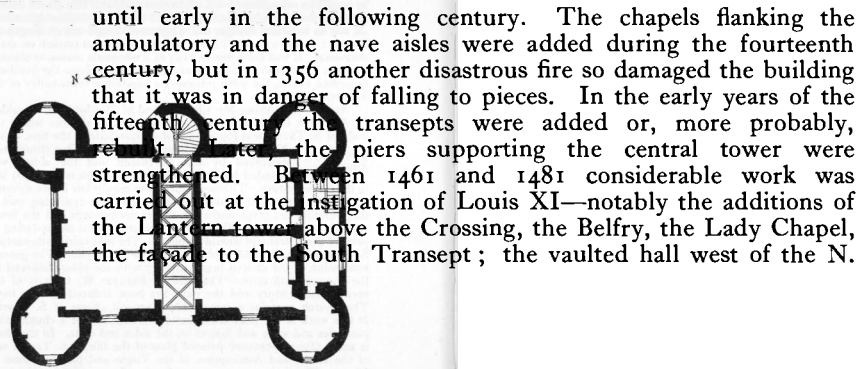
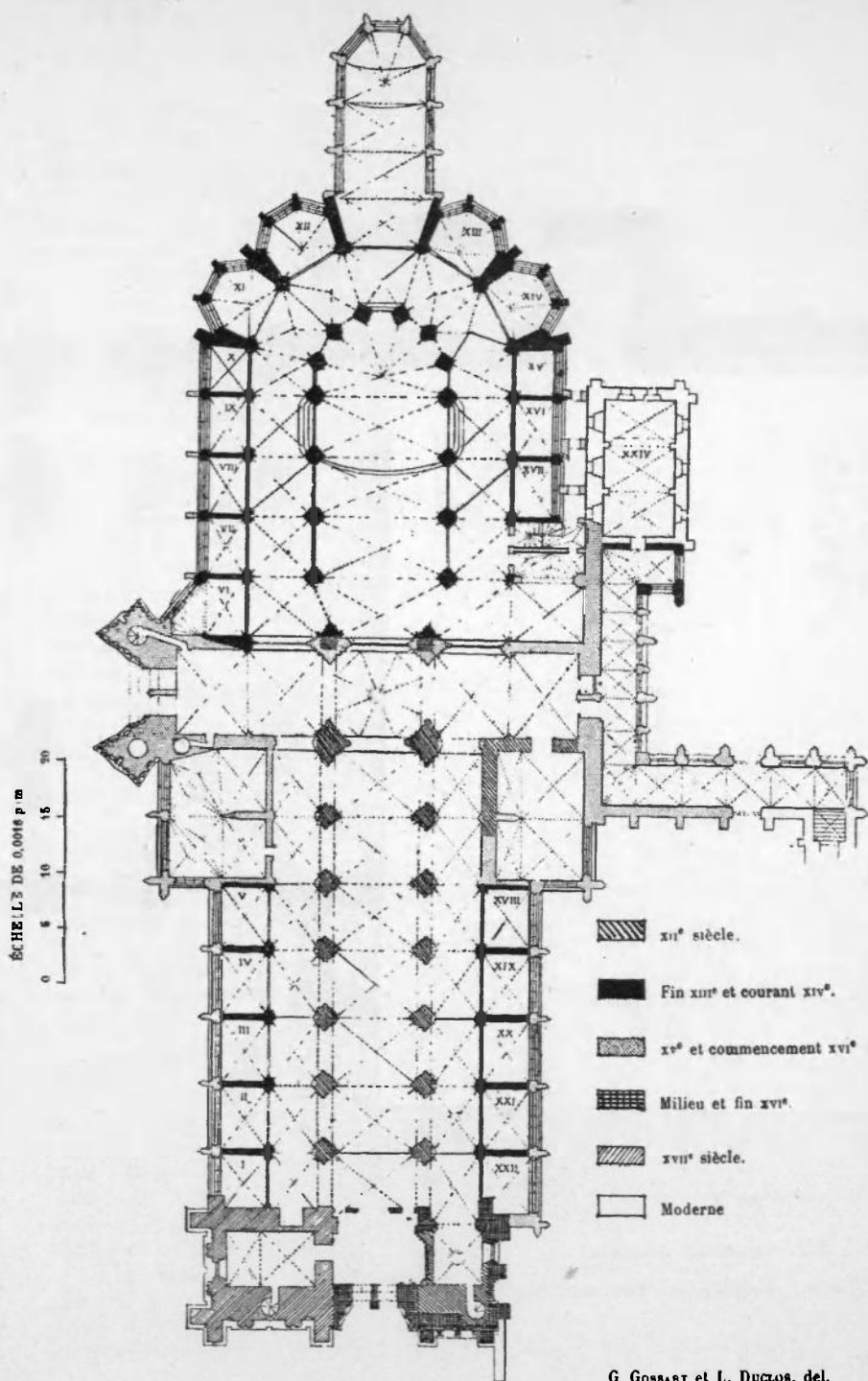


FIG. 19. MARTAINVILLE

(Plan from *Congres Archeologique*, Rouen, 1926)

Transept; the Vestry in the corresponding position west of the S. Transept; and part of the Cloister. The façade to the N. Transept is of early sixteenth-century date, and the S.W. Tower was for the most part reconstructed towards 1550. The N.W. Tower—'Gros Pierre'—was added in the early years of the seventeenth century, to be completed by 1628. At the Revolution the Cathedral was pillaged and the statuary smashed in accordance with the procedure prevailing at that time; and in the nineteenth century the building was subjected to a drastic restoration which was felt to be necessary.



G Gossart et L. Duclos, del.

PLAN DE LA CATHEDRALE D'EVREUX

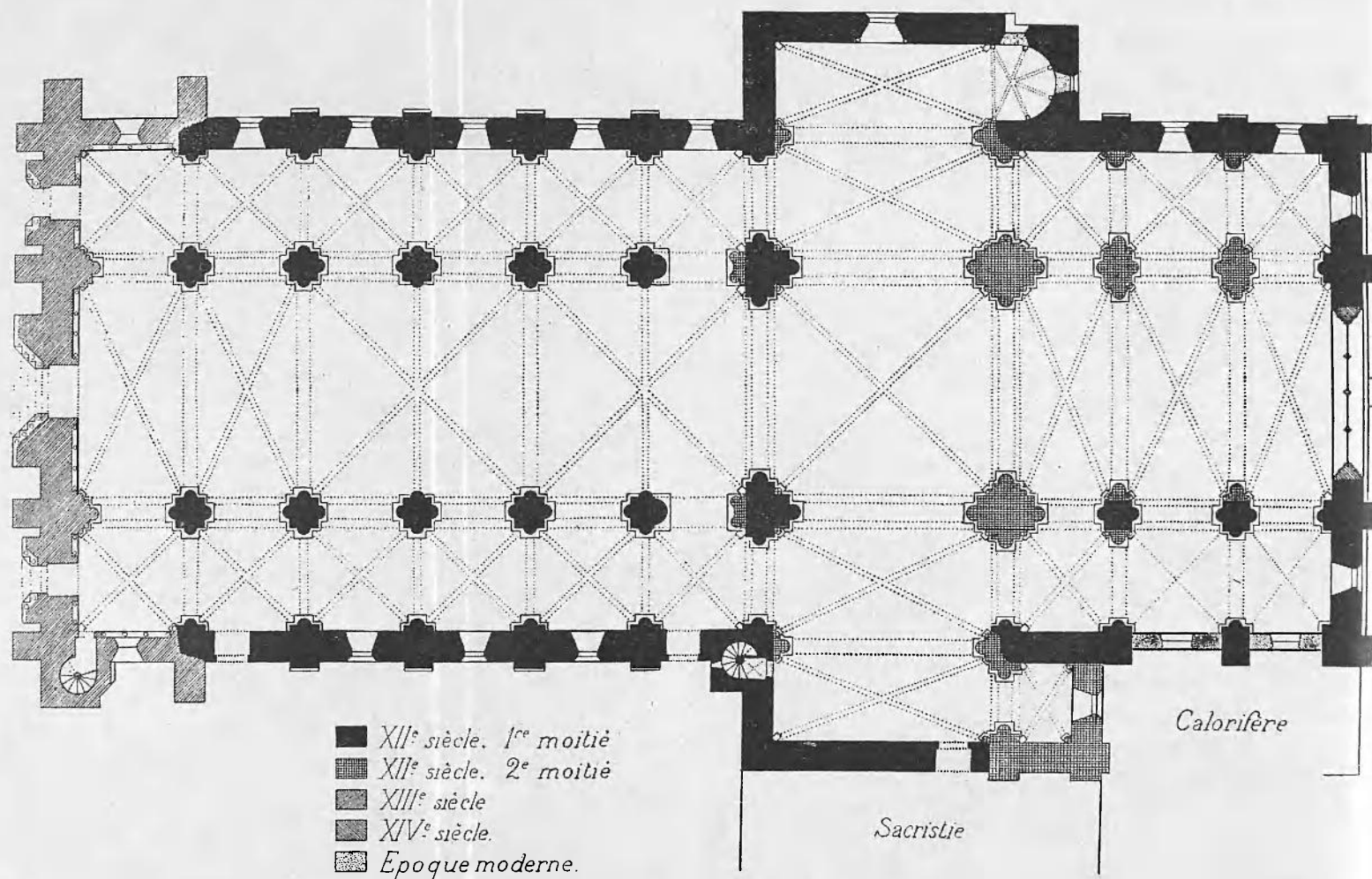


FIG. 20. GOURNAY CHURCH
 (Plan from *Congrès Archéologique*, Beauvais, 1906)

The glass is exceptional and provides examples of each century from the thirteenth to the seventeenth centuries. The fourteenth-century glass in the Choir and that of the fifteenth century in the Lady Chapel is of unusual interest.

(BIBL. : *Petites Monographies*, G. Bonnenfant, with complete bibliography.)

Friday, 15th July

M. Lafond acted as guide at Martainville.

The chateau (Pl. x B ; Fig. 19) was begun in 1485 by a family of wealthy merchants of Rouen named Le Pelletier. It combined the functions of a stronghold and of the centre of a rich agricultural estate, the extensive domestic buildings being surrounded by a curtain-wall of brick with towers at the angles and a moat. The plan of the main building is extremely simple. Four rooms on each floor surround a central vestibule, and at the corners are large towers with embrasures for cannon. The main doorway and façade are of particular interest on account of the detail of the brickwork, which is strongly Flemish in character. Above the doorway projects the apse of a private chapel.

MARTAIN-
VILLE

(BIBL. : *Congres Archeologique*, Rouen, 1926, p. 384.)

M. Lafond addressed the members at Gournay.

The collegiate church of S. Hildevert (Fig. 20) may date from the eleventh century, but opinion is more generally in favour of the twelfth century. The cruciform church has a square E. end and a nave of six bays with carved capitals to the arcades. The nave has a sexpartite vault.

GOURNAY
CHURCH

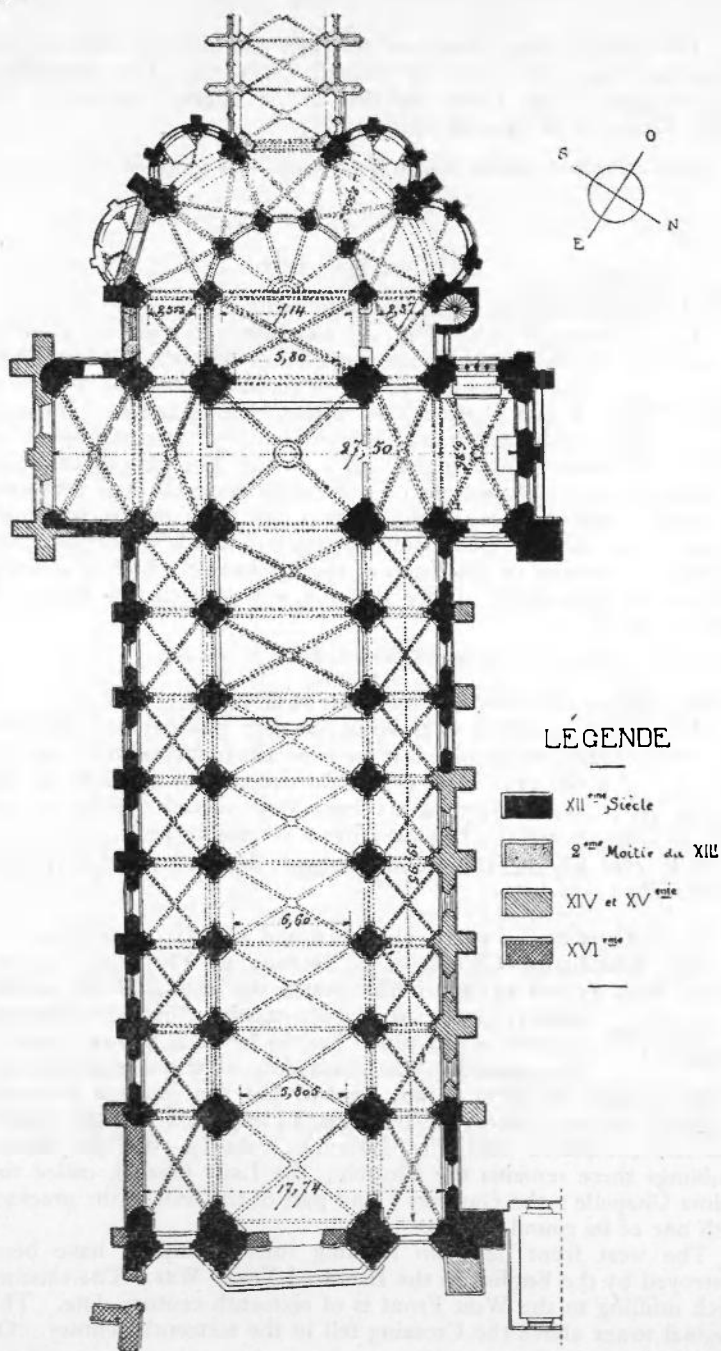
(BIBL. : L. Régnier, *Congres Archeologique*, Beauvais, 1906, p. 74, with bibliography.)

At S. Germer the party was addressed by Mr. Chambers.

The Benedictine Church of S. Germer de Fly (Pls. vi B and vii A ; Figs. 21 and 22) was built towards the middle of the twelfth century on the site of a pre-existing church of eleventh-century origin which has, so far as is known, entirely disappeared. The exact date of the commencement of the present building is not known, but the internal evidence suggests that work proceeded from east to west, and that the church was not completed until the thirteenth century. Of the Abbey buildings there remains the Church ; the Lady Chapel, called the Sainte Chapelle ; the Gateway ; and part of the wall of the precinct with one of its round towers.

The west front had two flanking towers, said to have been destroyed by the English in the Hundred Years' War. The existing brick infilling to the West Front is of sixteenth-century date. The original tower above the Crossing fell in the sixteenth century. Of

S. GERMER
CHURCH



A. Besnard, del.

FIG. 21. S. GERMER

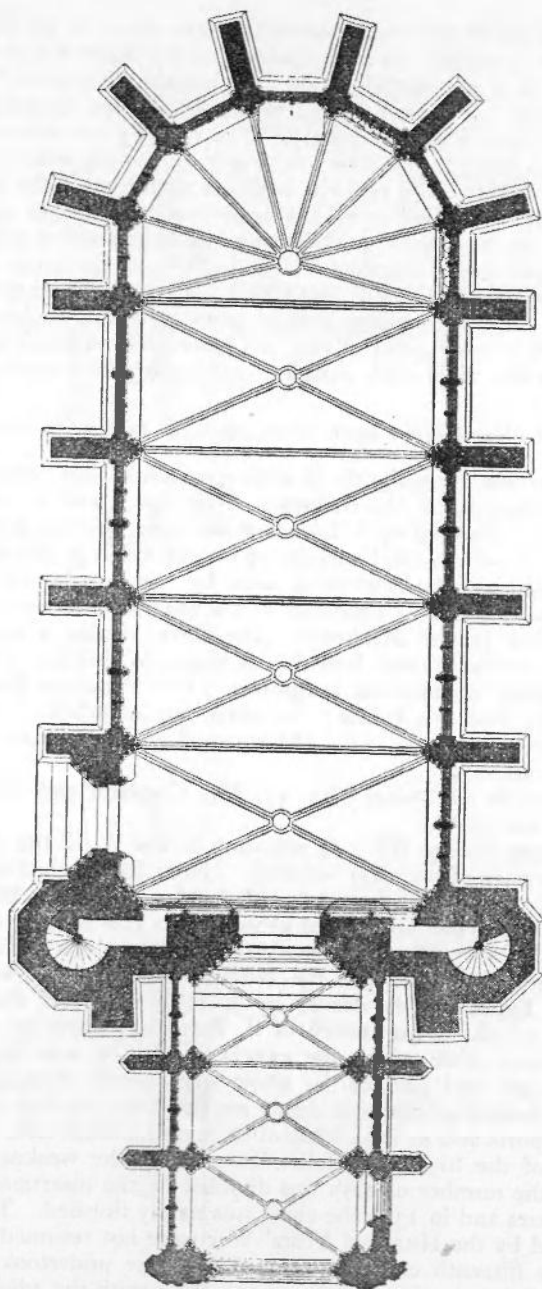


FIG. 22. S. GERMER : S. CHAPELLE

the five apsidal chapels the easternmost gave place, in the thirteenth century, to a vaulted passage leading to the Lady Chapel. The northernmost of the chapels to the apse has also disappeared at some date unknown. The roof to the first six bays of the nave fell or was destroyed in the fifteenth century. The existing wooden roof is of eighteenth-century date. The vaulting to the south aisle was partly rebuilt in the fourteenth century, together with four of the windows. The 'Sainte Chapelle' is a thirteenth-century addition and is an oblong of four bays with quadripartite vaulting, a seven-sided apse, and two small western towers. The doorway in the north wall led to the domestic buildings of the Abbey. The apsidal windows have some good twelfth-thirteenth-century glass, including incidents from the life of S. Germer, and of that of Christ. The Chapel was over-restored in the nineteenth century, particularly the upper part of the exterior.

(BIBL.: L. Regnier, in *Congres Arch.*, 1906, pp. 81 ff, with bibliography.)

Beauvais was originally the Roman representative (Caesaromagus) of the tribal capital of the Bellovaci. The See is said to have been founded by S. Lucien about 250. Among the bishops was Pierre Cauchon who condemned S. Jeanne d'Arc. In 1472 occurred the celebrated siege by Charles the Bold, when the city was successfully defended by the townswomen under Jeanne Laisné called Jeanne Hachette. The town retains a number of interesting timber-framed houses. A house in the Rue Saint-Jean has interesting Renaissance sculptures. The Palais de Justice was formerly the Bishop's Palace; the outer face stands on part of the Roman defences of the city; the fortified gateway dates from the fourteenth century.

At Beauvais Cathedral (Fig. 23) Mr. Clapham and M. Lafond addressed the party.

The Basse Œuvre (Pl. x A), standing to the W. of the cathedral, formed the nave of the early building. Generally ascribed to the end of the tenth century, M. Leblond considers that it is of earlier date on the grounds that it is always referred to as S. Mary, whereas the church to which Bishop Hervé gave a donation in 996 was the Nouvel Œuvre of S. Peter. But Leblond's hypothesis is denied by J. Hubert, *L'Art Pré-Roman*, 1938, pp. 35-36. This church of S. Peter was burnt in 1180 and again in 1225, after which the existing cathedral was begun. By 1272 the apse and part of the choir were nearly complete. The ambitious height of the new structure, however, proved too much for its supports and in 1284 some of the external buttresses collapsed and part of the high vault fell. To remedy the weakness of the structure the number of bays was doubled by the insertion of intermediate piers and in 1322 the choir was nearly finished. The works interrupted by the Hundred Years' War were not resumed until the end of the fifteenth century, when the chapter undertook the construction of the crossing and transept; these with the adjoining bay of the nave were finished before the middle of the sixteenth century.

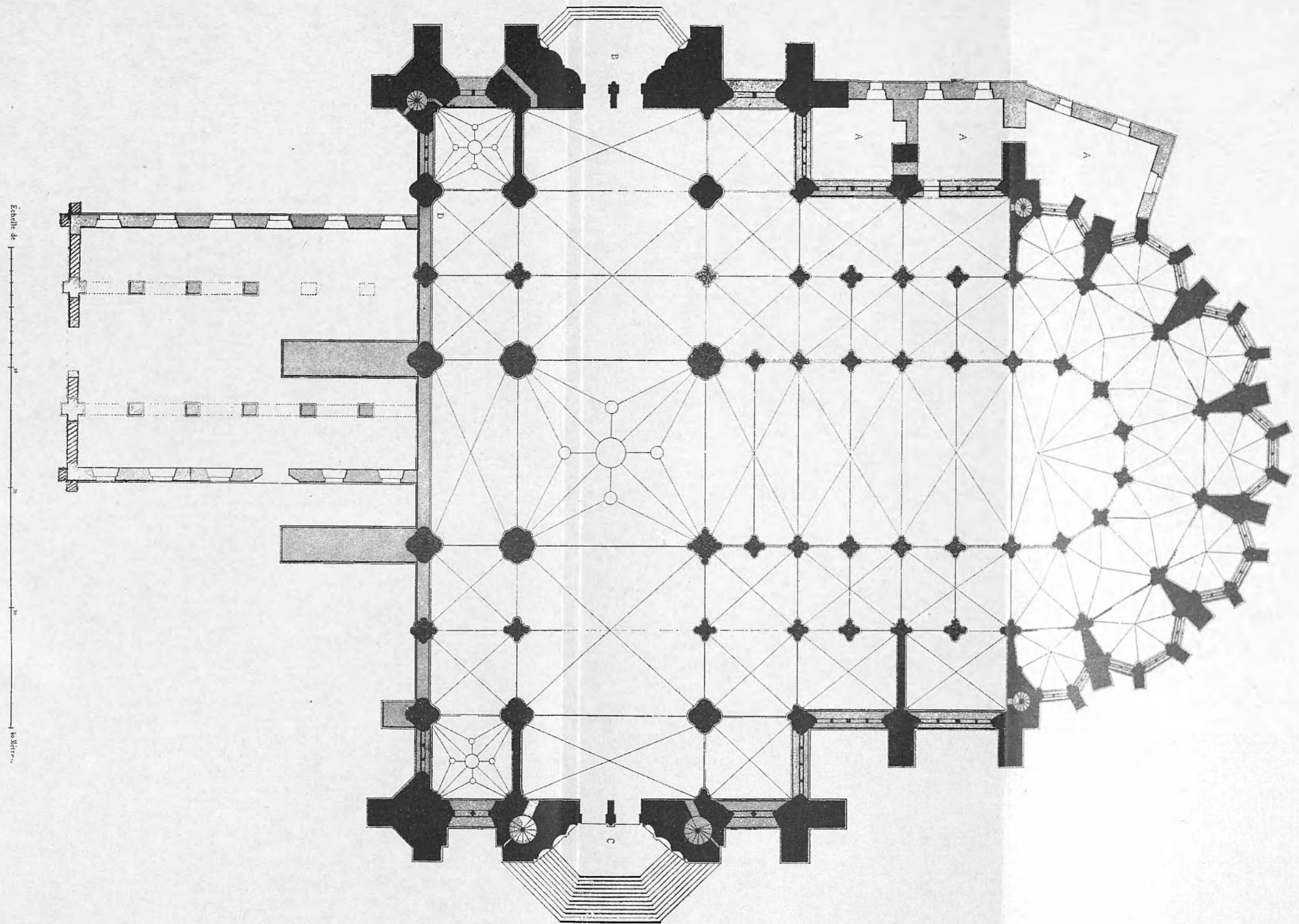
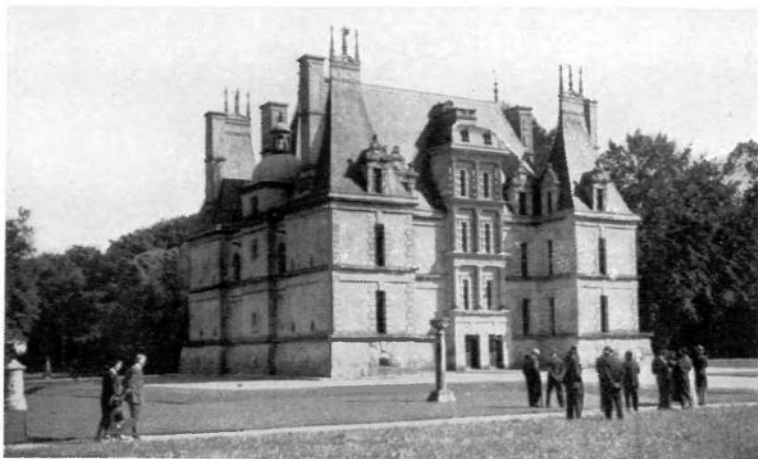


FIG. 23. BEAUVAIS CATHEDRAL



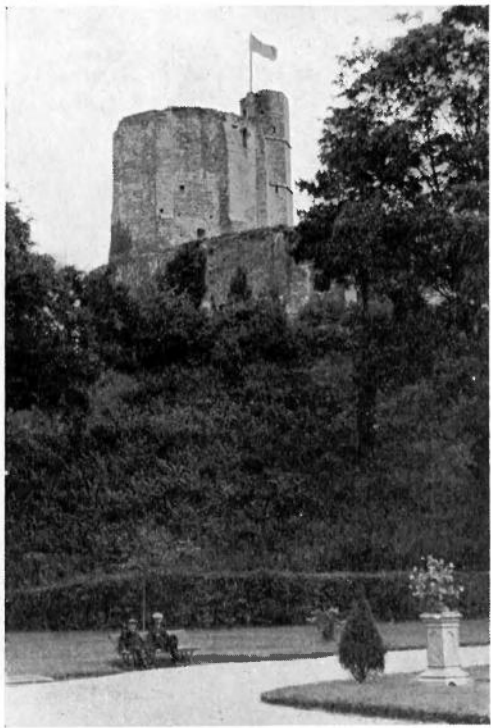
A. S. GERMER DE FLY : CHURCH FROM S.E.

Photograph : E. K. Waterhouse



B. CHÂTEAU D'ANGERVILLE-BAILLEUL : GARDEN FRONT

Photograph : M. D. Whinney



A. GISORS CASTLE : FROM N.W.

Photograph : E. K. Waterhouse



B. CHATEAU GAILLARD : PART OF KEEP

Photograph : E. K. Waterhouse

In 1569 the central tower and spire was begun, which when finished rose 463 feet above the ground. This tower fell in 1573, doing much damage. This, however, was repaired by 1576.

The choir of Beauvais presents the loftiest stone vault in the world, attaining a height of 158 ft. The added fourteenth-century piers of the choir should be noticed. The N. transept (1510-37), has richly carved Gothic doors by Jean le Pot. The S. transept (1500-48) has later doors by the same artist. The stained glass includes three thirteenth-century windows in the eastern apsidal chapel (B.V.M.). There is fourteenth-century glass in the middle apsidal chapel towards the S. and in the corresponding chapel towards the N. The glass in the clearstorey was given by Bishop Jean de Marigny about 1324. The fine glass of the transept is of various dates in the sixteenth century and was painted by the Le Prince family. The tapestries of the cathedral belong to four series—the life of SS. Peter and Paul (Beauvais, 1689-95); the Battles of Alexander (Gobelins, seventeenth century); the fabulous history of Gaul (Flemish, 1561); two scenes from the life of S. Peter, given in 1461. There is also a fourteenth-century clock in the N. aisle.

The basse-œuvre, of which the choir was destroyed when the transept of the cathedral was built, is a simple aisled building built in small squared masonry with brick in the window-heads and as lacing-courses. The S. doorway was inserted in the thirteenth century. On the W. gable is a cross with a pointed foot of a type common in the ninth and tenth centuries. To the N. stands the fourteenth-century cloister of the canons.

(BIBL.: *Petites Monographies*, V. Leblond, with complete bibliography; *Congrès Archéologique*, Beauvais, 1906.)

At S. Etienne Mr. Clapham acted as guide, and M. Lafond described the glass.

The church of S. Etienne (Fig. 24) was in existence in 881 when the relics of S. Vast were deposited there for safety. It was rebuilt about 997 and became collegiate in 1072. Part of the S. ETIENNE, existing nave and the transept were built about 1130-40 BEAUVAIS and the eastern ribbed vaults of the aisles are of considerable importance for the evolution of this feature in the Ile-de-France. The main vaults were erected after a fire in 1180; the work of the nave proceeded gradually westwards and it was not completed till the thirteenth century. The central tower collapsed in part in 1480 and by the end of the century it had been decided to rebuild the choir entirely. It was begun by 1506, the high altar was consecrated in 1522 and the date 1545 appears on one of the key-stones of the high vault. The high roofs were carried over the surviving part of the central tower. The new tower, at the N.W. angle of the nave, was begun in 1583 but it was not completed till 1674.

On the outside of the building the elaborate carving (twelfth century) of the N. doorway of the nave should be noticed and the unusual decoration of the rose and gable of the N. transept. The thirteenth-century W. doorway has been much damaged but the

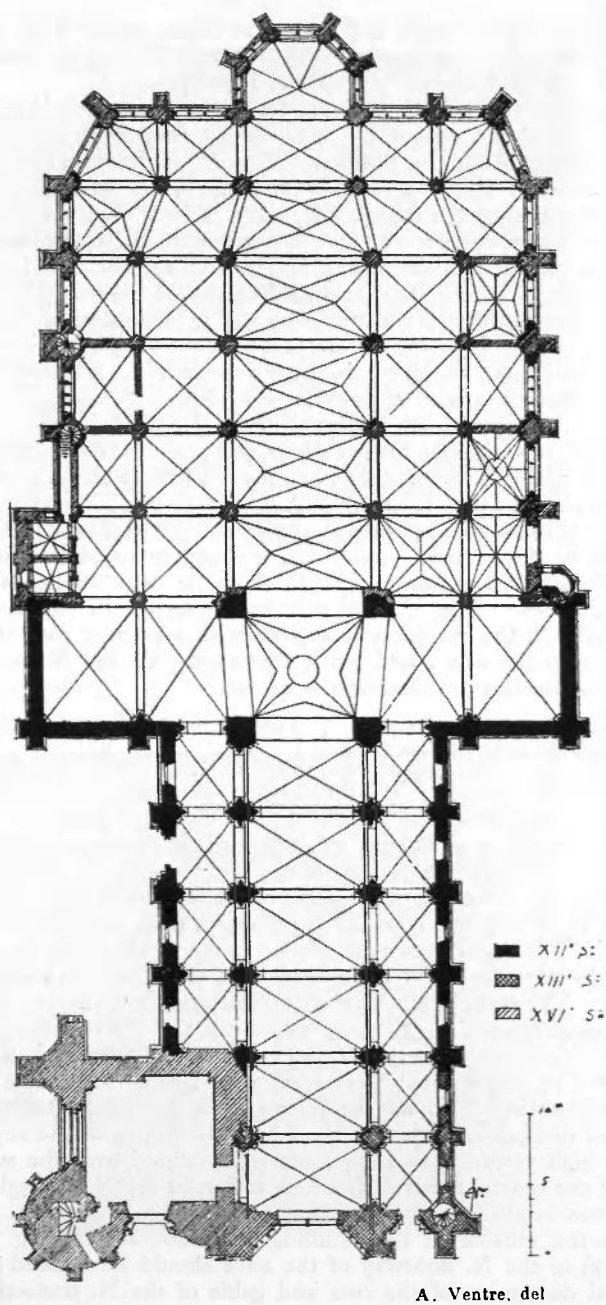


FIG. 24. S. ETIENNE, BEAUVAIS
(Plan from *Congrès*, 1905)



A. GISORS CASTLE : CHAPEL

Photograph : E. K. Waterhouse



B. CHÂTEAU GAILLARD : FROM S.E.

Photograph : M. D. Whinney



A. BEAUVAIS CATHEDRAL : BASSE ŒUVRE, S. SIDE

Photograph : E. K. Waterhouse



B. MARTAINVILLE : E. FRONT

Photograph : E. K. Waterhouse

ironwork of the doors should be noted. Inside the building is a curious late sixteenth-century figure of S. Wilgefortis, sixteenth-century stalls, and various fifteenth- and sixteenth-century painted panels in the Sacristy. The chief treasure of the church, however, is the splendid series of sixteenth-century stained glass windows in the choir. These are mainly the work of Engrand Le Prince and his family and are too numerous to be detailed here.

(BIBL. : *Petites Monographies*, V. Le Blond and J. Lafond, 1929, with bibliography.)

At the Château de Gisors (Pls. viii A and ix A ; Fig. 25) Mr. Chambers addressed the members.

Gisors provides an example, outstanding even in France, of the development of military architecture in the twelfth century. The original castle was built for William Rufus by Robert de Bellesme, noted as a military architect, during the years 1097 to 1106. Alterations and additions were made by Henry I and, much more extensively, by Henry II between 1161 and 1184, so that of the original castle little more than the artificial motte on which the Keep was erected is now recognisable, and it is not now possible to say with certainty that any part of the large outer ward formed part of the original project. The Keep, which had four floors, was rebuilt by Henry II shortly after 1160, and incorporates some part of the substructure of the original building. It has a polygonal plan—rare at that date—and the entrance at ground floor level is also an unusual feature. The turret staircase is a fifteenth-century addition. Within the inner ward are the remains of a small chapel, dedicated to S. Thomas of Canterbury, and built presumably shortly after 1173. The polygonal curtain wall to the inner ward was probably rebuilt by Henry I. The curtain to the outer ward was built, or possibly rebuilt, by Henry II. The eastern half is later in date than that to the west, and was probably the result of a desire to enlarge the outer ward, the motte originally being set astride the eastern boundary. The entrance from the town was by two gateways in the south-east corner of the enceinte, protected by a small walled enclosure.

In 1192 Philip Augustus of France took advantage of Richard I of England's imprisonment in Austria to seize Gisors, and, at the eastern corner, where the town wall meets the castle, built the three-storeyed circular tower, now called the Tour du Prisonnier, evidently intended to overawe the town and supersede the original Keep.

(BIBL. : *Petites Monographies*, Eugene Pepin, 1937, with complete bibliography.)

The parish church of SS. Gervais and Protais at Gisors was described by M. Lafond.

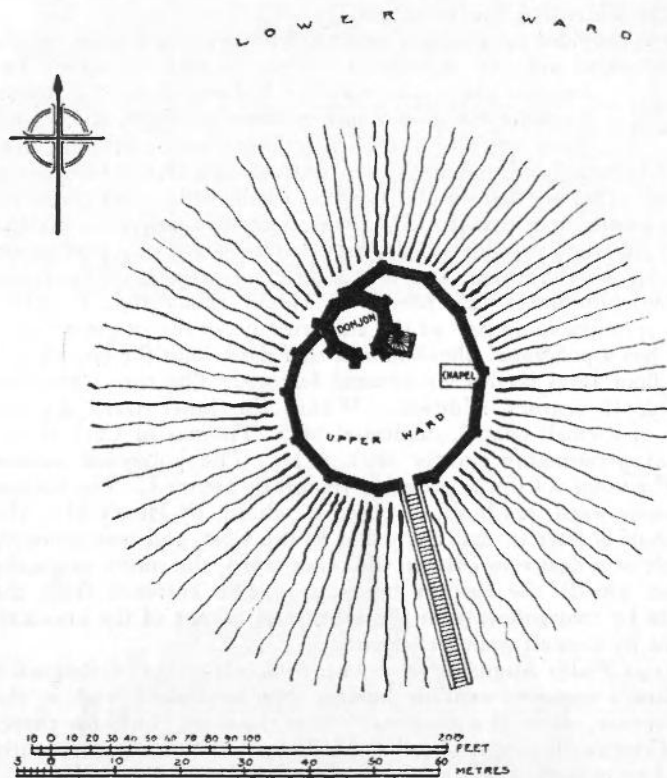
It is a large and rather unusual church (Fig. 26), consisting of a choir with four aisles, a transept and a nave with four aisles and lateral chapels, an incomplete central tower and two west towers. The central tower dates from the second half of the twelfth century and carries a campanile added in 1821. The choir was built in the second half of the reign of Philippe-

CHÂTEAU
DE GISORS

GISORS
CHURCH

CHÂTEAU DE GISORS. EURE.

PLAN OF KEEP



ADAPTED FROM PLAN BY M. DE CAUMONT.
UPPER WARD CORRECTED. S.T.

FIG. 25. CHATEAU DE GISORS

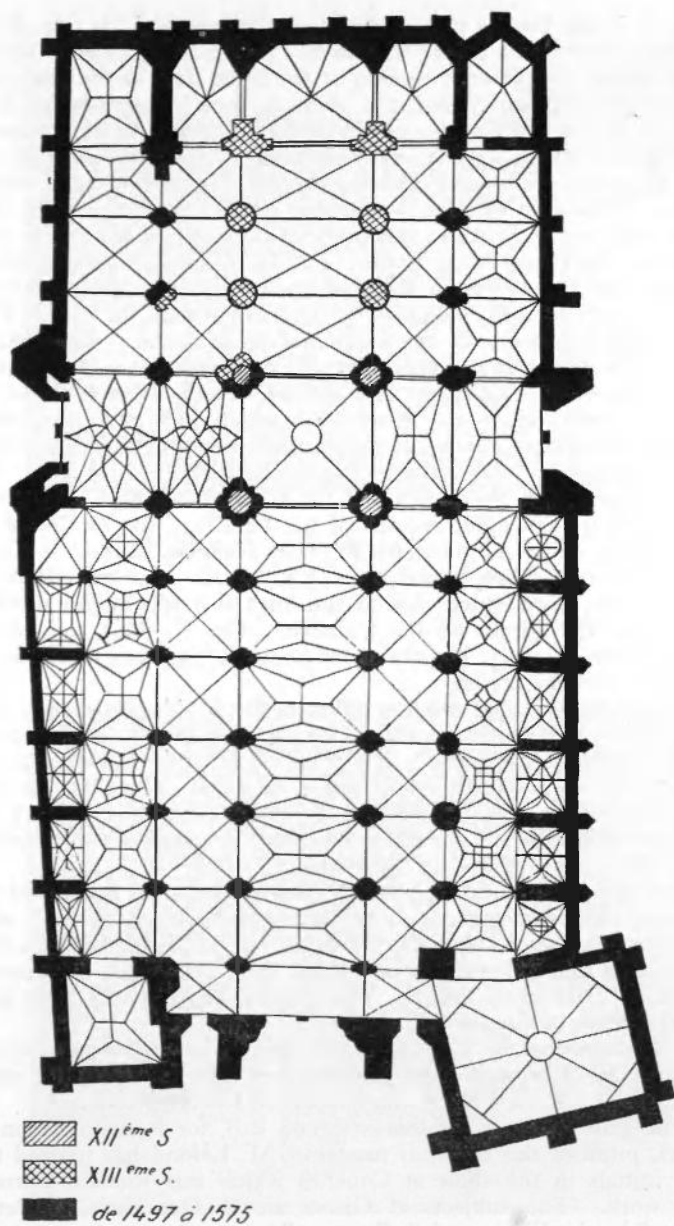


FIG. 26. GISORS CHURCH

(Plan from *Petites Monographies*, Gisors)

Auguste, in the Gothic style of the Ile de France, and has one of the earliest examples of a glazed triforium. The outer aisles were added at the end of the fifteenth century at the same time as the east end, the pseudo-ambulatory and the sacristy were constructed. The transept was subsequently rebuilt and the elaborate N. transept doorway was added between 1515 and 1523. The rebuilding of the nave with four aisles and side-chapels followed and it was vaulted in 1542. The first of the side-chapels, consisting of two bays, was built some twenty years earlier by Jean de la Vieville, and is still known as the Chapelle du Bailli. The N.W. tower was completed and the west façade was in progress when the work appears to have stopped; it was again resumed, on a modified plan, in 1558. The nave and chapels are in the Gothic style with some Renaissance detail; the upper part of the N. tower is entirely Renaissance; the upper part of the W. façade and S.W. tower (built in 1541) show a purer classic taste; the rebuilding, which had proceeded with increasing slowness, was finally abandoned at the end of the sixteenth century.

The names of the masters-of-the-works have been preserved and, together with other records of the building, may be found in *Les Histoires de Gisors*, by Louis Regnier, Pontoise, 1912.

The church is rich in sculpture of all kinds. The bas-reliefs on the W. front, more or less akin to the work of Jean Goujon, include a figure of the Virgin on the trumeau. The N. door, carved by Pierre Adam in 1523, has the Annunciation, the Adoration of the Magi, etc., on the leaves.

Inside the building, the first pillar on the S. side of the nave was constructed and decorated (1526) by the corporation of Tanners. Under the S.W. tower there is a Tree of Jesse (1585-93) and the remarkable remains of the choir-screen of 1570. The chapel to the N. of the choir was decorated early in the sixteenth century by Pierre des Aubeaux. Some traces remain of a carving of the Assumption, which was replaced in 1888-91.

Only a small quantity of glass remains but there are four windows of considerable importance. In the last chapel but one of the S. side of the nave are four scenes from the Life of S. Claude (dated 1526) which form a complement to one of the more celebrated windows of S. Etienne of Beauvais (1527). There seems no reason to doubt that it is the work of Engrand Le Prince.

The Legend of SS. Crispin and Crispinian is dated 1530 and was given by the Corporation of Shoe-makers. It is one of the chief works of Nicolas Le Prince who has signed it VIVE NICOL.

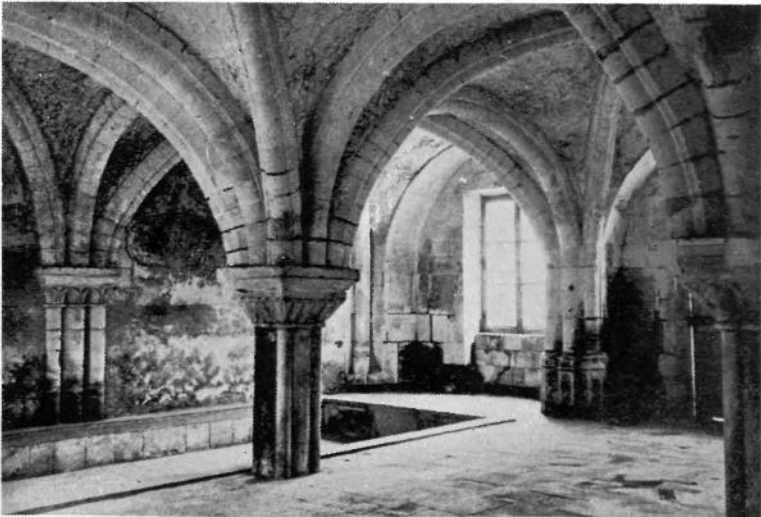
The glass to the E. of this is signed R.B. for Romain Buron of Gisors, pupil of the Beauvais masters. M. Lafond has noticed the same initials in the choir at Conches which was Romain Buron's chief work. The subjects at Gisors are S. Genevieve, S. Peter, S. Clotilde, the Virgin and S. Peter walking on the waves.

The Beauvais influence was supplanted by that of the Italian masters from Fontainebleau, and Gisors possesses a window representing the Life of the Virgin dated 1545 and painted in grisaille on



CHÂTEAU ON SITE OF ABBEY OF LE VALASSE, BOLBEC : GARDEN FRONT

Photograph : M. D. Whinney



ABBAY OF LE VALASSE, BOLBEC : TWELFTH-CENTURY SUB-VAULT

Photograph : Jean Lafond

white glass, which is one of the most successful productions of the second Renaissance.

(BIBL. : *Petites Monographies : Gisors*, by Eugene Pépin, 1939, with complete bibliography.)

Saturday, 16th July

At the Abbey of Le Valasse, Bolbec, the members were addressed by M. Chirol.

The abbey, situated between Bolbec and Lillebonne, was founded in 1157 in pursuance of vows made by Valeran, Count of Meulan, and the Empress Matilda, the former after deliverance from a tempest when returning from the Holy Land and the latter after being delivered from the Siege of Oxford. It was colonised by Cistercian monks from Mortemer and owing to generous benefactions, including those of the Empress Matilda, and her son King Henry II, the abbey rapidly grew in importance. It was dissolved at the Revolution when the convent contained six monks and had a revenue of 12,000 livres.

The abbey (Pl. xi) is in private ownership and consists of a large building of the period of Louis XIV standing on three sides of the cloister which no longer retains its alleys.

The church, which formed the fourth side of the cloister, was destroyed by the owner, M. Lepley, in 1791. It had previously been destroyed in 1435, during the Hundred Years' War, and was rebuilt between 1450 and 1540; some balustrades and pinnacles, now scattered in the park, belong to this period.

The existing buildings, behind the classic exterior, contain twelfth-century vaulted undercrofts in the E. and W. ranges; the S. range was entirely rebuilt in the seventeenth century.

Only two bays of the chapter-house are left, it formerly projected further to the E.; the floor was raised in the fifteenth century on account of the damp. The capitals, carrying the ribbed vaulting, are carved with scallops and water-leaf foliage.

The W. range contains a long gallery divided down the middle by columns with heavy scalloped capitals. It contains a fine sixteenth-century fireplace which indicates that this became the Warming House of the monks after the Hundred Years' War.

The fittings were all dispersed at the time of the Revolution. A beautiful Reliquary-Cross of the twelfth century (0.47 m. high) has survived and is now preserved in the Departmental Museum of Antiquities of Seine Inférieure; it was perhaps a gift of the Empress Matilda (*Bull. Mon.* 1901, pp. 294-5, Pl.)

The buildings were acquired in 1792 by M. Bégouen of Havre; in 1831 they passed to M. Fauquet of Bolbec and are still in the possession of that family.

M. Serbat acted as guide at Étretat.

The church of Étretat, which belonged to the Abbey of Fécamp,

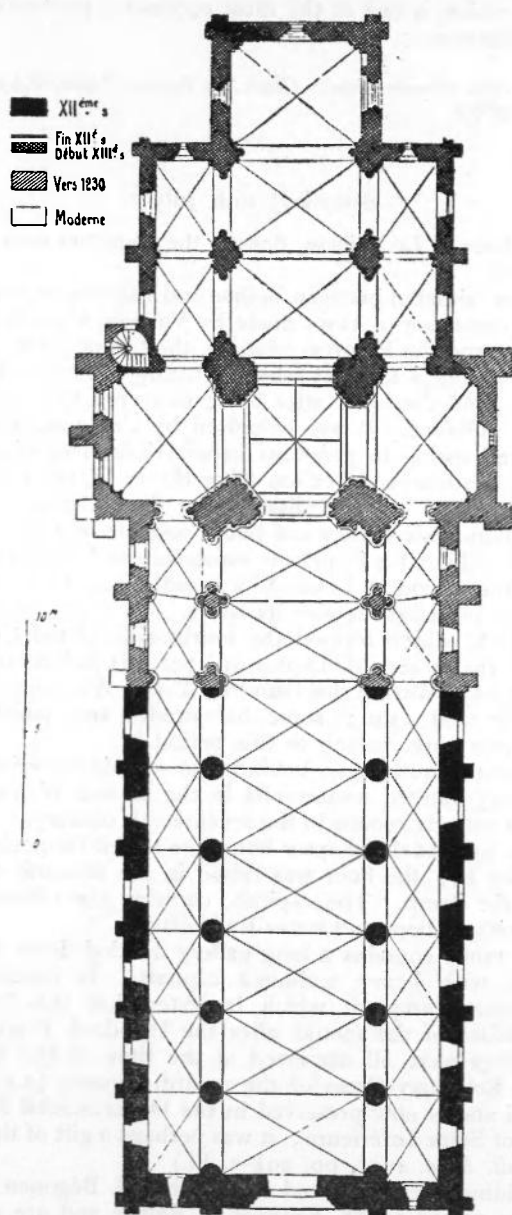


FIG. 27. ETRETAT
(Plan from *Congrès*, 1926)

consists of an aisled nave of eight bays, short single-bayed transepts with a handsome two-storeyed lantern-tower above the crossing, and a choir, the side aisles of which are of two bays, the central aisle of three (Fig. 27). The six western bays of the nave, which were not originally vaulted, are typical of the twelfth-century Romanesque school of Normandy. To the very late twelfth or early thirteenth century belong the choir and eastern piers of the crossing; while the transepts and two eastern bays of the nave form a homogeneous unit, constructed probably *c.* 1220–1240. Charters mention the presence at Etretat of three master-masons between 1218 and 1238, presumably in connection with this work. It is probable that the curious sequence of construction indicates an intention, never realised, of completely rebuilding the Romanesque church in the new manner.

(BIBL.: *Congrès Archeologique*, Rouen, 1926, p. 459.)

At Fécamp Abbey Mr. Clapham addressed the members and M. Lafond described the glass.

The fame of the abbey of Fécamp rested on the possession of a portion of the Holy Blood transmitted miraculously to Normandy in the hollowed trunk of a fig-tree. The church was rebuilt by Duke Richard I and consecrated about 990; some remains of the apse of this church are thought to have been found during the excavations of some ten years ago. The abbey was reformed by S. William of Volpiano, on the invitation of Duke Richard II. Towards the close of the eleventh century the tenth-century church was demolished and a new one begun (Fig. 28); a dedication took place in 1106 which was that of the still surviving chapel of S. Peter. This church was burnt in 1168. Much of the eastern arm and the transept were rebuilt between this date and 1187, and the work gradually proceeded westwards, the W. end being finished by 1219. The central tower was added in the second quarter of the thirteenth century, and much of the chevet of the choir was rebuilt by the end of the same century. The Lady Chapel was rebuilt at the end of the fifteenth century, and in 1748 the W. front, which threatened to fall, was rebuilt in the Baroque style.

The monuments include (a) attributed to Guillaume de Ros (late twelfth century), S. chapel of choir, with remarkable carvings; (b) Abbot Richard, 1223, effigy 1st N. chapel of choir; (c) Abbot Guillaume de Putot, 1297, S. Andrew's chapel; (d) Abbot Thomas de S.-Benoit, 1307, altar-tomb and effigy, chapel of S. John the Baptist; (e) Abbot Robert de Putot, 1326, altar-tomb and effigy, between the chapels of S. Andrew and S. John. The small stone reliquary (fifteenth century) of the Angel's foot-print in the S. transept should be noted, as also the carved group of the Death of the Virgin (*c.* 1495). The church also contains a remarkable group of Italian works made by Girolamo Viscardo for Abbot Antoine Bohier in 1507. They include the tabernacle of the Holy Blood, the shrine and the statues of S. Taurin and S. Suzanne. There are also sculptured fragments of the fifteenth-century choir-screen preserved

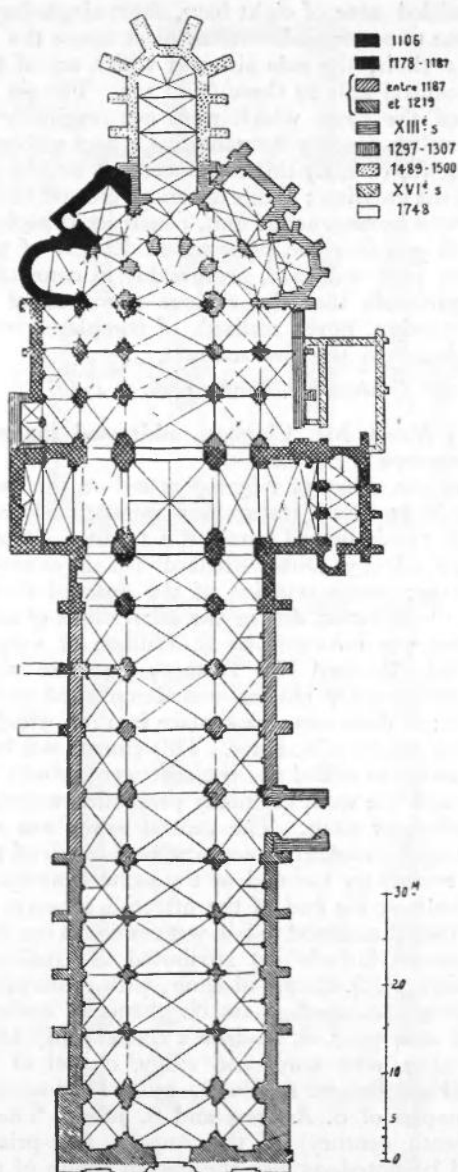


FIG. 28. FÉCAMP : CHURCH OF THE TRINITY
(Plan from *Congrès*, 1926)

in the church, on a house in the Rue de la Voute and in the Museum.

The stained glass includes three windows by Arnoult de Nîmègue in the apse ; and in the Lady Chapel, thirteenth-century medallions of the legends of S. Margaret and S. Catherine, and early fourteenth-century panels of the lives of S. Louis and S. Edward the Confessor, recently identified by M. Lafond.

(BIBL. : *Petites Monographies*, J. Vallery-Radot, 1928, with complete bibliography.)

At the Chateau d'Angerville-Bailleul the party was entertained to tea by M. le Marquis and Mme. la Marquise de Bailleul. M. Jean

CHATEAU
D'ANGER-
VILLE-
BAILLEUL

Lafond described the Château, which is one of the most majestic Renaissance buildings in Normandy. Standing on a glacis, it consists of a large square with four square projecting pavilions at the angles (Pl. vii B). The decoration is concentrated in the centre of the main front. The door and windows are placed between detached pillars, Doric on the ground, Ionic on the first, and Corinthian on the second floors. Mention should be made of the roof with its dormers and the leaden statues of the cardinal virtues which surmount the pavilions. Another statue, on the bell-tower of the façade, of a warrior with his sword drawn, bears the arms of Bailleul on his shield. The same arms are carved over the door but were badly restored : the blazon should be *argent, a fesse gules, between three ermine-spots*, as can be seen on the vault of the old kitchen. These arms are united with those of the Prêtreval family on two escutcheons on the entablature, for the castle was built by Bertrand de Bailleul who died in 1570, and by Catherine de Prêtreval whom he married in 1526. The architecture and decoration belong to the 'Second French Renaissance,' which originated in the royal ateliers at Fontainebleau. Claude Sauvageot, in his great work on the palaces, mansions, and houses of France, dates the building between 1550 and 1555. He attaches slight importance to the date 1543 found painted above the window in the bell-tower, but this date, though unlikely, is not absurd, since the Salamander of Francis I, who died in 1547, appears on a wooden panel above an escutcheon of Bailleul-Prêtreval impaled. The building has been altered at various periods ; all the windows have been enlarged. Much damage was done during the Revolution, and a complete restoration was carried out between 1871 and 1889 by the Marquis Raymond and Jean de Bailleul, grandfather and father of the present owner, who made it a museum of pictures, drawings, objects of art, and family portraits.

OTHER MEETINGS OF THE INSTITUTE

A. SPRING MEETING AT HOLLAND HOUSE

A limited number of members and their friends visited Holland House, by kind permission of the Earl of Ilchester, on Friday, 27th May, 1938. Lord Ilchester described the history of the building and, after he and Lady Ilchester had entertained the party to tea, the members were conducted over the house and grounds.

B. AUTUMN MEETING AT WALTHAM ABBEY

The Autumn Meeting took place on Saturday, 22nd October, at Waltham Abbey, the members journeying by motor-coach. Mr. A. W. Clapham, C.B.E., F.B.A., F.S.A., addressed the members at Waltham Cross, conducted them round the excavations on the site of the early church and finally described the history of the surviving building. After tea at the Cock Hotel the members returned to London by motor-coach.

C. MEETINGS IN LONDON

Wednesday, 12th January, 1938

Sir Charles Oman, President, in the Chair.

Mr. J. S. Richardson, F.S.A.Scot., read a paper entitled 'A short survey of the work of the Ancient Monuments Department of His Majesty's Office of Works, in Orkney, during recent years.' Sir Lionel Earle, Dr. Wheeler and the President took part in the subsequent discussion.

Wednesday, 2nd February, 1938

Mr. H. L. Bradfer-Lawrence, Treasurer, in the Chair.

A paper was read on 'Some results of modern prehistoric chronology,' by Dr. Friedrich Zeuner. Sir Cyril Fox, Mr. O. F. Parker and Mrs. Cotton contributed to the discussion.

Wednesday, 2nd March, 1938

Sir Charles Oman, President, in the Chair.

Papers were read by Mr. B. H. St. J. O'Neil, F.S.A., on 'The Excavations at Prestatyn, N. Wales,' and by Lt.-Col. C. D. Drew, D.S.O., F.S.A., on 'The Excavation of a Roman Site in Dorchester.' The papers were followed by a discussion in which a number of members took part.

Wednesday, 30th March, 1938

Colonel Stanley Bird, M.V.O., a member of the Council, was in the Chair.

Mr. G. C. Chambers, F.S.A., read a paper entitled 'The French Bastides and the Town-plan of Winchelsea.' Mr. Edward Yates and Mr. Harvey took part in the ensuing discussion.

Wednesday, 4th May, 1938

The President, Sir Charles Oman, and later Mr. A. W. Clapham, Vice-President, were in the Chair.

A paper was read by Mrs. H. O'N. Hencken on 'The Excavations at Bredon Hill, Gloucestershire.' Mr. Holland Martin, Mr. Ward Perkins, Dr. Wheeler, Professor Humphreys, Mr. Hawkes and Mr. Brooking took part in the discussion which followed.

Wednesday, 25th May, 1938

The Annual General Meeting took place in the Rooms of the Society of Antiquaries of London, Burlington House, Piccadilly, at 4.30 p.m.

The President, Sir Charles Oman, in the Chair.

1. *Report of the Council*

The adoption of the Report of the Council for the year 1937, which had been circulated, was moved, seconded and carried unanimously.

2. *Balance Sheet*

The adoption of the balance sheet was moved, seconded and carried unanimously.

3. *Retirement of Members of the Council*

It was announced that the following members of the Council retired by rotation :

Mrs. O. Brogan.

Mr. C. A. R. Radford, F.S.A.

Mr. Aymer Vallance, F.S.A.

Mr. H. A. A. Cruso.

Mr. Kenneth Oakley.

Colonel C. de W. Crookshank, J.P., D.L., F.S.A.

The Council recommended the election of the following in the vacant places :

The Reverend Eric Baker.

Mr. T. D. Kendrick, F.S.A.

Mr. A. W. G. Lowther, F.S.A., A.R.I.B.A.

Mr. C. W. Phillips, F.S.A.

Mrs. Stuart Piggott.

Mr. E. J. Rudsdale.

All of whom were duly elected.

The Senior Vice-President, Mr. A. W. Clapham, C.B.E., F.B.A., F.S.A., retired and, on the recommendation of the Council, he was appointed an Honorary Vice-President, and Mr. J. Holland Walker, M.B.E., F.S.A., was appointed a Vice-President in his place. The death of Colonel J. W. R. Parker, C.B., J.P., D.L., F.S.A., having caused a second vacancy, Colonel C. de W. Crookshank, J.P., D.L., F.S.A., was also appointed a Vice-President.

Mr. C. F. C. Hawkes, F.S.A., and Miss K. Kenyon, F.S.A., having retired in rotation from the Executive Committee, the Council recommended the election of Mr. C. C. Oman and Mr. J. Holland Walker to fill the vacancies and they were duly elected. Mr. H. A. A. Cruso was re-elected Honorary Auditor.

4. *Appointment of Professional Accountants*

Lt.-Colonel Browne, F.S.A., proposed, and Mr. H. A. Cruso seconded, a Resolution that the Institute's Professional Accountants should not in future be elected by an Annual General Meeting but by the Council, this being in accordance with the Rules. This was carried unanimously.

The Ordinary Meeting followed at 5 p.m.

Colonel C. de W. Crookshank, Vice-President, in the Chair.

Sir Charles Oman, President, read a paper on 'Early Battle Pictures to 1600.' Mr. Holmes, Mr. Ward Perkins and the Chairman took part in the discussion which followed.

Friday, 21st October, 1938

Mr. A. W. Clapham, an Honorary Vice-President, in the Chair.

Mr. E. K. Waterhouse read a paper entitled 'Some Mediaeval Decorative Sculpture at Bari.' Mr. Arthur Gardner, The Reverend Eric Baker, Mr. Oman, Mr. Ward Perkins and the Chairman took part in the ensuing discussion.

Wednesday, 2nd November, 1938

Sir Charles Oman, President, in the Chair.

M. Jean Lafond read a paper on 'Fourteenth-century stained glass in France and England.' Various members took part in the discussion which followed.

Wednesday, 7th December, 1938

Mr. J. Holland Walker, Vice-President, in the Chair.

Dr. R. A. Pelham read a paper entitled 'The organisation of large-scale transport in south-east England during the fourteenth century.' Dr. Rose Graham, Mr. Ward Perkins, Mr. Edward Yates, Lt.-Colonel Browne and Mr. Hamilton Ellis contributed to the discussion.