

splendid outburst of architectural art which is embodied in what we term the Norman style. This style was not a mere foreign importation into England. It sprang up simultaneously in England, in France, and in Germany.

In Normandy we have the two noble churches in which the Conqueror and his Queen, Matilda, were laid to rest. The earlier now generally known as the *Abbaye aux hommes* (St. Etienne, I think) is simple and grand—the first of all the French churches, built with two western towers, and thus furnishing the type for all the great ecclesiastical buildings in that and other countries. The later the *Abbaye aux dames*, in which Queen Matilda still rests undisturbed, having, in that respect, better fortune than her husband, is of a lighter and more ornate style, and remains in the memory of the tourist, and, I doubt not, of the artist, a thing of great beauty. Mention should be made of the beautiful Norman nave at Bayeux (the choir is later and well deserves study). In Germany we have three well-known and noble specimens of this style, the Cathedrals at Mentz, at Worms, and at Speyer. The last mentioned of these, the earliest and the largest, Speyer, is the burial place of eight German Emperors, and has been grandly restored by King Ludwig of Bavaria. Splendid painted windows have been inserted, and the whole building decorated in the most elaborate manner. I suppose it is all quite right; and I cannot profess to have much sympathy with the Dry-as-dusts who look upon our ancient churches as monuments and museums, and profess to \*shudder when any changes are made in them, to adapt them to Christian worship in the present day. Still one wanted Speyer to look a little older, however much he might appreciate and admire the devotion which had lavished so

much interest and toil and money upon it. Worms is the very reverse of Speyer, almost neglected—at least when I saw it—yet of great interest as a magnificent specimen of this noble architecture; and the same may be said of Mainz. Before leaving Germany reference might be made to the most sweet church of Strassburg; but it is later—transition from Norman to early pointed.

In England we have no cathedral built throughout in the Norman style, altho' some of the parish churches belong altogether to this period. Indeed, with the exception of Salisbury, there is not one other cathedral church in England, built from end to end in the same style; and this, partly because the building was generally extended over a long series of years; and few architects ever thought of continuing the style of their predecessors, believing their own to be better [a notable exception is Westminster Abbey]; and partly because, as these foundations grew more wealthy, it was customary to pull down the ancient Quires and build larger ones in the style of the period. Thus in the grand nave of Gloucester Cathedral we have an imposing specimen of the architecture of the eleventh century—the Norman part of the church is said to have been completed in 1100—only a generation later than the conquest; whilst the choir and tower belong to the 15th century.

In Ely and Peterborough we have examples of the flat roofs of the early Norman buildings, which were subsequently supplanted by the arch and the vaulted roof.

One of the most splendid examples of Norman is found in the nave and choir of Durham with its grand columns. Norwich, too, is largely Norman, except the clerestory and the spire, and so is Chichester. Altho' Canterbury, in its older portions