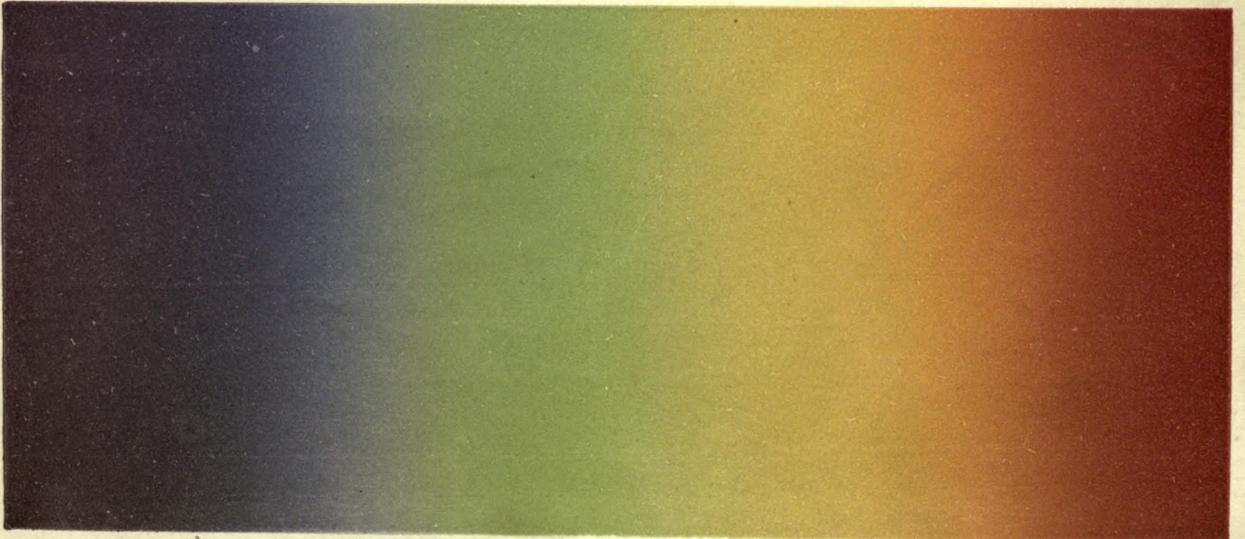


THE SIX PERIODS OF ENGLISH ARCHITECTURE,

FROM THE CONQUEST TO THE REFORMATION.

PRISMATIC SPECTRUM.



ANALYSIS.



NORMAN PERIOD A. D. A. D.
1060 — 1145,



TRANSITIONAL PERIOD 1145 — 1190,



LANCET PERIOD 1190 — 1245,



GEOMETRICAL PERIOD 1245 — 1315,



CURVILINEAR PERIOD 1315 — 1360,



RECTILINEAR PERIOD 1360 — 1550,

C. H. Wright

THE MOULDINGS
OF THE
SIX PERIODS
OF
BRITISH ARCHITECTURE
FROM
THE CONQUEST TO THE REFORMATION.

By EDMUND SHARPE, M.A., F.R.I.B.A.



London :
E. & F. N. SPON, CHARING CROSS.
S. BIRBECK, BIRMINGHAM.



PREFACE.

PROFESSOR WILLIS was the first to apply Colour to the ground-plans of churches, for the purpose of indicating the different Periods of their construction. He applied his colours indiscriminately, and simply with a view to distinguish one part of a building from another.

It appeared to me, some time ago, that this use of colour might be usefully carried a point further, by attaching a fixed signification to the employment of different colours, and by causing a specific colour always to represent a specific Period of Architecture; and that no better basis could, in fact, be taken for such an application of colour than the Prismatic Spectrum itself, which, in a two-fold sense, is peculiarly adapted to represent the gradual progress of Art in the buildings of the Middle Ages; first, because, as in the Prismatic Spectrum it is difficult to say where one colour ends and another begins, so in Church Architecture the course of transition was so regular and so gradual as to be almost imperceptible, and such as to render it difficult for us to draw any exact line of demarcation between the buildings of one style and those of another, or to permit us to say precisely, for example, where Norman Art ends, and where English Art begins; yet, inasmuch as we are obliged, for descriptive purposes, to call certain portions of that blended whole blue, green, yellow, and red, so are we, for the same reason, under the necessity of selecting and characterising in the same manner certain portions of the history of this continuous art, and of designating these parts by some such specific terms as those above proposed; and, in the second place, this adaptation of the Prismatic Spectrum to our wants in this respect appears to me to be a peculiarly happy one, inasmuch as our National Architecture, rising out of the deep gloom of debased Pagan art in the dark

age of barbarous invasion, is thus fitly represented as brightening gradually into the glory and refulgence of Christian Art in the Geometrical Period of the thirteenth century, and as deepening again in its descent through the three following centuries, into the dark age of Pagan revival in the seventeenth.

I have, therefore, already for some time, for my own purposes, made use of the following selection of colours to indicate, on the ground plans of churches, the particular dates of the construction of their different parts; a mode of illustration which seems to recommend itself as particularly adapted to the subjects presented in the following pages.

In the selection, then, of the colours in which the Mouldings of the different Periods are printed in this work, the same sequence has been adopted as that in which they occur in the Prismatic Spectrum; so that a given colour not only indicates the Period to which the Moulding belongs, but also the relative historical position of the Period itself, as shown in the Plate which faces the Title Page.

Thus;

		A.D.	to	A.D.
<i>Black</i>	represents the	NORMAN PERIOD	. . .	1066—1145.
<i>Blue</i>	„	TRANSITIONAL „	. . .	1145—1190.
<i>Green</i>	„	LANCET „	. . .	1190—1245.
<i>Yellow</i>	„	GEOMETRICAL „	. . .	1245—1315.
<i>Red</i>	„	CURVILINEAR „	. . .	1315—1360.
<i>Crimson</i>	„	RECTILINEAR „	. . .	1360—1550.

THE HIGHER GREAVES, LANCASTER.

May 1st, 1871.

CONTENTS.



- PART I. - - ARCHED MOULDINGS.
PART II. - - HORIZONTAL MOULDINGS.
PART III. - - VERTICAL MOULDINGS.

PART I.

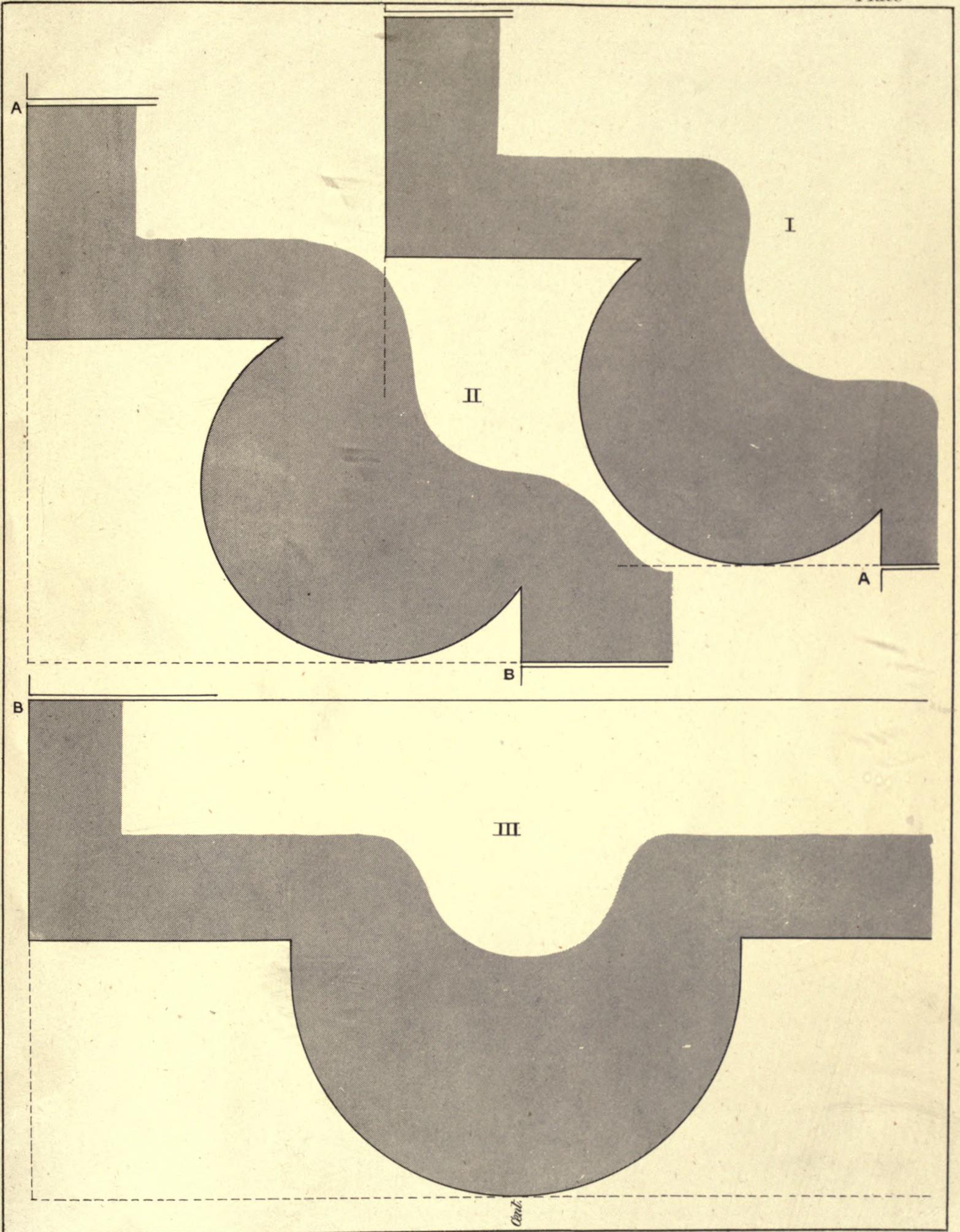


ARCHED MOULDINGS.

ARCHED MOULDINGS.
PIER-ARCHES.

NORMAN c 1090.

Plate



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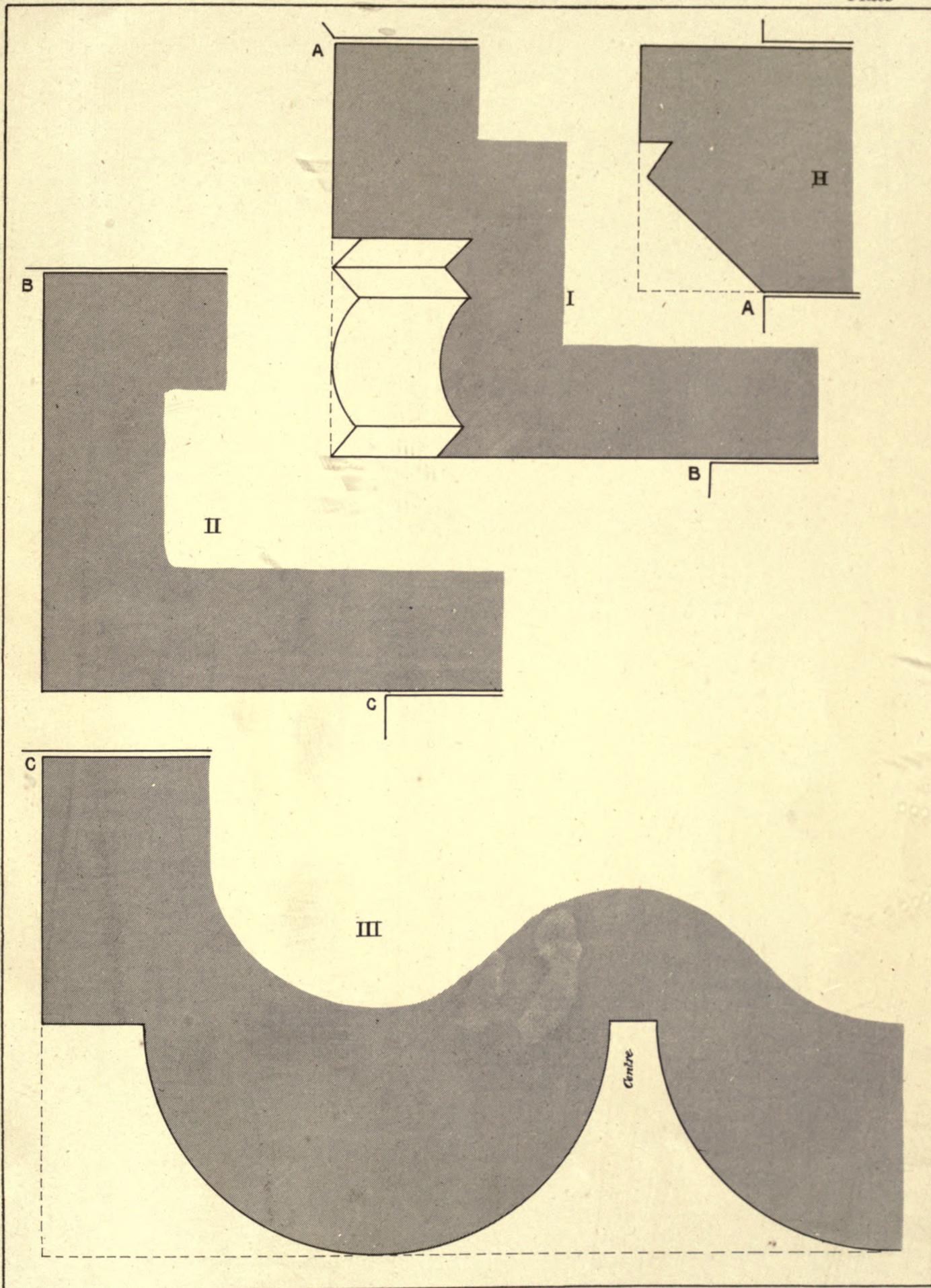
WORCESTER CATHEDRAL.

S. TRANSEPT. E. CHAPEL.

ARCHED MOULDINGS.
PIER-ARCHES.

NORMAN. C. 1100.

Plate



1/2 real size

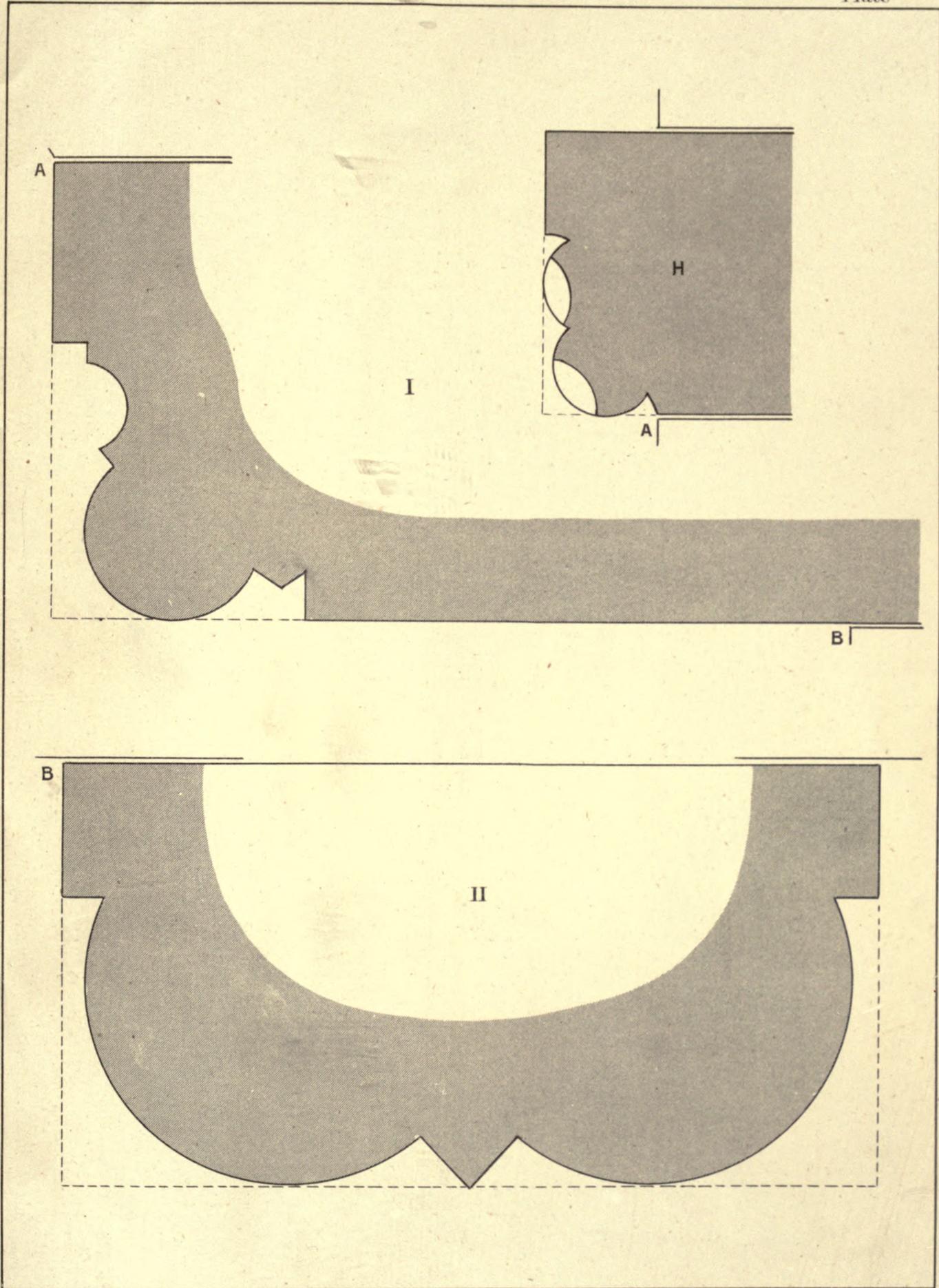
Kell Bro^s Lith. London.

GLOUCESTER CATHEDRAL.
NAVE. G-STORY.

ARCHED MOULDINGS.
PIER-ARCHES.

NORMAN c. 1100.

Plate



$\frac{1}{8}$ real size

No. 1 Rev. Lith. London

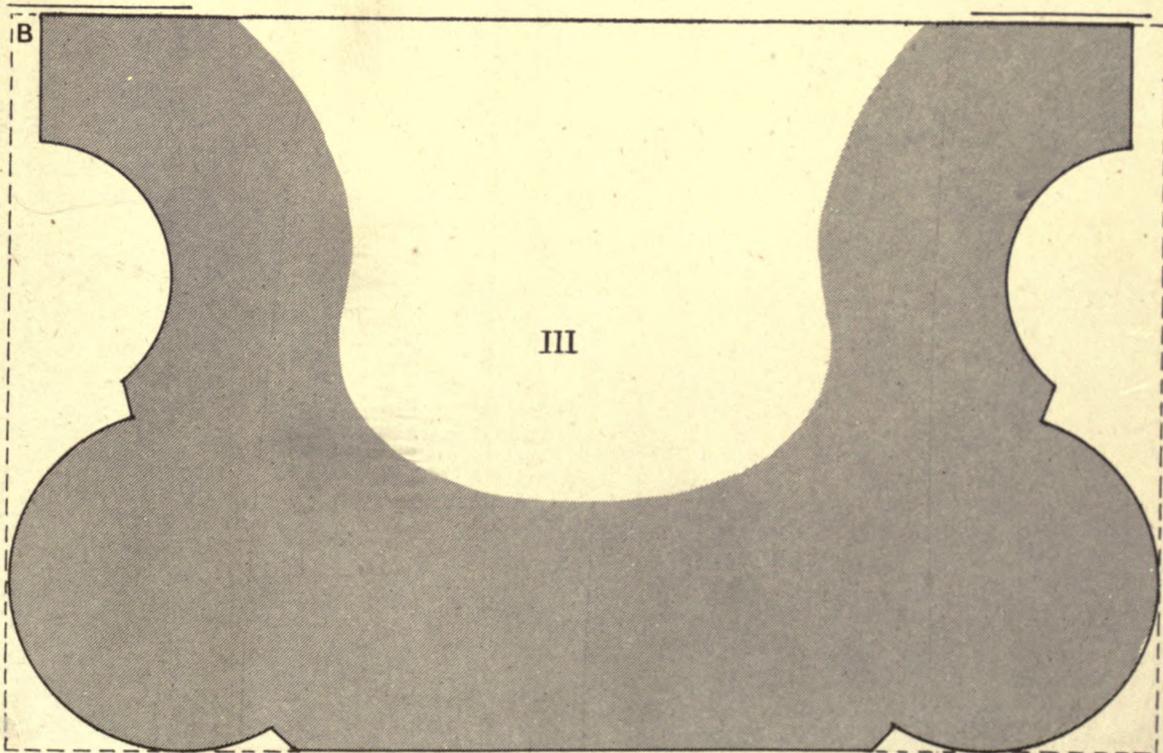
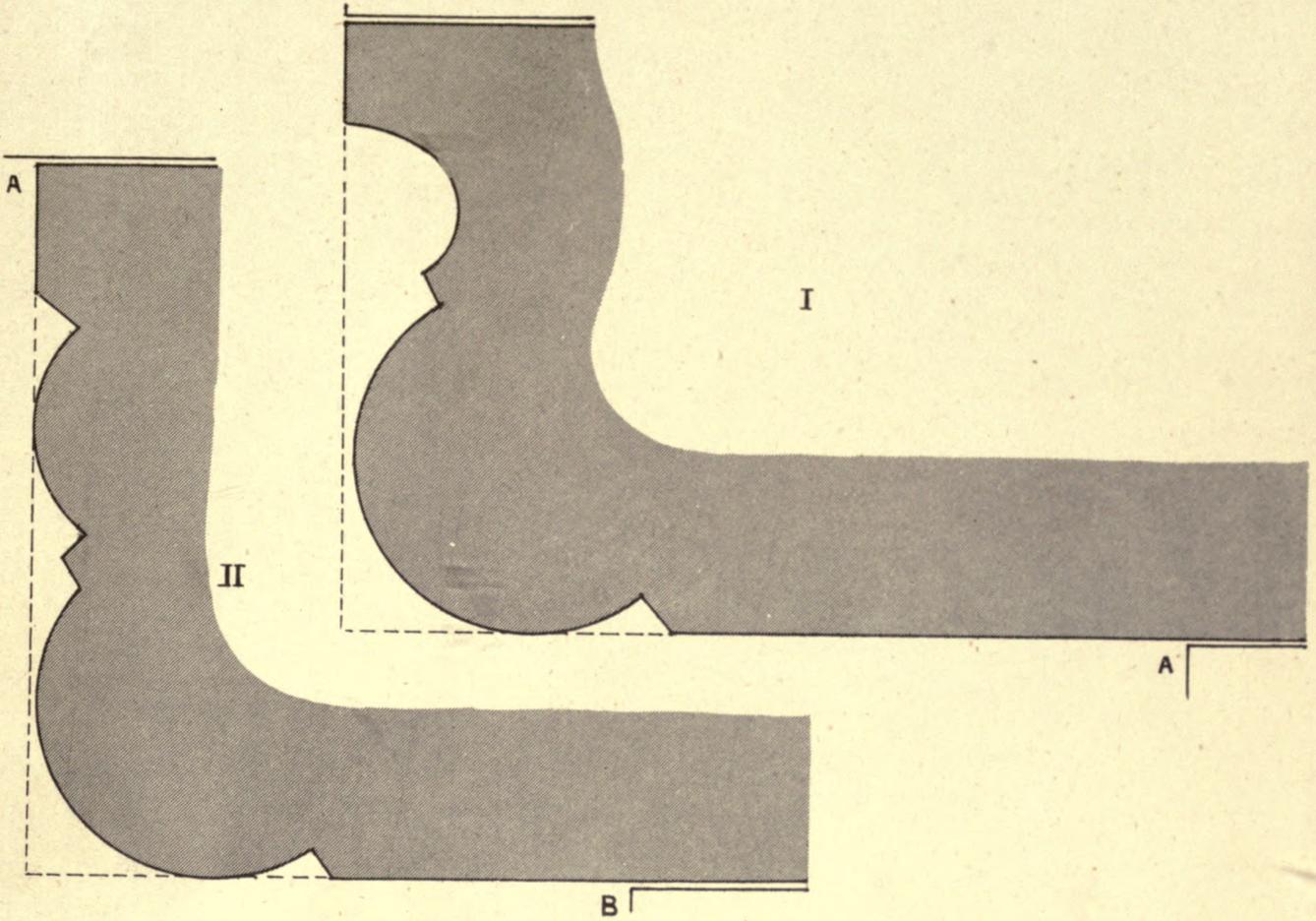
SOUTHWELL MINSTER.

NAVE G. STORY.

ARCHED MOULDINGS.
PIER-ARCHES.

NORMAN. C. 1110.

Plate



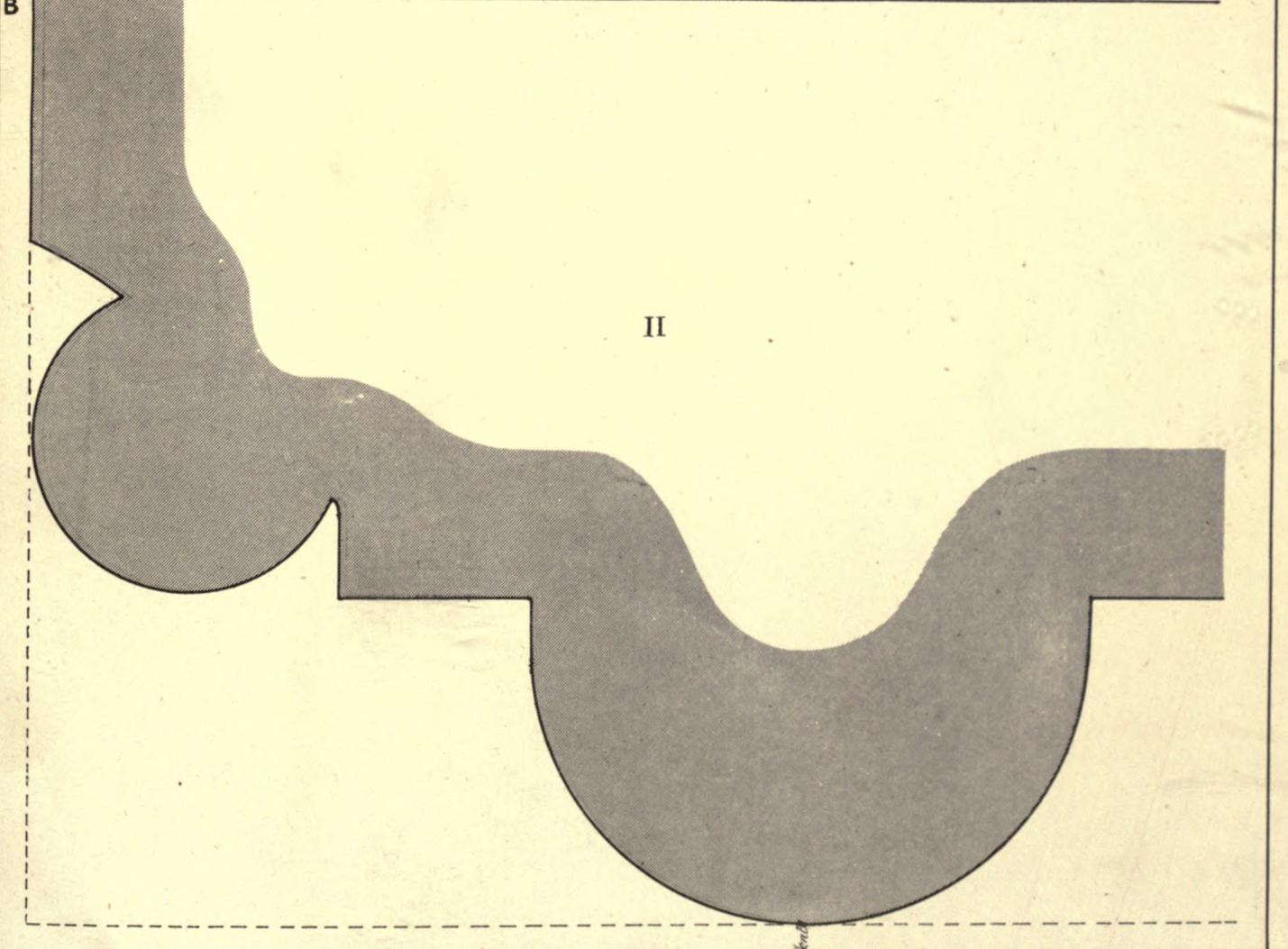
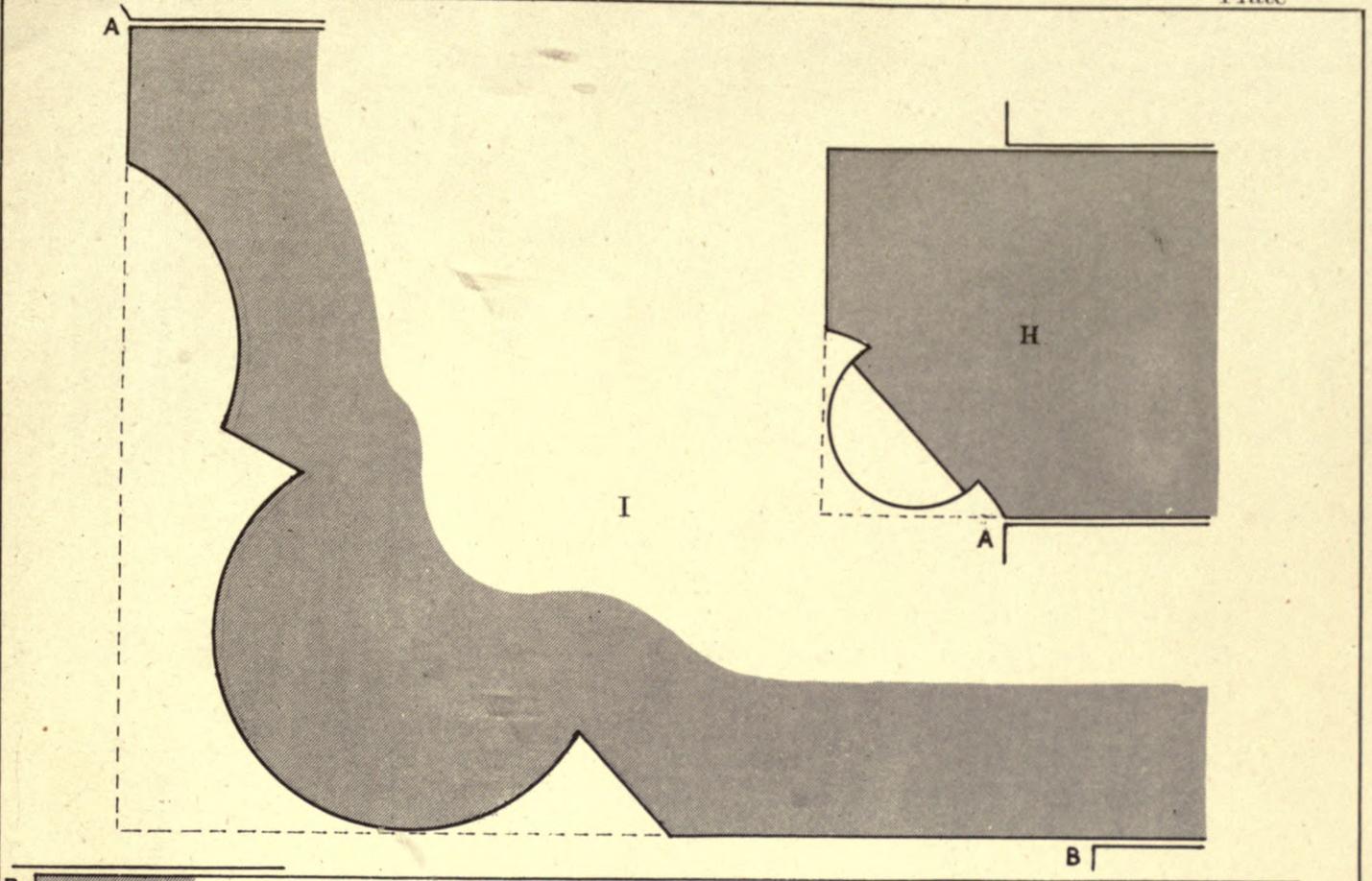
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CHESTER ST JOHN'S CHURCH.

CHOIR G-STORY.

NORMAN c 1117.

Plate



$\frac{1}{8}$ real size.

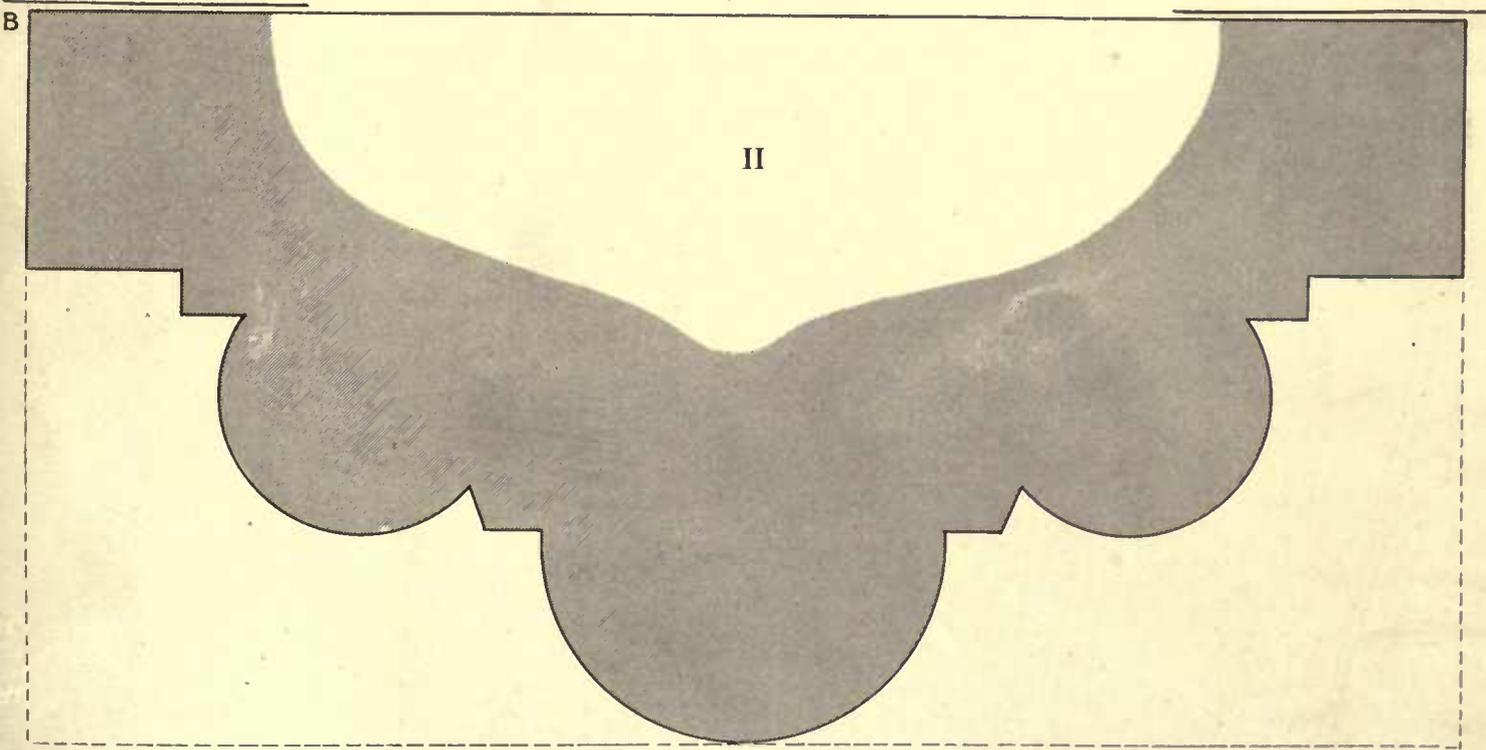
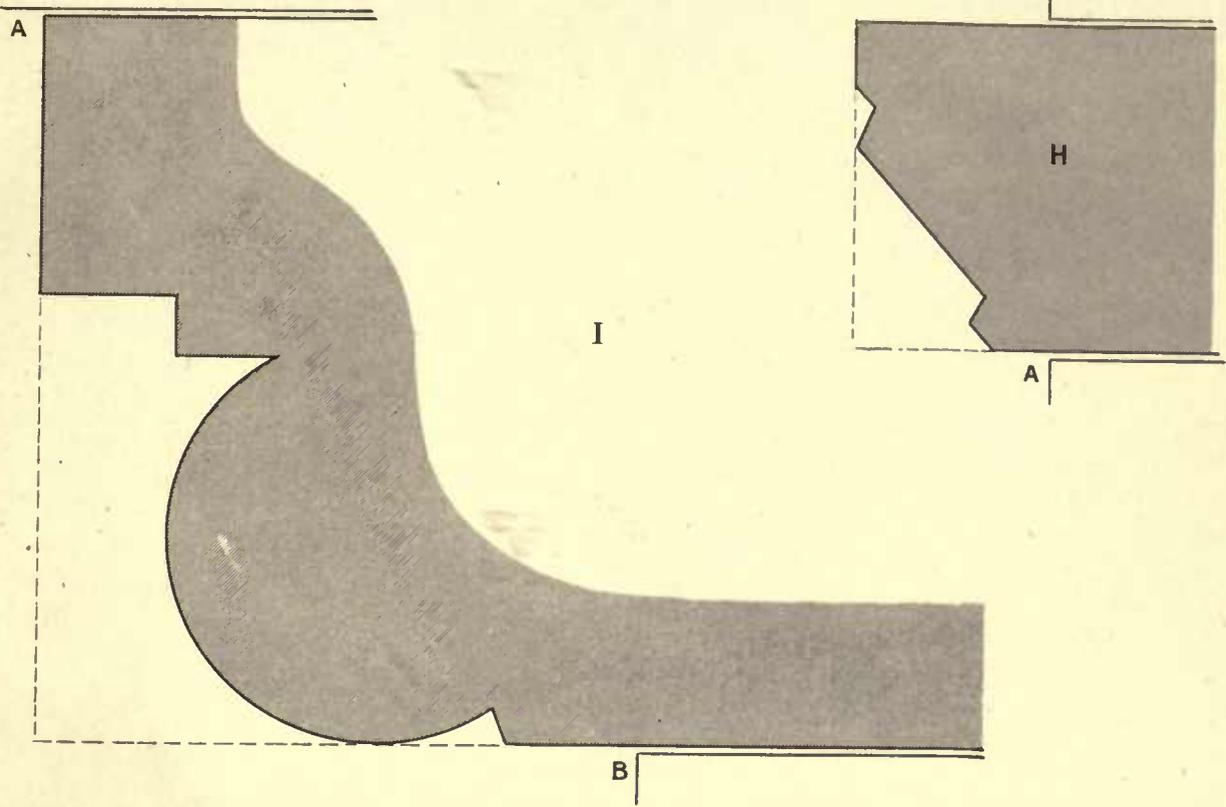
Kell Bro^s Lith, London

PETERBOROUGH CATHEDRAL.
CHOIR G. STORY.

ARCHED MOULDINGS.
PIER-ARCHES.

NORMAN c. 1130.

Plate



1/3 real size.

Roll. Eng. Lith. London.

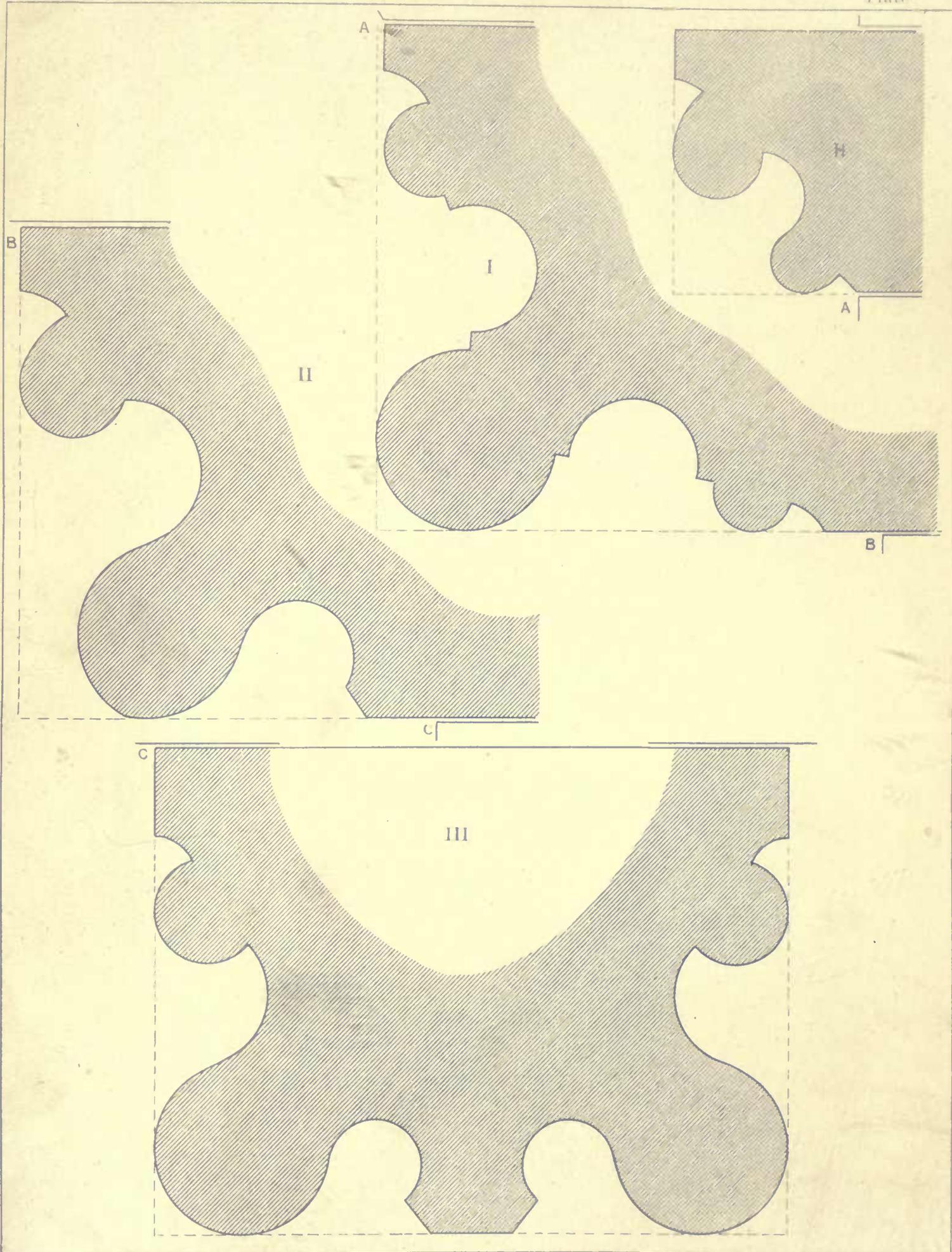
NEW SHOREHAM CHURCH.

NAVE C. STORY.

ARCHED MOULDINGS
PIER-ARCHES

TRANSITIONAL C. 1170

Plate



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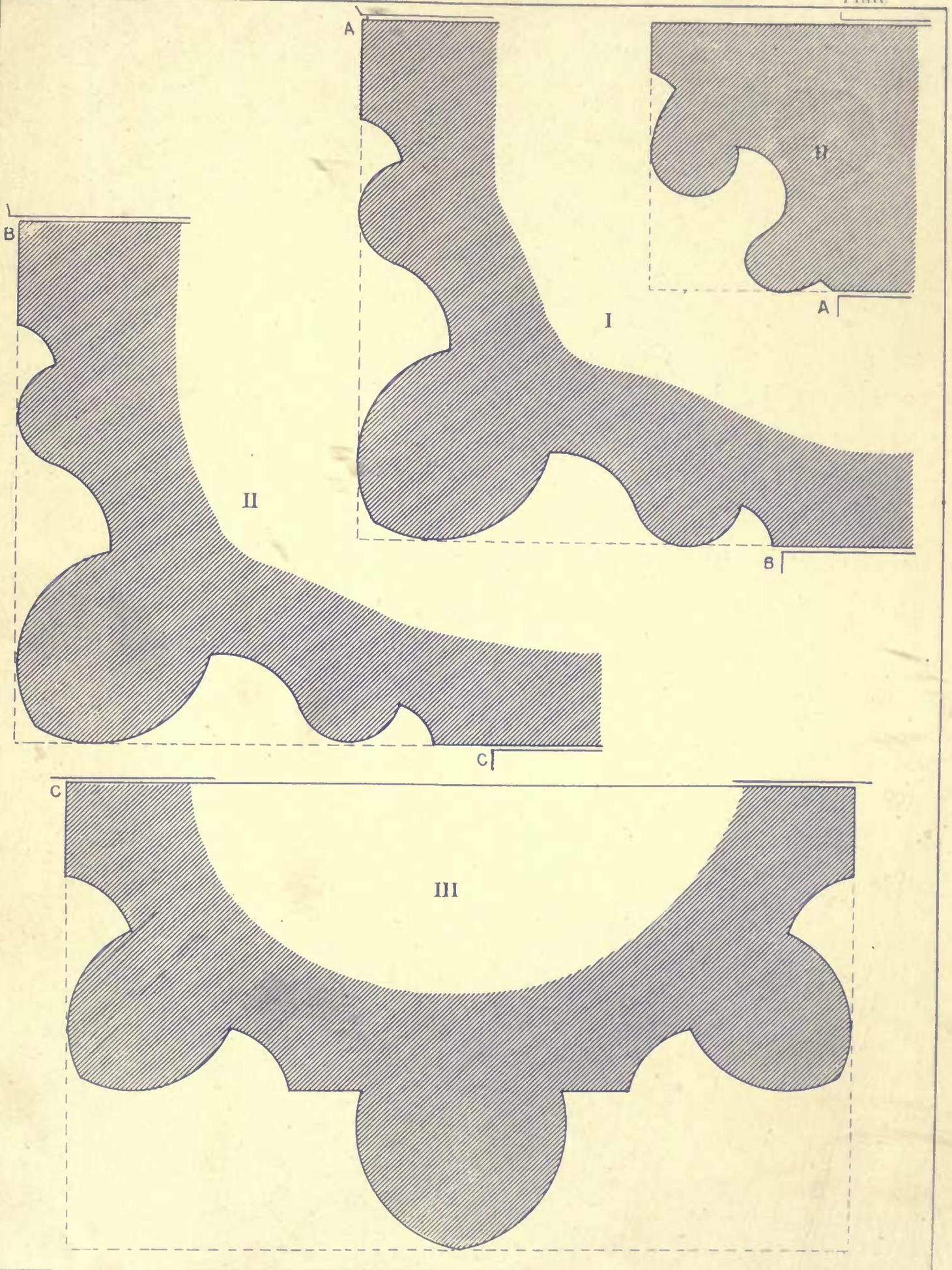
NEW SHOREHAM.

CHOIR C STORY N SIDE.

ARCHED MOULDINGS
PIER-ARCHES.

TRANSITIONAL c 1170.

Plate



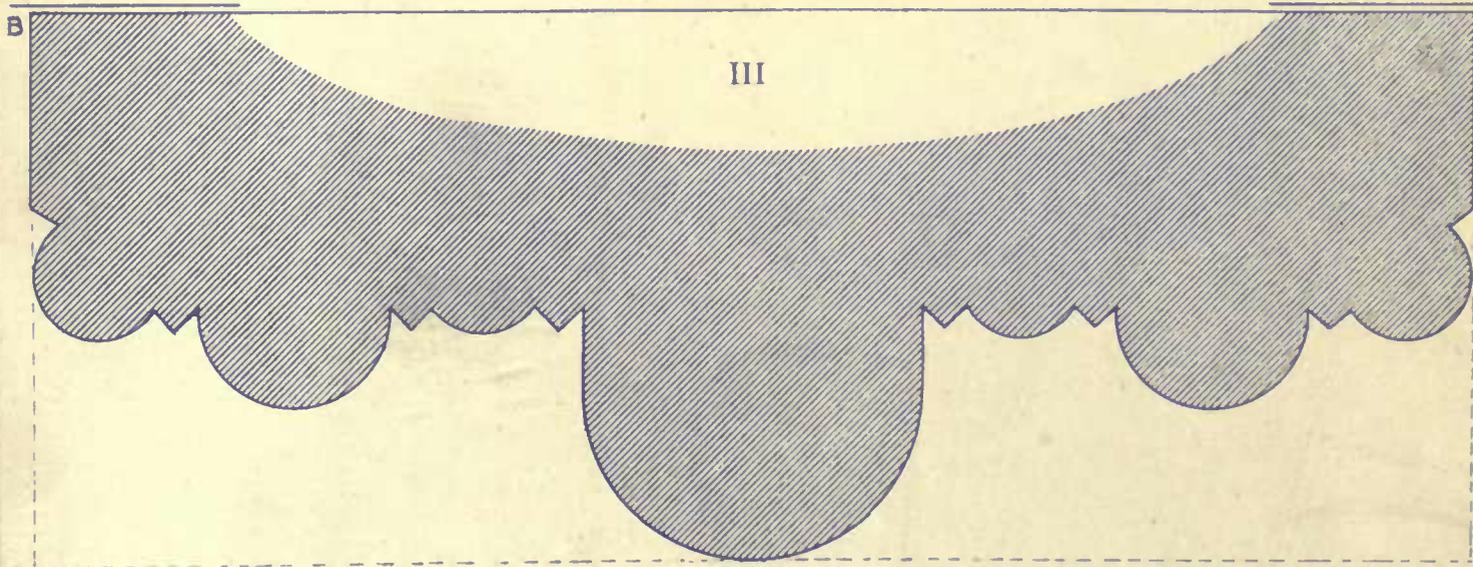
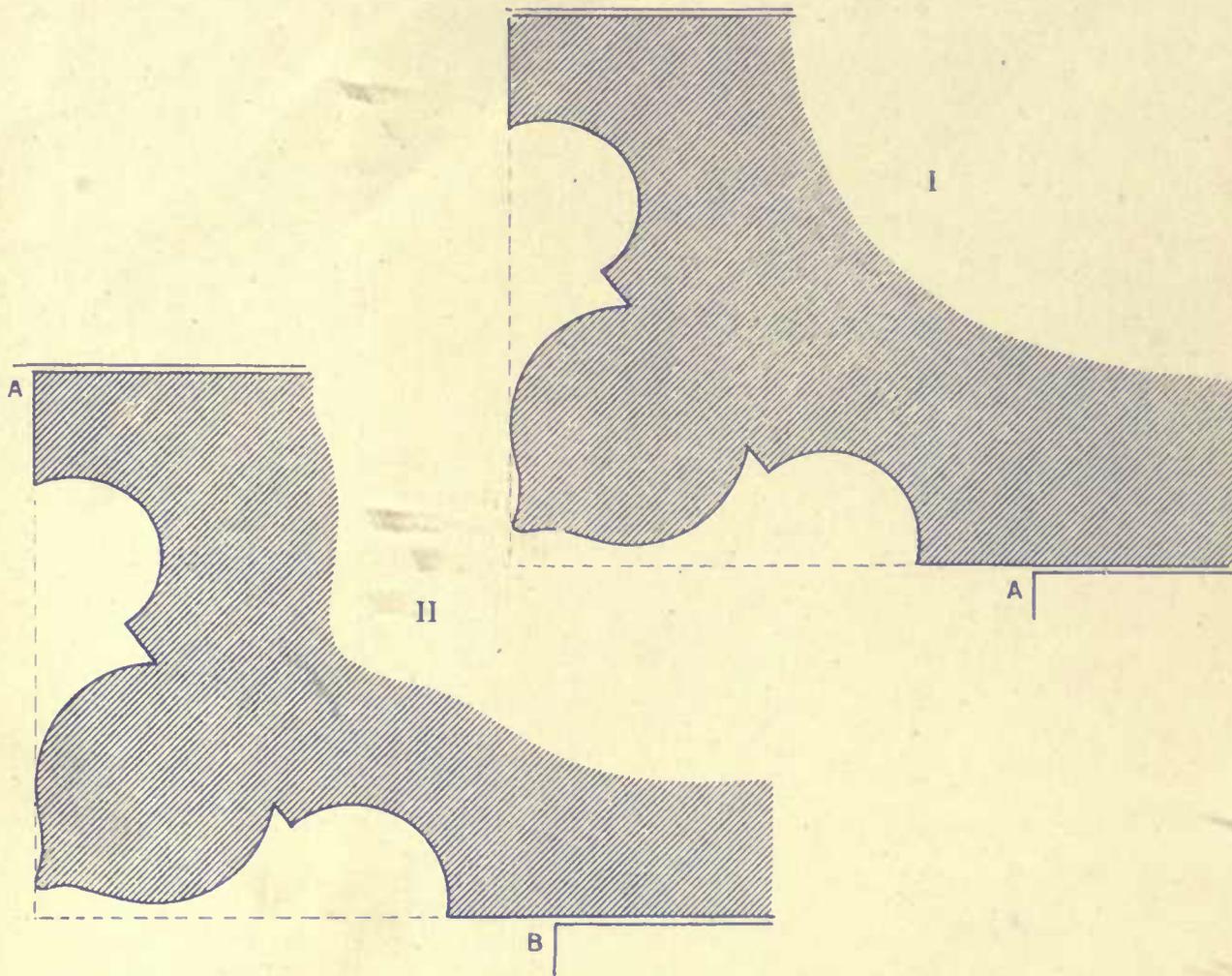
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NEW SHOREHAM
CHOIR C STORY S SIDE

ARCHED MOULDINGS
PIER-ARCHES.

TRANSITIONAL C 1170

Plate



$\frac{1}{8}$ real size.

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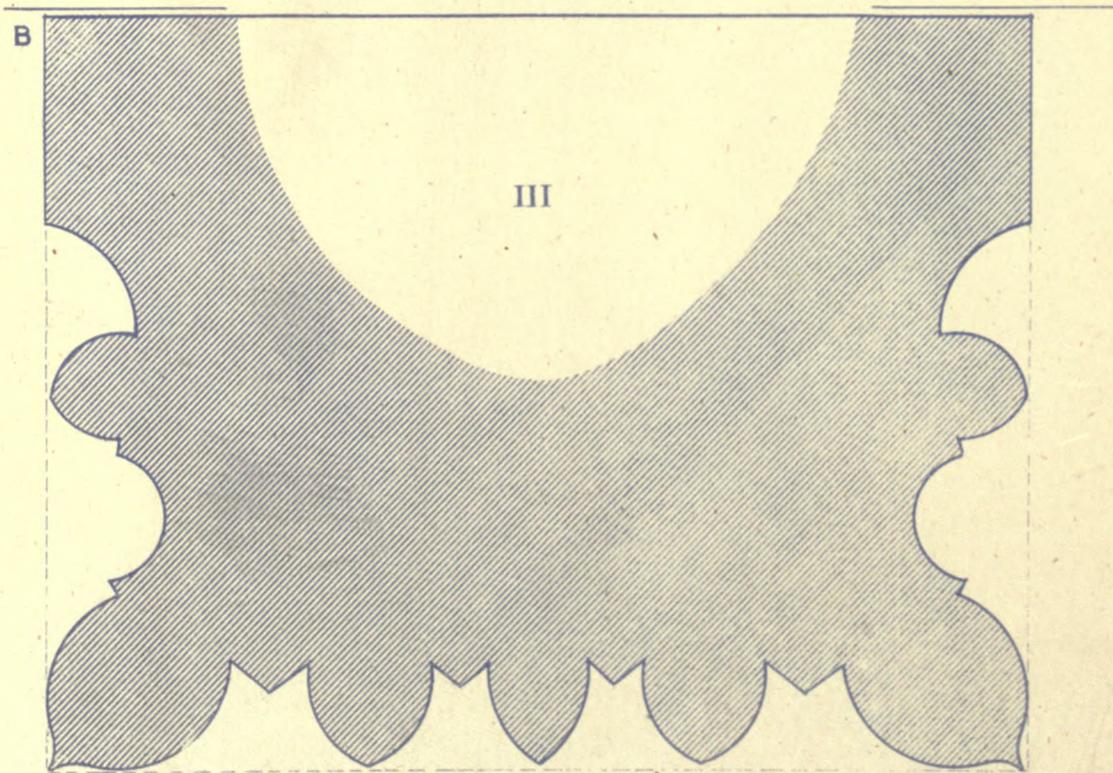
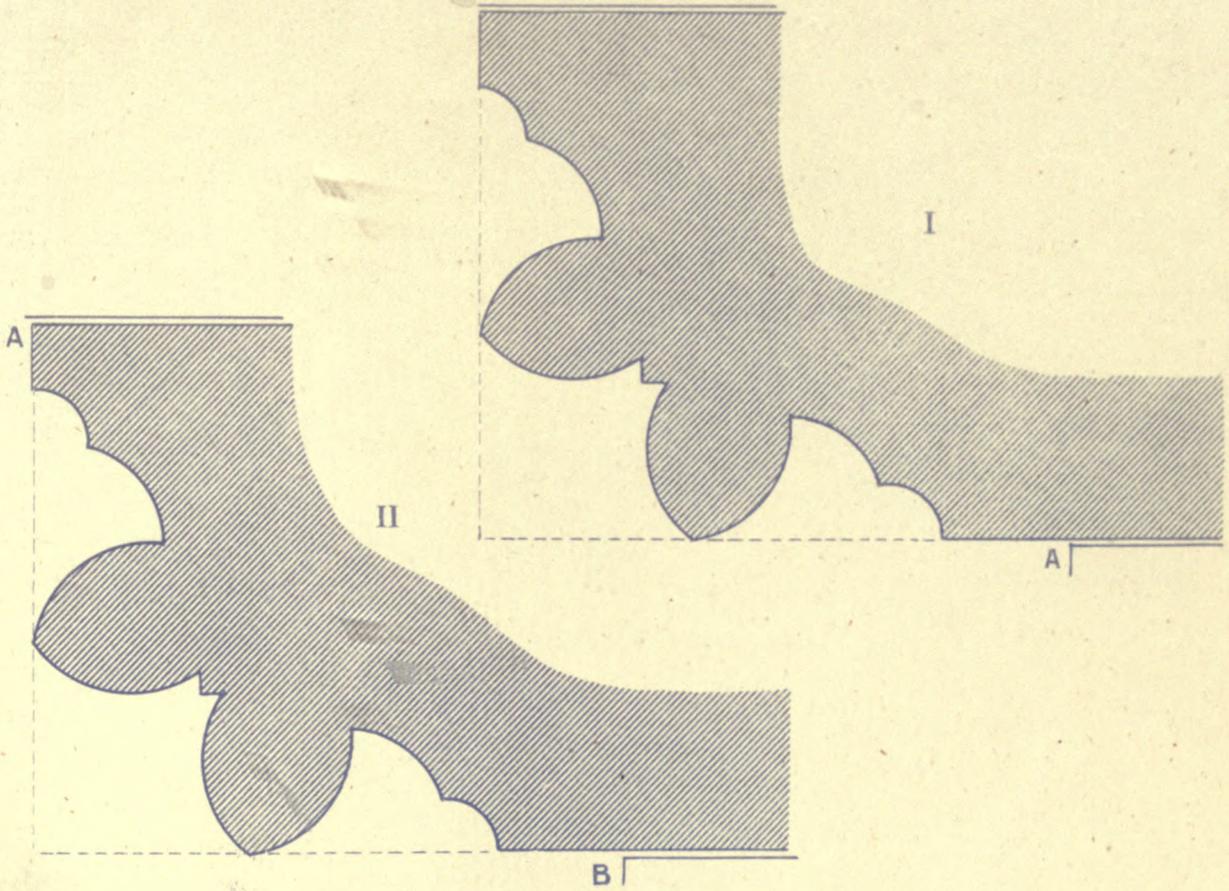
NAVE G-STORY.

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ARCHED MOULDINGS.
PIER-ARCHES.

TRANSITIONAL c 1170.

Plate



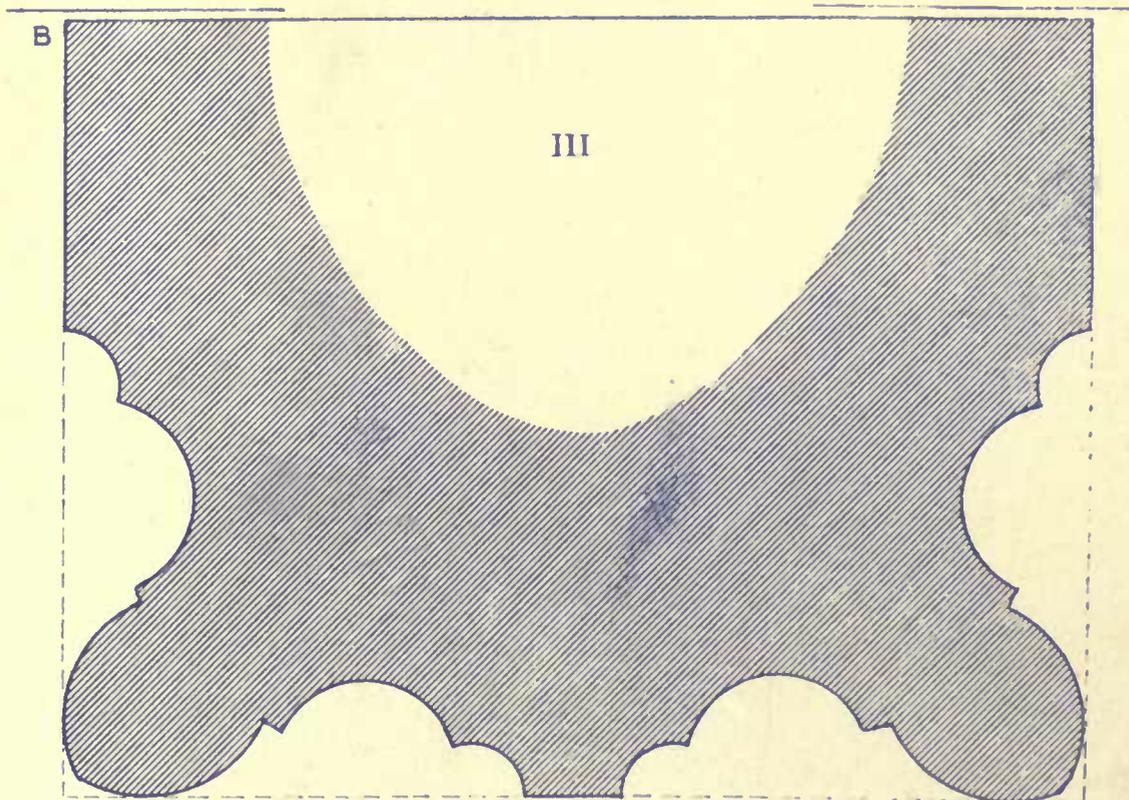
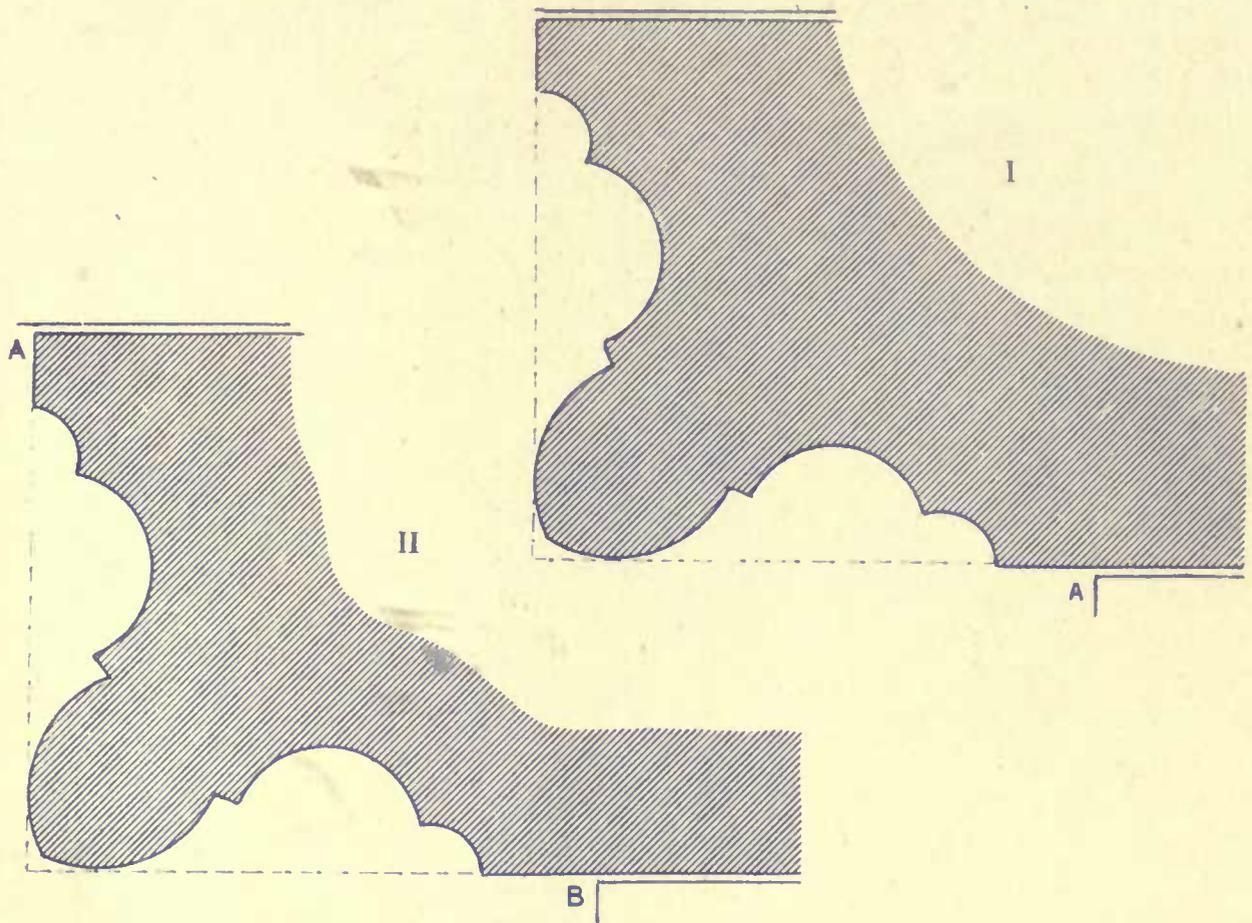
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SELBY ABBEY CHURCH.
NAVE B-STORY S-SIDE.

ARCHED MOULDINGS.
PIER-ARCHES.

TRANSITIONAL c 1170.

Plate



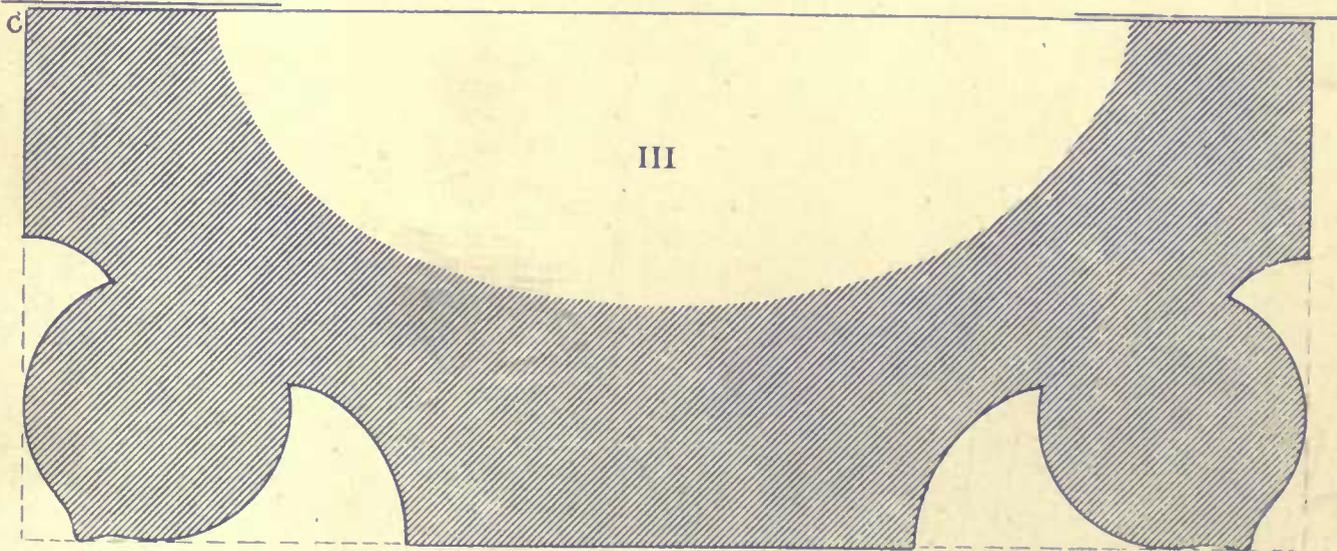
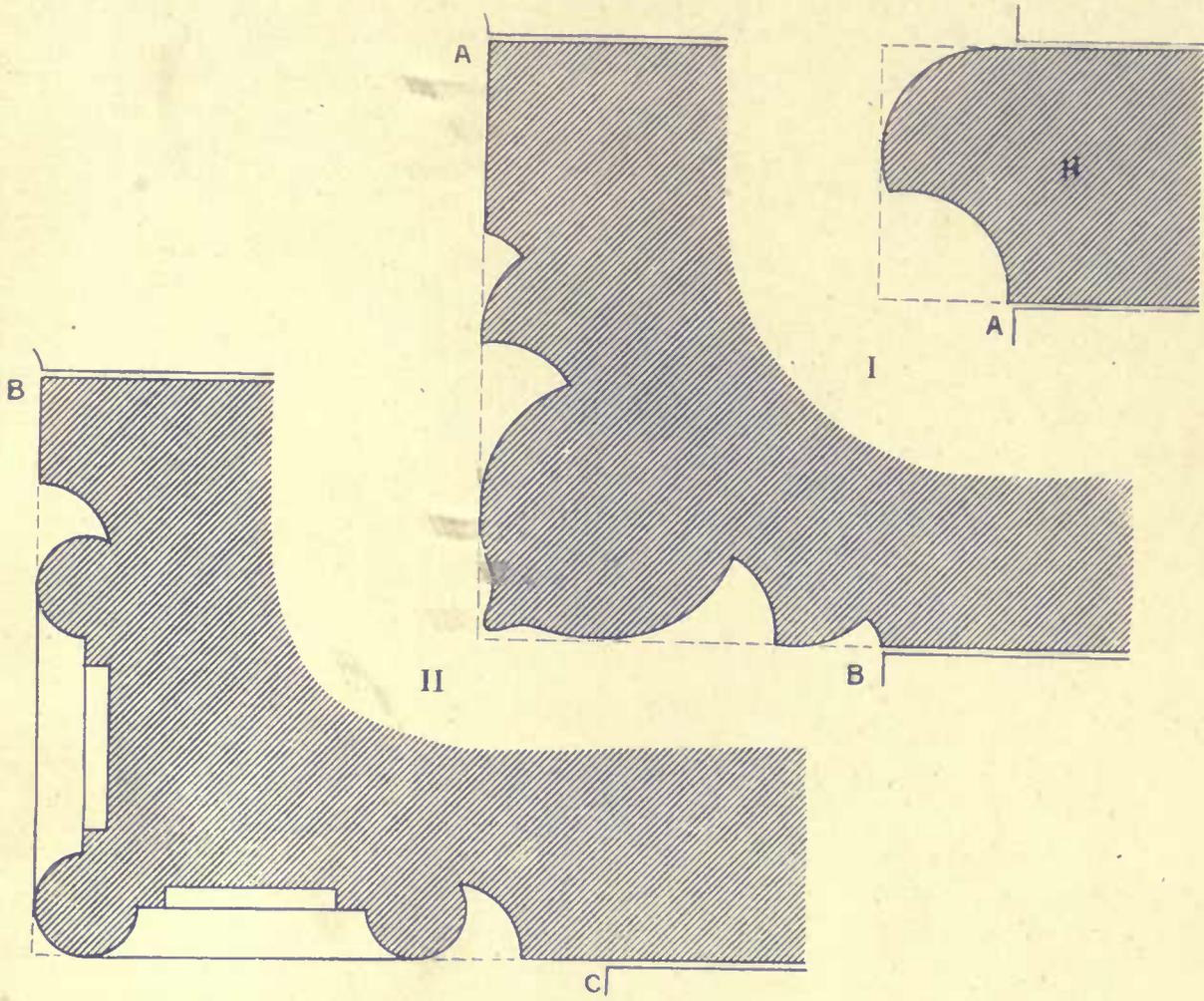
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SELBY ABBEY CHURCH.
NAVE B. STORY (2ND ARCH).

ARCHED MOULDINGS.
PIER-ARCHES.

TRANSITIONAL. C. 1170.

Plate



$\frac{2}{3}$ real size.

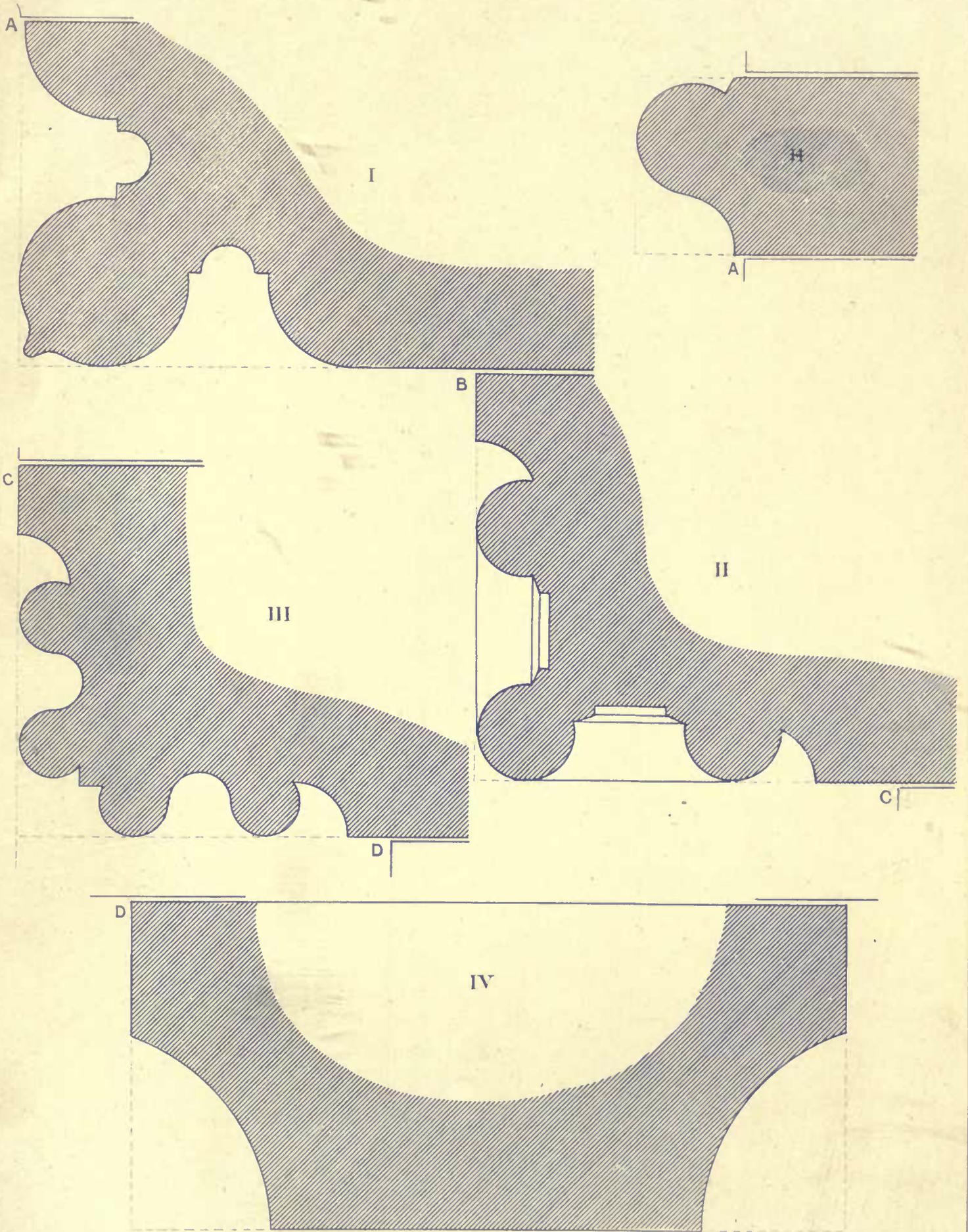
ST. DAVID'S CATHEDRAL.

CHOIR C. STORY.

ARCHED MOULDINGS
PIER-ARCHES.

TRANSITIONAL c 1170

Plate



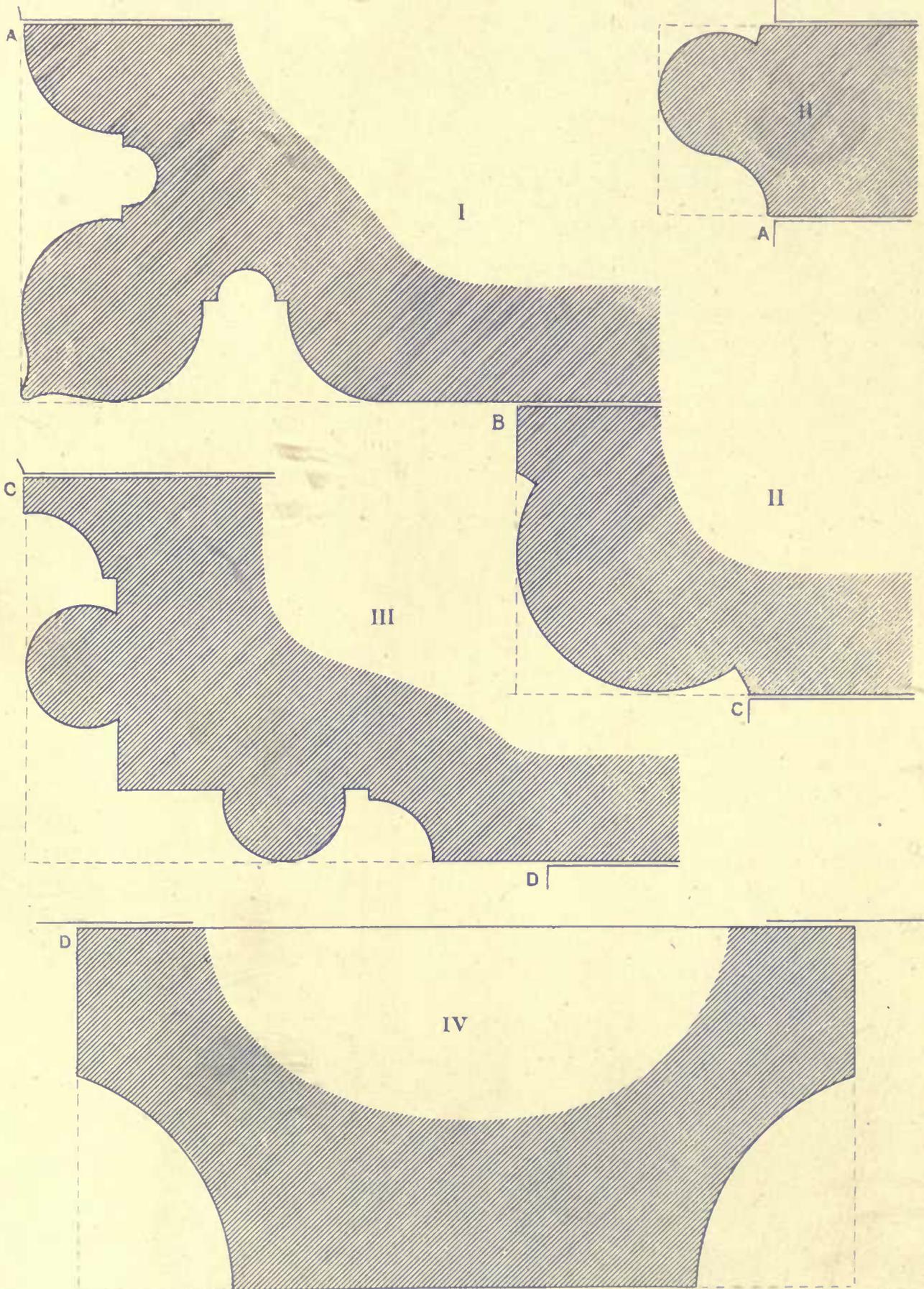
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ST DAVID'S CATHEDRAL
NAVE G STORY

ARCHED MOULDINGS
PIER-ARCHES.

TRANSITIONAL c 1170.

Plate



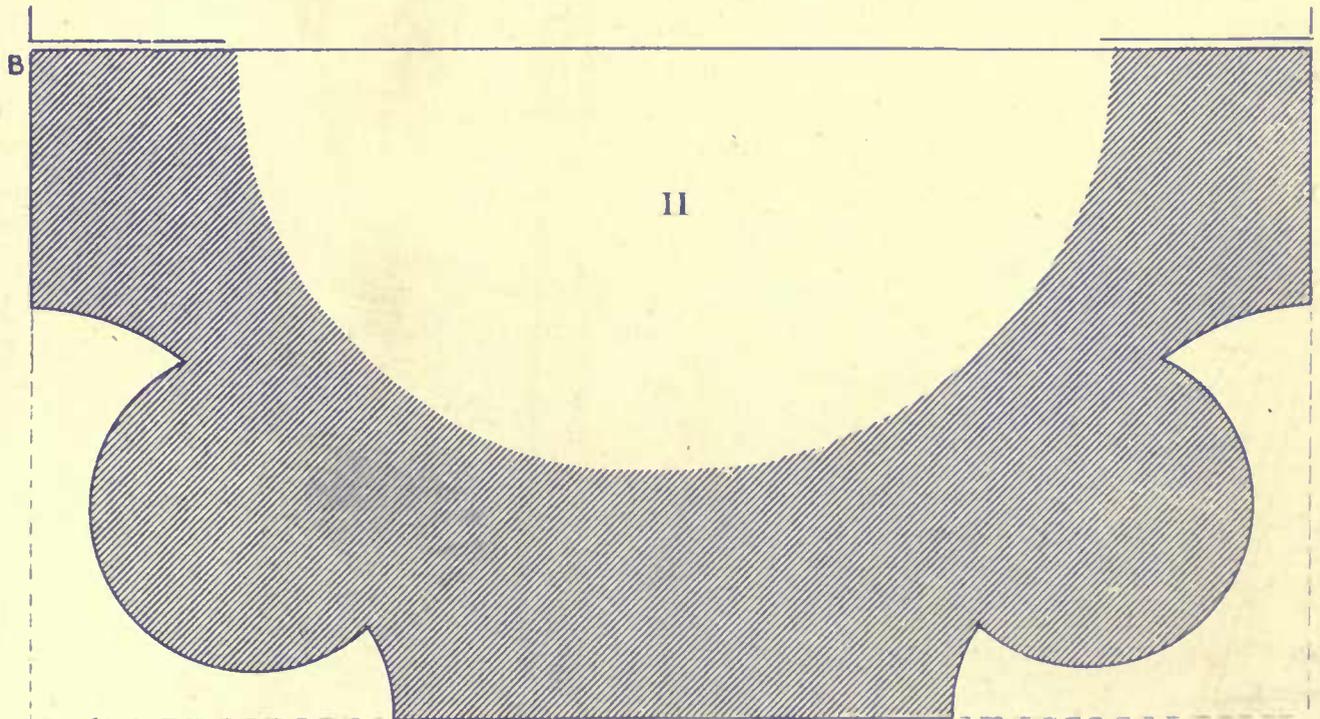
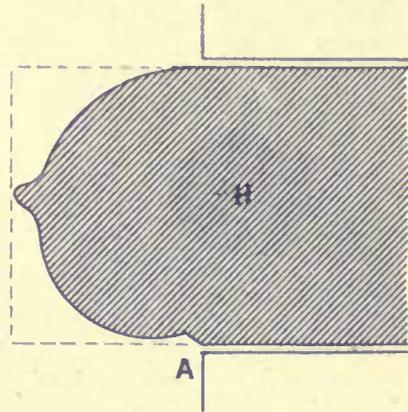
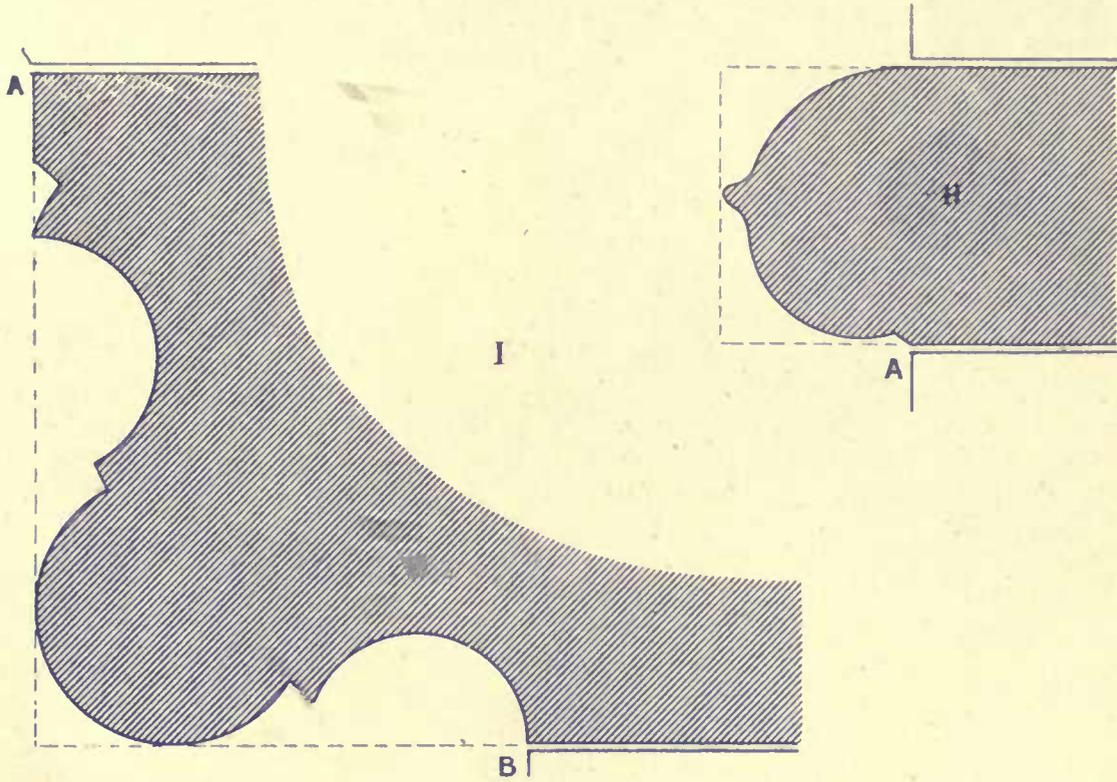
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ST DAVID'S CATHEDRAL.
NAVE G STORY.

ARCHED MOULDINGS.
PIER-ARCHES.

TRANSITIONAL. c. 1170

Plate



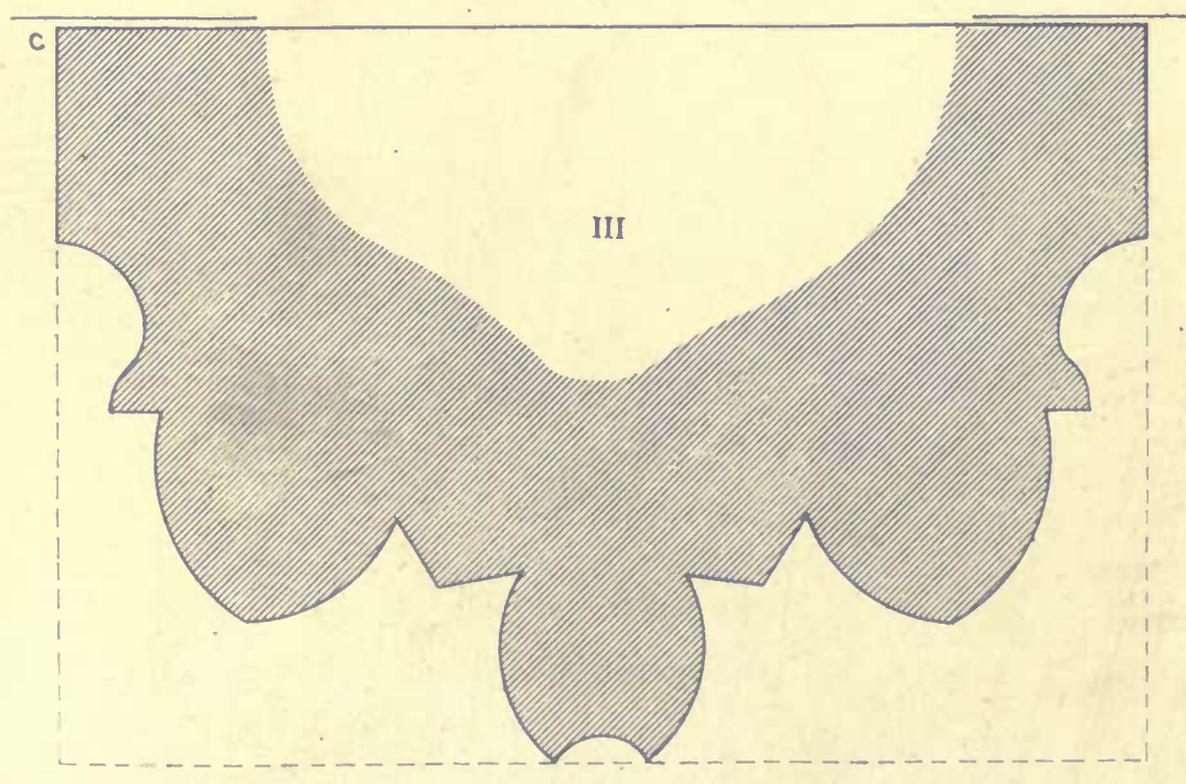
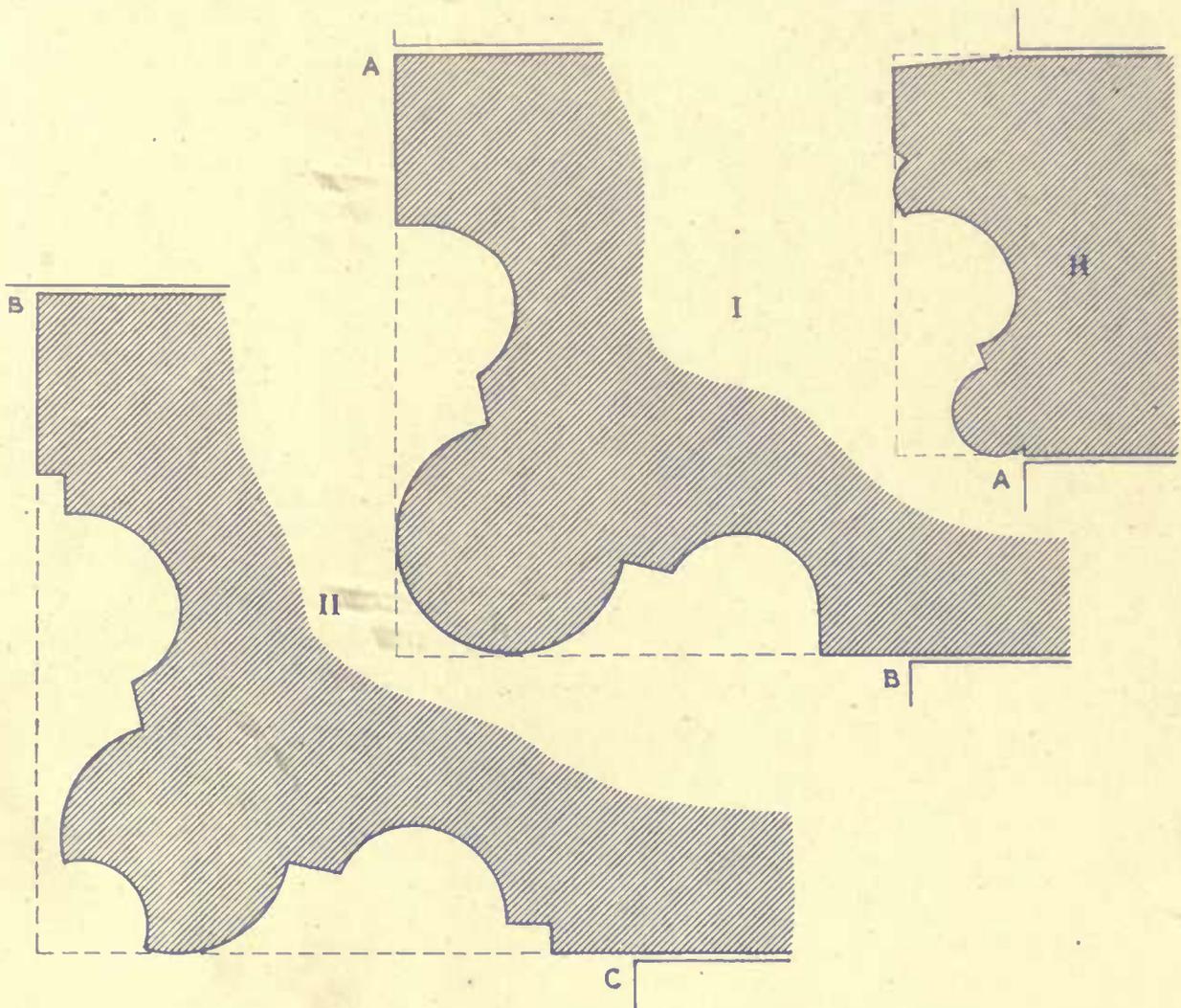
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ABBAY DORE.
NAVE G. STORY.

ARCHED MOULDINGS
PIER-ARCHES

TRANSITIONAL C 1170

Plate



$\frac{1}{3}$ real size

Arch. Inst. London

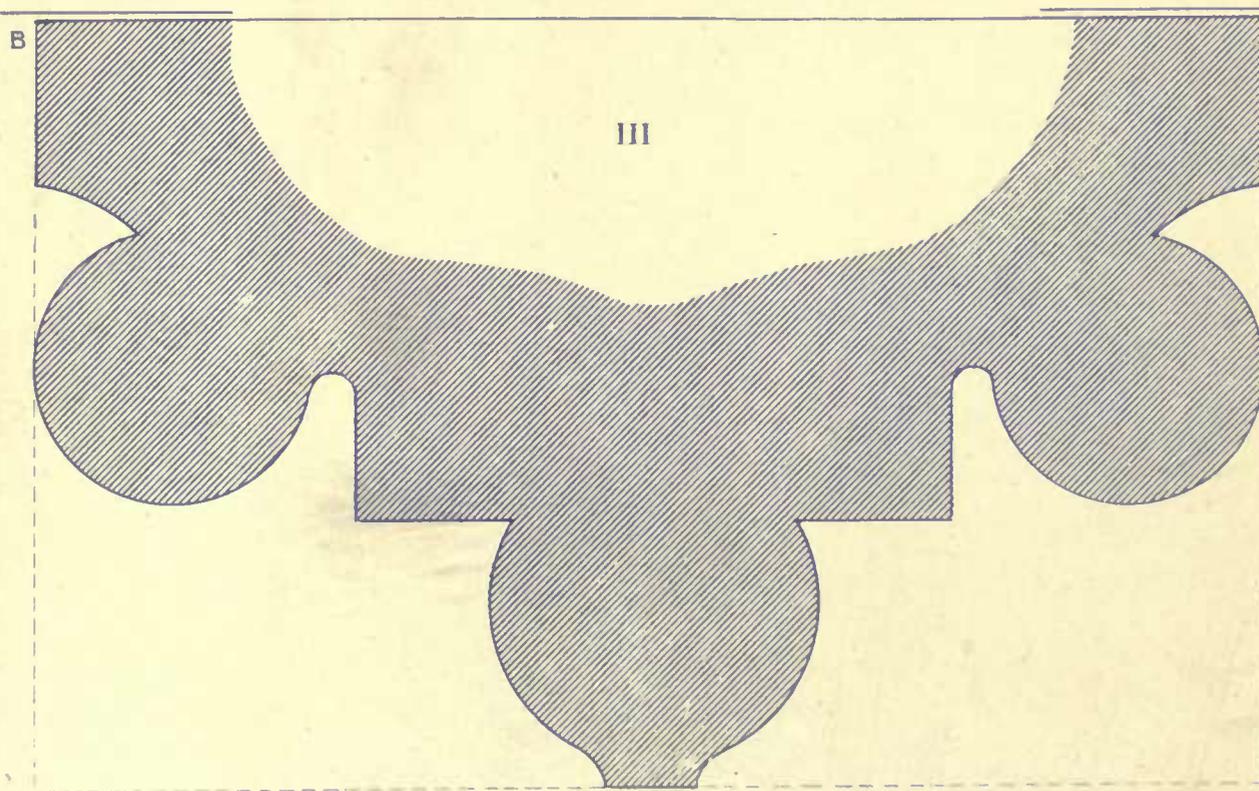
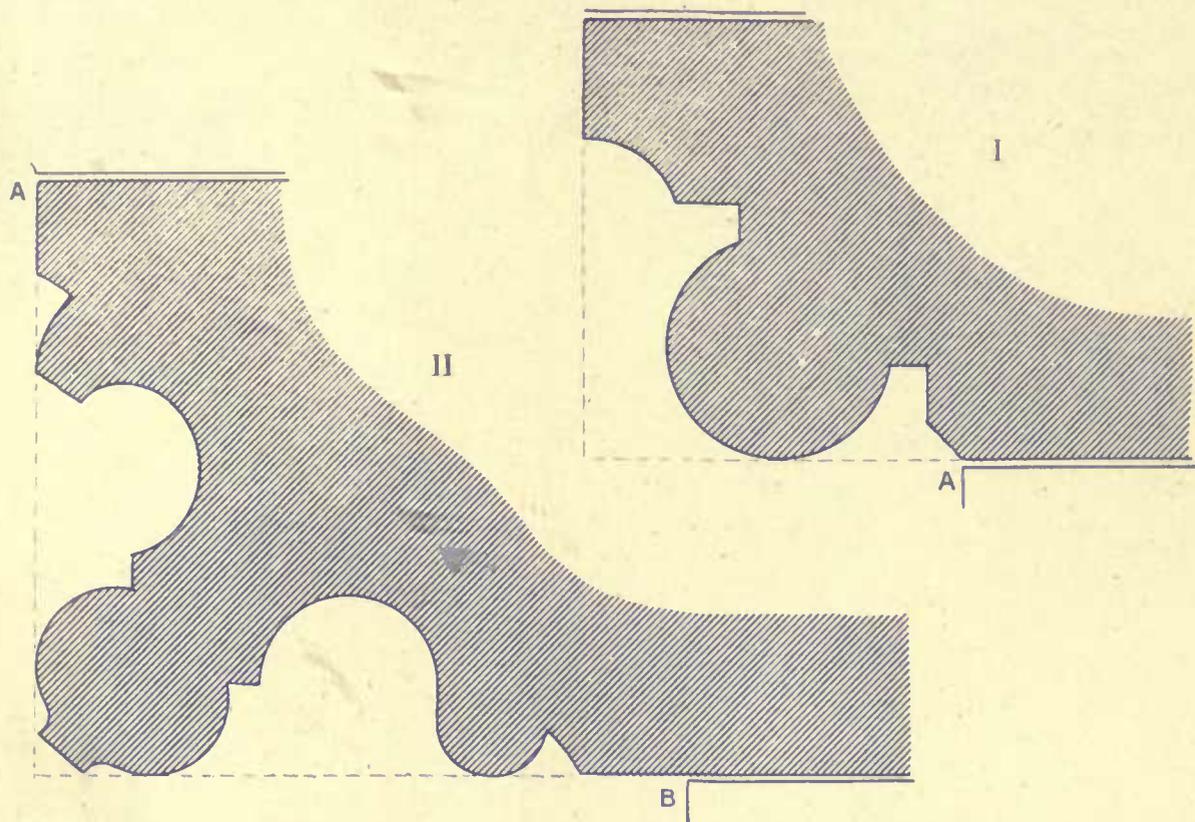
FURNESS ABBEY CHURCH

WAVE 2 STORY

ARCHED MOULDINGS
PIER-ARCHES.

TRANSITIONAL c 1180

Plate



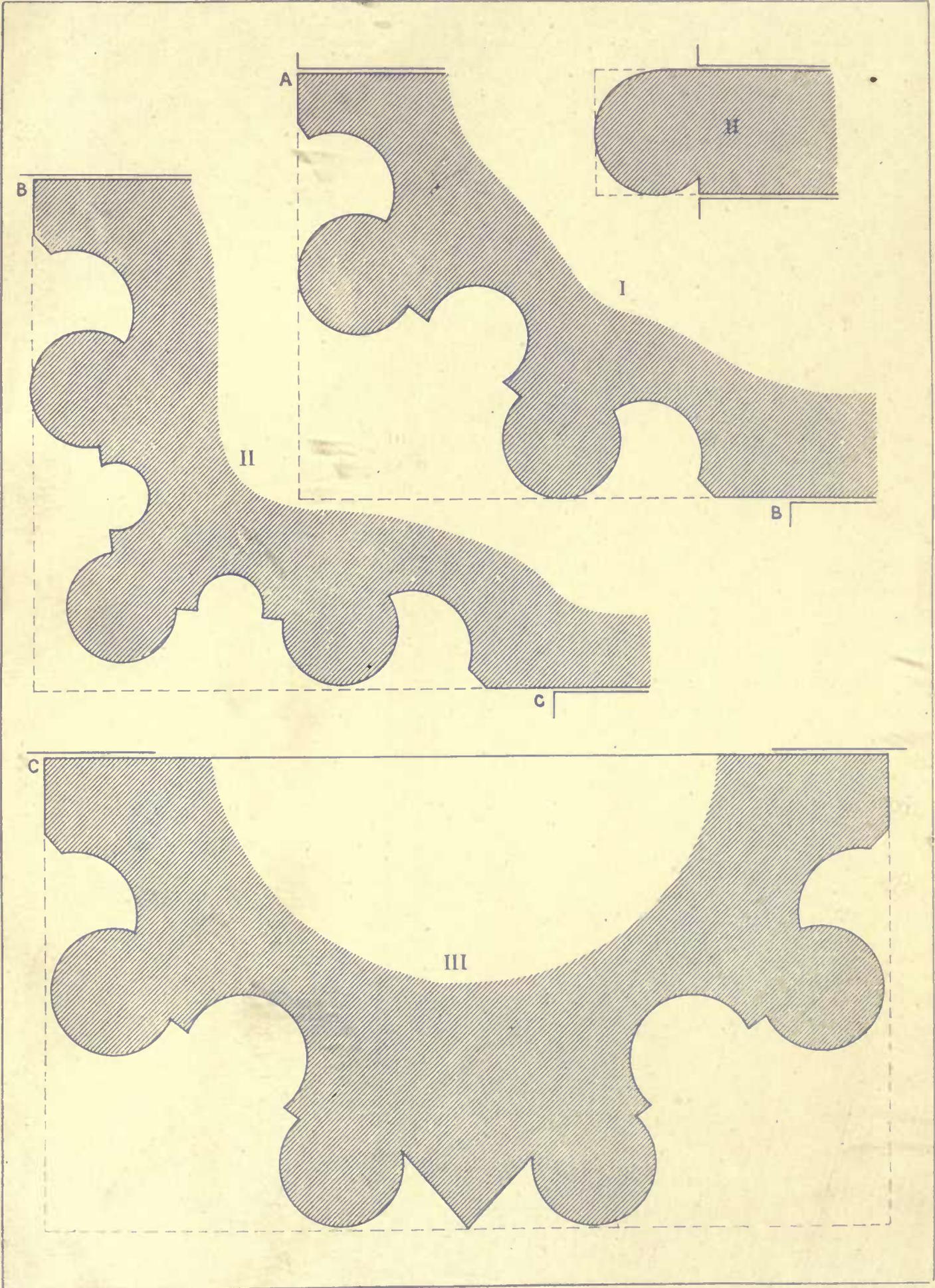
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TYNEMOUTH PRIORY CHURCH.
CHOIR G STORY

ARCHED MOULDINGS
PIER-ARCHES.

TRANSITIONAL C 1180

Plate



$\frac{1}{8}$ real size.

WELLS CATHEDRAL.

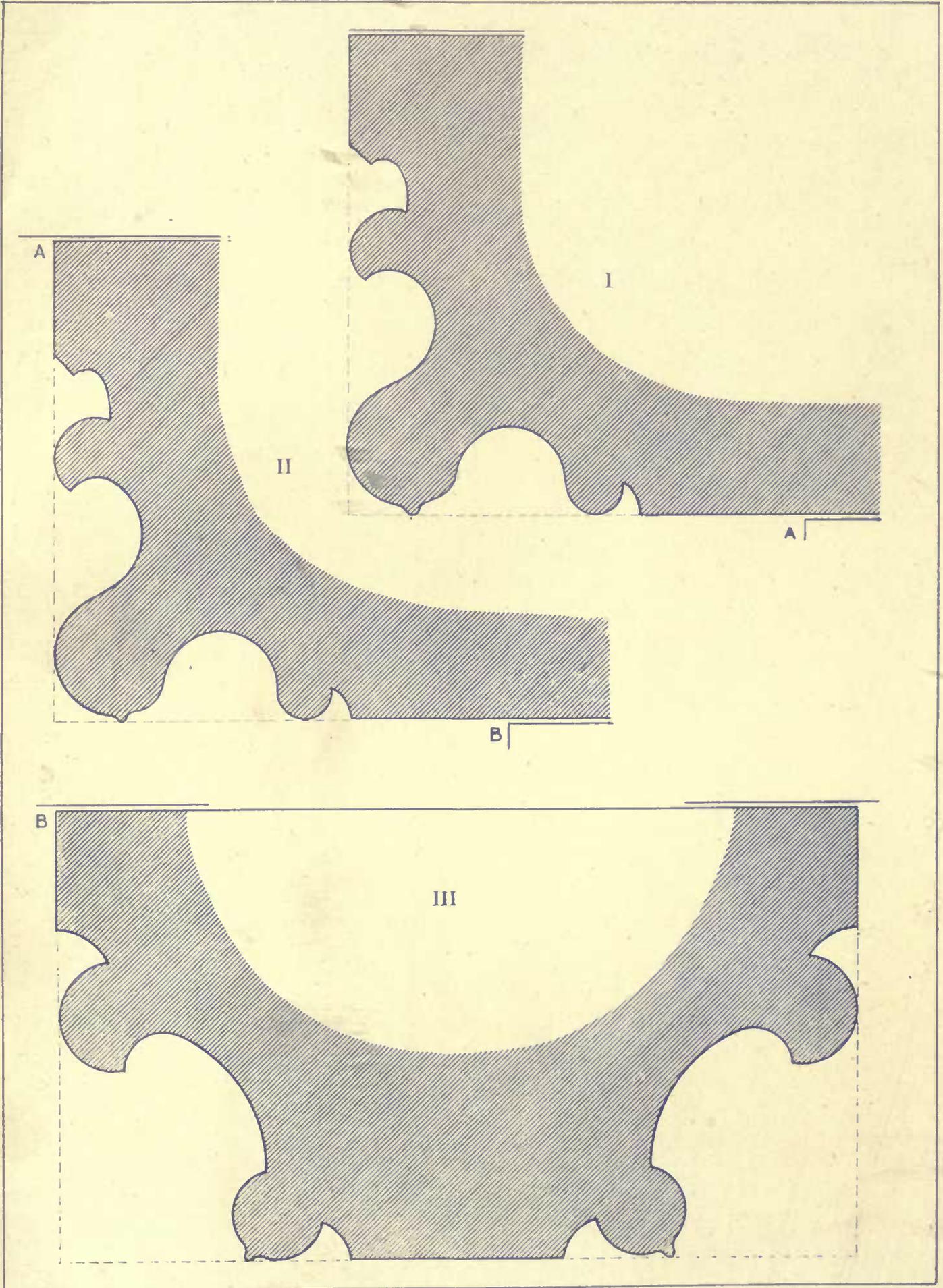
NAVE G-STORY

Edw. & John Lamb

ARCHED MOULDINGS.
PIER-ARCHES.

TRANSITIONAL C. 1186.

Plate



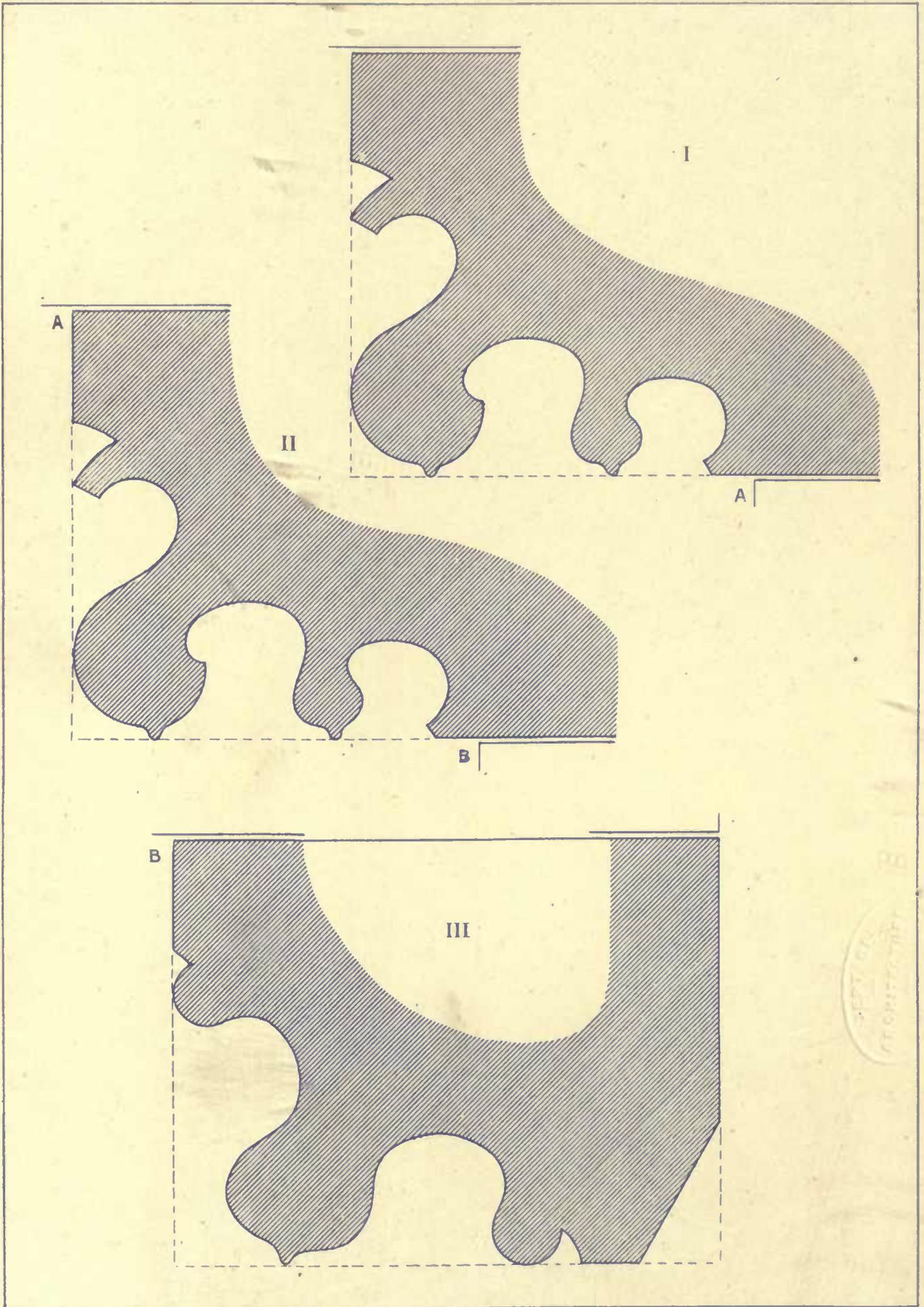
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CHICHESTER CATHEDRAL.
PRESBYTERY C. STORY.

ARCHED MOULDINGS
PIER-ARCHES

TRANSITIONAL C 1186

Plate



$\frac{1}{8}$ real size.

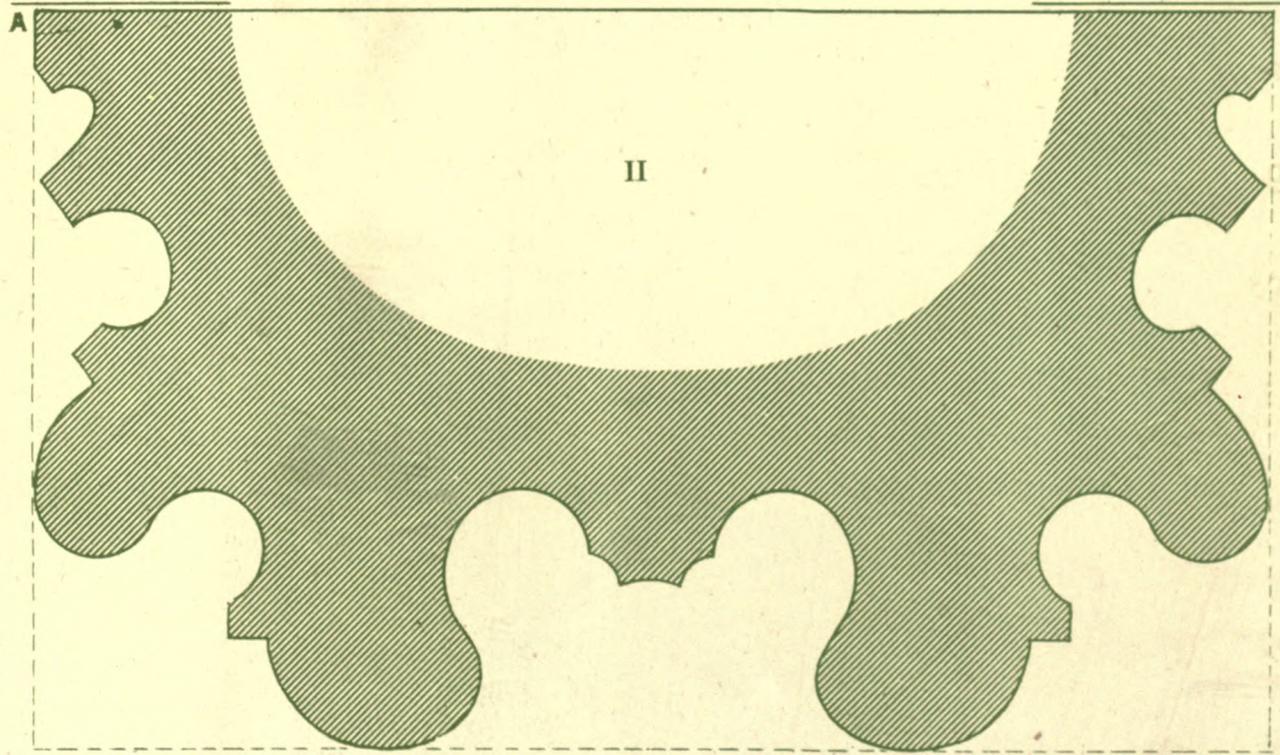
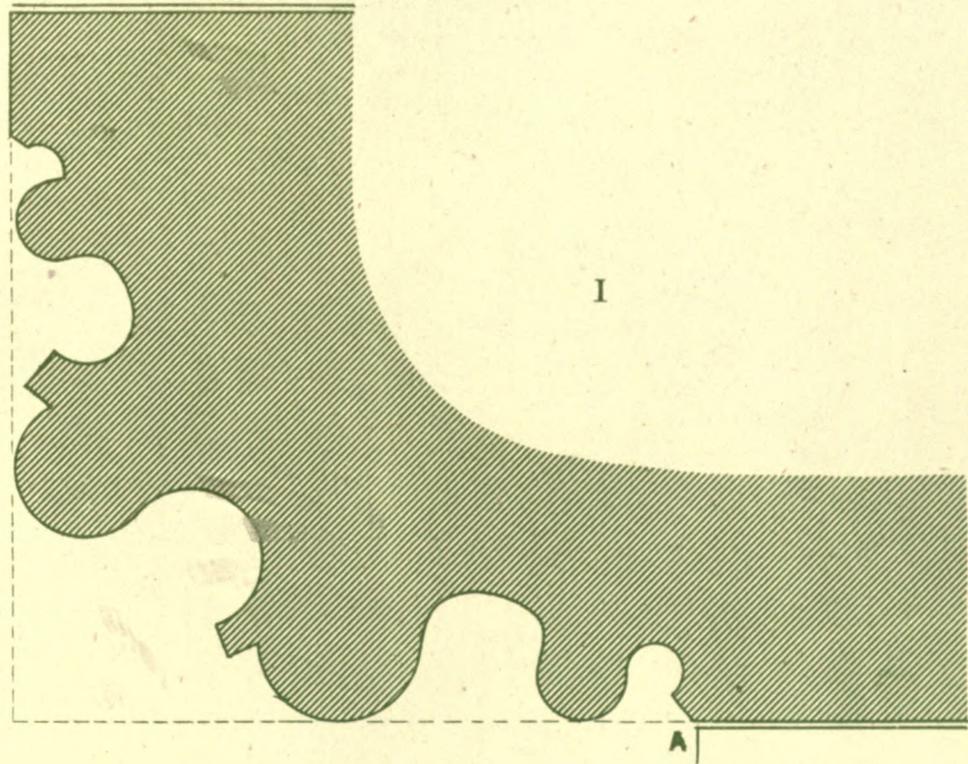
CHICHESTER CATHEDRAL.

PRESBYTERY B-STORY

ARCHED MOULDINGS.
PIER-ARCHES.

LANCET c. 1190.

Plate



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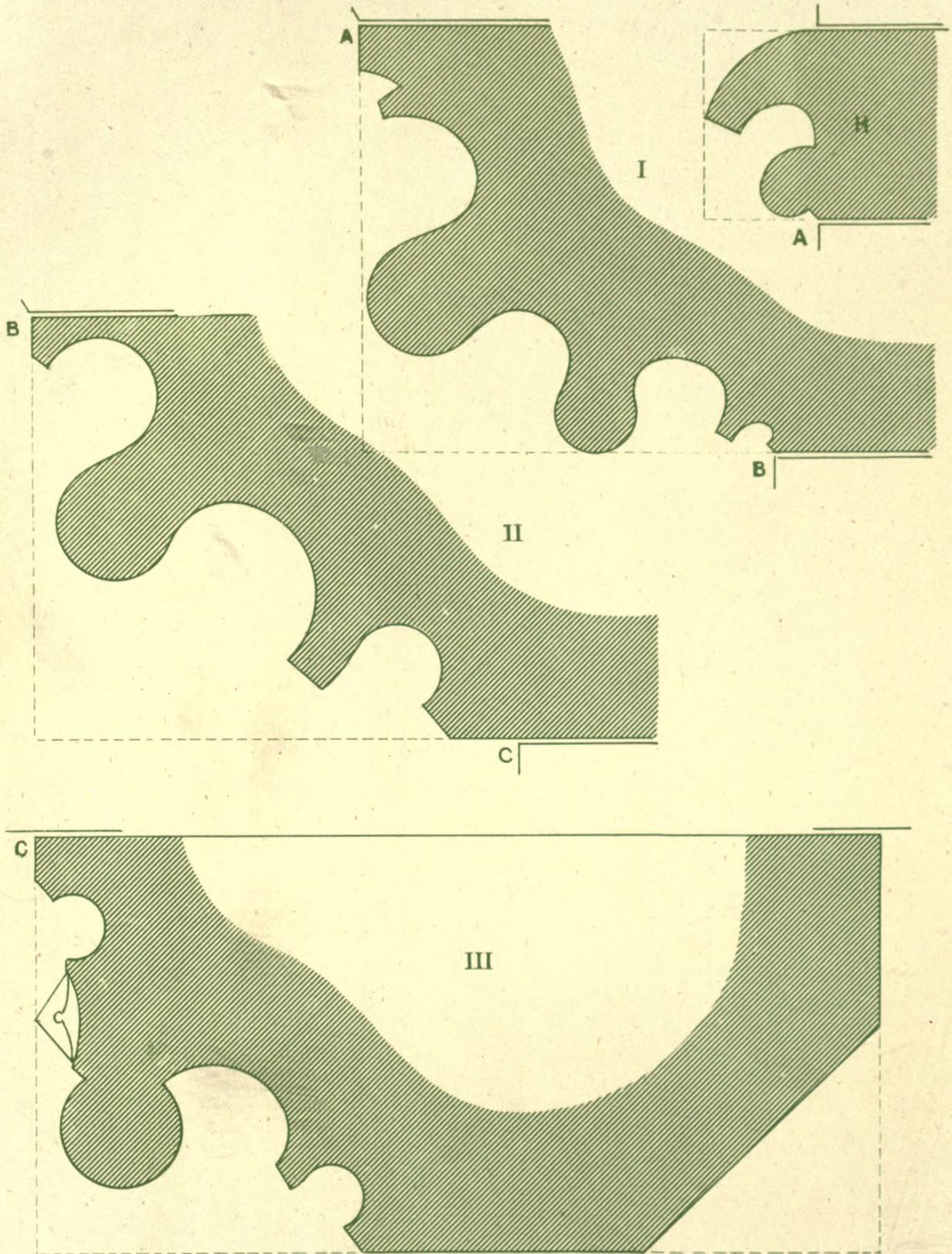
Kell Prof. Lith. London.

LINCOLN CATHEDRAL.
CHOIR G. STORY.

ARCHED MOULDINGS.
PIER-ARCHES.

LANCET C. 1190

Plate



$\frac{1}{8}$ real size.

Wells Bros Lith. London

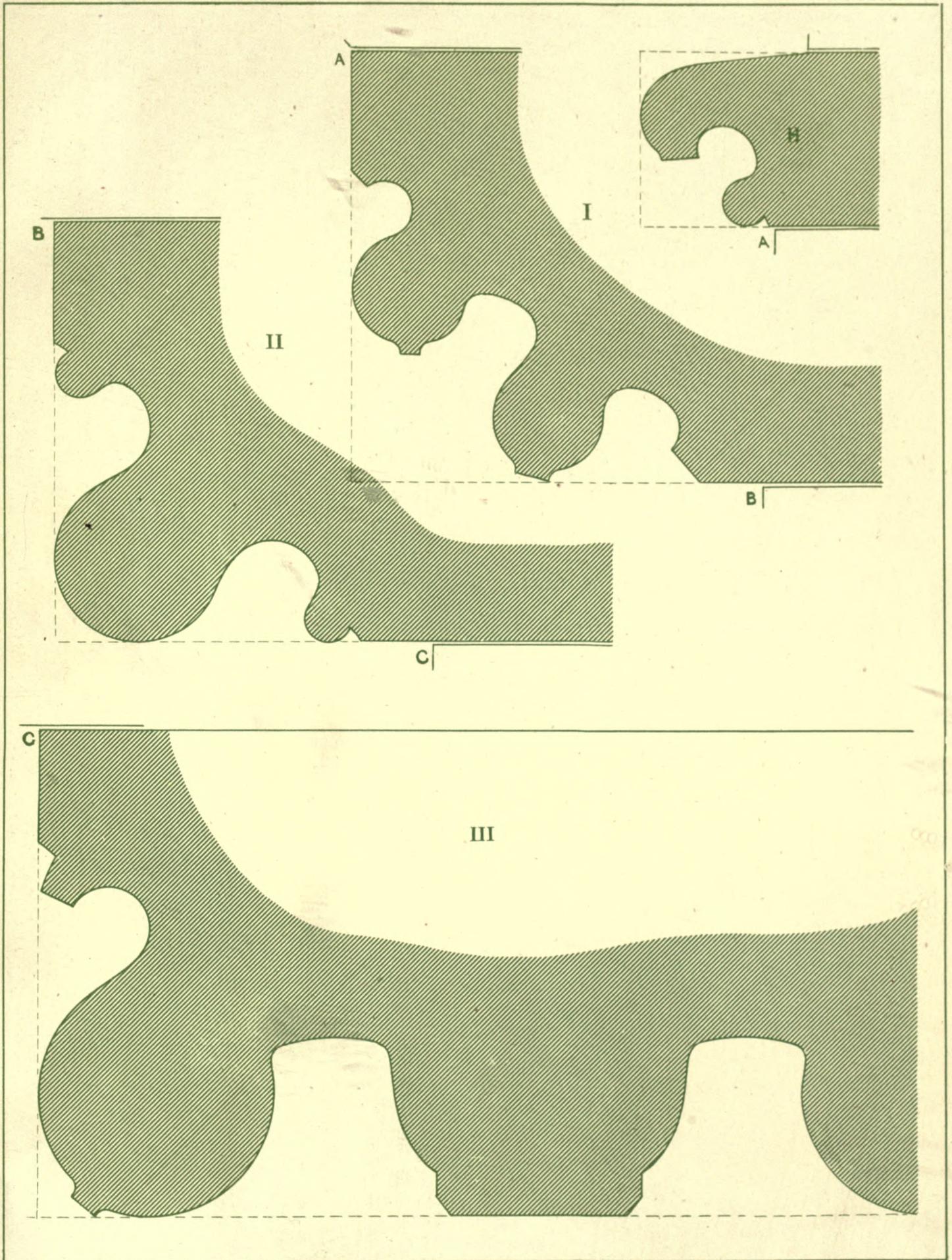
LINCOLN CATHEDRAL.

CHOIR B. STORY.

ARCHED MOULDINGS.
PIER-ARCHES.

LANGET c. 1190.

Plate



$\frac{1}{6}$ real size.

Wells Bro' Lith London

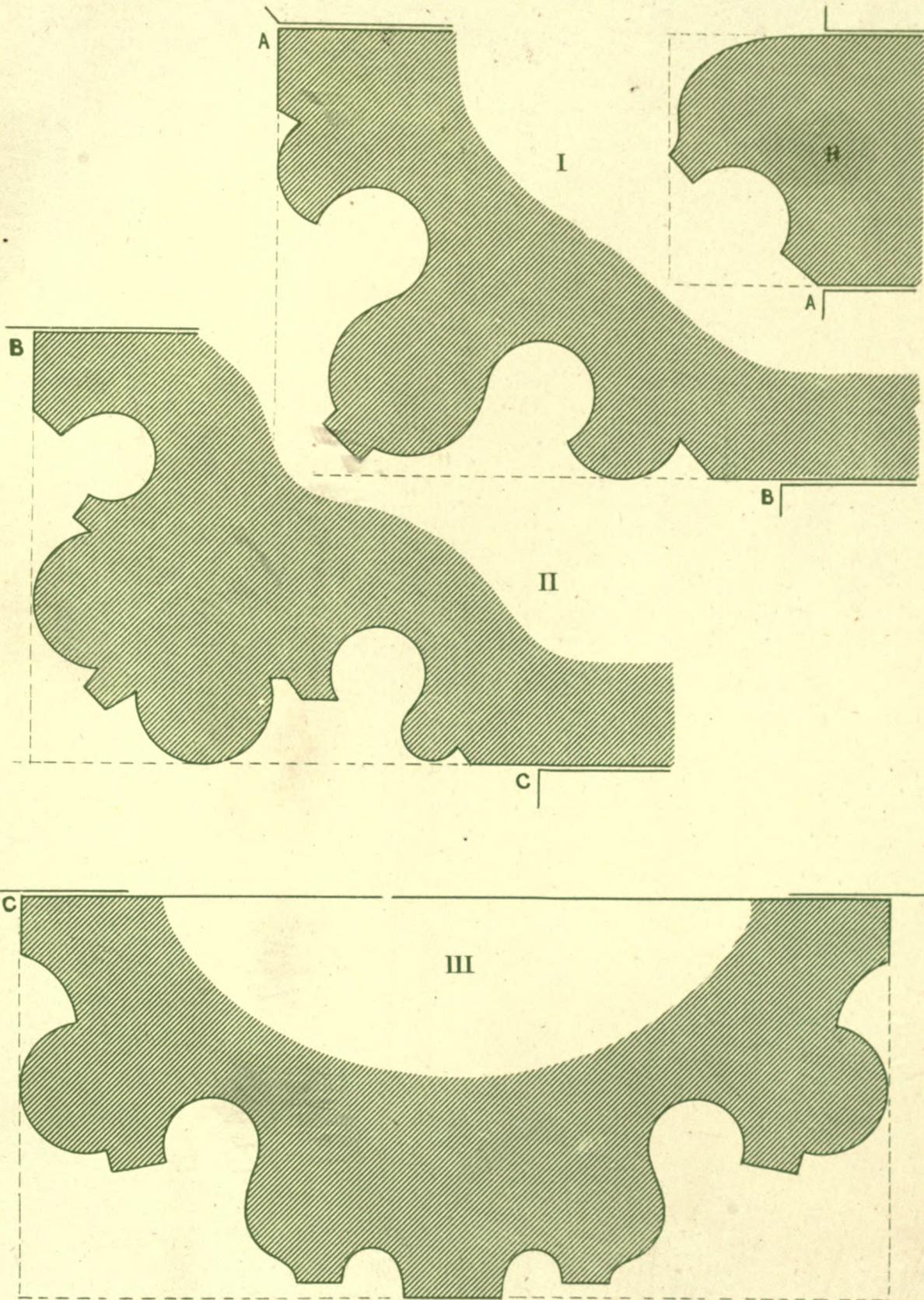
HEXHAM.

NAVE G. STORY.

ARCHED MOULDINGS.
PIER-ARCHES.

LANCET C. 1195

Plate



$\frac{1}{3}$ real size.

JERVAULX ABBEY CHURCH.

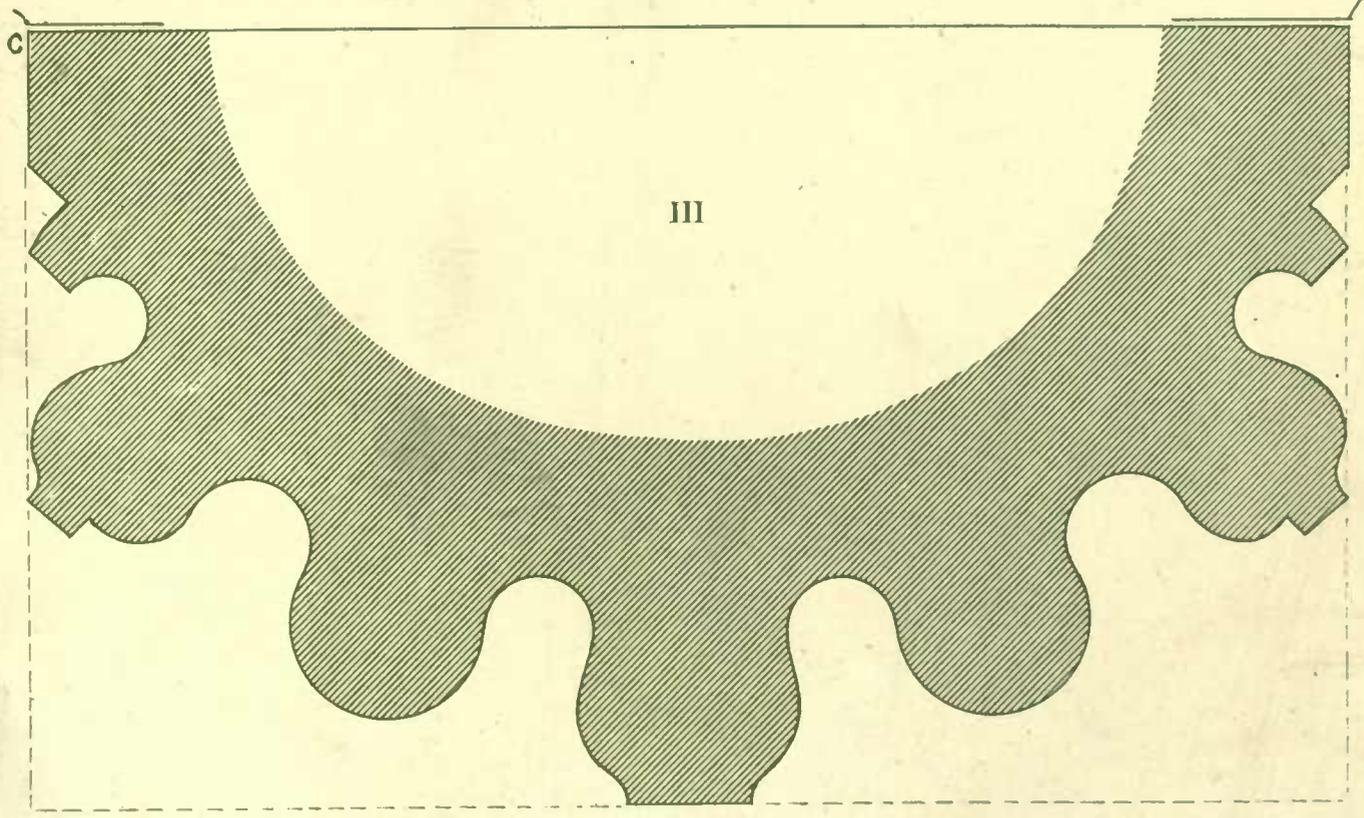
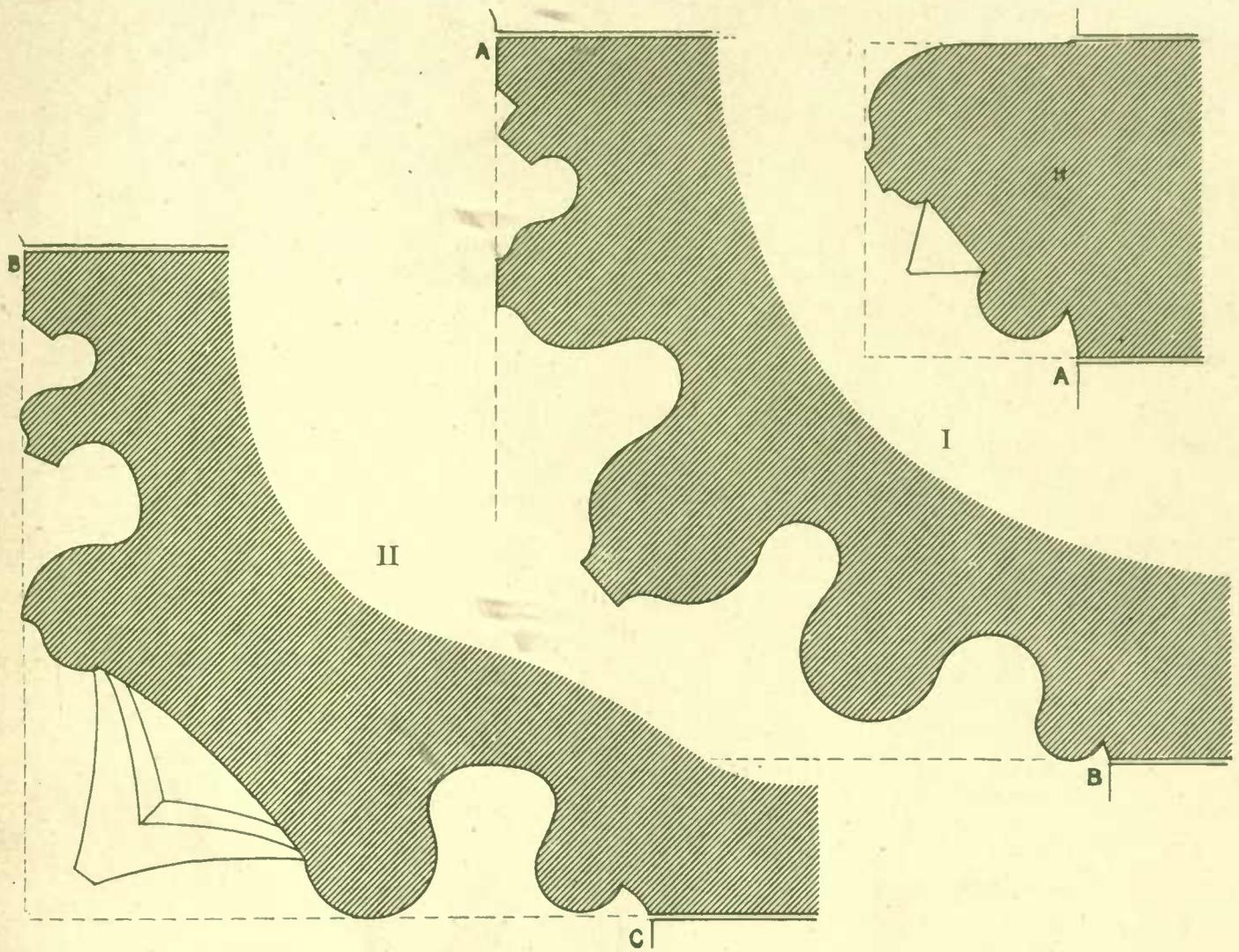
NAVE G. STORY.

Kell Bro' Lith. London

ARCHED MOULDINGS.
PIER-ARCHES.

LANCET C. 1205.

Plate



$\frac{1}{3}$ real size.

CARLISLE CATHEDRAL.
CHOIR C. STORY.

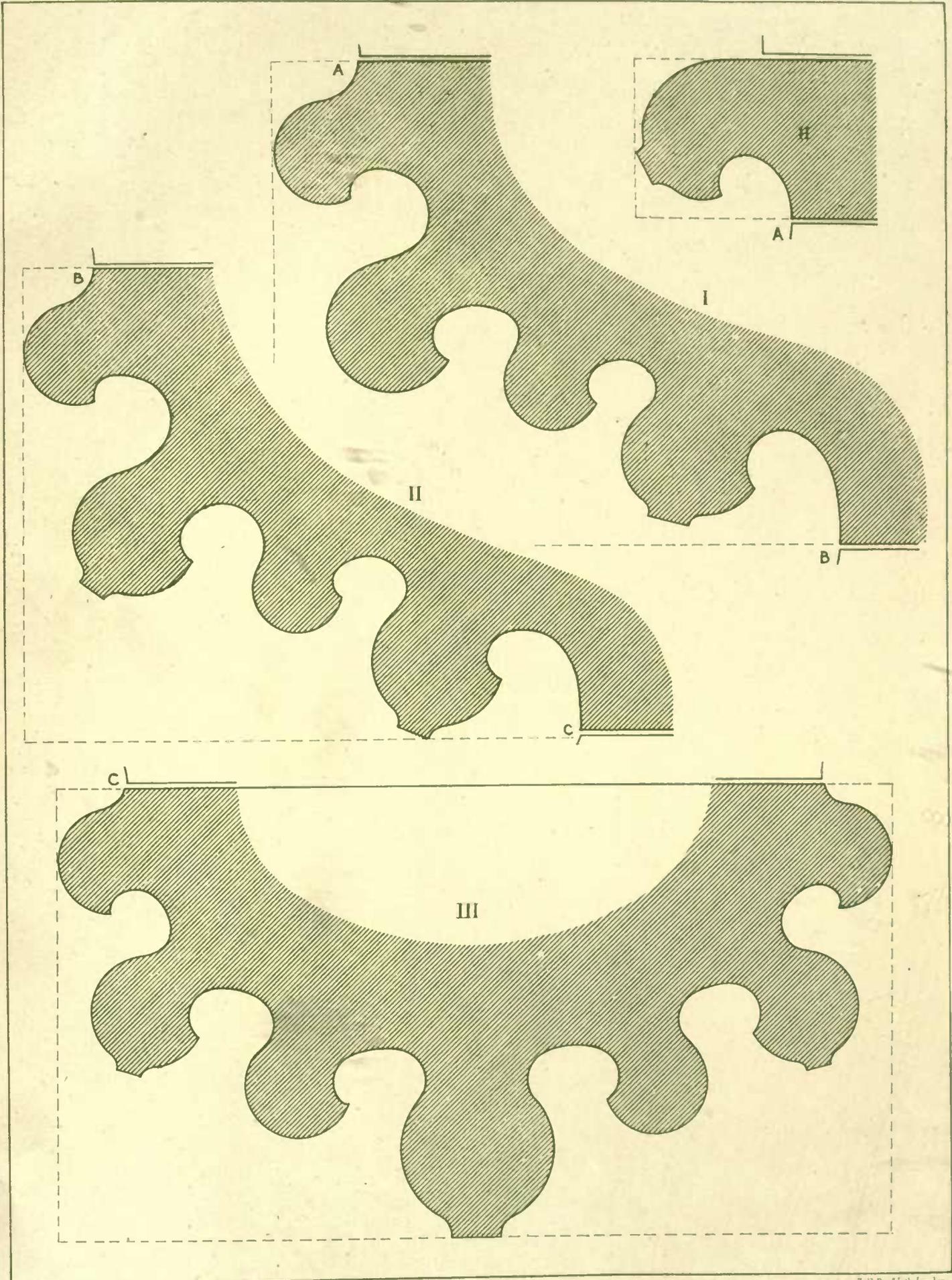
W. & A. G. & Co. Ltd. London

ARCHED MOULDINGS.

PIER-ARCHES.

LANCET C 1205.

Plate



to real size

Zell Pro Lith London.

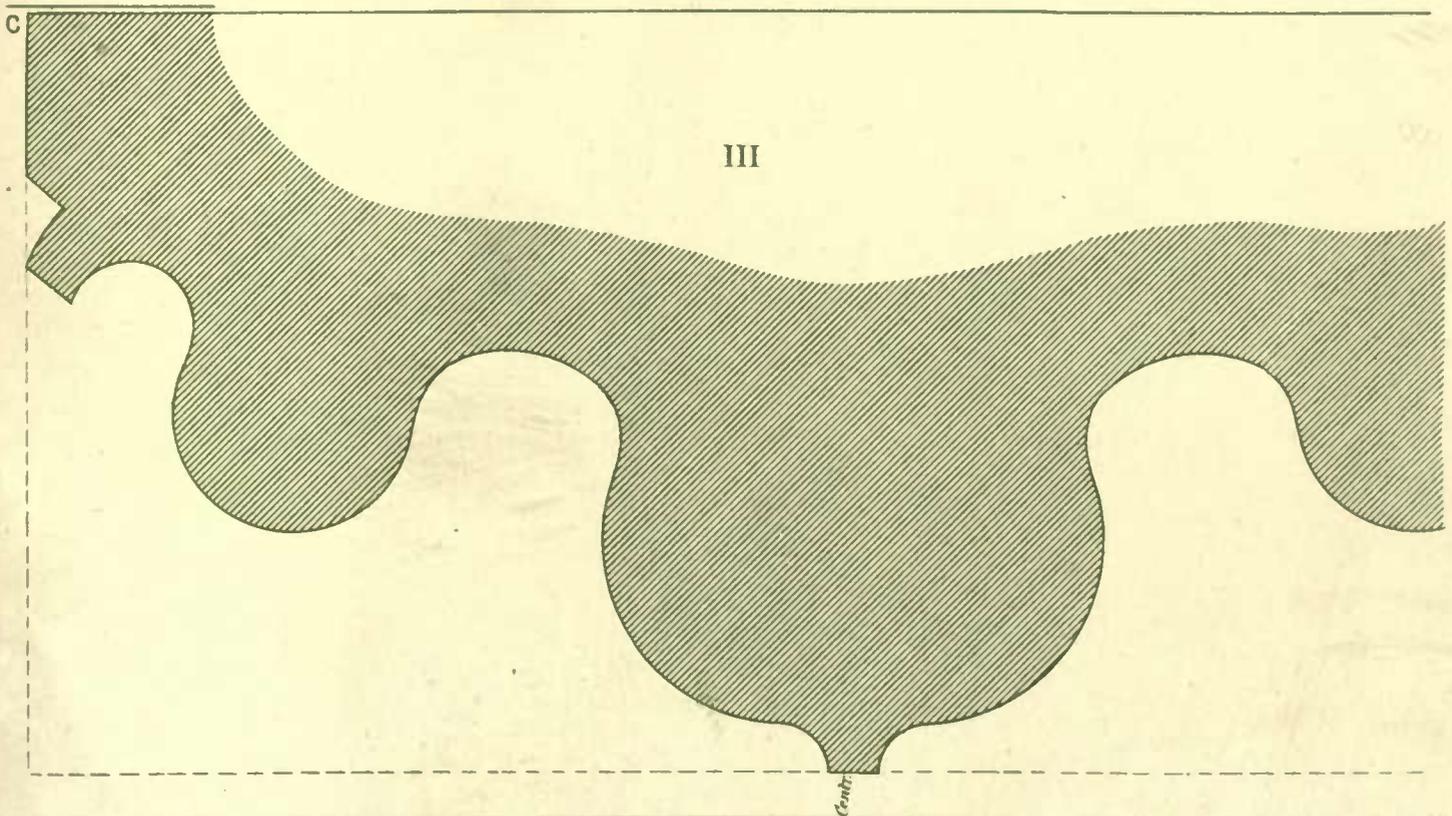
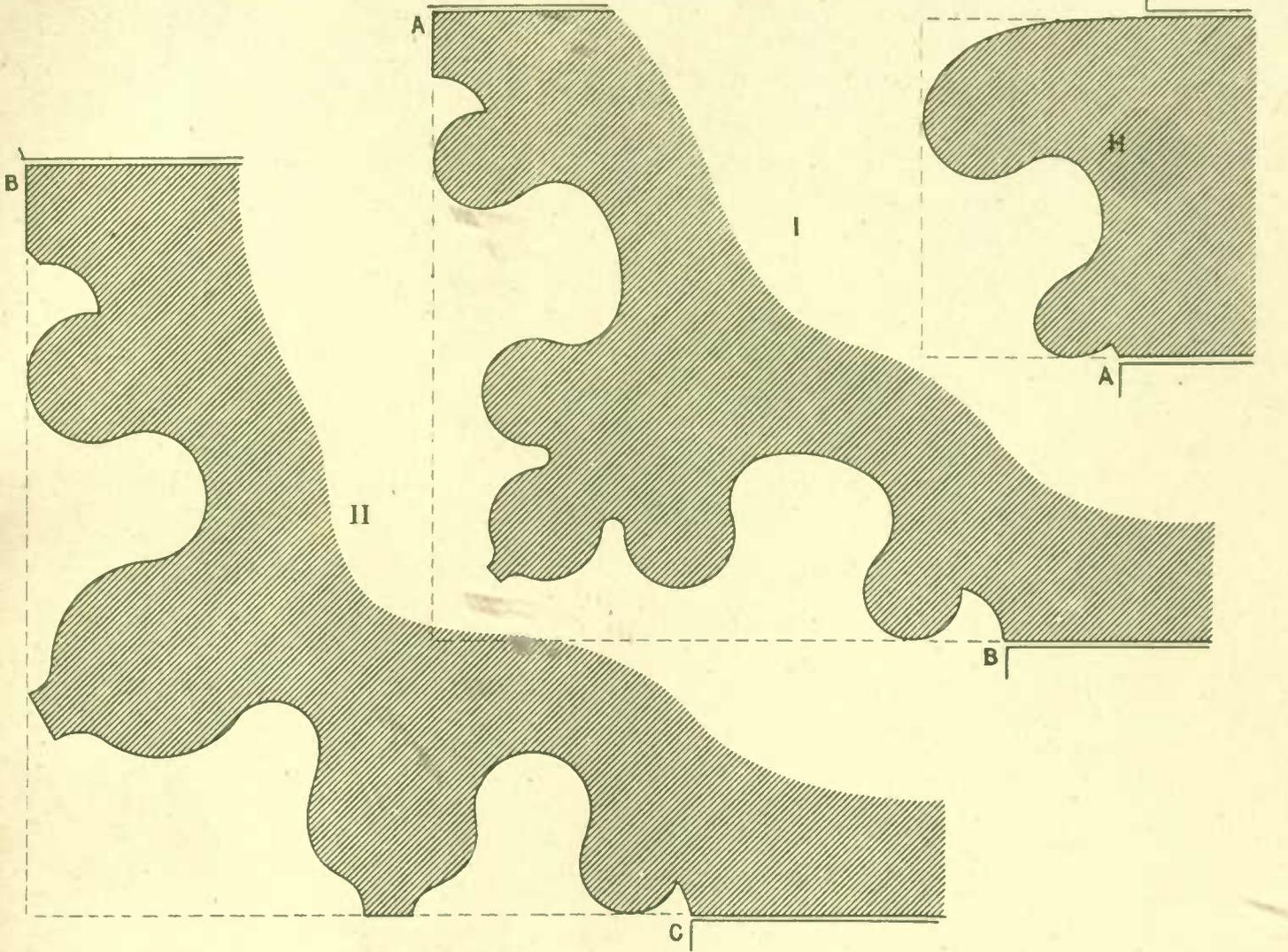
WORCESTER CATHEDRAL

PRESBYTERY. G - STORY

ARCHED MOULDINGS.
PIER-ARCHES.

LANCET C. 1210

Plate



$\frac{1}{8}$ real size.

WHITBY ABBEY CHURCH.

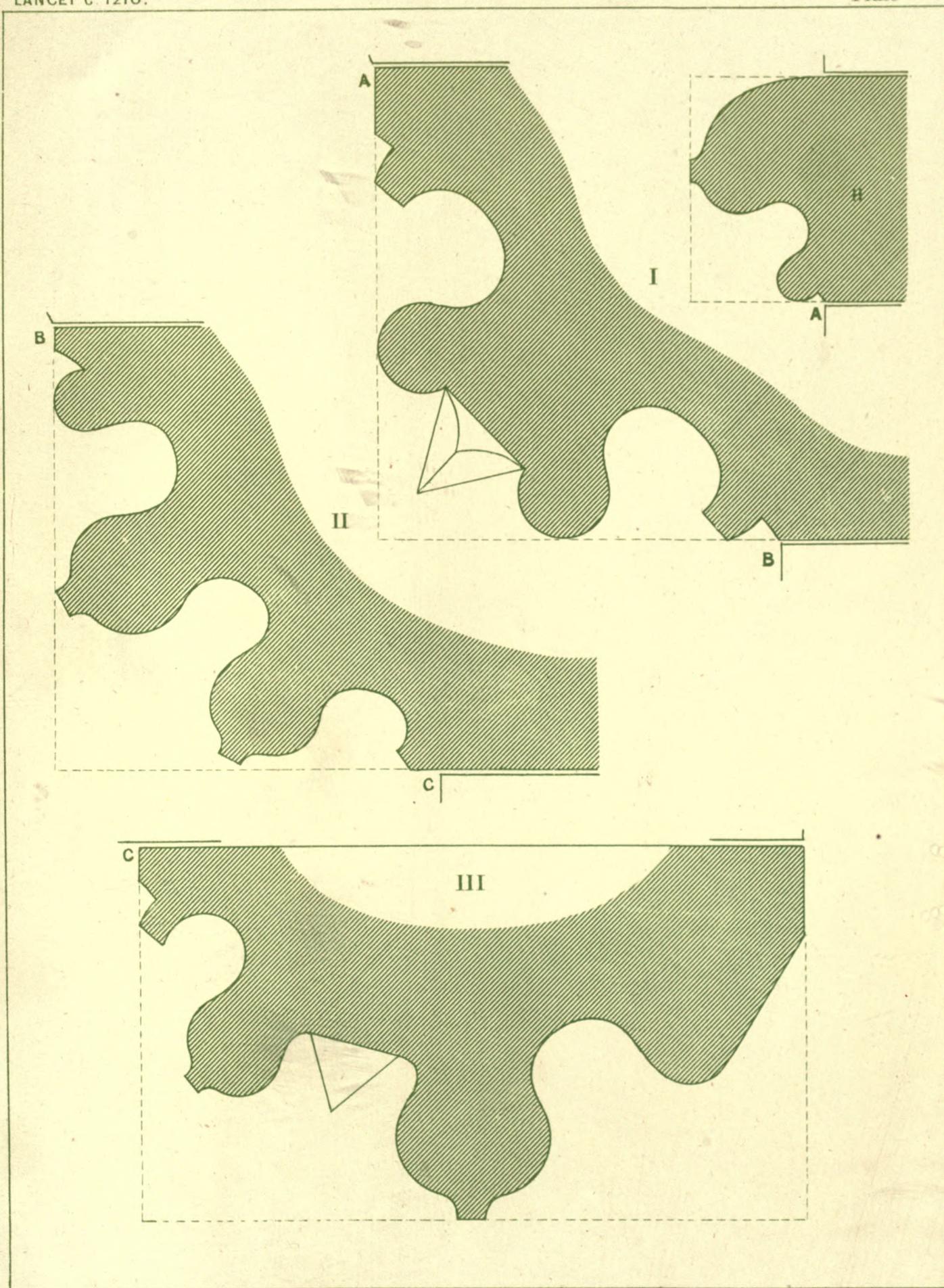
NAVE G. STORY.

Arch. Surv. Brit. Mus.

ARCHED MOULDINGS.
PIER-ARCHES.

LANCET c. 1210.

Plate



$\frac{1}{3}$ real size

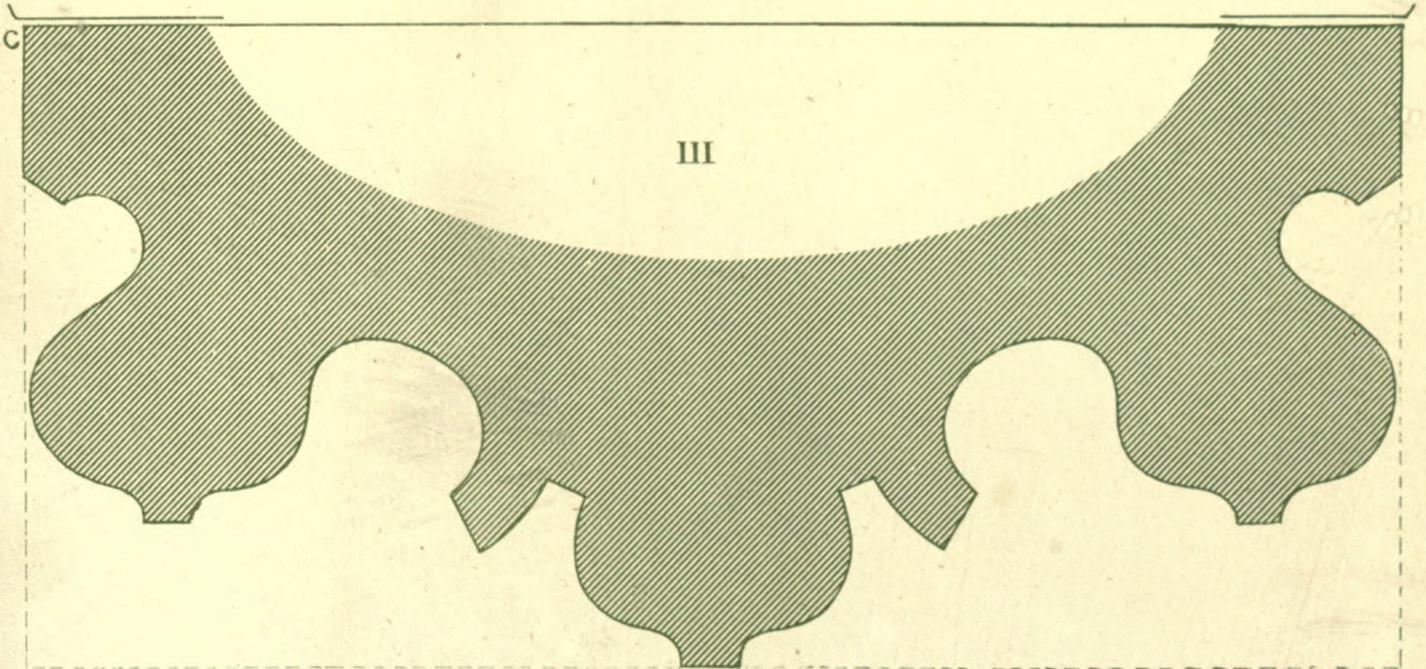
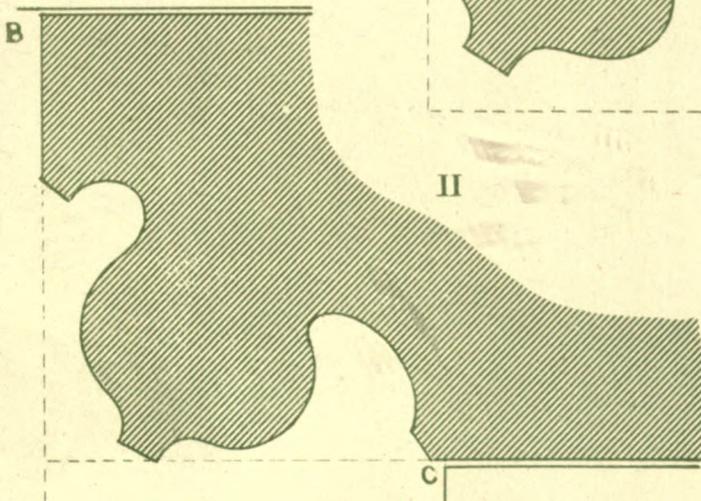
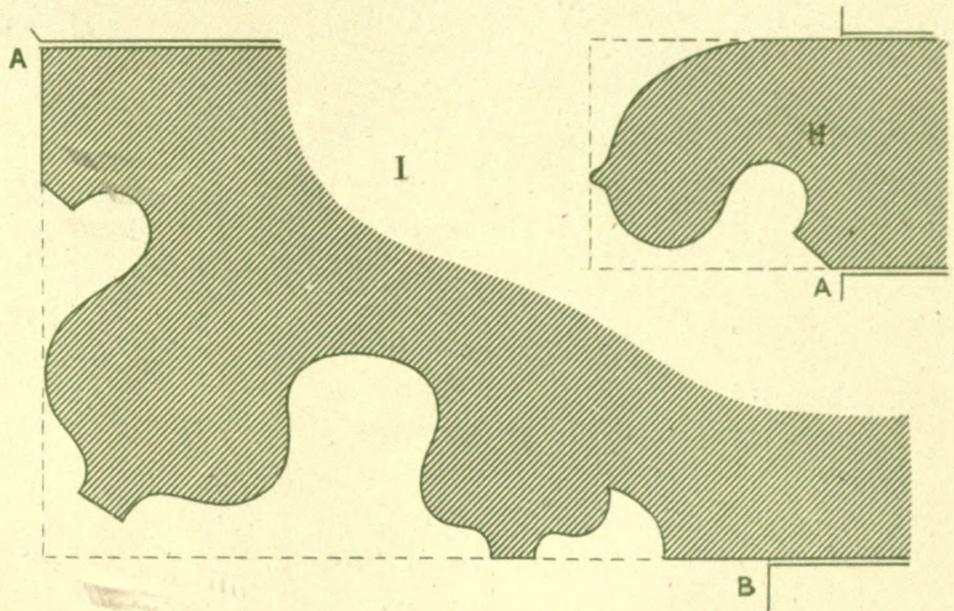
WHITBY ABBEY CHURCH.
NAVE B. STORY.

Wells Bro^s Lith London

ARCHED MOULDINGS.
PIER-ARCHES.

LANCET c. 1220.

Plate



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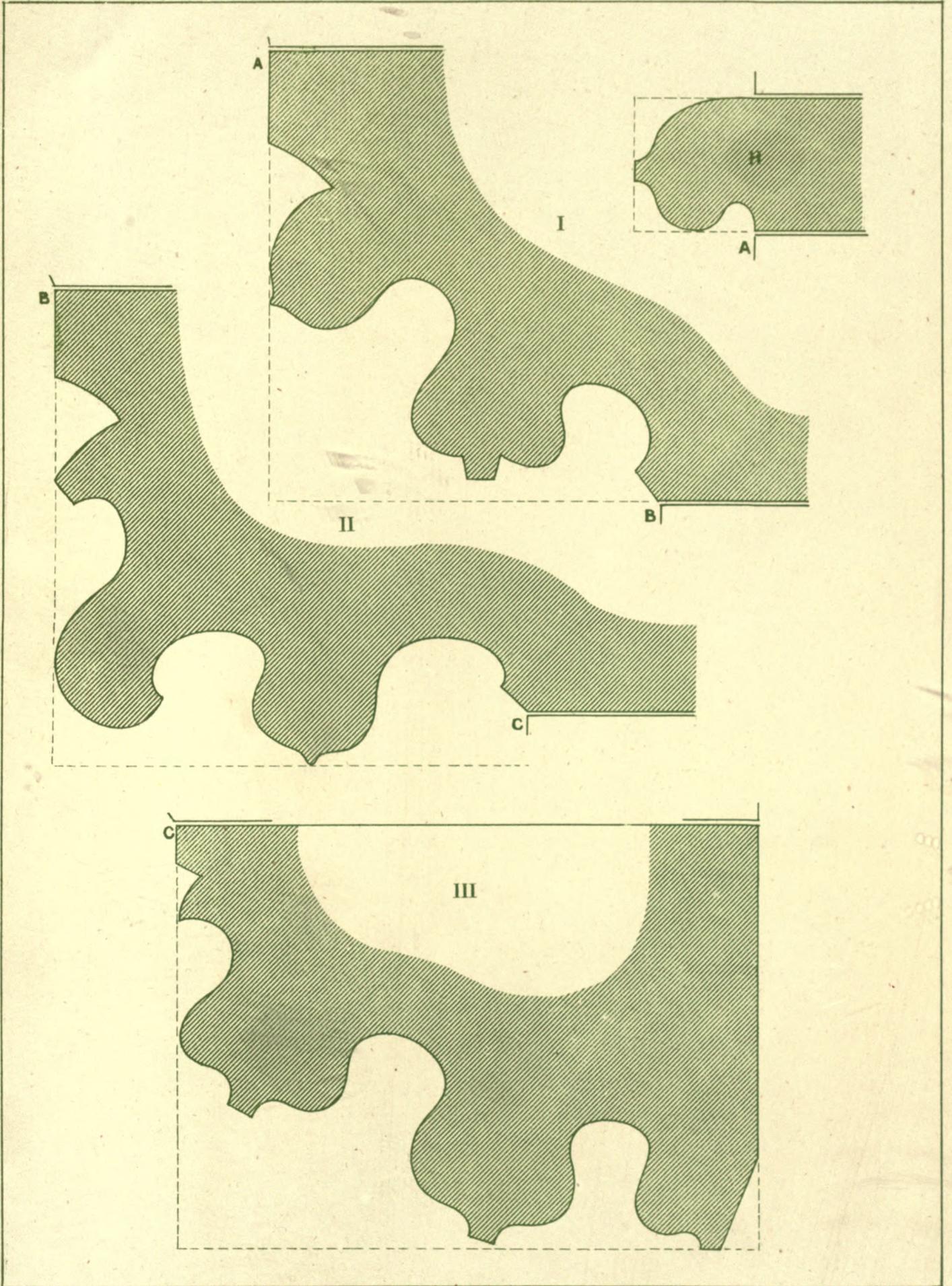
Kell Bro^s Lith. London

LINCOLN CATHEDRAL.
NAVE G. STORY.

ARCHED MOULDINGS.
PIER-ARCHES.

LANCET c. 1220

Plate



$\frac{1}{8}$ real size.

LINCOLN CATHEDRAL.

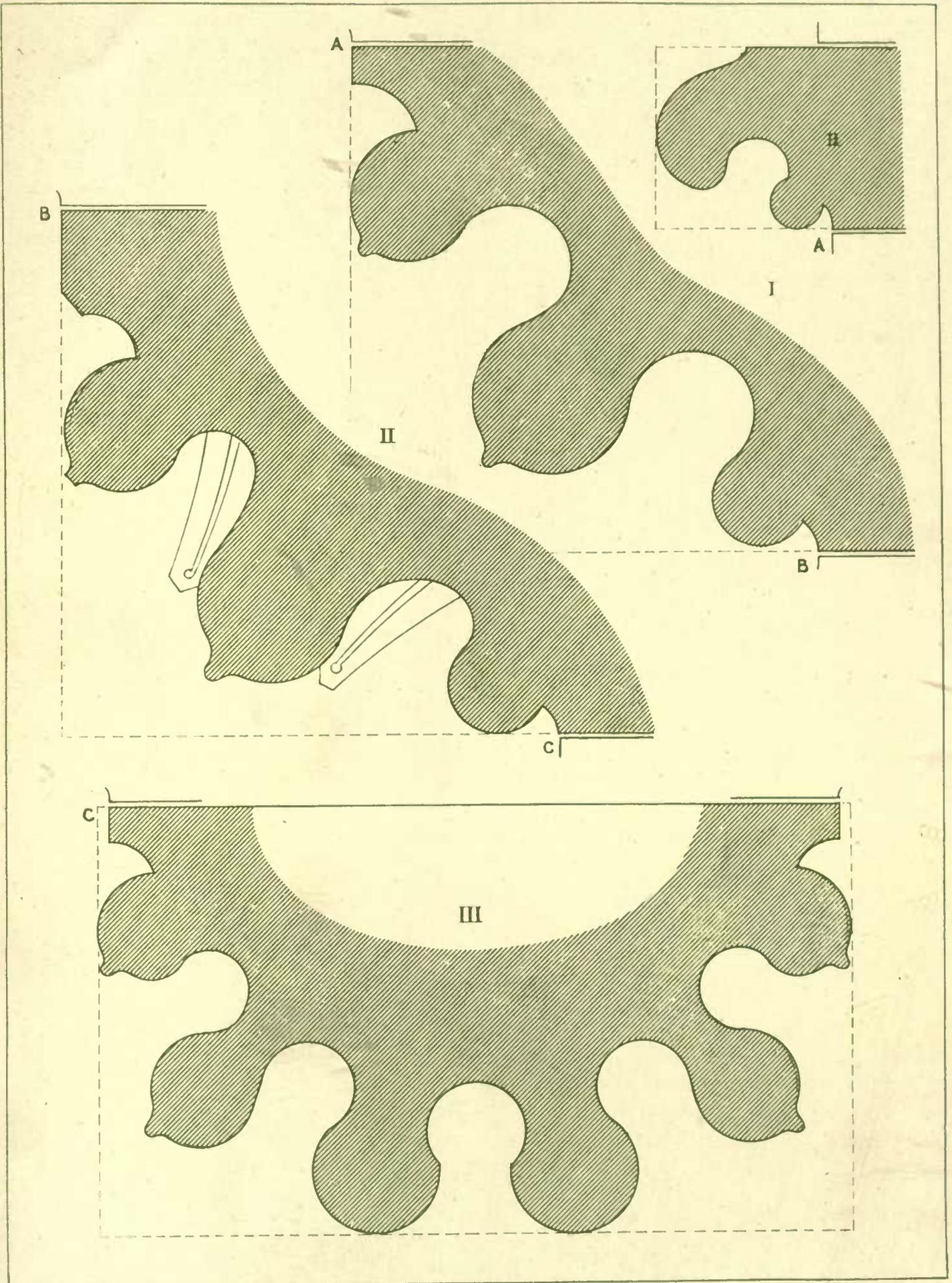
NAVE B. STORY.

Kell Bro: Lith. London

ARCHED MOULDINGS.
PIER-ARCHES.

LANCET C. 1230.

Plate



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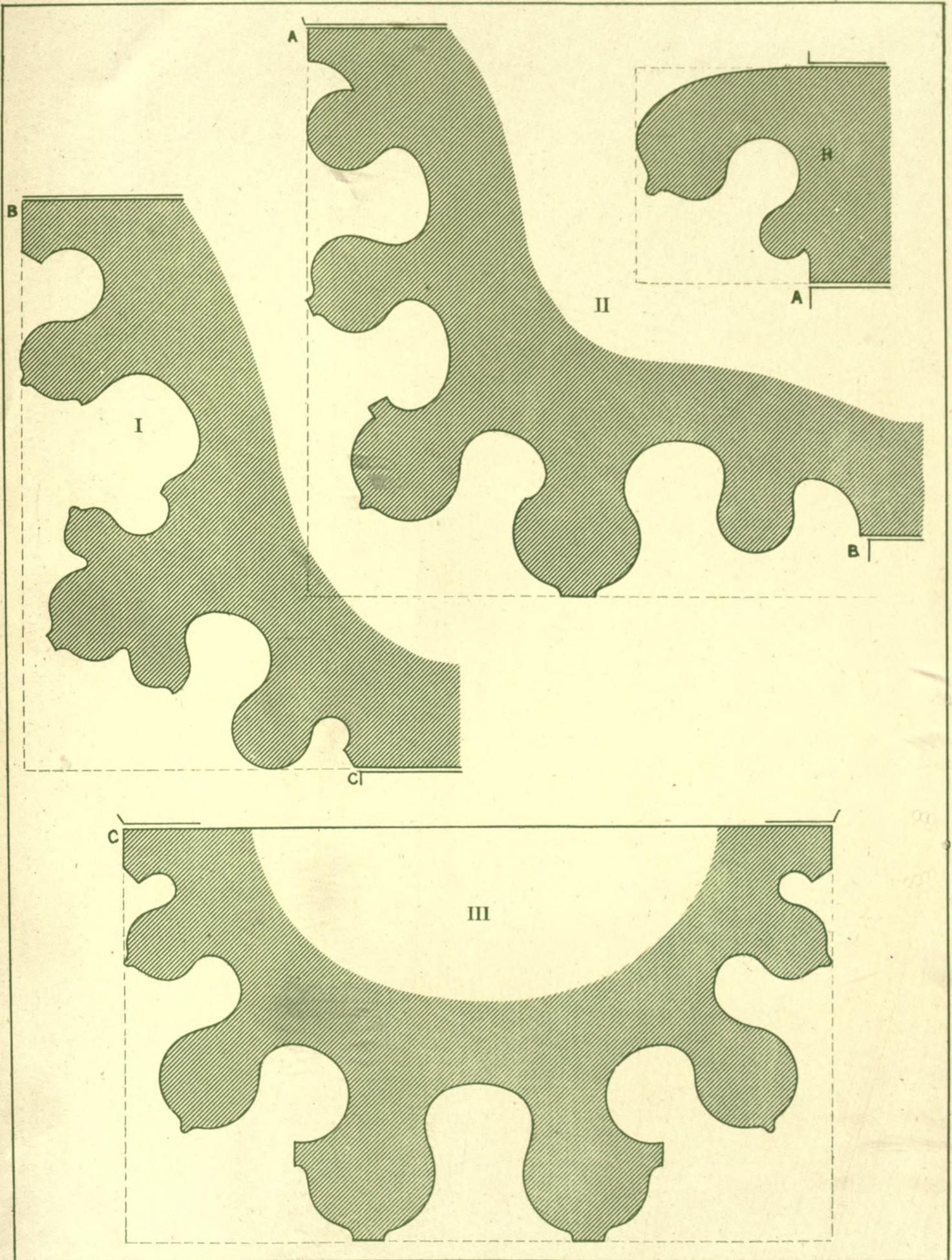
WORCESTER CATHEDRAL
CHOIR. G-STORY.

Edw. Birch, London

ARCHED MOULDINGS.
PIER-ARCHES.

LANCET c.1235.

Plate



$\frac{3}{8}$ real size.

Kell Bro^s Lith London

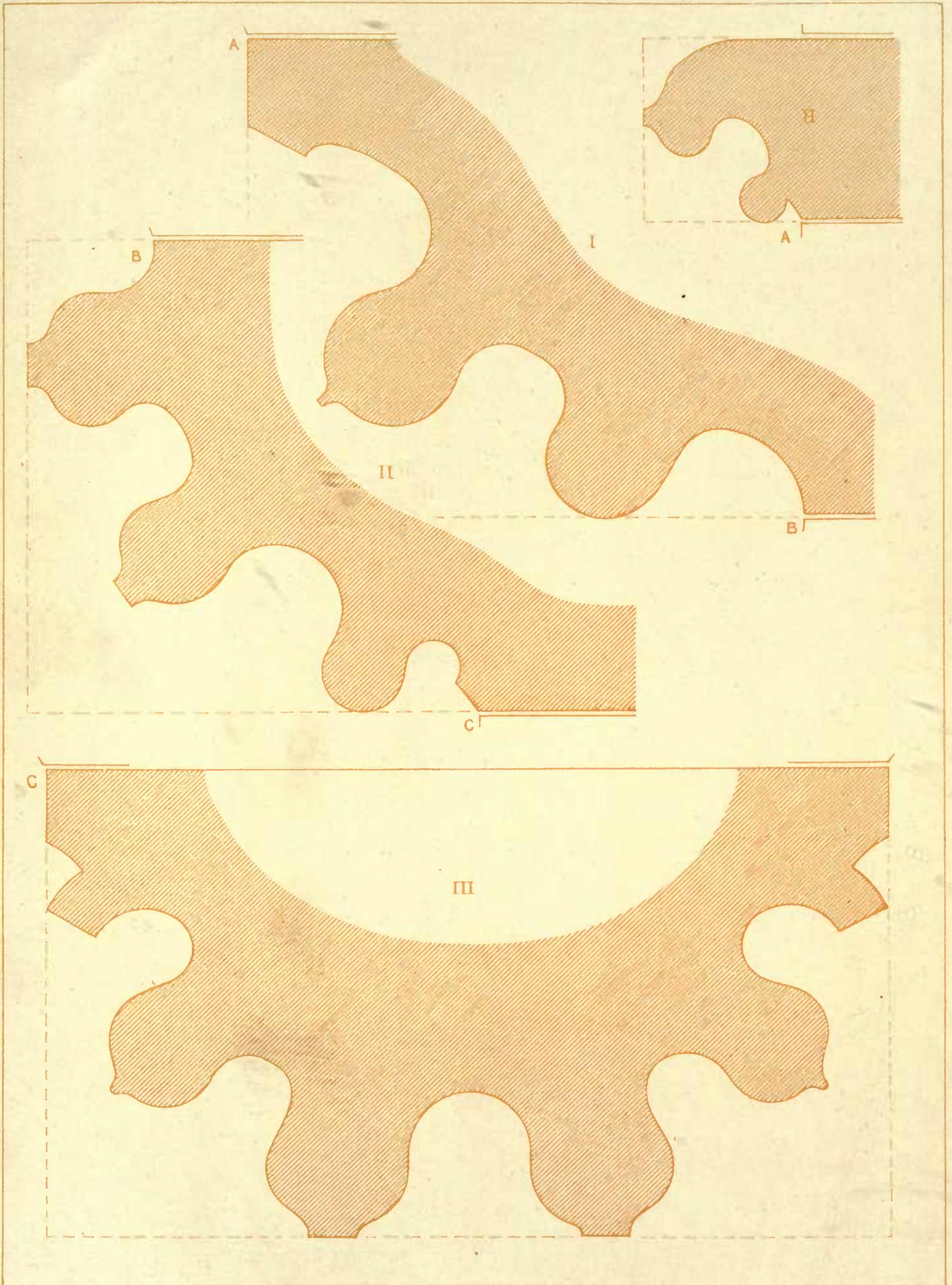
ELY CATHEDRAL.

CHOIR G. STORY.

ARCHED MOULDINGS
PIER-ARCHES.

GEOMETRICAL C. 1256

Plate



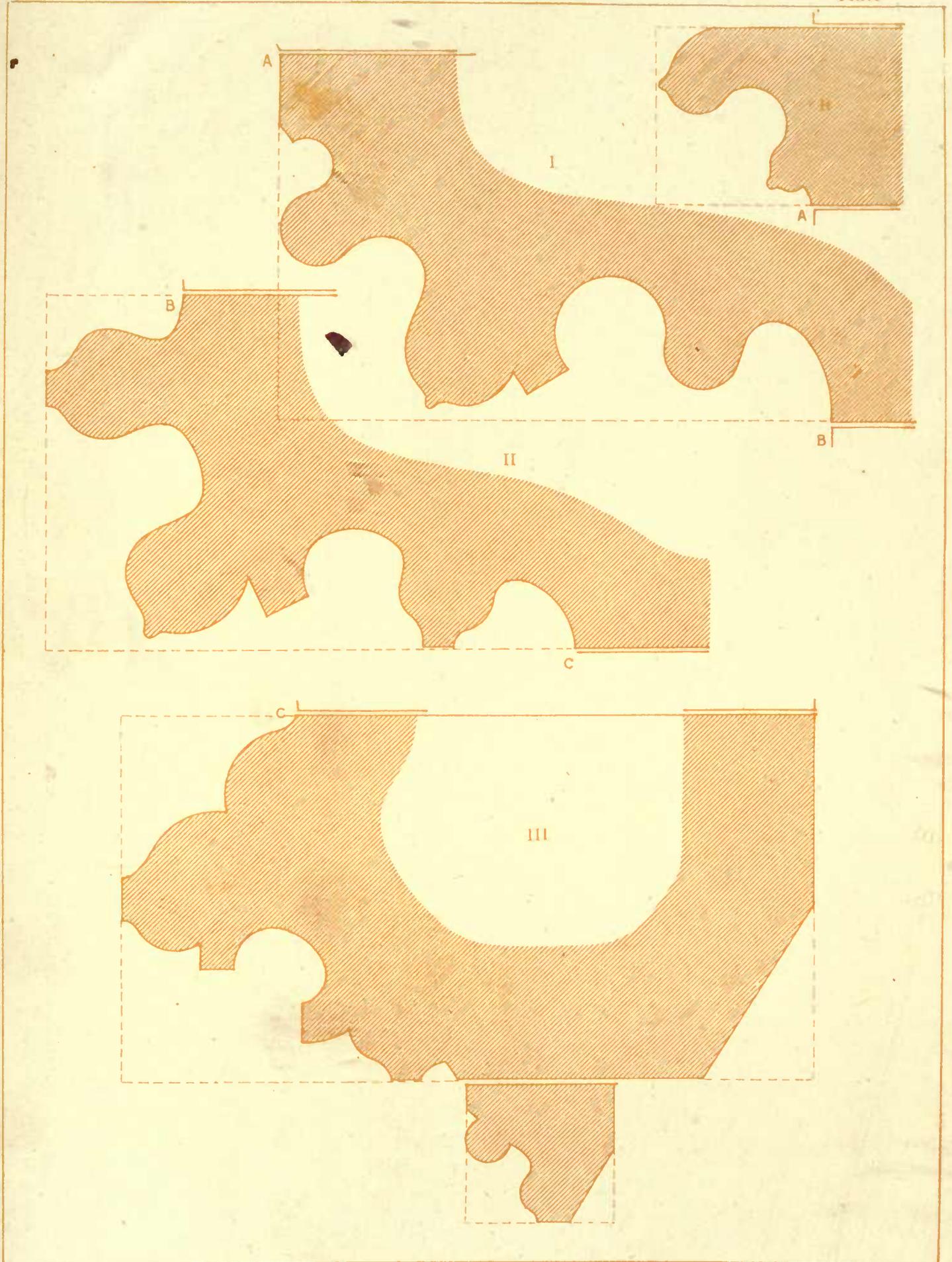
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LINCOLN CATHEDRAL
PRESBYTERY G-STORY.

For Sale by the Architect

ARCHED MOULDINGS
PIER-ARCHES

GEOMETRICAL C. 1256

Plate



$\frac{1}{8}$ real size

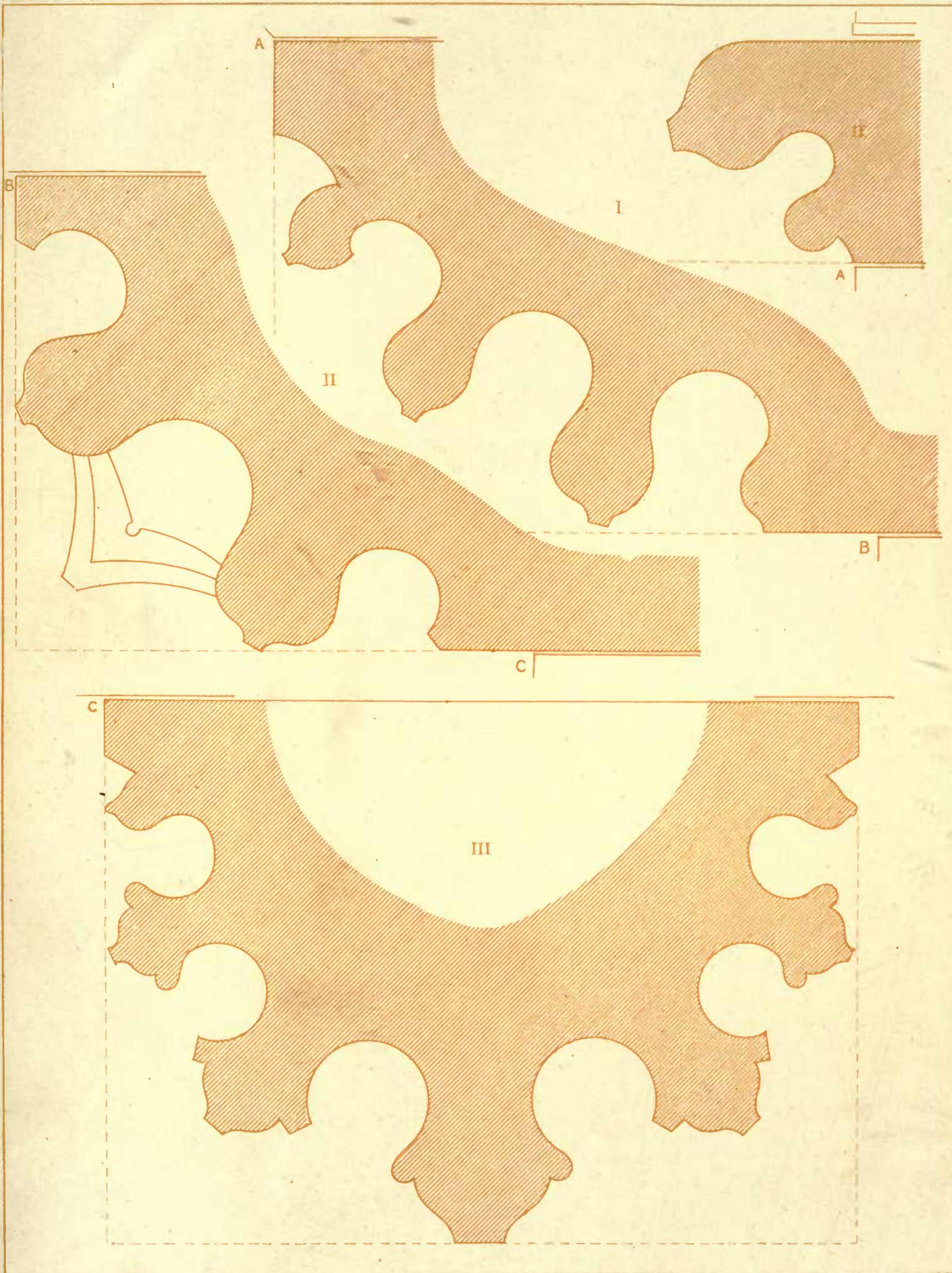
Fell Bros^{ltd} London

LINCOLN CATHEDRAL
PRESBYTERY, B-STORY.

ARCHED MOULDINGS.
PIER-ARCHES.

GEOMETRICAL C 1260.

Plate



$\frac{1}{2}$ real size

Coll. Arch. Lab. Camb. 305.

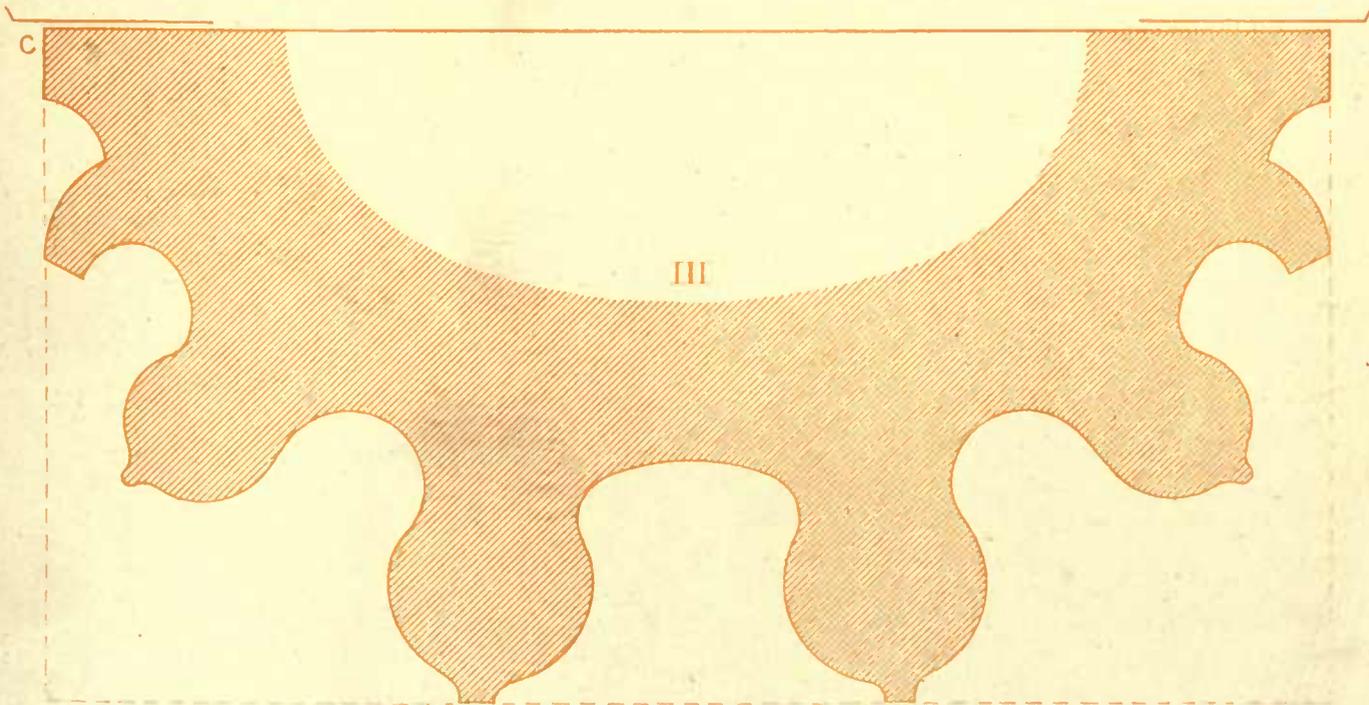
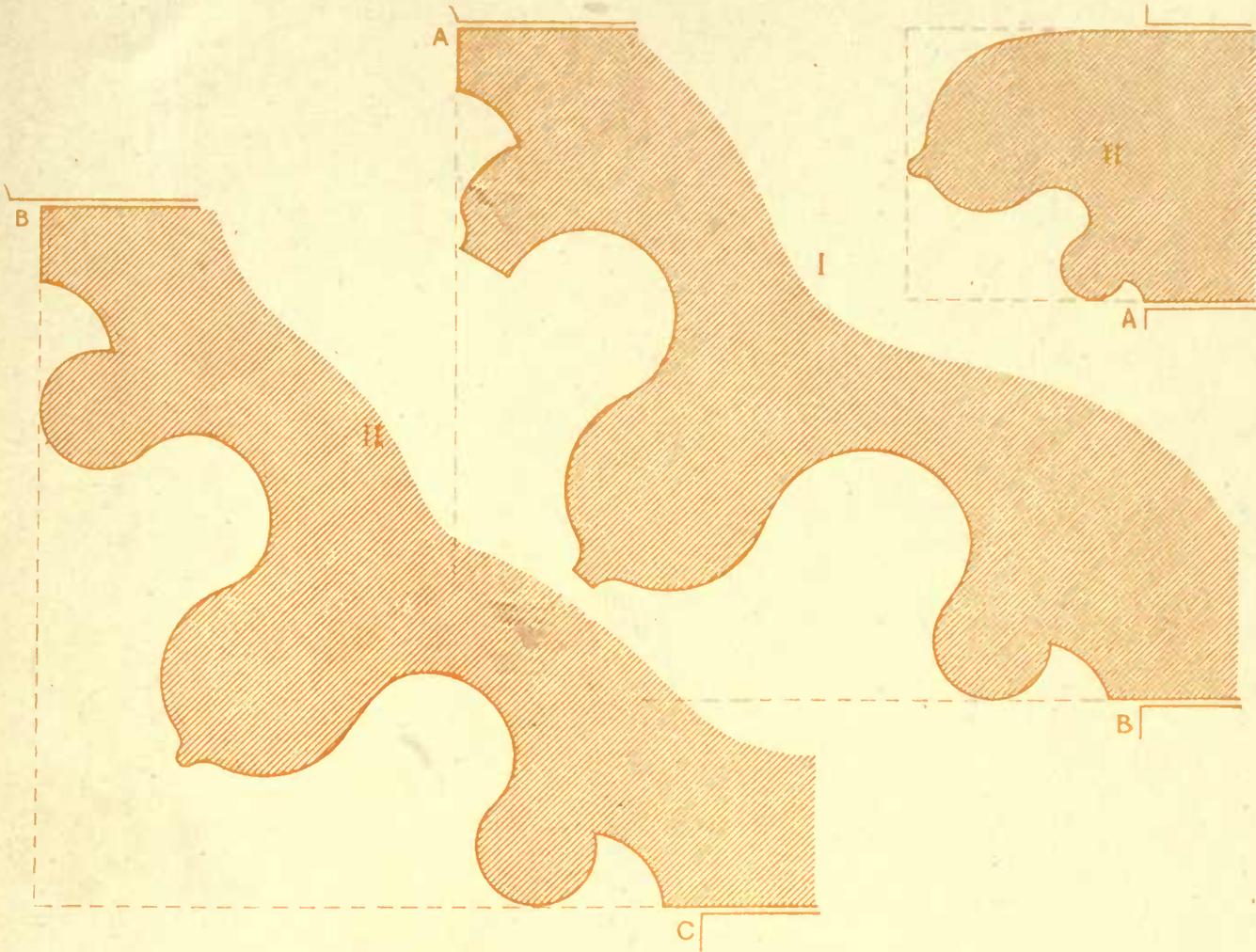
HEREFORD CATHEDRAL

N. TRANSEPT S. STORY

ARCHED MOULDINGS.
PIER-ARCHES.

GEOMETRICAL © 1265.

Plate

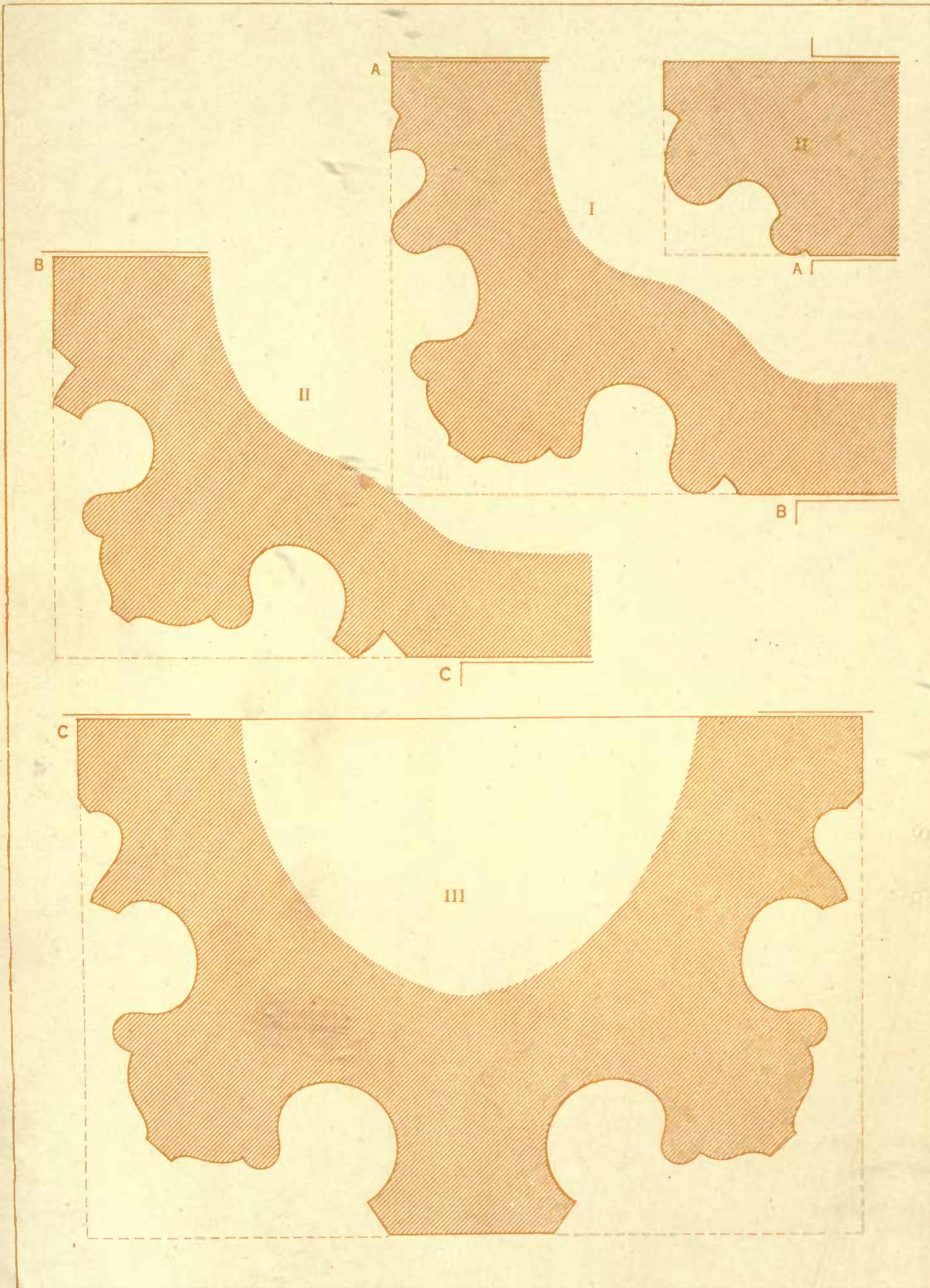


$\frac{1}{2}$ real size
YORK ST MARY'S ABBEY CH.
NAVE G STORY

ARCHED MOULDINGS.
PIER-ARCHES.

GEOMETRICAL C 1270

Plate



$\frac{1}{2}$ real size .

CHICHESTER CATHEDRAL
NAVE-N. CHAPEL, G-STORY

ARCHED MOULDINGS
PIER-ARCHES

GEOMETRICAL c 1275

Plate



$\frac{1}{8}$ real size

GLASGOW CATHEDRAL

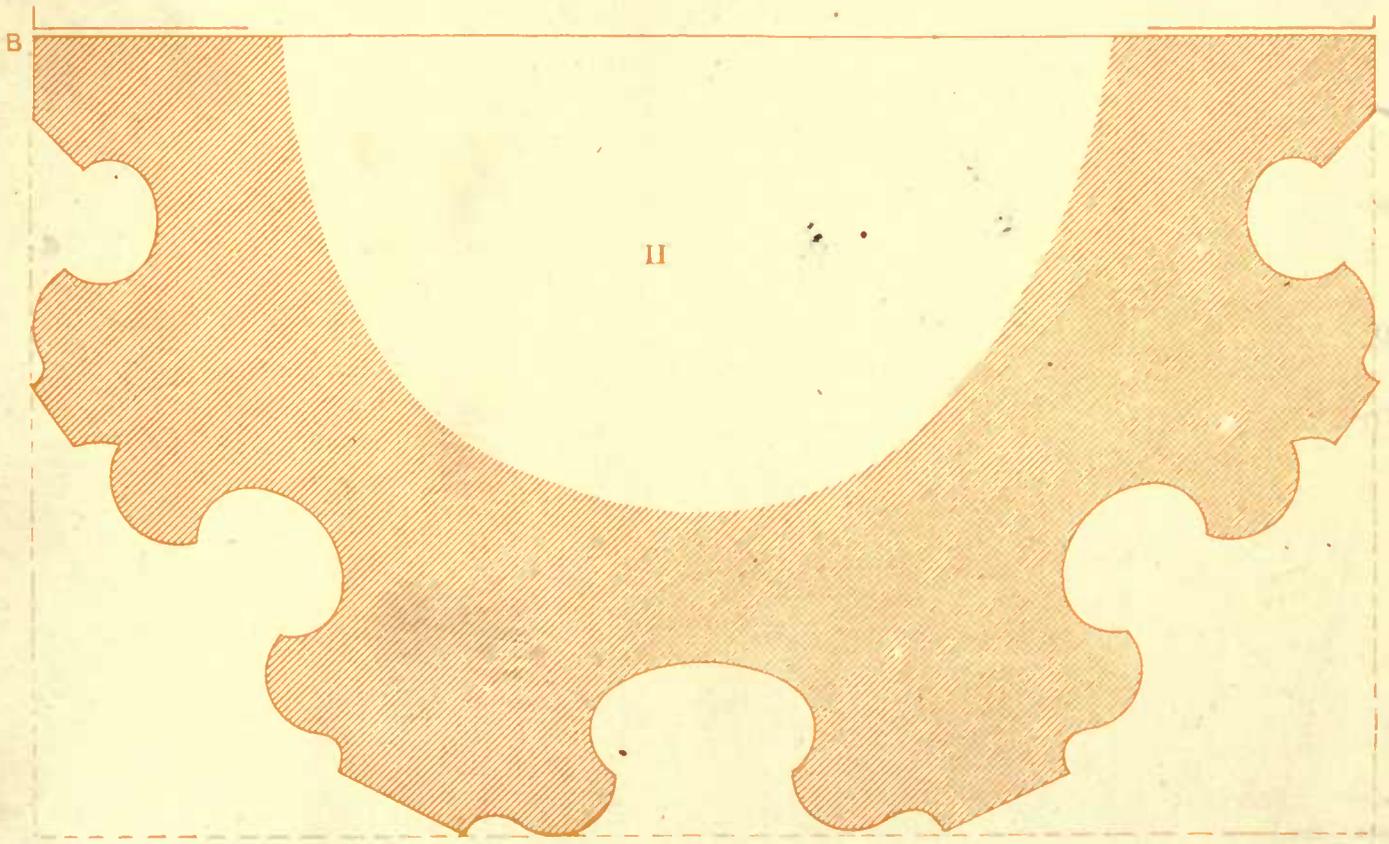
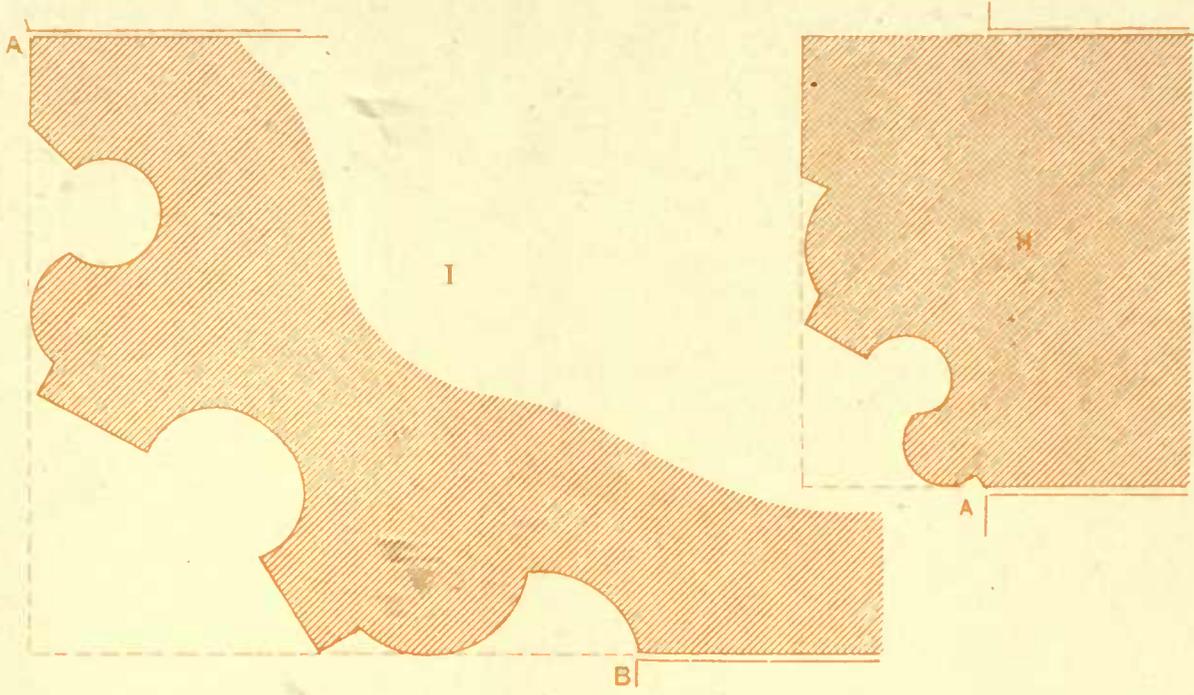
CHOIR G STORY

Ed. 1871

ARCHED MOULDINGS
PIER-ARCHES.

GEOMETRICAL C 1275

Plate



$\frac{1}{8}$ real size

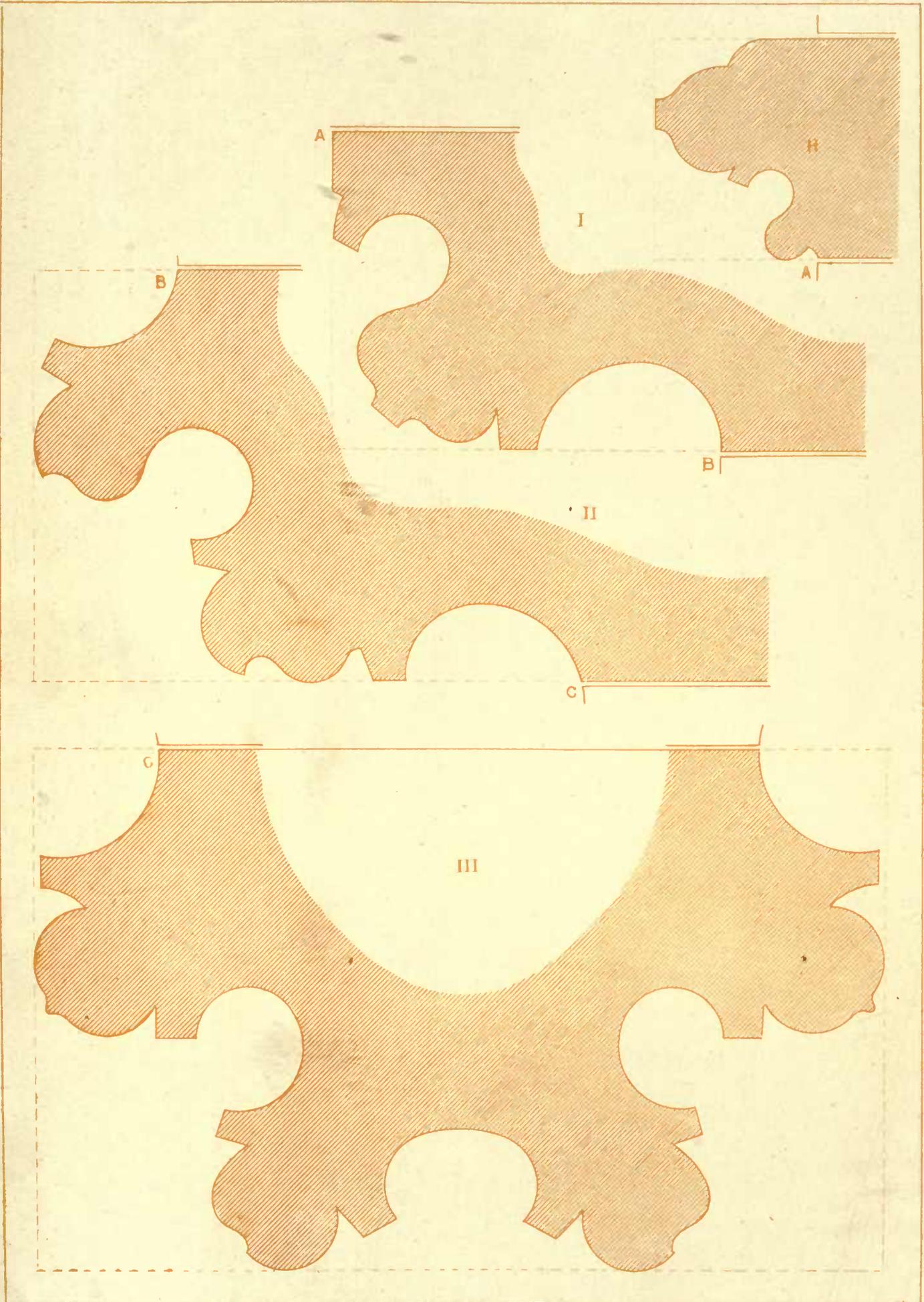
GLASGOW CATHEDRAL
LADY CHAPEL, G-STORY

W. & A. G. & Co., London

ARCHED MOULDINGS
PIER-ARCHES.

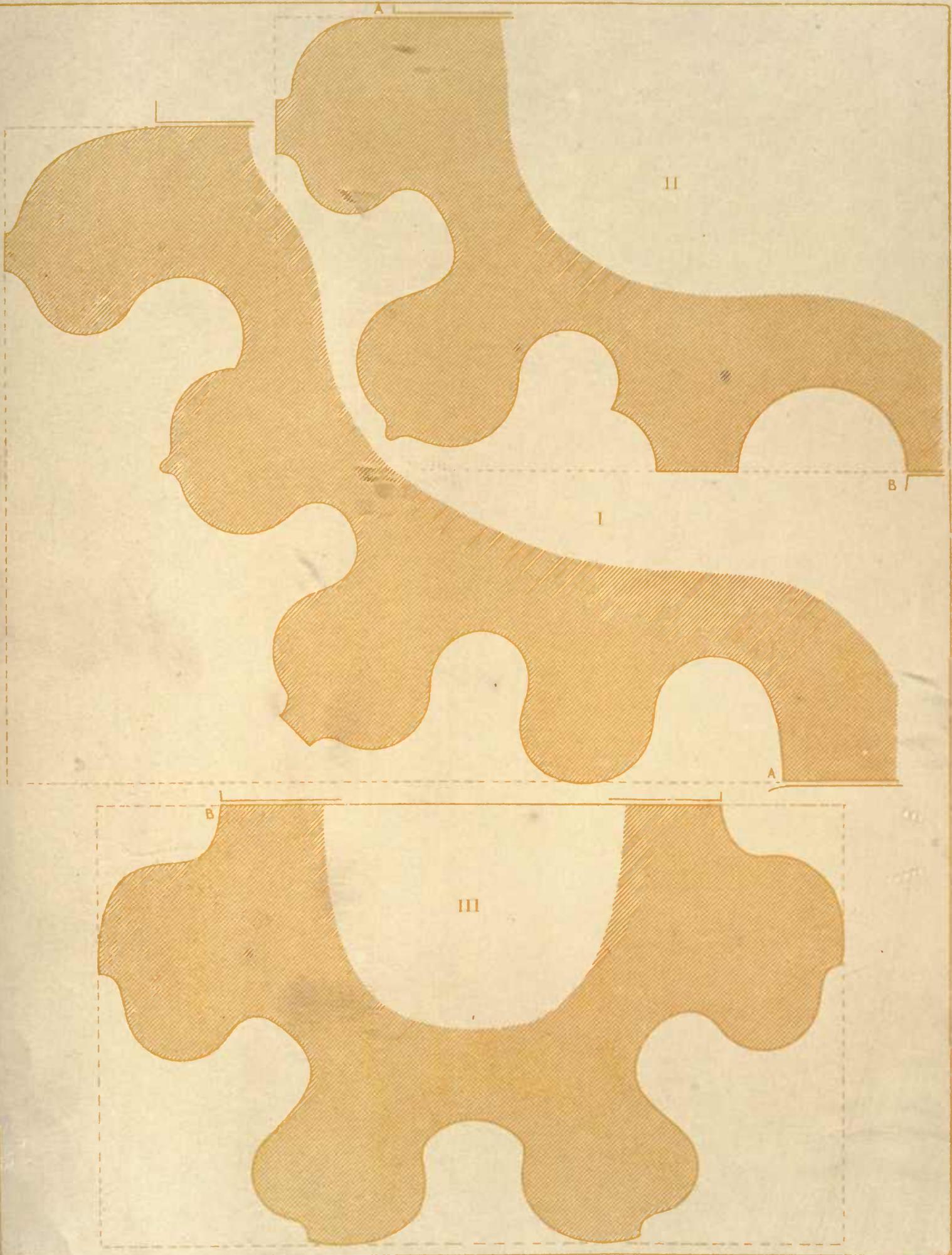
GEOMETRICAL C 1275

Plate



$\frac{1}{2}$ real size

LICHFIELD CATHEDRAL.
NAVE, G-STORY.



1/2 real size.

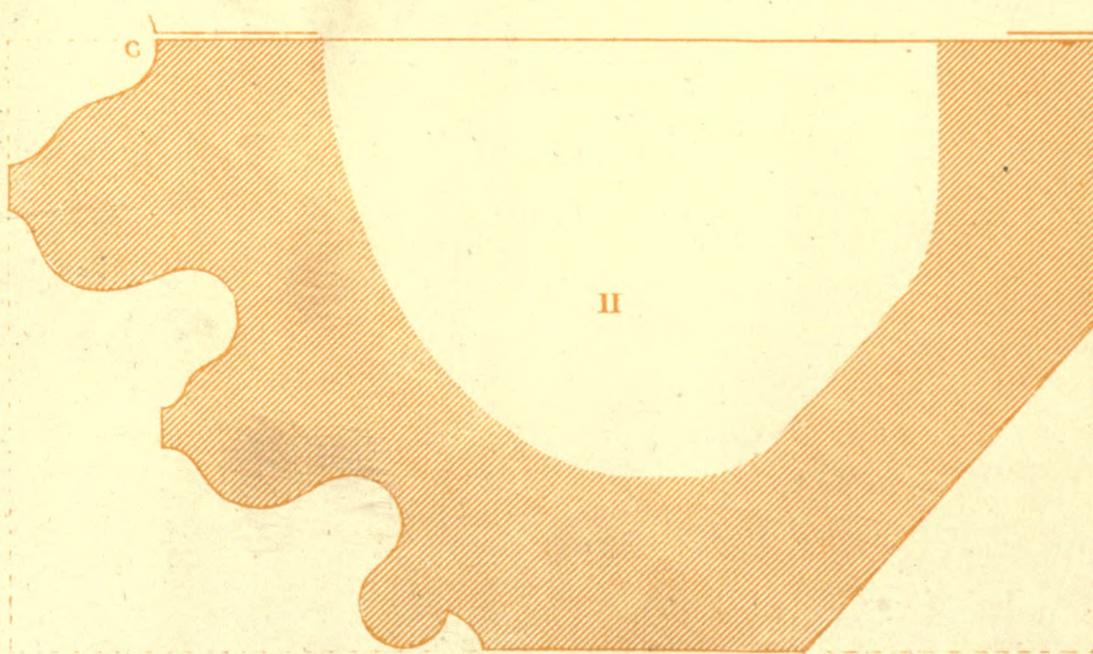
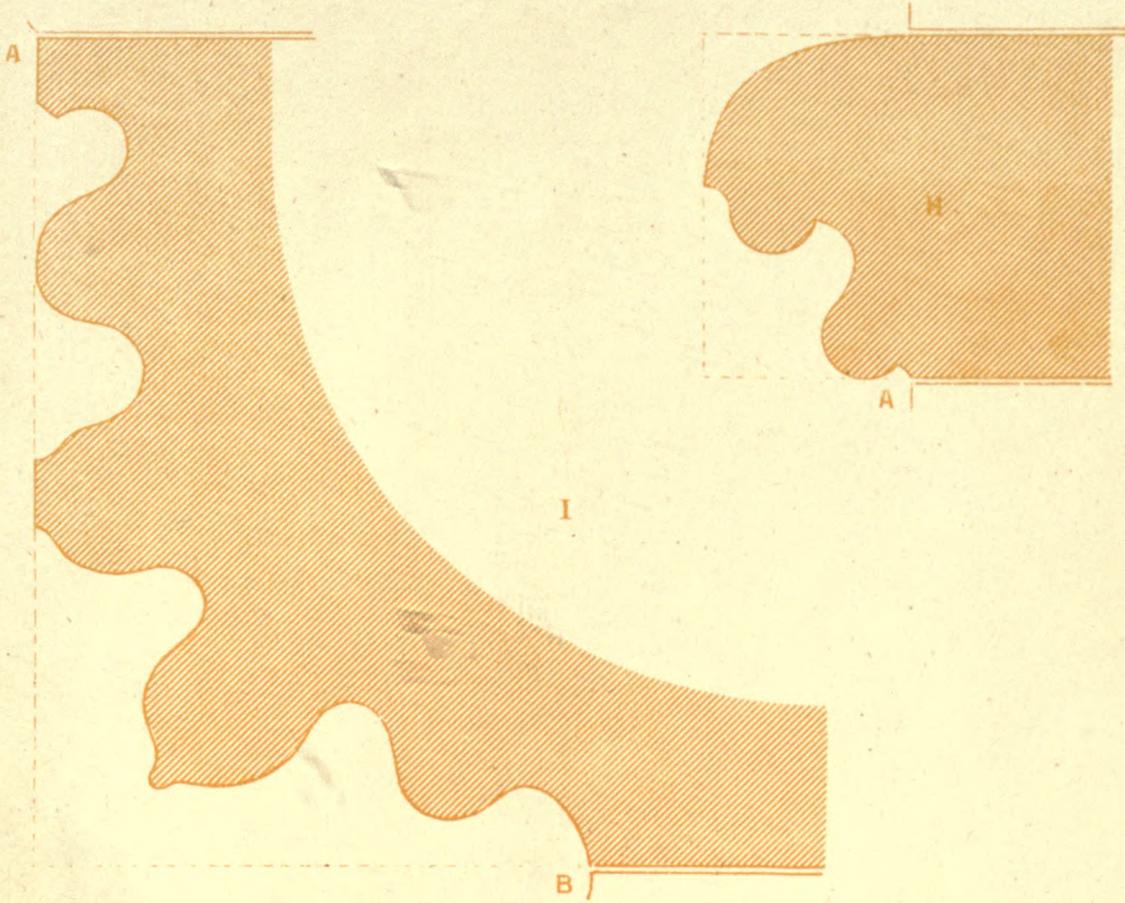
CHESTER CATHEDRAL

CHOIR PIER ARCHES

ARCHED MOULDINGS.
PIER-ARCHES.

GEOMETRICAL C. 1285.

Plate



$\frac{1}{8}$ real size.

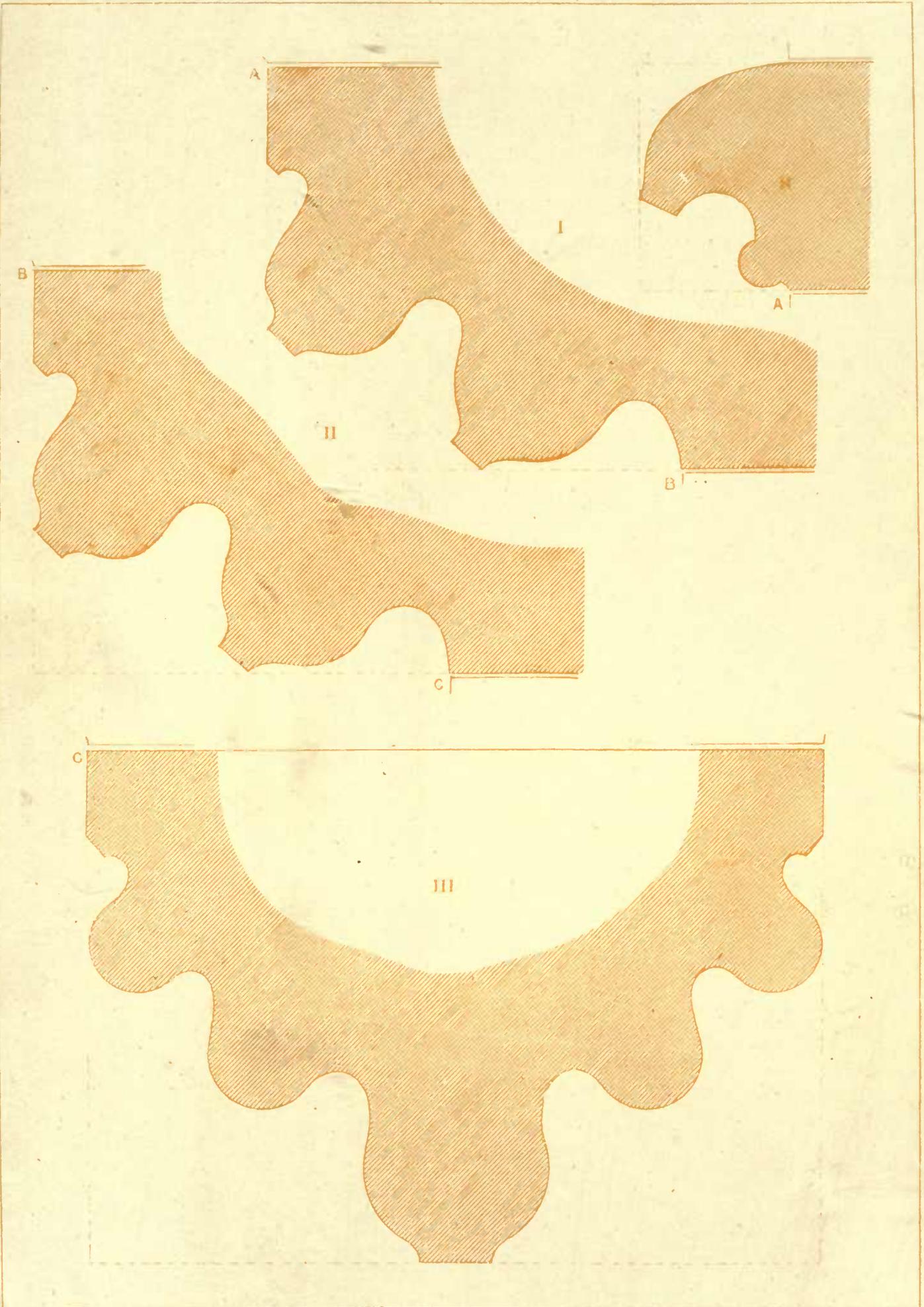
W. & A. Gilbey & Co. Ltd. London

BRIDLINGTON PRIORY CHURCH.
NAVE B. STORY.

ARCHED MOULDINGS.
PIER-ARCHES.

GEOMETRICAL C 1290

Plate



$\frac{1}{2}$ real size

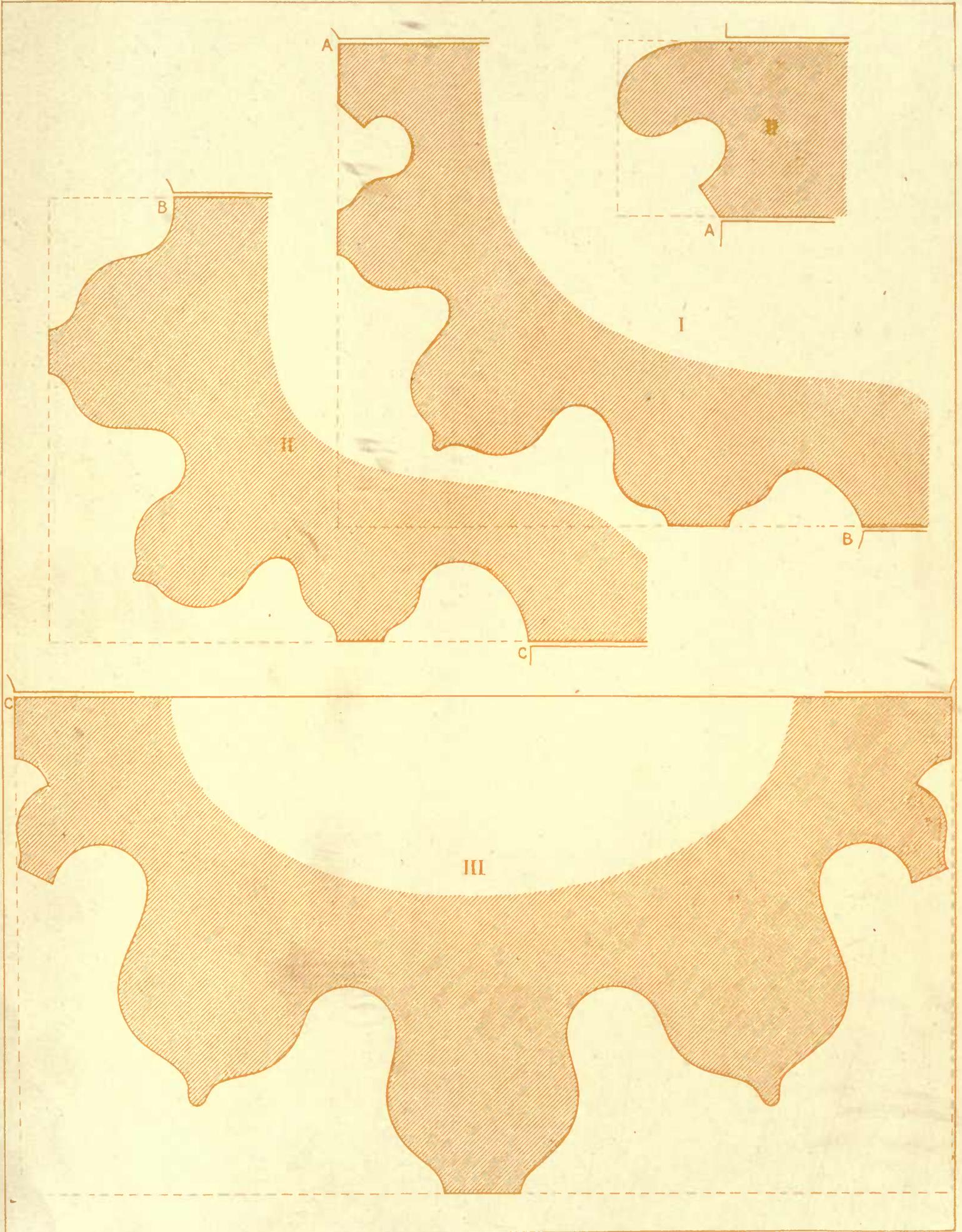
SELBY ABBEY CHURCH
CHOIR, C STORY

Ed. & J. G. Lamb, London

ARCHED MOULDINGS.
PIER-ARCHES.

GEOMETRICAL C 1290.

Plate



$\frac{1}{3}$ real size

W. & A. G. Lamb, London

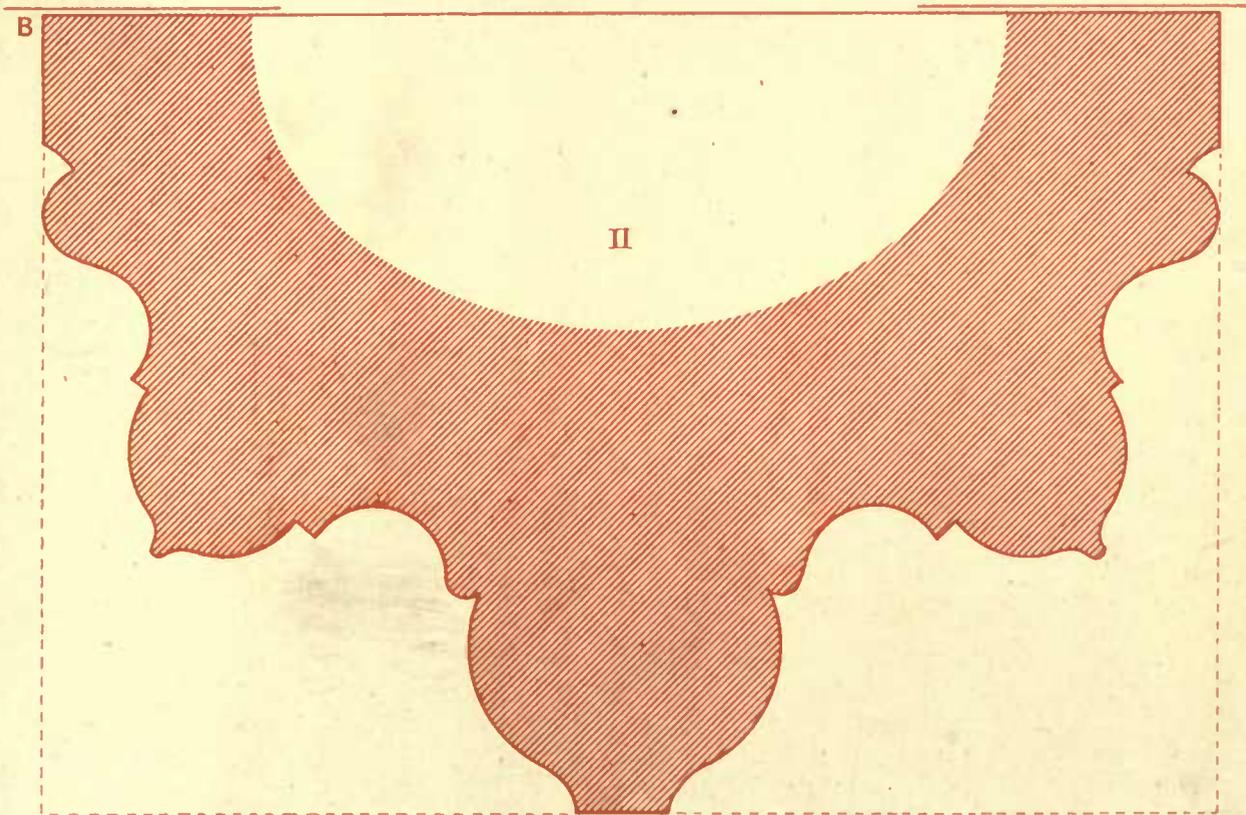
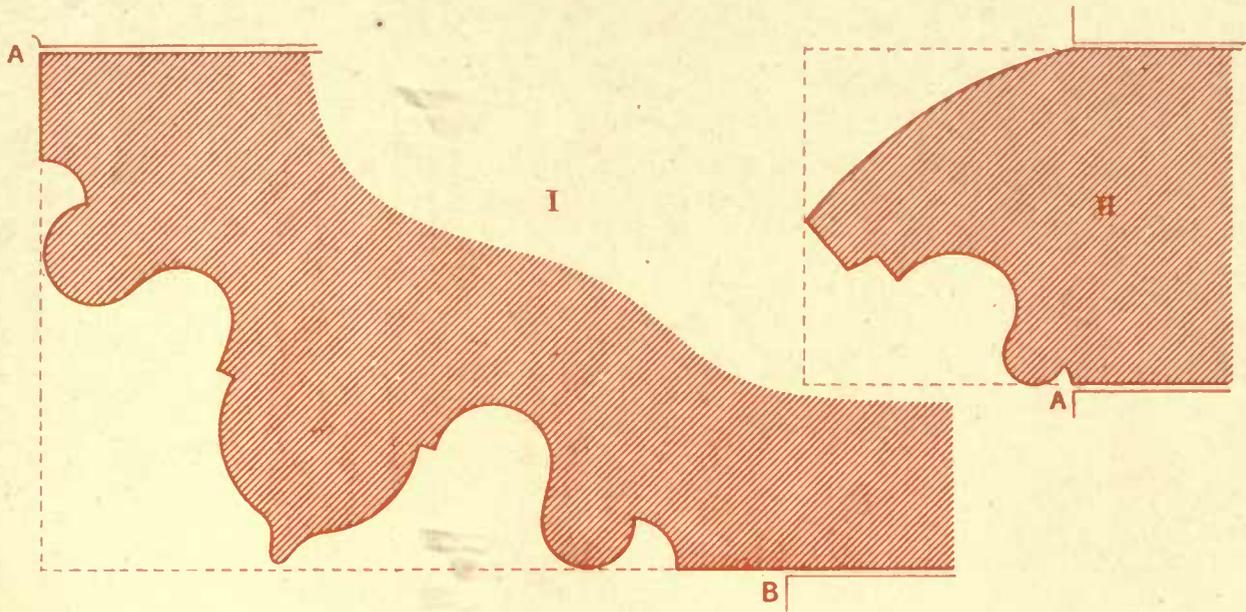
GUISBOROUGH PRIORY CHURCH

CHOIR, G. STORY

ARCHED MOULDINGS.
PIER-ARCHES.

CURVILINEAR C. 1315

Plate



$\frac{3}{8}$ real size

HOWDEN CHURCH.

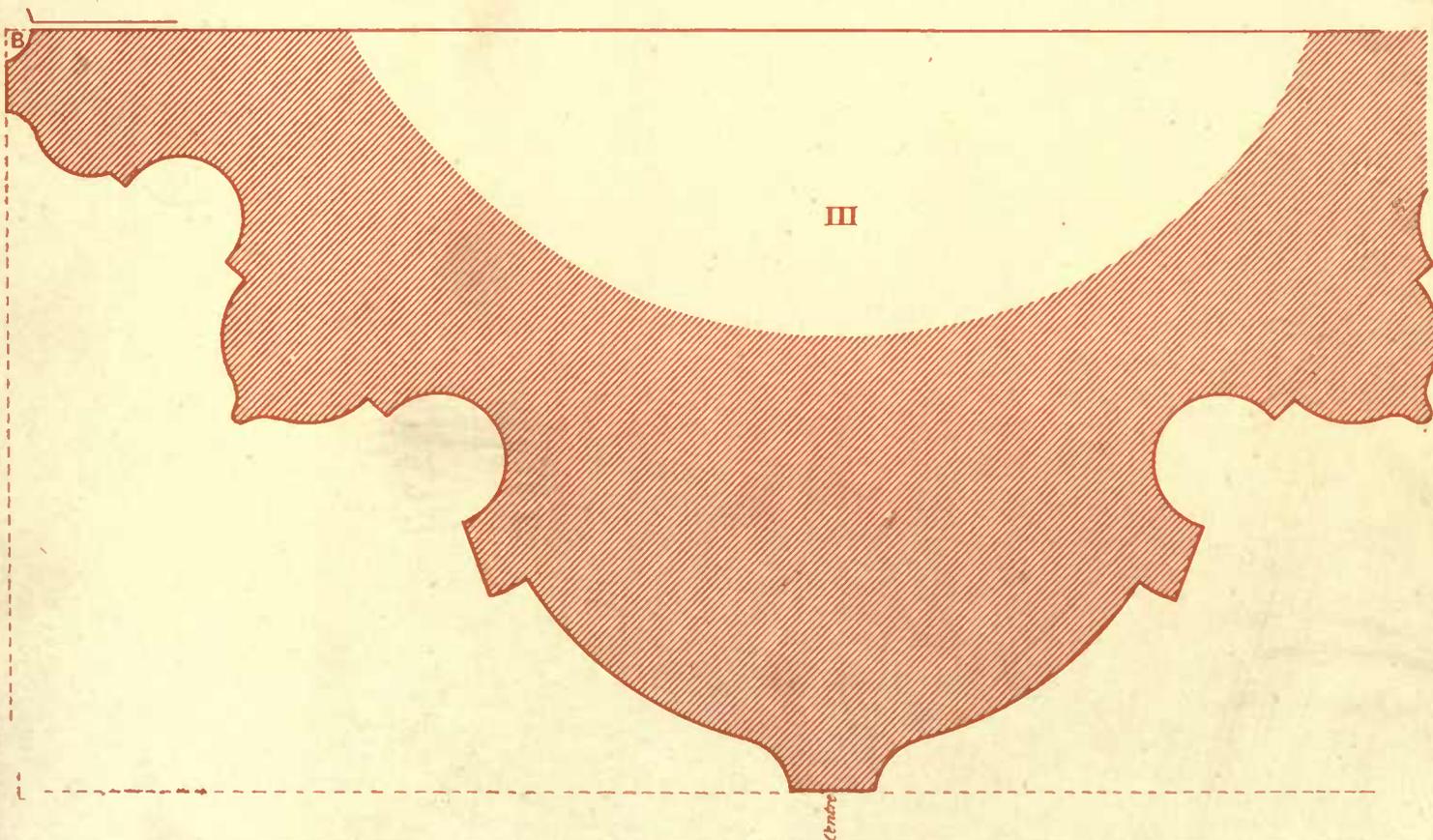
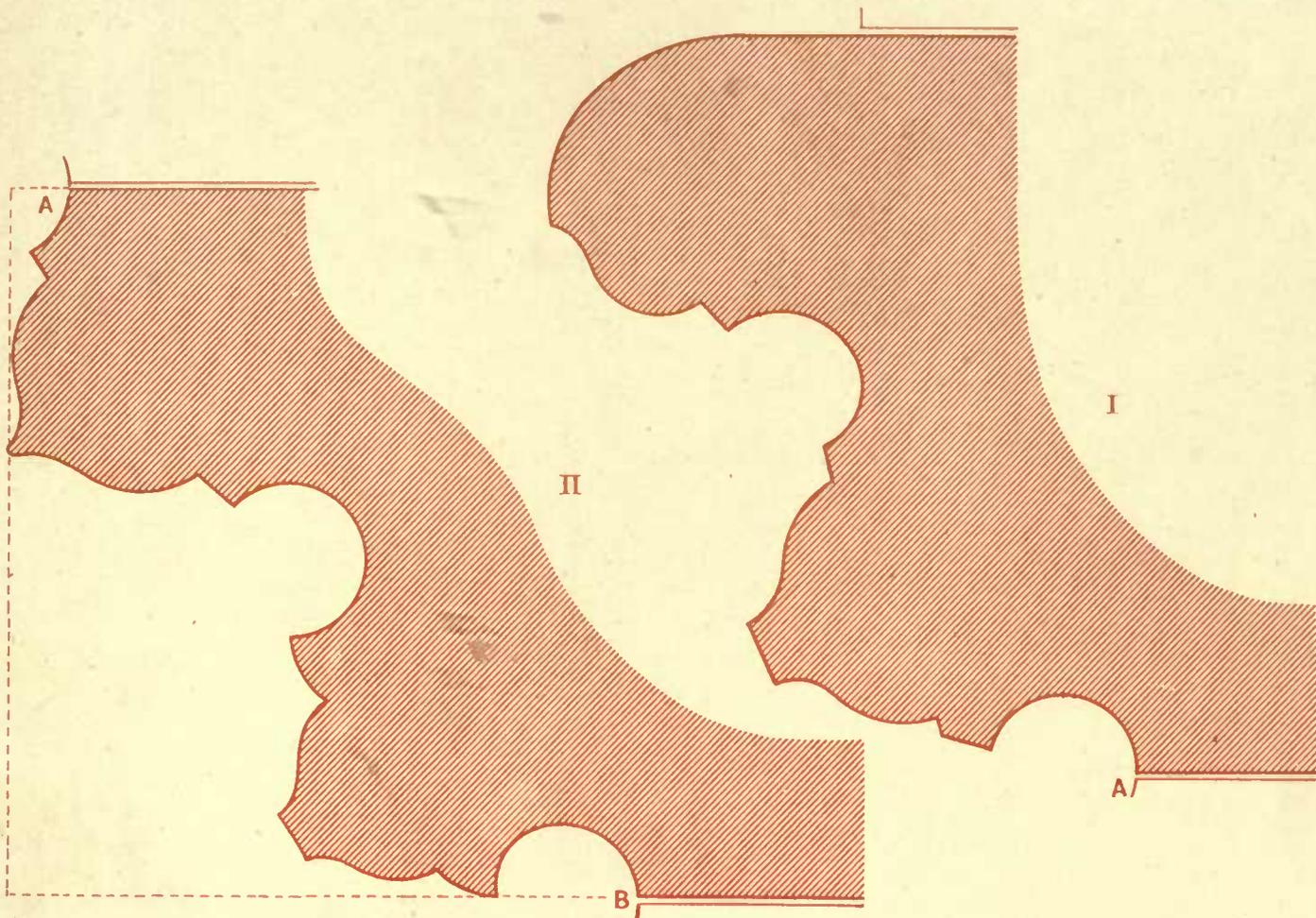
CHOIR, G-STORY.

Edil Bro. Bath London

ARCHED MOULDINGS
PIER-ARCHES.

CURVILINEAR C. 1315

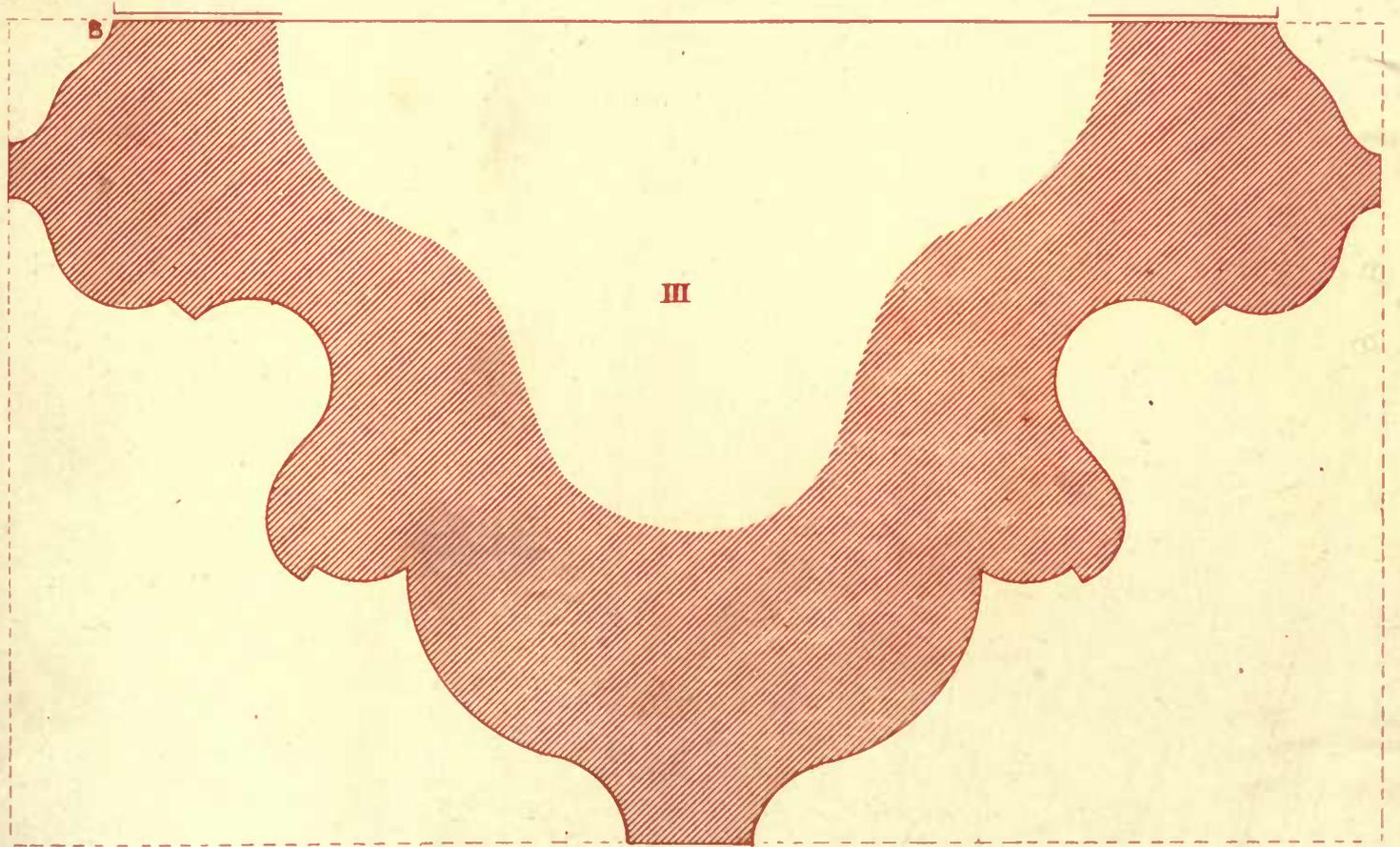
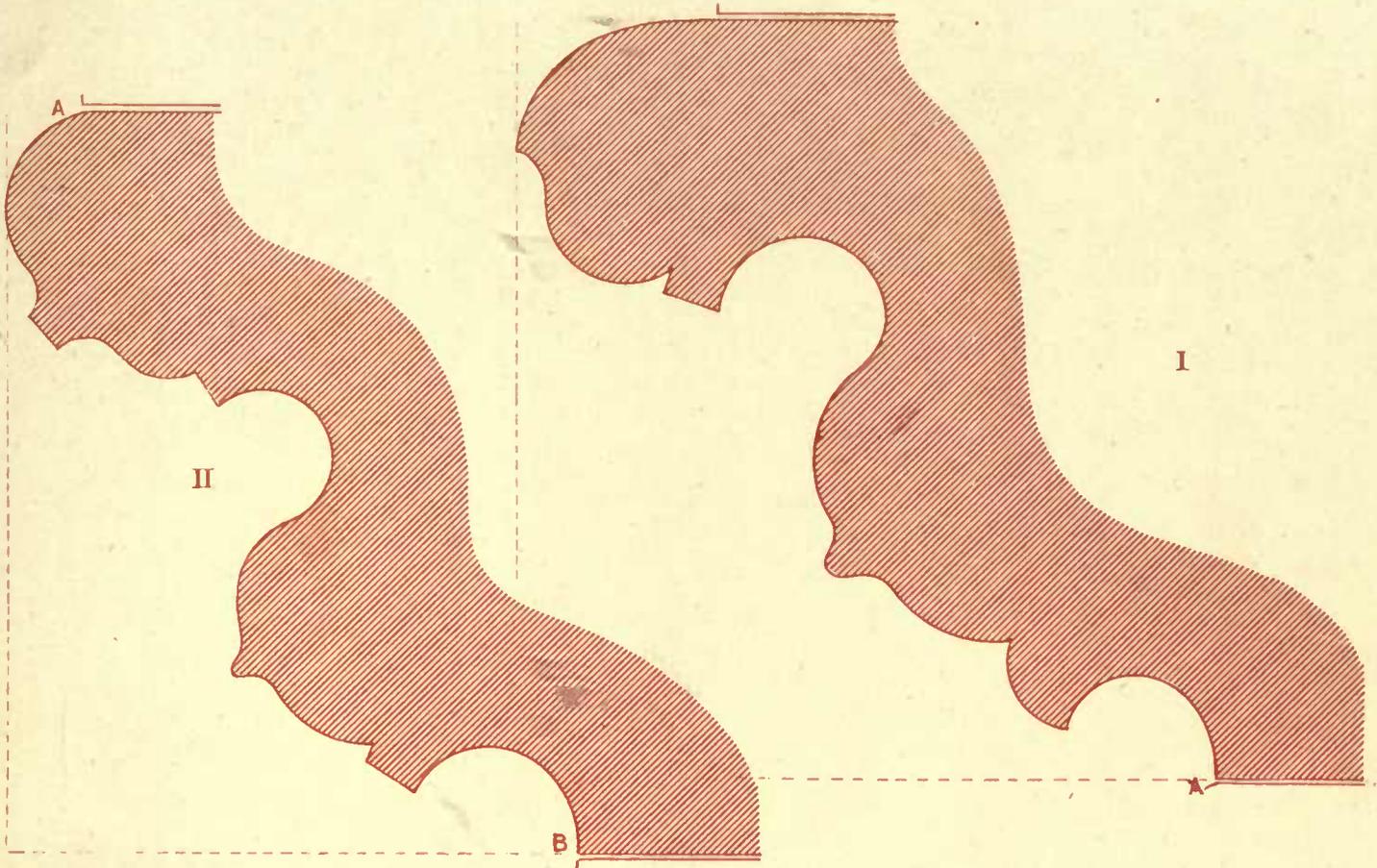
Plate



$\frac{1}{2}$ real size

Neil Pro^o Lith London

EXETER CATHEDRAL.



$\frac{1}{2}$ real size

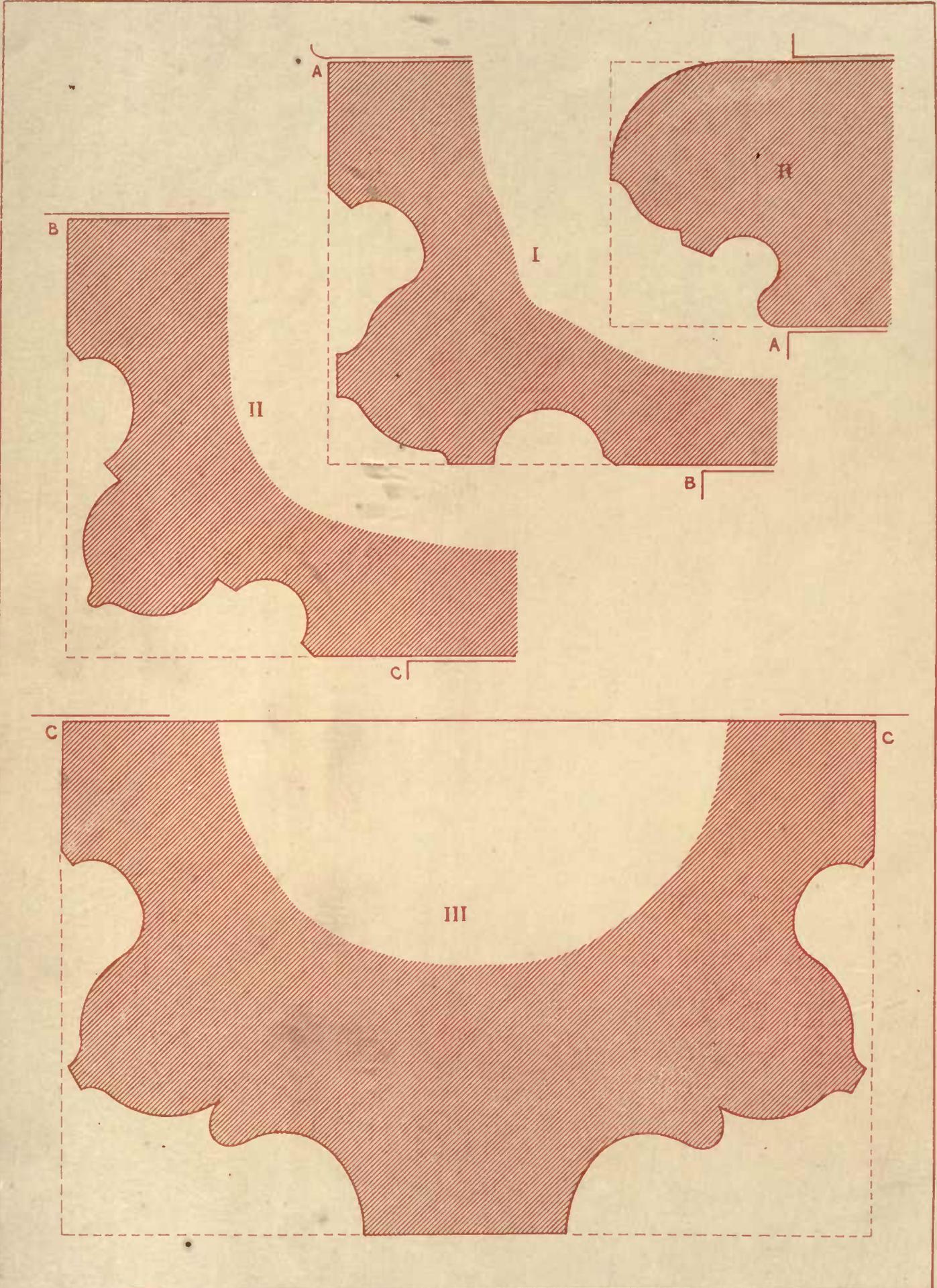
EXETER CATHEDRAL.

CHOIR, G-STORY.

ARCHED MOULDINGS.
PIER-ARCHES.

CURVILINEAR. C. 1320

Plate



$\frac{1}{3}$ real size

Zell Bro' lith London

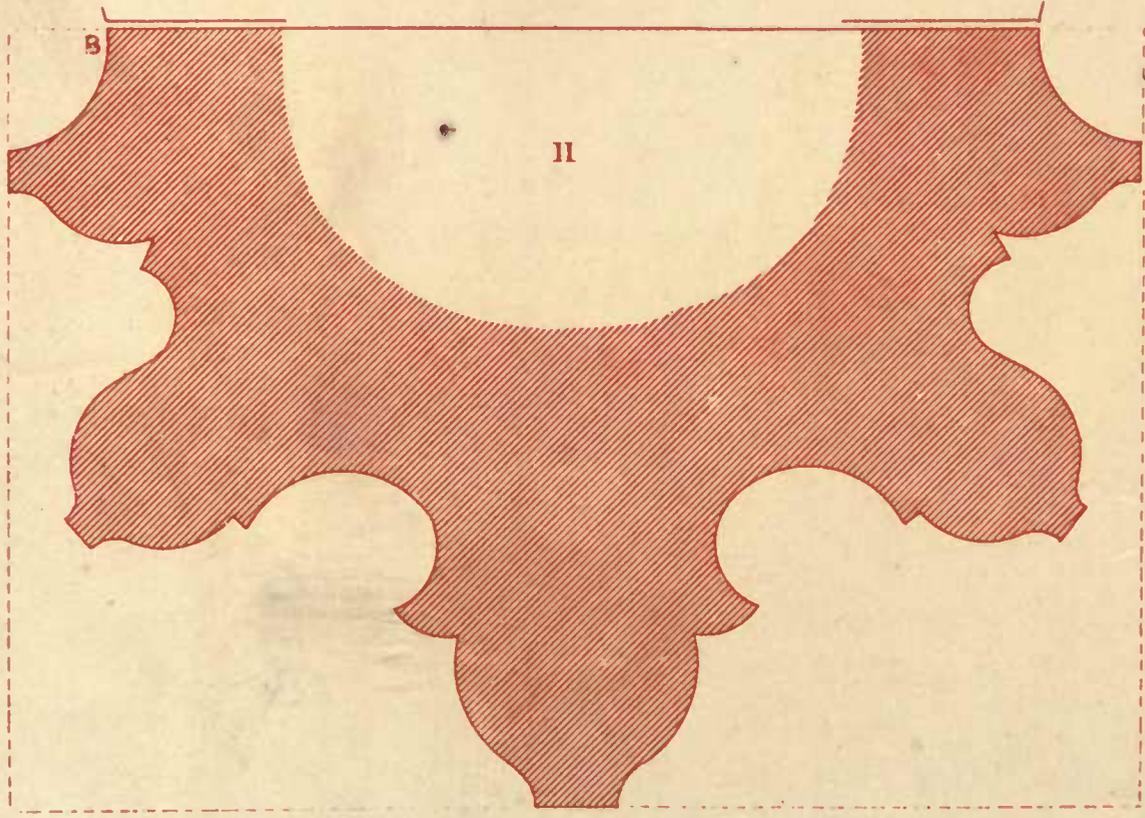
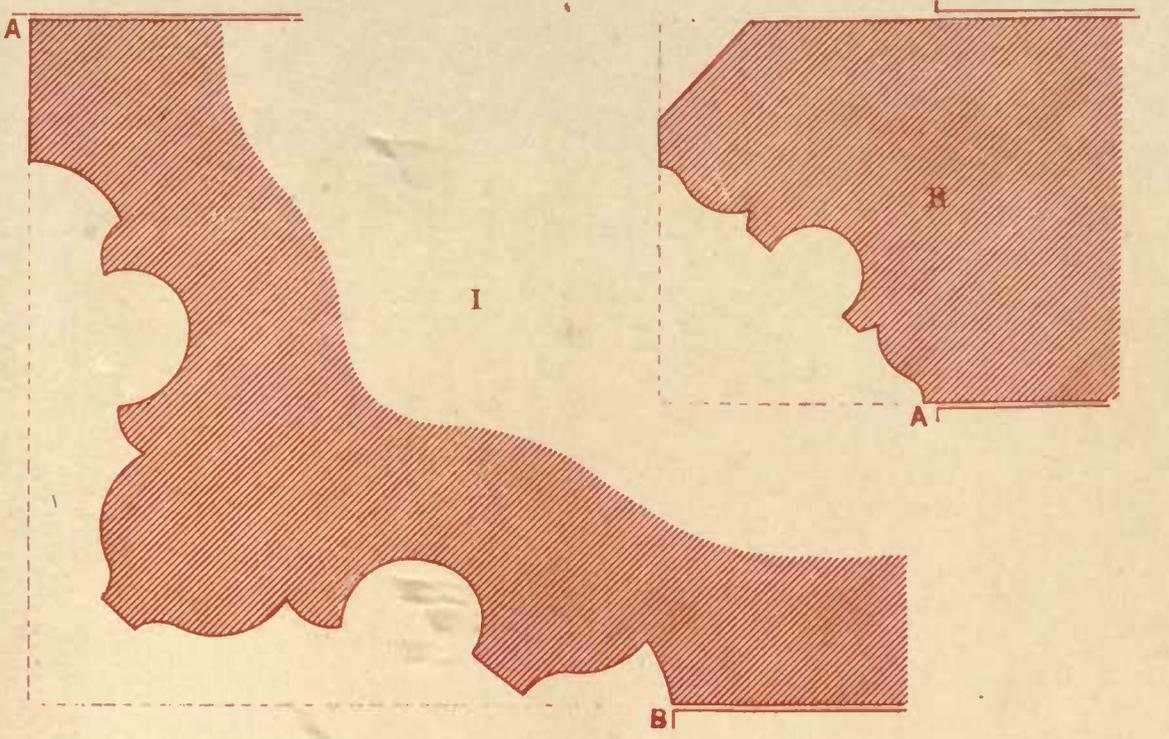
WORCESTER CATHEDRAL

NAVE C-STORY N side

ARCHED MOULDINGS.
PIER-ARCHES.

CURVILINEAR C 1320

Plate



$\frac{1}{3}$ real size

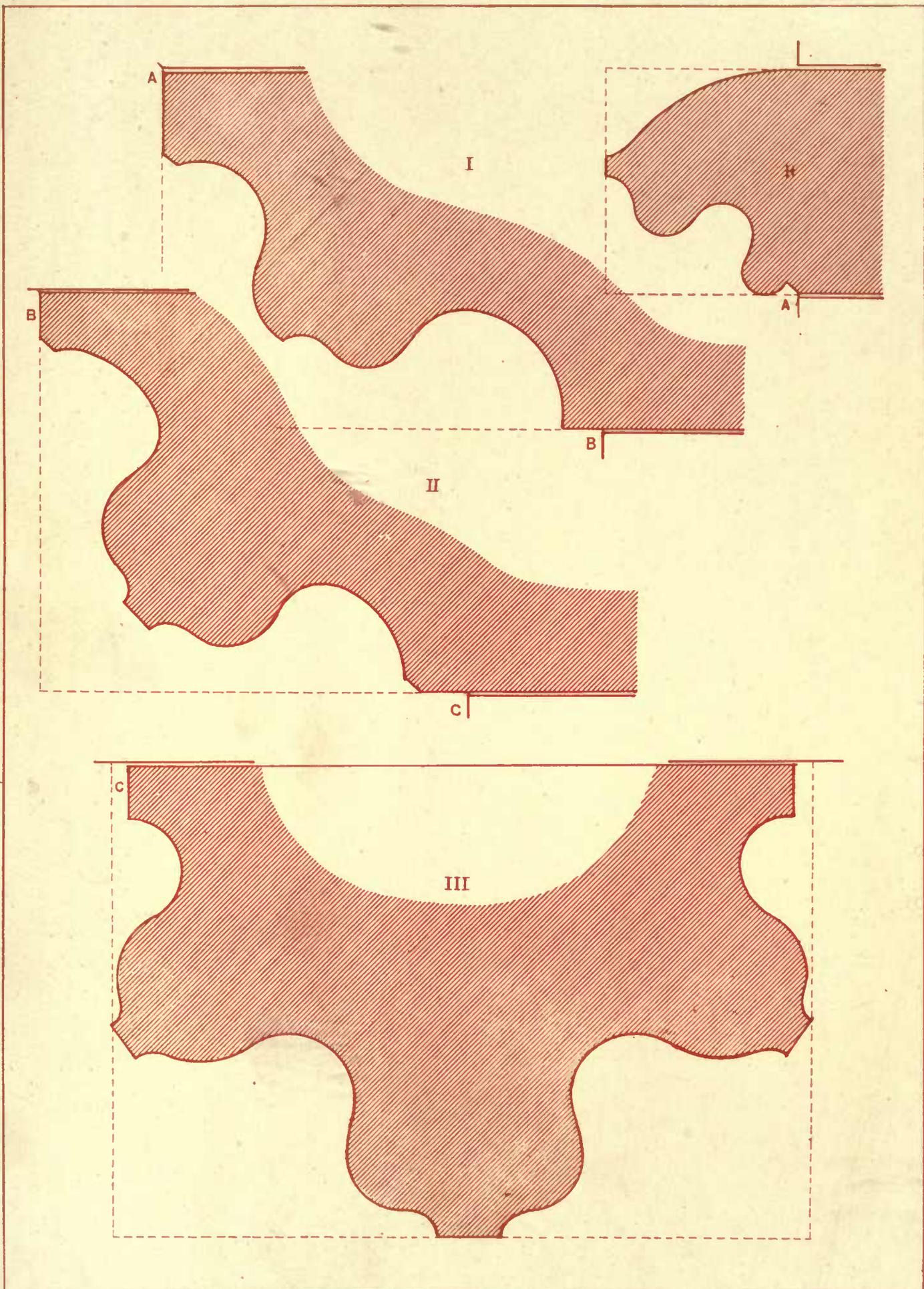
BEVERLEY-ST. MARYS CH.
CHOIR, G-STORY.

W. & A. G. London.

ARCHED MOULDINGS.
PIER-ARCHES.

CURVILINEAR c. 1320.

Plate



$\frac{1}{8}$ real size

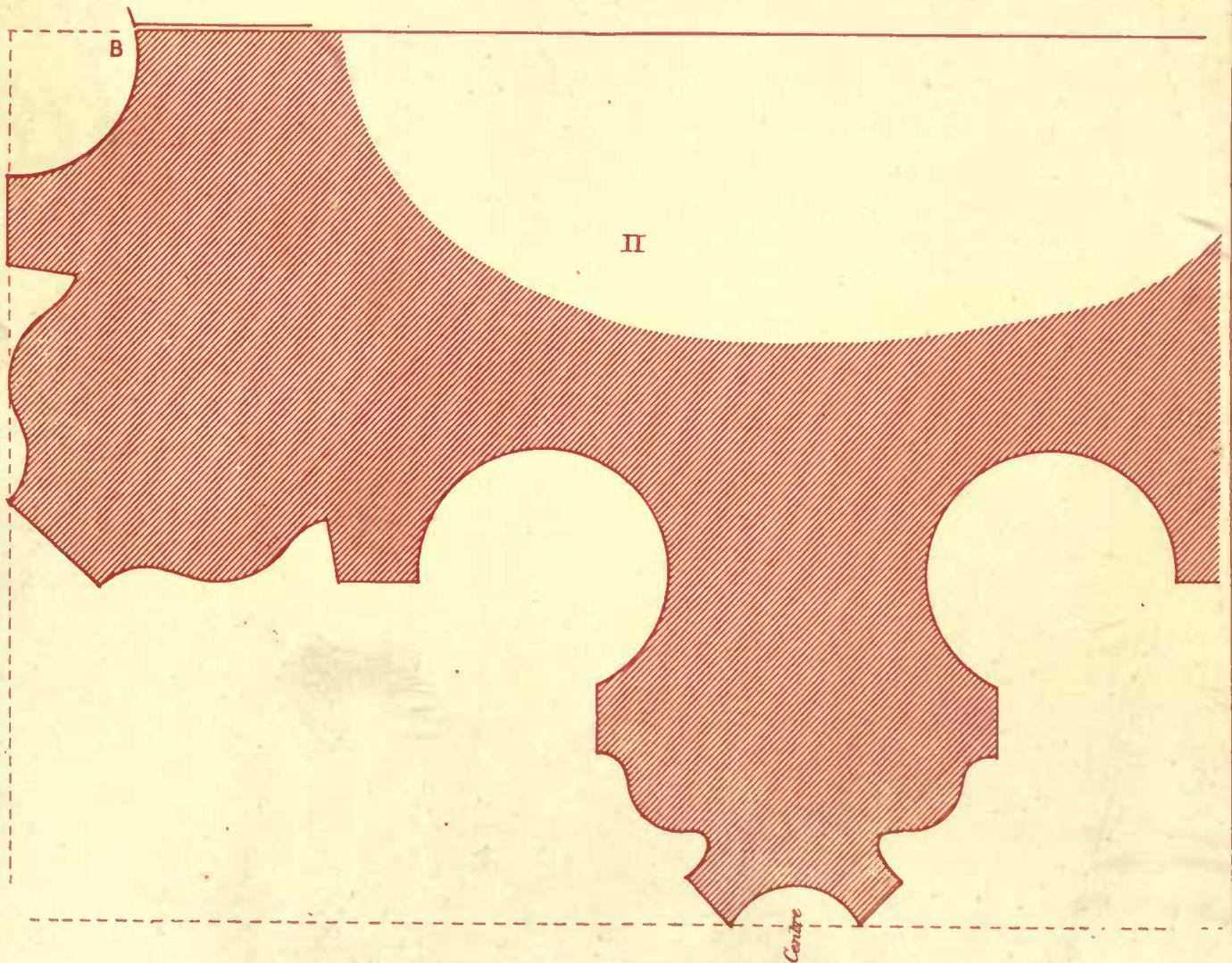
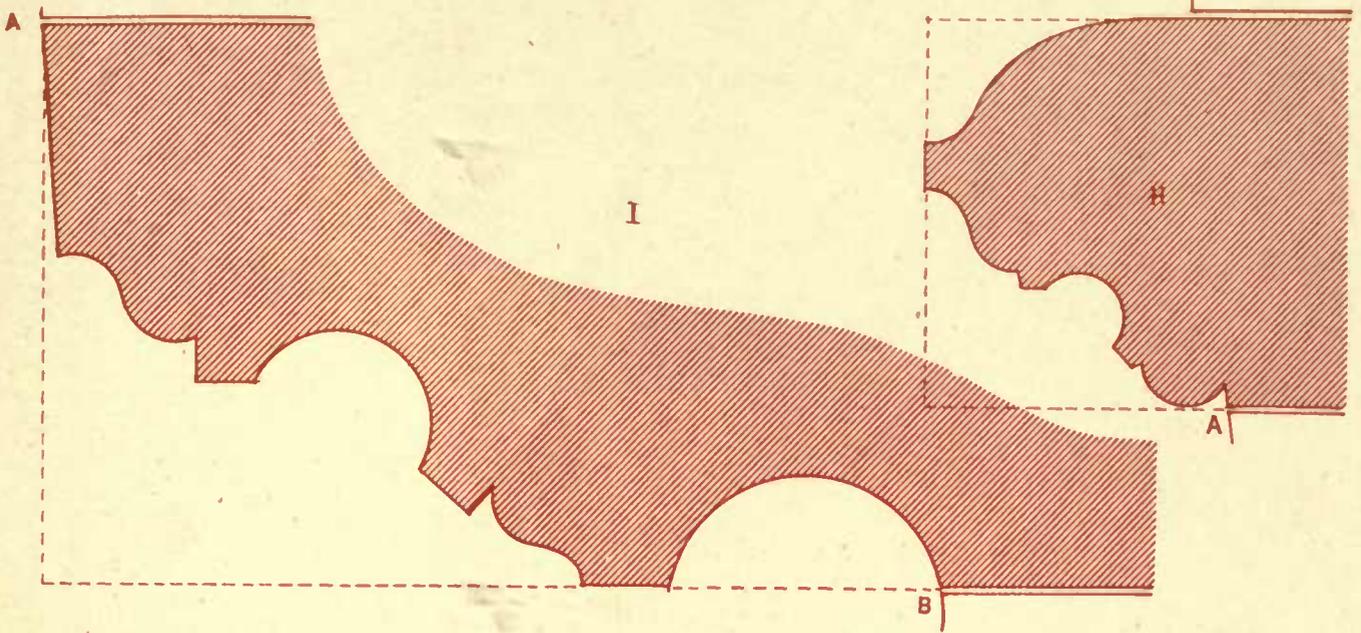
Edl Br. Lith London

SELBY ABBEY CHURCH
N TRANSEPT G. STORY.

ARCHED MOULDINGS.
PIER-ARCHES.

CURVILINEAR A.D. 1322.

Plate



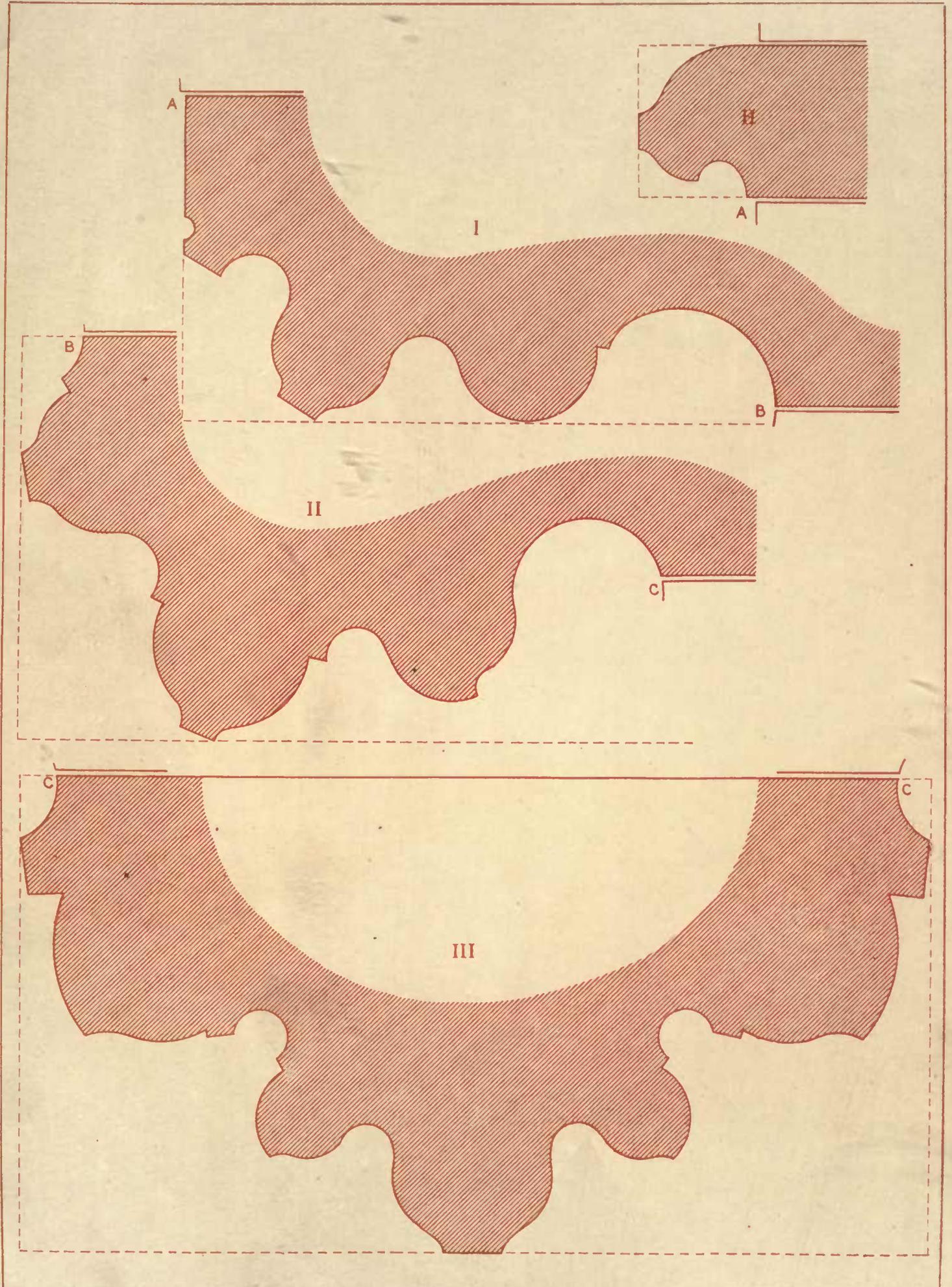
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ELY CATHEDRAL
CHOIR.G-STORY.

Kell Bro' Ltd London

ARCHED MOULDINGS.
PIER-ARCHES.

CURVILINEAR C. 1330.

Plate



$\frac{1}{3}$ real size

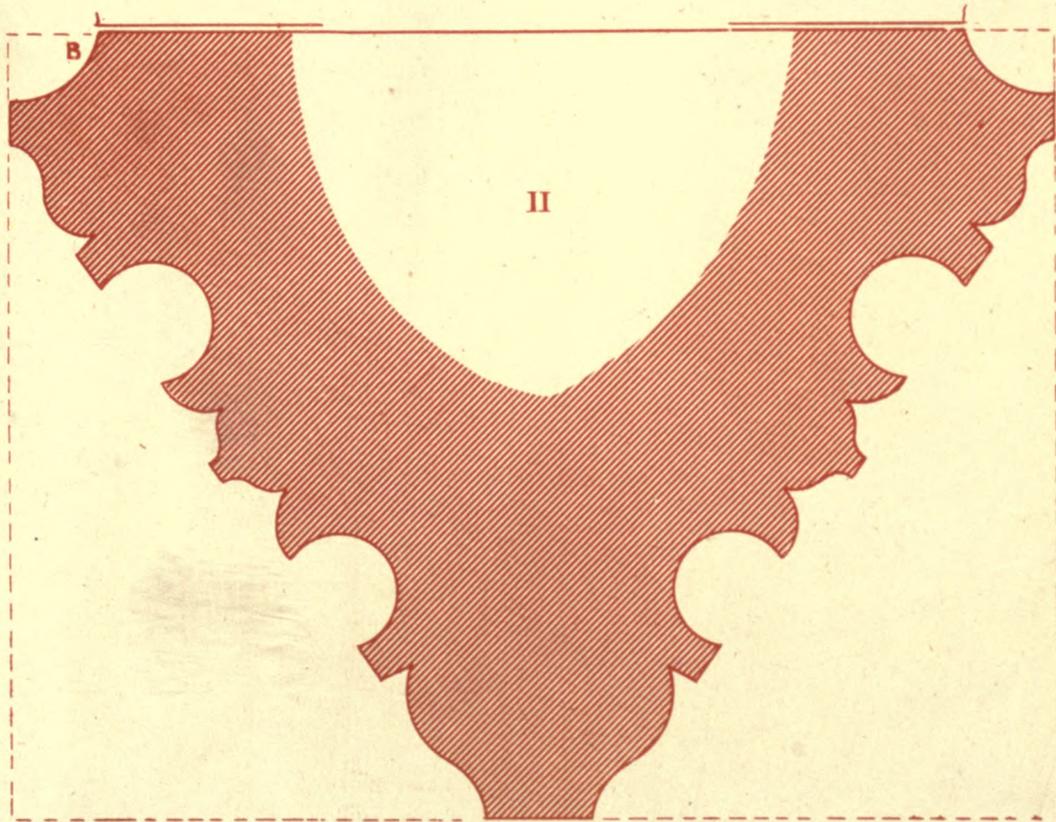
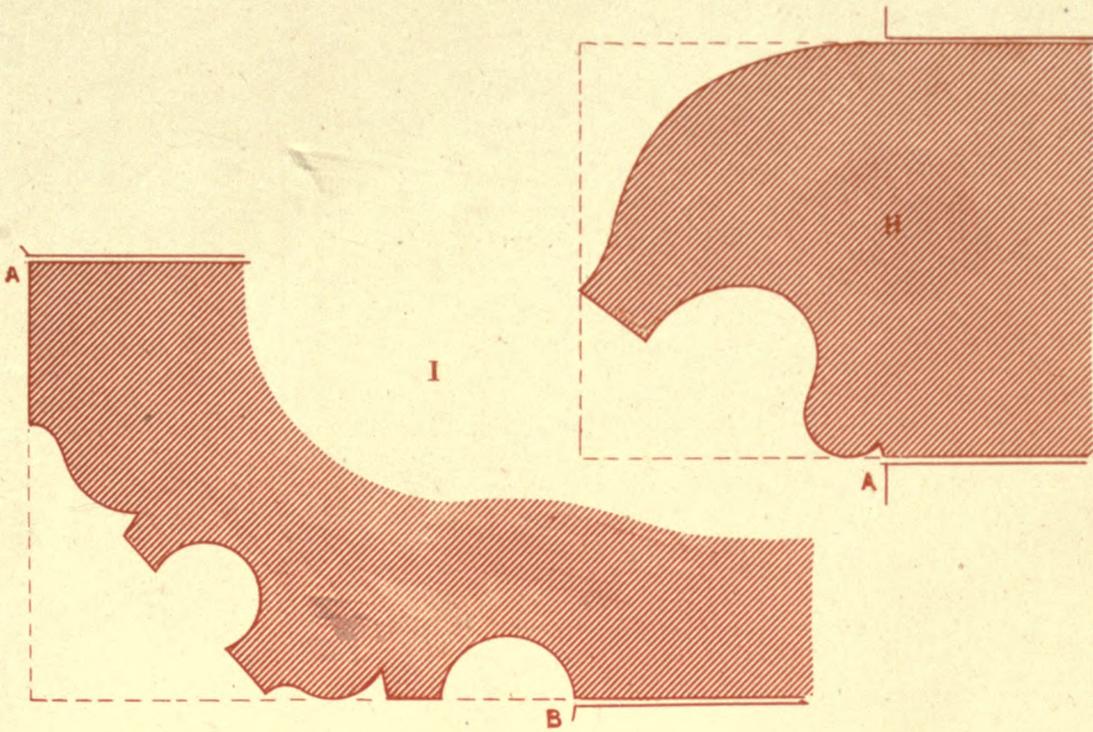
LICHFIELD CATHEDRAL.

Kell Bro^s Lith. London

ARCHED MOULDINGS.
PIER-ARCHES.

CURVILINEAR C. 1340.

Plate



$\frac{1}{8}$ real size

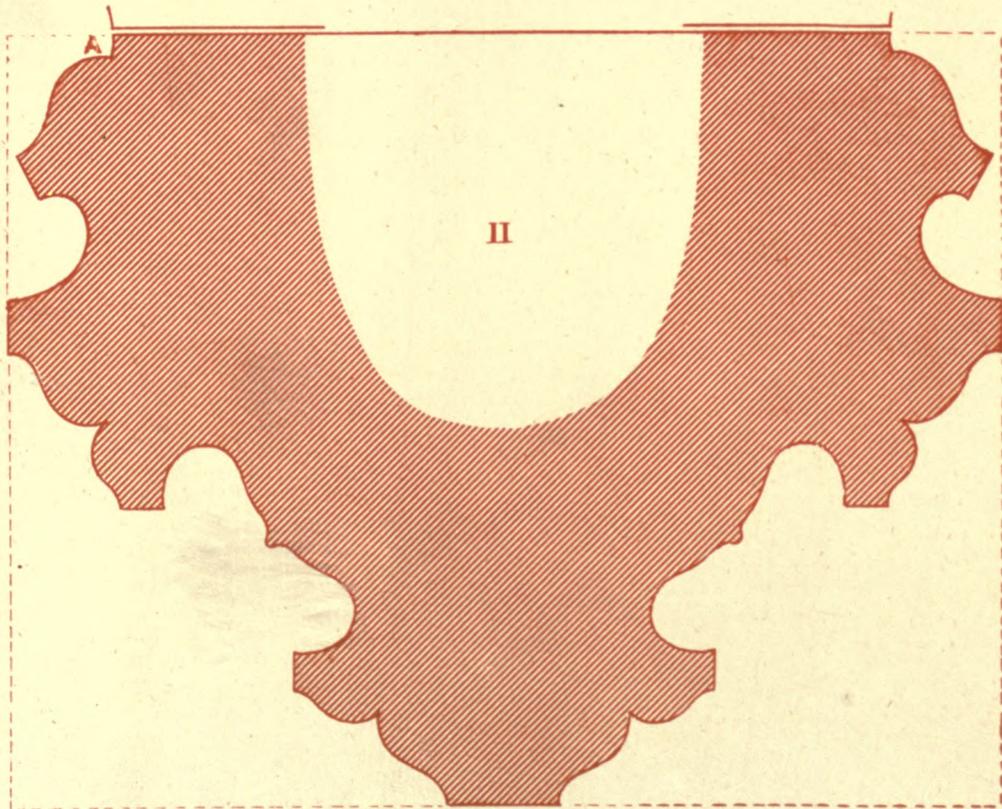
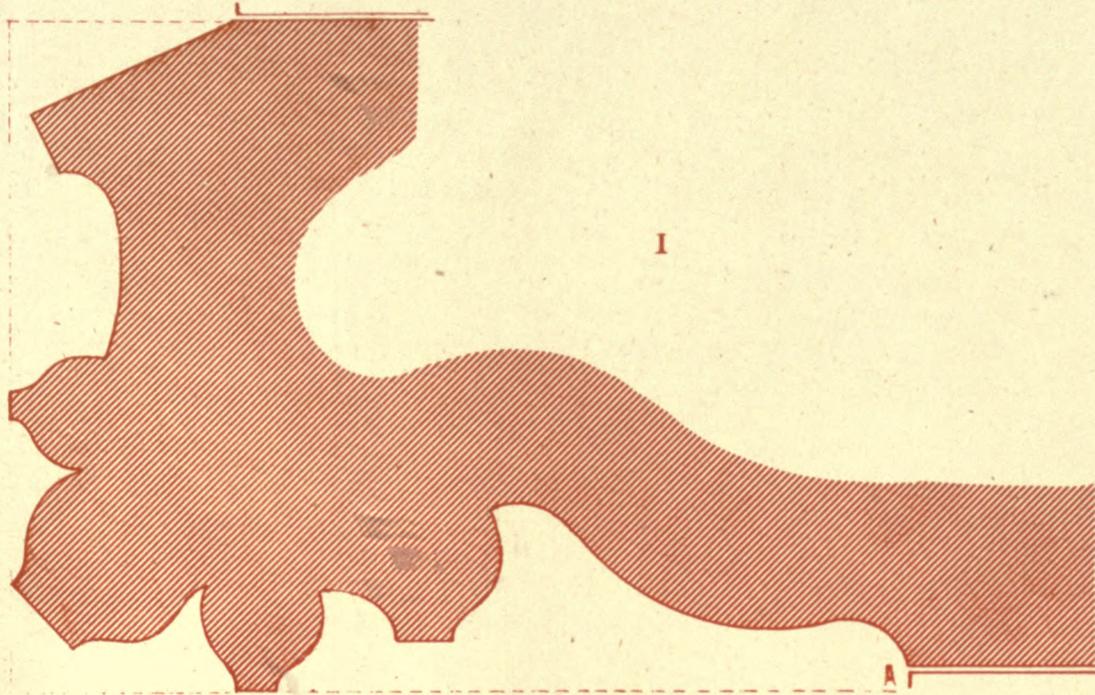
HULL TRINITY CHURCH.
CHOIR, G-STORY.

Kell Bro^s Lath London.

ARCHED MOULDINGS.
PIER-ARCHES.

CURVILINEAR c. 1350.

Plate



$\frac{1}{8}$ real size.

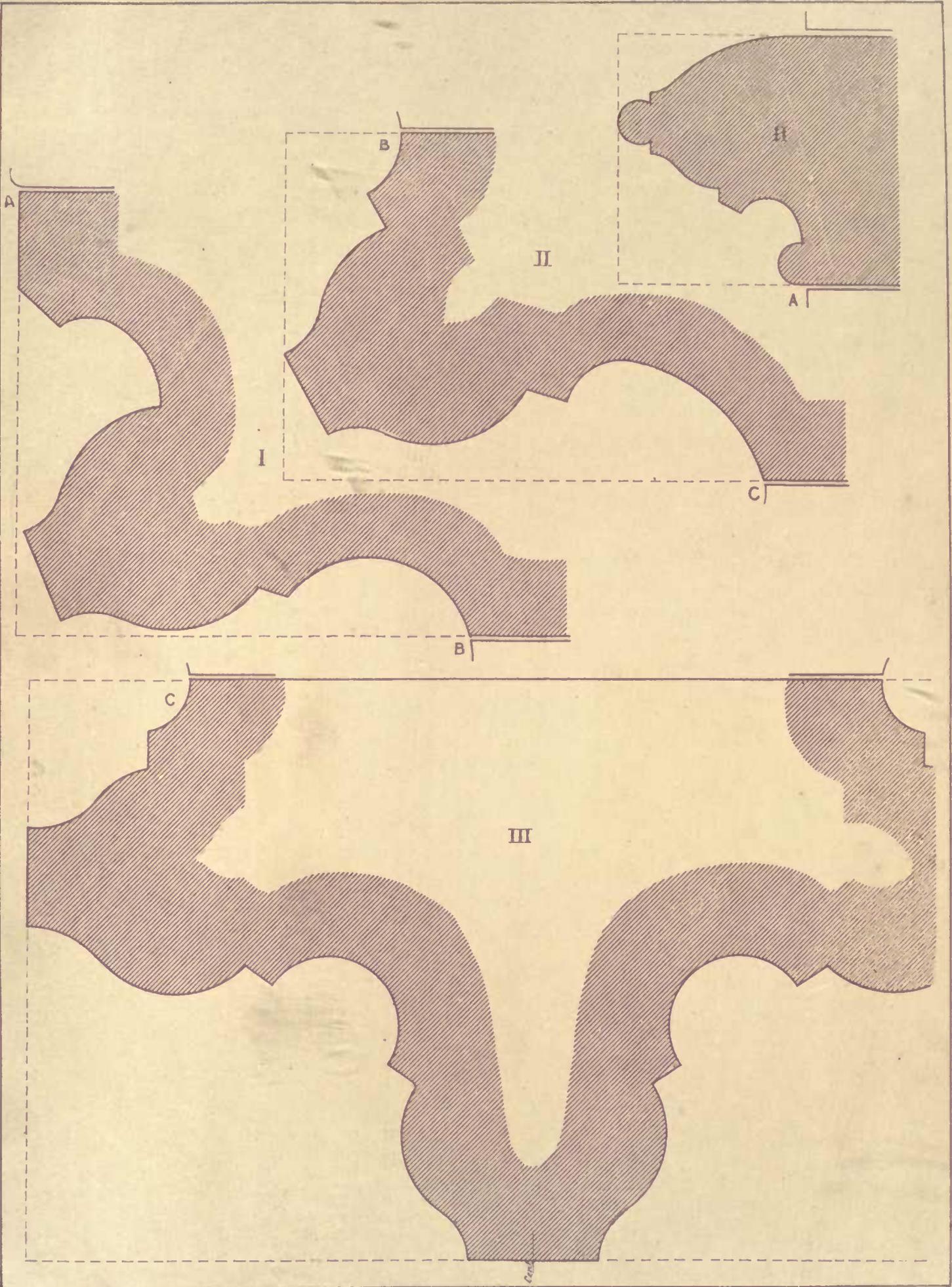
Kell Bro^s Lath London.

WELLS CATHEDRAL.
CHOIR, G-STORY.

ARCHED MOULDINGS.
PIER-ARCHES.

RECTILINEAR, C. 1370.

Plate



$\frac{1}{8}$ real size.

Kell Rev. 1870

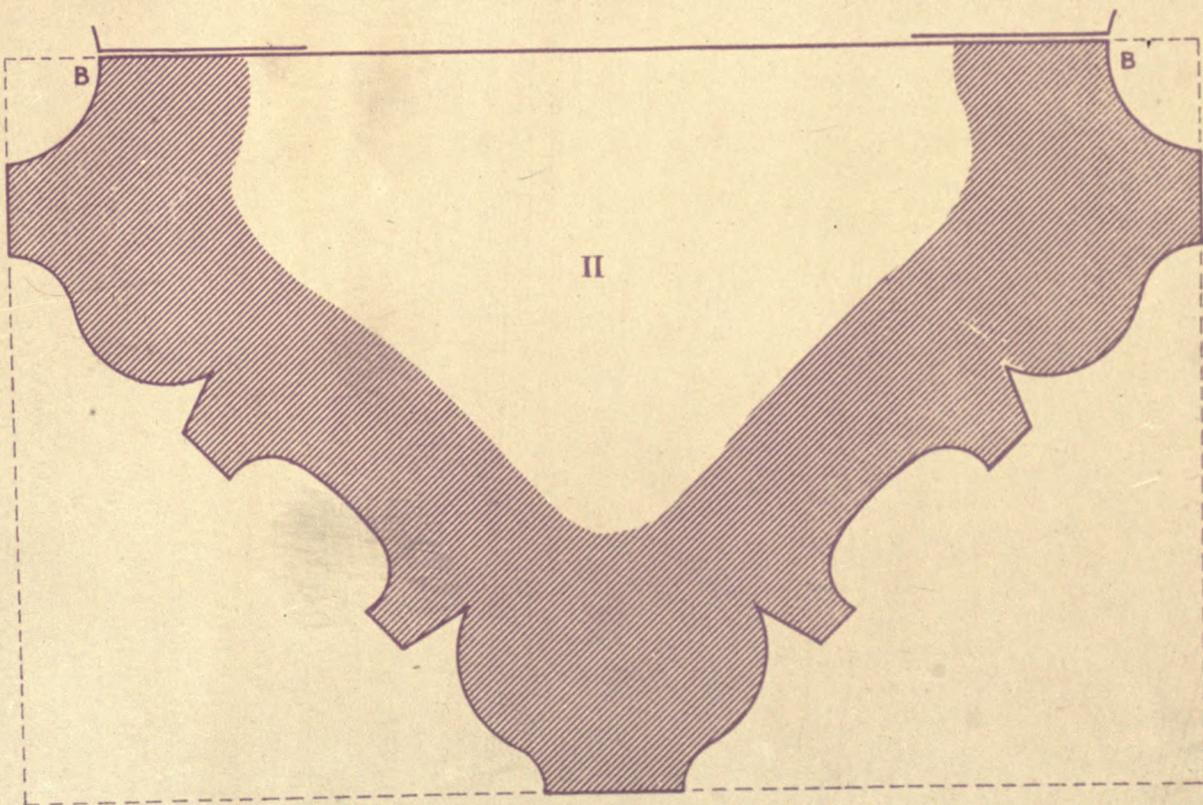
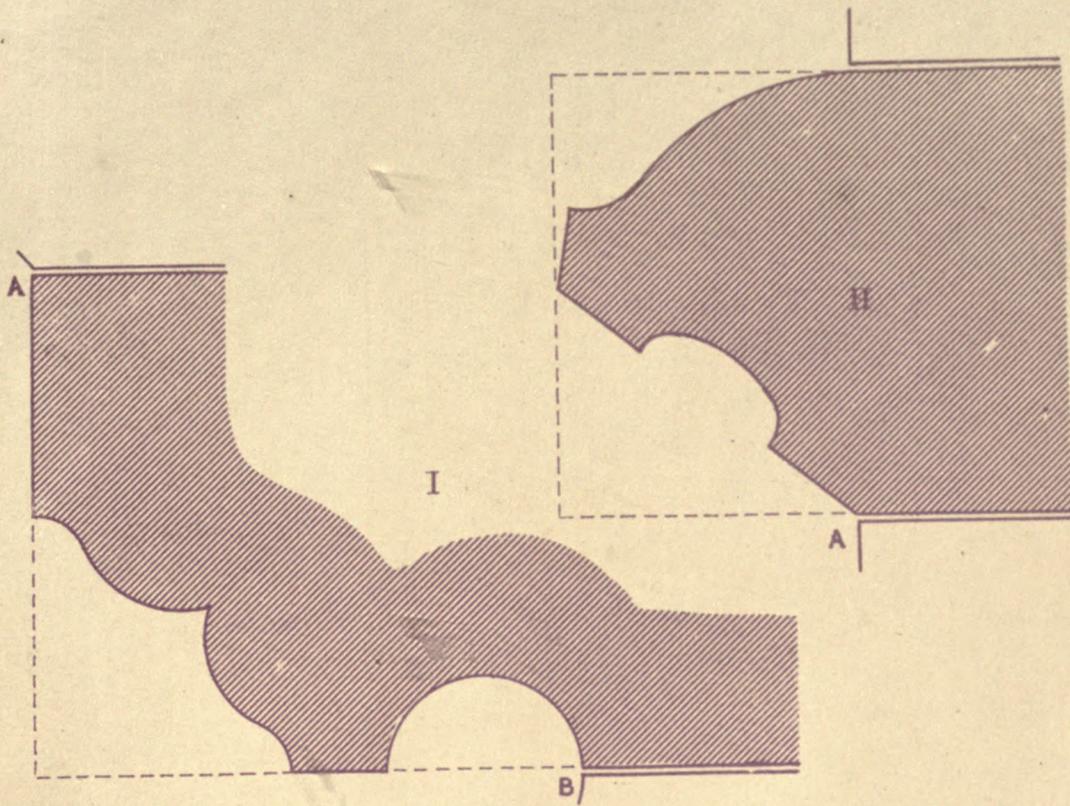
WORCESTER CATHEDRAL.

NAVE. G-STORY. S. side

ARCHED MOULDINGS.
PIER-ARCHES.

RECTILINEAR. c 1370.

Plate



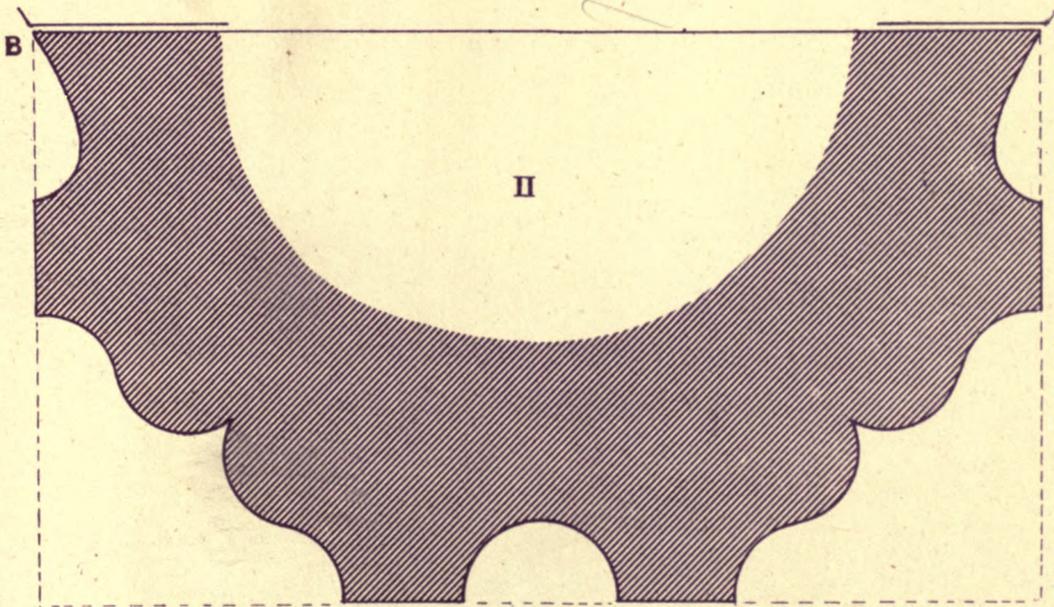
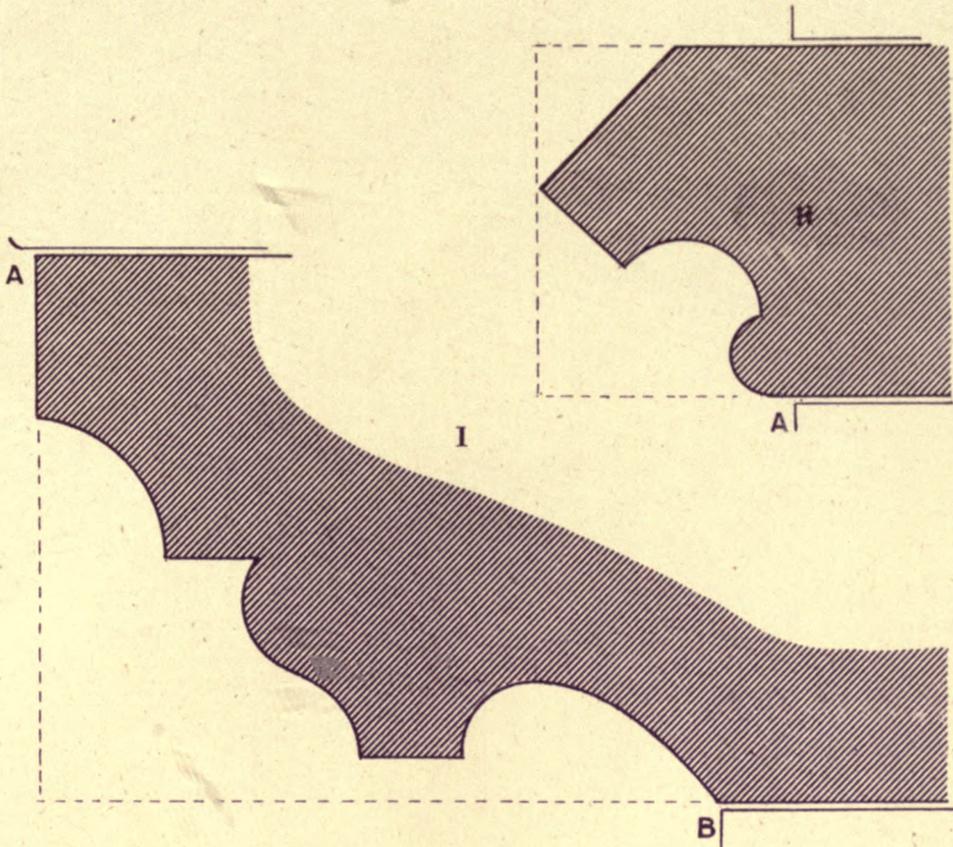
$\frac{1}{8}$ real size.
HULL TRINITY CH.
NAVE 6-STORY.

Kell Bro' Co. LONDON.

ARCHED MOULDINGS.
PIER-ARCHES.

RECTILINEAR C. 1380

Plate



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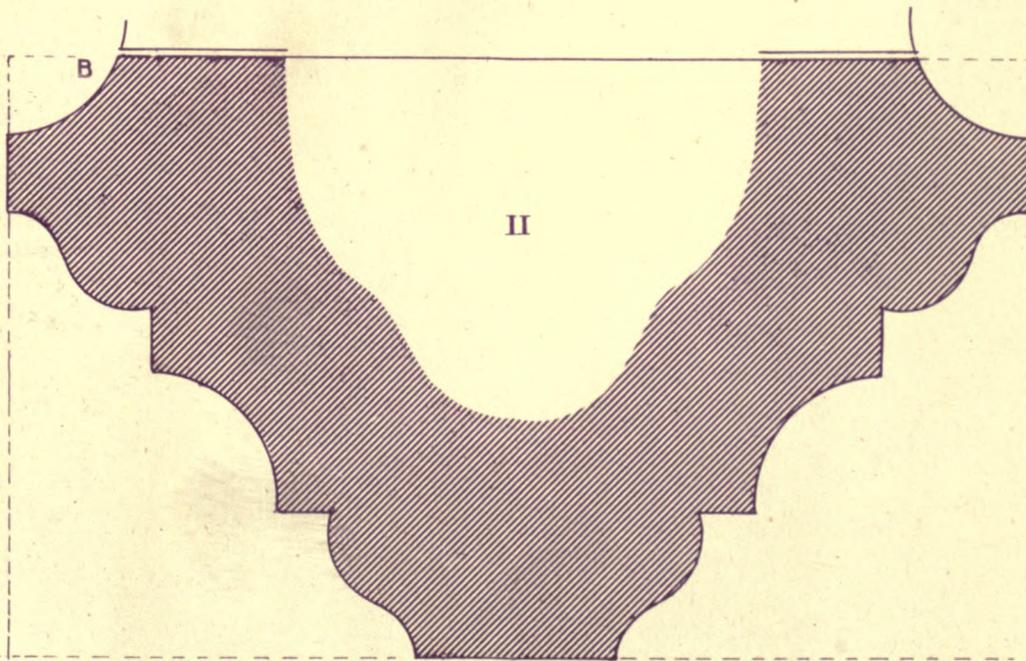
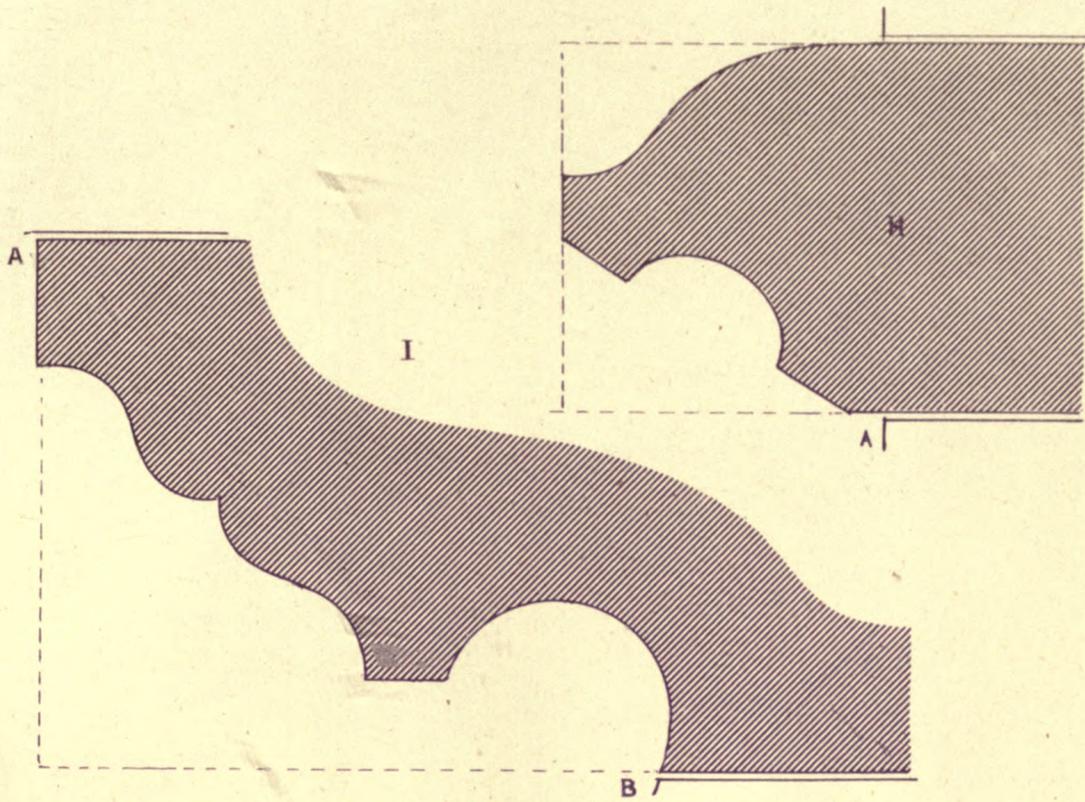
Kell Bro^r Lith London.

LANCASTER ST MARY'S CH.
NAVE, G-STORY.

ARCHED MOULDINGS.
PIER-ARCHES.

RECTILINEAR c. 1390.

Plate

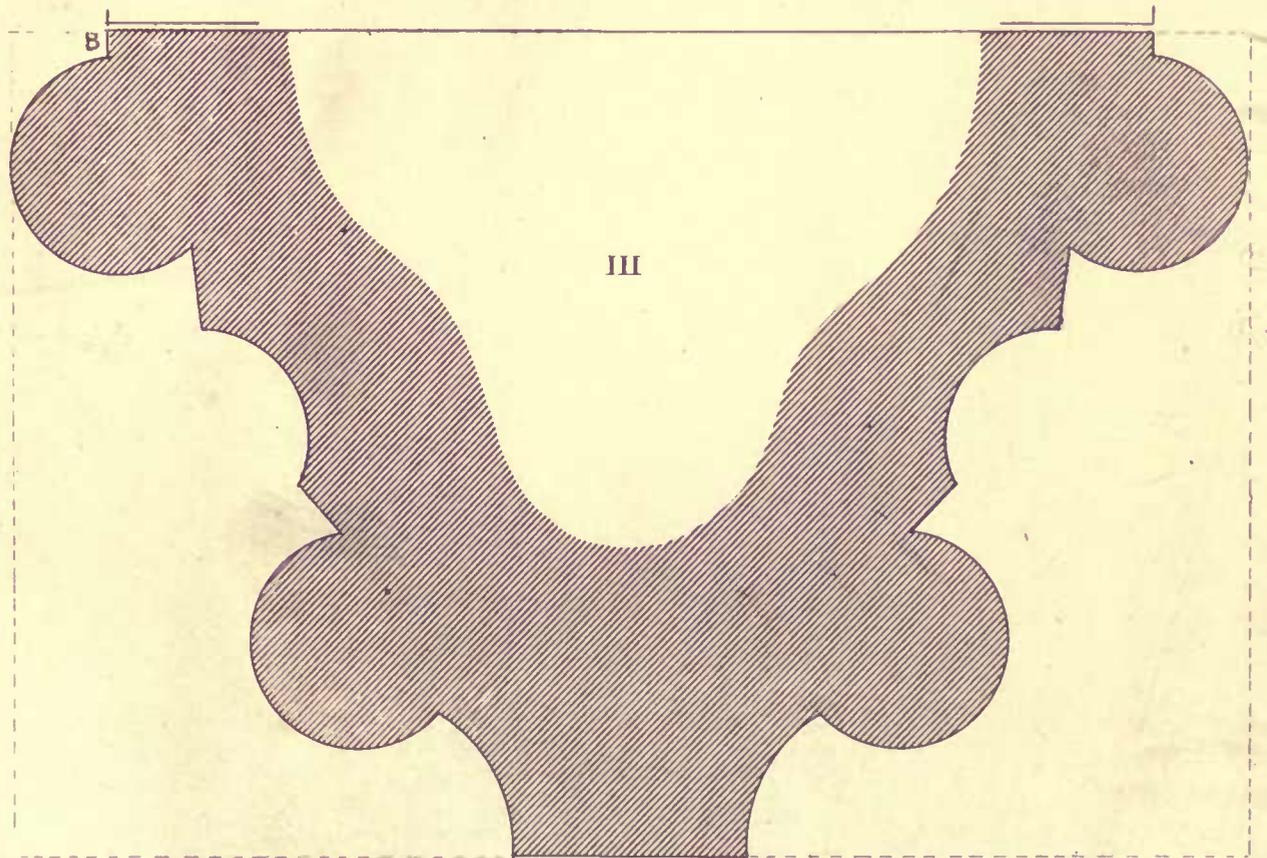
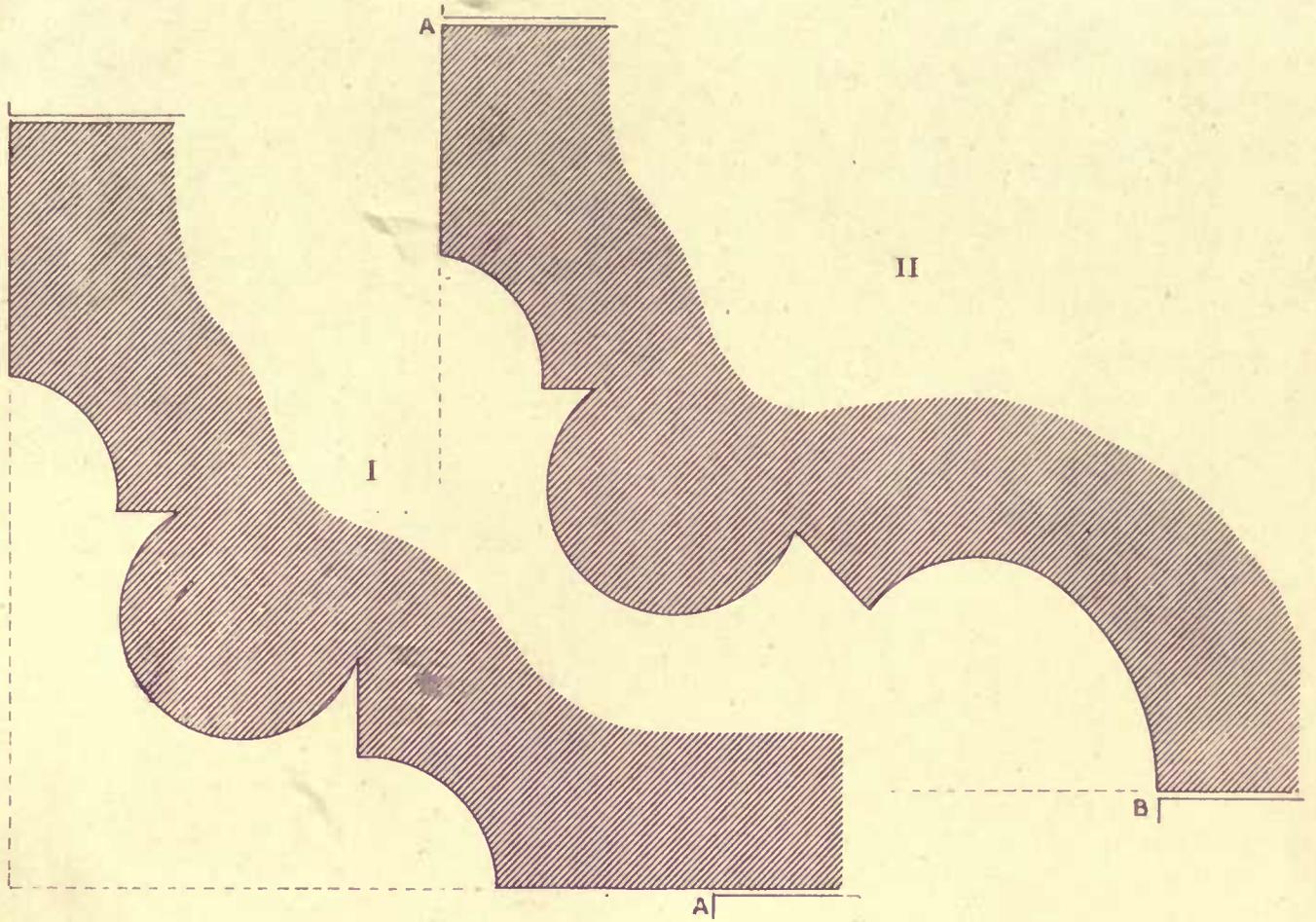


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NEWARK.

NAVE AND CHOIR, G-STORY.

Bell Bros^{rs} Lath London.



$\frac{3}{8}$ real size.

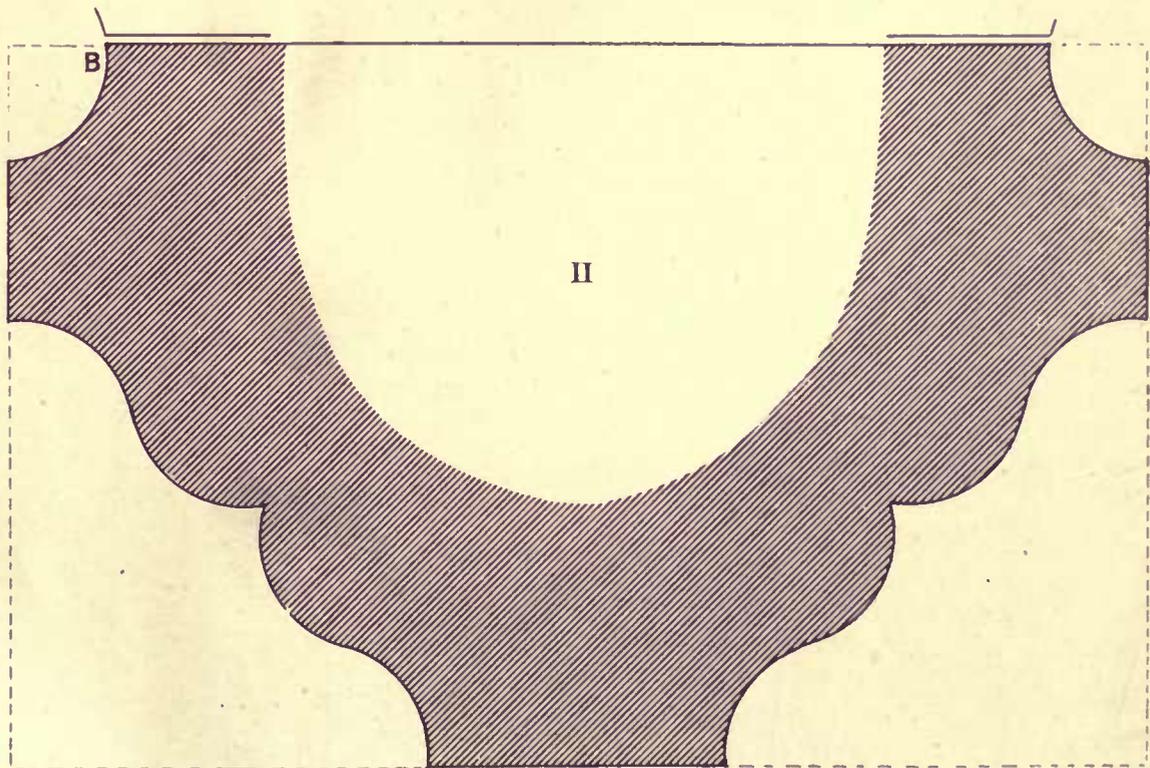
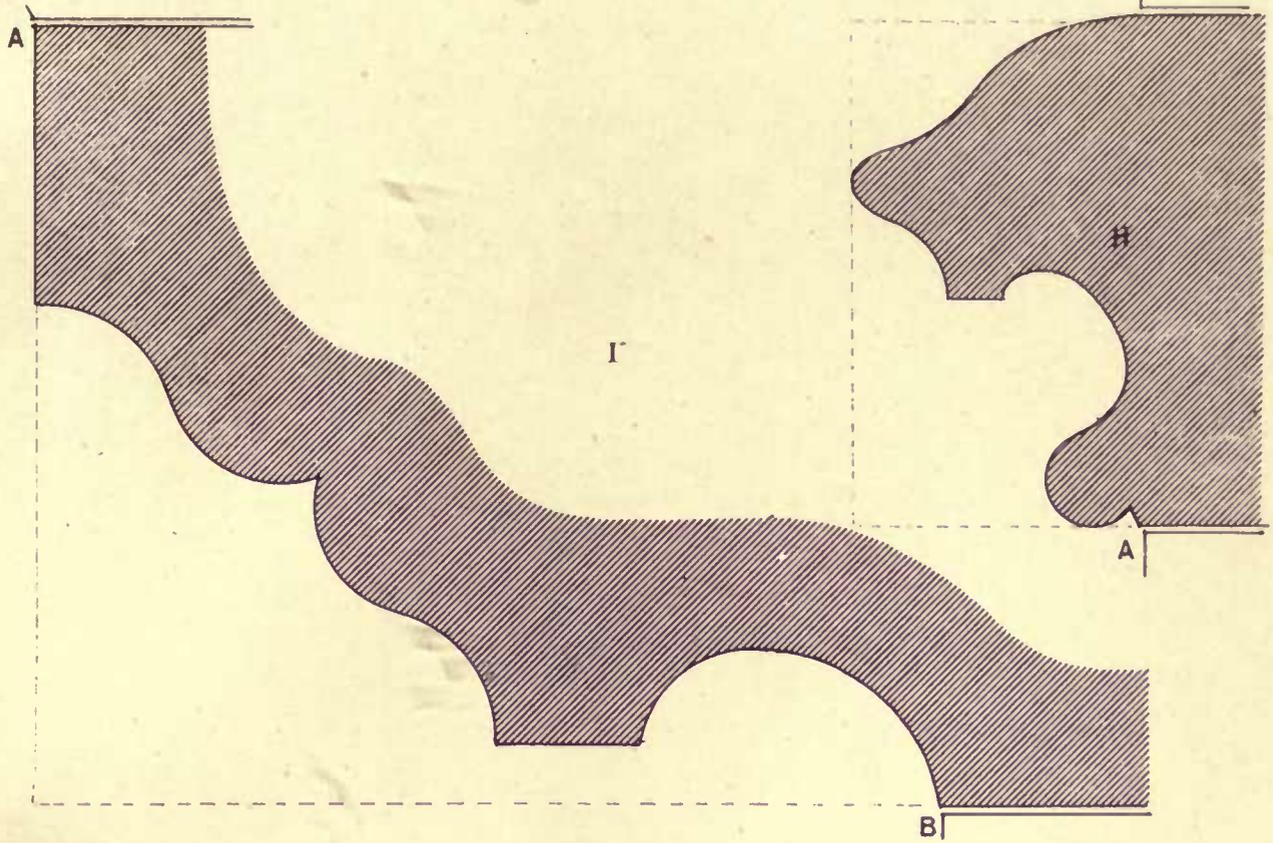
COVENTRY ST. MICHAEL'S CHURCH.

TOWER. G-STORY.

ARCHED MOULDINGS
PIER-ARCHES.

RECTILINEAR C 1400

Plate



$\frac{1}{2}$ real size

BEVERLEY ST MARY'S CH.
NAVE, G-STORY.

Ken Bro' 14th London

ARCHITECTURE