



*Medieval Decorative
Ironwork in England*

Jane Geddes

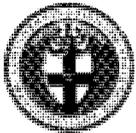


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MEDIEVAL DECORATIVE
IRONWORK
IN ENGLAND

Jane Geddes

The Society of Antiquaries of London



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DEDICATION

To
David and Gerda Geddes
and
Peter Watt

The smith also sitting by the anvil,
And considering the ironwork,
The vapour of the fire wasteth his flesh,
And he fighteth with the heat of the furnace:
The noise of the hammer and anvil is ever in his ears,
And his eyes look still upon the pattern of the thing that he maketh;
He setteth his mind to finish his work,
And watcheth to finish it perfectly.

Ecclesiasticus 38:28

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This research began with a splendid award from the University of London Central Research Fund to study the sculpture of stave church portals in Norway. The doorways were vast, the wood was black and my little camera produced about a hundred useless photographs, dim around the portals and blitzed in the centre. The only images I could salvage were the stunning iron lock plates illuminated in the centre of the doors. This apparent disaster inevitably led me away from the well-trodden paths of medieval sculpture to the virtually unexplored field of church doors and their iron decoration, the eventual topic of my PhD thesis at the Courtauld Institute.

The next sortie, to south Essex at dawn on Boxing Day 1973 with my intrepid father, was equally fraught. It was in the middle of an oil crisis, most petrol stations were closed, all churches were shut and most vicars were deservedly fast asleep. We cruised down every hill with the engine off and just managed to get home. My father's companionship and encouragement saw the whole project through, almost to the end.

Many friends and relations have joined in with discussions and journeys: Nini Anker; Marian Campbell; my sister, Harriet Devlin; John Fletcher; my mother, Gerda Geddes, and her car; Richard Halsey; Cecil Hewett; Jill Kerr; David Sherlock; Tim Tatton-Brown; and Christopher Wilson. Marie-Noelle Delaine in France and Lennart Karlsson in Sweden have been particularly generous with specialized knowledge of their country's ironwork. It was partly in response to Lennart Karlsson's definitive *Medieval Ironwork in Sweden* that this book was extended to cover the entire Middle Ages. Thanks go to David and Julia Baron, Rosamund Strode and Jeanne Watt, who were co-opted into recording some sites which I could not reach. John Hopkins, former Librarian at the Society of Antiquaries of London, brimmed with suggestions and good humour every day. Bernard Nurse, Librarian, and David Morgan Evans, General Secretary,

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As the thesis slowly evolved into a book, a new generation of companions took part and suffered the frustrations of a writing mother and wife. My sons, Henry and David, have probably seen too many church doors from their prams onwards but their technical assistance has been considerable. My husband, Peter Watt, from demonstrating how to forge iron using a Hoover as bellows, to cycling many times across France in pursuit of doors, has always been the generous promoter of this book.

JANE GEDDES
ABERDEEN 1999

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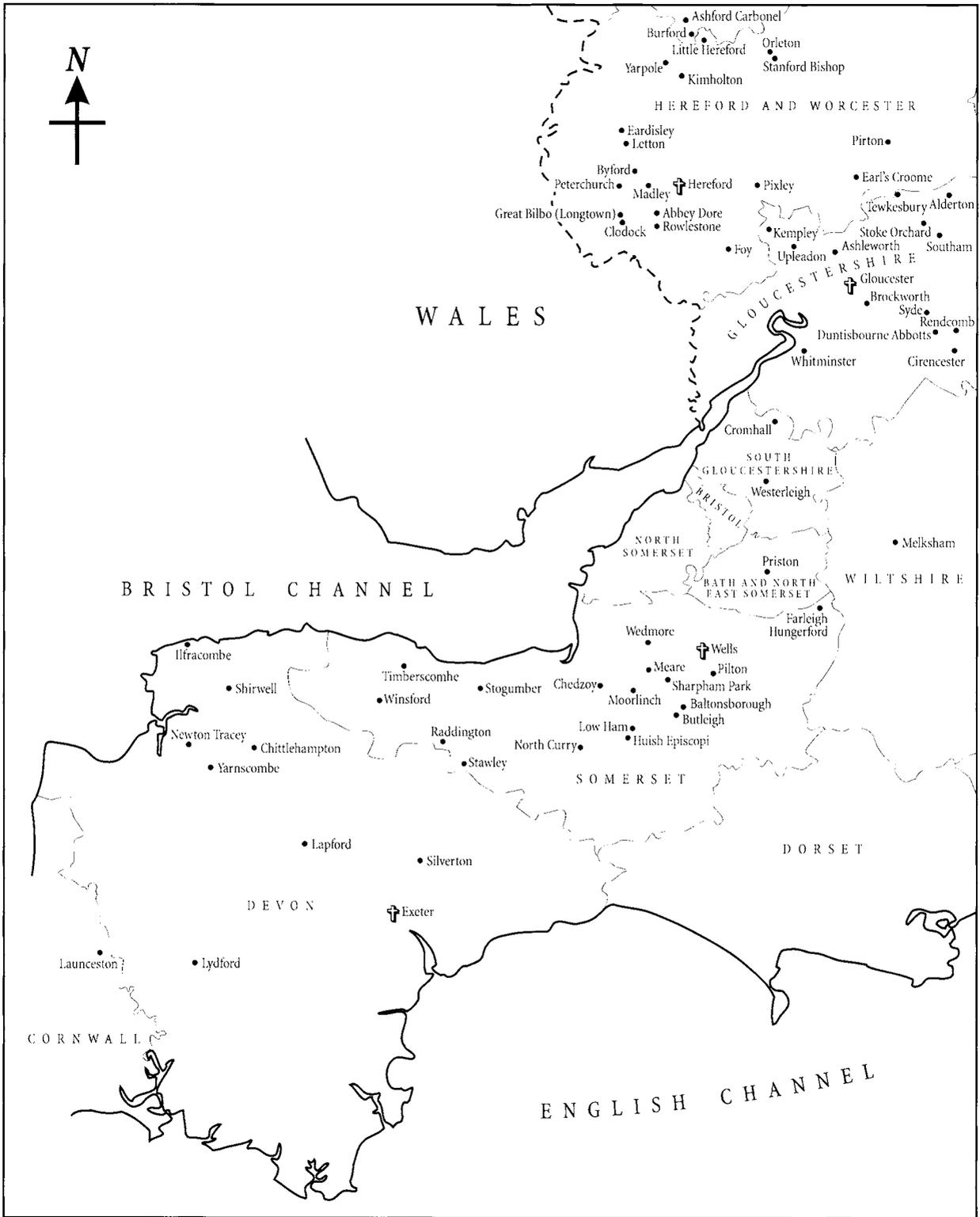
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Map 1 Location of sites with medieval decorative ironwork in northern England.



Map 3 Location of sites with medieval decorative ironwork in Lincolnshire, Norfolk and the surrounding area.



Map 4 Location of sites with medieval decorative ironwork in south-western England.

PART 1

INTRODUCTION

INTRODUCTION

Decorative ironwork is an aspect of medieval European culture that has been neglected as a subject for academic research. This is perhaps because much of it lies on the border between fine art and craft, and as such it has not been considered worthy of critical study. The other reason is that, in England at least, large quantities of medieval ironwork were not known to exist. So, the first purpose of this investigation was to locate the majority of surviving decorative ironwork in England, from c 1050 to 1500. Then, with a more or less complete visual record available, the ironwork could be analysed in a stylistic and historical context.

Almost all the surviving decorative ironwork from the years 1050 to 1350 is found on church doors and chests, in the form of hinges, handles, ring plates or grilles. Fragmentary archaeological finds have not been systematically pursued, although a few are mentioned. Very little ironwork on doors and chests survives from before the twelfth century in England, but thereafter enough examples survive to make a detailed comparative analysis possible. The common artistic feature of this period is the large ornamental hinge, which fell out of fashion in the late fourteenth century. The common technical feature is the use of hot forged iron to make the designs. Later, when more precise patterns became popular, the iron was worked cold. Smiths strove to give iron the accuracy of carpenters' or masons' work and the scope of their products changed. Great hinges were replaced by wooden tracery and the blacksmith was left with a ring or lock plate for decoration. In the fourteenth century, tomb railings came into fashion, decorated with remarkable uniformity for the next 300 years.

The main problem in dealing with an art or craft such as blacksmithing is the longevity of motifs that became traditional after they had ceased to be fashionable. This

means that stylistic analysis can only be applied with caution, and must be combined with other observations on the architectural context, carpentry and ironworking techniques. None the less, it is hoped that the following chapters will show how decorative ironwork developed with styles parallel to those of architecture and other art forms. From the point of view of a master mason or architect, the total visual effect of a portal depended very much on what filled the doorway. A change of style in the doorway required a change of style in the ironwork. However, the decorative ironwork from this period was clearly appreciated in succeeding centuries because so much has survived intact, or has carefully been transferred to later doors.

Although English ironwork has not received much academic study, it has been noticed, more or less in passing, by antiquarians who have often left invaluable evidence of material that is now destroyed. The first historical examinations began in the seventeenth century. Nicholas Charles, *Lancaster Herald*, drew the tomb gates of Edward IV at Windsor c 1609–17, and Richard Symonds, during the Civil War, took time off from marching to record the heraldry on the Hungerford chantry in Salisbury Cathedral, in 1644.¹ Heraldry and genealogy attracted other early writers like Sandford and Gough but they included some of the earliest illustrations of medieval iron in their books.² The systematic recording of cathedral and other antiquities brought the next phase of interest. Draughtsmen like Carter and Britton took the trouble to depict hinges and doors quite precisely as part of their general architectural surveys.³ A more earnest pursuit of genuine medieval remains began in the mid-nineteenth century when ecclesiologists started to examine medieval iron as exemplars for modern design. John Buckler (1770–1851) was a tireless

artist and traveller whose forty-two volumes of unpublished sketches survive in the British Museum.⁴ He recorded hundreds of parish churches, depicting door furniture in meticulous detail at a crucial juncture before the Victorian restorers moved in.

Changing attitudes can be monitored at Westminster Abbey. Around 1820, for the occasion of George IV's coronation, there was a wholesale clearout of the Abbey ironwork: 'Common and ordinary railing was sold and ornamental railings were put away.'⁵ In 1841 a parliamentary select committee, shocked by the disappearance of many treasures from the Abbey, enquired about their disappearance only to find that many pieces had actually been melted down as scrap by Samuel Tansley, the Abbey smith. Eventually, due to the persistence of Gilbert Scott, the Eleanor Grille was reinstated in 1850 and Henry V's screen returned in 1851.⁶ Lady Margaret Beaufort's railings were only bought back in 1914.⁷

The progress of the Gothic Revival can be seen at Erith: the hinge was sketched in 1841 by Beatrice Webb for the Cambridge Camden Society; Brandon published it in his *Analysis of Gothic Architecture* in 1847; and this unremarkable Kentish hinge was studiously reproduced at Kilpeck and Thornbury when those churches were restored. Numerous illustrations of iron were reproduced in John Parker's *Glossary of Terms* (1850), Matthew Digby Wyatt's *Metalwork and its artistic design* (1852) and Raymond Bordeaux's *Serrurerie du Moyen Age* (1858). Viollet le Duc, in his beautifully illustrated dictionaries of furniture (1858) and architecture (1866), was able to make use of these existing publications. It was because books like these provided models that Worcester Cathedral was furnished with pedantic copies of doors from Merton College, Oxford, and Durham Cathedral, made by Skidmore of Coventry.

It will be seen from the catalogue bibliographies that many of these authors went over the same ground and it is only with the slim publications of J Starkie Gardner, beginning in the 1890s, that one is aware of a fresh curiosity to explore initially the whole of England and then a great deal of Europe too. Gardner was the proprietor of a prestigious smithing firm (they made the gates to Holyrood Palace, Edinburgh, and the entrance to the Victoria and Albert Museum on Exhibition Road) and energetic Keeper of Metalwork at the Victoria and Albert Museum. It was under his auspices that the ironwork gallery became the most comprehensive collection of its kind in Europe. His *Ironwork*, in three volumes, remains

the fundamental British study of the subject. Later works by Opie-Smith, and Ayrton and Silcock (both 1929) supply more illustrations than Gardner but are heavily dependent on the examples he mentions.

The Royal Commission Inventories and Pevsner's *Buildings of England* series briefly notice ironwork in passing, but are of great importance because they link the doors to an architectural context.⁸

Recent English scholarship has moved on from the general survey. Bradley⁹ has explored the symbolic meaning of figurative ironwork while Addyman at Stillingfleet¹⁰ and Jervis at Winchester¹¹ have subjected single objects to intense scrutiny. A comprehensive description and analysis of the subject is only just beginning: d'Allemagne's catalogue of the Le Secq des Tournelles Museum at Rouen is purely pictorial;¹² Mackeprang explored the island of Fyn in Denmark in 1943;¹³ Delaine surveyed the grilles and doors of Burgundy and the Auvergne in the 1970s;¹⁴ while Karlsson set a bench-mark with his comprehensive catalogue *Medieval Ironwork in Sweden*, which includes an overview of Germany, England, Scandinavia, France and Spain.¹⁵

This book is intended for reading in various ways. Parts 1 and 2 deal with the technical background. Readers wishing to reach the iron may want to start at Part 3, which looks at the liturgical and symbolic importance of a church door. In Parts 4, 5 and 6 the ironwork is arranged in groups that are visually related and generally proceed chronologically. These are summarized in tables 4.1 to 6.3, where the place-names guide the reader to the catalogue entry. The tables and illustrations can thus be used as a quick guide. The chapters themselves provide a chronological and stylistic context, relating individual items to their group. Further details about restoration, surrounding architecture and carpentry are in the catalogue. The photographs are arranged to emphasize visual connections between items. Thus, blacksmiths or stage designers might wish to start with the pictures and move on to the catalogue. Antiquarians and church crawlers might start with the maps to find examples in their locality. Conservators might begin with an individual catalogue entry.

Every visitor who has opened a medieval church door, everyone who has peered at a medieval tomb effigy in its cage, has come into direct and tangible contact with this ironwork. It has so often been overlooked because of the more spectacular adjacent stonework and sculpture. The often drab modern appearance of iron belies the great significance that it had in the Middle Ages.

CHAPTER 1

BASIC PRINCIPLES OF DATING

Attempting to establish a chronology of medieval decorative ironwork is a rather frustrating task. The most precise criteria used to date a piece of ironwork would be documents relating to the iron itself followed by documents relating to its architectural context. These are rarely available. The scientific dating methods of dendrochronology and carbon 14 have been used with moderate success so far but may eventually prove more useful. In the later Middle Ages heraldry can sometimes provide clues. Ultimately, the style of the ironwork, the methods used to create it, the carpentry techniques and, where applicable, the architectural setting must all be taken into account.

From the late thirteenth century onwards there are some documentary references to tomb railings, like the Eleanor Grille and the Lady Margaret Beaufort railings, both at Westminster Abbey, but the iron often has to be dated by its relationship to the monument itself, even with this category of production. A large number of late medieval doors on the island of Fyn in Denmark have their dates usefully attached with iron numerals, but this was not done in England until the seventeenth century.¹

If the iron is used on a door or is otherwise an essential part of a structure, there is a strong assumption linking the date of the iron with that of its setting. Many of the major buildings with decorative hinges are quite closely dated by chronicles and accounts, which provide fixed points to which the ironwork of minor buildings can be related. However, in all cases, regardless of documentary evidence, the building fabric needs to be critically examined. Doors and hinges were reused in later buildings, as at Chichester song school (inner door) and Staplehurst, so any traces of earlier structures can be important (Figs 2.3, 2.12). Lacking documents, the date

of the doorway or the date of its re-erection has to be assessed on the stylistic evidence of its sculpture or architectural detail. Quite often an earlier south doorway was re-erected when a south aisle was subsequently added to the nave, for instance at Downham and Teversal. At that point, the iron could be reused or replaced. Sometimes the old doorway was demolished and only the door survived, as at Blewbury. In this case the south door is the same date as the south arcade of the nave but older than the south aisle wall in which it stands.²

In examining iron fittings on doors or chests, it is necessary to see if they fit their present position. Sometimes a rounded edging band is used in a pointed doorway, as at Staplehurst and Hadstock (west) (Figs 4.20, 4.9). Sometimes the straps have been cut or otherwise modified to fit their present position as at Beckley (Fig 4.184). The surface texture of the iron can indicate if it was all made at the same date. Particularly informative are the edges and welds, which vary greatly between one smith and another. Obvious surface differences between hand-wrought iron and the crisp, monotonous finish of modern rolled iron help to distinguish repairs from original work. The variations in texture are particularly marked at Runhall, where the iron was added in six stages (Fig 4.22). If iron has been lost or moved about it will leave traces in the nail holes, or more clearly as 'ghosts' in the wood. These raised patches frequently show the layout of large areas of lost ironwork, for instance at Reepham and Eastwood (south) (Figs 5.40, 5.109). The condition of the iron itself can often be misleading. Because of its purity, medieval wrought iron can often appear less weathered than modern repairs using iron smelted with corrosive coke or coal.

The carpentry and wood of a door can be an indicator

of date. Although some techniques of woodworking remained constant throughout the period, other features developed later on, or were only used for a short while. These can provide a rough dating bracket. This is particularly important for chests, which have no fixed architectural context.³

Under favourable circumstances dendrochronology can be a useful guide. However, the tree rings can only be counted and measured if a particular plank is quarter-sawn (that is, cut from the trunk like a slice of cake) and if it shows more than *c* 150 irregularly spaced rings. The latter provide a long and ‘active’ graph of ring widths, which can be related to the mean curve of oak growth rings in England. Unfortunately most oak timber used for medieval construction in England was planted in favourable positions to encourage fast and even growth. Thus, on an average door plank, 200mm to 400mm wide, there are fewer than the required 150 rings. Furthermore, they make a ‘passive’ graph of ring widths because they are too evenly spaced and show few ‘signatures’ reflecting abrupt changes in annual climate. Chests are in general better objects than doors for dendrochronological

dating. The planks are sawn with straight ends and frequently both ends of a single plank can be measured to provide an average and thus more accurate reading. Chests are also easier to work on than doors, an important factor when measuring microscopic distances. Medieval door planks are usually cut obliquely at the top, to fit into an arch, and so do not provide a straight cross-section. Unless the door is removed from its hinges, the butt ends of the planks at the bottom cannot be examined. Even then, the majority of medieval doors are rotten at the bottom or have been patched there.

In spite of all these problems, certain results have been obtained from dendrochronology and it is to be hoped that many more will follow. Caple’s date of felling for the wood of the north nave door of Durham Cathedral, ‘1109–44’, corresponds with the historically likely date of 1128–33.⁴ Some medieval chests and a straight-topped door were examined by Fletcher and Tapper: where these have decorative ironwork, the proposed dendrochronological date generally accords well with the stylistic date for the iron. Their results are summarized in Table 1.1.

Table 1.1 Dendrochronology

<i>Object</i>	<i>Boards measured and date of latest rings</i>	<i>Date deduced</i>	<i>Figure number</i>
Durham Cathedral, nave north and nave south west	8	Felling: 1109–44*	2.4, 4.207, 4.209
Canterbury Cathedral, north choir aisle door	1: 1150	After 1175	4.119
Icklingham chest: boards of lid	2: 1207 & 1230	After 1255	5.93
London PRO, Chest IV	1: 1249	After 1275	5.15
London, Westminster Abbey, Pyx Chamber: east chest	5: 1220–61	1285–1300	—
Muniment Room: armoire	5: 1353–64	After 1390	6.2
York Minster, Zouche Chapel: aumbries	3: 1357–75	1395–1410	6.4
Zouche Chapel: entrance door	2: 1366, 1381	After 1410†	6.7

* Caple, 1998.

† From Fletcher 1976; Fletcher and Morgan 1981; Fletcher and Tapper 1984, 123.

Even with a science as potentially accurate as dendrochronology, dates need to be treated with caution. The latest growth rings of a tree are generally removed because the sapwood is susceptible to rot, so the last measurable tree ring may be at least twenty years earlier in date than the felling of the tree. The length of time required to season a plank is very variable: for building timber the wood can be used green but for fine furniture it may be stored for decades. Lastly, within a single piece of furniture like the east chest in the Pyx Chamber, Westminster Abbey, the latest rings on different planks may vary by up to forty years.

One plank of the Staplehurst door was photographed using gamma radiography, and from this it was possible to make a perpendicular measurement of the rings.⁵ Although the plank was 220mm wide, it only had fifty-nine widely spaced even rings and was thus unsuitable for dendrochronology. The same problems were encountered when the Stillingfleet door was analysed with gamma rays and no absolute date could be reached by Ruth Morgan, who undertook the examination.⁶ In this case the ring widths were so passive, and the number of rings so few, that it was hard to distinguish the original wood from recent repairs. The opposite problem was encountered on the Icklingham chest. Here the chest was made of unusually close-grained oak, selected and seasoned with great care. One board had over 250 rings and no sapwood was present. In this case, more than the usual twenty to twenty-five sapwood rings may have been removed because the graining was so close. The number of sapwood rings lost and a particularly careful seasoning may account for the discrepancy between the estimated date of felling, after 1255, and the style of the ironwork, *c* 1330–50.⁷ These difficulties underline the limitations of dendrochronology and show that, when dating doors and chests, the criteria need to be as broadly based as possible.

Wood can also be tested by radio-carbon analysis, but there may be a wide margin of error.⁸ The final examination is of the iron itself. Experiments in the radio-carbon dating of iron have been only moderately successful. If iron is smelted with charcoal, rather than coal or coke, it is possible to extract the carbon thus absorbed and date it by carbon 14. The technique is more effective with cast iron, containing 2–4 per cent carbon, than with wrought iron, containing 0.05 per cent carbon. Furthermore, part of the object in question has to be destroyed. It is therefore more useful for dating artefacts than works of art.⁹

Dating the iron by stylistic evidence alone can be very misleading. Medieval smiths were extremely conservative, especially in isolated rural areas, so the same designs often continued for centuries. Some forms, such as the C hinge, barbed straps, lobes and tendrils and fleurs-de-lis, were particularly long lasting. In these cases one general observation is frequently useful, although it has the danger of producing a circular argument: if the iron appears 'heavy', 'thick', 'coarse' and over-designed, it is likely to be later than the mid-fourteenth century. The overall impression of twelfth- and thirteenth-century door hinges is one of delicacy, demonstrating the economical use of a precious raw material. Two huge doors, at Castle Hedingham (south) and Thornton, are adequately held by straps of a minimum thickness. Doors from the later Middle Ages, often smaller, use iron more lavishly, for instance at Fobbing and Beckley. An important diagnostic feature in this context is the development of an enlargement at the hanging end of the strap. This can be seen evolving by comparing the straps of St John's Chapel, Norwich (Carnary College) with those at Wacton and Wickmere. At St John's (1316–37) the straps have no special feature at the hanging end, but by 1350–70 the straps at Wacton and Wickmere have the enlargements found frequently in the later Middle Ages: they may be diamond, circular or rectangular in shape. Doors and chests totally covered in sheets of iron begin to appear in the fifteenth century and continue to be constructed well into the sixteenth century. An early example of an iron-plated door is the sacristy at Tewkesbury Abbey (after 1471), while the chest at Layer Marney was made *c* 1525. The generous application and frequently coarse handling of iron straps and hinges after about 1350 are likely to be related to technological developments at the smelters. With the increased use of water-powered bellows and hammers, smiths produced larger blooms: those from Tudeley in 1350 were about 30lb (13.6kg), those from Byrkeknott in 1408 were 195lb (88.45kg).¹⁰ The decorative ironworker could therefore afford to be more lavish, but equally his basic bloom began as a very heavy unwieldy lump: some left this impression at the end of the job.

Ultimately the dating of undocumented iron depends on cumulative evidence in which the setting, carpentry, and design of the iron all create a general impression of date. Where possible, that date is then reinforced by similar examples in the same type of setting. Thus the typology constructed in this book records the

different designs in a roughly chronological sequence, based on the earliest appearance of each type. The life-span of a particular motif is then followed through to its latest appearance.

Finally, where the ironwork is known only from antiquarian drawings, or where it has completely lost its original context, it has to be assessed on stylistic grounds alone.

CHAPTER 2

TECHNIQUES OF IRONWORKING

The development of the medieval iron industry has been thoroughly investigated elsewhere and the subject is continually expanding with new archaeological discoveries.¹ Here, it is more important to outline some of the technical problems that a medieval smith had to face, and to distinguish between medieval and modern wrought iron, in order to recognize restorations.

Iron is one of the most common ores found in England. In the Middle Ages the most important areas of iron production were the Forest of Dean, the Midlands, South Yorkshire, Cumbria, Co. Durham and Northumberland.² Although the Weald had copious supplies of ore, its heyday was in Roman times and the fifteenth to sixteenth centuries.³

In spite of England's abundance of ore, there is evidence that iron was also imported from the Pyrenees, Sweden, Germany and France. Spanish traders from Bayonne and San Sebastian are recorded paying harbour dues in England in 1266, 1299 and 1308.⁴ In 1337–8 a group of Spanish merchants in London was required to identify their ship's cargo. It included 1,054 rods of long iron, pieces of pointed iron, pieces of iron plate, pieces of cut or tarred iron (*picati*) and welded iron (*juncti ferri*).⁵ Prior Henry of Eastry bought 15cwt (762kg) of Spanish iron in 1308–9 for his improvements at Canterbury Cathedral.⁶ The royal smith James of Lewisham used iron from Bayonne and Morlaix for his work on St Stephen's Chapel, Westminster in 1294.⁷ Lady Margaret Beaufort's tomb in Westminster Abbey was surrounded by 'bylbowe Iron', from Bilbao, in 1526–7.⁸

Swedish 'osmund' iron, and German iron from Siegen, was particularly suited for hardening because of its low phosphorus content.⁹ It was used sparingly, being hammered on to the edges of tools to provide a sharp

cutting surface. The 'osmund' was a pure iron bar imported from Scandinavia in barrels, so it must have been fairly small, though its size and shape in the Middle Ages is not known. It was brought to England by the Hansa, whose London office was called the Steel Yard (*Stahlhof*).¹⁰ In the thirteenth century some French iron was imported from St Omer and Pont Audemer.¹¹ These trading contacts are important because through them designs and even fine-quality finished ironwork may have been imported along with the raw materials.

The long-distance transport of iron in England is frequently documented. A few examples will suffice to show it was possible to overcome the difficulties of moving such a heavy commodity on the primitive roads or by boat, particularly in response to the needs of war. In Domesday Book it is recorded that the city of Gloucester had to supply the king with 36 'dicres' (units of ten, probably in the form of horseshoes) and 100 rods of iron for making nails for the king's ships,¹² while at Hereford the six smiths had to supply the king with 120 horseshoes each year.¹³ In the early thirteenth century, the ironworks in Weardale, Co. Durham, sent 1,260 shovels, 160 picks and 100 hatchets to Wales, 700 horseshoes, quarrels, nails and shovels to Chester, and the king's ship came up from Portsmouth to collect anchors and armaments in 1213.¹⁴ In 1254 the Sheriff of Sussex had to provide Henry III with 30,000 horseshoes and 60,000 nails for the army.¹⁵ Even without the documentary evidence it is obvious that iron was moved freely around the country because counties like Essex, Bedfordshire and Berkshire, low in local ores, have a large amount of surviving decorative ironwork.

In Roman times and the early Middle Ages, mining skills were rudimentary and there was sufficient ore to

work mainly the surface measures. By the end of the twelfth century quite extensive tunnels, trenches and bell pits were being dug in the Forest of Dean, Sussex, Lancashire and Yorkshire. The improved skills of the iron miners was attested by their employment as sappers in thirteenth-century siege warfare.¹⁶

To produce workable iron from ore it is necessary to remove the 'gangue' or unwanted materials and reduce the iron oxide to pure iron. The methods for doing this changed remarkably little from Roman times until the late Middle Ages. Both Pliny and Theophilus say that iron was smelted in the same way as copper and this was basically true, except that iron required a much higher temperature.¹⁷ Iron oxide can be reduced at 800°C but 1,150°C is required in order to liquefy the unwanted slag. The melting point of iron is 1,540°C, and this temperature was not achieved in European furnaces, except by accident, until the end of the Middle Ages.¹⁸

First the ore was washed and roasted on an open hearth to make it sufficiently friable to break into small pieces. It was then placed in a bowl or shaft furnace, whose design developed very little between Roman times and about 1450. The bowl, simply a scooped-out hollow in the ground, lined with clay, gradually increased in size but up to the end of the fifteenth century remained little more than 1,000mm (39in) wide and 500mm (18in) deep. The more sophisticated shaft furnace was made of a small clay dome to cover the fire, and had holes for slag tapping and tuyères at the bottom. The furnace was packed with layers of charcoal and crushed ore.¹⁹ A modern experiment using a 220mm-diameter bowl furnace showed that 16lb (7.26kg) of charcoal are needed to produce 1lb (0.45kg) of iron.²⁰ Accounts from the much larger, late-medieval furnace at Byrkeknott, Weardale, show that 12lb (5.44kg) of charcoal were needed per pound of iron.²¹ Thus the demand for charcoal was rapacious and could only be met by careful forest management and coppicing. At Tudeley, Kent, even though the wood came from the forge owner's estate, the cost of making charcoal amounted to 50 per cent of the forge expenses.²²

In the furnace, the slag, mainly silica, trickled to the bottom, leaving the iron as a spongy mass combined with a few solid impurities in the centre of the hearth. The iron, now called a bloom, was extracted with tongs and hammered and heated to knock off the remaining impurities.

The size of the bowl hearth and hence the size of the bloom was limited by the capacity of the bellows. At

Tudeley they are described as being made of leather, hare skins and oxhide, presumably attached between wooden boards. They were the most expensive item of equipment at the forge, two pairs costing 13s in 1354.²³ Forge bellows, which were presumably smaller versions of furnace bellows, are illustrated in fourteenth-century manuscripts.²⁴ The introduction of water-wheels to the bloomery process enabled far greater quantities of iron to be produced. Water-wheels were used both to drive the bellows and to operate massive hammers that could cope with the larger blooms produced by the more efficient forges. It is not known when water-power was first applied to iron making in England but the fourteenth-century remains of a mill-race and -wheel at Chingley, Sussex, are an early example.²⁵ At Byrkeknott, where a water-wheel was operating intermittently in 1408–9, blooms weighing 195lb (88.45kg) were produced, contrasting with the 30lb (13.6kg) blooms produced without water-power at Tudeley in 1350.²⁶

Water was needed in the smelting process for washing the ore and for quenching the final products. The existence of medieval bloomeries far from any supply of water power – at High Bishopley, Walney Island and Peel Island – shows that even if mechanical bellows had been invented, they were not universally applied.²⁷

All the iron discussed in this book is wrought. The earliest known English blast furnace for making cast iron was at Newbridge in Sussex, and it was not built until 1496.²⁸

Once the iron had been hammered into a fit state at the string hearth, it could either be worked up into objects for use or be hardened into a form of steel. Medieval wrought iron contains up to 0.05 per cent carbon while steel has between 0.5 and 1.5 per cent carbon. Some ores, rich in manganese, produced a naturally steely iron, with the correct carbon content. The carbonates from Yorkshire, Shropshire and Staffordshire tended to do this.²⁹ Wrought iron from haematite ore can be converted to steel by a process known as case-hardening or cementation. The surface of the iron would be hardened by prolonged contact with burning carbonaceous matter. The eleventh-century craft manual by Theophilus describes hardening tools by sprinkling them with a mixture of burnt oxhorn and salt. They were heated to red heat and quenched in water. Another method was to smear them in pig fat and cover them with strips of goat leather and clay. They were heated and then quenched in water, goats' urine or boys' urine.³⁰ Both

ways caused the iron to absorb a little carbon evenly, from the oxhorn and goat skin, while the urine would act as a rust inhibitor. The hardness of steel could be varied by tempering; that is, heating it to a certain colour – yellow, brown or blue – and cooling it either quickly in water or slowly in the air or buried in sand. To incorporate the steely surface layer into an object it was necessary to beat it thin, fold it over and pile it together several times.

The smelters sold their iron to smiths in the form of blooms: irregular masses of iron sometimes cleft in the middle.³¹ Henry of Lewes, the king's master smith who made machines (*ingenium*) and decorative ironwork, bought iron already made into rods (*kiville*) from a smith in the Weald in 1275³² and the imported iron from Spain already mentioned, which was in a half-finished state. For the purpose of making door hinges or tomb railings, one of the most exacting tasks was to produce straight-edged bars using a hammer and tongs. The contract of 1526 for Lady Margaret Beaufort's tomb railings specifies that the iron be 'wele and clene hamared, So that the dentes of the hammer be not seen in them'.³³

The smith's forge at Waltham Abbey is likely to have been a raised fire-bed, but at Goltho it was a large shallow pit.³⁴ Beside the latter was a deeper clay-lined pit, presumably the water trough. At Alsted, the fourteenth-century smithing hearth was at waist level.³⁵ Both the Waltham Abbey and Goltho forges were inside sheds so the smiths could judge the colour of their hot iron accurately. The anvil was a block of iron set in a stout trunk of wood. Theophilus describes the different shapes of anvil: flat and square or flat and horned; rounded above like half an apple; with knobs, one round and tapered, and the other turned back at the top like a thumb.³⁶ He also explains how to make many tools such as flat, peened and horned hammers, and chisels and files. Some tools (hammers, tongs, punches) have been recovered from excavated medieval smithies – particularly Waltham Abbey, Goltho and Alsted – but there is nothing from this period to compare with the complete tool chests of the Viking age, from Morgedal, Norway and Mastermyr, Sweden.³⁷ These had a good selection of hammers, chisels, files, drawplates and tongs. The lack of tools in English forges is not surprising: they wore out and the scrap iron would have been continually recycled, whereas the two Scandinavian examples were buried and lost, respectively.

However, from the surviving decorative ironwork it is possible to identify the tools needed to produce it. For instance, grilles with such regular scroll-work as those at

Winchester and Lincoln would have to be made with a beaked anvil, mandrel or scrolling iron. The latter is shaped like a corkscrew, curled to the required shape, and slots into the hardie hole on the anvil. The hot iron bar is twisted around it and flattened on the anvil. It produces a more uniform result than a mandrel (an iron cone) on such repetitive work as a grille. A fuller or round-nosed chisel was clearly used on both the cross at Morville (c 1175–1200) and at Eastwood (north) (c 1170–80) to produce a broad, grooved profile with rounded shoulders. However, at Durham (south west) and on the C-shape hinges at Morville, a similar effect was produced with a profiled swage. On these examples the shoulders of the groove are pinched sharply upwards, an effect which could not be achieved without a precise moulding tool.

In the thirteenth century, swages developed greater precision and delicacy, becoming more like the dies used to stamp coins.³⁸ The dies needed to be made with case-hardened iron to withstand repeated hammer blows. From the fourteenth century onwards blacksmiths made increasing use of chisels and files for the precise working of cold iron.

Much of the medieval decorative ironwork in England has been repaired in the last two centuries. In some cases, for instance at Caistor, the old iron is so well preserved that only the presence of recent repairs indicates that part of the iron is in fact medieval. Iron smelted in charcoal by the direct process is remarkably free from corrosive impurities. Unlike coal, charcoal contains no sulphur, which can harm iron. Also, the relatively low temperature achieved in medieval smelting meant that some impurities melted into the slag while others remained in a solid state, surrounded by the spongy iron. These were knocked out in the subsequent hammering and never combined with the iron.³⁹

Modern iron, produced by the indirect process, is smelted with coke in a blast furnace until it reaches a liquid state when it is poured off into pigs.⁴⁰ This cast iron contains up to 5 per cent carbon and is brittle and non-malleable. To produce wrought iron from it, the carbon has to be extracted in a finery furnace (the indirect process). In the sixteenth and seventeenth centuries charcoal remained the primary fuel but it was replaced by coke in the eighteenth century. Iron made with coke is less durable than the medieval product, so it is misleading to judge the age of an exterior door hinge by its rust. The other great difference is that modern iron is extruded

through a rolling mill to produce bars of exact dimensions, with smooth surfaces and straight edges. The dull, mechanical finish contrasts with even the most precise hand finish. The difference is clearly seen at Eardisley where the upper hinge is old and the lower is a replica

(Fig 4.98). Unless a modern smith goes to the trouble of hammering a textured surface on to hot modern bars (cold hammering produces a shallower pattern and makes the iron brittle), replicas are nearly always distinguishable from medieval work.⁴¹

CHAPTER 3

‘DANESKINS’: THE APPEARANCE OF IRONWORK IN THE MIDDLE AGES

In the Middle Ages the outward appearance of doors, chests and railings was more striking than it is today. Smart doors and chests would be painted white or red and perhaps have their hinges picked out in another colour, either black or gold. Theophilus, in his eleventh-century treatise, gives detailed instructions on how to make doors, shields and altars from wooden panels:

[They] are planed down until they are perfectly smooth. These are covered with the untanned hide of a horse, an ass or a cow which has been soaked in water until the hairs can be scraped off. While still damp it [the hide] is stuck on with casein glue. If you have no skins for covering the panels, they can be covered with ordinary unused cloth in the same way. Whiten the hide and wood with gesso or stain doors red with linseed oil and red lead.

The surface could be finished with a varnish of linseed oil and sandarac, a type of gum, and Theophilus recommended pitch to protect all door fastenings.¹

SKIN

One of the earliest references to decorative ironwork, from the tenth century, mentions that the doors at Auxerre Cathedral are coloured with red leather and beautiful ironwork.² At King’s College Chapel, Cambridge, an open-work lock plate has a red backing, which could be hard leather or a painted iron plate.³ Fragments of skin from doors at Hadstock and Copford were also coloured red.⁴

The survival of leather fragments on medieval doors has given rise to the tradition that they are the skins of flayed Danes.⁵ The earliest record of this belief is given by Pepys who, on 10 April 1661, visited Rochester Cathedral, ‘observing the great doors of the Church, as they say, covered with the skins of Danes’.⁶ At Copford the vicar John Dane observed in 1690, ‘the doors of this Church are much adorned with flourished ironwork, underneath which is a sort of skin, according to tradition the skin of Danes who robbed the Church.’⁷ Dart noticed in 1723 the skin on the middle of three doors leading to the old revestry (St Blaise’s Chapel) at Westminster Abbey. ‘These skins they, by tradition, tell us were some skins of the Danes tanned and given here as a memorial of our delivery from them.’⁸ When Scott looked for the door, in 1860, it had gone but he found a different one below the stairs to the library, in the chapter house vestibule. He assumed this was the original door to the Pyx Chamber, removed after the 1303 robbery.⁹ The skin was believed to be that of Richard de Podelicote, the robber.¹⁰ The skin on Hadstock (north) has attracted attention since 1724 when Stukeley noticed, ‘at Hadstock they talk of the skin of a Danish king nailed upon the door’.¹¹ Peter Prattinton recalled from his school days in the 1780s that the skin on the north door at Worcester Cathedral was supposed to be human, taken from a man who had stolen the sanctus bell.¹² Stillingfleet door, when visited by Ethel Thomson in the 1880s, still had a fragment of skin on it, fastened under the boat.¹³ Another fragment was found at Elmstead when the ancient door was discovered in the 1940s, walled up under the plaster of the church.¹⁴ Thick hide is also sandwiched between two layers of boarding

on the massive castle gates at Tynemouth.

The practice of flaying was recorded in the Middle Ages in England but it is not mentioned frequently.¹⁵ Bertram de Gurdun, who in 1199 mortally wounded King Richard I, was flayed alive according to Roger de Hovedon.¹⁶ Hugh de Cressingham, Edward I's unpopular treasurer and chief justice, was flayed by the Scots after the battle of Stirling Bridge in 1297.¹⁷ In the 1840 edition of *Leges Henrici Primi*, the punishment for a vassal slaying his lord was interpreted as excoriation (*excoriatione*)¹⁸ but this has been subsequently corrected to disembowelling (*evisceratione*).¹⁹ St George Grey records the skin of a hanged man preserved at Taunton Museum and the skin of a murderer in Trinity College Library, Cambridge.²⁰

The first systematic investigation of Daneskins was carried out by Mr Queckett of the Microscopical Society in the 1840s. He identified the Worcester skin as human, 'taken from some part of the body of a light haired person where little hair grows'. The Hadstock skin he believed was, 'in all probability from the back of a Dane and that he was a fair haired person'.²¹ The skin from Copford, Westminster Pyx Chamber and a specimen from East Thurrock were also apparently human. An unnamed expert had also identified the fragment from Pembridge, Herefordshire, as human by 1901.²²

It has not been easy to verify all the alleged Daneskins. Their human identity has been strongly doubted by Karlsson, more on the grounds of probability than for any scientific reason.²³ The pieces from Pembridge, East Thurrock, Stillingfleet and Elmstead have disappeared. Queckett gave his own collection to the Royal College of Surgeons and it was destroyed by a bomb in the Second World War.²⁴ One fragment from Worcester, given to the Society of Antiquaries of London, has been lost and the other, in Worcester Cathedral Library, is not available for investigation.²⁵ The remaining three pieces from Westminster, Hadstock and Copford have been examined by Dr Reed of Leeds University, Department of Food and Leather Science. According to his tests, the skin from Westminster is badly worn, dark vegetable-tanned cowhide. The Copford skin 'seems genuinely human in character'. The Hadstock skin 'has a grain pattern which corresponds closely to human skin. The thickness is also correct for human skin and it has light yellow and white hairs' (Fig 4.8).²⁶

The Hadstock skin was applied in the manner specified by Theophilus. It was scraped smooth, leaving only

traces of flesh. It was nailed on to the door, grain (hair) side out. This side was coated with a mastic-type sealant, which held it fast to the underside of the ironwork. The sealing material was a plant-based resin basically dark brown but with bright red granules.²⁷ The Copford skin was also natural parchment, stretched over the door when wet. It was placed flesh side out and covered first with gesso and then red colouring.²⁸

Dr Reed has pointed out the practical difficulties of covering exterior doors with skin. Human skin will not produce a hide more than about 3ft (0.91m) square,²⁹ so it must have been employed as a deterrent rather than for decoration or draught exclusion. Even with daily care (cleaning, waxing and polishing), leather exposed directly to the British climate would not last more than about twenty years at the most.³⁰ Thus the only skin to survive outdoors has been trapped under pieces of ironwork. The most perfectly preserved leather covering is on York cope chest I. Because of its large size and thickness it is likely to be cowhide.³¹ The leather under the iron on the lid is coloured a deep glowing red and the leather on the underside of the lid is whitened. There is a sound chemical explanation for the excellent condition of the leather on York I. In normal, damp air conditions, indoors, the iron reacts with the vegetable-tanned leather to form highly insoluble iron tannin complexes, which turn the leather black. Being insoluble in water, these complexes serve as excellent preservatives. The iron is protected from rust by the tannin; the blackened leather cannot be wetted, thus retarding its own decay. The wood also benefits from the chemical reaction.³²

FABRIC

As recommended by Theophilus, fabric was also used to line boards. The base of York I is lined with hessian or linen covered in whiting, probably gesso. The top of the lid of York cope chest II is painted red directly on the wood but its underside is covered with whitened fabric. The lining presumably had to be renewed occasionally: in 1408–9 John Masteys was paid 6d for lining the Wells cope chest with linen cloth.³³ The open-work ring plate from Careby was backed by a coloured fabric with a grey flax warp and a yellow or red wool weft.³⁴ Small traces of crimson fabric, possibly velvet, survive under the open-work hinge on the painted Carlisle armoire. Coloured textile would greatly enhance the appearance of the open-work design, and it is quite likely that many other

examples of ironwork tracery were emphasized by a contrasting fabric or leather backing.

PAINT

The Cistercians legislated in 1157 that doors could be painted white if desired.³⁵ There are traces of white paint on the doors of the Cistercian chapel at Kirkstead, but it is not known if this is a genuine medieval survival. The door at Rochester has traces of dark blue paint on the wood. This is more likely to be authentic because the original surface of the door was reversed at some stage, leaving the paint both neglected and protected. Blue paint on the Winchester door looks modern but may reflect the original colour. The Chichester grille, now in the Victoria and Albert Museum, had traces of red and gold paint when it was acquired in 1895. The Douce Apocalypse, made *c* 1270, illustrates red doors with gold hinges.³⁶ The manuscript is roughly contemporary with the doors at Windsor (*c* 1247–9), which are, today, also red with gold-painted ironwork. In 1930 the Dean recorded that they were 'covered in scarlet gesso until a few years ago when the clerk of works, regarding it as shabby, burnt it off'.³⁷ There are traces of red colouring on the wood at Stanton Long, Raddington and on the chest at Abingdon. There were once two painted armoires at Carlisle Cathedral. The only survivor is decorated with painted white flowers around the frame and down the central panel. Four naturalistic plants are painted in the spaces between the hinges.³⁸

The tomb railings of the fourteenth and fifteenth

centuries look severe and restrained today but there is evidence that many were originally brightly coloured. Queen Philippa's second-hand tomb railings at Westminster Abbey were given a fresh coat of red paint when they were installed in 1377.³⁹ The railings around Erkenwald's tomb in St Paul's were tinned.⁴⁰ In 1786 Henry V's chantry screen in Westminster was still painted in compartments of red and blue and the stamped fleurs-de-lis and lions were gilded.⁴¹ The imposing iron cage around the Hungerford tomb at Salisbury Cathedral was 'painted antiently with blue, gold and green vermillion' and the bars were 'beautifully gilt'.⁴² Details on the Chichele tomb at Canterbury are picked out in red and blue paint. The paint looks modern but it may be an accurate restoration. Edward IV's chantry gates at Windsor were once gilded. Their present lowering blackness gives quite the wrong impression of what must have been a light and sparkling monument.⁴³

Excessive restorations and cleaning took place in the nineteenth century when fashion dictated that the correct colour for iron was to be universally black. When looking at the dry, and often worm-eaten, planks of medieval doors and chests today, it is necessary to visualize them either covered or coloured: with such treatment the ironwork would obviously be much more prominent because of the contrast with its background. The occasional use of human skin adds a gory overtone to the mild instructions given by Theophilus. Brightly coloured doors and hinges would have complemented the festive aspect of medieval stone portals, which were also often painted.

PART 2

CARPENTRY

CHAPTER 4

THE CONSTRUCTION OF MEDIEVAL DOORS

The doors and chests under consideration have been selected on the merit of their decorative ironwork alone and were not chosen to demonstrate the evolution of medieval carpentry. Most defensive doors from castles and treasuries have been excluded because they lack decorative ironwork, but a few are mentioned below because they come from an accurately datable context. Obviously, to obtain an accurate impression of the evolution of carpentry, the doors and chests have to be selected according to different criteria, based on their construction and not their ironwork. Cecil Hewett has begun this research on doors and Penelope Eames has examined and classified some chests.¹

Because the iron and wood are so closely connected on doors and chests, there is a danger of producing a circular argument for dating one from the other. To avoid this, it is necessary to examine the carpentry independently, as far as possible. In the case of doors, the architectural setting is the primary indicator of date, provided they have not been moved or replaced. Chests, without an architectural context, can sometimes be dated by their decorative carving, and a few have been successfully dated by dendrochronology. Failing this, they can be roughly dated by comparing their ironwork with similar designs on doors. The dates suggested in summary below are amplified in the catalogue.

Some of the simplest types of door construction were known and used throughout the Middle Ages, but other features were only used for a relatively short period, or were introduced at a later date. Correctly interpreted, the carpentry can thus provide some indication of when a door was made. The three component parts of medieval doors are the framing on the back, the vertical boards on the front, and the ironwork, both nails and straps. Each

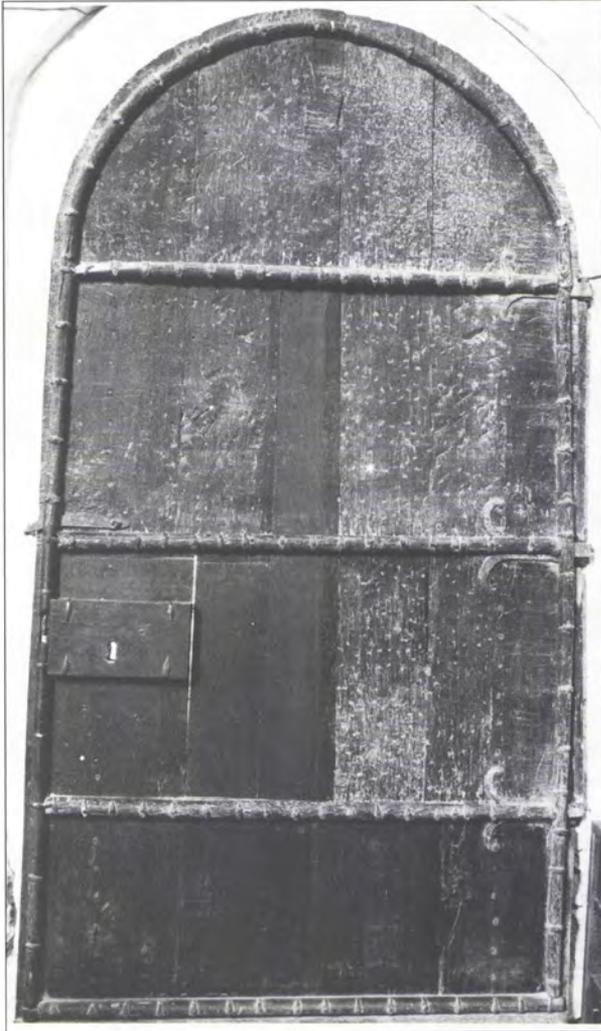
of these elements was made in a wide variety of ways and their different features are classified below.

FRAMING

The very crudest doors are cross-boarded, with vertical boards all over the front, and horizontal ones across the back. Some doors are held merely by ledges, which may be rounded, chamfered, rectangular or wedged. Heavier constructions require saltire, lattice or portcullis braces. These are the most common types of door construction.

Ledges with a rounded or 'D' cross-section are found on doors in some of the earliest contexts, from the eleventh and twelfth centuries. Where they occur in a later context, there is generally evidence that the doors have been reused. The Hadstock north doorway was made in the 1060s to 1070s,² and even though its stones are somewhat reassembled the door appears to be coeval with its doorway.³ It is thus probably the oldest door still in use in England, and a rare example of Saxo-Norman carpentry (Fig 2.1). However, its wooden construction is not unique and the same methods continued to be employed in the twelfth century. The west door at St Peter's in the East, Oxford, probably from the 1160s, was similar (Fig 2.2).⁴ Table 2.1 lists the eleventh- and twelfth-century doors with rounded ledges that are still *in situ* and those, like Chichester song school (Fig 2.3), found in a later context, which all appear to be reused.

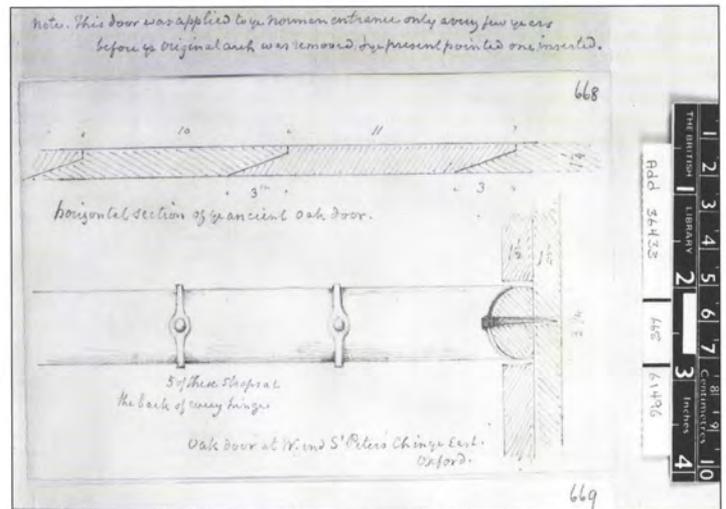
Wedged ledges are hammered along a groove cut into the back of the boards. They hold the door together without nails or bolts. Although the result is a sturdy and neat construction, wedged ledges were not often employed and only seven examples are known at present in this



2.1 Hadstock, north, interior.



2.3 Chichester Cathedral, song school, rear of inner door.



2.2 Oxford, St Peter's in the East, west, interior.
Drawing by J C Buckler,
BL Add. 36433, fo 668 (photograph reproduced
by permission of the British Library).

Table 2.1 Doors with rounded ledges

<i>Church</i>	<i>Date of doorway</i>	<i>Date of door</i>	<i>Clasping rove</i>	<i>Comment</i>
<i>Rounded ledges in situ</i>				
Hadstock, north	mid-11C	mid-11C	*	D-section timber also used for durns and curved upper-edge frame. Fig 2.1.
Hartley, south	originally 12C	12C	*	South wall of nave and interior of doorway 12C, exterior replaced with pointed chamfered arch.
Pirton, south, north	12C, heavily restored	12C		
Manningford Bruce	early 12C	early 12C		
White Roding	early 12C	early 12C		Square-topped doorway.
Stillingfleet	1160s	1160s	*	Fig 2.13.
Morville	c 1150–1200	c 1150–1200	*	
Stoke Orchard	1170–1200	1170–1200		Rounded ledges across door and curved around top.
Canterbury Cathedral, north choir aisle	1130s	c 1175		Door replaced after 1175 fire. Date confirmed by dendrochronology.
Sparsholt, north	c 1180–85	c 1180–85		
Edstaston, south	late 12C	late 12C		
London, Westminster Abbey, north transept, north-east corner	1245–69	1245–69		
<i>Rounded ledges on relocated doors</i>				
Chichester Cathedral, song school, inner door	medieval	12C	*	Rectangular door hung against misshapen rounded opening. Door large enough to have come from any major entrance built between 1108 and 1184. Fig 2.3.
Worcester Cathedral, fragment in crypt	original location unknown	12C	*	
Lydford Castle, excavated well cover fragments		ironwork 12C	*	
Staplehurst, south	13C	early 12C	*	Door cut down to fit present pointed doorway. Ironwork made for round-topped door. Fig 2.12.
Runhall, nave west	late medieval	early 12C	*	Doorway rebuilt from reused Romanesque fragments.

Table 2.1 Doors with rounded ledges (continued)

<i>Church</i>	<i>Date of doorway</i>	<i>Date of door</i>	<i>Clasping rove</i>	<i>Comment</i>
<i>Rounded ledges on relocated doors</i> (continued)				
Buttsbury, north	14C	mid-12C	*	Door cut down to fit present aperture.
Oxford, St Peter's in the East, west tower	14C	probably 1160s	*	Most of church built in 1160s. 14C west tower probably reused 1160s door. Door lost. Rounded ledges curved around top. Fig 2.2
Chedzoy, north	16C	probably early 13C	*	Rounded ledges with a mixture of clasping and rectangular roves. Door reused in rebuilt 16C north doorway.

country. They are listed in Table 2.2. The most remarkable examples are the two pairs of mighty doors on the north and south sides of Durham Cathedral, in excellent condition since their construction in about 1128 (Fig 2.4).

The door now hanging in Westminster Abbey chapter house vestibule does not strictly belong to the wedged ledge category, because the ledges are not hammered across the door. Instead the ledges fan out at both ends



2.4 Durham Cathedral, south west, interior.



2.5 Westminster Abbey, chapter house vestibule, interior (detail).

Table 2.2 Wedged ledges

<i>Church</i>	<i>Date of Doorway</i>	<i>Date of Door</i>	<i>Comment</i>
Eastwood, north	rectangular doorway in 14C north aisle	12C	Probably both doors from original 12C nave, moved out to later aisles.
Eastwood, south	doorway in 13C south aisle	12C	
Heybridge	early 12C	early 12C	
Durham Cathedral, north and south-west nave	1128–33	1128–33	North door has traces of original ironwork, south-west ironwork added 1175–1200. Fig 2.4.
Little Hornead	mid-12C	mid-12C	Wedged ledges combined with counter-rebates.
Elmstead, north	12C	mid-12C	Rounded brick Romanesque doorway.

and are hammered into an exactly matching gap cut out of the boards. They are flush with the boards and are fastened with dowels or trenails (wooden pegs). There is no evidence of the door's original location, but at present its hinges have been reversed and it does not fit its doorway. Its inset construction suggests a date in the early twelfth century and it could even be contemporary with the dorter and its undercroft.⁵ Its hinges, C and strap with split-curl terminals, were of the earliest twelfth-century type (Fig 2.5).⁶

Roughly chamfered or rectangular ledges remain the most common support used on doors. They continue to be used today and are therefore little use for dating. They survive from the twelfth century onwards.⁷ The number of ledges varied from three to eight, depending on the size of the door. Similarly ubiquitous is the crossed-board construction, whereby the front of the door is made with vertical boards and the back is entirely covered with horizontal boards.⁸

Saltire-cross brace. There are not enough dated examples of the saltire-cross brace (Fig 2.6) to establish its date range conclusively. On the present evidence, it appears that the earliest examples of this type of frame survive from the end of the twelfth century and it continued in use throughout the Middle Ages (see Table 2.3).

Lattice bracing is a more complicated form of saltire bracing but the two appear at the same time, at the end of the twelfth century (see Table 2.4). Early examples of lattice bracing come from the west doors of Ely Cathedral, which were probably installed when the Galilee was built

under Bishop Eustace (1198–1215),⁹ and the two sets of western doors at Peterborough Cathedral, c 1193 to 1200 (Fig 2.7).¹⁰ Typical later examples are from York Minster chapter house, from the 1280s (Fig 2.8). Differences between the later and earlier doors are discussed below, along with the portcullis frame.



2.6 *Lincoln Cathedral, north-east transept, north wall, doorway to cloister, rear frame.*

Table 2.3 Saltire-cross brace

<i>Church</i>	<i>Date of Doorway</i>	<i>Date of Door</i>	<i>Comment</i>
Laneham	late 12C	late 12C	
Kirby Bedon	restored Romanesque	could be later than 12C	Ironwork does not fit present door.
Lincoln Cathedral, door from north east transept to cloister	1220–30	mid-14C	Fig 2.6.
Foy, south aisle	14C aisle	14C	
Norwich, St John's Chapel	1316–37	1316–37	
North Elmham	late 14C	late 14C	

Table 2.4 Lattice brace

<i>Church</i>	<i>Date of Doorway</i>	<i>Date of Door</i>	<i>Comment</i>
Peterborough Cathedral, south-west doors	1177–93	c 1193	
Peterborough Cathedral, west doors	1193–1200	1193–1200	Fig 2.7.
Ely Cathedral, west doors between nave and Galilee	1198–1215	1198–1215	Boards counter-rebated.
Thornton Curtis, south	early 13C	early 13C	
York Minster, chapter house	c 1280–5	c 1280–5	
Ripon Cathedral, north transept, east end	14C	14C	
London, Westminster Abbey, Pyx Chamber, outer door		after 1303	Installed after robbery. Fig 2.10.
Maxstoke Priory, gateway	1336–42	1336–42	

Portcullis frames. Robust portcullis frames are found predominantly from the fourteenth century onwards but they first appear at Wells in the early thirteenth century. Later in the fourteenth and into the fifteenth century, portcullis frames became virtually the standard construction for both church and castle doors or gates (see Table 2.5).

At this point it is possible to make some general observations about both the lattice and portcullis frames. The

earliest examples generally have slender and sometimes finely carved ledges and braces. The Peterborough Cathedral frames are a work of real craftsmanship.¹¹ The central west doors of the nave have carved, raised seatings for nails on the frame, and a wooden foliage capital, one of the few in England, where the two lancets meet. The south-west doors are simpler but the frame has moulded braces and a bell capital carved by the central opening. At Thornton, where the doorway and ironwork are later thirteenth century, the colossal single leaf is held

Table 2.5 Portcullis frame

<i>Church</i>	<i>Date of Doorway</i>	<i>Date of Door</i>	<i>Comment</i>
Wells Cathedral, nave north	1210–15	1210–15	
Wells Cathedral, nave west	by 1239	by 1239	
Wells Cathedral, chapter house, undercroft	1250s	1250s	
London, Westminster Abbey, Pyx Chamber, inner door	after 1303	after 1303	Portcullis frame on both sides of door. Fig 2.9.
Selby Abbey, west	c 1170	14C	Boards on outer face of doors renewed after fire. Ledges attached to durns with notched lap joints.
Waltham Abbey	fragment, no context	14C	Similar to Selby.
Worcester Cathedral, Edgar Tower gate	1346–7	1346–7	} Combination of portcullis and lattice.
Winchester College, middle gate, to Chamber Court	1387–94	1387–94	
Winchester College, outer court	1395–1401	1395–1401	
Winchester, St Cross, Beaufort Tower	1404	1404	



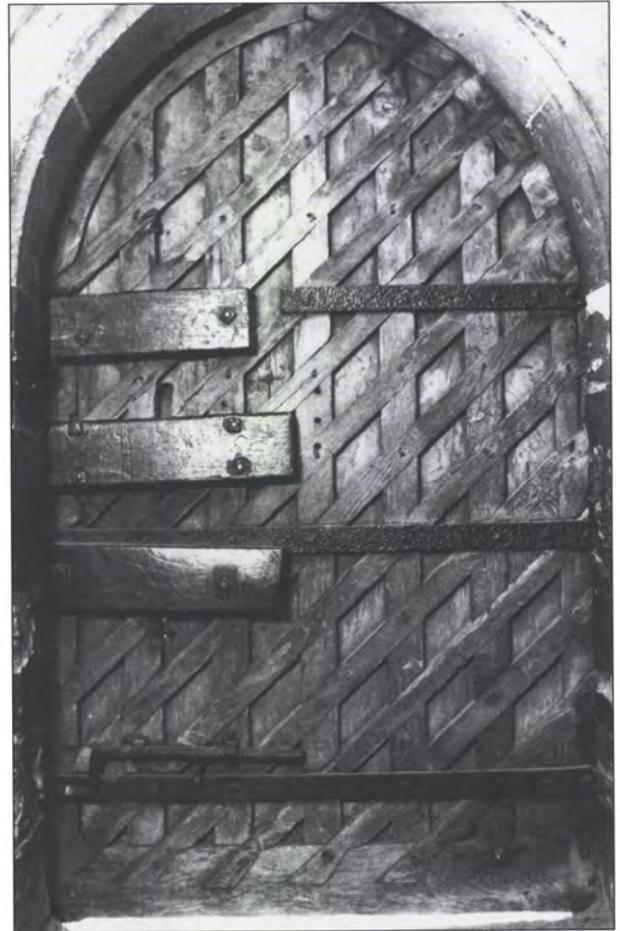
2.7 Peterborough Cathedral, west, interior.



2.8 York Minster, chapter house, rear frame.



2.9 Westminster Abbey, Pyx Chamber, inner door.



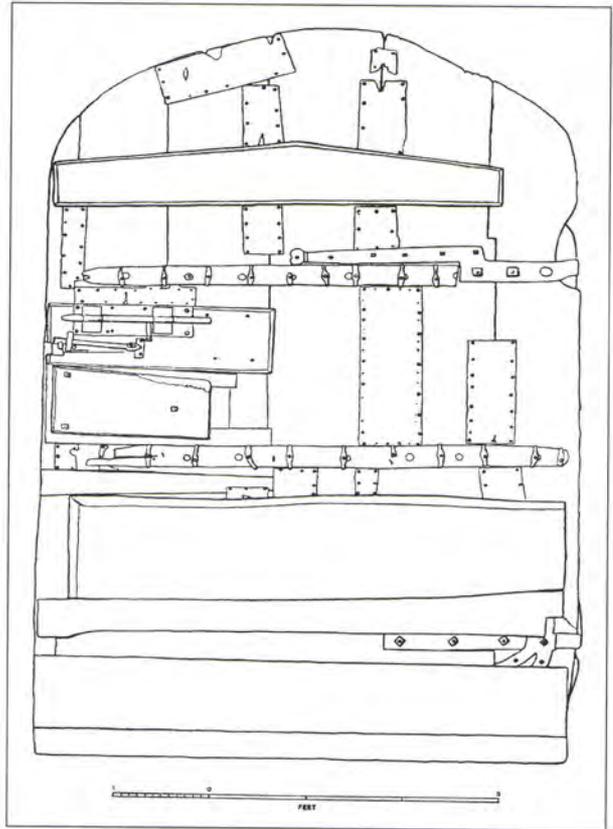
2.10 Westminster Abbey, Pyx Chamber, outer door.



2.11 Hadstock, north, interior (detail).



2.12 Staplehurst, south, interior (detail).



2.13 Stillingfleet, south, interior, drawn by Jane Holdsworth (photograph reproduced by permission of the Society of Antiquaries of London).

by a lattice like that at Peterborough, with carved seatings for the nails. The saltire frame at Lincoln is carefully moulded. The lattice frames at Ely and Ripon are chamfered or rounded. At Wells, although all the door frames have chamfered edges, a certain change is discernible between the early entrance doors of the north transept (1190–1209) and the rest. The frame of the north doors is made of narrower ledges and is made with larger squares than the later doors. By contrast, lattice and portcullis frames from c 1250 onwards tend to be remarkably heavy in appearance, with a dense arrangement of squares or lozenges and generally with accurately planed rectangular ledges or braces as exemplified by the inner door of the Pyx Chamber, Westminster Abbey (Fig 2.9). The massive doors of the Peterborough Cathedral gateway appear to be fourteenth century, installed when the gateway was enlarged in 1302–7.¹² They have one set of vertical styles covered by a diagonal set and the same arrangement is found on the c 1303 Pyx Chamber outer door at Westminster Abbey (Fig 2.10).¹³

The Peterborough gateway doors and those at

Winchester College (the entrances to Chamber Court, 1387–94, and Outer Court, 1394–1401) have one feature in common, which is the notched lap joint, where the ledges meet the edging frame.¹⁴ This is a lap (overlapping part) from which a nick or V-shaped indentation has been removed, rendering it impossible to withdraw in one direction. It is also used on a fragment from Waltham Abbey.¹⁵

There were three possible ways in which the rear frame could be fixed to the boards: using wedged ledges as already described; dowels or trenails; and nails or bolts. The nails were sometimes clenched – that is, bent over and the point driven back into the wood – or cushioned by roves (Fig 2.11). On some of the older doors such as Staplehurst, Stillingfleet and Runhall, dowels, nails and roves were all used, as if the door were fully assembled by a carpenter and then delivered to the blacksmith to be reinforced (Figs 2.12, 2.13). The use of dowels and clenched nails does not vary but roves show a

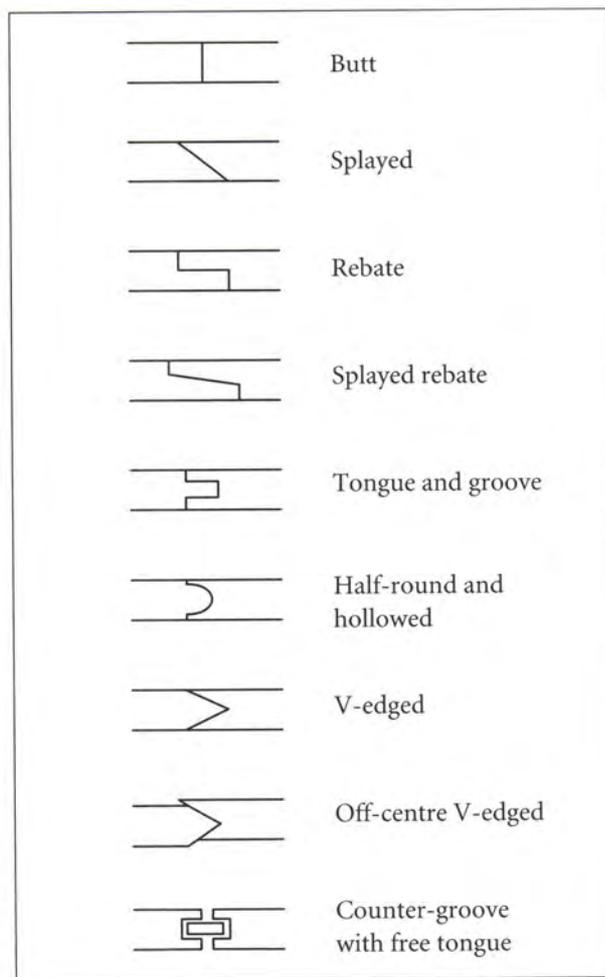


2.14 *Layer Marney, south.*

certain evolutionary development. Roves are found on almost all the doors constructed with rounded ledges (see Table 2.1). In all these cases the roves are long and clawlike, clasp the ledges to prevent them from splitting. Where they occur on later doors, from the fourteenth century onwards, they have lost their clawlike appearance, and are either square or lozenge-shaped: they are used simply as washers to cushion the wood from the nail head. These types are found at Southwell Minster (north), Gloucester Cloister (1370–1412),¹⁶ the De Ireby tower, Carlisle (1381–2),¹⁷ and Bishop Lyhart’s gates to the cathedral precinct at Norwich (1446–72).¹⁸ This is a further reason for dating the Selby and Waltham

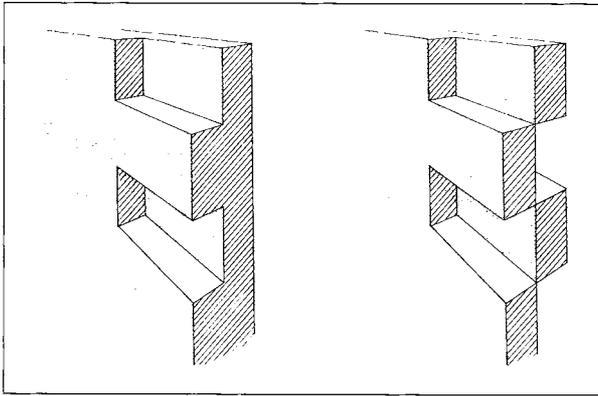
Abbey doors to the fourteenth century, because they employ square roves. The intervening development, between clasp claws and washers, is traceable at Wells.¹⁹ On the north and west doors – that is, before 1239 – the roves still make some attempt to clasp the ledges, although already on the west doors clasps and washers alternate. On the chapter house undercroft door of the 1250s the roves are too short to be anything except washers.

In the fifteenth and sixteenth centuries, when decorative iron on doors becomes less significant and wooden tracery often takes its place, the pattern formed by large nail heads on the exterior is often significant: nail heads may form a lozenge pattern or a square grid. Examples are at Aldsworth, Baltonsborough, Layer Marney (1525) (Fig 2.14), Seamer, Southam, South Muskham, Winterton.



2.15 *Types of board edging.*

BOARDS



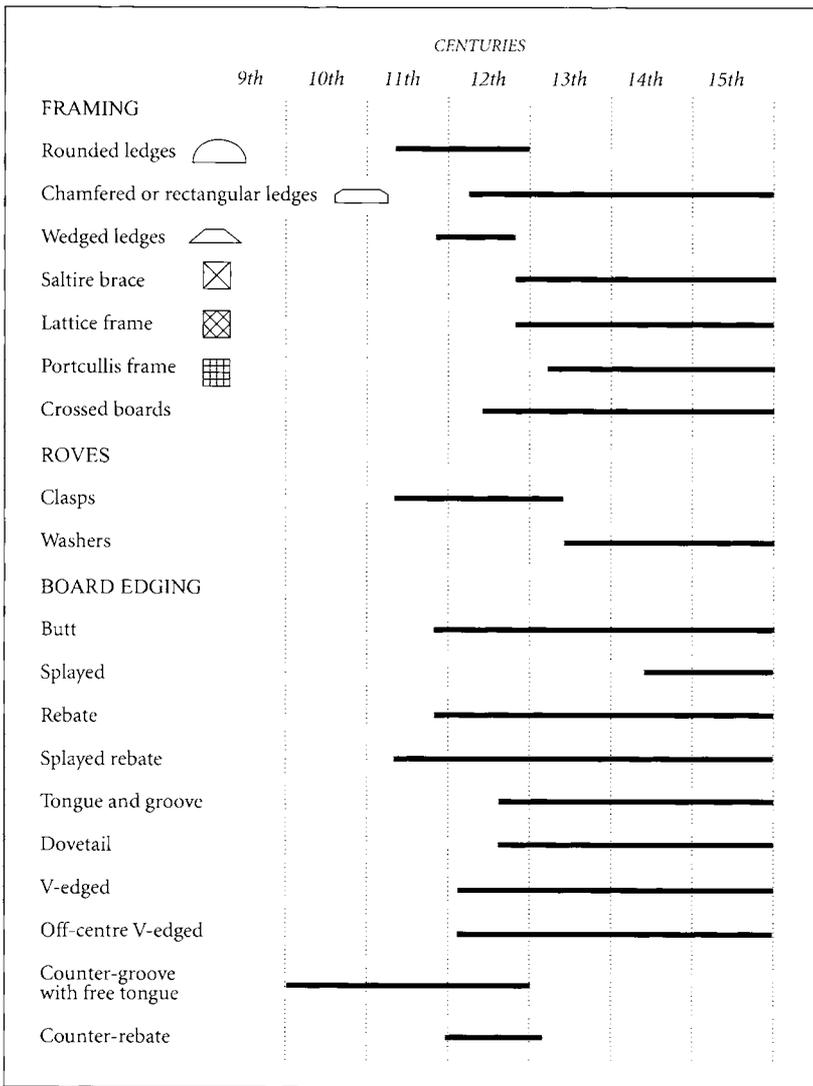
2.16 Counter-rebate plank edges.

Ten different methods for the edging of boards have so far been observed but their significance, in terms of dating, is not yet fully understood. The edges are butt, splayed, rebate, splayed rebate, tongue and groove, half-round and hollowed, V-edged, off-centre V-edged, counter-groove with free tongue, and counter-rebate (Figs 2.15, 2.16). All these types were known in the twelfth century.²⁰ This shows that the rebate plane had reached an advanced stage of development by this date.

The continued use of these edging types has not been investigated further because they are still employed today. However, only six examples of the counter-groove with free tongue are known at present: on the two Durham doors (1128–33), Kempley (west), Ashford Carbonel (north), Earl's Croome and on a door fragment at Worcester Cathedral.²¹ The logs of the ninth-century church at Greensted²² are fastened with grooves and a free tongue. A related construction is used at Kempley (north and west), where the counter-rebated planks are held together internally by free tenons. It is likely that this ancient method of joining fell out of use in the twelfth century when more sophisticated rebate planes evolved.²³

Counter-rebating also fell into disuse after the twelfth century but is a distinctive feature on many Romanesque doors. The stepped edge produced by counter-rebating prevented boards from sagging, but ledges performed the same function if they were firmly attached (Fig 2.16). Counter-rebates were therefore a superfluous structural aid, complicated to make, and not used for long (Table 2.6).²⁴

The various types of door construction are summarized in Figure 2.17. From this it can be seen that



2.17 Diagram to show dates for types of door construction.

features indicating an ‘early’ date (between about 1050 and 1200) are rounded ledges, wedged ledges, clasping roves, counter-groove with free tongue, and counter-

rebates. Features clearly indicating ‘later’ work (from about 1200 to 1500) are saltire, lattice and portcullis braces, and small square or diamond roves.

Table 2.6 Boards with counter-rebate edges

<i>Church</i>	<i>Date of Doorway</i>	<i>Date of Door</i>	<i>Comment</i>
Elmstead	early 12C	early 12C	With wedged ledges.
Old Woking	early 12C	early 12C	
Sutton	exterior remade with pointed arch, 1869, but inner relieving arch is Romanesque	early 12C	
Kempley, west	c 1120	c 1120	Free tenons slot into the boards.
Little Horstead	mid-12C	mid-12C	Counter-rebates just visible on top edge of boards.
Mashbury	Romanesque	12C	Round-topped archway.
Worfield	not known, Romanesque	12C	Fig 4.25.
Elmsett, south	14C nave, pointed doorway	12C	Door round-topped, Romanesque.
Stillingfleet	c 1160	c 1160	Fig 2.13.
Castle Hedingham, north and south	c 1175	c 1175	Figs 4.115, 4.116.
Peterborough Cathedral, south-west transept	1177–93	1177–93	
Edstaston, north and south	c 1200	c 1200	
Ely Cathedral, west	1198–1215	1198–1215	

CHAPTER 5

THE CONSTRUCTION OF MEDIEVAL CHESTS

Chests are probably the most common form of medieval furniture to survive.¹ In churches they were used to store vestments, plate, documents and money. Unlike secular chests, which were frequently used for transporting goods, church chests were intended to keep their contents in one place, dry, almost unmovable and securely locked. Sometimes secular chests may have been presented to a church for safekeeping, which results in examples like that at Cound and Wath upon Dearne having elaborate chains and loops for transport (Fig 4.82).²

Most chests from the twelfth to fifteenth century can be divided into three categories, according to their construction. These are the dug-out tree-trunk, ironbound board chests, and style chests or hutches. Lids may be flat, gabled or coved, the latter more commonly used in the later Middle Ages for travelling chests. Cope chests form a separate category and are discussed later.³ The rare examples of medieval aumbries and armoires are discussed individually.⁴ In this book, an armoire is defined as a free-standing piece of furniture while an aumbry is built into the wall.

The crude dug-out trunk, while typologically the earliest form of chest, is found throughout the Middle Ages. At present, its age can only be estimated by the type of ironwork used on the lid. Thus at Morville the lid has split-curl hinges, corresponding to the earliest phase of iron decoration on doors (Fig 2.18). At Horning, the chest has a combination of barbed straps and fleurs-de-lis suggesting a date in the second half of the twelfth century, while that at Margaret Roding has a type of fleur-de-lis that flourished *c* 1175–1225. The trunk from Mattishall (now in a Norwich museum) had flat cut-out leaves on the lid, indicating a mid-fourteenth-century date.

Ironbound board chests have no joinery, merely six planks abutting at right angles to each other, forming a box. This construction is very simple and was in use long before the twelfth century, particularly for making coffins. Examples are the coffin (probably tenth-century) found at Winchester⁵ and, on the Continent, St Colomba's coffin at Sens.⁶ The earliest dated church chest of this type, with decorative ironwork, comes from



2.18 *Morville, chest.*

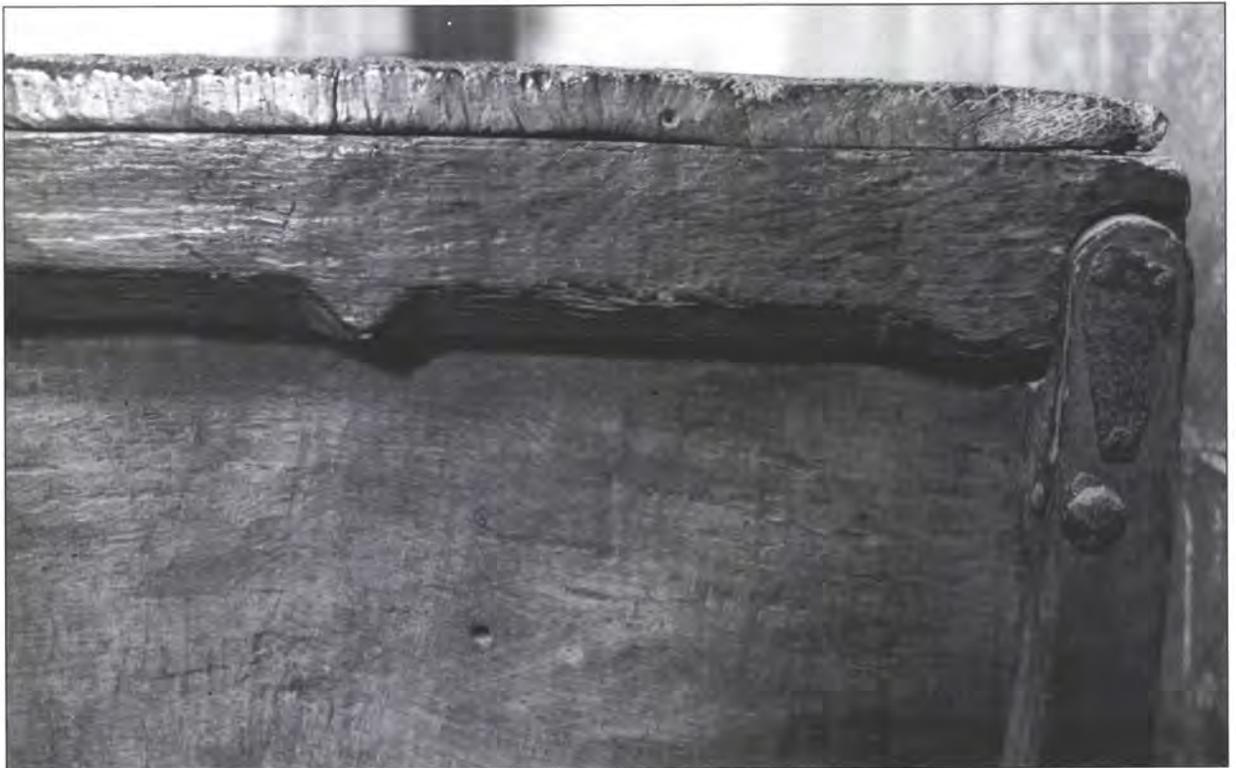
Westminster Abbey (now in the Public Record Office, London) and has been dated by dendrochronology to ‘after 1275’,⁷ which accords very well with the delicate stamped terminals on the iron straps (Fig 5.15). The more crudely stamped iron of the West Horsley chest, of similar construction, may be slightly earlier (Fig 5.65).⁸

Board chests with flat cut-out ironwork typical of the fourteenth century are found at Icklingham and Church Brampton (Figs 5.93–5.98).⁹ The Richard of Bury chest in Glasgow, dated by its painted heraldry to c 1340–5, is also a simple board chest (Fig 5.118).¹⁰

The third type of chest, a hutch, is made with styles – that is, with vertical boards at each end of the long sides. The styles continue below the chest to form broad legs. Rails, or horizontal boards, are attached in a variety of ways between the styles. Whereas most lids are held by iron strap hinges rotating around a gudgeon or pin, the lids on hutches may have wooden pivot hinges (Fig 2.19). They are made from wooden flanges on the sides of the lid. These are cut so that they can rotate over the rear styles (vertical boards). They are a form of ‘carpenter’s hinge’ corresponding to the harr post on doors. To

prevent the lid being lifted off, the pivots are sometimes reinforced with chains or even additional iron hinges. In some cases, the rails are rebated or tongued and grooved into the styles and fastened by trenails. Two chests of this type, dated between 1185 and 1225 by dendrochronology, are preserved in the muniment room at Westminster Abbey but they have no decorative ironwork.¹¹ Similar chests at Great Kimble and Wootton Wawen have iron straps ending in lobes and tendrils, which were common at the end of the twelfth century, while the chest at Tanworth has scrolls of a later thirteenth-century type. Chest III in the Westminster Abbey Muniment room and the east chest in the Pyx Chamber, constructed in this way, have been dated by dendrochronology to ‘after 1290’ and ‘1285–1300’.¹² Alternatively, the styles and rails could be joined by dovetailing. This technique is used on chests decorated with twelfth- to fourteenth-century ironwork at Rugby, Cound, Audlem, Malpas, Bitterley, Worfield and Condover.

Style chests often have additional carved decoration. The most common form is some embellishment of the



2.19 Chichester Cathedral, pivot hinge from carved chest.

legs, usually a C- or D-shaped lunette or miniature arch.¹³ On Chest I in the Westminster Abbey Muniment Room (after 1185), the styles have D-shaped indents closed by small columns with Romanesque cushion capitals (Fig 5.144). This is a useful confirmation of the date provided by dendrochronology, as cushion capitals are unlikely to have been used beyond the twelfth century. Other simpler designs are on the chests at Bitterley, Wootton Wawen, Tanworth and Malpas, while the Worfield chest has a triangular indent. The Merton College, Oxford, chest has an octagonal moulded colonnette. The Laneham and Wroxeter chests have trefoil arches carved on the front face of the styles.

A large number of chests have chip-carved roundels on top of the styles, but most of these lack ironwork.¹⁴ Only the Laneham chest has decorative ironwork together with chip-carved roundels. Chests with chip-carved decoration probably date mainly from the twelfth and thirteenth centuries.

There are a few neatly jointed and well-carved chests from this period – for instance at Hindringham, Graveney, Stoke d'Abernon, Chichester and Climping – but even on these the repertoire of decoration is limited and unimaginative.¹⁵ The Hindringham chest has a shallow intersecting Romanesque arcade while the Graveney chest has an early thirteenth-century arcade with trefoil arches. The others have elaborate chip-carved roundels but none of them has any figurative or foliate designs. Very elaborately carved and painted chests survive from the later fourteenth and fifteenth centuries. The tracery and figurative scenes take up most of the surface on the chests, leaving little room for extravagant ironwork designs. Flemish chests are often mentioned in medieval documents: the definition was obviously well understood at the time but they are hard to identify now, except where the figurative carving is obviously Flemish, as in York Minster chapter house.¹⁶

Other late medieval chests are so heavily ironbound that they leave no room for carving. Usually this iron consists of plain, dense straps but there are a few exceptions like the Sidney Sussex College, Cambridge, chest where some of the straps are ornamental.¹⁷

The introduction of panelling effectively marks the end of medieval chest carpentry. Linen-fold panels first appear in the Netherlands in the late fifteenth century and occur on doors in England by the 1490s.¹⁸ Examples on English chests are at Beeston and Hempstead, Norfolk.¹⁹

Medieval chests employ very simple carpentry techniques, which appear to evolve little before the advent of panelling. The basic carcass of a chest is therefore hard to date on its own and evidence needs to be augmented by the carved decoration, ironwork, painting and dendrochronology. From the twelfth to early fourteenth century it was clearly the task of the blacksmith and not the carpenter to provide the majority of decoration on chests. This is partly to be expected from the state of the woodworking crafts. Basic architectural woodwork was done by carpenters, and joiners as such are not mentioned in documents until the mid-thirteenth century when they first appear in royal accounts, making beds, tables and chairs.²⁰ Hitherto these had frequently been made by turners.²¹ In Paris, *huissiers* and *huichiers* were distinguished from carpenters by Étienne Boileau in the 1260s. *Huissiers* made windows and doors while *huichiers* made chests or 'hutches'.²² They worked in conjunction not with the ordinary blacksmith, but with the chest, trunk and box smiths who made only delicate hinges and locks. In London the Craft of Joiners is not mentioned before 1422–3.²³ The study of medieval carpentry techniques in England is still in its early stages and will no doubt become more accurate as it evolves. This study of doors has revealed a few diagnostic features evolving during the Middle Ages, but chest designs remained almost constant from the twelfth century until the advent of panelling in the fifteenth century. The decoration of doors and chests remained primarily the blacksmiths' job until the mid-fourteenth century, when elaborate carving and moulding took over to cover the surface.

COPE CHESTS

These quadrant or semi-circular chests were designed to store valuable embroidered copes, piled flat, one on top of the other. In the Middle Ages copes would have been worn both by nobles and senior ecclesiastics.²⁴ The chests were extremely large, cumbersome receptacles and it must have been difficult to extract the lower garments. The largest, at Salisbury Cathedral, is 3,800mm (12ft 3in) in diameter and a pulley system is required simply to lift the lid. Many chests must have disappeared at the Reformation when the use of copes was abolished, though the vestments returned for use in cathedrals later. Only seven cope chests survive in England, and only two, at York, are decorated with ironwork.



2.20 York Minster, cope chest II (left) and cope chest I (right).

The main evolution in construction technique can be seen in the assembly of the base, particularly on the curved side.²⁵ At York and Salisbury, massive horizontal planks are bent around the exterior of the base frame and attached either by nails (at York) or tenons (at Salisbury). At Wells and Westminster Abbey the curved boards slot into a grooved frame, an experimental and early form of panelling. The principle of panelling is fully understood and applied at Gloucester, where the base is divided up into eight framed fields and the tense curved boards are no longer necessary.

At first sight the two York Minister cope chests look very different from each other (Fig 2.20). Both have lids richly decorated with ironwork, but chest I is of the lobe and tendrils type while chest II has delicate stamp designs. However, a closer examination of their carpentry shows that their bases are technically similar. The base of chest I has a triangular brace between the exterior ledges while chest II has an A-frame held by two battens placed as cords to the circle. All the posts are braced in the same way, with triangular corner pieces. Each chest has exactly the same radius. Chest I has each side made

from a single board, but chest II is deeper and has two boards on each side. To compensate for this, the legs of chest II are shorter, so both the chests are the same height. Hewett observes that all parts of the frame have to be offered together at the same time in order to assemble the carcass.²⁶ The only significant structural difference is that the lid of chest I has tangential boards and chest II has radial boards. Radial boards are also used at Wells, but at Salisbury and on both the Gloucester chests the boards are perpendicular to the diameter. It is only on the Westminster chest, perhaps early fifteenth century, that the tangential boards are used again. York cope chest II can be readily dated to the 1280s by its stamped ironwork and the base of York cope chest I is likely to have been made at roughly the same time because of its technical similarity. Salisbury is technically more primitive than Wells but both could be fourteenth century, while the skilled panelling at Gloucester and Westminster suggests the late fifteenth century.²⁷ The lid of York I – with its immaculate dense iron, emphatic nail heads and near perfect leather covering – may be a late medieval replacement.

PART 3

SYMBOLISM

CHAPTER 6

THE LITURGICAL AND SYMBOLIC IMPORTANCE OF CHURCH DOORS

The medieval church door was frequently the focus for generous decoration with ironwork from the twelfth to fourteenth centuries and increasingly with wood carving thereafter. The figurative ironwork is of three types: from the later Middle Ages there are designs that are clearly heraldic; on earlier doors there are some individual and isolated motifs; and lastly there are substantial schemes suggesting an iconographic programme. These are referred to as picture doors, confined in England to the twelfth century but continuing later on the Continent.¹ Although much of the ironwork was purely ornamental some examples suggest that a deeper meaning lay behind the decoration. The medieval mind was inclined to seek allegories and symbols in everything and the church door was a potent area for meditation. Most of the symbolic forms are found in rustic parishes, so any interpretation must consider the intellectual background of both viewer and patron. The village smith would have been illiterate and the only figurative art he would have seen would be church murals or perhaps tapestries in the lord's hall. The parish priest would have been familiar with the Bible and perhaps a few homilies or poems in the vernacular. Probably both would have been familiar with local oral folk tales. The few surviving figurative doors provide an enigmatic view of this otherwise lost peasant culture. Their interpretation must depend on whatever written and visual evidence from that time is accessible.

The primary written evidence comes from the consecration rites found in pontificals, the service books used by bishops.² The whole community would have gathered to attend the consecration ceremony, watching the bishop

perform his elaborate rituals. His words and actions go a long way to explain what the contemporary congregation understood about the door. The main entrance door and doorway were the focus of attention at the start of proceedings. In the earliest written versions, from the eighth to the tenth centuries, the bishop merely knocked three times with his crozier and a deacon then let him and the other officiants in.³ In later versions the bishop knocked three times but the deacon refused him entry: the bishop had to process around the church three times, carrying the cross and holy relics and knocking after each circuit, before he was let in. As the bishop stood before the closed door he quoted Psalm 24: 'Tollite portas principes vestras et eleuamini porte eternas et introibit rex glorie' (Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in).⁴ This stage is illustrated in the Lanalet Pontifical, where particular attention is paid to the ironwork of the door (Fig 4.3)⁵. It is very elaborate and the bishop with some of his assistants are looking at it intently. In the illustration the bishop is striking the door with his staff ('percutiens in primis ter cum virga sua ipsud hostium'). When the deacon had opened the door, the bishop entered saying: 'Pax huic domui et omnibus habitantibus in eadem pax ingredientibus et regredientibus' (Peace to this house and all who dwell therein and peace to those going in and coming out).⁶ This section of the service was commemorated on the south door at Eastwood, where one iron bar across the door has an inscription of similar content (Fig 3.1).⁷ Holding a cross in his hands as he entered, the bishop said 'Crux pellit hostem. Crux christi triumphat' (The cross drives away the enemy. The cross of Christ is triumphant).⁸



3.1 *Eastwood, south, detail. Part of the consecration inscription, showing the word 'REGAT' in the centre of the strap.*

The second instance where the door was affected was during the lustration and blessing of the church fabric. However, the texts are not always specific about the places to be blessed. In the early Roman *ordo* the bishop sprinkled the interior walls twice and sent a deputy to sprinkle the exterior.⁹ In the early English Egbert Pontifical the bishop anoints only parts of the interior once with chrism,¹⁰ while the Romano-Germanic texts mention twelve places inside but do not pinpoint them.¹¹

In later English *ordos* the exterior lustration became increasingly complex.¹² Thus the Magdalene Pontifical requires three separate lustrations of the outer and inner walls, each conducted at different levels from the ground 'ad summam ecclesiam' (to the top of the church).¹³ In the thirteenth-century Bernham and Durandus Pontificals, the places to be anointed are described for the first time as three equidistant crosses painted on each interior wall.¹⁴

In the fourteenth century in England, crosses were to be marked at equal distances on exterior walls too.¹⁵ It is possible that before the twelve points on the walls were specified, the door was included in the blessing of the walls. Illustrations in French pontificals show the bishop actually touching a cross on the door at this stage of the ceremony. These door crosses seem to be like the consecration crosses marked on the walls, but the rubrics do not specify the door as the official position for a consecration cross.¹⁶ In a few unusual examples the doorway is mentioned. The eleventh-century Leofric Pontifical specifies 'angulos que ecclesie et postes ostium' (the corners of the church and the door posts).¹⁷ The fragment of an eleventh-century pontifical from Narbonne mentions the lintel and doorposts of the west door for blessing.¹⁸ In the fifteenth- to sixteenth-century Lund Pontifical, when

the bishop prepares the holy water he says: 'Sit posita crux invicta liminibus, utrique postes gracie tue inscriptione signentur' (May the invincible cross be placed on the lintels and may each post be marked with your inscription).¹⁹ It should be emphasized that these three pontificals are rare exceptions and probably have little to do with English practice after the eleventh century: the specific consecration crosses are those marked on the walls and they have a separate function from the cross on the door.

The third point in the service where the door or doorway is of some importance comes just before the bishop encloses the relics. In the Lanalet, Burnham and Ramsey Pontificals he merely goes to the door and addresses the congregation outside.²⁰ In the Romano-German *ordo* he anoints the lintel with chrism and says 'Porta sis introitus salutis et pacis. Porta sis ostium pacificum per eum qui se ostium et ostiarium appellavit' (May the door be the entrance of safety and peace. May the door be the gateway of peace through Him who calls Himself the door and the door-keeper).²¹ In the Roskilde version, the rubric reads: 'signando hostium ecclesie interius et ecclesiam superius cum crismate' (marking with chrism the door of the church [inside] and the church above).²² In both instances, anointing the lintel is totally separate from the anointing of the other twelve places earlier in the ceremony. The details of these texts are quite important because it has been suggested that almost any cross attached to the fabric of a church was a consecration cross.²³ However, the only crosses whose function is certainly connected with the consecration are those made from the thirteenth century onwards to mark the twelve or twenty-four anointed spots on the walls.²⁴ These

crosses were generally painted, and in the fifteenth century they were inscribed in circles.²⁵ The iron cross inscribed in a circle on the door at Bromme, Sørø, Denmark may be connected with anointing the door or doorway, as described in the Roskilde Pontifical.²⁶ Except for this surviving example and the two illustrated in the French pontificals, there is no evidence that the iron crosses found on many church doors are directly connected with the consecration ceremony.

As the service draws to a close the bishop commends the church to its patron saint, calling the saint ‘custosque peruigil et initor in segregabilis’ (ever-vigilant guardian and inseparable door-keeper). He asks the saint to intercept the attempts of evil humans with his shield, ‘inimici humani generis temptamentis scutum interpellationis tue opponas’.²⁷ He invokes the cross to protect the church also: ‘Tibi sancta crux commendamus templi istius curam ...; ut hic auxiliatrix existas, inseparabile tutamen huius sancte domus tue perseueres, contra seua iacula omnium inimicorum scutum diuine protectionis tue fortiter opponas’ (To you, holy cross, we commend the care of this church ...; that you may be a helpmeet here, that to this holy house you may inseparably remain a means of protection, that you may firmly interpose the shield of your divine protection against the fierce darts of all enemies).²⁸

When the church is consecrated it has become God’s house, heaven itself. By the door the bishop says ‘Ingredimini in civitatem Domini’²⁹ and ‘O quam metuendus est locus iste: uere non est hic aliud nisi domus dei et porta celi’³⁰ (Let us enter into the city of the Lord ... O how awesome is this place: truly this is no other than the house of God and heaven’s door).

In conclusion, the rubrics of medieval pontificals show that the church door was an important focus of attention during consecration ceremonies, although in England it was not specifically anointed with chrism. The door is given four attributes: it is the gate of heaven, the entrance of safety and peace; it is Christ Himself; it is a barrier to evil; and it has the protective power of the patron saint. On a more intellectual and altogether more transcendental plane, in 1140 Abbot Suger inscribed his gilt bronze doors at St Denis, Paris, with these words:

Whoever thou are, if thou seekest to extol the glory of these doors,
Marvel not at the gold and the expense but at the craftsmanship of the work.

Bright is the noble work; but, being nobly bright, the work
Should brighten the minds, so that they may travel,
through the true lights
To the True Light where Christ is the true door.³¹

This inscription succinctly explains the aesthetic function of a decorated door. It was to look marvellous, it was to inspire the viewer’s thoughts heavenwards and it was to represent Christ Himself, the gateway to salvation. The visual expression of these attributes will be explored next in a European context.

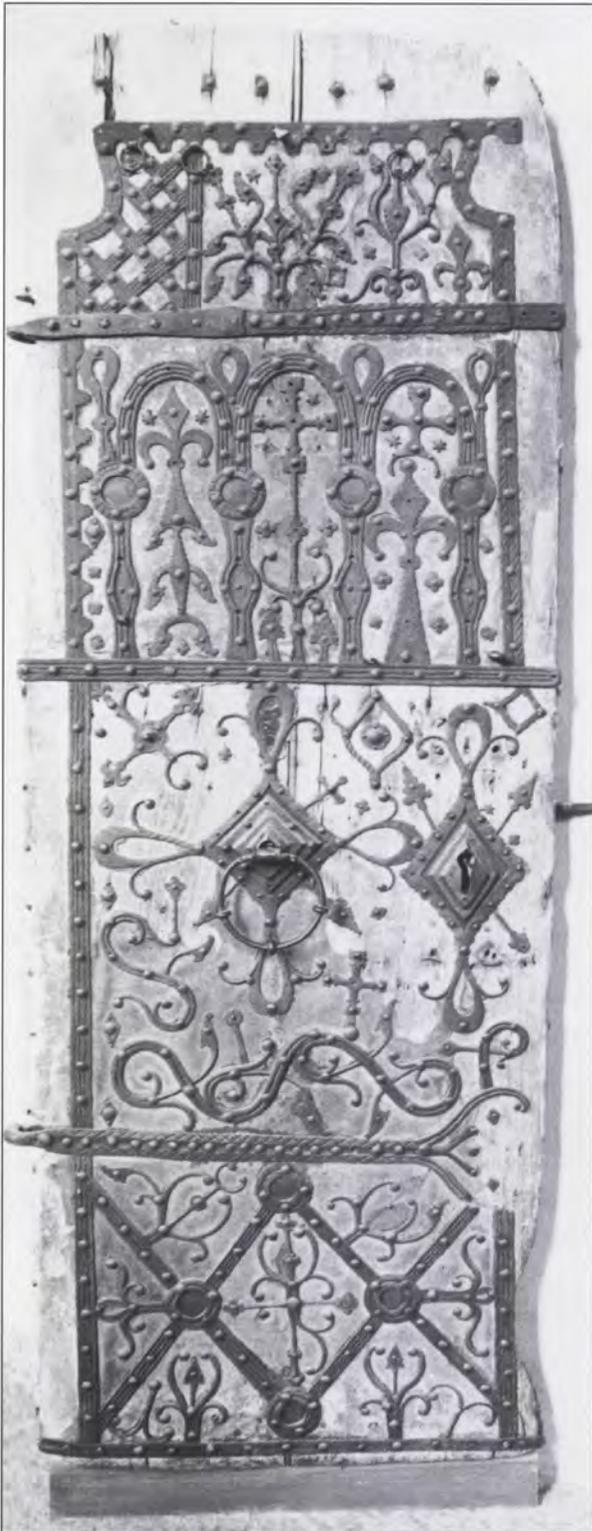
THE GATE OF HEAVEN: THE LATTICE

After the church was consecrated, it became literally and metaphorically the house of God, the means by which the congregation might reach heaven, and heaven itself. By the church door, the bishop calls the church the house of God and heaven’s door, ‘domus dei et porta celi’.³²

Inscriptions make this equally clear. On the door ring at Ebreuil, France, are the words ‘Adest porta per quam iusti redeunt ad patrem’ (Here is the door through which the righteous return to the Father) and on the lintel at Troia, Italy, are the words ‘Istius ecclesiae per portam materialis introitus nobis tribuatur spiritualis’ (Through the door of this material church we can obtain spiritual admission).³³

This concept is expressed visually on eight Byzantine bronze doors in Italy, made in the late eleventh and early twelfth centuries.³⁴ The door of St Paul’s without the Walls in Rome (1070) has a dedicatory inscription begging St Paul to open the door of life to the donor so that he may become close to God (‘Ergo sibi per te reseretur ianua vitae’).³⁵ The figures illustrated on this and the other doors show four routes to eternal life: through the intercession of the virgin and saints; by apostolic example; by the guidance of archangel Michael; and by rebirth through baptism. One economical symbol links all the eight doors: a foliate cross. This combines the concept of Christ’s sacrifice and the tree of life, mankind’s hope of regaining paradise.

The gates of paradise, expressed by intercessors and foliate crosses on the Byzantine doors, find a different but equally abbreviated symbolism in northern iron-work. Karlsson has noticed on Scandinavian doors the frequent juxtaposition of a lattice and tree.³⁶ The clearest example is on the Högby door (Fig 3.2). Here foliate



3.2 Högby, Östergötland. Statens Historiska Museum, Stockholm (photograph: Karlsson).

crosses are placed in an arcade. Karlsson interprets these as the equivalent of the tree of life on the Byzantine doors. Above them is a single tree with a lattice beside it.³⁷ At Barsebäck the lattice covers the entire door and has trees in each opening. At Askeryd most of the lattice is plain and only a small section has trees in the openings (Fig 3.3).³⁸ At Simris there is just a plain lattice with no trees.³⁹ If the door itself is the gate to heaven then a tree on the door, if it is assumed to have any significance, would be the tree of life. The lattice, particularly when it encloses the tree, would signify the enclosure of the Garden of Eden and thereby illustrate the bishop's words in the consecration ceremony.

It is impossible to tell, in any individual case, exactly what the smith or his patron understood by the signs they were creating: perhaps the smith at Högby was intending to create a heavenly picture while the other smiths were merely creating patterns. None the less, it is



3.3 Askeryd, Småland (photograph: Karlsson).

likely that the lattice and tree originally had a meaning even if the motifs continued to be used after that meaning was forgotten. The disposition of many lattices on doors is another reason to infer that they have a symbolic connotation. Both in England and Sweden they often cover only a small area of the door, a 'token' lattice, instead of being a major element of the decoration. At Stillingfleet there is only evidence for lattice in a limited area around the upper C (Fig 4.24); at Staplehurst (south) it was only between straps 3 and 4 (Fig 4.20); at Askeryd it rambles around two sides of the door; at Högby it is tucked up by the corbel of the doorway; and at Herrberga it occupies the bottom panel of the door.⁴⁰ The allegorical meaning of the lattice is discussed further in connection with the Staplehurst and Stillingfleet doors.⁴¹

Theologically, a lattice around heaven presents a problem because there is no mention of a gate or fence to paradise in Genesis, although Jesus envisaged one when he gave Peter the keys of the kingdom of heaven (Matthew 16:19). Heaven is depicted with gates particularly in scenes of the Last Judgement, while the heavenly Jerusalem of the Apocalypse was surrounded by a wall with twelve gates (Revelation 21:10–21). The use of a lattice fence to indicate an enclosed garden is a useful artistic device because it allows the viewer to see the beauties beyond or through it. An early example of a garden surrounded by a lattice is on the ninth-century Lothar crystal where Susannah is being spied on by the elders.⁴² The herb garden in Canterbury Cathedral is illustrated with a lattice fence in the twelfth century.⁴³

In artistic terms, a lattice on a wooden door is illogical. It aims to be transparent but is at the same time solid, offering both visibility and protection. In an ecclesiastical context, a lattice was used to set apart a special or holy area within the church. In the parable of the good shepherd, Jesus calls himself 'the door of the sheep', the entrance to the fold (John 10:7). The author of the *Apostolic Constitutions* says the church resembles not only a ship but also a fold ('non solum navis sed etiam mandrae') because the clergy are separated from the laity and the laity are segregated according to sex, age and rank.⁴⁴ The fold implies hurdles or wattle fences making the enclosure. A sixth-century arrangement survives in San Clemente, Rome, where the low walls surrounding the chancel are made of stone panels, those in front of the altar being carved like a lattice.⁴⁵ In medieval churches the choir was frequently screened from the ambulatory by iron grilles.⁴⁶ So, when a trellis pattern is applied to a

solid exterior door it may be expressing the same concept as the transparent grilles inside: it protects a sacred place and at the same time allows access to the righteous. Its presence serves as a reminder that the interior of the church, heaven, is accessible but guarded.

THE GATE OF HEAVEN: THE TREE OF LIFE, THE TREE OF KNOWLEDGE

Noah's ark was traditionally supposed to be made with the wood of the tree of life, the Holy Rood Tree.⁴⁷ As if to illustrate this, the Anglo-Saxon depiction of the ark in BL Cotton MS Claudius B.IV, fo14r, has the door decorated with ironwork designed like a graceful tree (Fig 4.5). This concept reappears in the thirteenth century. At St George's Windsor, golden foliate scrolls spring from a central trunk occasionally decorated with raised dragon heads (Figs 5.7, 5.8). At York Minster chapter house a dragon head is at the root of the tree, spiralling branches cover the doors and at the top on each side is a winged dragon (Fig 5.16). Although the vertical trunk is absent from the Norwich cathedral infirmary doors, they are also covered with foliage scrolls and have dragons at the top (Fig 5.19).

Foliage on doors harks back to the wooden doors of Solomon's temple: 'And he carved thereon cherubims and palm trees and open flowers and covered them with gold fitted upon the carved work' (I Kings 6:35). The dragon by or in the tree suggests connections with the serpent and the Tree of Knowledge in the Garden of Eden (Genesis 3:1–6). By the thirteenth century, the concept of an iron picture door in England had nearly run its course, but these elegant Gothic trees, found in a selection of the grander churches, seem to extend the original range of meaning.⁴⁸

THE SHIELD OF DIVINE PROTECTION: THE PATRON SAINT

The consecration ceremony invokes the protection of the church's patron saint and calls him or her 'custosque peruigil et ianitor insegregabilis' (the ever-vigilant guardian and inseparable door-keeper) and asks the saint to use his shield against the darts of hostile people.⁴⁹ On some doors this invocation acquires physical expression in the form of the saint's symbol. At St Clement's church, Stenløse, Denmark, an inscription dated 1489 invokes the saint's help and illustrates a sea-horse, dolphin, bird

and fish, referring to St Clement's death by drowning.⁵⁰ Saints whose lives were connected with horses are commemorated by either figures of horses as at St Leonard de Noblat, France, or by votive offerings of horseshoes as at St Martin's, Chablis, and St Stephen's, Genhofen bei Oberstaufen, Germany.⁵¹ A reused door in Rochester Cathedral, now in a minor doorway, is covered by three St Andrew's crosses in circles, vertically above each other. The church is dedicated to St Andrew (Fig 4.206).⁵²

The lily is represented on several doors in England dedicated to the Virgin.⁵³ The most beautiful is the mid-fourteenth-century example at Worksop Priory (Fig 5.114). Lilies are also depicted at Abbey Dore and Beaulieu, both Cistercian foundations. The fleur-de-lis itself is not always a sign that the church is dedicated to the Virgin.⁵⁴ Of thirty-five churches with fleurs-de-lis on their doors, only eight are dedicated to her.⁵⁵ The iron at St Mary's, Eberston, has been rearranged and now features a bird with a twig by its beak (Fig 3.4). This would

initially seem to refer to Noah's dove and the olive branch but the twig is clearly misplaced, in which case the bird could be the dove of the Holy Spirit at the Annunciation. This symbol, not mentioned in the Bible, appears to be an invention of the late eleventh century.⁵⁶ Quenington, actually dedicated to St Swithun, has one of the earliest depictions of the Coronation of the Virgin carved on its tympanum. This theme was echoed on the door below by the very simple fleur-de-lis hinges (Fig 4.163).

St Helen, who discovered the True Cross and sent parts of it to all four corners of the earth, is represented by fourfold crosses at Stillingfleet (south) and Skipwith (Figs 4.23, 4.203).⁵⁷ At Worfield the church is dedicated to St Peter and the door is decorated with a variety of images including two cocks facing each other (Figs 4.25, 4.26). It is possible that these are a symbol of Peter's denial of Christ and they form part of a larger moralizing programme, which culminates in the triumphant Christ, represented by the crosses and lions below.⁵⁸



3.4 Eberston, detail.

THE SHIELD OF DIVINE PROTECTION: KNOTS AND CROSSES

The commendation at the close of the consecration ceremony asks the cross to be a shield of divine protection against the darts of all enemies.⁵⁹ In the Roman ordo, the bishop makes the sign of the cross as he steps through the doorway for the first time, saying, 'Ecce crucis signum fugiant phantasma cuncta' (Let lingering evil spirits flee the sign of the cross).⁶⁰ In the Ramsey Pontifical he says 'Crux Christi expellat hostem, Crux Christi triumphet hic et in aevum' (May the cross of Christ expel the enemy, may the cross of Christ triumph here and for ever).⁶¹ Durandus, the thirteenth-century Bishop of Mende, describing the consecration crosses themselves, says they are a terror to evil spirits who will not presume to enter the building again after seeing the crosses, and they are also the banners of Christ, the sign of his triumph.⁶² Thus the image of the cross in some ways shared the same functions as the door itself in providing the way to salvation and warding off evil.

Many English doors are decorated with simple iron crosses that directly reflect the words at the consecration, for instance at Old Woking, Edstaston (nave south), Croxdale, Stanford Dingley, and Morville.⁶³ However, interlace crosses and knots were used to increase resistance to evil.⁶⁴ Threshold crosses and knots were used from early Christian times to ward off evil and protect holy places.⁶⁵ Knots and interlace were being used as apotropaic amulets in the eleventh century: Anglo-Saxon penitential books prescribe penances for this particular sin.⁶⁶

A knot made of an unbroken band was believed to have powers to fascinate or charm evil spirits.⁶⁷ Unbroken band knots can take the shape of a cross with four loops as at Kirby Bedon and Leathley, but they can also have anything from two to six loops in ironwork (Figs 4.14, 4.85).⁶⁸ The triquetra, or three-looped band knot, could be used merely as an ornamental space-filler in spandrels, as an apotropaic device, or perhaps as a symbol of the Trinity.⁶⁹ On the Vårsås door, Sweden, it is applied at the end of a sequence of scenes depicting the Fall and Crucifixion, and Svanberg interprets it as the Trinity.⁷⁰ Triquetras are also found on the Cistercian church doors at Maulbronn, Germany.⁷¹ On Swedish doors a knot is often found beside keyholes, an area vulnerable to evil influences.⁷² A fourfold knot is wrapped

around a quatrefoil lock plate lying dramatically loose beneath the bound devil in the Harrowing of Hell mosaic at St Mark's, Venice.⁷³ It emphasizes the proximity between evil and protection.

Protection could be enhanced by increasing the number of knots. At Maulbronn four triquetras are found in association with numerous other knots and star patterns. At Staplehurst the triquetra is beside a type of tetragram that is looped around a square. At Leathley there was a single four-looped cross at the top of the door, and a double interlocking tetragram survives around the ring boss.⁷⁴ The Swedish door of Kärrobo has a triquetra, tetragram and pentacle.⁷⁵ The interlacing arcs and circles that make up the principal surface design at Little Hormead, Skipwith and Rochester (north-east turret of north-east transept) may have had a similar protective purpose.

THE SHIELD OF DIVINE PROTECTION: THE GUARDIAN OF THE LOCK

At Leathley the tower door is basically covered with barbed straps and the small figure of a man is practically lost among them (Fig 3.5).⁷⁶ In fact, he has lost an arm and leg while his head is hidden by the jamb. The door appears to be cut down and the iron rearranged, which accounts for the man's obscure position. The motif of a single man on a door is quite common in Scandinavia. In Sweden, he is frequently placed near a lock and stands in



3.5 Leathley, detail.



3.6 Herrberga, Östergötland, detail of lock area.

a threatening way. At Ströja he stands by the lock (Fig 4.28); at Östra Skrukeby he stands at the edge of the door with his arm raised, as at Leathley. At Herrberga he has lost his arms but is placed by the lock, seemingly struggling with a snake (Fig 3.6). At Fägre he points at the lock while at Väversunda a devil fights a harpy beside the lock.



3.7 Sempringham, detail (photograph: Karlsson).

In Norway the figure is more closely integrated with the lock. At Hedal, a winged angel stands on the lock while a man with upraised arms stands on the ring plate. A similar lock with guardian angel is found at Reinli. Simplified versions at Urnes, Lom and Vågå have only a man's head by the lock plate.⁷⁷ Fully armed Swiss guards, with pike and helmet, form the sixteenth-century lock plates of some interior doors at Tarasp Castle in Grisons, Switzerland. The location and posture of these figures suggests that they may represent a sort of 'Guardian of the Lock'. Karlsson has shown how, at least in Sweden, the keyhole was considered the most vulnerable part of the church door. Even in post-Reformation times, contracts to be made with the devil were placed in the church keyhole.⁷⁸ It would seem that the man at Leathley, a parish in the heart of Viking Yorkshire, reflects some of these Scandinavian superstitions at a later date.

Not all figures on the door were on guard. A single man at Gotlunda stands in an arcade some distance from the lock. In this case, the runic inscription suggests that the man may be Anund, the smith who made the door.⁷⁹ In France, where figurative ironwork is rare, there are two men with upraised arms, perhaps praying, at Labesette in the Puy de Dôme.⁸⁰ There is also a fragment of a human figure with raised arms, placed level with an heraldic beast at Sempringham (Fig 3.7). Their condition is too decayed to speculate on their original meaning, but the man could also be praying.

THE SHIELD OF DIVINE PROTECTION: THE INFESTATION OF DEMONS

Various isolated animals are depicted on English doors. It is doubtful how much meaning can be attached to these fantastic beasts, and the blacksmith may well have fashioned them out of a delight for lively ornament. Theophilus distinguishes serious iconography from pure decoration in his description of a plated cup: 'A circle with the Lamb stands in the centre of the cup and the four evangelists around it in the form of the cross with four bands stretching from the Lamb to the four evangelists. Figures of little fishes, birds and animals are made which are fastened over the remaining ground of the cup, affording much ornament.'⁸¹

On the other hand, terminals of animal or dragon heads were a conscious choice by blacksmiths all over northern Europe.⁸² The dragon was, in Christian terms, generally understood as a symbol of evil. It is described in

Revelation 12:9 as, 'The great dragon ... that old serpent called the Devil'. It was necessary to keep this power of evil outside the church by all possible means. The fear of unspecified powers of evil outside the church is mentioned in the consecration ceremony when the bishop, still outside the church door, begs 'Ab infestationibus demonum libera' (Free us from the infestation of demons).⁸³ The sign of the cross as a method of averting evil has already been discussed. At the same time, the power of evil could be used to avert evil.⁸⁴ God commanded Moses to make the brazen serpent in order to cure anyone bitten by a snake (Numbers 21:8). Karlsson quotes the directions in *Landnámabók* that Vikings should dismantle the dragon-head prows of their ships when they approached land. This was in order to propitiate friendly land spirits. Conversely, the ferocious dragon-heads were made to protect the ship from dangerous sea spirits. These threatening heads became a distinctive feature of the stave church roofs, where

presumably they also gave protection from evil. There is clearly a morphological link between the long-necked iron dragon-heads that project from the corners of the lock plates at Arnafjord and the head posts from the Oseberg ship.⁸⁵ It may be more than a coincidence that the earliest group of dragon-head terminals on English doors have a decidedly Nordic appearance, with pronounced head lappets (Figs 3.8 to 3.10).⁸⁶ Pitsford is a later example (Fig 3.11). The animal heads spring into three dimensions after the St Albans slype door (c 1151–66) and raised dragon heads characterize a lot of thirteenth-century work. Particularly lively examples, suggesting an 'infestation of demons' are found at Faringdon, Uffington, St George's Windsor,⁸⁷ and the Eleanor Grille, Westminster.⁸⁸ The door ring from High Halstow, with its twisted wires, is probably twelfth century (Fig 3.12).



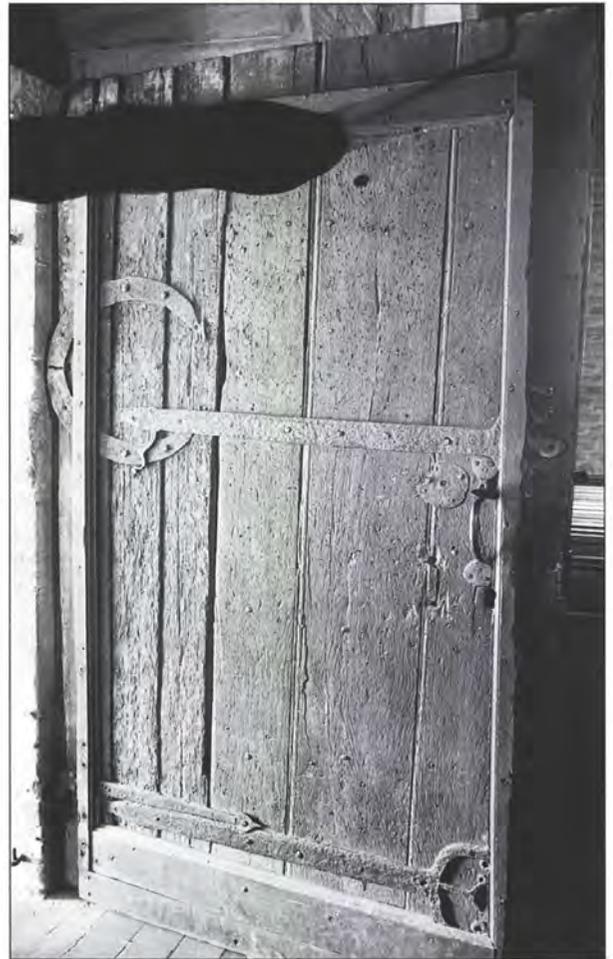
3.8 Castle Hedingham, chancel.



3.9 Little Wrattling.



3.10 *Frilsham.*



3.11 *Pitsford.*

At Little Hornead there were four winged dragons with curly tails between the interstices of the lower geometric pattern (Fig 3.13). They would have enhanced the protective power of the geometric network. The harpy at Wyton has been reset on new wood so her original position is not known, but she probably fitted between the scrolls, like the dragons at Little Hornead. Harpies are depicted in Sweden at Väversunda, Skirö and Näsby.⁸⁹ The grotesque lions at St Saviour's, Dartmouth, dating from 1631, are rustic survivors of this type of decoration (Fig 3.14).⁹⁰

THE PLEDGE

The church door was a place for making vows, with its location adding divine powers to an often secular promise. The ring had a binding power recognized even

in pagan times. Nordic literature demonstrates that rings were used to make oaths binding.⁹¹ These would have been loose armbands or bracelets. In 876, when King Alfred made an agreement with the Danes, the Danish chiefs swore an oath by their own bracelets.⁹² However, in France, the Holy Roman Empire and England, the ring for binding an oath was specifically a door ring. A ninth-century French text from Auxerre threatens severe punishment on anyone who swears a false oath on the door ring of the church 'in armilla januae jus jurandum explere'.⁹³ When Petermann von Krauchthal was installed as sheriff of Rueggisberg, Switzerland, in 1386, he held the ring of the abbey door with his left hand and swore with his right hand an oath to protect the church and its people.⁹⁴ Property transactions known as 'traditio per anulum' were sealed by the participants taking an oath while holding on to the door ring. The earliest



3.12 High Halstow.



3.14 Dartmouth, St Saviour.



3.13 Little Hornead, detail.

evidence of this is in the legal compendium of Henry Bracton (written 1235–59). He describes land transfers being concluded ‘per ostium et per haspam vel annulum’ (by the door, bolt or ring).⁹⁵ The law book *Fleta*, written in the early fourteenth century, also describes gaining possession of property ‘per haspam vel annulum hostii exterioris fiat seisinā’ (by the bolt or ring of the outer door).⁹⁶ Hahnloser illustrates this procedure from later medieval German manuscripts. In these the ring seems to belong to the property in question, not the church door.

The plighting of troths in the marriage ceremony also took place in front of the church door, an occasion memorably recorded by Chaucer in *The Wife of Bath’s Tale*, ‘Housbondes at chirche dore I have had fyve.’⁹⁷ This was the ‘wedding’ part of the ceremony, *weddung* being the Old English for pledging or betrothal. It was followed by mass at the altar.⁹⁸

In the ceremony of baptism, children were prime-signed at the church door, their godparents pledging to bring them up in the knowledge of Christ. In the fourteenth century William of Shoreham wrote:

Pe children atte cherche dore/ So beþ yprimised;/
And þat hi beeþe eke atte fount/ Mid oylle and creyme
alyned/ Al faylleþ;/ Hizt worþeþ cristnyng, And þat
child þerto hit auailleþ. (Thus are the children prime-
signed at the church door; and unless they are anointed
with oil and unction at the font, all fails. Christening
has been commanded, and to that child thereto it
availeth.)⁹⁹

Developing the concept of a pledge, Bradley has suggested that the curved iron band around the top of some Romanesque doors, in particular Stillingfleet, could represent a rainbow: ‘signum foederis inter me et inter terris’, God’s symbol of a covenant to man after the flood.¹⁰⁰ In the consecration service, when the bishop has just entered the church he prays: ‘Deus qui invisibiliter omnia continet, et tamen pro salute generis humani signa tue potentie uisibiliter ostendis, templum hoc potentie tue inhabitatione illustra’ (O God, you who invisibly comprehend all things and yet for the salvation of mankind visibly disclose the symbols of your power, adorn this church by the inhabitation of your power).¹⁰¹ The rainbow could thus represent *signa tue potentie*. At Stillingfleet the context is specific as it occurs in conjunction with Noah’s ark.¹⁰² The figural doors of Staplehurst and Worfield also have the curved band but it is found on numerous doors without

any other iconography. Bradley rightly asks whether any meaning can be attributed to these seemingly abstract examples.¹⁰³ He cites those at Castle Hedingham, which end in primitive fleurs-de-lis. Another example, at Faringdon, ends in dragon-heads.¹⁰⁴ From the point of view of design, the band tends to take the shape of the archway, so a Romanesque doorway produces a ‘rainbow’; a segmental arch, as at Heybridge, produces a parallel arc; while pointed arches produce pointed bands.¹⁰⁵ It is most likely that the arc was originally inserted for design reasons because it followed the shape of the arch but that does not preclude it from having an allegorical meaning attached as well. The rainbow represents God’s first great promise to man and the church door was acknowledged as the place for making solemn promises.

SACRED GEOMETRY

Four Romanesque doors are decorated with bold geometric patterns based on the intersection of circles or diagonal lines. These are Little Hormead, Skipwith, Rochester and Durham (Figs 4.202, 4.203, 4.206, 4.207). Bold designs based on circles and diamonds are also used on some early ferramenta. Substantial wrought-iron rods were used to support stained-glass windows long before stone tracery was developed and some of these still survive, notably in the north and south oculi in Canterbury Cathedral. Most early ferramenta are very plain and functional, but those at Canterbury are intended to provide decoration, independent from the glass. They are particularly visible on the outside of the building where the glass cannot be ‘read’. Dudley and Caviness have suggested that the particular choice of geometry on the ferramenta may have some sacred symbolic meaning.¹⁰⁶ In particular, the interest in relating circles and squares reflects the increased understanding of Euclidean geometry in the twelfth century. The circle represents ideas of eternity and perfection while the square represents the four corners of the earth, and many other quaternities like the winds, Evangelists and rivers of Paradise.

The examples of symbolic ironwork discussed in this chapter are predominantly from the twelfth and thirteenth centuries, a period when portal sculptures also reached a peak. At this time a church entrance was clearly vested with theological and didactic importance, which had to be expressed in visual terms. An understanding of the liturgy and local customs goes some way towards explaining the often fragmentary iron remains.

PART 4

ROMANESQUE

CHAPTER 7

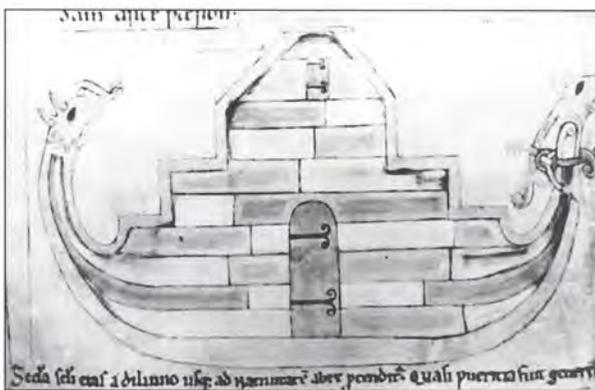
ANGLO-SAXON DOOR DECORATION

The survival of Romanesque doors and their ironwork is remarkable, particularly when their exposure and heavy wear is considered. The collection recorded here, in Part 4, represents one of the larger corpora of English Romanesque art, along with architectural sculpture, wall paintings and seals. What makes it more unusual is that it does not represent the élite, as do illuminated manuscripts or enamels, but is an example of art at rural parish level. Facts about door decoration before the Conquest can only be surmised from manuscript illuminations because none of the surviving ironwork can be firmly dated before 1066. However, pictorial evidence suggests that the decoration on a few Norman doors may reflect Saxon fashions.

The simplest Anglo-Saxon hinges drawn are straight bars with split-curl terminals (Fig 4.1).¹ One stage more complicated are the bars with a number of lateral scrolls as well. The illustration in Ælfric's *Hexateuch* showing smiths

actually fitting hinges of this type to a door looks realistic, except that it would surely be more convenient to lay the door flat than hold it vertical (Fig 4.2).² The scrolled hinges in the New Minster *Liber Vitae* are constructed in a different way.³ Instead of being made from a single bar, the hinges are shown as a series of Y scrolls placed end to end. In the Caedmon manuscript, hinges are split-curl straps with what appear to be extra barbs on the curls.⁴

However, far more elaborate than these are the two doors shown in the eleventh-century Lanalet Pontifical and Ælfric's *Hexateuch*.⁵ Here the ironwork covers almost the whole surface of the doors with decorative patterns. In the Lanalet Pontifical the two hinge straps



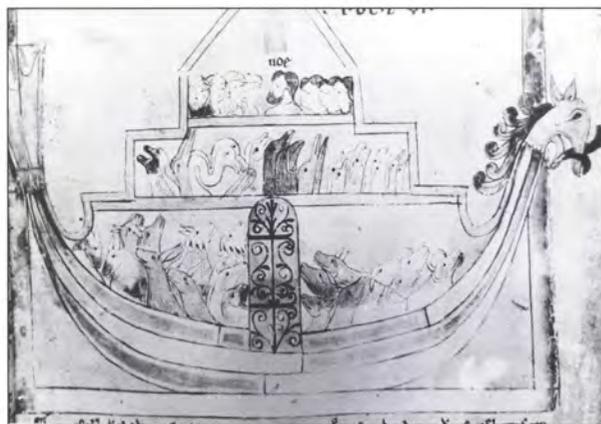
4.1 BL MS Cotton Claudius B.IV, fo 14v (photograph: Conway Library, Courtauld Institute; reproduced by permission of the British Library).



4.2 BL MS Cotton Claudius B.IV, fo 19 (photograph: Conway Library, Courtauld Institute; reproduced by permission of the British Library).

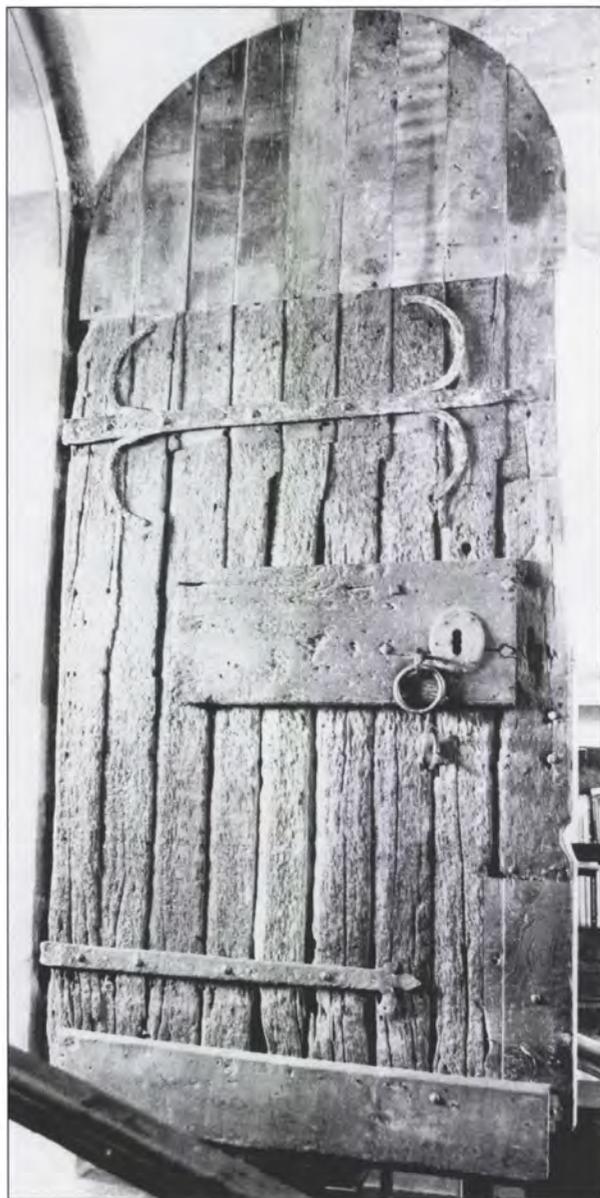


4.3 *Lanalet Pontifical, Rouen, Bib Mun MS A 27, fo 2v*
(photograph: Conway Library, Courtauld Institute).

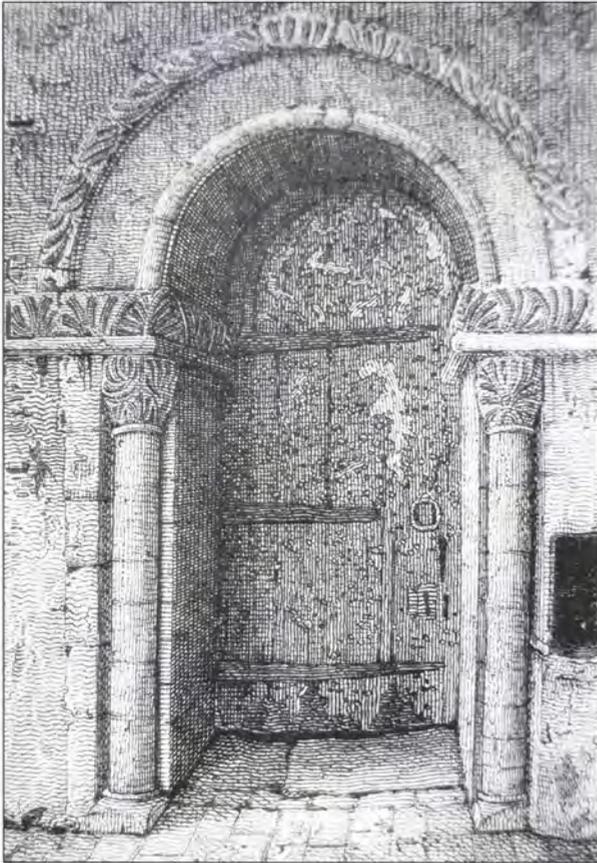


4.5 *BL MS Cotton Claudius B.IV, fo 14r* (photograph:
Conway Library, Courtauld Institute; reproduced by
permission of the British Library).

have two pairs of opposing scrolls on them and in the centre of the door is a design based on the fleur-de-lis (Fig 4.3). This type of scrolled hinge is found on the twelfth-century door at Steyning (Fig 4.4). Noah's ark in Ælfric's *Hexateuch* is closed by a door with the usual split-curl strap hinges, but superimposed is a purely decorative scroll design spreading out from a central vertical stem (Fig 4.5). The earliest surviving door decoration



4.4 *Steyning.*



4.6 Hadstock, north, in 1819, from Anon 1819 (photograph reproduced by permission of the Society of Antiquaries of London).



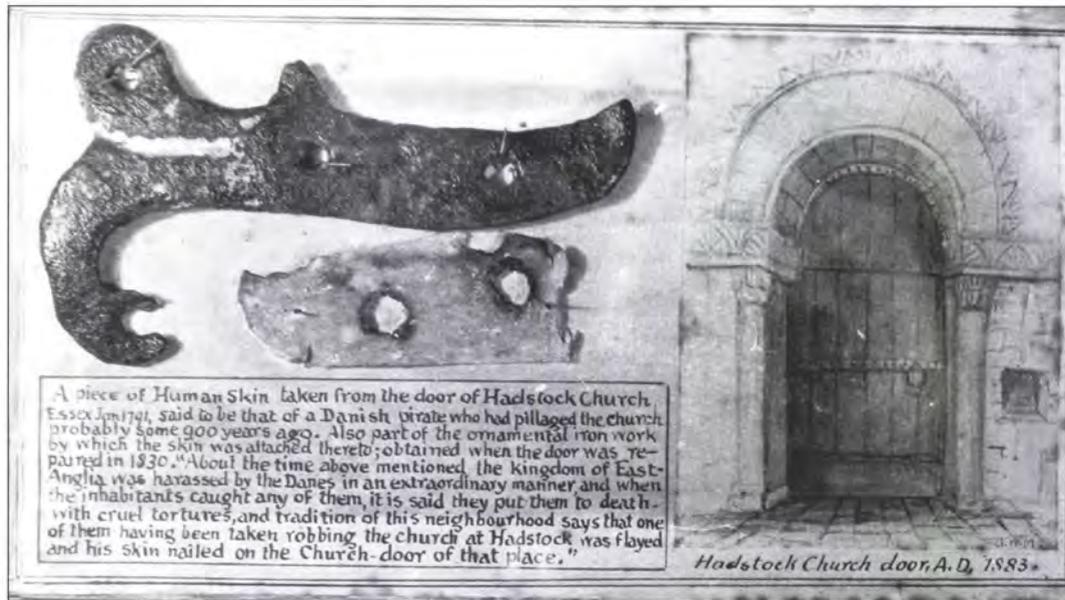
4.7 Hadstock, north, detail. Original exterior surface of wood and repaired ironwork.

based on this sort of pattern is found on the door at the west entrance to Henry III's chapel at Windsor Castle c 1247–9 (Fig 5.7).⁶

Surviving Anglo-Saxon door hinges are tantalizingly scarce.⁷ The only door with claims to a pre-Conquest date is in the north doorway at Hadstock. The history of the church has been the subject of considerable controversy, particularly because of its traditional association with the church built by King Canute after the Battle of Assandun in 1020.⁸ Excavations by Rodwell established an even longer and more complex building history.⁹ According to Fernie, the angle-roll on the north doorway, first found at St Étienne, Caen (1060s–80s), indicates that the Hadstock north doorway, 'is best labelled Saxo-Norman and placed in the 1060s–70s'.¹⁰ The doorway may have been partly reassembled at some point in the Middle Ages but the masonry forming the jambs and soffit fits together coherently, so the size of the doorway

was not changed in the later alterations. The door also fits the doorway perfectly. Its construction, with rounded ledges and claspings roves, has already been discussed and it is paralleled by other early doors from the twelfth century.¹¹

The ironwork consists of three strap hinges, which curl around the back of the door where they form short split-curl straps (Fig 2.1). A drawing from 1819 shows that all the straps were broken on the front and the trifid terminals were welded on in the nineteenth century (Fig 4.6).¹² The iron edging band was also added then, although there are traces of an earlier one in the 1819 drawing. The fronts of the straps are densely pierced with holes and the entire surface of the door, within the limits of the edging band, is pitted with nail holes (Fig 4.7). These may have been merely to attach the notorious 'Daneskin', but irregularities in the wood surface suggest the door was completely covered in iron scroll-work.¹³



4.8

Hadstock, north. Fragment of original ironwork and human skin in Saffron Walden Museum.

A small scroll fragment from the door is preserved in Saffron Walden Museum (Fig 4.8) and in 1770 the door was described as 'much adorned with thick bars of ironwork of an irregular form'.¹⁴

The fifteenth-century west tower at Hadstock is substantially made of reused Anglo-Saxon masonry and the ironwork of the west door is also reused (Fig 4.9).¹⁵ The door itself is badly made and patched, and not the work of the same careful carpenter who made the north door. However, two of the three strap hinges bend round the back of the door forming split-curl bars, the same size as those on the north door.¹⁶ All the three western straps are also perforated with the same dense pattern of holes as on the north door. Two of the straps end in splayed broken stumps while the third has part of a broken scroll terminal. The semicircular edging band was obviously made for a much smaller and round-topped door. Several previous doorways have been discovered in the excavations, in particular one in the north wall of the north porticus, contemporary with the present north doorway.¹⁷ The similar design of the original ironwork on the north and west doors suggests that it was made at the same date, and both sets are probably contemporary with the north doorway, from the 1060s to the 1070s.

If the Hadstock ironwork is indeed from the 'overlap' period, it is of considerable importance. It would confirm the impression from Anglo-Saxon manuscripts that elaborate scrolled and strap hinges were made in the eleventh century. It would also corroborate the evidence



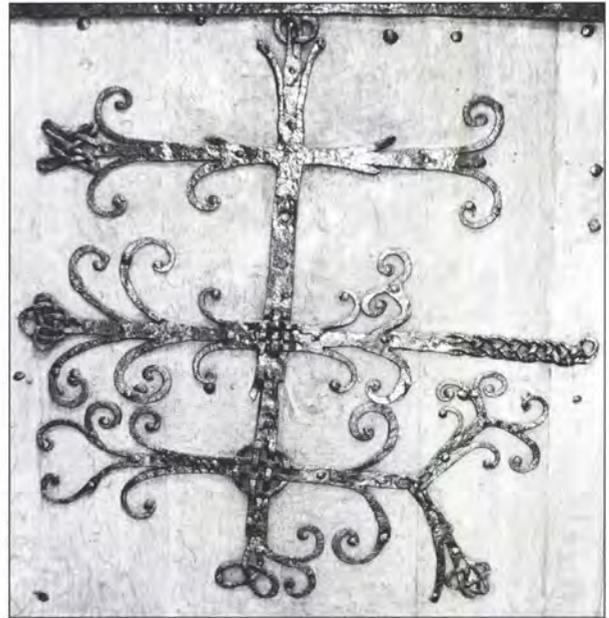
4.9 Hadstock, west.



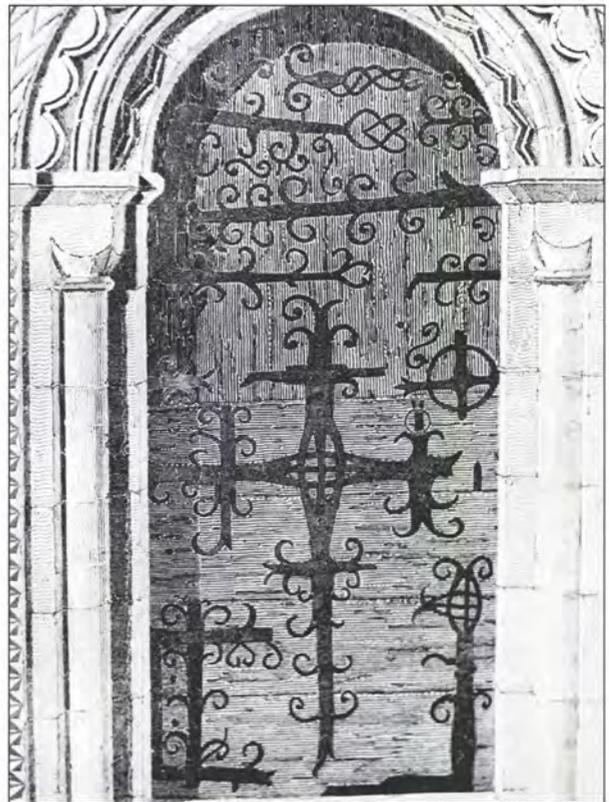
4.10 *Raveningham, south.*

discussed below that C hinges were introduced to England after the Conquest, probably in the early twelfth century.¹⁸

A set of three decorated doors in Norfolk, while clearly made after the Conquest, may reflect the survival of another type of Anglo-Saxon design. The ironwork comes from three virtually adjacent parishes: Haddiscoe, Hales and Raveningham (Figs 4.10–4.13). Only the latter remains in its original state. The Haddiscoe iron has been restored and rearranged while that at Hales was removed after Cotman's drawing of 1818.¹⁹ The ironwork from Hales, Haddiscoe and Raveningham is characterized by complex interlace scrolled crosses spreading over the surface of the door. The hinges are plain straps, except those at Haddiscoe, which are straight-armed U shapes. The date of this group is hard to judge because only the



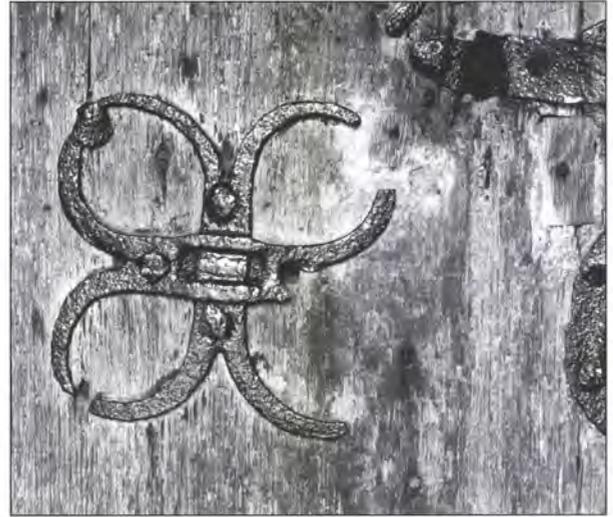
4.11 *Raveningham, south, detail.*



4.12 *Haddiscoe, south. Drawn by J Britton in 1818 (photograph reproduced by permission of the Society of Antiquaries of London).*



4.13 Hales, north. Drawn by J Cotman in 1818 (photograph reproduced by permission of the Society of Antiquaries of London).



4.14 Kirby Bedon, south, detail.

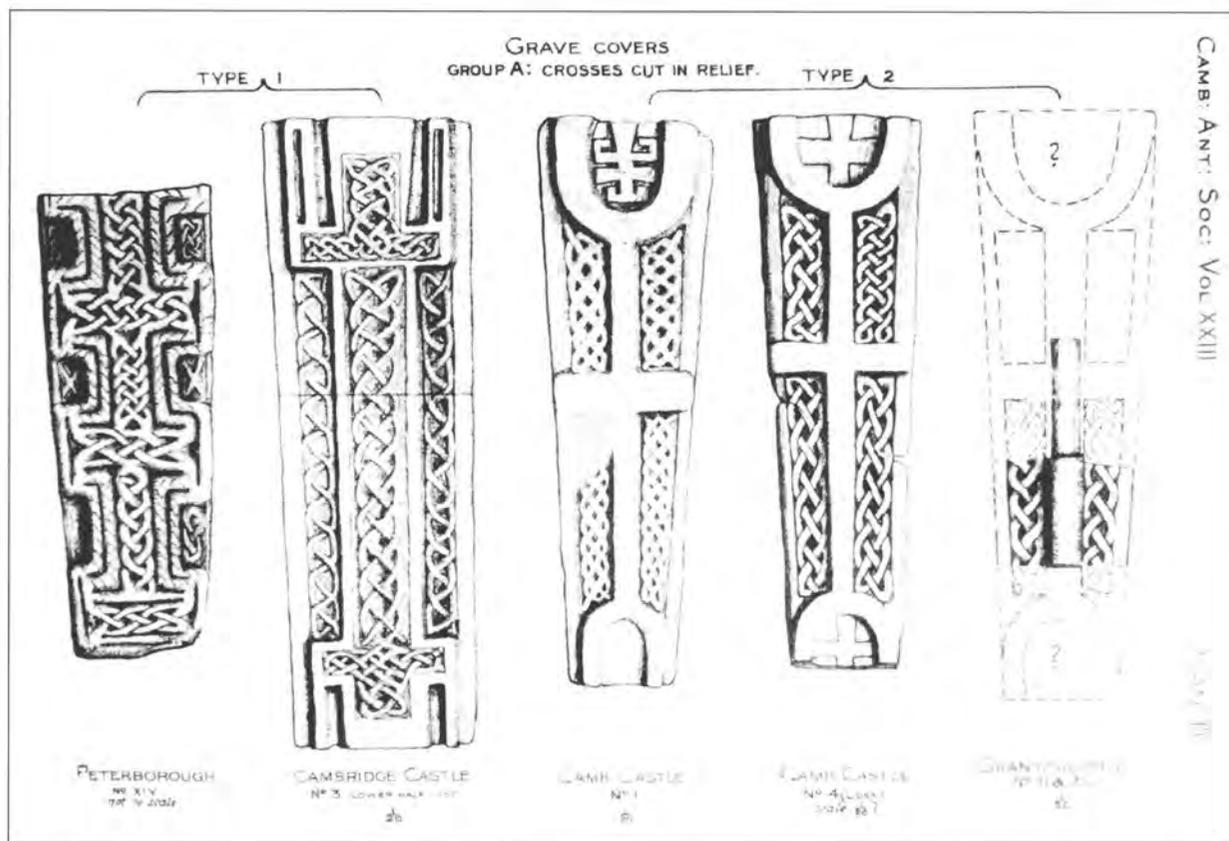
Raveningham iron survives without too much restoration. The interlace knots involve fairly complicated and skilful welding and for this reason, as well as similarities in design, it is tempting to suggest that all three doors may be the work of a single smith. The immediate architectural evidence does not support this, even though none the of ironwork fits comfortably in its setting. At Haddiscoe, the chip-carved ornament and flat zigzag around the doorway suggest a date in the first half of the twelfth century, but there are hints of Anglo-Saxon design lingering in the pilaster strip hood mould.²⁰

The north doorway at Hales has seven orders of sumptuously decorated voussoirs. The reel and bobbin motif and chip-carved roundels are features of a particularly elaborate group of doorways in the Waveney valley.²¹ This type of abstract ornament spread through Norfolk in the third quarter of the twelfth century following the completion of Castle Acre Priory, 1146–8.²² But the basic structure of the Hales nave seems to be earlier than the ornamental portals. The round west tower is Saxo-Norman and the original doorways may have been the same date because the proportions of their tall rear arches

are quite different from the broad outer doorways.²³

Raveningham church at first sight appears to be an over-restored thirteenth-century building. The outer walls are concealed under cement and the south doorway is completely remade. However, the tower may be Saxo-Norman. It is round and made of flint. The archway into the nave has the same tall, narrow proportions as those at Hales and Haddiscoe, and it also has through-impast blocks. Thus the original nave at Raveningham may have been c 1100–25 and the ironwork made at that date. So, it is possible that the iron crosses in these churches were made around 1100 and were reset at Hales and Raveningham.

In Norfolk sculpture and architecture, certain instances of the survival of Anglo-Saxon motifs into the twelfth century have been noted, one of which is the use of interlace designs.²⁴ Carved interlace is found, for example, at Castle Rising, Inglethorpe, Sculthorpe and Shernbourne. In ironwork the use of interlace is surprisingly rare, but of the eight known examples five are in Norfolk. As well as on the three doors already mentioned, it is also found at Kirby Bedon and at Runhall



4.15 Interlace stone crosses from the Eastern counties, from Fox 1921 (photograph reproduced by permission of the Society of Antiquaries of London).

(Figs 4.14, 4.22).²⁵ Specific Anglo-Saxon prototypes can be suggested for some of them. The sculptured stones at Cambridge Castle, Peterborough (Fig 4.15) and Whissonsett illustrate multiple-armed interlace crosses similar in concept to the iron at Haddiscoe, Hales and Raveningham.²⁶ A tenth-century excavated coffin from Winchester is decorated with an iron knot similar to that at Kirby Bedon.²⁷

It should become apparent in the next chapter that, during the twelfth century, the C and strap became the virtually standard door decoration.²⁸ Thus the lack of orthodox C shapes at Haddiscoe, Hales and Raveningham makes these examples stand out as a highly individual group, having more affinities with Anglo-Saxon than Norman design. Only the straight-armed U shapes at

Haddiscoe contain a suggestion of C hinges.

It remains to sum up the total evidence for eleventh-century door decoration. Manuscript illuminations show that the simplest hinges were split-curl straps, but occasionally scroll designs covering the whole door were used. The strap hinges and traces of scroll design at Hadstock were probably of the latter type. The interlace crosses on doors in Norfolk, while clearly post-Conquest, may also reflect Saxon designs. C hinges became a standard pattern in the twelfth century but are never illustrated in pre-Conquest English manuscripts. Therefore, the absence of Cs at Hadstock, Hales, Haddiscoe and Raveningham is an indication that the ironwork designs at these churches are based on pre-Conquest traditions.

CHAPTER 8

PICTURE DOORS: THEIR DATE, COMPOSITION AND ICONOGRAPHY; OTHER FIGURATIVE DETAILS IN IRONWORK

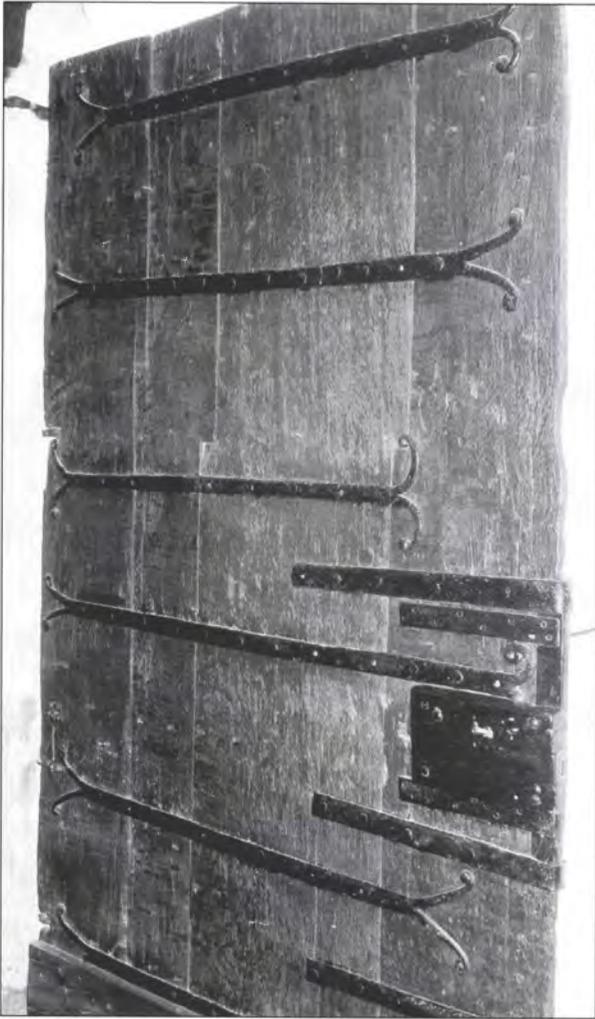
Only five surviving Romanesque doors in England are decorated with quite extensive figural designs. They are all in a more or less fragmentary state and are therefore hard to interpret. Some of them have caused considerable speculation among English writers but their ironwork has hitherto been regarded only in an English context. However, they have many parallels with iron-bound picture doors on the Continent, especially in Sweden. These are often in a much better state of preservation, and through the continental examples it is possible to gain some impression of what the English doors may have been like. In the following account, some attempt is made first of all to date the doors. Next, the motifs are discussed in terms of arrangement and composition and this is followed by an attempt to interpret the iconography. The English picture doors are at Old Woking, Runhall, Staplehurst, Stillingfleet and Worfield. A more detailed description of their present state is given in the catalogue and only their major iconographic features will be discussed here.

DATING

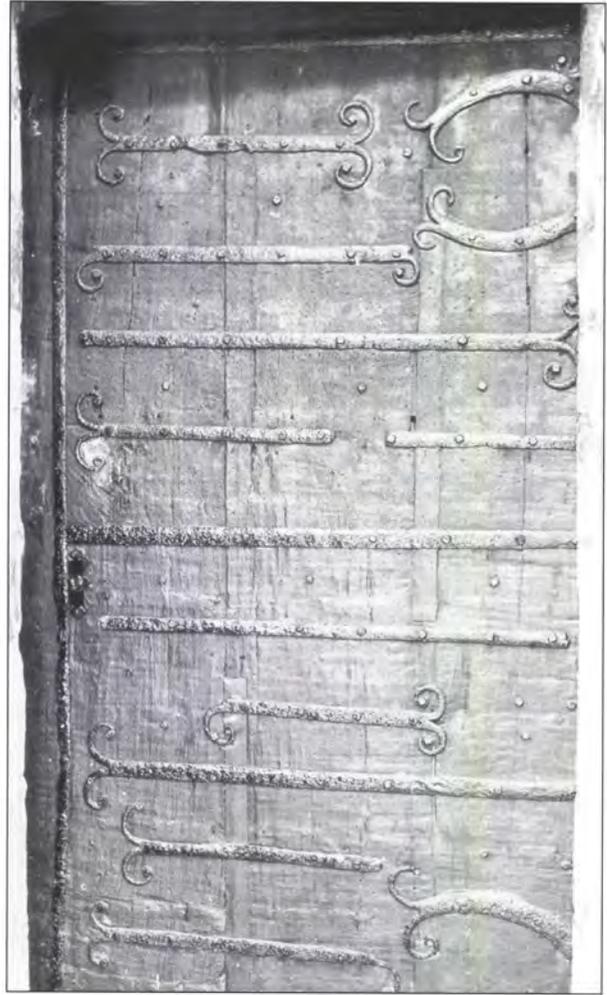
The Old Woking door is set in a simple Norman doorway with a pair of nook shafts, plain cushion capitals and a single roll moulded arch. The door itself has no wooden frame but is entirely held together by horizontal iron bars of various lengths, on both front and back (Figs 4.16, 4.17): this is unusual. The split-curl bars on the back can be compared with those on the front of the nave and



4.16 *Old Woking, west, exterior (photograph: © Crown Copyright, RCHME).*



4.17 Old Woking, west, interior.



4.18 Merton, nave.

chancel doors of nearby Merton parish church, which was built *c* 1110 (Figs 4.18, 4.19).¹

The south door at Staplehurst is no longer in its original setting (Figs 4.20, 4.21). The semicircular iron edging band shows it was made for a Romanesque doorway but the present doorway has a pointed arch. The door has also been trimmed to fit its present position. Its opening edge was cut back, exposing the cross-section of a dowel hole on the third ledge down (Fig 2.12). The shoulder cut into the opening edge is not necessary in the present doorway and must have been made to fit an earlier arch. Differences in the quality and design of the ironwork suggest it was made at two different periods. The left-hand C and the five horizontal structural bars are distinguished from the rest of the iron by a border

pattern of punched triangles and terminals of raised animal heads. These functional elements are made of iron noticeably thicker than the rest. The contrast is particularly marked between the two Cs, the right C having flat animal-head terminals, no surface patterns and finely tapered edges. As the top strap and left C overlie some of the thinner iron, they and the other functional iron were probably added as reinforcements when the door was rehung. Staplehurst church was almost entirely rebuilt in the early thirteenth century, when the south doorway was erected. The only traces of the previous building are some courses of herringbone masonry along the base of the north wall and a projecting mass of rubble by the chancel arch.² It would seem that the door was made for the earlier building and, when the south aisle was built in



4.19 *Merton, chancel.*



4.20 *Staplehurst, south.*

the early thirteenth century, it was strengthened with a new C hinge and straps before being rehung in a pointed doorway.

The date of the original building is not known. Herringbone masonry alone does not provide a firm criterion for dating as it was used both before and after the Conquest.³ The construction of the door, with half-round ledges and claspings roves, has been compared with other twelfth-century examples.⁴ The ironwork itself, as suggested below, may also be compared with other twelfth-century work. The documentary evidence is not conclusive: the church was not listed in Domesday Book in 1086, nor in the Domesday Monachorum, made c 1100 by the monks of St Augustine's, Canterbury, but both surveys have some lacunae.⁵ The heavily wooded

part of the Weald around Staplehurst had the lowest density of population in Kent in 1086.⁶ On the other hand, Staplehurst itself could have been an early settlement because it lies on rising ground beside the Roman road from Rochester to Hastings.⁷ However, the late eleventh-century date given to the ironwork by Rice and the pre-Conquest date given by Short cannot be substantiated.⁸ It is only possible to say that the original church at Staplehurst had become inadequate by the early thirteenth century. Negative evidence from documents suggests the first church was built after 1100, while the construction of the door and motifs in the ironwork, particularly the flat-headed C shape, can be most readily paralleled with twelfth-century examples.



4.21 Staplehurst, south, detail.

The tower door at Runhall has also been reset under a pointed arch (Fig 4.22). The doorway, of uncertain date, is composed of reused masonry including leaves with a billet pattern, of mid-twelfth-century type. The door, made with rounded ledges and roves, is of the same construction as at Staplehurst.

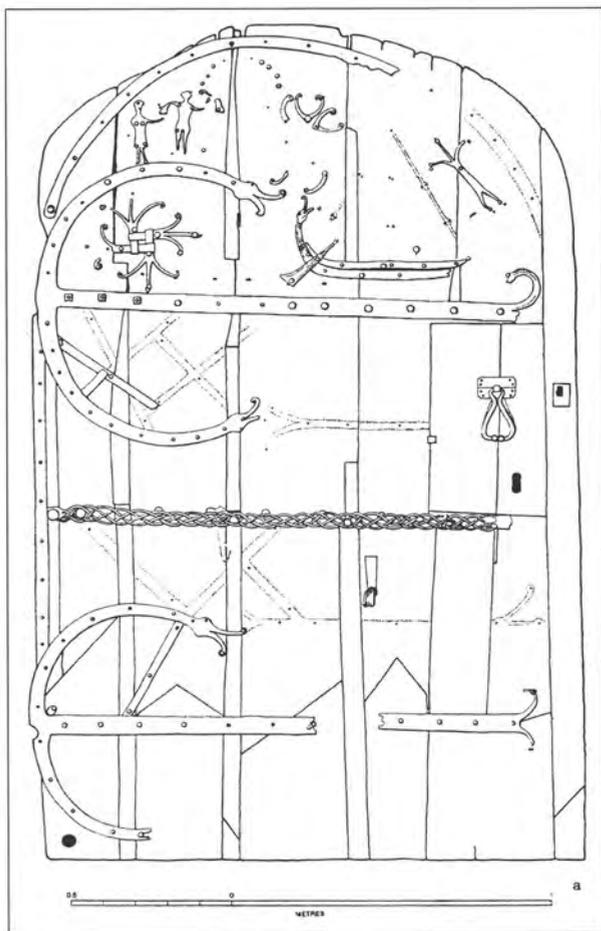


4.22 Runhall, tower, interior.



4.23 Stillingfleet, south, detail.

The great south door at Stillingfleet is contemporary with its elaborate sculptured doorway of c 1160 (Figs 4.23, 4.24). Contrary to the opinions of Collingwood and Rice, subsequent investigations by Addyman *et al* provide no evidence that the door has been reset.⁹ As at Old Woking, the boards are counter-rebated but the ledges are rounded and attached with roves like the two previous examples.



4.24 *Stillingleet, reconstruction drawing by Jane Holdsworth (photograph reproduced by permission of the Society of Antiquaries of London).*

Finally, the doors at Worfield were found in the vicarage outhouse between 1893 and 1912 (Figs 4.25, 4.26).¹⁰ When their photographs were first published in 1929 they had pointed segments added to the original round top.¹¹ It is likely that the doors originally came from the church as there are no other early medieval buildings in the village. They were probably removed from the south doorway in 1862 when it was restored.¹² The earliest part of the present fabric is the early thirteenth-century west tower, but a priest was recorded at Worfield as early as Domesday.¹³ The original round top to the doors suggests a twelfth-century date for their construction, with the pointed top added when they were rehung in a Gothic doorway. The spiky iron bars terminating in lobes and tendrils suggest a date in the later part of the twelfth century.



4.25 *Worfield.*



4.26 *Worfield, detail.*

A little Scandinavian background is needed before comparing the English and Scandinavian picture doors. The most important examples come from the region of Lake Vättern in the centre of Sweden. They are made by one smith who signed his name 'Asmund' in runes on his doors, and by another known as the Rogslösa master who made the door at Rogslösa (Fig 4.27) as well as three

chests decorated in the same style.¹⁴ In the twelfth century, Christianity was still a new religion in Sweden. Pagan worship and the murder of missionaries had continued at least until the 1080s. Although Skara bishopric, on the west side of Lake Vättern, was founded in the early eleventh century, the diocese of Linköping, on the east side, and where most of the doors were made, was not founded until 1120.¹⁵ The remote wooded diocese of Växjö, where the decorated chests were located, was not founded until 1164–80.¹⁶ Another civilizing influence on the region was the founding of the Cistercian monasteries of Alvastra and Nydala in 1143, supplied with monks from Clairvaux,¹⁷ and a daughter house at Vreta in 1162. The English monk Stephen was attached to Alvastra before he was made the first Archbishop of Sweden, at Uppsala. The parish churches in which the decorative ironwork is used, although lacking datable architectural detail, are unlikely to be much before c 1150. Karlsson gives them a broad bracket, ‘from the second half of the twelfth century. Most can be placed in the decades around 1200 but some probably date from the middle of the thirteenth century.’¹⁸

For the present purpose of comparison, more exact Scandinavian dates are not of paramount importance. The smiths, both in Scandinavia and England, were strongly bound by tradition, so that the precise date of execution is of less importance than the models and traditions they followed.

THE COMPOSITION

The English picture doors are both fragmentary and sometimes partly reassembled. Even so, it is clear that they owed nothing to the great classical tradition of historiated doors.¹⁹ Bronze historiated doors survive from the Pantheon and Curia, Rome, and wooden ones from San Ambrogio, Milan and Sta Sabina, Rome.²⁰ This tradition was revived with the severe imperial bronze doors at Aachen (786–800) and the earliest surviving medieval historiated doors at Hildesheim (1015).²¹

These doors of classical inspiration had two constructional features that distinguish them from the iron-clad doors. They were harr hung – that is to say, they rotated around two pivots set in sockets at the hanging edge – and the wooden examples were made of mortised panels. The use of the harr post on the hanging edge of the door meant that strap hinges, and consequently ironwork, were unnecessary. Although the harr post is found

in northern Europe, all the doors with decorative ironwork hang from strap hinges of some sort. The ‘classical’ panel construction found on both wooden and bronze doors provided structural strength, and at the same time created an orderly framework for the arrangement of the figurative scenes and ornament.

Each panel generally contained one or more clearly arranged scenes. In many cases, for instance at San Ambrogio, Sta Sabina, Hildesheim and St Maria im Kapitol, Cologne,²² the scenes follow one another in a logical sequence so that the pair of doors forms an iconographic unity. At San Ambrogio the panels illustrate the life of David while at Sta Sabina and Hildesheim there are typological scenes from the Old and New Testaments. The only documented bronze doors in England, cast by Master Hugo for Bury St Edmunds, do not survive, but probably had some Italian model suggested by Abbot Anselm (1121–48), who came from St Sabas in Rome.²³

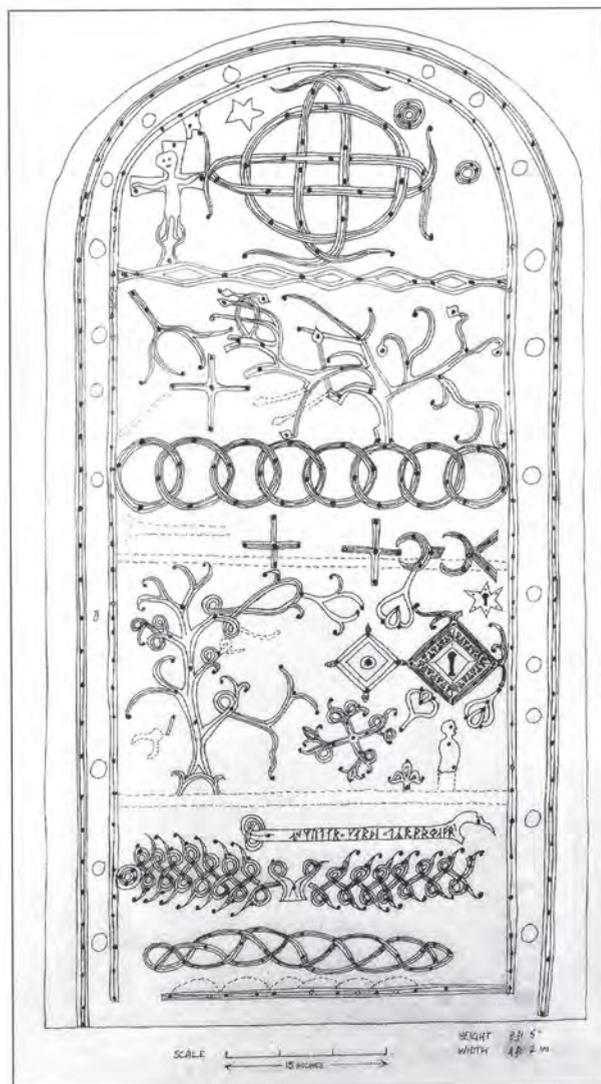
Clearly the blacksmiths were working in a different cultural milieu from the makers of bronze doors, though tied to equally ancient traditions. The loose spatial relationship of one scene to another at Staplehurst and Stillingfleet is mirrored by that at Rogslösa (Fig 4.27). Here the door is structurally divided into two zones, a semicircle and a rectangle, by the strap hinges. The door is completely framed by a variety of interlacing borders. The upper section is filled with a hunting scene while the lower is composed of five overlapping fields. The sequence begins at the bottom left and proceeds in a clockwise direction: the snake and tree, the devil persecuting a woman, a standing woman holding a branch, another tree above her, and lastly the great jingling ring plate. Around and among the main scenes are space fillers, scrolls placed in every gap left by the main figures. The otherwise meaningless fragments at Staplehurst (on the top right of the door) are likely to have been such space fillers.

The chests made by the Rogslösa master at Voxtorp, Rydaholm and Ryssby admittedly provide a different field for composition from the door, but their arrangement observes some of the same conventions. The outer edges of the field are well controlled, being divided by vertical bands into rectangular panels. Each outer panel has a separate motif, usually scrolls or a palmette tree. But in the central historiated sections, everything becomes confused with figures and animals crammed on top of each other, entangled with the scrolly space fillers.

The final Swedish example of this type of arrange-



4.27 Rogslösa (photograph: Karlsson).



4.28 Ströja.

ment is from Ströja, signed in runes by Asmund (Fig 4.28). The Ströja door is divided into four horizontal sections. Although some iron has been lost and some added (for instance the short crosses), the basic composition remains haphazard and rather arbitrary. The crucifix can barely fit in beside the interlace cross and the trees do not relate to any other features. Staplehurst and Stillingfleet doors must originally have looked something like these Swedish examples in their arrangement.

This somewhat illogical and arbitrary approach to narrative art had its origins in the Nordic world. Prominent features of Scandinavian art, at least since the Migration Period, were the *horror vacui* and a very

individual if not ambiguous way of depicting narrative. Viking narrative art was far less developed or common than its ornamental art. In a traditional craft like weaving, the pre-Christian or Viking approach to narrative continued well into the twelfth century. The stately but crowded procession found on the ninth-century Oseberg tapestry fragment is a direct ancestor of the twelfth-century Överhogdal and Skog tapestries.²⁴

The picture stones made in the eighth and ninth centuries on Gotland provide early examples of figurative design. On the Tjängvide stone the field is surrounded by strapwork as at Rogslösa (Fig 4.29).²⁵ There is a coherent scene of a ship below but the narrative above is arranged



4.29 *Tjängvide, Gotland. Statens Historiska Museum, Stockholm (photograph: Antikvarisk-topographiska arkivet, Stockholm).*



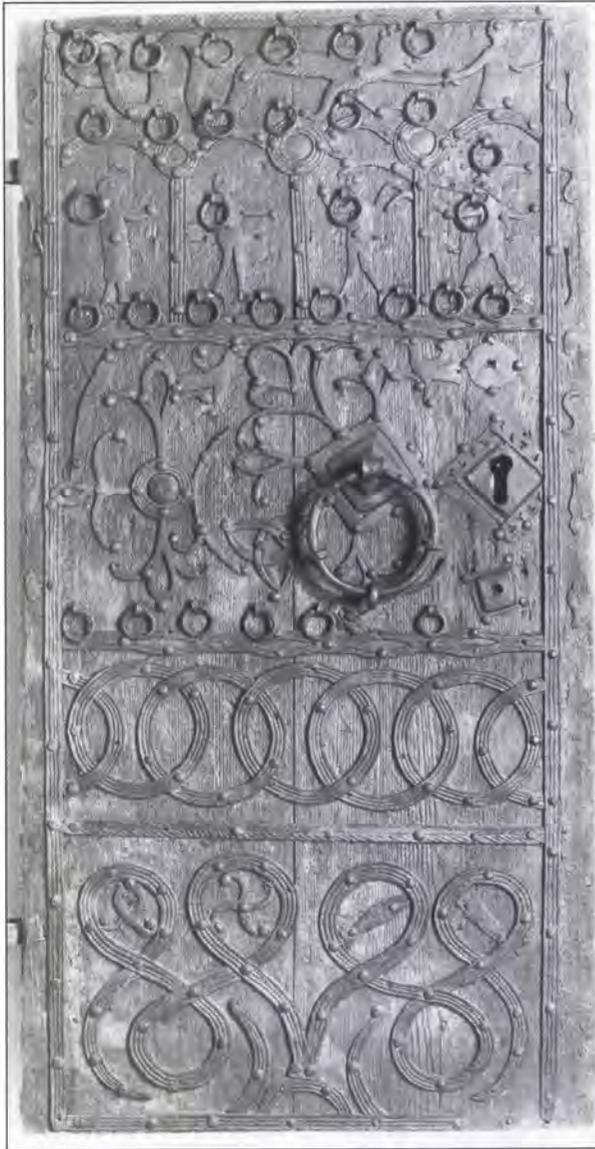
4.30 *Urnes.*

somewhat haphazardly. It shows Odin arriving at Valhalla on his eight-legged horse, an appropriate theme for a gravestone. The stone carvings at Gok and Ramsunda tell the story of Sigurd killing the dragon, with each element placed at random, more as a prompt to a storyteller than as a logical arrangement.²⁶

Naturally the eighth-century picture stones do not depict the same stories as the twelfth-century picture doors, because the former were pagan gravestones and the latter were entrances to Christian churches. None the less, the oldest Scandinavian church door, at Urnes, has a horseshoe arch and is carved in low relief with writhing beasts in the Urnes style (Fig 4.30). These features have been compared with the contemporary picture stone at Ardre, Gotland, which has the same outline and similar beasts in low relief (Fig 4.31).²⁷ This indicates that, at least in Scandinavia in the eleventh century, the connection between picture doors and picture stones was quite close. Furthermore, similarities between the Gotlandic picture stones and Romanesque picture doors suggest that this type of door decoration may have begun



4.31 *Ardre III, Gotland (photograph: Antikvarisk-topographiska arkivet, Stockholm).*



4.32 Väsås (photograph: Karlsson).

as far back as the eighth century. Once the tradition and basic outlines were established, only the subject matter was altered to be appropriate for its location.

Very little is known about the decoration of buildings in pre-Christian Scandinavia. In the poem *Beowulf*, Hrothgar's hall is described as firmly made, inside and out, with iron bands; the door was fastened with fire-forged bars; its steep roof shone with gold, the building gleamed with gold plate.²⁸ Some of this metalwork could have been ornamental. The ninth-century picture stone from Sparlösa, Västergötland, shows the earliest known

depiction of a Scandinavian door. It is almost square and is ornamented with a single large ring.²⁹ From *Olaf Tryggvason's Saga* it appears that the door rings could be very elaborate: King Olaf plundered a gilt copper door ring from a heathen temple. It was praised as a magnificent work of art and later given by Olaf as a love token to Queen Sigrid.³⁰

Although the surviving Scandinavian picture doors (except for the carved example at Urnes) are slightly later than those in England, the tradition of making them could have been introduced to England during the periods of Viking cultural influence. Other Scandinavian art forms were, after all, introduced to the English church in the eleventh century. In particular, the Ringerike and Urnes styles were adapted to manuscript illumination and church sculpture.³¹

Having examined these Nordic examples of narrative art, it is perhaps easier to accept the use of images by the Rogslösa master. Some elements of his design clearly carry a meaning, but unless further evidence becomes available it would appear that many of his designs, even though they are figurative, were used simply to fill up space and create a lively pattern, as they are on the tapestries. They are the 'little fishes, birds and animals affording much ornament' of Theophilus.³²

Except for Ströja, the doors signed by Asmund have a more compartmentalized arrangement than those in the previous group. This suggests a different source for the composition. Väversunda door is divided into six horizontal panels and is more or less symmetrical except in the middle where a lock and ring were subsequently added. A noticeable development is the placing of objects in compartments, so lilies provide a frame for birds, circles for fish. Similarly, on the Väsås door, which has five horizontal divisions, the top panel is used only for a man and dragon, four arches provide frames for four people, and so on (Fig 4.32). Once again, the central panel has been disturbed. In England this development is paralleled on the Runhall door, with the horseshoe shapes in compartments and the dragon and snake across the top (Fig 4.33). At Worfield there are no compartments but the objects are arranged in a rigid symmetry instead (Fig 4.25). The more orderly composition could have been inspired by wall paintings in the churches.³³ The arcade found on Swedish doors could derive from canon tables in manuscripts, although they are more likely to be copied from the local stone sculpture, for instance on fonts, or from architectural motifs.



4.33 Runhall, detail.

Thus, although the structured composition was probably a more recent development on iron picture doors than the old jumbled arrangement, both were current in the twelfth century.

THE ICONOGRAPHY OF THE ENGLISH PICTURE DOORS

Interpreting the iconography of the English picture doors has proved a rich field for speculation and the remains are probably too fragmentary to make a definitive interpretation possible. Even the better preserved examples in Sweden, which have been fully analysed by Karlsson, remain somewhat enigmatic.³⁴

At Stillingfleet, the surviving elements are an arc around the top of the door, a naked man and woman, a pattern of studs (possibly a tree), some broken scrolls, a floating figure, a boat, an interlace cross and a lattice. The hinges are the large animal-headed C shapes typical of the period c 1160 in England. A reconstruction drawing indicates what seems to be missing from the door (Figs 4.23, 4.24).³⁵ The semicircle of broken scrolls was possibly a tree. Such a tree with radiating spiky branches is illustrated in the eleventh-century psalter BL MS Harley 603, fo 53r.³⁶ The tree of knowledge was depicted in this way, in ironwork, on the doors of Hopperstad and Urnes, Norway. Both had a snake twining through them.³⁷ The boat has been identified as a Viking ship because of its

stern and clinker construction, but this is misleading.³⁸ This type of boat was used from at least the third to thirteenth centuries and its descendants are still in use in Shetland.³⁹ Thus it is possible to compare the prow with that found at Moerzeke Mariekirche on the Scheldt, dated by radio carbon to 280–420, and the whole ship with those on the eleventh-century Bayeux Tapestry, and a thirteenth-century example in *De Re Militari* by Vegetius.⁴⁰ Boats are a surprisingly rare motif on doors but the boat at Markim, Sweden, is of the same type as Stillingfleet. It has a high prow, side steering oar, mast and stays.⁴¹ Early efforts to understand the iron at Stillingfleet were fairly generalized. Glynne in 1825 called it ‘a curious relic of antiquity being adorned with a variety of figures’.⁴² Hodgson Fowler, who restored the door in 1877, thought it represented Adam and Eve standing by a tree, and Noah’s ark.⁴³ Hollister Short thought it represented the Viking story of Ragnarok from the poem *Völuspá*. The interlace cross was a swastika or sun symbol, referring to Surt or perhaps Thor; the two humans by the semicircle of dots were the two survivors of the battle sheltering under Yggdrasil, the world ash tree.⁴⁴ However, the full pictorial representation of Ragnarok was not common, even among the Vikings. Some scenes are shown from it on the Gosforth Cross in Cumberland, made when the Vikings were newly converted in the tenth century, but even here they are mixed with Biblical stories.⁴⁵ Ragnarok is therefore an unlikely theme for any Christian church door in the twelfth century.

Bradley’s convincing interpretation of the Stillingfleet ironwork takes into account the social and intellectual milieu of a twelfth-century English village and his explanation is one that would have been well within the grasp of the Yorkshire smith and parishioners. The following analysis is based on his work, except for the explanation of the lattice.⁴⁶

Adam and Eve and Noah’s ark, symbolizing the fall and redemption, were an obvious guess for the figures, but Bradley’s application of the Legend of the Holy Rood Tree has greatly deepened their significance. *The Dream of the Rood*, a story about the True Cross, was known in England in the eighth century and many versions of it were written down during the Middle Ages. The relevant text, called the *Cursor Mundi*, was written down in the fourteenth century but was based on earlier examples.⁴⁷ According to the legend, the Holy Rood Tree from which the cross was cut sprang from the original tree of knowledge: ‘The likeness of this Tree so true existed in the Old

Law before the New.⁵⁴⁸ Adam and Eve stand beside the tree. Adam's arm was originally straight, in a cross pattern: 'In the shape of the cross the very first man was wrought.'⁵⁴⁹ So the scene portrays at the same time the temptation and fall and the second cross and the second Adam – that is, redemption.

The lattice extends in a haphazard way across the middle part of the door. It has been suggested above⁵⁰ that it could represent the confines of the Garden of Eden, giving a glimpse of Paradise, and a way through for the godly. If this is so, it has an application in the *Cursor Mundi*. Seth is sent back to Paradise to collect the oil of mercy for his ailing father, Adam. There is no mention of a fence but he can clearly see Paradise as he approaches:

Til that he cam to paradise
 Quen he tharof had a sight,
 He was al dredand of that light;
 Suilk a light as he saw there
 A brinand fir he wend it ware.⁵¹

This refers to the cherubim set up by God to guard the tree of life with a flaming sword (Genesis 4:24). The gate itself, not mentioned in Genesis, is of such a structure that Seth can see into the Garden. The cherubim says:

'Ga to the gate' he said 'and loute
 Thi hefd widin, thi bodi wid ute
 And tent to thinges wid all thi mith
 That sal be schend unto thi sight.'⁵²

Seth is not allowed in but has to wait while the angel fetches three pippins from the tree of life for him to take back to Adam. The lattice could therefore be a concise symbol for this part of the *Cursor Mundi* – the barrier through which Paradise could be seen but not entered. The ark itself was built from the holy tree: 'Noah would have been dead for sure had not that tree saved him.'⁵³ The ark was made of four corners exactly as the rood, and the door of the ark was in its side where Jesus was given his gaping wound. So the ark is seen both as a ship, the true cross and Christ himself. The helmsman would be Noah/Christ.

A homily written in the local dialect c 1210 adds a detail that would be understood by the parishioners as they stood outside the church door when their children were prime-signed before the baptism ceremony: 'Noah's ark is Christ's house and Christ's holy church.

The water at the font drowns all sins and saves Christ's pure folk through the Rood Tree's token [the sign of the cross] just as Noah's pure folk were saved through the boards of a tree.'⁵⁴ The floating figure on the right may be a dead giant. According to Genesis 6:4 there were giants on earth before the Flood, and the Anglo-Saxon poem also called *Genesis* emphasizes that the giants were huge, wicked wreckers abhorrent to the Lord.⁵⁵ An Anglo-Saxon manuscript depicts one of the drowned sinners on the right of the ark being eaten by a black raven and the dove returning on the left.⁵⁶

The cluster of tendrils between the boat and tree are described by Addyman *et al* as possibly an anthropomorphic horned figure.⁵⁷ In its fragmentary state the shape is hard to identify. Its tendrils are like those on the 'spider' at Old Woking, or they could represent something like the scrolls coming out of the mouths of the St Leonard de Noblat horses.⁵⁸ They could even be space fillers such as the scrolls used by the Rogslösa smith in Sweden. Bradley suggests they could be part of a dove sweeping downwards and compares the arrangement of tendrils with some doves in manuscripts. As such, it could be Noah's dove with the olive branch.⁵⁹

The arched strip of iron around the top of the door may represent the rainbow, the sign of God's covenant between himself and all that lives on earth, his promise never to send the destroying flood again (Genesis 9:12–17). The rainbow was seen in the Middle Ages as a prefiguration of the cross. It was a reminder of the past judgement that is not to be feared again, and the future trial by fire on the Day of Judgement.⁶⁰ The *Cursor Mundi* says of the rainbow: 'As long as you may see my bow out of doors, then be not anxious of such a flood. If people do otherwise [than God has commanded Noah] on them shall I impose my justice which is to be on that day of wrath when I shall come to judge with fire.'⁶¹ Like the cross, the rainbow was therefore a sign of salvation for the godly.

The last image is that of the four-fold cross. According to the tenth-century *Dream of the Rood*, the cross is the way for a lost soul to be reconciled to God: at the Day of Judgement, 'no one need be frightened who beforehand carries in his bosom the noblest of signs but through that cross every soul ... shall find its way from the earthly path into the Kingdom'.⁶² The particular shape of the cross with its four overlapping arms has significance. According to the legend, when St Helen found the Cross, 'the angel bade her that she should cut up the

holy tree into four and send the four portions into the four quarters of the earth'.⁶³ Finally, the *Cursor Mundi* puts out a challenge of exegesis that perhaps applies to Adam's position immediately above that of the cross: 'Of the cross in the Old Testament was many a token for anyone who could take notice.'⁶⁴ The cult of St Helen was particularly strong in north-east England since her son Constantine was proclaimed Roman emperor by the army in York in 306. Stillingfleet and nearby St Helen's, Skipwith are both about seven miles from York.

The door at St Helen's, Skipwith has been almost totally reconstructed, but the Buckler drawing shows that the main elements are correct (Figs 4.203, 4.204).⁶⁵ The door combines a network of intersecting circles with various elaborate interlacing crosses. The pairs at the top and bottom have four overlapping arms of the Stillingfleet type, and could therefore reflect Helen's fourfold division of the True Cross. The others are interlace crosses and share with the circular network the protective qualities of complex knots.

The Staplehurst ironwork has been at least partly rearranged on the door, so the spatial relationship of one motif to another is no longer clear (Figs 4.20, 4.21). The

left C and structural straps, all with punched zigzag edges and raised animal heads, are secondary. The original motifs, starting from the bottom, are a lattice, a standing bird, triquetra, and tetragram. Above them are a sailing ship with fish around, a cross in a circle, various scrolls, a 'holly leaf' and a C with flat animal-head terminals. At the top of the door are a leviathan with snake below, a scrolled cross, a boss-shaped 'sun' and segmental 'moon', and finally a half-round edging band. Some of these pieces may be in their original position but clearly the small fragments have been applied at random, perhaps moved from lower down the door. The boat originally had a mast and its angled keel with straight bow has been compared with the boat excavated at Graveney.⁶⁶ The leviathan with wings, curly tail, fin and claw is also found on the Runhall door. Its shape derives ultimately from the classical sea monster.⁶⁷ It is frequently depicted in Romanesque sculpture, being found on a lintel at Dinton, and tympana at Ault Hucknall, Long Marton and St Michael's, Ipswich. In conjunction with a snake, as he appears at both Staplehurst and Runhall, the leviathan is shown in the sea in BL MS Harley 603, fo 51v., the eleventh-century psalter from Canterbury Cathedral (Fig 4.34).⁶⁸



4.34 BL MS Harley 603, fo 51v, Psalm 104 (photograph reproduced by permission of the British Library).

Staplehurst church is dedicated to All Saints and the wide variety of images seems to suggest an equally general theme, perhaps a cosmological picture.⁶⁹ The cosmic theme can be amplified by reference to the psalms.⁷⁰ As the bishop enters the church for the consecration ceremony he cites part of Psalm 24 ‘Tollite portas’ (Lift up your heads, O ye gates). The psalm begins: ‘The earth is the Lord’s, and the fulness thereof; the world and they that dwell therein. For he hath founded it upon the seas, and established it upon the floods. Who shall ascend into the hill of the Lord? Or who shall stand in his holy place?’ The eleventh-century Harley Psalter⁷¹ illustrates this world picture, phrase by phrase, with images of the sea, with ships and fish; the earth and the sacred hill of the Lord and his holy place; with trees and people, a city and open-doored temple; and the heavens with flying angels and the *Manus Dei*. Psalm 103 (AV104; fig 4.34) is rich in cosmic imagery and is illustrated by many of the same motifs found at Staplehurst:

v 2 God ‘stretchest out the heavens like a curtain’. In the manuscript, the heavens are shown at the top by a semicircle of blue wash curving downwards below the angels, at Staplehurst by the arc at the top of the door.

v 5 ‘who laid the foundations of the earth that it should not be removed forever.’ The tetragram could conceivably represent the four corners of the earth bound firmly in place by the band knot.

v 17 ‘where the birds make their nests: as for the stork, the fir trees are her house.’ The Staplehurst bird with long neck and beak is rather like a stork and there is one leafy fragment left in the iron. In the manuscript, the birds are nesting in the trees.

v 19 ‘He appointed the moon for seasons: the sun knoweth his going down.’ Both door and manuscript show the sun and moon at the top. The illustration shows various elaborate designs for stars with the moon, although they are not mentioned in the psalm. The spiky star shape in a circle at the centre of the door is perhaps comparable.

vv 25–6 ‘So is this great and wide sea, wherein are things creeping and innumerable, both small and great beasts. There go the ships: there is that leviathan whom thou hast made to play therein.’ In the manuscript, the sea is painted blue and filled with leviathan, a snake,

fishes, birds and ships. These verses would account for the fish, ship, snake and winged dragon on the door.

v 30 ‘Thou sendest forth thy spirit, they are created: and thou renewest the face of the earth.’ The cross at the top of the door would represent God’s son sent forth as well as man’s hope for spiritual renewal.

v 35 ‘Let the sinners be consumed out of the earth and let the wicked be no more.’ This indicates that the human race should return to its original purity before the Fall, in the Garden of Eden. The lattice at the bottom of the door could be understood in general terms as *porta celi* mentioned in the consecration ceremony, or it could be an allegorical representation of this verse. The tetragram and triquetra, the protective knots, could also be removing the wicked from the church entrance.

Harley 603 was the earliest of three copies of the Utrecht Psalter made at Canterbury between c 1020 and 1190.⁷² In these the psalms are copiously illustrated, literal and metaphorical phrases both receiving artistic expression. The scenes are arranged to create a pleasing picture, not to chart the progress of a continuous narrative, in contrast to, for example, the Bayeux Tapestry. The Staplehurst ironwork reflects this approach to composition with its motifs in an apparently random arrangement.

Psalms like 103 and 24, 73 (AV74), and 76 (AV77) present a Christian world picture. Blinko and Short have both put the world picture into a pagan context.⁷³ They have interpreted the Staplehurst ironwork as the story of Ragnarok, from the Nordic poem *Völuspá*, about the end of the world. In their view, the motifs are Fjalar the Cockrell, Heimdall’s horn Gjallar (a misinterpretation of the broken triquetra), Nagelfar the ship of the dead, Midgardsorm the great serpent (the right C and the snake above), Surt’s sun symbol (the cross in the circle), and Nithogg the dragon, flying over the battlefield to pick up the dead.⁷⁴ The cross symbolizes the beginning of the new world after the battle.

The Christian version of the Last Judgement uses much of the same imagery:

‘And when the thousand years are expired, Satan shall be loosed out of his prison and shall go out to deceive the nations which are in the four quarters of the earth, Gog and Magog, to gather them together to battle ... And they went up on the breadth of the earth, and

compassed the camp of the saints about, and the beloved city: and fire came down from God out of Heaven, and devoured them ... And the sea gave up the dead which were in it.'

Revelation 20:7–9, 13.

The leviathan would represent Satan and the tetragram the four corners of the earth. The fire from heaven could be the star in a circle, while the fish above the boat would express the sea giving up its dead.

Ezekiel 38:20, describing the battle with Gog, writes: 'The fishes of the sea and the fowls of the heaven and the beasts of the field and all creeping things that creep upon the earth and all men that are on the face of the earth shall shake at my [the Lord's] presence.'

The Psalms provide a more neutral image of the world while the Apocalypse is a fearful account of God's judgement on the sins of the human race. The Last Judgement was a frequent theme in the sculpture of Romanesque portals. We cannot say whether either of these interpretations apply at Staplehurst, but the symbols were presumably explicable to the twelfth-century parishioners, even if they are no longer fully accessible to us.

The original scheme of the Runhall door is now lost and some of the remaining images are a later insertion, distinguished on close inspection by different qualities of the iron (Fig 4.22). Surviving elements of the first scheme are the interlaced grid containing the strange double 'horseshoe' shapes, and the leviathan and snake at the top. Broken indecipherable fragments down the side are made with iron of the same appearance and probably came from the top of the door. The interlace grid can be categorized both as a protective netting and as a rectangular lattice, the gate of Paradise. The interlocking horseshoe shapes are probably also apotropaic. However, the curly-tailed leviathan and the snake beneath, closely resembling those at Staplehurst, could be the remains of a more complex scheme but, without further evidence, they are impossible to clarify. Alone, they would share the protective qualities of the rest of the door: fearsome beasts to drive away evil. Its dedication to All Saints is the same as Staplehurst: this may explain their shared motifs of leviathan and snake, and perhaps confirm the interpretation of a 'world picture'.

The iron at St Peter's Worfield may be another example that relates to its patron saint, although at first sight this seems unlikely (Figs 4.25, 4.26). The consecration

ceremony invokes the saint to protect the door but here the symbol of Peter's human failings, his denial of Christ, may be represented. The two doors are arranged as a matching pair: beneath the curved strip and barbed strap at the top of the door stands a crowing cock. Below him is a snake. The C hinges are decorated with a variety of abstract terminals and below them are a foliate cross and lion in a circle.

These images could fit into the account of Peter's denial in Luke 22:31–4. At the Last Supper, Jesus says: 'Simon, Simon, behold, Satan hath desired to have you that he may sift you as wheat: but I have prayed for thee, that thy faith fail not.' Peter answers, 'Lord, I am ready to go with thee, both into prison and unto death.' The snakes represent Satan's desire to corrupt Peter.

Jesus says: 'I tell thee, Peter, the cock shall not crow this day, before thou shalt thrice deny that thou knowest me.' After Peter denied Christ three times, the cock crew. 'And the Lord turned, and looked upon Peter. And Peter remembered the word of the Lord, and how he had said unto him, Before the cock crow, thou shall deny me thrice. And Peter went out and wept bitterly.' (vv 61–2)

Peter's regret was the sign of a contrite heart. Paul wrote, 'For godly sorrow worketh repentance to salvation ... but the sorrow of the world worketh death' (2 Corinthians 7:10). The cross thus represents salvation through repentance.

The lion represented both the resurrection and Christ himself. According to bestiary lore, lion cubs were born dead and after three days were brought to life by their father who breathed on them, and this was understood as a parallel for the resurrection.⁷⁵ Jesus was referred to as 'The Lion of the tribe of Juda, the root of David' (Revelation 5:5).

Peter's denial and repentance became a common subject in art after the Reformation, but the basic iconography had developed in Early Christian art. The backsliding and remorseful Peter provided encouragement and hope for the new converts. The scene, frequently depicted on sarcophagi, was clearly identified by a cock standing on a column, usually between Peter and Jesus. It was also carved on the doors of Sta Sabina, Rome.⁷⁶ On a twelfth-century psalter leaf from Canterbury the story is shown in great detail, involving separate scenes for each denial, and in the last scene the cock crows on a post.⁷⁷ The panel on the bronze door at Benevento, Italy, also made in the twelfth century, shows the cock on the roof, with Christ reproaching and the grief-stricken Peter

Table 4.1 Figurative motifs in English medieval ironwork

<i>Figure</i>	<i>Location</i>	<i>Date</i>	<i>Comment</i>
The 'guardian of the lock'	Leathley	12C	Not in original position. Main decoration barbed straps. Fig 3.5.
Four winged dragons	Little Hormead	12C	Decoration dominated by geometric patterns. Fig 3.13.
Flying bird	Ebberston	14C	Fig 3.4.
Man and lion	Sempringham	14C	Isolated figures, dominated by a foliate design. Fig 5.131.
Harpy	Wyton	14C	Reset, originally between scrolls. Fig 5.129.
Flat animal-head terminals, with outer scroll forming head lappet	Barrow	12C	—
	Buttsbury	12C	Fig 4.91.
	Eastwood, north	12C	Fig 4.100.
	Elmstead	12C	Fig 4.86.
	Frilsham	12C	Fig 3.10.
	Heybridge	12C	Fig 4.83.
	Little Wrattling	12C	Fig 3.9.
	Pitsford	12C	Fig 3.11.
	Stanford Bishop	12C	Fig 4.177.
	Stoke Orchard	12C	Fig 4.171.
Flat animal-head terminals, with clearly defined head	Willingale Spain	12C	Fig 4.87.
	Old Woking	12C	Fig 4.16.
	Staplehurst, south	12C	Fig 4.20.
Raised animal-head terminals	Stillingfleet	12C	Fig 4.23.
	Hartley	12C	Fig 4.179.
	London, V&A, St Albans	12C	Fig 4.219.
	Slype		
	Faringdon	late 12C	Figs 4.212, 4.213.
	Hatford	late 12C	Fig 4.215.
	Rievaulx Abbey	late 12C	Cistercian door bolt.
	Worfield	later 12C	Snakes. Fig 4.25.
	Staplehurst, south	13C	Only found on the 13C additions to the door. Fig 4.21.
	Uffington	13C	Fig 4.214.
Cirencester, west	late 14C	Fig 6.34	

Raised animal heads, not terminals	High Halstow	12C	Door ring only; pintle is recent. Fig 3.12.
	London, Westminster Abbey, Eleanor Grille	13C	Head on bar. Figs 5.22–5.24.
	Norwich Castle Museum, infirmary doors	13C	Fig 5.19.
	Windsor Castle, east wall of St George's Chapel	13C	Stamped iron; animal on stem of tree. Fig 5.7.
	York Minster, chapter house	13C	Head at root of tree. Figs 5.16–5.18.
	York Minster, cope chest II	13C	Head on strap. Fig 5.20.
	Abbey Dore	14C	Head on strap. Fig 5.116.
	Bampton, west	14C	Raised head on end of fleur-de-lis. Fig 4.191.
Lion's-head stamp design	Arundel, screen	15C	Lion's head on transom. Fig 6.94.
	Canterbury Cathedral, Black Prince's tomb	15C	Lion's head on transom. Fig 6.88.
	Canterbury Cathedral, Archbishop Courtney's tomb	15C	Lion's head on transom. Fig 6.89.
	Canterbury Cathedral, Henry IV's tomb	15C	Lion's head on transom. Fig 6.91.
	Canterbury Cathedral, Archbishop Chichele's tomb	15C	Lion's head on transom. Fig 6.93.
Human heads, three-dimensional	London, Westminster Abbey, Edward I's tomb	14C	Long-bearded faces. Fig 6.73.
	Graffham, lock	15C	Bishop's and king's heads. Figs 6.46, 6.47.
	Wells Cathedral, Bishop Beckynton's tomb	15C	Bishop's head and other secular heads on stanchions. Figs 6.99–6.101.
Figurative heraldic devices	London, Westminster Abbey, Henry V's gates	15C	Lions, swans, antelopes on transom. Fig 6.149.
	Maxstoke Castle	15C	Antelopes and stafford knot on exterior iron sheet. Fig 6.56.
Cocks and fleurs-de-lis	Rowlestone, candle pricket	15C	Fig 4.197.
Flat bird-beak terminals	Ashbourne	14C	Fig 5.158.
	Leicester, St Margaret's	14C	Fig 5.162.
	Rushden	14C	Fig 5.159.
	North Curry, west	15C	Fig 5.156.
	Great Paxton	15C	Fig 5.130.
	Breadsall	15C	Fig 5.161.
	Kedleston	17C	Fig 5.160.

turning away.⁷⁸ This interpretation of the Worfield door does not reflect much credit on the patron saint, but in an allegorical way it shows the way to salvation through repentance.

The church at Old Woking is also dedicated to St Peter but it is debatable whether the fragments now amount to a 'picture door' (Fig 4.16). The upper C ends in an animal-head terminal, there is a scrolled Latin cross and a saltire cross. The diamond motif with four tendrils projecting from opposite corners was described as a spider in 1911, at that time with a 'fly' inside it.⁷⁹ Apart from the crosses and animal head offering a general protection from evil, it is hard to see the decoration of this door as anything more than ornament. A similar accumulation of spiky, inconsequential motifs is found on the primitive but late medieval door from Fåborg, Denmark (Fig 4.104).⁸⁰

The basic themes of good versus evil, sin and redemption, and so on provide only a tentative explanation of the iconography of the picture doors. Saints' lives and pagan myths may have existed in eccentric local versions while even Bible stories could be disguised or misunderstood by the illiterate smiths. It is only when the iconography can be matched with contemporary vernacular or biblical texts that some approach can be made to the mind of the smith himself.

OTHER FIGURATIVE DETAILS

Many other figurative motifs are used in medieval ironwork. These do not amount to an iconographic programme but many appear to perform some symbolic function. The figurative contents are summarized in Table 4.1 and are discussed in greater detail in later

chapters, in the context of the total design. Figurative motifs in the later Middle Ages seem to belong to a more urbane world, less filled with the menacing powers of evil and more closely related to heraldry.

It will be seen from Table 4.1 that the various types of figure generally fall into chronological groups. Isolated figures are found in the twelfth century and rarely in the fourteenth century. The first six of the flat terminals with head lappets are in Essex. They appear to be a local fashion, perhaps originally influenced by the Viking Ringerike style, examples of which are found carved in stone on the monument from St Paul's, London (in the Museum of London), and the tympanum now in St Nicholas, Ipswich.⁸¹ The more deliberately shaped flat animal heads generally come from the picture doors themselves (the Barrow iron is only known from a Buckler drawing). The animals start to raise their heads from the surface of the door towards the end of the twelfth century, at a time when texture becomes an important aspect of design. At Windsor and at York chapter house the animals are linked to a growing tree, perhaps a reminder of the serpent in the tree of knowledge. The Norwich animals dissolve into foliate scrolls. Animal forms are surprisingly rare in English stamp designs. Apart from a tiny human face at Brisley (thirteenth century) they are restricted to the lion-head badges applied to the fifteenth-century Canterbury tomb railings and the Arundel Screen. Three-dimensional human heads appear in the fifteenth century, quite humorous at Graffham and Wells. Animals used for heraldic purposes are also fifteenth century. The flat bird beaks are a symptom of the retro-Romanesque fashion that crept in occasionally at the end of the Middle Ages, noticeable both in the use of animal forms and the exaggerated use of the C hinge and tendrils.

CHAPTER 9

THE C HINGE: THE SPLIT CURL

The function of a hinge is to enable a door to move around on its axis – that is, to open and shut. This function alone is performed by the primitive harr post on doors or pivot hinge on chests, and by the modern butt hinges concealed between the jamb and the edge of the door. If a hinge is to provide structural support, it must extend over the surface of the door, covering as many boards as possible. However, if the door is backed by a sufficiently rigid wooden frame, little further support is necessary from the ironwork to prevent the wood from warping.

The C hinge with a strap crossing the door through the centre of the C is the basic design for almost all English ornamental hinges in the twelfth century, and continued to be used sporadically for the next 300 years. The design was elaborated in a variety of ways with barbs, scrolls, flower terminals and animal heads, without altering the basic shape of the C. This type of hinge could be constructed in two ways depending on the skill or preference of the smith. The simplest was to attach a strap across the entire width of the door. At the hanging end, the strap was either fashioned into a ring that would fit over the hook in the jamb, or it could continue for a short distance across the back of the door leaving a hairpin loop for the hook. The arms of the C could be welded on to the strap or simply placed adjacent to it, as at Sowerby. The alternative way turned the C into the hinge and left the strap as a decorative adjunct (Fig 4.35). In this case, a C would be forged with a loop for the hook projecting backwards. The strap would then be either welded to the C or placed adjacent to it. Examples of this type are at Covington and Westcott Barton (Figs 4.36, 4.49).

When the two elements are efficiently welded together they act as a functional unit, taking the weight of

the door equally. Thus, although the C could act as part of the hinge by spreading the load, it was not a functional necessity. It may have had some symbolic purpose but ultimately it was decorative.

The origin of the C hinge is most obscure although it was common in the Holy Roman Empire, France and England by the twelfth century.¹ It has not been identified in a classical context and one of the earliest representations is in the Utrecht Psalter, on fo 82r, closing the gates of Jerusalem.² The psalter was made in Reims between 816 and 823. The C also appears in the Drogo Sacramentary, made around 844–55 in Metz.³ It is shown on an ivory panel of the raising of Lazarus, now in the British Museum, from the Metz school in the tenth century;⁴ an eleventh-century Rhineland ivory in the British Museum;⁵ and in the eleventh-century Life of St Amand.⁶ No continental hinges of such an early date are known to survive although the ancient (but undated) coffin of St Colomba at Sens is bound by straps that end in a form of C or Y shape.⁷ C hinges have not been found in Anglo-Saxon manuscripts and the earliest representation in



4.35 Canterbury Cathedral, north choir aisle (detail).



4.36 *Covington, detail.*

England is on one of the Chichester reliefs, in Chichester Cathedral, *c* 1120.⁸ Thereafter C hinges are frequently illustrated in English twelfth-century manuscripts.⁹ There is no evidence of C hinges in the surviving eleventh-century buildings in Normandy, although this may be due to destruction and over-restoration. Therefore, on this admittedly scanty evidence, it seems likely that C hinges were introduced to England some time after the Conquest, not from Normandy but possibly from the Holy Roman Empire. Cushion capitals, extensively used by the Normans in England, were also introduced from the Empire at this time.

In the following chapters, the variations of the C hinge have been grouped typologically. This in no way provides a continuous chronological progression because the same forms overlapped in time and some continued to be used for centuries. On the other hand, the variations enjoyed a particular vogue when they were first introduced so, to a certain extent, it is possible to suggest a starting date for each variety.

THE SPLIT CURL

Typologically, the simplest and crudest form of C and strap has either no emphasized terminals (butt ends) or else the most basic split curl. To make a split curl, a bar of iron is cleft at its end and each sprig is bent backwards to form a curl. Because of its simplicity, this type evolved very little during its period of use.

Examples of C hinges and split-curl terminals are listed in Table 4.2. Most of the illustrations (Figs 4.35–4.82) of this simplest form are grouped alphabetically by period. It will be apparent from the table that the twelfth century provides the largest group. C hinges from the earliest context are on the portals of Merton, Covington,



4.37 *Heath.*



4.38 Iffley, south (photograph reproduced by permission of the Society of Antiquaries of London).

Kempley (west, and nave south), Navestock (north) and White Roding (Figs 4.18, 4.36, 4.39, 4.43, 4.50). Generally, in the thirteenth century, the plainest C-and-strap hinges become much rarer but do not entirely disappear (Figs 4.53–4.58). Thirteenth-century Cs tend to form a fuller arc than the short arms of the twelfth-century hinges. By the mid-fourteenth century, changes are discernible. Even in the most rustic setting, such as at Pickworth (Fig 4.140), later features appear on some of the terminals.¹⁰ At Fobbing the triple split terminals would be recognized in a twelfth-century context but the exaggerated and ungainly proportions of the hinges suggest they are contemporary with their fourteenth-century nave (Fig 4.60). C hinges with the latest documentary date are those on the gates of Maxstoke Priory (Fig 4.65). This was founded in 1336 and dedicated in 1342.¹¹ Both their cross-hatched surface and their relatively small and simple Cs are still Romanesque in character. At North Elmham the C has been extended to resemble three parts of a quatrefoil (Fig 4.66). Coarse, late versions are found in remote parts of Yorkshire. At

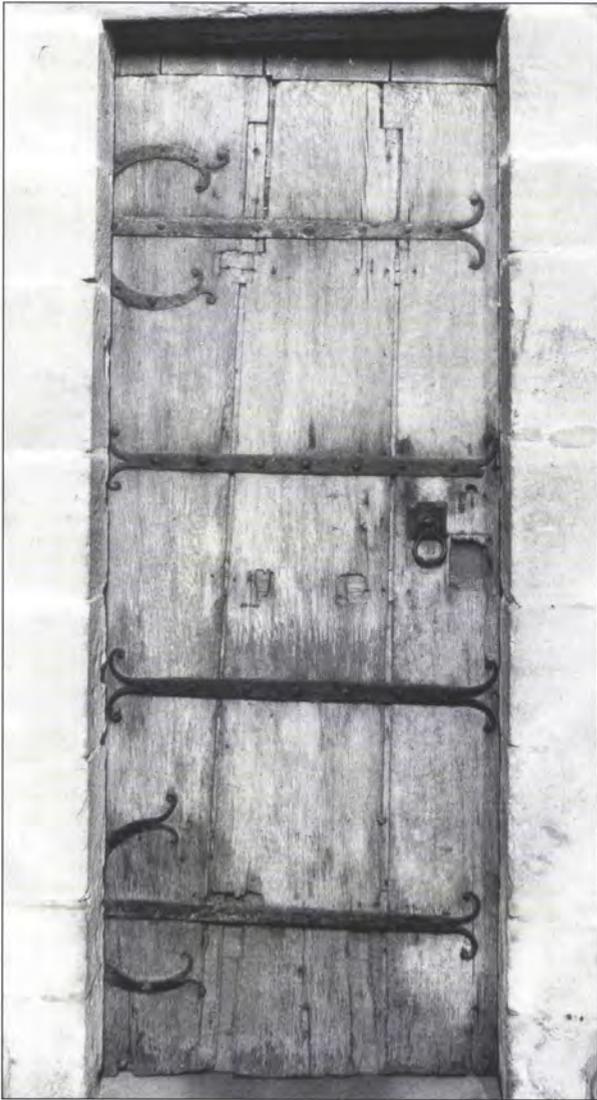


4.39 Kempley, nave, south.

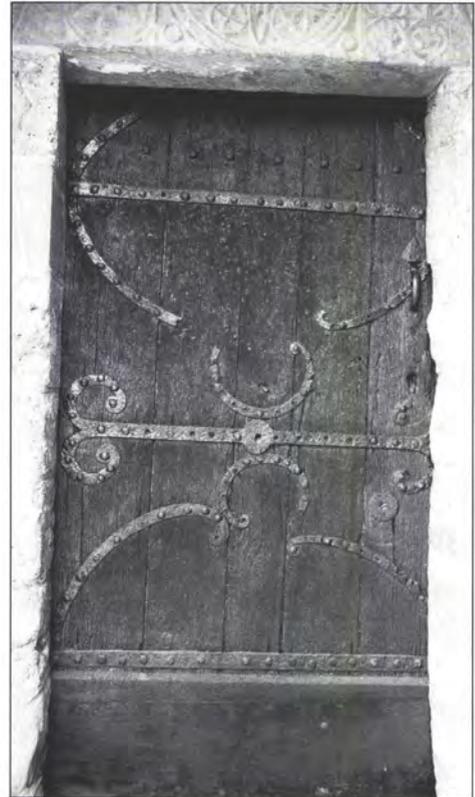
Ganton the doorway is fourteenth century and the hinges are distinguished by the triangular enlargement at the hanging end (Fig 4.61). The latter feature is also found at Seamer (Fig 4.71). Here the door is late fifteenth century, the iron thick and robust, decorated with a decisive feathered surface pattern. The Birkin hinge, robust and feathered, belongs to this group (Fig 4.59), likewise Hooton Pagnell (Fig 4.62). Both the door and doorway at Aldsworth are late fifteenth century, contemporary with the hinge and lock plate (Fig 6.35).

Table 4.2 C hinges with butt or split-curl terminals

<i>Church</i>	<i>Figure number</i>		
<i>Twelfth century</i>		Fobbing	4.60
Anstey	—	Ganton	4.61
Canterbury Cathedral, north choir aisle	4.35	Kirby Hill	4.63
Covington	4.36	Kirdford (14–15C)	4.64
Heath	4.37	Maxstoke Priory	4.65
Hellington, north and south	—	North Elmham	4.66
Hooton Pagnell	4.62	North Weald Bassett	4.67
Iffley, south and west	4.38, —	Stanford Dingley	4.68
Kempley, nave south and west	4.39, 4.40	Willerby	4.69
Kirby Bedon	4.41	<i>Fifteenth century</i>	
Letton	4.42	Aldsworth	6.35
Merton, nave and chancel	4.18, 4.19	Ashleworth	4.70
Navestock, north	4.43	Seamer	4.71
Newington	4.44	<i>Without context</i>	
Old Woking, west and south	4.16, 4.17, —	Compton	—
Peterchurch	4.45	Duddington	4.97
Southchurch	4.46	London, Westminster Abbey, chapter house vestibule	2.5
Sutton	4.47	Sowerby	—
Teversal	4.48	<i>Straps with split-curl terminals only</i>	
Westcott Barton	4.49	Highley	—
White Roding	4.50	Kingerby Hall	4.72
Wimbotsham	4.51	Kirby Cane	—
Wissington	—	Manningford Bruce	4.73
York, St Margaret	4.52	North Stoke	4.74
<i>Thirteenth century</i>		South Hanningfield	4.75
Codicote	4.53	Stawley	4.76
Heversham	4.55	<i>Chests with split-curl terminals</i>	
High Roding, north and south	4.54, —	Cound	4.77
Merstham, chancel	4.56	Laneham	4.78
Navestock, south	4.57	Oxford, Merton College	4.79
Upminster	4.58	Salton	4.81
Yarpole	—	Wath upon Dearne	4.82
<i>Fourteenth century</i>		Worfield, chest II	4.80
Birkin	4.59		

4.40 *Kempley, nave, west.*

Split-curl decoration is also used on some early chests. The primitive dug-out at Morville is not likely to be earlier than the consecration of the church in 1118 (Fig 2.18).¹² Worfield chest I and the Laneham chest are likely to be thirteenth century because of the trefoil carvings on their feet (Fig 4.78). The Merton College chest has octagonal colonnettes on its feet and is thus likely to be thirteenth century (Fig 4.79). It may be contemporary with the college's establishment in Oxford in 1274, but the ironwork is much more primitive than that on the college refectory door.¹³ Judging from the ironwork alone, it could have come from the college's original foundation in Merton, Surrey.¹⁴ The Cound chest is less

4.41 *Kirby Bedon.*4.42 *Letton.*

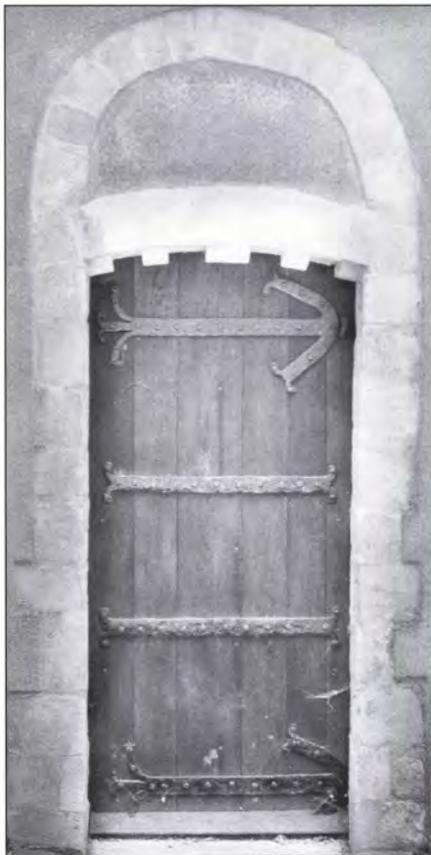
distinctive but, because of its simple ironwork, it is not likely to be later than the thirteenth century (Fig 4.77). The spiral scrolls and rosette lock plate on Worfield chest II are accompanied by cusped open-work on the feet, likely to be late fourteenth century (Fig 4.80). The straps on the Salton chest are also very simple but the bossed rosette decoration suggests a date after 1400 (Fig 4.81).

On many doors the C-and-strap hinge was augmented by a crossed strap, usually in the centre of the door. In some cases the crossed strap was between affronted Cs. Other examples have the crossed bars ending in split curls.¹⁵

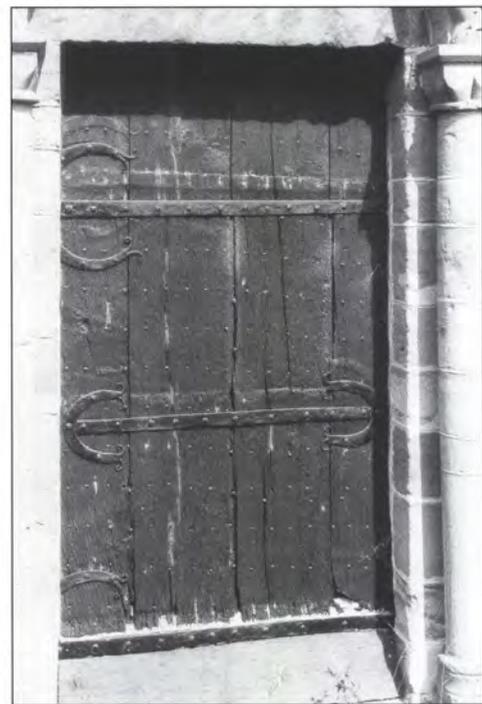
C hinges with split-curl terminals, because of their extreme simplicity, hardly changed in appearance during the centuries in which they were made. They can therefore only be dated by reference to their architectural context. However, the majority recorded here are from the twelfth century, so the rest may be regarded as lingering survivors of a Romanesque fashion.



4.44 Newington.



4.43 Navestock, north.



4.45 Peterchurch (photograph: © Crown Copyright, RCHME).



4.46 Southchurch (from a drawing in the collection of G Zarnecki).



4.48 Teversal.



4.47 Sutton.



4.49 Westcott Barton.



4.50 White Roding.



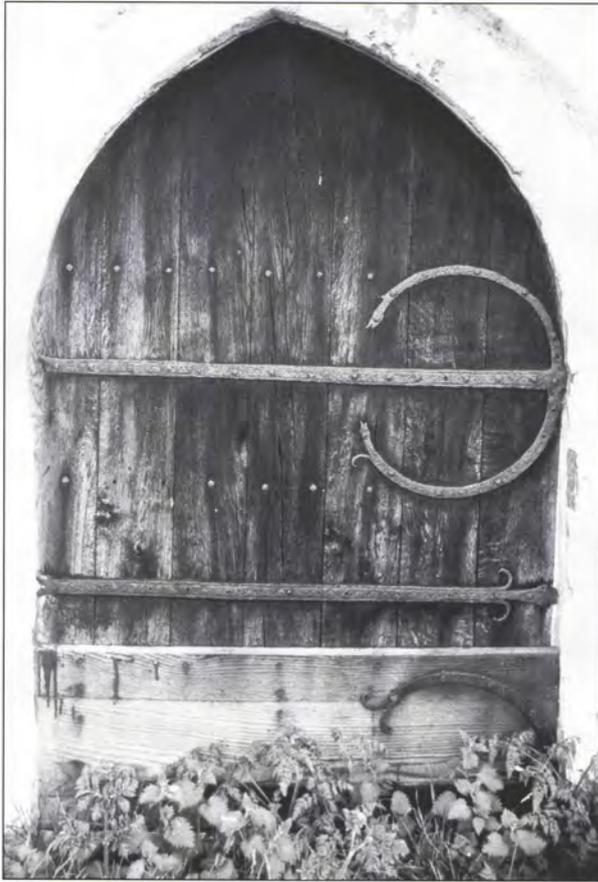
4.51 Wimbotsham, from Cotman 1838 (photograph reproduced by permission of the Society of Antiquaries of London).



4.52 York, St Margaret, from Carter 1780.



4.53 Codicote, detail.



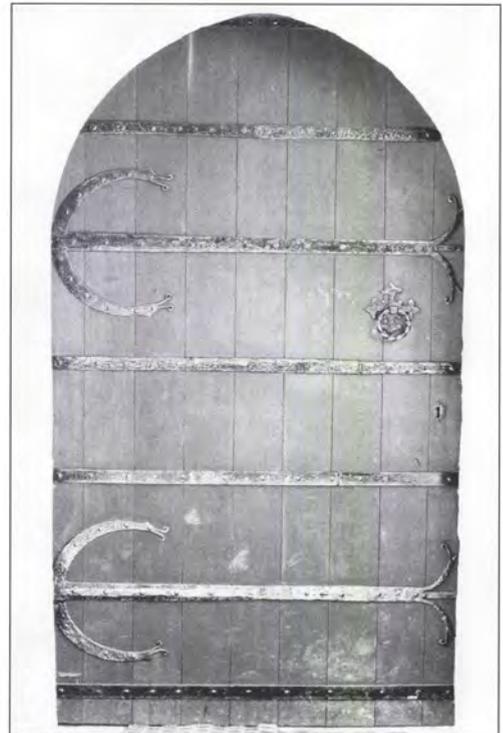
4.54 High Roding, north.



4.55 Heversham.



4.56 Merstham, chancel, detail.



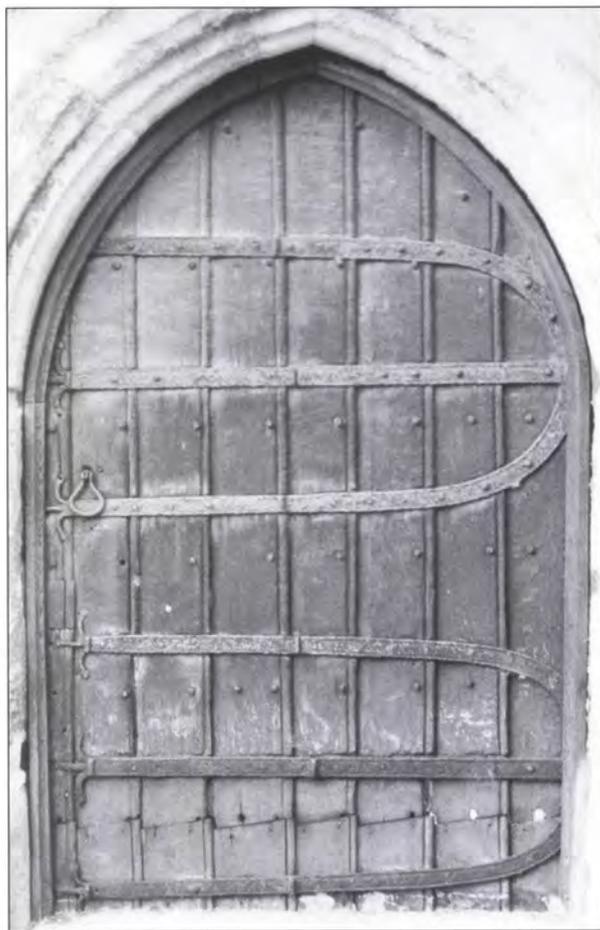
4.57 Navestock, south.



4.58 *Upminster, detail.*



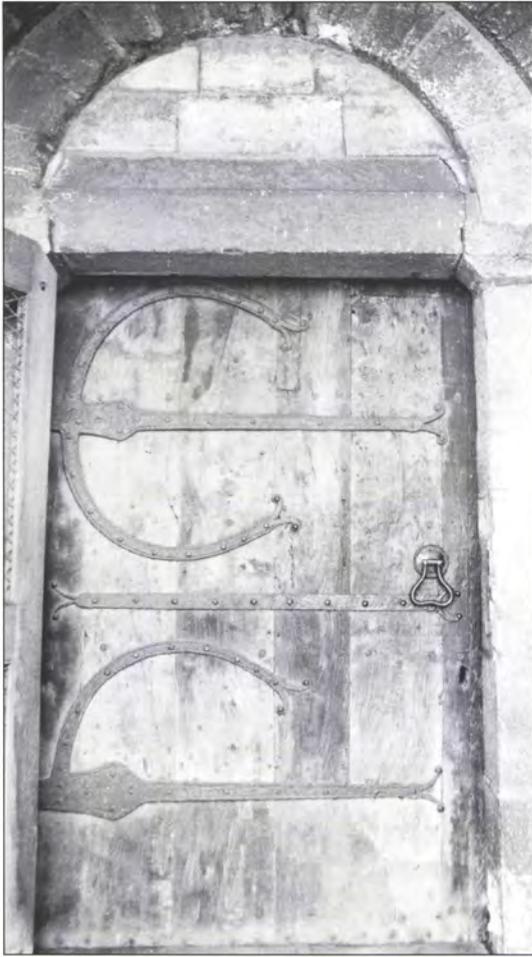
4.59 *Birkin, detail.*



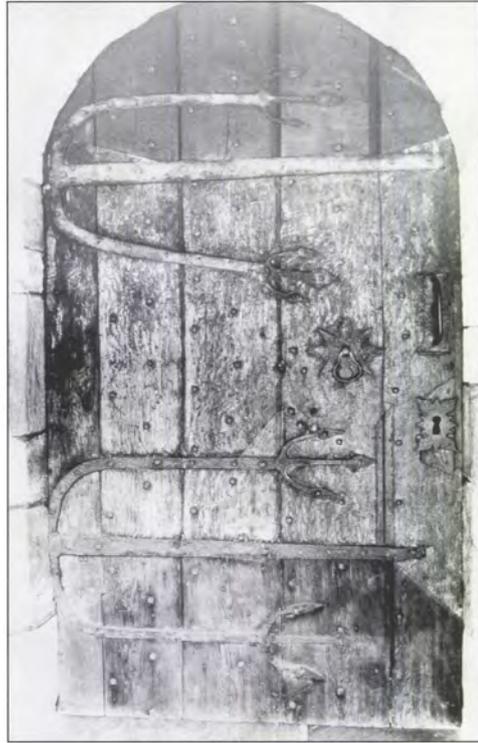
4.60 *Fobbing.*



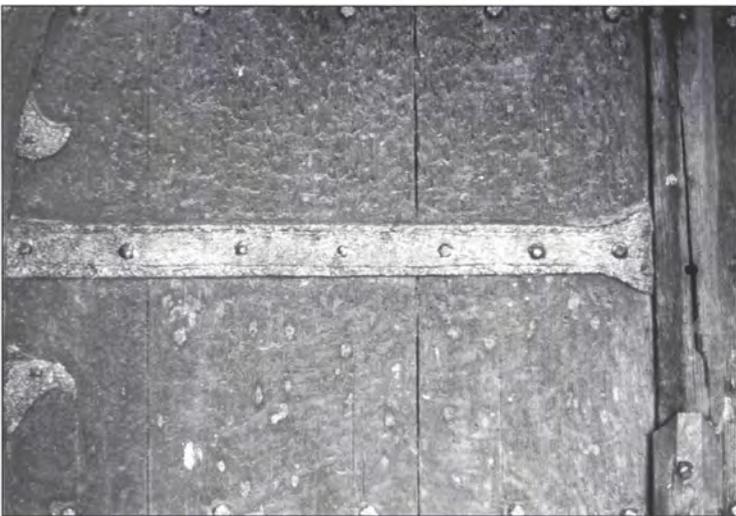
4.61 *Ganton.*



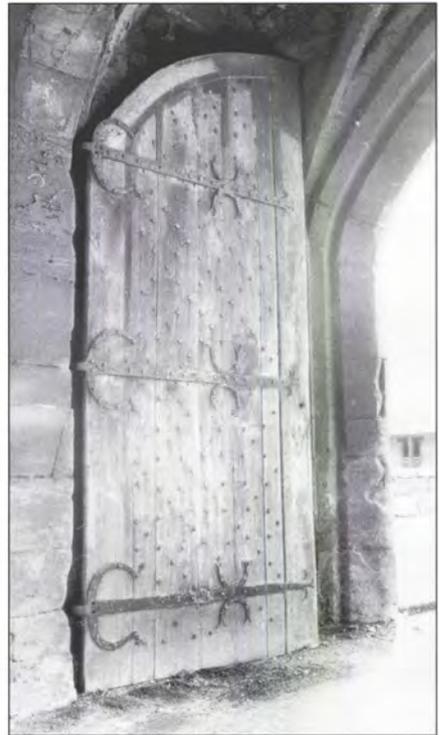
4.62 Hooton Pagnell.



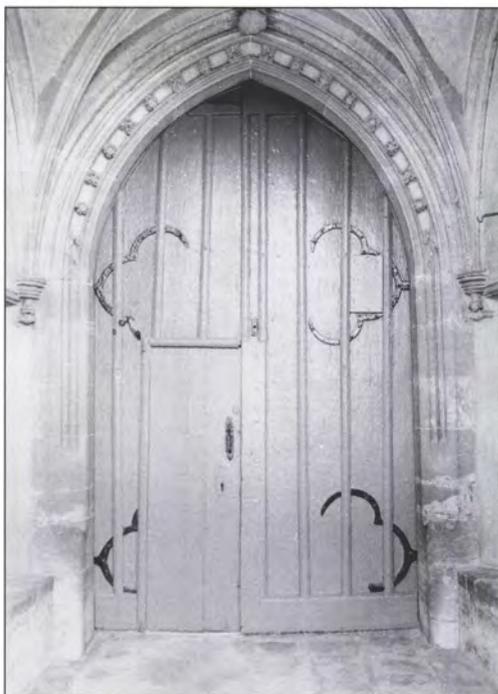
4.63 Kirby Hill.



4.64 Kirdford, detail.



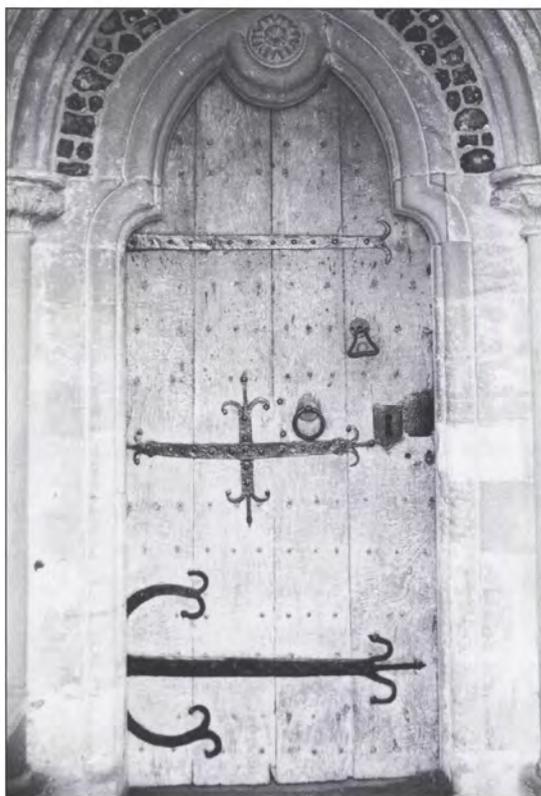
4.65 Maxstoke Priory.



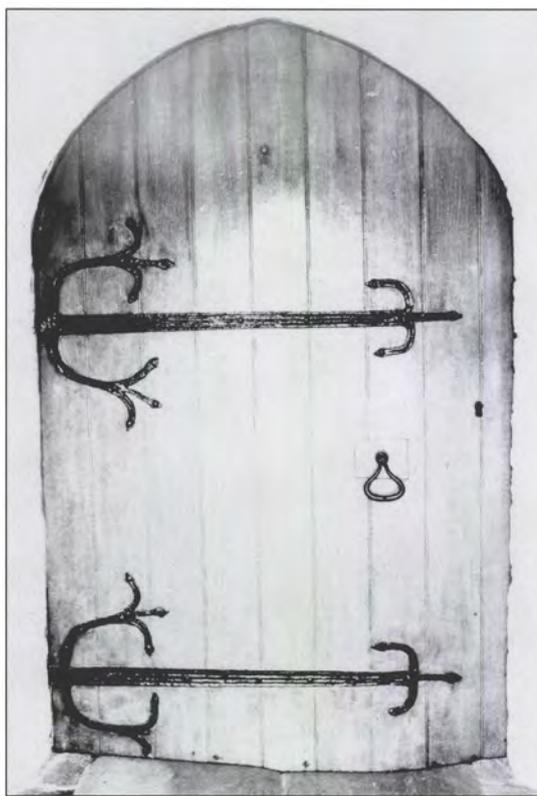
4.66 North Elmham.



4.67 North Weald Bassett (photograph: John McCann).



4.68 Stanford Dingley.



4.69 Willerby.



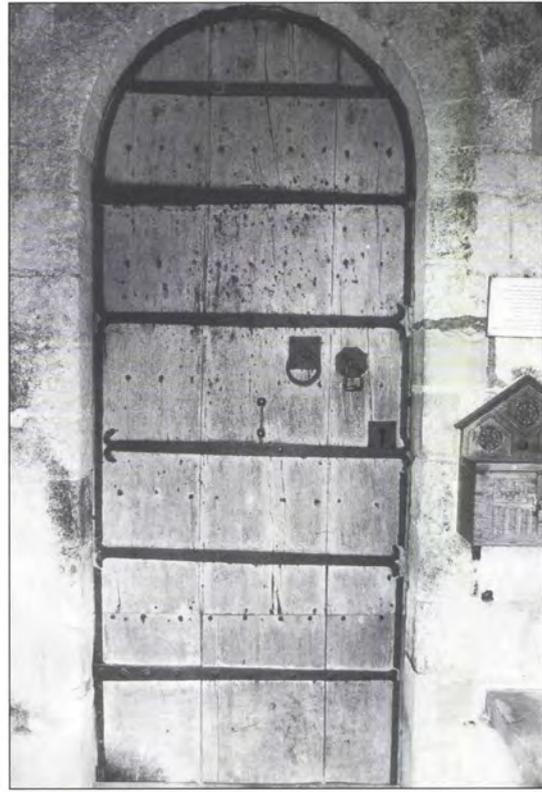
4.70 Ashleworth.



4.71 Seamer.



4.72 Kingerby.



4.73 Manningford Bruce.



4.74 North Stoke.



4.75 South Hanningfield.



4.76 Stawley.



4.77 Cound.



4.78 Laneham.



4.80 Worfield, chest II.



4.79 Oxford, Merton College, chest (photograph reproduced by permission of the Warden and Fellows of Merton College, Oxford).



4.82 Wath upon Dearne.



4.81 Salton.

CHAPTER 10

THE C HINGE: THE BARBED STRAP

A barbed strap can be made in two ways: either by whittling small sections from the edge of a bar of iron, or by placing barbs adjacent to the strap. In either case the barbs may be shaped like a comma, or else like a C or even a horseshoe. The barbed strap was an established motif in ironwork well before the twelfth century, for it was used to great decorative effect on the seventh-century Lombardic coffins at Civizzano in Austria.¹ On English doors, almost all the barbed straps are accompanied by C hinges, which are sometimes barbed themselves.

The doorway at Heybridge has a horseshoe-shaped tympanum filled with chip-carved masonry, and a segmental arch (Fig 4.83). A similar tympanum, erected c 1070, is found at Chepstow Castle.² Although segmental arches and diapered tympana are common in Essex in the twelfth century, the Heybridge doorway may well be late eleventh century because of its chamfered capitals and tall, narrow proportions. The door has only one barbed strap, parallel to the segmental lintel, while the three hinges are decorated with pairs of affronted Cs.

The tower door at Leathley is a wild northern outlier of this group, otherwise found mainly in the south east (Figs 4.84, 4.85). The church is early Romanesque and the tower was built slightly before the nave.³ The door must have been cut down and moved at some stage because the barbed straps are broken off. Some of the barbs are split from the bars and some are welded on.

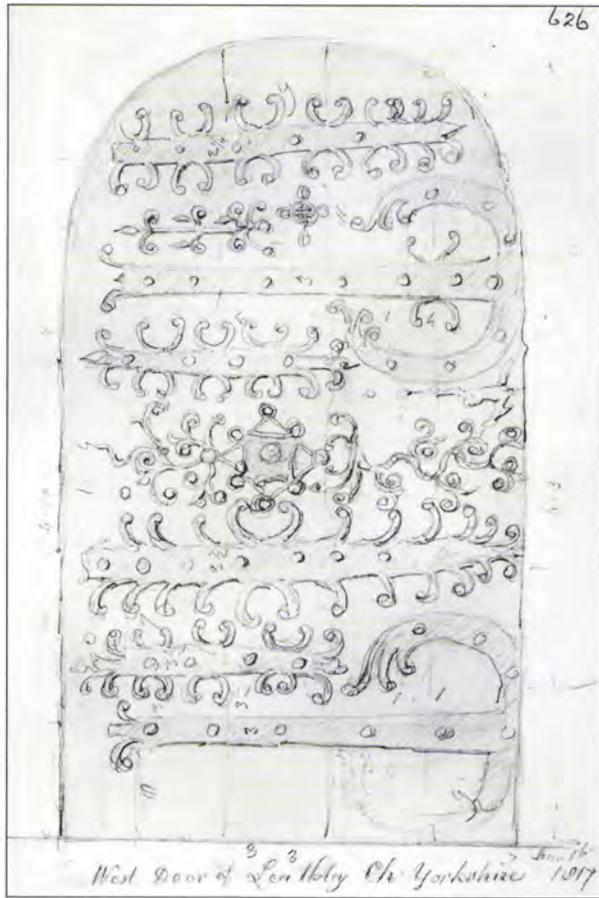
In the 1940s the door at Elmstead was discovered immured in the north wall of the church.⁴ It has small crescent barbs placed adjacent to the straps and single barbs whittled from the Cs (Fig 4.86). The church has few distinctive architectural features from the twelfth century and the north doorway is simply made with reused Roman bricks. However, the construction of the door,

with wedged ledges and counter-rebates, strongly suggests a twelfth-century date.⁵

There are no known documents about the foundation of Little Hormead church nor any explanation as to why such a humble building should have one of the most elaborate doors in twelfth-century England. The north



4.83 Heybridge, detail.



4.84 Leathley. Drawing by J C Buckler, 1817, BL Add. 36433, fo 626 (photograph reproduced by permission of the British Library).

doorway has nook shafts and simple scalloped capitals with a plain tympanum (Fig 4.202). The ironwork is arranged in two square geometric patterns made of plain bars. All around the edges are rows of double barbs which are neatly and uniformly welded. The upper barbed scroll has been interpreted as an animal by Gardner and Short,⁶ but closer inspection shows it is merely a broken scroll. The smith who made the ironwork at Willingale Spain split the barbs from the straps rather than weld them on (Fig 4.87). The iron is remounted on a new door and the doorway, rounded and made with radiating bricks, provides little indication of date.⁷

At Kirtling the more elaborate doorway provides a better clue to its date (Fig 4.88). It has shafts carved with zigzag, and voussoirs carved with chevron and billet. In the tympanum is a Christ in Majesty. The tympanum is supported by two corbel heads. They are closely related



4.85 Leathley.

to those of the Prior's Doorway at Ely Cathedral, c 1140, only eighteen miles away.⁸ The ironwork at Kirtling is badly preserved but it was originally based on affronted Cs with barbed straps between them. The south doorway at Margaret Roding also has zigzag on the columns, and chevron voussoirs as at Kirtling. It is probably also to be dated c 1140–50. Much of the iron at Margaret Roding has been replaced but the second bar down is original and this had some cut barbs at the right-hand end (Fig 4.89). The surface of the iron is cross-hatched here and on the C at Black Notley (Fig 4.90). Only one C and the barbed straps at Black Notley are original. A random selection of iron survives at Kirby Bedon, apparently transferred from a wider door, because the largest C and the barbed strap are both trimmed, although they cross almost the entire width of the present door. It is hard to



4.86 Elmstead.



4.87 Willingale Spain.



4.88 Kirtling.

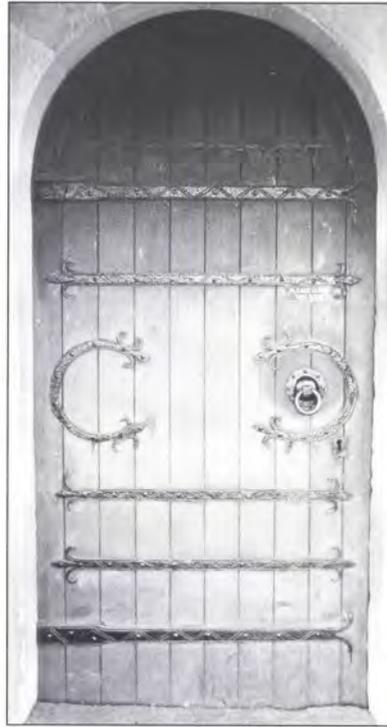


4.89 Margaret Roding, nave.

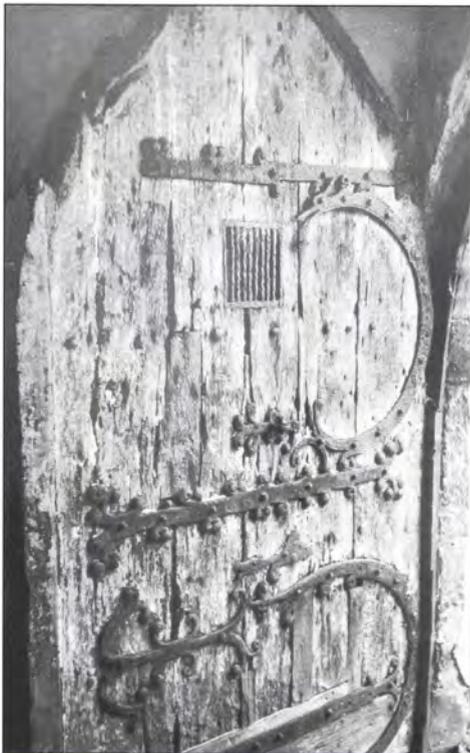
tell if the barbs are half-broken or if they were originally made with one prong instead of two (Figs 4.14, 4.41).

The doors at Buttsbury and Stifford present seemingly conflicting evidence in spite of similarities in their ironwork (Figs 4.91, 4.92). The barbs on both of them are tightly curled. They both also have a horizontal looped strap that is at the wrong angle to receive a door ring, but this could be because both are refixed. The ironwork at Stifford, set on new wood, is in a typical Essex Romanesque doorway with crescent tympanum and segmental arch. Buttsbury church is of the fourteenth century and its plain south door is contemporary with the building. It has a grille set in it, the same type as inserted into the north door. The latter is made with rounded ledges and roves, a construction common in the eleventh and twelfth centuries.⁹ Pevsner describes the Buttsbury ironwork as thirteenth century but since it has a close parallel with the twelfth-century Stifford ironwork, only thirteen miles away, they are likely to be contemporary and should probably be dated to the mid-twelfth century.¹⁰ The Buttsbury door must therefore have been taken from some previous Romanesque doorway.

Little Totham has an elaborate south doorway with



4.90 Black Notley.



4.91 Buttsbury, north.



4.92 Stifford.



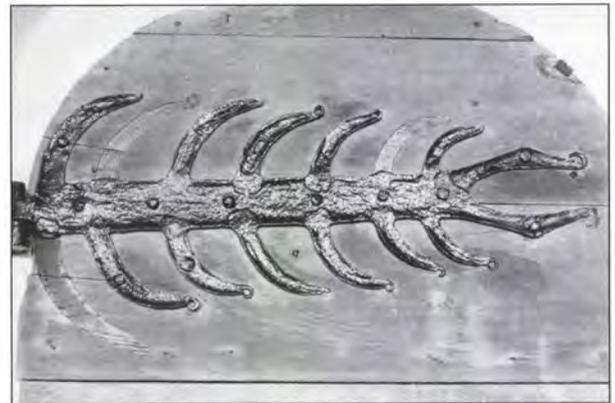
4.93 Little Totham, north.

three orders of chip carving, billet and roll mouldings. The capitals include a cushion and a volute with foliage. Each of the four shafts has a ring half-way down in which there are chip-carved stars. This type of mid-shaft ring first appeared in England on the west front of Rochester Cathedral (c 1160). At Little Totham the south door is new but the original scrolled ring plate remains. Further scrolled and barbed work is found on the north door (Figs 4.93, 4.94).

Three similar sets of ironwork are found on the borders of Rutland and Northamptonshire at Brooke, Barrowden and Duddington (Figs 4.95–4.97). They resemble each other so closely, and yet are unlike any other barbed straps, that they may be the work of a single smith. They are characterized by a series of Cs or barbs, usually six or seven, welded on to the hinge straps. At Brooke, the present north aisle where the door hangs is sixteenth century but the north arcade shows it was originally built in the late twelfth century, with rounded



4.94 Little Totham, south, detail.



4.95 Brooke, north aisle, interior (detail).

arches and a developed form of volute capital. The doorway at Barrowden is undistinguished but has a rounded head. At Duddington the doorway is transitional, with a pointed arch and forms of waterleaf and proto-stiff leaf capitals. It seems, therefore, that all three sets of hinges were made in the last quarter of the twelfth century.

The ironwork of the north door at Eardisley was possibly made around 1200 (Fig 4.98). Two of the Cs have barbed scrolls on their inner sides. The hinges are quite elaborate for a north door and they may have been moved from the c 1200 south wall of the church to the fourteenth-century north aisle.¹¹ The rustic ironwork at Byford provides no specific indication of its date but it is most likely to be thirteenth century, contemporary with the west wall in which it is set (Fig 4.99).

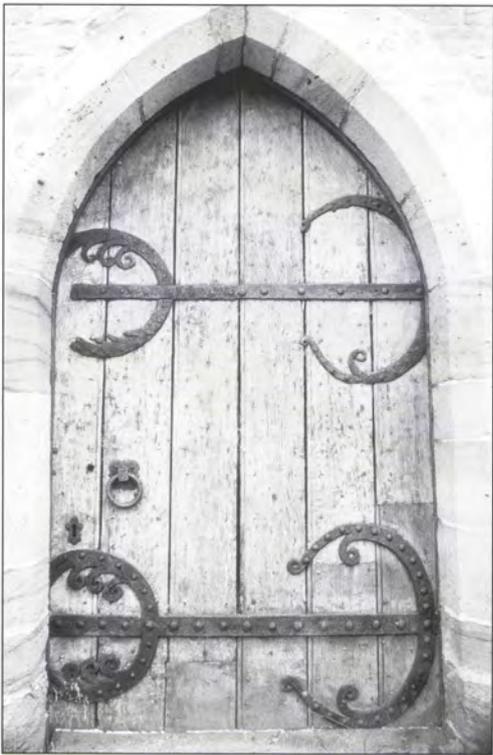
Although the barbed strap was mainly a feature of



4.96 Barrowden.



4.97 Duddington, south.



4.98 Eardisley.



4.99 Byford.

early and mid-twelfth-century doors, it continued to be used sporadically up to the fourteenth century. Generally the later examples can be distinguished because they incorporate motifs not found in the early ironwork so far discussed, but common elsewhere in the succeeding centuries. For instance, on the door at Pixley and the chest at Horning, the barbed strap is combined with the fleur-de-lis (Figs 4.168, 4.169).¹² The north door at Eastwood combines barbed straps with lobes and tendrils common between 1175 and 1225 (Fig 4.100). Here the barbs are made from a separate band and placed adjacent to the main straps. The same method is used at Elmsett, on the south door (Fig 4.101). The oldest surviving part of Elmsett church is the thirteenth-century tower, and the present nave was built at least a hundred years later. The door, however, looks twelfth century because it has counter-rebated boards, and because of the simple barbed straps. The iron at Eastwood has a grooved profile made with a fuller. This tool was also used at Morville, where the Cs are grooved and the barbs have a raised triangular profile (Fig 4.102). Cranage has suggested that the much rebuilt south doorway was contemporary with the chancel arch, built by 1118 when Morville church was



4.100 Eastwood, north.



4.101 Elmsett.



4.102 Morville.

consecrated.¹³ However, the doorway is part of a late twelfth-century south aisle and the only points of similarity between the doorway and chancel arch are the simple authentic bases. The rest of the doorway has been rebuilt. Whatever the date of the doorway, the door itself and the ironwork are more likely to be contemporary with the south aisle, from the end of the century, because of the profiles on the bars.

An elaborate barbed strap in combination with lobes and tendrils is found at Kingston Lisle (Fig 4.103). This type of strap, reminiscent of a fish skeleton, is only found at Kingston Lisle in England but is more common in Denmark. There need not be any direct connection because the motif is merely an exaggerated version of the barbed strap. The Danish examples are at Flemløse, Haastrup and on a door from the Fåborg vicinity (Fig 4.104).¹⁴

Very little need be said about the minor examples of barbed straps at Mashbury (Fig 4.105) and Rainham.

Both are from side doors, with no distinguishing architectural features. It should be noticed that Mashbury door is counter-rebated, an almost exclusively twelfth-century feature.

A revival of the barbed strap occurs in the fourteenth



4.103 Kingston Lisle, detail.



4.104 Door from Fåborg vicinity (National Museum, Copenhagen).



4.105 Mashbury.

century. The iron at St Margaret's, Leicester, differs from previous examples because of its enlarged diamond and ogival lobe terminals (Figs 4.142, 5.162). These were made about 1300–1500.¹⁵ The St Margaret's and Rushden ironwork share both barbs and small bird's-head terminals, the latter in particular suggesting that they are contemporary (Fig 5.159). The north aisle at St Margaret's (where the iron is placed) and the whole fabric of Rushden church were built around 1300. At St Mary at Elm, Ipswich, although the south doorway is twelfth century, the barbed straps are combined with typically fourteenth-century cut-out leaves (Figs 5.126, 5.127). The barbs themselves are quite substantial and have a rounded profile.

Most of the C hinges with barbed straps are found in the Eastern counties, particularly Essex. Barbed straps exist today in sufficient quantities to suggest that this is not just chance survival, but a genuine regional preference. However, the few scattered examples from the Midlands, Yorkshire, Herefordshire and Shropshire show that the barbed strap was not exclusively regional. It was used as a primary element of decoration until the last quarter of the twelfth century when new motifs, the fleur-de-lis and lobes and tendrils, appeared. At first these were combined with the barbed strap, but eventually the latter fell out of favour and finally ceased to be made in England around 1300.

Table 4.3 The barbed strap

<i>Twelfth century</i>	<i>Figure number</i>		
Barrowden	4.96	Margaret Roding, nave	4.89
Black Notley	4.90	Mashbury	4.105
Brooke	4.95	Morville	4.102
Buttsbury	4.91	Rainham	—
Duddington, south	4.97	Stifford	4.92
Eastwood, north	4.100	Willingale Spain	4.87
Elmsett	4.101		
Elmstead	4.86	<i>Thirteenth century</i>	<i>Figure number</i>
Heybridge	4.83	Byford	4.99
Horning, chest	4.169	Eardisley	4.98
Kingston Lisle	4.103	Heversham	4.55
Kirby Bedon	4.41	Pixley	4.168
Kirtling	4.88		
Leathley	4.84, 4.85	<i>Fourteenth century</i>	<i>Figure number</i>
Little Hormead	4.202	Ipswich, St Mary at Elm	5.126, 5.127
Little Totham, north	4.93	Leicester, St Margaret	4.142
		Rushden	5.159

CHAPTER 11

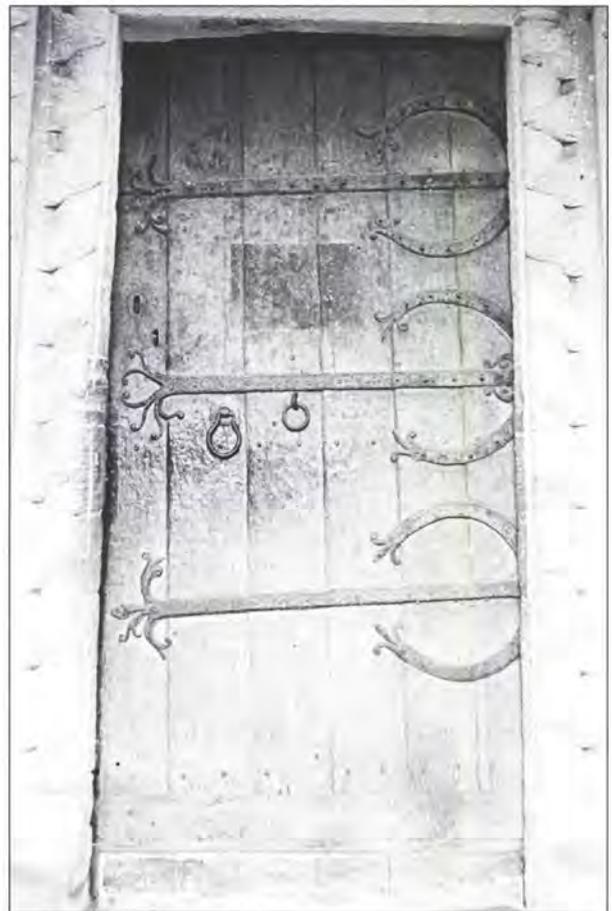
THE C HINGE: LOBES AND TENDRILS

In the second half of the twelfth century an elaboration of the split curl appears. It consists of a terminal formed of a central lobe and lateral tendrils. In its simplest form it is sometimes hard to distinguish from a crude fleur-de-lis, but its basic features are a central lobe noticeably thicker than the adjacent tendrils, and a cluster of four or more tendrils curling forwards and backwards. Occasionally a lobe with only two tendrils is included here when the lobe is thicker than the tendrils. A fleur-de-lis, on the other hand, always has three petals of roughly equal width, and the two outer petals always curve backwards.

In its most primitive form, where the sprigs are of virtually equal size, the terminal is called a triple split and is a minor variation on the split curl. Triple split terminals in combination with split curls are found at Margaret Roding (chancel) (Fig 4.165). The ironwork on the pointed chancel door is contemporary with that on the nave door, c 1140–50. At Barford St Michael the Cs end in triple splits while the straps end in thin tendrils (Fig 4.106). The doorway with its fine example of an interlace tympanum and beakhead voussoirs and shafts is c 1160.

Feebly developed forms of lobes and tendrils, with three equal sprigs, are found at Ashford Carbonel, Chichester Cathedral (outer door), Much Hadham, Pirton and Widford (Figs 4.107–4.112). In these examples the full decorative potential of the tendrils is not explored. The door at Chichester Cathedral leads from the south transept to the sacristy. The latter was built after the 1184 fire and probably before 1215.¹ Judging from the plain chamfered round-headed doorway, and from the simple ironwork, a date soon after the fire is likely. The strap, with a raised central rib, is an early instance of the use of a swage. The doors at Much Hadham and Widford have equally simple ironwork

(Figs 4.109, 4.111, 4.112). The churches are about three miles apart and the three sets of hinges are so similar they are likely to be by the same smith. At Much Hadham the ironwork is on the door now leading to the vestry. It is in



4.106 Barford.



4.107 Ashford Carbonel, north.



4.108 Chichester Cathedral, entrance to song school, outer door.



4.109 Much Hadham.



4.110 Pirton, north.

a reassembled fourteenth-century doorway, and the door has been cut to fit it. The imposing size of the door (1,100mm × 2,290m) and the use of so much decorative ironwork suggest it was originally the main south door to the church. The south aisle was built in the early thirteenth century and the ironwork would be most appropriate at this date. If this is the case, one must assume that the door survived two replacements of its doorway, once in the fourteenth century and again in the fifteenth when the present entrance was made and the older door and doorway shifted to the vestry.²

There are few architectural details at Widford to indicate the original date of the nave walls. The south doorway, with one set of ironwork, is fourteenth century and the vestry doorway, with another set, is recently remade. To be consistent with the Much Hadham ironwork one must assume that at Widford, too, the thirteenth-century ironwork was transferred to new doorways. The simplest solution, that all sets of ironwork are contemporary with their fourteenth-century doorways, is unsatisfactory on stylistic grounds. As will be seen, lobes and tendrils had developed considerably by that date. Furthermore, Much Hadham was not such a rustic backwater, because the



4.111 Widford, nave north, leading to vestry.



4.112 Widford, south.



4.113 Croxdale.

Bishop of London had a palace there,³ so the ironwork was likely to be fashionable when it was made. The Much Hadham ironwork, with affronted Cs and a crossed bar, is similar to that on the north door at Pirton (Fig 4.110). A large cross dominates the centre of the design at Croxdale (Fig 4.113). A very late survival of the triple split is at Great Dalby (Fig 4.114). The iron is coarse and heavy looking; the door, closely studded with a grid of nail heads, was made around 1500, along with the doorway.

The ironwork on the three doors at Castle Hedingham church is as much transitional in style as the building itself (Figs 3.8, 4.115, 4.116). The chancel door has ironwork ending in scrolly animal heads, triple splits and a lobe with tendrils. The south and north doors of the nave have an edging band ending in triple splits, but lobes and tendrils on all the other surviving terminals. The south door can be compared with the lower hinge illustrated in BL MS Cotton Nero C.IV (c 1150) (Fig 4.117).⁴ The church was probably built in the 1170s or 1180s. It was given by Aubrey de Vere to the priory at Hedingham between 1194 and 1214.⁵

The classic pattern with even tendrils curling forwards and backwards first appears at Canterbury Cathedral (Figs 4.35, 4.119). The ironwork is on a door in the north wall of the north aisle, at the foot of a blocked staircase once leading to the chapel of St Blaise. This upper apsidal chapel, and presumably the staircase, was part of Conrad's Choir (1114–30), but the masonry indicates that the doorway was rebuilt by William of Sens (1175–6) after the fire, and clearly the door had to be replaced.⁶ Dendrochronology has established an estimated felling date of 1175 for the wood of the door.⁷ However, some of the iron from Conrad's door survived the fire and was reused. The Cs have double and triple split-curl terminals with plain surfaces (early twelfth-century features) while the three bars are cross-hatched and end in lobes

and tendrils. The tendrils are too long to fit between the arms of the Cs and overlap in several places. Thus the door, made in 1175–6 after the fire, retained the early C



4.115 Castle Hedingham, nave south.



4.114 Great Dalby, detail.



4.116 Castle Hedingham, nave north, detail.



4.117 BL MS Cotton Nero C.IV, fo 17r (photograph: Conway Library, Courtauld Institute; photograph reproduced by permission of the British Library).

hinges and augmented its decoration with the straps of lobes and tendrils. This evidence helps to date the similar design at Eastwood (north), which has lost its original context (Figs 4.100, 4.120).

Classic lobes and tendrils in a Romanesque setting are found at Burford (Oxfordshire), Cuddesdon, Kingston Lisle and Pirton (south). Those on the west door at Burford resemble irises (Fig 4.121). At Cuddesdon the west doorway has an order of free-standing chevrons that appeared in Oxfordshire *c* 1200 (Fig 4.122).⁸ The ironwork with enlarged lobes and extended tendrils is appropriate for this date. The north door at Kingston Lisle has similarly large lobes, and also the same extra tendrils along the strap as at Cuddesdon (Fig 4.123). This group of well-arranged Cs and straps, all ending in lobes and tendrils, can be compared with the hinges illustrated in the Guthlac Roll (Fig 4.124). The manuscript was



4.118 Copford, detail.



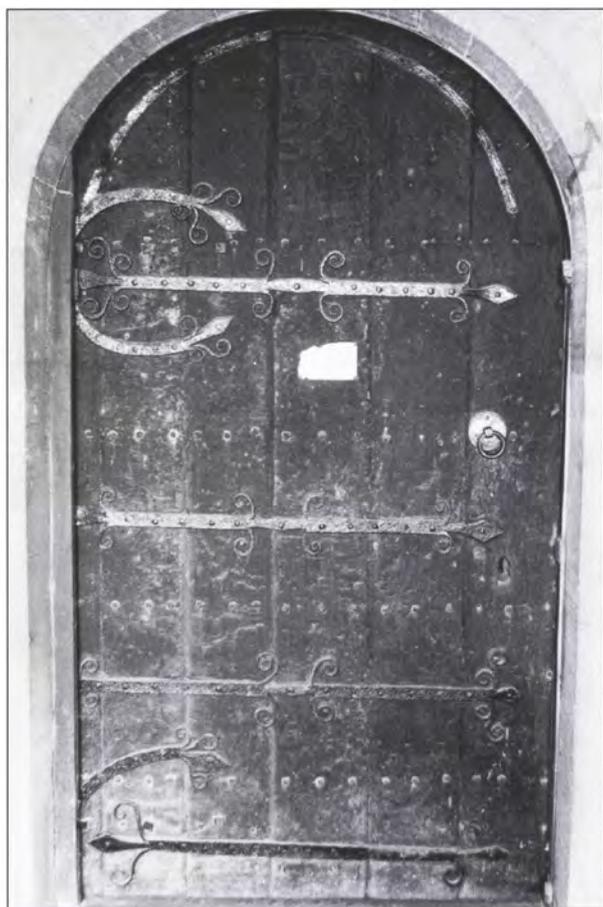
4.119 Canterbury Cathedral, north choir aisle, former entrance to chapel of St Blaise.



4.120 Eastwood, north, detail.



4.121 Burford, Oxfordshire, nave west.



4.122 Cuddesdon.



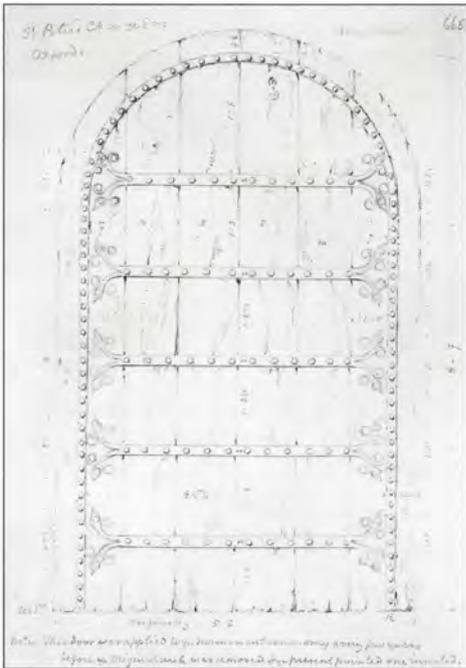
4.123 Kingston Lisle.

possibly made in connection with the translation of St Guthlac in 1196.⁹ The south doorway at Laneham has free-standing chevrons, like those at Cuddesdon, and waterleaf capitals. The ironwork is more primitive, without any pronounced lobes, but the straps end in clusters of thin tendrils. St Peter's in the East, Oxford, once had a Romanesque west door with five straps ending in lobes and tendrils (Fig 4.125). Although the west bay was added in the fourteenth century, the door was probably contemporary with the nave built in the 1160s. It must have been reused when the new bay was built.

The remarkable collection of decorative ironwork at Edstaston does not fit precisely into any of the categories of classification: it could possibly be called a combination of tendrils and barbed straps (Figs 4.126–4.128). As at Castle Hedingham, all three doors to the church retain their original ironwork. The chancel door has simpler decoration than the two nave doors and it may be slightly older: there is a masonry break between the nave and chancel.¹⁰ It has two pairs of opposing Cs and straps with plain terminals, and a central strap ending in tendrils. The nave portals are carved with complicated varieties of chevron and foliage of a late twelfth-century type. The doors



4.124 *The Guthlac Roll, BL MS Harley Y.6, first roundel (photograph: Conway Library, Courtauld Institute; photograph reproduced by permission of the British Library).*



4.125 *Oxford, St Peter's in the East. Drawing by J C Buckler, BL Add. 36433, fo 665 (photograph reproduced by permission of the British Library).*



4.126 *Edstaston, chancel, south.*

are crammed with an asymmetrical arrangement of animal-headed Cs and clusters of tendrils. The large, round nail heads are used for considerable decorative effect.

In an Early English setting, hinges with lobes and tendrils are or were found at Durham Cathedral vestry, Hough on the Hill (Fig 4.129), Kirkstead (Fig 4.130), Thornton Curtis (Fig 4.131), Winterton (Fig 4.132) and Westminster (Fig 4.133). The first two have disappeared. The doorway at Thornton Curtis is early thirteenth century. At Winterton, not far from Thornton Curtis, the doorway is thirteenth century but the door was remade in the sixteenth century. The original Cs with central groove, and lobed strap on the right, are reused. At Kirkstead, built in the early thirteenth century, the tendrils are attached to an angular enlargement of the strap. The simple hinges at Westminster are in the north-east corner of the north transept, built by Henry III between 1253 and 1259.¹¹ All these are characterized by a certain light elegance and a balanced relationship between the

tendrils, lobes and strap.

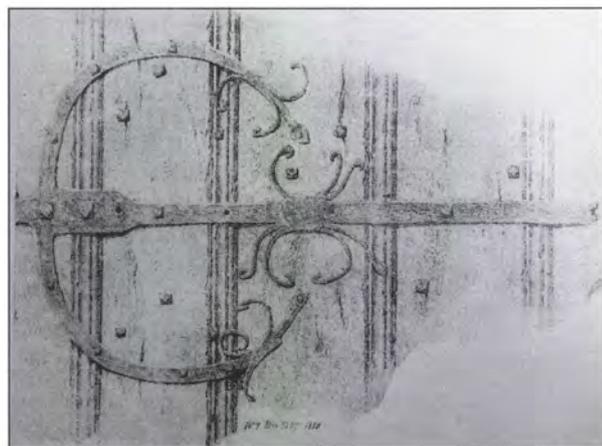
Having established the type of lobes and tendrils that flourished at the end of the twelfth and beginning of the thirteenth century, it is possible to ascribe various



4.127 Edstaston, nave, south.



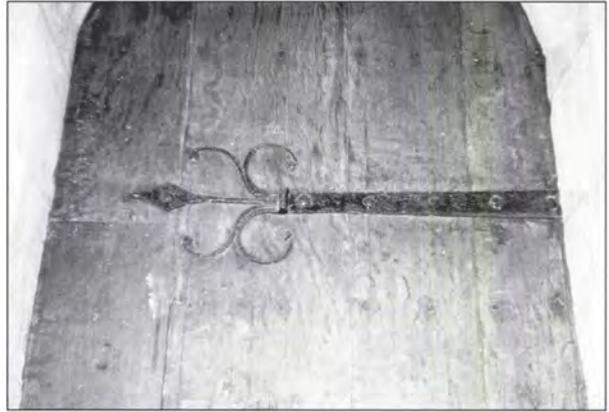
4.128 Edstaston, nave, north.



4.129 Hough on the Hill, drawn by W Twopeny.



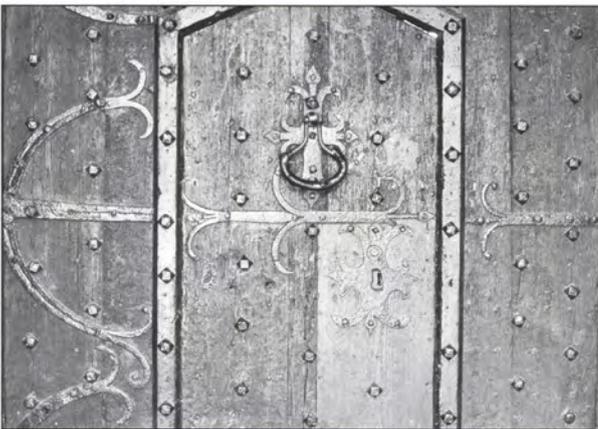
4.130 Kirkstead Abbey, detail.



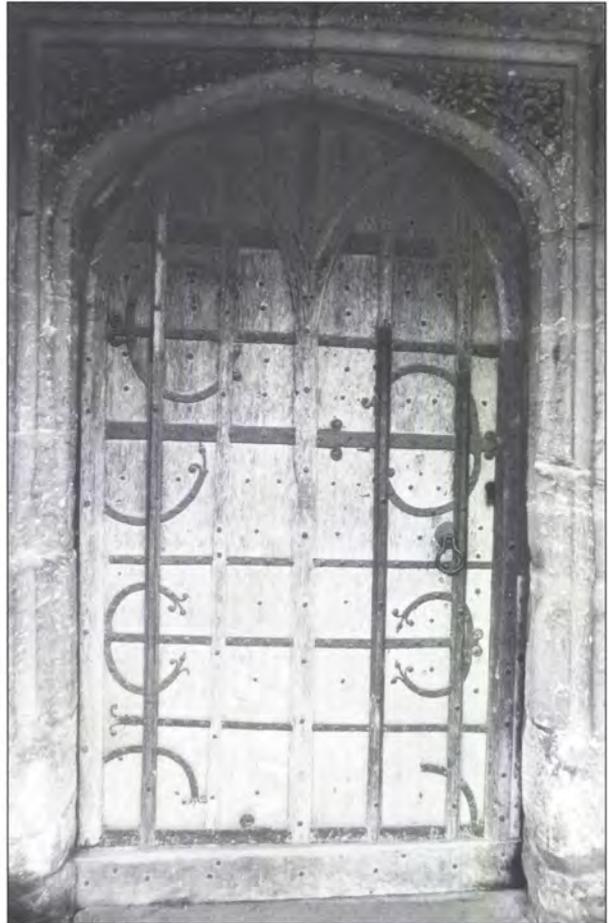
4.133 Westminster Abbey, north transept, north-east corner.



4.131 Thornton Curtis, south, detail.



4.132 Winterton, detail.

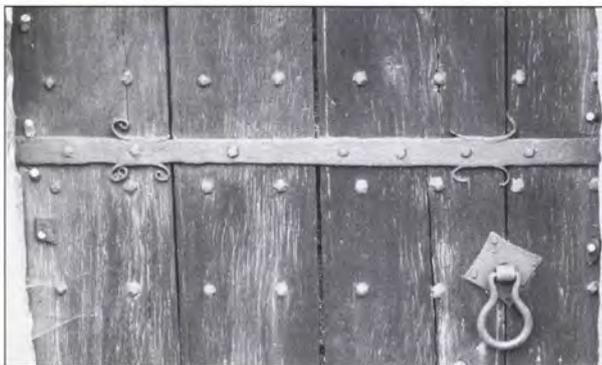


4.134 Blewbury.

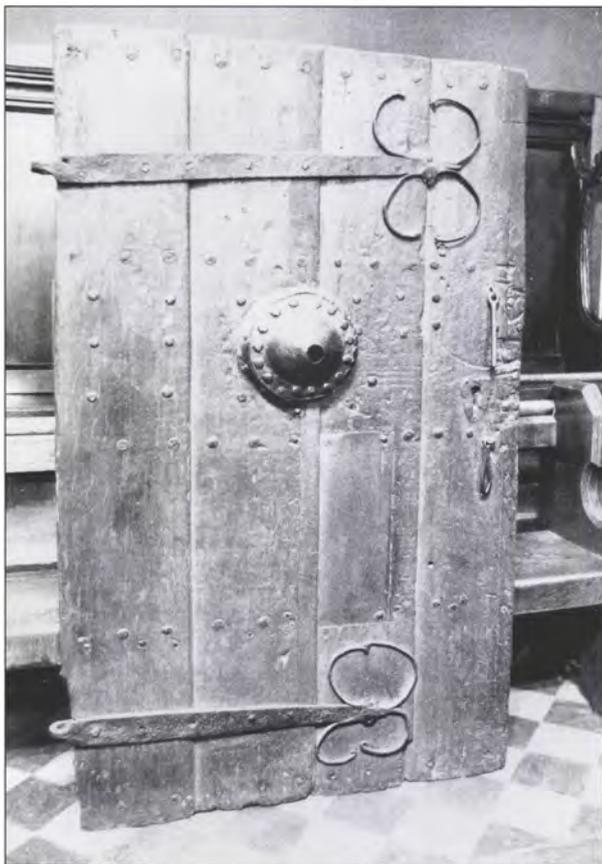
examples lacking an architectural context to this date. Where they are combined with barbed straps, a late twelfth-century date is more likely.

The doors fixed to the wall in Worfield Church have no surviving architectural context (Figs 4.25, 4.26).¹² However, their rounded top and counter-rebated planks

indicate they were made in the twelfth century and the bars with lobes and tendrils suggest *c* 1150–1200. It is reasonable to ascribe the ironwork at Blewbury to *c* 1200–20 (Fig 4.134). The doorway is a fifteenth-century insertion in an early thirteenth-century south aisle, and the old ironwork was clearly reused. It is covered by later wooden ribs. The iron strap and Cs end in lobes and tendrils and one bar has an extra pair of tendrils in the centre, as at Cuddesdon and Kingston Lisle. The fifteenth-century doorway at Westerleigh (Fig 4.135) has a single strap with tiny tendrils attached as at Blewbury. Here there is no evidence of reuse, and the door with its even grid of prominent nail heads is late medieval. The coarsely exuberant hinges and ring plate at Aylesbury, although superficially like Kirkstead, are probably late medieval (Fig 4.136). An isolated drawing of a hinge with lobes and tendrils from St Julian's, Norwich, is illustrated



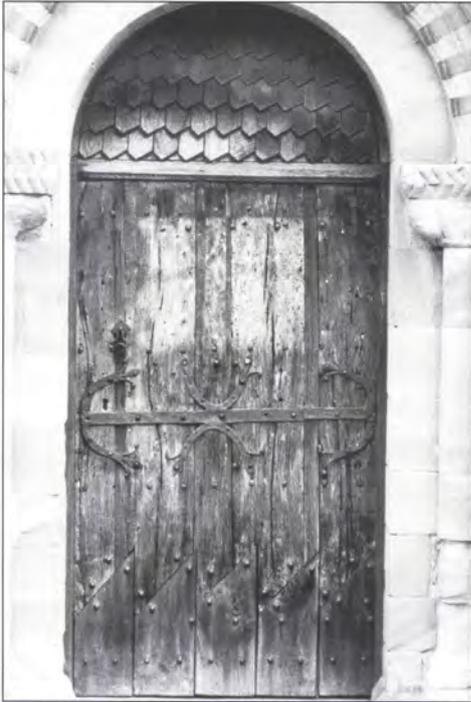
4.135 Westerleigh, detail.



4.136 Aylesbury.

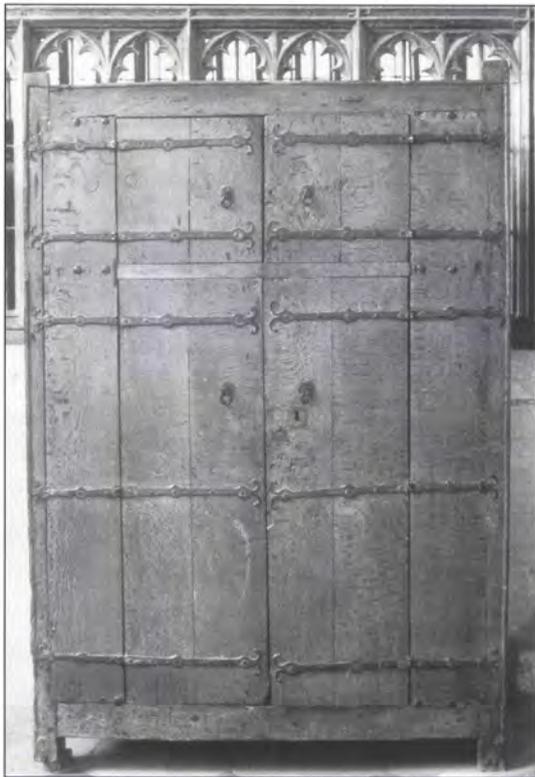
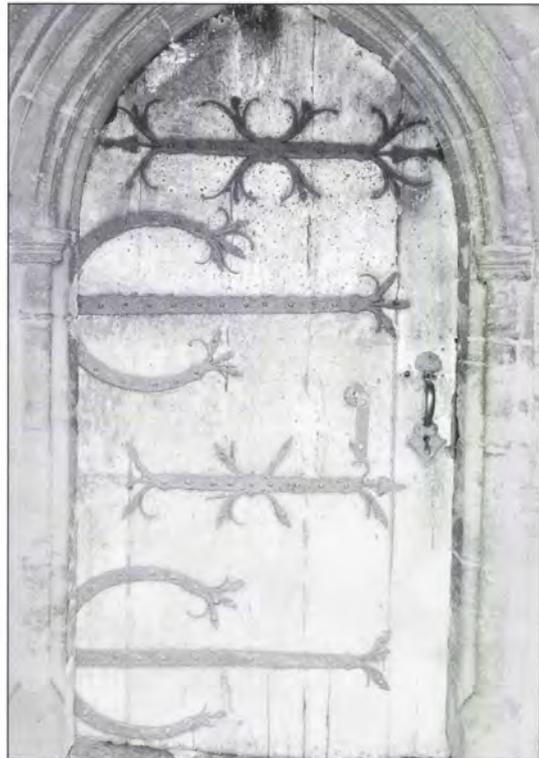


4.137 Winchester, south transept.

4.138 *Pirton, south.*

by Buckler; the church was virtually destroyed by a bomb in the Second World War. The lost ironwork from Broadwell, with pairs of scrolls ending in lobes and tendrils along the main straps, came from a doorway made in the last quarter of the twelfth century.¹³

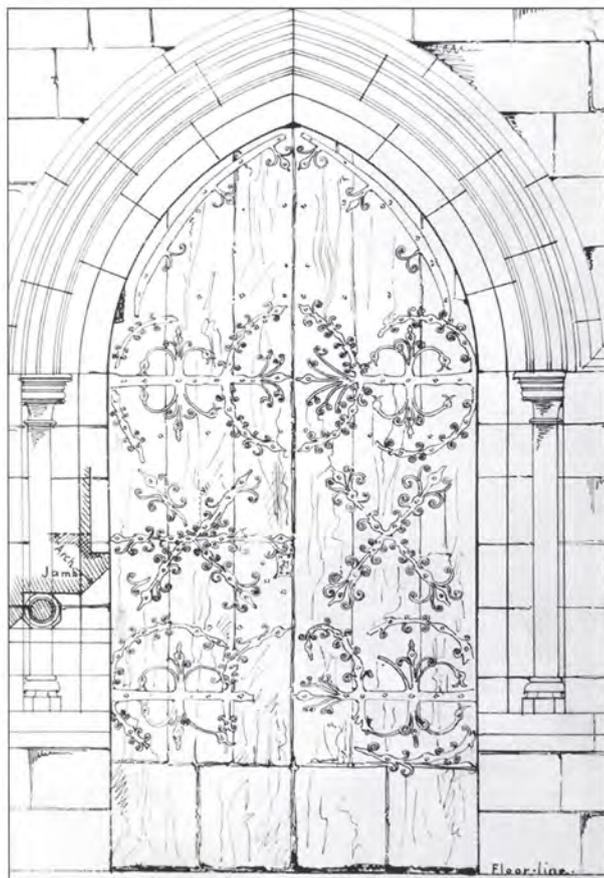
The door in the south transept of Winchester Cathedral is a classic example from around 1200 (Fig 4.137).¹⁴ The styles of the portcullis frame on the back have chamfered edges, like those in Wells Cathedral; the scrolls have a raised profile like those on the south-west doors at Durham Cathedral (1175–1200); and there are circular enlargements behind the tendrils like those at Lincoln Cathedral (east transept, north wall, c 1200, Fig 5.133). The lobes and tendrils are the same proportion as those at Pirton (Fig 4.138). By comparison, the hinges of the armoire at Winchester (south transept) (Fig 4.139) are conservative: they end in split curls springing from a circular enlargement. Their design resembles the many armoire hinges found at Aubazine, Corrèze, France.¹⁵ However, the construction of the Winchester armoire, with panelled ends surrounded by a frame of bowed section, is not likely to have been before c 1325–50.¹⁶

4.139 *Winchester, armoire.*4.140 *Pickworth.*

The reason the Winchester armoire appears out of date is that by 1300 terminals were changing their shape on more fashionable works. This is fully described in chapter 21. Briefly, lobes became fuller and more



4.141 Bledlow, detail.



4.142 Leicester, St Margaret, drawn for the Architectural Association, 1876 (photograph reproduced by permission of the Society of Antiquaries of London).

curvaceous. A combination of the old and new type can be seen on the fourteenth-century door at Pickworth (Fig 4.140). The old narrow lobes are on the Cs and the new lobes with concave sides and sometimes extended tips are on the separate straps. Both the Cs and straps were made at the same time. The hinge fragments at Bledlow, set in a late thirteenth-century doorway, have one diamond-shaped lobe and one with a rounded ogival outline (Fig 4.141). The same features can be found at St Margaret's, Leicester (Fig 4.142).¹⁷

A circular enlargement behind the tendrils is also found on two variants at Ripon and Erith. Neither of these can be considered as classic lobes and tendrils: the Erith hinges have three lobes together like a fleur-de-lis but with additional tendrils (Fig 4.143).¹⁸ The Ripon hinges are found in the south bay of the north transept (Fig 4.144). This part of the building was erected by Roger de Pont l'Évêque, Bishop of York from 1154 to 1181, but the bay in which they stand was blocked at a



4.143 Erith, detail.



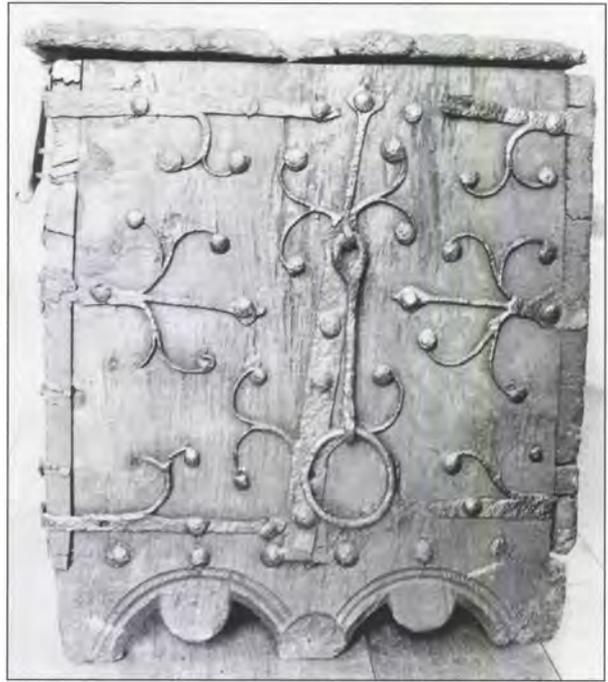
4.144 Ripon, north transept, east door (detail).



4.145 *Lincoln, north-east transept, north wall (doorway from cloister).*

later date, possibly to provide extra strength for the crossing tower. The blockage, including the doorway and reinforcing roof ribs in the treasury to the east, appears to be late fourteenth or early fifteenth century. The iron at Ripon is coarsely wrought and decidedly heavy in comparison with preceding examples and is likely to date from the later Middle Ages.

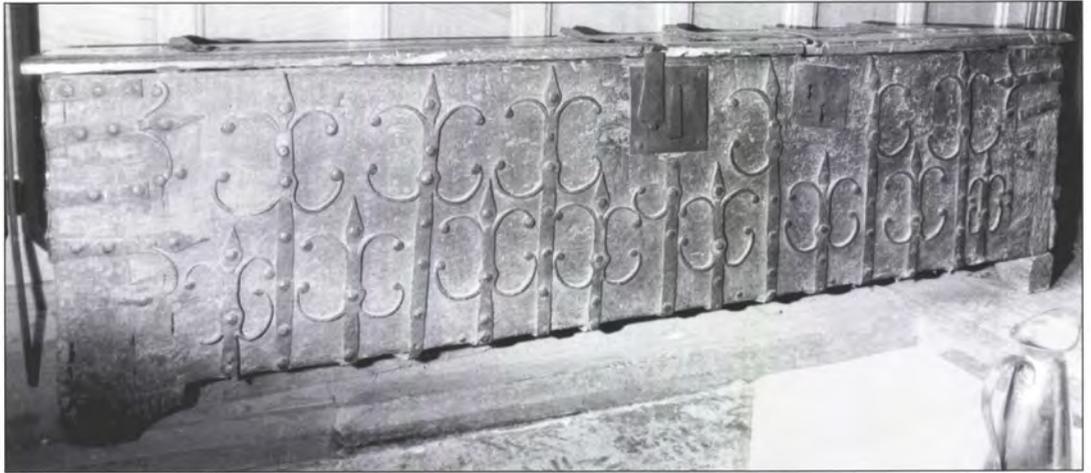
In the north transept of Lincoln Cathedral, begun by St Hugh in 1192, are two doors with medieval ironwork. The hinges on the west wall are light, elegant spreading scrolls, an individual design appropriate for an innovative building.¹⁹ The north doorway leads to the cloister and chapter house, first mentioned *c* 1220–30. Both the quality and design of the iron on the north doors bears no comparison with the west door in the same transept (Fig 4.145). The double doors each have two pairs of C-and-strap hinges, embellished with back-to-back C scrolls, small lobes and (on the upper right C) a small pair of tightly wound tendrils with a rectangular cross-section. In the centre of each door is a bunch of scrolls



4.146 *Abingdon.*

with cut-out leaf and fleur-de-lis terminals and a circular enlargement in the centre of the bunch. Both the Cs and the foliate scrolls are made with a central groove and feathered surface pattern, and are clearly the same date. In this case the C hinges and tendrils could suggest that the doors are contemporary with their Early English doorway, but the cut-out terminals, the circular enlargement, and the relatively coarse handling of the iron indicate the ironwork and the doors are probably mid-fourteenth-century replacements.

There are several chests decorated with lobes and tendrils: Abingdon, Alderton, Cropredy, Great Kimble, Rugby, Rushbury, Stoke by Clare, Wootton Wawen (Figs 4.146–4.153) and cope chest I at York Minster (Fig 4.154). The barbed straps at Rugby and the round arches on the feet at Abingdon suggest that these two are twelfth century. The Stoke by Clare straps develop into rather wild tree-like forms, reminiscent of the south door at Edstaston. The lobes and tendrils at Rushbury and Great Kimble are only in fragmentary condition, but the carpentry and scrolls at Wootton Wawen retain their original thirteenth-century elegance. On both the Cropredy and Alderton chests, the lobes are considerably enlarged, and at Cropredy some of them develop into bird's beaks. These two are likely to be *c* 1375–1450.



4.147 Alderton.



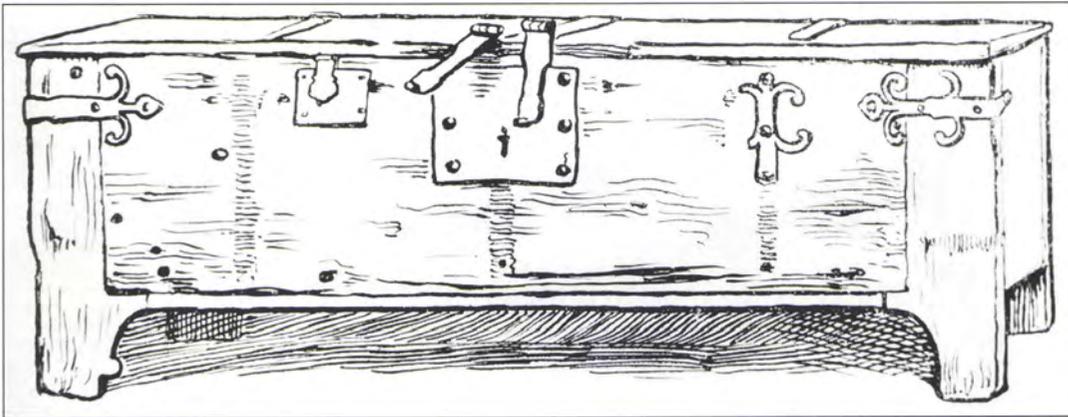
4.148 Cropredy.



4.149 Great Kimble.



4.150 Rugby.



4.151 Rushbury, from Roe 1933, 27.



4.152 Stoke by Clare (photograph: D Sherlock).



4.153 Wootton Wawen.



4.154 York Minster, cope chest I, detail.

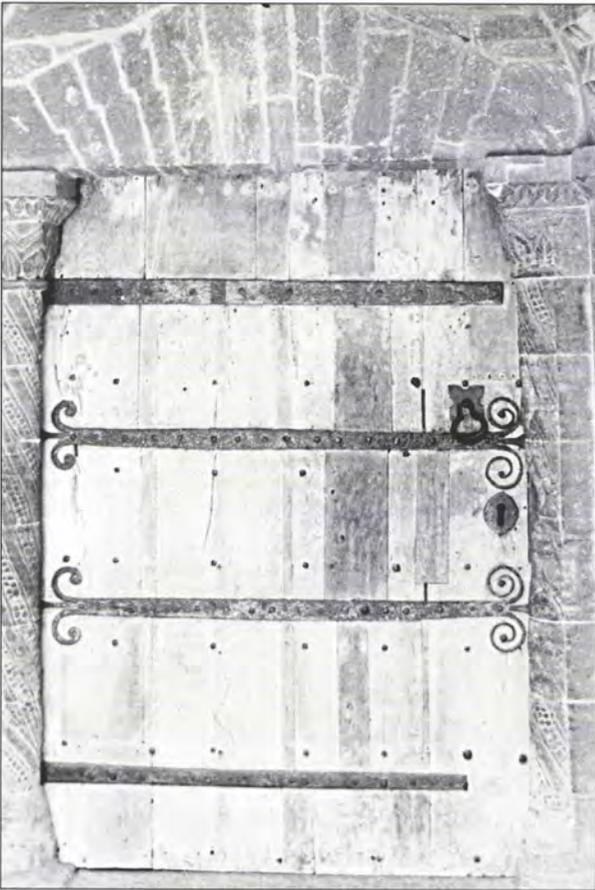
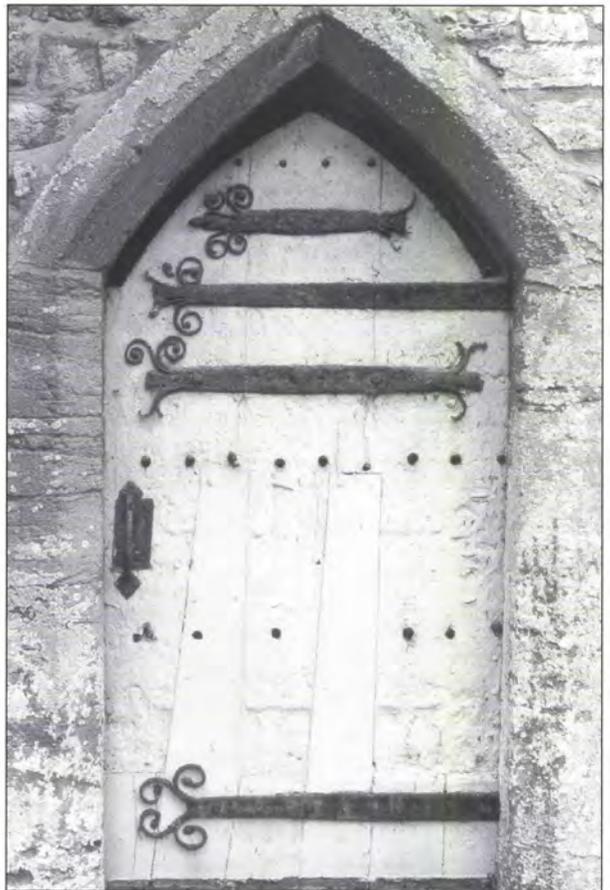
The hinges on cope chest I at York Minster have several distinctive twelfth-century features: the C shape, fullered groove, barbed straps and lobes and tendrils. On



4.155 Kavslunde, Denmark. 'Anno dni MCDLXXXIX ave Maria gracia plena dominus...' (detail).

the other hand, the iron is decidedly coarse and heavy, whether compared to cope chest II or the twelfth- and thirteenth-century examples above. It is also in immaculate condition, showing few signs of wear, and nail heads are used prominently to enhance the texture (a feature more common in the later Middle Ages). The structure of the chest and lid seems to be authentic and yet the iron, with its crude, spiky branches and prominent nail heads, seems to have more in common with the heavy fourteenth-century example at Ripon (Fig 4.201).

One final, late development of the tendrils needs to be described, in order to distinguish it from earlier work. All the tendrils so far discussed have had a roughly rounded cross-section and have generally been bent into open curls. Starting in the late fifteenth century, tendrils were made with a rectangular cross-section, and curled on the narrow edge, tightly like a spring. The spirals frequently completed three turns. This fashion is first found on Danish doors, dated by iron numerals, at Indslev 1463, Søndersø 1483, Kavslunde 1489 (Fig 4.155) and Naesbyhoved Broby 1512.²⁰ The fashion did not necessarily begin there but these are the earliest examples so far found. In England they can be seen on the door at Wedmore, dated 1677 (Fig 4.156). It should be noted that the ogival lobes of the fourteenth century are still used here. Coiled tendrils are also found, with a fleur-de-lis, at Low Ham, a church almost completely rebuilt in both 1600 and 1668 (Fig 4.157),²¹ and on the straps at Huish Episcopi (Fig 4.158) and Chedzoy (Fig 4.159). At Burford (Oxfordshire) the coiled tendrils in the Perpendicular south-west doorway can be contrasted with the open tendril in the Romanesque doorway (Figs 4.160, 4.121). In spite of the C hinges, the interior ironwork on

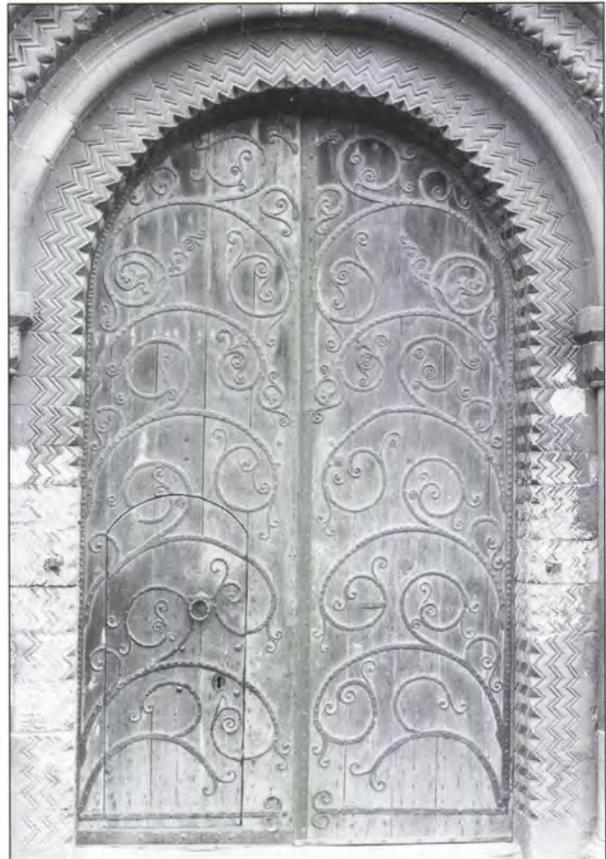
4.156 *Wedmore, detail.*4.157 *Low Ham, detail.*4.158 *Huish Episcopi.*4.159 *Chedzoy.*

the west doors at Southwell Minster is a seventeenth-century addition to the mid-twelfth-century doorway (Figs 4.161, 4.162). The lobes are stylized diamonds and the tendrils have a rectangular profile and are generally tightly coiled. From 1661 to 1663 the fabric of Southwell

Minster underwent a major programme of restoration and the accounts for this survive in some detail.²² Although this is the most likely period for the installation of the ironwork, it is not mentioned in the accounts. Instead, there are several references to the purchase of



4.160 *Burford, Oxfordshire, south aisle, west (detail).*



4.162 *Southwell Minster, exterior, west.*



4.161 *Southwell Minster, interior, west.*

iron for glazing bars and payments to the smith, Ed. Parker, 'for Barrs and other Worke for ye Church', or simply for 'Iron work'.²³

Lobes and tendrils were one of the most successful patterns in twelfth-century ironwork and as a form of decoration outlived many of the finer achievements of the thirteenth century. Enough examples survive to show a gradual evolution from the triple split, first to enlarged lobes and then to spiral tendrils.

Table 4.4 Lobes and tendrils

<i>Twelfth century</i>	<i>Figure number</i>		
Ashford Carbonel, north and south	4.107	Lincoln Cathedral, north door, north transept	4.145
Barford St Michael	4.106	Pickworth	4.140
Broadwell	—	Ripon Cathedral, east door, north transept	4.144
Burford (Oxfordshire), west	4.121	<i>Fifteenth century</i>	<i>Figure number</i>
Canterbury Cathedral, north choir aisle	4.119	Pitsford	3.11
Castle Hedingham, chancel, nave north and south	3.8, 4.115, 4.116	Westerleigh	4.135
Chichester Cathedral, south transept, west wall, outer door	4.108	<i>Medieval doors without original architectural context</i>	<i>Figure number</i>
Croxdale	4.113	Aylesbury	4.136
Cuddesdon	4.122	Blewbury	4.134
Edstaston, chancel, nave north and south	4.126–4.128	Eastwood, north	4.100, 4.120
Kingston Lisle	4.123	Norwich, St Julian	—
Laneham	—	Worfield	4.25, 4.26
Margaret Roding, nave, chancel	4.89, 4.165	<i>Sixteenth century</i>	<i>Figure number</i>
Oxford, St Peter's in the East	4.125	Burford (Oxfordshire), south-west door	4.160
Pirton, north and south	4.110, 4.138	Chedzoy	4.159
Priston	5.145	Great Dalby	4.114
<i>Thirteenth century</i>	<i>Figure number</i>	<i>Seventeenth century</i>	<i>Figure number</i>
Durham Cathedral, vestry	—	Huish Episcopi	4.158
Erith	4.143	Low Ham	4.157
Hough on the Hill	4.129	Southwell Minster, west	4.161, 4.162
Kirkstead	4.130	Wedmore	4.156
London, Westminster Abbey, north-east corner, north transept	4.133	<i>Chests</i>	<i>Figure number</i>
Much Hadham	4.109	Abingdon	4.146
Thornton Curtis, south	4.131	Alderton	4.147
Widford	4.111, 4.112	Cropredy	4.148
Winchester Cathedral, south transept	4.137	Great Kimble	4.149
Winterton	4.132	Rugby	4.150
<i>Fourteenth century</i>	<i>Figure number</i>	Rushbury	4.151
Bledlow	4.141	Stoke by Clare	4.152
Leicester, St Margaret	4.142	Wootton Wawen	4.153
		York Minster, cope chest I	2.20, 4.154

CHAPTER 12

THE C HINGE: THE FLEUR-DE-LIS

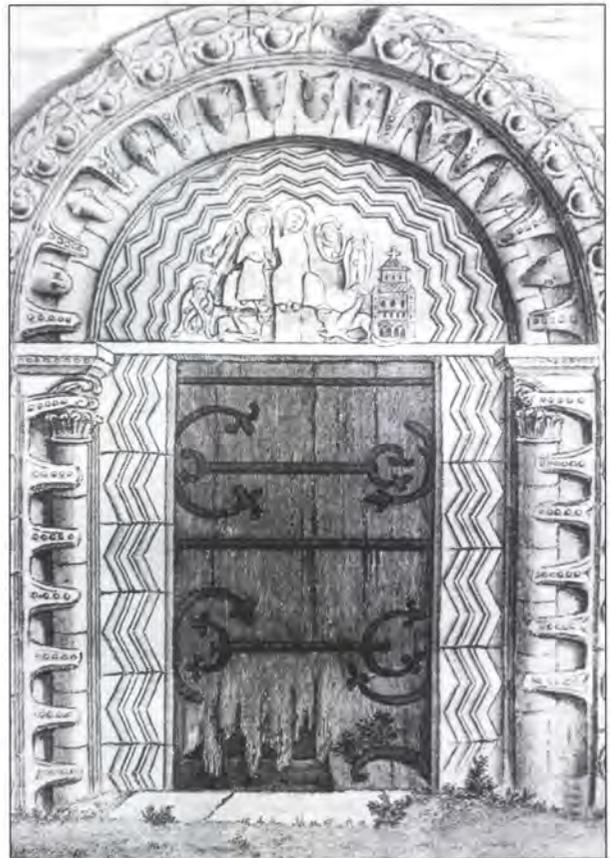
The fleur-de-lis as an element of door decoration is an elusive motif to classify and date. It has already been defined as having three petals of roughly equal width, with the two outer petals curving backwards. Within this definition, several variations were possible and each type was used over a long period of time: for English blacksmiths it had little to do with the French emblem. The categories that follow are not rigid but merely an attempt to sort the shapes on a visual basis:

- 1 Little more than a triple split with petals poorly defined.
- 2 Long thin petals springing from a squared seating.
- 3 Broad, bold petals, sometimes without the squared seating.
- 4 Petals with an exaggerated length and curl.
- 5 Sickle shape.
- 6 Compact heraldic fleur-de-lis.

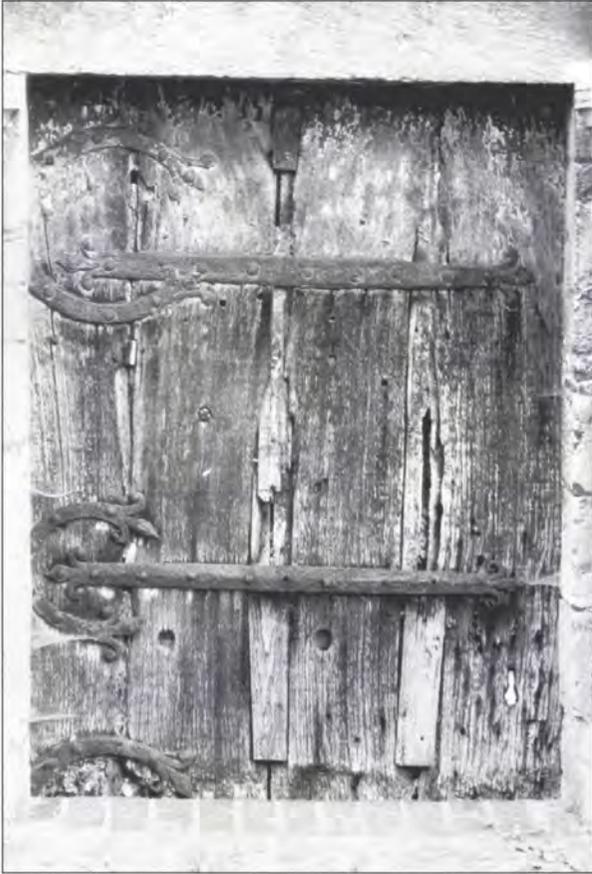
LITTLE MORE THAN A TRIPLE SPLIT WITH PETALS POORLY DEFINED

The south door at Quenington, below a splendid tympanum of the Coronation of the Virgin carved in about 1140, once had a set of C hinges and straps ending in the simplest type of fleur-de-lis (Fig 4.163).¹ A very similar design can be seen at Earl's Croome where the scalloped capitals and zigzag on the jambs also suggest a date in the second quarter of the twelfth century (Fig 4.164). The hinges on the chancel door at Margaret Roding are in a pointed doorway but their design of Cs and straps with simple split terminals and cross-hatched surface patterns appears to be contemporary with those in the south portal, constructed in about the 1140s (Fig 4.165). On the chancel door, the original upper strap ends in a crude

fleur-de-lis. The crude fleur-de-lis strap hinges at Priston are in a rather undistinguished and partly remade Romanesque doorway. Other details in the church, such as the three-dimensional chevron on the chancel arch, indicate that it was built at the end of the twelfth century (Fig 5.145). On the Kempley chancel door, the top and



4.163 Quenington, from Lysons 1792.

4.164 *Earl's Croome.*

bottom straps are the same blunt lily shape as those at Priston, while the central strap is the sharp broad-leaved type (Fig 4.166). The poorly defined terminals of the Hereford Cathedral chest I offer few clues to its date (Fig 4.167).

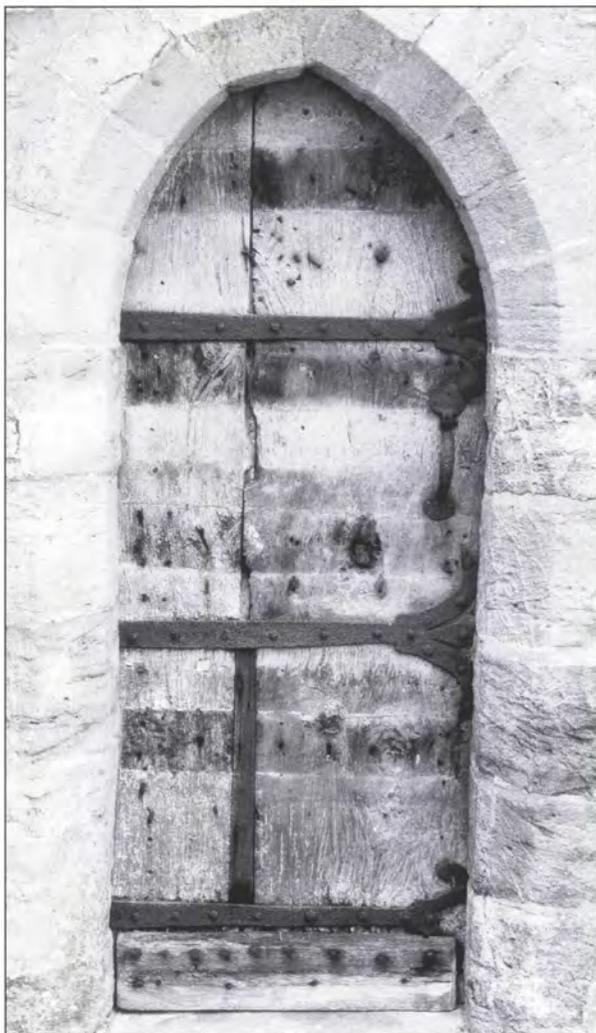
Examples of the fleur-de-lis combined with the barbed strap are found on the Pixley door and Horning chest (Figs 4.168, 4.169).

LONG THIN PETALS SPRINGING FROM A SQUARED SEATING

A distinctive type of fleur-de-lis, with long thin petals springing from a squared seating, is found in the West Country, at Burford (Shropshire), Clodock, Little Hereford, Longtown, Madley and Stoke Orchard. The doorway at Burford has little architectural distinction (Fig 4.170). At Stoke Orchard the main fabric of the church (c 1160–80) is slightly older than the remarkable wall paintings of c 1190–1220 (Fig 4.171).² Some observers have

4.165 *Margaret Roding, chancel.*

commented that the hinges with delicate animal-head terminals resemble the murals inside.³ The only possible connection could be with a border of intertwining dragons on the south side of the nave, but there is no interlace on the hinge. On the contrary, the hinges most closely resemble other ironwork in this group and have little or nothing to do with the murals. Another clearly recognizable animal head is used on the west door of Little Hereford church, built in the early thirteenth century (Fig 4.172). The most prolific use of this type of fleur-de-lis occurs at Madley (Figs 4.173, 4.174). The wide Early English west door has room for two C hinges and two pairs of bars with lily terminals. The edging bands retain one barb each, reminiscent of the earlier fashion. The fragments of iron on the tower door show there was probably at least one more door decorated like the west. The top fleur-de-lis with long thin petals is the same size as those on the lower bars of the west door. The other lilies, while retaining the squared base, are more stockily proportioned. They are also more smoothly hammered than the



4.166 Kempsey, chancel.

other iron. The two bottom lilies on the tower door appear to be merely terminals. They lack any bars to form crosses like the other lilies on the door. Madley church has a north and south door to the nave, both of which could have had decorated hinges. The north door is the main entrance and is therefore the most likely site for the tower door fragments. The south door now has reproduction hinges copied from the west door.



4.168 Pixley.



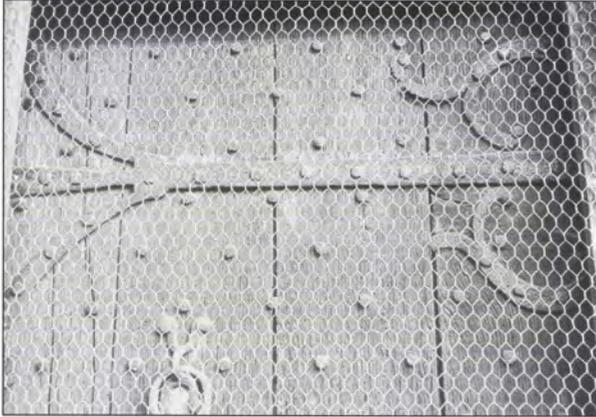
4.167 Hereford Cathedral, chest I.



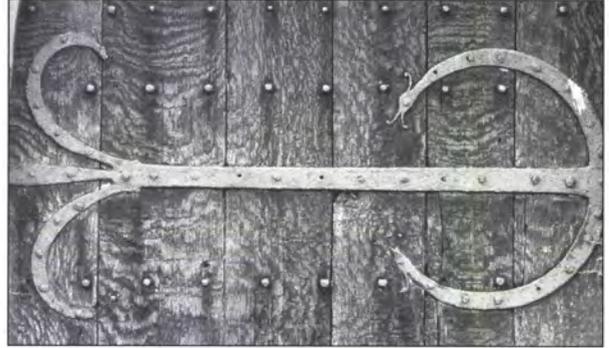
4.169 Horning.

The Victorian hinges in the Bishop's Cloister at Hereford Cathedral closely follow the design of fleur-de-lis hinges in the diocese.⁴ The present arrangement of double doors cuts the hinges in half in an illogical way. There is little information about their manufacture in the

cathedral records, so it is perhaps justified to speculate on their origin.⁵ All the major doors in the cathedral were remade under Scott's restoration in the 1850s, by the firm Potter of London, and they are all covered with florid spirals.⁶ The Bishop's Cloister door is the only remade example having a traditional pattern. It is quite possible that the hinges were copied exactly from



4.170 *Burford (Shropshire), detail.*



4.171 *Stoke Orchard, detail.*



4.172 *Little Hereford.*



4.173 *Madley, west.*



4.174 *Madley, tower.*

decayed specimens in the same doorway, but were replaced on double doors instead of a single leaf. Seemingly the tradition of this style of hinge continued until the late Middle Ages in Herefordshire. The hinges at Clodock church are a degenerate example of this type and are hard to date (Fig 4.175). However, the motif was still clearly in use in 1661 when it was carved on a gravestone in the church. A set of fleur-de-lis hinges exists in the fifteenth-century doorway of Great Bilbo farm in Longtown (Fig 4.176). They are reputed to have come from the old church of Dewlas, now rebuilt.⁷

BROAD, BOLD PETALS, SOMETIMES
WITHOUT THE SQUARED SEATING

The third type of fleur-de-lis, with much broader petals, may have appeared earlier than the previous type. It is illustrated in the eleventh-century Lanalet Pontifical (Fig 4.3). At Stanford Bishop it is found in a late Romanesque



4.175 *Clodock, detail.*



4.176 *Great Bilbo, Longtown, detail.*

doorway (considerably remade) with a rounded arch and type of waterleaf capital (Fig 4.177). At Kempsey, the central strap on the chancel door has a terminal of this type (Fig 4.166). At Downham, the south aisle, in which the door hangs, was built *c* 1200 and the pointed doorway is decorated with reset Romanesque beakhead voussoirs and columns carved with zigzags (Fig 4.178).⁸ Similar broad petals without the squared seating are found at Hartley, where they are combined with a type of lobe and tendrils, raised animal heads and a typically twelfth-century door construction (Fig 4.179).⁹ A hinge from Eynsford Castle, built *c* 1230–50, has a terminal rather like those at Hartley, but without the central lobe.¹⁰ At Trotton (south and north) the three fat petals join at a round seating (Fig 4.180). The church is basically thirteenth century.¹¹ At Gainford similar fat petals may be thirteenth century (Fig 4.181).

The north and south doors at Lockinge have virtually identical hinges with heavy, repeated fleur-de-lis (Fig 4.182). The south doorway is remade with a pointed arch, and the north has a rounded arch. It seems that both sets of hinges were installed at the same time, and are not necessarily contemporary with either of their



4.177 Stanford Bishop.



4.178 Downham, detail.



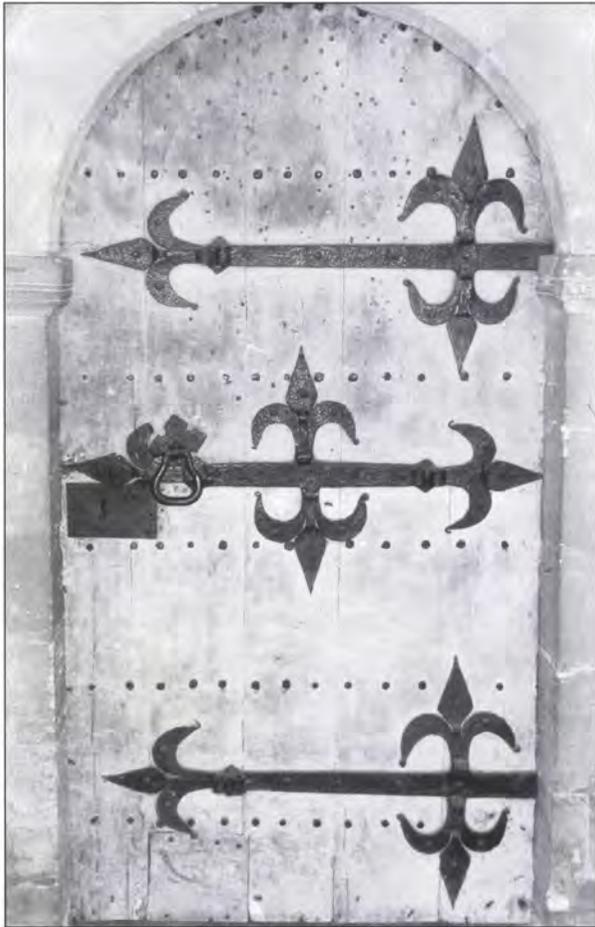
4.180 Trotton.



4.179 Hartley.



4.181 *Gainford, south, detail.*



4.182 *Lockinge, south.*

doorways. However, the exaggerated central petals with nibbed tips could be indicative of a late fifteenth-century date. The Lockinge chest, on the other hand, has narrow petal terminals, almost a cross between a fleur-de-lis and lobes and tendrils. The motif encircling the lock is found on the early fourteenth-century English chests at

Icklingham and Church Brampton. The massive bold petals at Newton Tracey are contemporary with their sixteenth-century context (Fig 4.183).

At Beckley the iron on the upper part of the door is completely reassembled but there are sufficient fragments to show there was originally a C and strap (Fig 4.184). Whereas the doorway with its Tudor arch was clearly made *c* 1500, the ironwork is older and could be contemporary with the nave built in the early fifteenth century. At Raddington, a strap with similar petal terminals has cup-shaped weld covers, familiar on the later medieval ironwork of Somerset, and it is set in a fourteenth-century doorway (Fig 5.154).¹² The crossed strap at Sheering is in a late fourteenth-century doorway (Fig 4.185). The similar shapes used in the Lanalet Pontifical – and at Beckley, Hartley, Raddington, Sheering and Trotton – may have been made as much as 400 years apart. This emphasizes the difficulty of a typological approach to analysing the fleur-de-lis in ironwork.

The central strap at Beckley and Sheering is crossed by a pair of fleurs-de-lis. This device is also used at Great Casterton, Oldhurst and Stanton Long (Figs 4.186–4.188). Similar designs to these are found at Oure¹³ and Orbaek in Denmark.

PETALS WITH AN EXAGGERATED LENGTH AND CURL

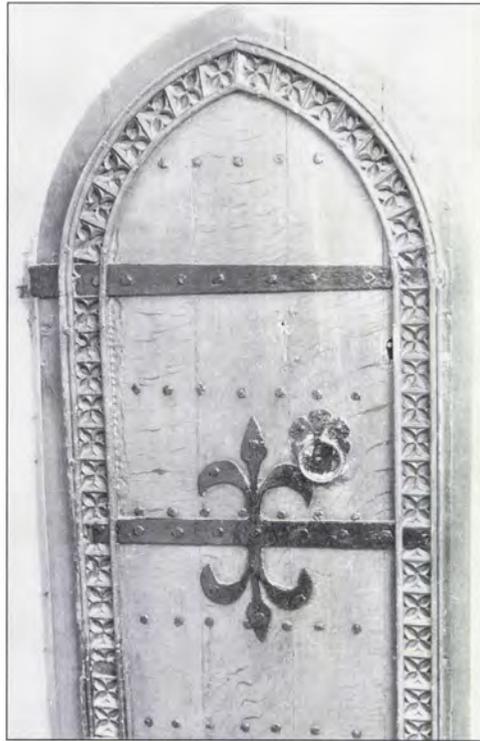
The fourth variety of fleur-de-lis is merely an exaggerated version of the previous two types, in that the petals are longer, more curled or have more emphasized seatings.



4.183 *Newton Tracey, detail.*



4.184 Beckley.



4.185 Sheering, detail.



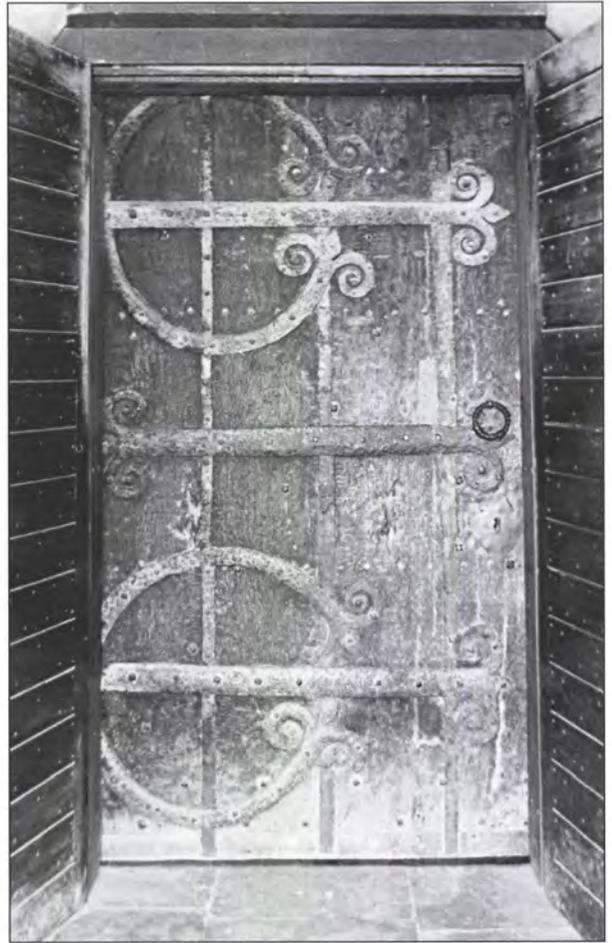
4.186 Great Casterton.



4.187 Oldhurst.



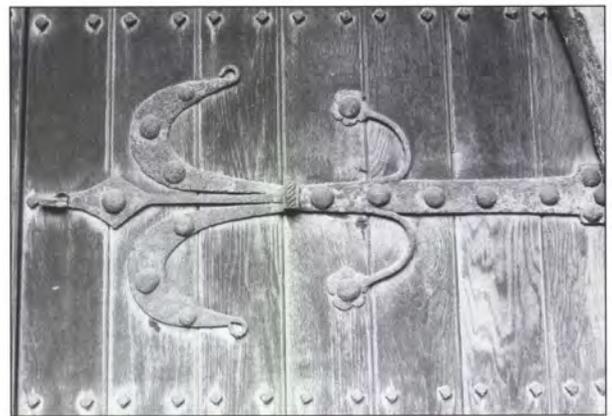
4.188 Stanton Long.



4.190 Buckland.



4.189 Lanchester, detail.



4.191 Bampton, west, detail.

At Lanchester the nave, aisles and south doorway were built in the transitional period around 1200, but the doorway was rebuilt using the old materials at an unknown later date (Fig 4.189). Its new shape obviously differed from the old because the voussoirs fit so badly, and the door with its hinges must have been made to match the altered entrance. Neither the construction of the door (cross-boarding), nor the curling fleur-de-lis hinges, gives any indication of date. At Buckland the fleurs-de-lis have more exaggerated spiral side petals (Fig 4.190). At Bampton (west) the hinges fit their early fourteenth-century setting, and the fleurs-de-lis here have thin stalks and broad petals (Fig 4.191). Similarly attenuated stalks are found on the fleurs-de-lis at Melksham (Fig 4.192). Here the door and doorway appear to be part of the Perpendicular improvements to the thirteenth-century nave. However, the ribs and boards of the door look contemporary because of their similar colour and weathering, in which case the hinges may be reused: it was not usual to design decorative hinges with the immediate intention of concealing them behind ribs. There was a C hinge and strap ending in long, thin petalled fleurs-de-lis at Wistow; all that remains is a shadow in the wood (Fig 5.128). The chancel of the present church was consecrated between 1342 and 1376, the rest of the building being dedicated in 1351.¹⁴

An unusual star or cross shape is used on the hinges of the refectory door at Beaulieu Abbey (Fig 4.193). The hinge strap forms one arm of the cross and the other arms end in scrolled fleurs-de-lis. The abbey was founded in 1204–5, the monks entered their church in 1227 and the church was finally dedicated in 1246.¹⁵



4.192 Melksham, detail.

Presumably the refectory had a high priority on the building schedule, so the hinges are likely to have been made in the first quarter of the century. They may be compared with the fleur-de-lis cross motifs on Madley tower door and with the ironwork at Czerwinski, Poland.¹⁶ On the Polish door, the arms of the crosses radiate from an open-work circle as at Beaulieu.

SICKLE SHAPE

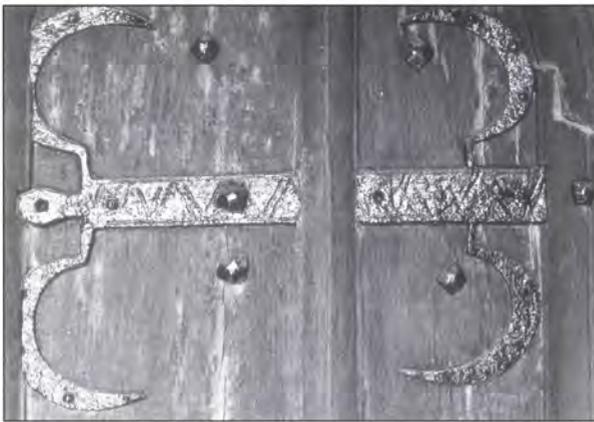
On the chest at Margaret Roding the side petals are much longer than the central-lobed petal (Fig 4.194). This development is particularly clear on the sets of hinges at Foy and Gloucester Cathedral (Figs 4.195, 4.196), where the side petals resemble sickles. At Gloucester the sickle fleurs-de-lis are combined with various lobed bars but they appear to be of two different dates. Not only are the shapes of the lobes different on the short bars and sickle straps, but the former have a punched surface decoration while the latter are decorated with a hatched chisel



4.193 Beaulieu Abbey, refectory (now parish church), detail.



4.194 *Margaret Roding, chest, detail.*



4.195 *Foy, detail.*

pattern and a thin edging line. The sickle hinges at Foy have the same light chisel patterns. The south aisle at Foy was built in the fourteenth century,¹⁷ and the south doorway at Gloucester Cathedral was built by Abbot Morwent between 1421 and 1437.¹⁸ However, the Gloucester doors are round-topped and they do not fit their doorway. Thus the evidence of the doors themselves suggests that they were made for an earlier doorway. The four short, lobed bars at the top were cut back when the door was finally moved to its present position. The west end of Gloucester Cathedral was altered several times in the Middle Ages. It may have had a triumphal arch at the west end, like Tewkesbury, when it was first completed in about 1160.¹⁹ However, a tower collapsed, probably at the west end in 1163–80,²⁰ and a south-west tower was rebuilt in 1242–8.²¹ Assuming that the door came from some part of the west end, rebuilt by Abbot Morwent, the hinges could have come from either the original building or the 1240s reconstruction.

The earliest parts of the present fabric at Foy are the thirteenth-century nave and chancel, but there was



4.196 *Gloucester Cathedral, south-west doors.*

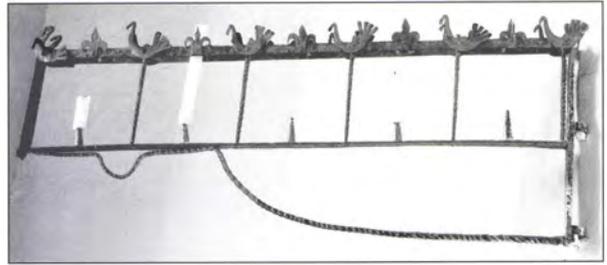
already a church on the site in 1100 when it was given by Harold of Ewyas to Gloucester.²² However, the patronage remained in dispute until 1280 when it was transferred from Gloucester to the Prior of Ewyas.²³ It seems likely, therefore, that the two sets of hinges at Gloucester and Foy were made before Foy passed to the Prior of Ewyas.

COMPACT HERALDIC FLEUR-DE-LIS

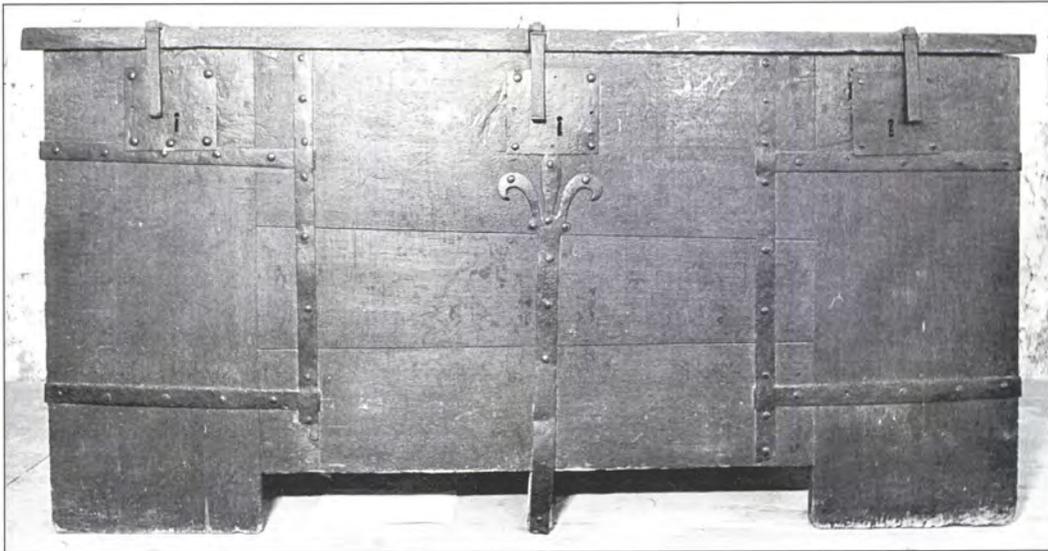
The compact 'heraldic' type of fleur-de-lis is found at Rowlestone (Figs 4.197a, b), on the candelabra, and on chests at Westminster Pyx Chamber and Orleton (chest II) (Figs 4.198, 4.199). The Westminster chest has been dated by dendrochronology to 1285–95.²⁴ The Orleton chest is a dug-out tree trunk to which first split-curl straps and then fleur-de-lis terminals were added. While this type of fleur-de-lis terminal later became a common feature on tomb railings,²⁵ it was also used on the gates to



4.197a Rowlestone.



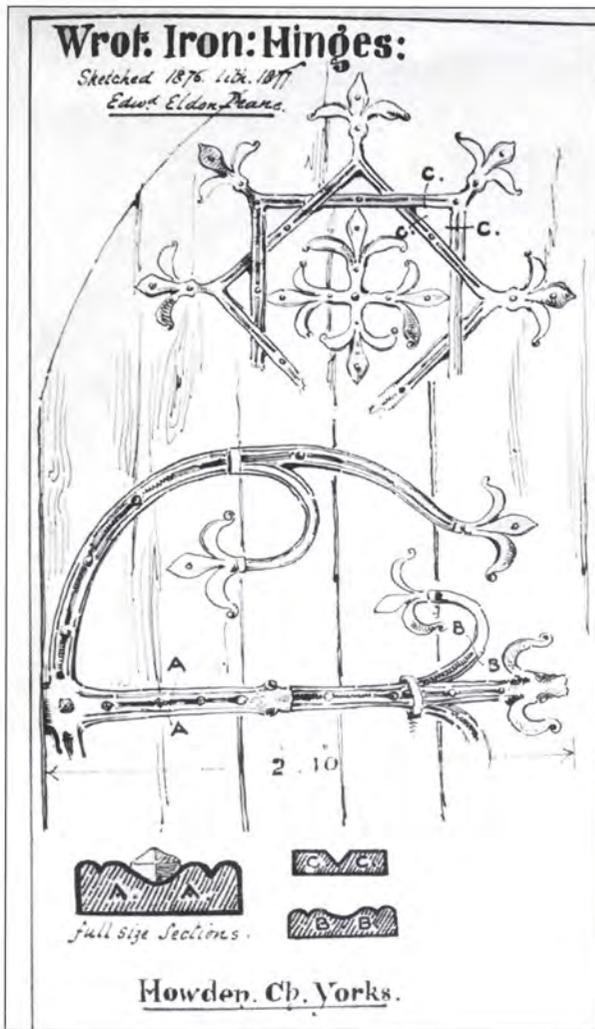
4.197b Rowlestone.



4.198 Westminster Abbey, chest, in Pyx Chamber, east end.



4.199 Orleton, chest II.



4.200 Howden, north transept.

Bishop Alcock's chapel at Ely in 1488 (Fig 6.151).

The development of the fleur-de-lis is difficult to follow in its later stages. At Howden, the petals on the interlocking squares spring from a circular seating (Fig 4.200). The major building works at Howden took place shortly after the church was made collegiate in 1267. The transepts had been built by 1272 when John Howden was buried in the choir.²⁶ The hinges from the south choir aisle at Ripon also have grooved Cs and straps ending in fleurs-de-lis (Fig 4.201).²⁷ Both may be fourteenth century, or later.



4.201 Ripon Cathedral, choir aisle, south.

CONCLUSION

The fleur-de-lis in ironwork is one of the most difficult motifs to interpret with accuracy. Only the type with long thin leaves and a squared seating has a distinct regional distribution, in the West Country, but it seems to have remained popular for at least 400 years.

The other varieties also enjoyed a long span of popularity, continually in use from the eleventh to sixteenth century and beyond. The difficulties in dating the various types are increased because so many of the hinges are reused in new doorways or else the old doorways have been reassembled in a different shape.

Table 4.5 Fleurs-de-lis

<i>Poorly defined petals</i>	<i>Figure number</i>		
Breadsall	5.161	Sheering	4.185
Earl's Croome	4.164	Stanford Bishop	4.177
Hereford Cathedral, chest I	4.167	Trotton, south and north	4.180, —
Horning, chest	4.169		
Kempley, chancel	4.166	<i>Extended curls and lobes</i>	<i>Figure number</i>
Madley, tower	4.174	Bampton, nave west	4.191
Margaret Roding, chancel	4.165	Beaulieu	4.193
Pixley	4.168	Buckland	4.190
Priston	5.145	Lanchester	4.189
Quenington	4.163	Melksham	4.192
		Wistow, ghost	5.128
<i>'West Country' type (long thin petals from a squared seating)</i>	<i>Figure number</i>		
Burford (Shropshire)	4.170	<i>Fleur-de-lis on crossed strap</i>	<i>Figure number</i>
Clodock	4.175	Beckley	4.184
Little Hereford	4.172	Great Casterton	4.186
Longtown, Great Bilbo	4.176	Oldhurst	4.187
Madley, west and tower	4.173, 4.174	Sheering	4.185
Stoke Orchard	4.171	Stanton Long	4.188
<i>Broad-petal type</i>	<i>Figure number</i>	<i>Sickle shape</i>	<i>Figure number</i>
Beckley	4.184	Foy	4.195
Bury St Edmunds, grille	6.127	Gloucester Cathedral, nave south west	4.196
Downham	4.178	Margaret Roding, chest	4.194
Eynesford Castle	—		
Gainford, south	4.181	<i>Short, compact petals</i>	<i>Figure number</i>
Hartley	4.179	Caldecot (Warwickshire)	5.79
Kempley, chancel	4.166	Ely Cathedral, Bishop West's gates	6.153, 6.154
Lanalet Pontifical	4.3	Howden	4.200
Lockinge, north and south	4.182	Lockinge chest	—
Newton Tracey	4.183	London, Westminster Abbey, chest, in Pyx Chamber, east end	4.198
Raddington	5.154	Orleton, chest II	4.199
		Ripon Cathedral, south choir aisle	4.201
		Rowlestone, candelabra	4.197

CHAPTER 13

ALTERNATIVES TO THE C HINGE: GEOMETRIC AND EARLY SCROLLED WORK

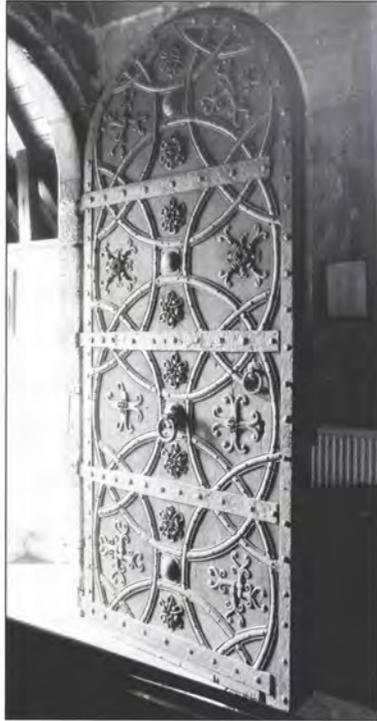
Although the C and strap was the accepted formula for decorative hinges until about 1250, there were a few exceptions. It has already been suggested that some of the cross-shaped interlace designs derive from Anglo-Saxon traditions,¹ but other variations clearly represent Norman taste. At Runhall and Little Hornead the doors are divided into rectangular panels (Figs 4.22, 4.202), and at Little Hornead and Skipwith (Fig 4.203) the main decoration consists of compass-drawn geometric motifs forming interlocking circles.² Compass-drawn, chip-carved patterns were common in early Norman stone sculpture. Examples are found, for instance, at Bredwardine and Letton, and more complicated relief patterns are used on the Toftrees font.³ The Skipwith door could have been made by the Stillingfleet smith: the two churches are only four miles apart and both feature crosses with interlocking arms. But, because Skipwith is so heavily restored, it is difficult to compare the way the iron is wrought. If it is contemporary with Stillingfleet, it dates from the 1160s.⁴ The doorway at Skipwith is earlier than this but the decoration could have been added to an existing door previously girt with the thick, plain iron bars.

The motif of three St Andrew's crosses placed vertically above each other is illustrated as early as the Bible of San Paolo fuori le Mura, Rome, made in Reims between 866 and 875 (Fig 4.205).⁵ In this example, each cross is enclosed in a square and has further decoration at the intersections. The pattern was widely elaborated in Sweden in the twelfth century, for instance at Vänge, Perstorp and Hemmesjö,⁶ but only one example survives in England, on the north-east door at Rochester Cathedral (Fig 4.206). Here the three crosses are each within a

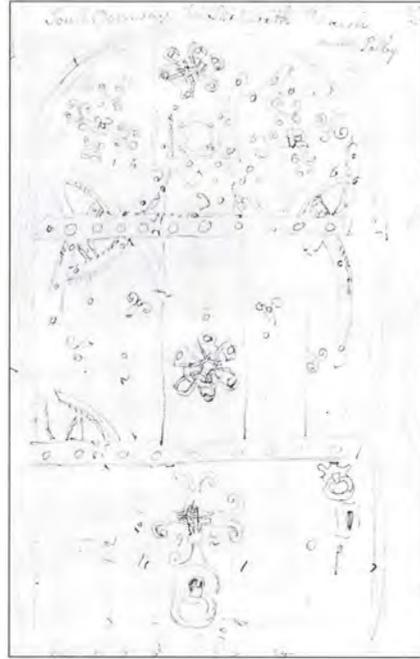
circle. The same pattern is also found on the thirteenth-century floor tiles in the south transept. Although the door is now in a secondary location and was originally too small to be a main entrance, the diagonal crosses may



4.202 Little Hornead in 1894 (photograph: © Crown Copyright, RCHME).



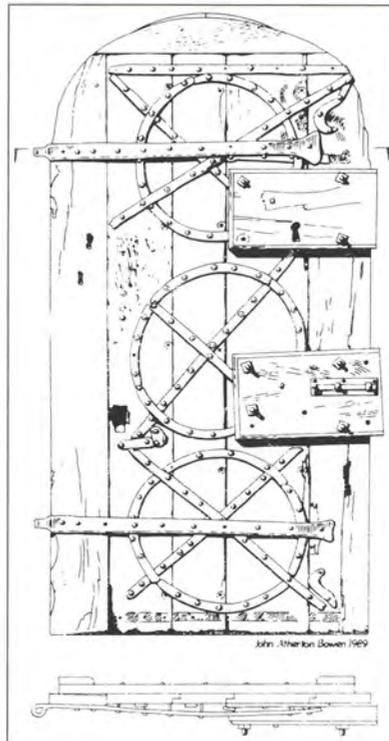
4.203 Skipwith.



4.204 Skipwith. Drawing by J C Buckler, 1813, *BL Add. 36395, fo 182a* (photograph reproduced by permission of the British Library).



4.205 *San Paolo fuori le Mura, Bible of Charles the Bald, fo 49v* (photograph: *San Paolo fuori le Mura*).

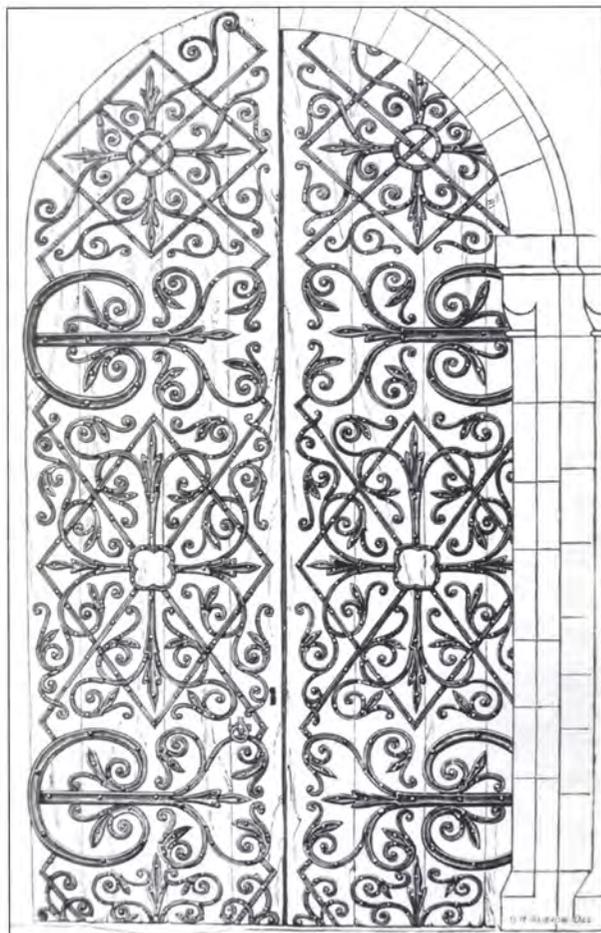


4.206 *Rochester Cathedral, north-east turret, the north-east transept*, drawn by John Atherton Bowen.

in this instance refer to the cathedral's patron saint, St Andrew. Its date is not known, but the door was clearly modified and reused for the extension of the east end in the early thirteenth century.

At Durham Cathedral, although the south-west doors have C hinges, decoration is dominated by the interlocking geometric pattern and swaged palmette scrolls (Figs 4.207, 4.208). The Durham doors are singularly important in the development of decorative ironwork because they are the earliest major doors from a major building: all the earlier survivors so far discussed are found in parish churches or else come from minor doors in cathedrals and abbeys. A far higher quality of ironwork could be expected, and indeed is found, at Durham Cathedral.⁷

Gardner assumed the ironwork must be dated by its architectural context.⁸ The nave was built by 1128 and



4.207 Durham Cathedral, nave south-west, from Gardner 1927.



4.208 Durham Cathedral, nave south-west, detail.



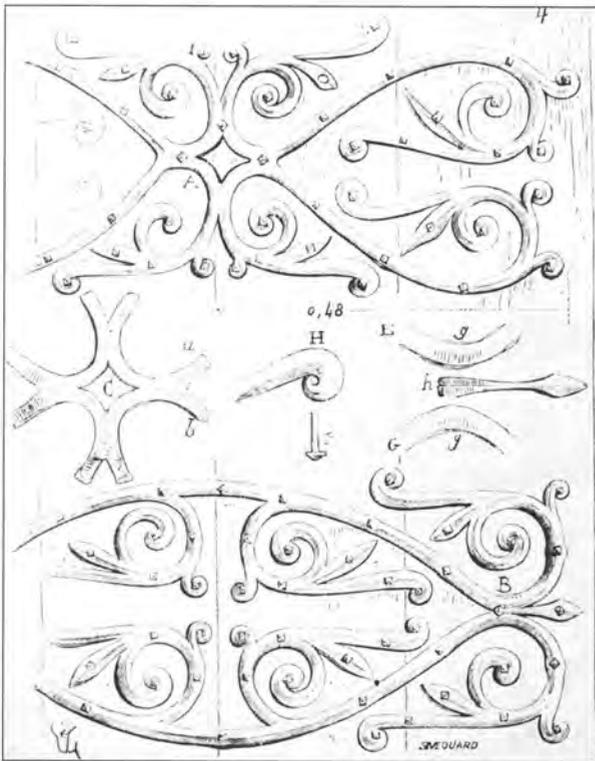
4.209 Durham Cathedral, nave north, detail of right edge.

the roof completed by 1133.⁹ Lueer thought the iron was clearly thirteenth century.¹⁰ The surviving evidence is in fact more complicated than these writers assumed by merely looking at the ironwork of the south-west door. Both the north and south-west doors of the nave are constructed in the same way, with wedged ledges and loose tongue joints between the planks (Fig 2.4). They are thus securely held together without any iron. Although the north door is larger and has a separate wooden

tympanum, both doors were made at the same time and dendrochronology has shown that they are contemporary with the nave.

The north door once had decorative ironwork on it, as well. In 1843 Billings observed that 'the great north door was, until the last repairs, ornamented in a similar style [to that of the south]. It [*sc.* the iron] was then stripped off but a portion of the design is still visible from the inequalities of the wood.'¹¹ The latter statement is still true, but Billings must have used the word 'similar' rather loosely (see Fig 4.209). The remaining stumps of iron show that it was unprofiled and that a series of scrolls issued from short bars on the hanging edges of the doors. It could in no way have resembled the stark geometric pattern on the south doors.

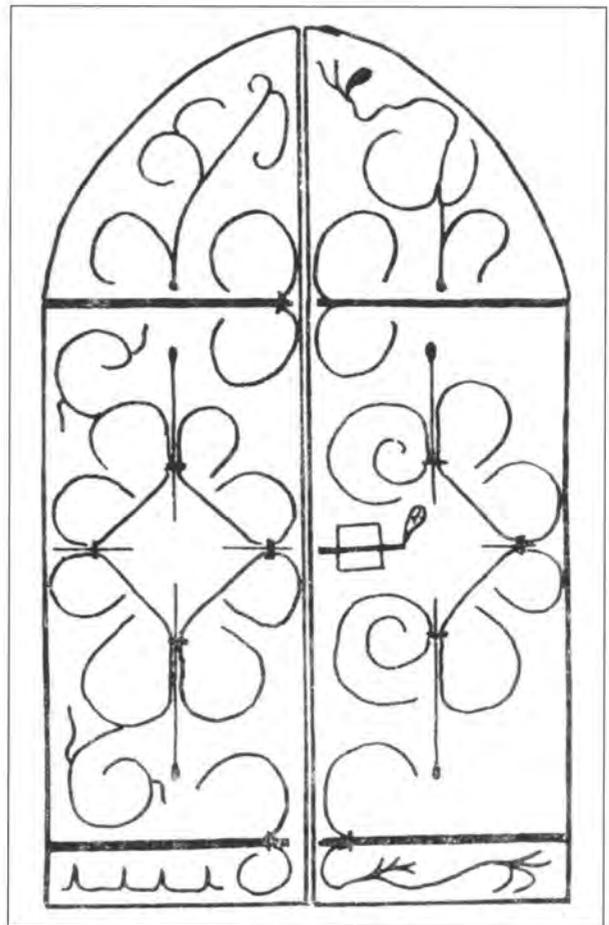
Gardner noticed that the only close ironwork parallels for the Durham doors were found in the Auvergne and Berry.¹² He concluded that the Durham doors were imported from France, though Short and Luerer accepted them as English.¹³ A considerable number of medieval hinges survive in the centre of France and one of their



4.210 Neuvy St Sépulchre, from *Viollet le Duc 1866, VIII, 295* (photograph reproduced by permission of the Society of Antiquaries of London).

main characteristics is palmette terminals and large diamond patterns. Examples closest to the Durham design are at Neuvy St Sépulchre and Liginac (Figs 4.210, 4.211).¹⁴ Delaine dates the whole of the central French group to c 1150–1225.¹⁵ On some of the Auvergne hinges a raised pentagonal profile is used, for instance at Ebreuil,¹⁶ but the Durham type of concave profile is not found there. This profile would have to be made with three or four swages, shaped with reverse curves of various widths. Welds at the base of each scroll or palmette leaf show that the final composition was made up from a large number of separately forged sections. The use of swages, closely related to the technique of die stamping found in the thirteenth and fourteenth centuries, probably began as early as c 1175–1200 on English doors and chests.¹⁷

As the closest visual comparisons are found on late twelfth-century French doors, and the technical details



4.211 Liginac, from *Delaine 1974*.

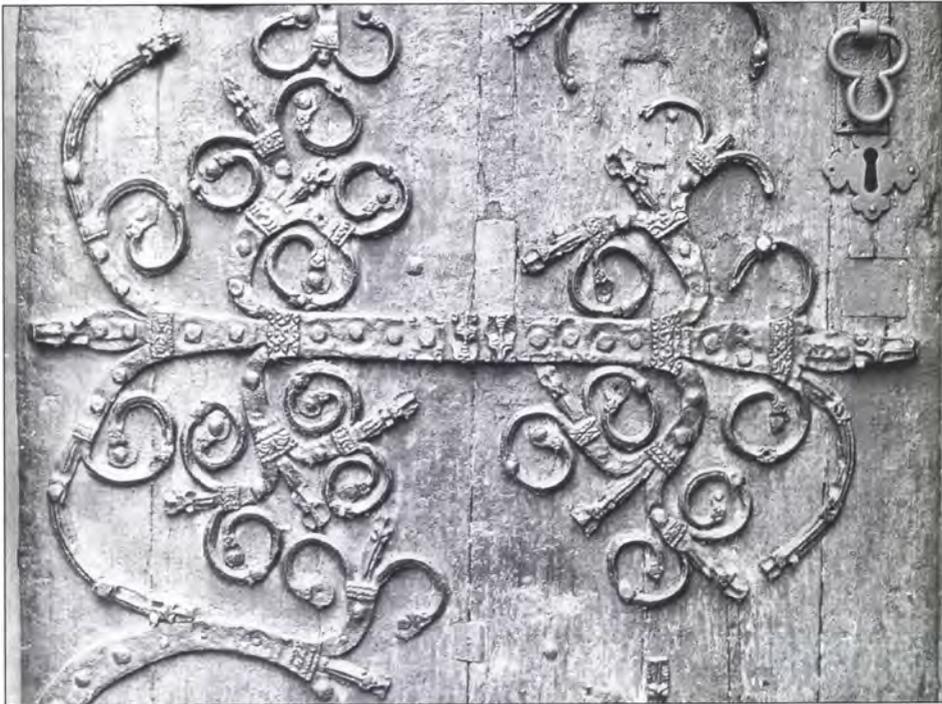
agree with this date, it would seem that the ironwork of the south-west doors at Durham must be dated to c 1175–1200. Durham's design may have been influenced by French patterns, but the doors at Little Hornead and Skipwith, and the sculptural examples already quoted, show that interlocking geometric motifs were known in England by the second half of the twelfth century.¹⁸ Quite possibly, when the door was made between 1128 and 1133 it had simple strap hinges, while the north door had unprofiled scrolls from the start. It would have been easy to add ironwork to the south-west doors because their sturdy carpentry had previously enabled them to remain in one piece without any iron.

There are historical reasons for suggesting a date in the last quarter of the twelfth century. When Bishop le Puiset added the Galilee enclosing the great western entrance to the cathedral, the other three doors to the nave gained importance. It is likely that he added the massive bronze sanctuary ring to the north door, and at the same time improved the two southern entrances.¹⁹ He had the exterior of the south-east doorway carved in an exuberant late Romanesque style and applied the elaborate ironwork to the south-west door.

The doors at Faringdon and Uffington, like Durham,



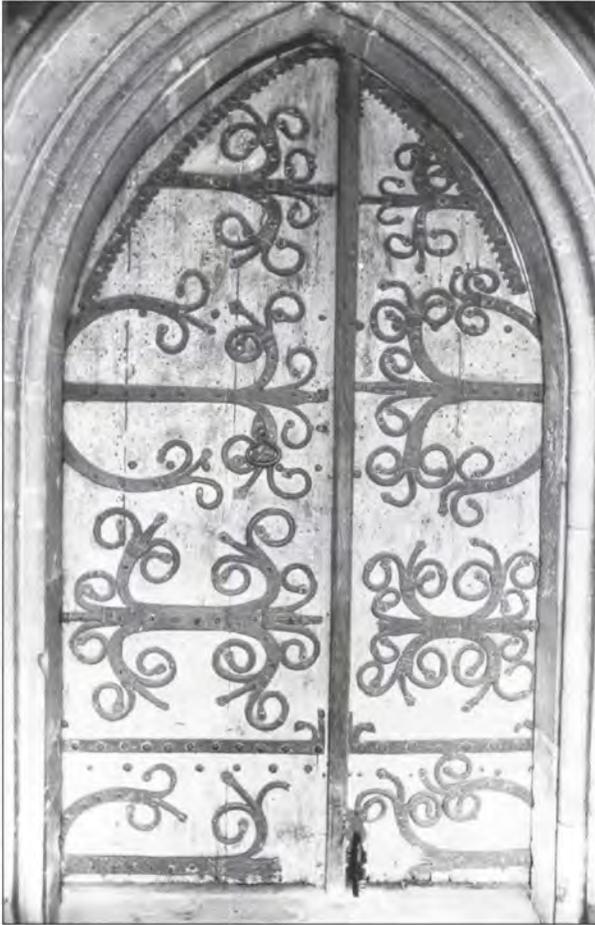
4.212 Faringdon.



4.213 Faringdon, detail.

still retain C-and-strap hinges, but these are visually subordinate to a splendid mass of scroll-work over the remaining surface (Figs 4.212–4.214). The iron scrolls end in flattened discs and some in raised animal heads, pinched with tongs in a rather distinctive way. The welds between scrolls are covered with a rich and dense surface pattern, and both doors have a scalloped edging band. At Hatford, only a few miles from Faringdon and Uffington, the iron scrolls are rather short and ungainly, but have a raised rib profile as on the other two doors (Fig 4.215). They have raised animal-head terminals of the same type.²⁰

The door at Faringdon is in the south aisle of the nave, built around 1200.²¹ The date of Uffington church is not known but certain features of its design can be compared with Salisbury Cathedral.²² It is a cruciform building of gracious proportions. Most of its columns have waterholding bases and turned capitals, but those on the south doorway have foliage capitals. The only foliage carving at Salisbury is on the east pillars of the east transept, probably built in time for, or shortly after, the consecration of the eastern altars in 1225.²³ Although the similarity of design between the ironwork at Faringdon and Uffington is unmistakable, the two sets may not have been made by the same smith. The treatment of the iron at Faringdon is much more vigorous, and the surface richly textured. At Uffington the hammering produced a flatter, less exuberant effect on the iron. These variations are likely to be caused by two smiths, possibly father and son or master and pupil, working with the same patterns and techniques, but producing slightly different results.



4.214 Uffington.



4.215 Hatford, detail.



4.216 Dorton, detail.



4.217 Sparsholt.



4.218 Oxford, St Thomas the Martyr.

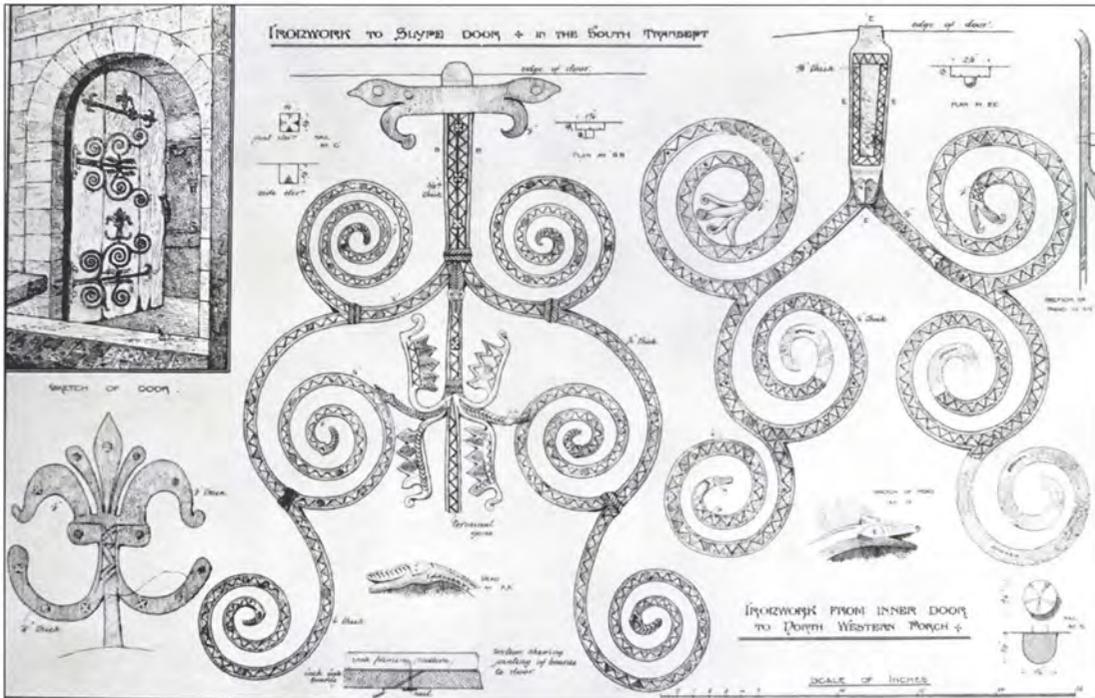
It is unlikely that the hinges at Hatford are contemporary with their mid-twelfth-century doorway, with chevron voussoirs and scalloped capitals. Their scroll design and lack of C shape precludes this stylistically, and their possible connection with the Faringdon and Uffington smiths suggests a date nearer 1200.

In the same area, around Oxford, rudimentary scrolled hinges are found at Sparsholt and St Thomas the Martyr, Oxford. The decoration of Sparsholt north doorway was made by the workshop from St Frideswide's, Oxford (Fig 4.217). The Sparsholt capitals resemble those in the north transept, and the horseshoe decoration of the arch is matched on the east nave bays, of St Frideswide (1180–5).²⁴ The hinges at St Thomas's have the same type of scroll design curling backwards but they have palmette terminals (Fig 4.218). St Thomas's was probably the church whose building Bishop Hugh of Lincoln authorized between 1189 and 1191.²⁵

At St Albans, spiral scrolls forming lyre-shaped

hinges were made for the slype door, erected by Abbot Robert de Gorham (1151–68) (Fig 4.219).²⁶ The same design, with minor alterations, was also used for the inner door of the north-western porch of the abbey (Fig 4.220). The west front was begun by Abbot John de Cella (1194–1214) and completed by William de Trumpington (1214–35).²⁷ Presumably the slype needed a door as soon as it was built, so the style of the hinge can be dated to the 1160s.²⁸

The earliest development of scrolled hinges, finally free of the C shape, is found at Lincoln and Caistor. The door at Lincoln Cathedral is on the west wall of the north-east transept built by St Hugh between 1192 and 1200 (Fig 4.221).²⁹ The scrolls are rather erratically shaped and wide open. The bars have circular nodes on them and the scrolls end in delicate lobes.³⁰ The doorway at Caistor is from the early thirteenth century and the hinges are a more developed version of those at Lincoln (Fig 4.222). The scrolls are still open and irregular but



4.220 St Albans Cathedral, slype and north-west porch, from Neale 1877 (photograph reproduced by permission of the Society of Antiquaries of London).



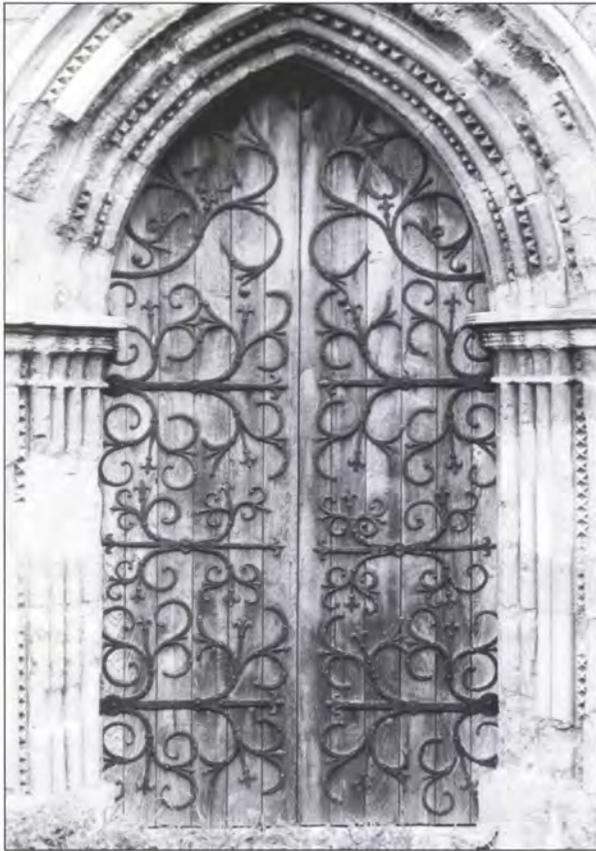
4.219 St Albans Cathedral, slype, detail (photograph: copyright of the Trustees of the Victoria and Albert Museum, inv 356-1889).

many of them end in fleurs-de-lis and palmettes. A greatly simplified version of the Caistor scroll-work is at Caldecote, Cambridgeshire (Fig 4.223), while at Hunstanton the design is developed further into a more organic form (Fig 4.224).

These last groups of doors indicate the direction in which decorative ironwork was going to develop during the thirteenth century and beyond. The bare C hinge



4.221 Lincoln Cathedral, west wall, north-east transept.



4.222 *Caistor.*

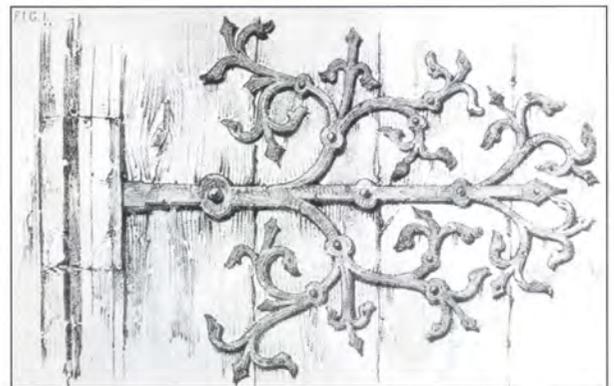


4.223 *Caldecote, Cambridgeshire.*

continued to be used on minor and rustic works, but the major thirteenth-century hinges were characterized by flowing scrolls, foliate terminals and a lively interest in texture.

Table 4.6 Early alternatives to the C hinge

	<i>Figure number</i>
Caistor	4.222
Caldecote (Cambridgeshire)	4.223
Durham Cathedral, south west	4.207, 4.208
Faringdon	4.212, 4.213
Haddiscoe	4.12
Hales (lost)	4.13
Lincoln Cathedral, north transept, west wall	4.221
Little Hornead	4.202
London, V & A, St Albans slype	4.219, 4.220
Oxford, St Thomas	4.218
Raveningham	4.10, 4.11
Rochester Cathedral	4.206
Runhall	4.22
St Albans Cathedral, north-west porch	4.220
Skipwith	4.203, 4.204
Sparsholt	4.217
Uffington	4.214



4.224 *Hunstanton, detail, from Wyatt 1852 (photograph reproduced by permission of the Society of Antiquaries of London).*

CHAPTER 14

ROMANESQUE GRILLES

Due to drastic liturgical changes resulting from the Reformation and nineteenth-century ecclesiology, English churches have lost almost all their decorative iron screens and grilles from the Middle Ages. Early illustrations of Canterbury Cathedral and Westminster Abbey show how much ironwork has been removed, especially in the

last 150 years.¹ So few English examples survive that it is essential to study them within the context of the more numerous continental examples.

The detailed studies of French Romanesque grilles by M N Delaine² highlight various technical merits of the English grilles that are not particularly apparent when



4.225 *Canterbury Cathedral, grilles by St Anselm's Chapel, and at steps to Trinity Chapel.*

the latter are examined on their own. Grilles, like chests, are easy to move and are not necessarily made at the same time as their surrounding architecture. It is therefore only possible to date them on stylistic and technical grounds, and the dates are correspondingly imprecise.

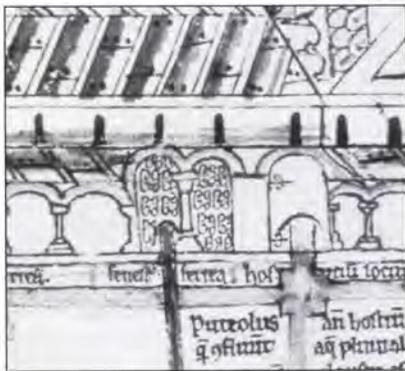
In all cases, the Romanesque grilles are made from short scrolls of rectangular cross-section, collared to each other and to a supporting frame. This definition may serve to distinguish the Romanesque from subsequent English grilles and railings. Scrolls continued to be used in the thirteenth century but they were embellished with stamped terminals; later, vertical bars, cold-cut work and joinery techniques replaced the hot-hammered scrollwork.

The grille panels at Canterbury Cathedral, in front of the St Anselm's and St Gabriel's Chapels, are made with the simplest technique and design, and may well be the oldest still in use in England (Fig 4.225). They consist of pairs of back-to-back C scrolls collared to each other and to the frames. The scrolls only complete $1\frac{1}{4}$ turns. The collars are thin tapered strips of iron bent once or twice around the scrolls. On the frames, they are fitted through punched holes. The two chapels were built between 1100 and 1125, and consecrated in 1130,³ and the grilles could be contemporary with the architecture. However, when the tomb of Archbishop Simon Meopham (1327–33) was installed across the entrance to St Anselm's Chapel, the panels obviously needed to be rearranged. At that

date some could have been transferred to St Gabriel's Chapel. Grilles of this design are illustrated in the c 1165 plan of the cathedral waterworks, dividing part of the cloister garth (Fig 4.226).⁴ There was once a C-scroll grille at St Albans, now only known from a sketch of 1847.⁵ Comparable French grilles are found at Châtel-Montagne and Volvic.⁶

The back-to-back C scrolls at Lincoln are more advanced work in every way. The scrolls complete two turns and are very regular (Fig 4.227). Each panel of the grille has only two pairs of scrolls between the framing bars. This makes them much stronger than the Canterbury panels, which have up to four pairs of scrolls between frames. At Lincoln the collars between the scrolls are neatly shaped with a triangular section, and those linking the scrolls to the bars have a moulded section with a central raised rib, made with a swage. The upright frames are decorated with vertical grooves. The grilles at Lincoln close the north and south entrances to the choir. This was built between 1192 and 1200. The use of swages for the collars and the lack of stamped terminals (which first appear in the thirteenth century) suggest the grilles are contemporary with their setting.⁷ Comparable French grilles with tight spiral Cs are found at Conques⁸ and Huriel (c 1175–1200)⁹ from the late twelfth or early thirteenth century.

The grille at the entrance to the south choir aisle of Winchester Cathedral has been dated to c 1093, the date



4.226 *Canterbury Cathedral, grilles in the twelfth-century cloister, from Cambridge, Trinity College MS R.17.1, fos 284v–285 (photograph: Conway Library, Courtauld Institute; reproduced by permission of the Master and Fellows, Trinity College, Cambridge).*



4.227 *Lincoln Cathedral, grille across south entrance to the choir (detail).*

of the building, by Gardner (Fig 4.228).¹⁰ On the basis of the foregoing examples this is most unlikely. It is more complex in terms of design and technically well advanced. Its basic units are spiral Y scrolls with the stem of one fitting into the cleft of the next. The ends of each Y scroll are emphasized by a tight cluster of smaller scrolls. There are additional subsidiary scrolls between the arms of each Y. Each long bundle of Y scrolls is clasped by a profiled collar. This type of design, with small clustered scrolls for terminals, is commonly found in Spain, for instance at St Vincente, Avila (Fig 4.229).¹¹ Judging by the use of subsidiary scrolls and profiled collars, the



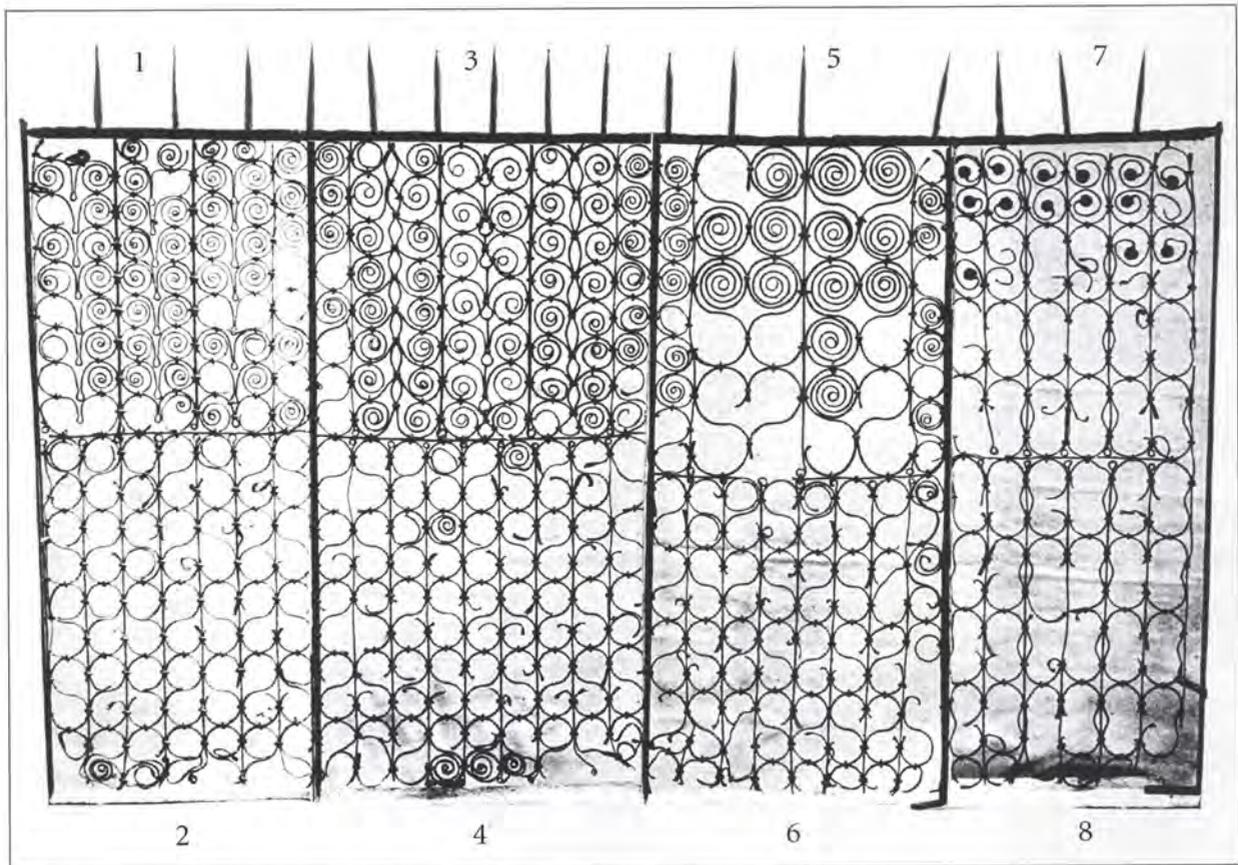
4.228 Winchester Cathedral, grille across south choir aisle, detail.

Winchester grille is probably late twelfth century. The parallels with Spanish grilles may be due to the Spanish crude-iron trade with England, but they are so closely related that the Winchester grille could even have been imported from Spain. The connections between the Winchester Bible and the paintings at Sigena show that there was already a strong artistic link between Winchester and north Spain at this period.¹²

The battered remains of the Chichester Cathedral grille (now in the Victoria and Albert Museum, London) look almost like the trial pieces from a pattern book (Fig 4.230). On the eight panels that make up the grille, six different scroll patterns are used, but from the equal thickness of iron and similar sizes of scrolls, it appears they were all intended as part of the same work. Many of the French grilles have a similarly unhomogeneous composition: for instance those from St Aventin, the Singher collection and Conques (Fig 4.231).¹³ The basic elements of the Chichester grille are three types of Y scroll with a looped stem, a large and small spiral S scroll, and back-to-back C scrolls. The Chichester Y scrolls are arranged



4.229 St Vincente, Avila, detail.



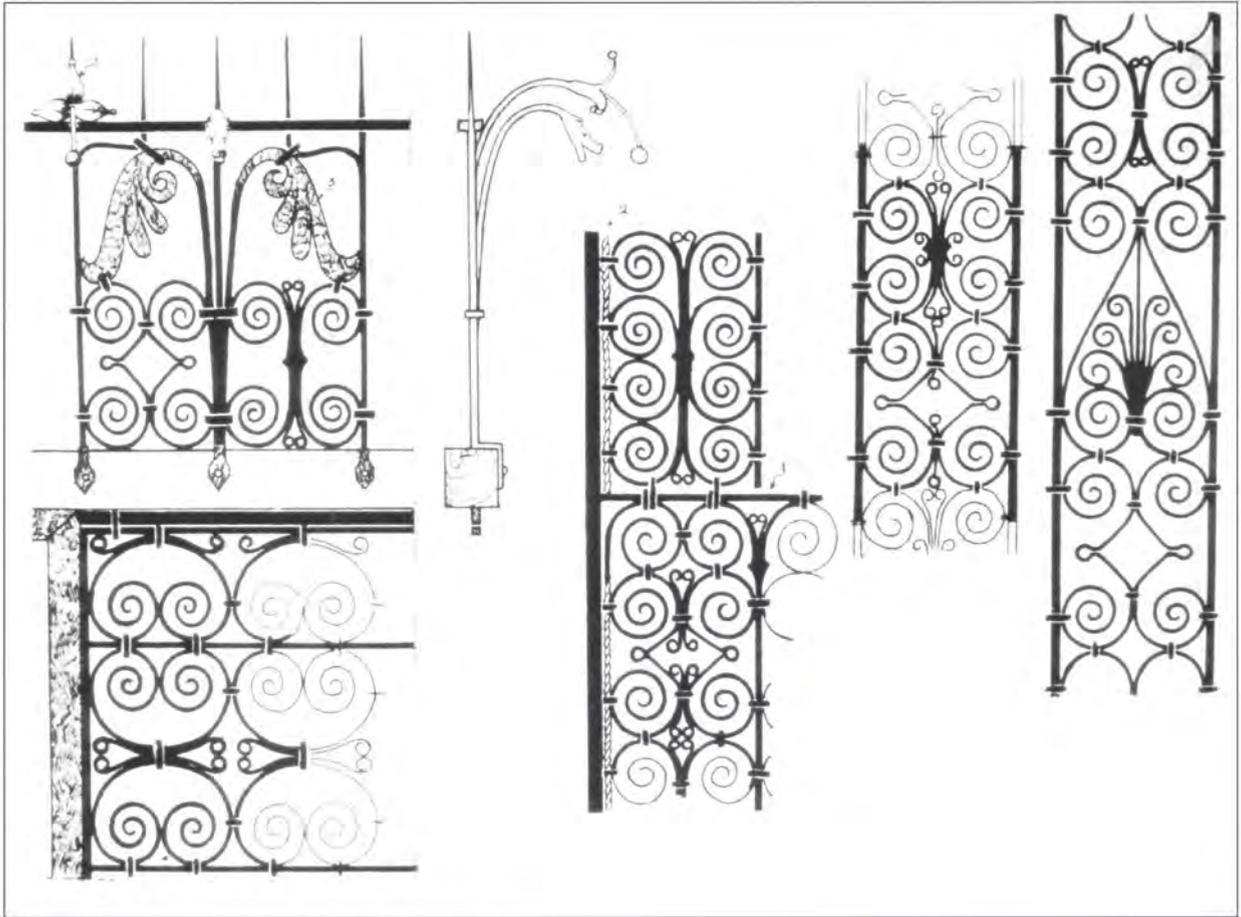
4.230 Chichester Cathedral grille (photograph: copyright of the Trustees of the Victoria and Albert Museum, inv 591-1896).

in panels one above the other. They are an English variation of the common French C scroll with central loop, looking rather like the number 3. These are found, arranged in pairs, at Billom, Conques, Le Mans and Vinols, and these grilles date from the late twelfth or early thirteenth century.¹⁴ At Chichester the spiral S scrolls are arranged in affronted pairs. At St Avertin the pairs are slightly offset, and at Bobbio they are arranged singly.¹⁵ All the foregoing scroll designs link the Chichester grille with c 1200 ironwork, but the two remaining sections (panels 7 and (probably) 8), with primitive stamped terminals show that in fact it must date from the mid-thirteenth century, and be a transitional piece spanning the scrolled and stamped work.¹⁶

None of the English grilles, at least judging by what remains of them, was constructed on such an ambitious scale as those in France. There, several examples surround an entire choir, protecting it from the public in the

ambulatory. Such large grilles are found at Artonne, Châtel-Montagne, Conques and St Avertin. Only the Lincoln grilles are in a similar position, separating the choir and ambulatory, but they merely extend between one bay on the north and south sides. Other French examples at Toulouse and Volvic screen off a side chapel. Unless the majority of the Chichester grille has been lost, it could have stood in such a position.

The subsequent development of surviving medieval English grilles is rather surprising. The majority cease to be incorporated as part of the building and instead are concentrated around tombs, and presumably paid for by private individuals rather than various church funds. In this case, however, the few survivals may not be at all representative. In the first place, any grilles surrounding the shrines of saints were destroyed together with the shrines at the Reformation, and, secondly, any substantial grilles that obstructed a panoramic view of the church were removed in the eighteenth and nineteenth centuries for aesthetic reasons.¹⁷



4.231 Conques, samples of scroll work, from Lecoq 1962.

Table 4.7 Romanesque grilles

	<i>Figure number</i>
Canterbury Cathedral, St Anselm's and St Gabriel's chapels	4.225
Lincoln Cathedral, choir gates	4.227
London, V & A, Chichester Cathedral grille, 591–1896	4.230
St Albans Cathedral (lost)	—
Winchester Cathedral	4.228

PART 5

THE FOLIATE PHASE

CHAPTER 15

TECHNIQUES OF STAMPED WORK

Major innovations in design and technique radically changed the appearance of decorative ironwork in the second quarter of the thirteenth century. For prestigious commissions, Cs and straps were superseded by spiralling scrolls covering the whole surface of the door. In some cases the spirals remained attached to the horizontal hinge straps, but in others the hinges were concealed on the back of the door, providing the smith with a free field to decorate. The technical innovation introduced at the same time was the use of dies for making stamped terminals. These were often combined with evenly profiled bars, shaped by swages. In this way the smiths obtained a regularity and delicacy not previously found in wrought ironwork.

The technique of die stamping had been used by goldsmiths since antiquity and it is likely that the blacksmiths adopted the technique from workers in precious metals. Die stamping had hitherto been used for making coins, bracteates and small metal plaques such as those found on the Vendel and Sutton Hoo helmets.¹ Theophilus – referring to gold, silver and copper – describes cutting the die like a seal, placing the metal over it, covering the two with a sheet of lead and hitting the latter sharply with a hammer.² The trussel and pile (top and bottom dies) used for hammered coinage were usually cut directly in intaglio using a burin and punches. Sometimes a hubbed die was made. In this case a master die was cut in relief, not intaglio, so that it served as an enormously elaborate punch. The master die was then hammered on to other dies, which would in turn be used for actually punching the coins. The advantage of this method was that a particular design could be preserved longer on the hubbed die. Also, the secondary dies made by punching would probably last longer than engraved

dies because the metal would be compressed by hammering. On the other hand, the secondary dies would be more brittle and liable to crack through repeated heating and annealing.³

The crucial factor in making a die is the relative strength of the die to the stamped object. No dies for medieval iron stamps have survived but some trussels and piles from Edward III's mint at York have been preserved. For striking coins, malleable and in low relief compared with stamped iron, these trussels and piles were made from bars 70–80mm long. The pile ended below in a point and was usually splayed outwards halfway up, so that it could be driven into a block of wood and stay firmly in position. The upper end of the trussel from York was cracked and flaked, showing how much force was exerted by the hammer blows.⁴

Experiments by the author to reproduce a medieval die for stamping iron have revealed several technical problems. In every case, the metal to be stamped was mild steel, 2mm thick but softer than the wrought iron used by medieval smiths. The first die was fashioned with punches out of a bar of mild steel, 10mm thick. The cold die was held on the anvil and the white-hot blank hammered on to it. The die shattered and the stem, by which the stamp was held, was badly bent. The second, successful die was cut into a 50mm cube of wrought iron, much harder and larger than the mild steel being stamped. The hot blank was placed on the anvil and the die held above it and struck with a hammer. From this, it was clear that an accurate reproduction of medieval stamped work would require a substantial die, probably a block of wrought or case-hardened iron measuring no less than 50mm × 50mm × 80mm. Judging from the battered trussels from the York mint made in the fourteenth

century and the rapid wear experienced when using the experimental die, medieval blacksmiths would have had to renew or repair their dies frequently.

The earliest description of die-making for iron decoration is by Duhamel du Monceau in 1767.⁵ He describes a process similar to that of making a hubbed die for coins. First, a piece of iron or steel is roughly shaped to an intaglio of the required die. Then a second piece of iron, the master stamp, is carved with a chisel and lathe to the exact form of the end result. The first rough intaglio is heated red hot and impressed with sharp hammer blows on to the master stamp. The master, used only once, can be made of wrought iron, but the die formed from it must be of steel because it will be struck frequently thereafter. The designs on dies thus produced in the eighteenth century were probably more complicated than those of the Middle Ages: Monceau mentions intricately moulded balustrades and balconies. The designs of medieval stamps were generally simple enough to punch directly on to the dies. The simplest dies, of leaves and rosettes with ribs in intaglio, could be made with a small number of curved punches. Conversely, the narrow ribs would be very hard to carve in relief for a master stamp. While on most stamps the background is flat, a few have convex or concave planes, indicating the dies were chased as well as punched. To make the stamps or profiled rods, Monceau advises covering the die with grease and roughing out the shape of the stamp on the blank before hammering. Some medieval smiths would file away the extruded metal around the edge of a stamp, leaving a clear outline, while others left the edges ragged and uneven.

The design of the majority of stamps was remarkably uniform in the thirteenth and fourteenth centuries. The orthodox terminals were rosettes, trefoils, cinquefoils, asymmetrical leaves, fruiting leaves and grape clusters (Figs 5.9, 5.17, 5.42). These are found in England, France and the Low Countries, the only areas where stamped work flourished. In other media, especially painting and sculpture, these forms were already well established in the twelfth century, but in ironwork they first appeared in the thirteenth century, and once established hardly changed for a hundred years. Outside this basic vocabulary of forms, the variety of unorthodox terminals was virtually limitless. Rustic smiths made tentative scratch marks or human faces while the outstanding master smith working at Notre Dame, Paris, fashioned seraphim, wild beasts and flying birds.

Medieval stamped ironwork has not so far been studied in any detail. Most scholars have concluded that most of the major examples in England are so similar that they could have been made by a single smith.⁶ On closer examination, a wide range of technical and artistic differences becomes apparent. In fact, the technique of die stamping provides a useful analytical tool because of the mass production it makes possible. If a smith used the same dies for more than one work, he can be identified by an exact comparison of the stamps.

The analysis of stamps is complicated by three factors: differences in scale, the inventive capacity of smiths, and the short working life of an individual die. Sometimes an identical design of stamp will be reproduced on different scales, using separate dies. On the York chapter house doors, two identical trefoils are reproduced but they are of different sizes. Thomas of Leighton also used two stamps of the same design but different scale at Turvey and Westminster (Eleanor Grille). On the basis of stamp analysis alone, the inventive smith can defy detection altogether if he merely designs a new set of dies for different works. For example, Gilebertus, who made the ironwork for Henry III's west door at Windsor, uses four types of asymmetrical leaf, and if he had chosen to use them on four separate works they could not be associated with the same master. The third problem of analysing stamps concerns the fragility of the dies. Stamps made from damaged dies are found at Windsor and Turvey. Damaged dies would have to be replaced and the copies were not necessarily exact replicas. The smith who worked at St John's Chapel, Norwich, had a prodigious output and, while working consistently with the same basic shape of die, made occasional modifications. A comparison of the St John's Chapel cinquefoil with that at Crostwick illustrates this (Figs 5.42, 5.50).

Because of the above difficulties in analysing stamped terminals, all the other technical features on a piece of ironwork must be considered in order to gain an impression of the smith's workshop practice. Often the most telling features are welds because they are reasonably difficult to make neatly. Some smiths left the joins between two scrolls bare, but frequently they were covered by a patterned bar or a folded, stamped leaf. Each smith also had a characteristic method of making the holes for nails, which held the scroll-work to a door or chest. In some cases a hole was simply punched through the rod leaving a swelling where it had displaced some iron. Another method was to hammer a flat field in preparation for the punch

Table 5.1 Stamped ironwork

<i>Early work</i>		<i>Miscellaneous</i>	
	<i>Figure number</i>		<i>Figure number</i>
Chester Cathedral, armoire	5.12, 5.13	Adderbury, west	5.58
London, Public Record Office, chest from Westminster Abbey Pyx Chamber	5.15	Alderford	5.48
Norwich, Castle Museum, Infirmary doors from Cathedral	5.19	Cley next the Sea	5.57
Oxford, Merton College	5.9, 5.10	Colchester, St Peter	5.60, 5.61
Thornton	5.11	Tunstead	5.56
Windsor Castle, St George's Chapel	5.7, 5.8	<i>Punched rosettes on straps</i>	
York Minster, chapter house doors	5.16–5.18	Alderford	5.48
York Minster, cope chest II	2.20, 5.20	Hellesdon, south	5.52
<i>Thomas of Leighton</i>		Letchworth	—
	<i>Figure number</i>	Runhall	4.22, 4.33
Leighton Buzzard, west and vestry	5.26–5.29	Terwick	5.59
London, Westminster Abbey, Eleanor Grille	5.22–5.24	Wacton	5.53, 5.54
Turvey	5.34, 5.35	Weston Longville	—
<i>Other orthodox stamps</i>		Wickmere	5.55
	<i>Figure number</i>	<i>Unorthodox stamps</i>	
Brisley	5.30	Attenborough	5.76
Crostwick	5.50	Audlem, chest	5.78
Eaton Bray	5.36, 5.37	Bisham Abbey	5.67, 5.68
Felmersham	5.38	Brisley	5.30
Filby	5.45	Caldecote (Warwickshire)	5.79
Hellesdon, north and south	5.52	Chacombe	5.84
Kirby Bellars	5.39	Chichester, chest I	5.66
Lincoln Cathedral, pulpitum, inner door, north side	5.31	Con Dover	5.81
Norwich, St John's Chapel	5.42, 5.43	Easton	—
Orton Longueville	5.51	Hickling	5.77
Reepham	5.40	London, V & A, Chichester grille	5.64
South Kilvington, north and south	5.32	London V & A, Whalley armoire	5.74
Stokesby	5.47	Malpas, chest	5.71, 5.72
Wacton	5.53, 5.54	Market Deeping	5.69, 5.70
Whitminster	5.33	Tanworth in Arden, chest	5.82
Wickhampton	5.46	Timberscombe	5.73
Wickmere	5.55	Upton, chest	5.65, 5.100
		Wells Cathedral, chapter house undercroft	5.62, 5.63
		West Horsley	5.65
		Whalley, door	5.75

and the third way was to raise a square seating above the surface of the bar. This can be seen at Lincoln (pulpitum north, leading to organ loft) and at Crostwick (Figs 5.31, 5.50). The original and restored ironwork at Leighton Buzzard (west) contrasts the first two methods (Fig 5.28, right side original, left side restored). Thus, before any individual smith can be safely identified all available technical evidence should be considered.

To provide an accurate means of comparison between the stamps, weld covers and profiles, impressions were taken of every known stamped terminal on

thirteenth- and fourteenth-century ironwork in England. Over 250 impressions of English stamps were made. The impressions were made by squeezing plasticine on to the terminals and thereafter pouring plaster of Paris into the mould. They were cheap and quick but rather messy to make. In the following account the major related works will be treated roughly chronologically. They will be followed by the lesser, rustic versions. This division may seem arbitrarily dependent on taste, but a close inspection of the stamps and the quality of the ironwork hopefully justifies such a classification.

CHAPTER 16

THE ORIGINS OF STAMPED IRONWORK

The original hinges on the three west doors of Notre Dame, Paris, were the most elaborate and accomplished example of stamped ironwork to have survived from the Middle Ages until modern times (Figs 5.1, 5.2).¹ Notre Dame also seems to provide the earliest architectural setting for stamped work. In 1208 the west portals are first

mentioned, as still under construction; the lower part of the west façade was basically complete by about 1225; and the towers were probably complete by 1245 when a ruling was passed to forbid women spending the night in



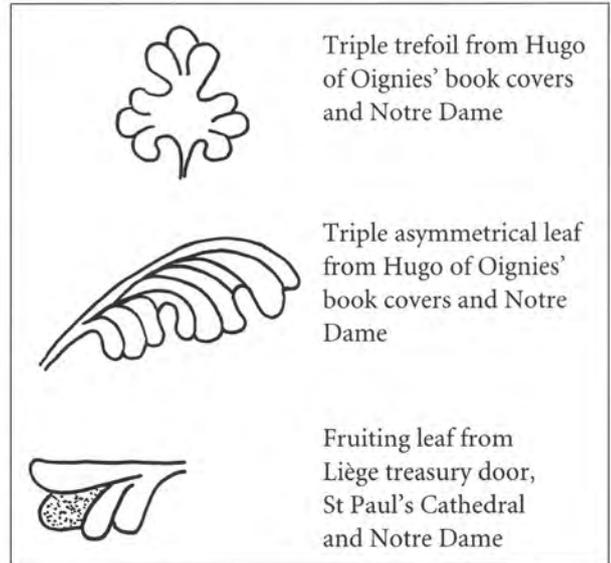
5.1 Paris, Notre Dame, west front, south doors.



5.2 Paris, Notre Dame, west front, south door (detail).

the church or tower.² As the documentation is lacking, it may be assumed that the construction of the doors would begin soon after the portals that were to receive them were completed, so the ironwork is likely to have been made between c 1225–45. Gardner refused to accept such an early date and considered the Notre Dame hinges to be the peak of a slow evolutionary development that could be traced in England.³ He also tentatively suggested that, ‘pending more definite evidence’, the technique of die stamping first appeared in England and the works in Belgium were ‘possibly imported’.

A close study of the stamp designs – both at Notre Dame and the earliest example in England, at the west end of Henry III’s church of St George’s Chapel, Windsor – suggests a different explanation. It appears that both these early works were of such a high standard because the smiths were familiar with the process of die stamping from working in precious metals. Furthermore, the detailed design of the Notre Dame hinges can be associated more closely with metalwork of the Sambre–Meuse than with any other region. An enormous variety of stamps are used on the Notre Dame doors (Fig 5.2). Apart from the orthodox rosettes and trefoils, their designs are not found on any other surviving French ironwork. The stamps are unusually complex, each leaf having more lobes and fruit, and each rosette more



Triple trefoil from Hugo of Oignies’ book covers and Notre Dame

Triple asymmetrical leaf from Hugo of Oignies’ book covers and Notre Dame

Fruiting leaf from Liège treasury door, St Paul’s Cathedral and Notre Dame

5.3 Diagram of some stamp types from Notre Dame, Paris.

petals, than normal. Besides the raised animal heads on the bars, a number of birds, dragons and angels also inhabit the scrolls.

Both the intricate technique and, to a certain extent, the design of the Notre Dame hinges are paralleled in a miniature form in the gold and silver work of Hugo of Oignies. Hugo is credited with the invention of silver-



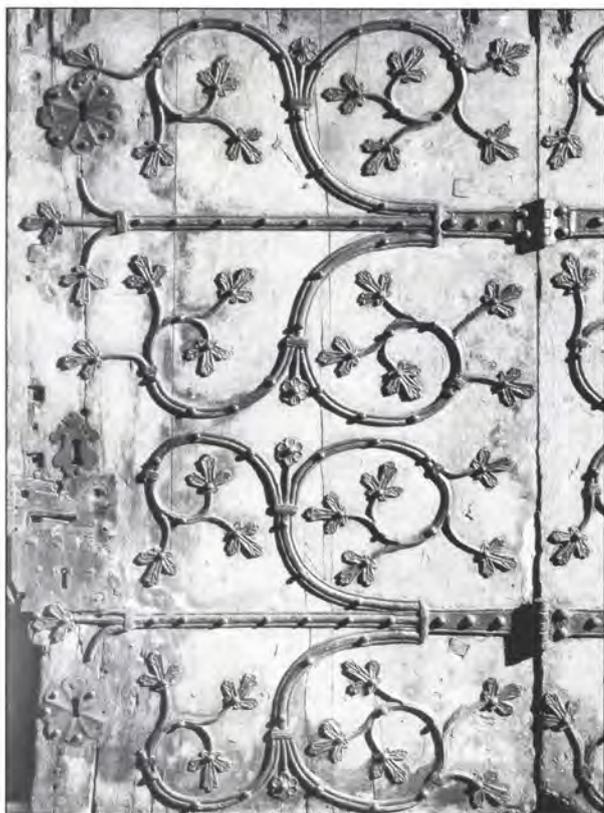
5.4 Hugo of Oignies. Stamped detail from bookcover, c 1230 (photograph: Convent of Notre Dame de Namur).

gilt, inhabited filigree scrolls ending in stamped terminals.⁴ The earliest dated example of his technique is the reliquary of St Peter made in 1228, which was soon followed by the borders of a book cover at Notre Dame, Namur, usually attributed to *c* 1230 (Fig 5.4).⁵ Although stamped leaves soldered on top of a filigree design were already used in the twelfth century, for instance on the Anno shrine,⁶ it was Hugo who first integrated the two elements, making the leaves grow in a lifelike way out of the filigree stems.

Besides the general similarity of appearance and technique, the hinges of Notre Dame and Hugo's work share two stamp designs that are not found on other metalwork.⁷ One is a trefoil with each lobe divided into three subsections, and the other is a triple asymmetrical leaf (Fig 5.3). Another stamp not commonly found in ironwork is the vine or sycamore leaf with carefully delineated veins. Hugo uses this frequently, for example on the chalice of Gilles de Walcourt and on the book cover at Namur, both *c* 1230 (Fig 5.4).⁸ This leaf is also found, in

iron, on an undated aumbry at St Jean and on a chest from the Cathedral,⁹ both in Liège (Fig 5.5). Finally, the hinges of Notre Dame share one unusual stamp, a variety of fruiting leaf, with the door from St Lambert's (now in the Cathedral), Liège (Figs 5.3, 5.6).¹⁰

The conclusions from this admittedly scanty evidence are that, in the second quarter of the thirteenth century, Hugo of Oignies and the blacksmiths of Notre Dame and Liège were pioneering similar stamped designs in precious metal and iron. The connection between the unorthodox stamps (the complex trefoils, asymmetrical leaves and vine leaf) used at Oignies, Notre Dame and Liège suggests that the smith who designed the doors at Notre Dame might have received his training in the Mosan region and probably had some knowledge of the naturalistic, stamped goldsmiths' work being made there in the 1230s.



5.5 *St Jean, Liège, aumbry, detail (photograph: IRPA-KIK, Brussels).*



5.6 *Liège, detail of stamped work on a door from St Lambert's, now the treasury door in St Paul's Cathedral.*

A survey of all the French and English stamped work does not indicate that the technique was directly imported into England from France by a smith working on both sides of the Channel. None of the English stamps is identical to those so far found in France, although the general similarity of the orthodox stamps is remarkable. In fact, the more modest English beginnings at Windsor imply that the smith had no personal knowledge of the Notre Dame hinges, but had perhaps been commissioned by Henry III to make his hinges according to the latest French fashion.

In 1240 Henry III wrote to Walter de Burgh instructing him to begin work on St Edward's Chapel, Windsor. In 1248 Brother William was still painting the interior and the building was completely ready in 1249.¹¹ Of this structure only the Galilee survives, as a vestibule between the east end of the present St George's Chapel and the



5.7 Windsor, St George's Chapel, doors in the east wall (photograph reproduced by permission of the Dean and Canons of Windsor).

Albert Memorial Chapel (Figs 5.7, 5.8). The ironwork, presumably made shortly before the completion of the original building, fills the central archway. Today it is painted gold on a red ground and this could well be a copy of the original colouring. The door, now in Liège Cathedral, made around 1230 to 1240, were formerly painted gold on a red leather ground.¹² Theophilus recommended painting doors red, and gold hinges on a red ground are illustrated in the Douce Apocalypse.¹³ The ironwork of the Windsor doors is purely decorative, and the hinges were concealed on the back. The design shows a complete break with the past. It is based on a series of ovals formed by symmetrical tendrils springing from a central vertical stem. The ovals and the spaces between them are filled with graceful spiral scrolls terminating in a variety of stamped foliage. The surface of the iron is further enriched by raised animal heads and raised decorative nail heads. The stamps include the orthodox trefoil, polylobed leaf, asymmetrical leaf and rosette, all with a pellet in each lobe. The most informative of the unorthodox stamps are a large ovoid stamp with the name Gilebertus and a roundel decorated with a long-armed cross that has pellets between the arms (Fig 5.8).

The identity of Gilebertus has been a puzzle for many years. Lethaby suggested he was Gilbert de Tile, the bailiff of Windsor c 1255–60.¹⁴ This was dismissed by Colvin.¹⁵ Harvey suggested he was either Gilbert the Carpenter (fl 1254–73), appointed King's carpenter at Windsor in 1273, or perhaps more likely Gilbert de Grange, one of the viewers of accounts at Windsor in 1243–7.¹⁶ All these assume that Gilebertus was the name of the patron.



5.8 Windsor, St George's Chapel, detail of doors in the east wall. The Gilebertus stamp is in the centre and the long-arm cross is upper right (photograph reproduced by permission of the Dean and Canons of Windsor).

Gardner and Yates thought that the ironwork was made by Henry of Lewes, a master smith working for the king from 1259 until his death in 1291.¹⁷

All these suggestions ignore the basic clues provided by the ironwork itself. If Gilebertus is not the patron, he is certainly the only medieval smith who has left his name so prominently displayed on a piece of decorative ironwork. In fact, medieval blacksmiths, like the majority of medieval craftsmen, usually left their work unsigned.¹⁸ Coins are the only category of medieval artistic or craft production that were consistently signed. The name on the obverse of a coin is that of the moneyer, usually a businessman who employed goldsmiths to carve the dies. Sometimes the moneyer was himself a goldsmith so the name on a coin may be that of the craftsman.¹⁹

In 1247 Henry III decided to change the design on the reverse of coins from a short cross in the centre of the coin, to a long cross, with arms extending to the edges and pellets in each field. This was an attempt to curb the clipping of coins. The long-cross issue was made from 1247 to 1279, by ninety-four named moneyers.²⁰ The production of the long-cross issue began at only three mints – London, Canterbury and Bury St Edmunds – and both the king's and archbishop's moneyers in Canterbury were closely controlled from London.²¹ In 1248 Gilbert de Bonninton was sworn in as the archbishop's moneyer at Canterbury and probably worked there until 1268 when he was replaced by Richard l'Espece.²² He was the only

moneyer called Gilbert responsible for the long-cross issue.²³ The lettering used by Gilbert on the coins and Gilebertus on the iron stamps is not identical,²⁴ nor is the long cross on the iron identical to that on the coins, but this might be explained by the different scale of the dies.²⁵ Also, it was probably unwise to make an exact replica of a coin. The beginning of the word Gilebertus on the iron stamp is marked by a short cross. Words on the long-cross issue are not divided by a small cross, but they are on previous issues, and are frequently so divided on seals.

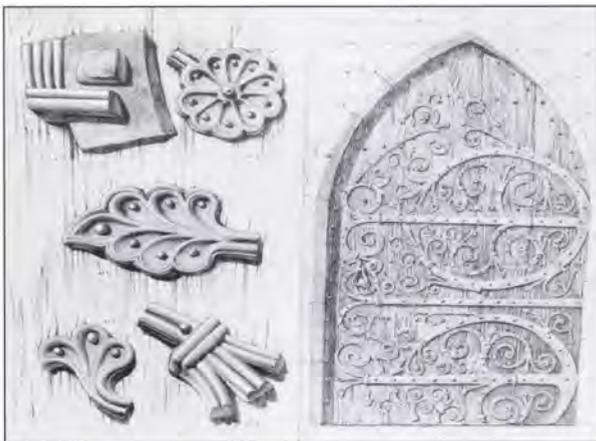
Thus for stylistic reasons, namely the signature and the long-cross stamp, it is likely the Windsor doors were made by a moneyer who was already acquainted with carving dies. For historical reasons, the combination of the long-cross stamp with the name Gilebertus may point to the moneyer Gilbert de Bonninton. As the mint at Canterbury was in close contact with the London mint, Gilbert could have obtained the Windsor commission through the king's goldsmiths. There is certainly no reason why a goldsmith at this date should not have worked in iron. Guild restrictions had not yet been introduced and other metalworkers like Hugo of Bury and Theophilus, although working somewhat earlier (in the twelfth century) had been remarkably versatile.²⁶ If this identification of Gilebertus were to be accepted then the Windsor ironwork was probably made after the 1247 issue of long-cross coins and before the completion of the Chapel in 1249.

CHAPTER 17

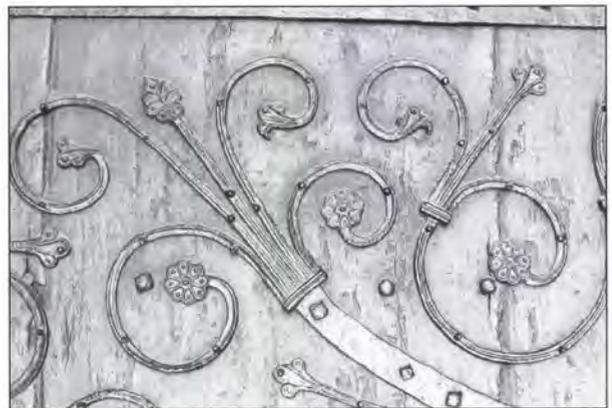
THE EARLY DEVELOPMENT OF STAMPED WORK

The new type of spiral design combined with stamped work was difficult to make and took a long time to win popular favour. The next major set of hinges to survive is in the great hall at Merton College, Oxford, built *c* 1274–7; it makes use of a similarly robust form of stamp but the hinges are based on the traditional C and strap (Figs 5.9, 5.10).¹ In its overall design it is more closely related to, for instance, the early thirteenth-century hinges at Faringdon and Uffington. Although Yates thought the Windsor and Merton College hinges were by the same smith there is no evidence from the stamps or other details that this is so.² However, the stamps do share one feature with those designed by Gilebertus: every segment of each petal or leaf has a single pellet in it (Fig 5.10). Pellets on rosette petals remained a common feature on stamps but only at Windsor, Merton College and York chapter house are they so consistently used on every stamp. They are used on the bold rosettes at Thornton (Fig 5.11).

The Windsor design of a central vertical stem with spiral branches was eventually to be repeated at Chester and York. The bottom of the Windsor doors has been cut off but the design survives untrimmed at Chester and York, and it is clear that the central stems represent trees because they have roots. The Chester armoire appears to be constructed around the four panels of scrolled iron-work (Figs 5.12, 5.13). Rebates on the doors show they are reused and this accounts for the asymmetrical appearance of the cupboard front. The panels could have come from a chest or another type of aumbry. Most surprising is the scale and variety of the stamps used at Chester. The largest are up to 80mm across and the smallest 15mm. The very small stamps would have been more appropriate on a casket, while the others are suitable for a large door. This suggests that the smith was reusing an old stock of stamps that he had made for a variety of



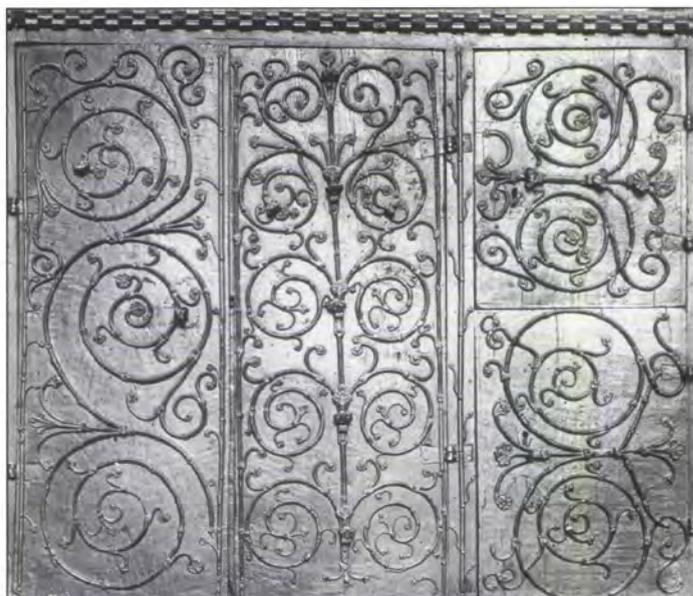
5.9 Oxford, Merton College, refectory door, from Wyatt 1852.



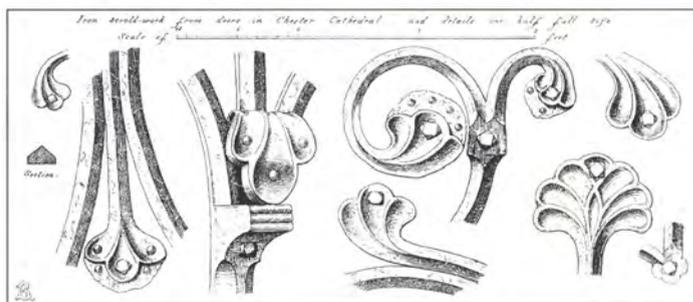
5.10 Oxford, Merton College, refectory door, detail
(photograph reproduced by permission of the Warden and Fellows of Merton College, Oxford).



5.11 Thornton.



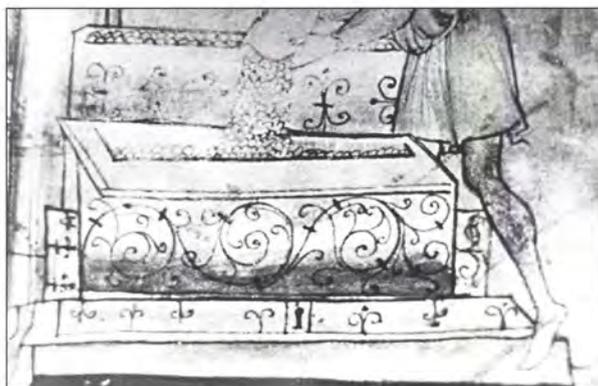
5.12 Chester Cathedral, armoire (photograph: © Crown Copyright, RCHME).



5.13 Chester Cathedral, armoire, from Brandon and Brandon 1847 (photograph reproduced by permission of the Society of Antiquaries of London).

other objects. While there is no secure means of dating the door panels without dendrochronology, the realistic example drawn in the *Life of King Edward* shows that at least this type of delicate scroll-work was used on chests by the 1260s (Fig 5.14).³ The transition from the bold Windsor stamps to something more delicate had taken place by c 1255, the date assigned by dendrochronology to the chest from the Pyx Chamber, Westminster (now in the Public Record Office, London) (Fig 5.15).⁴ It has neatly finished, small (maximum 25mm long) stamps and profiled bars fashioned with a swage.

The design of the chapter house doors at York is clearly related to that of the Chester armoire. At York, the scrolls and spirals are roughly symmetrical except for the circles enclosing the door handles (Figs 5.16 to 5.18). At

5.14 Cambridge, *Vita Ædwardi* UL MS Ee iii 59, fo 133v (photograph reproduced by permission of the Syndics of Cambridge University Library).



5.15 London, Public Record Office, Chest IV, Chest E.27/Case 1, formerly in the Pyx Chamber, Westminster Abbey. From Scott and Burgess 1863 (photograph reproduced by permission of the Society of Antiquaries of London).

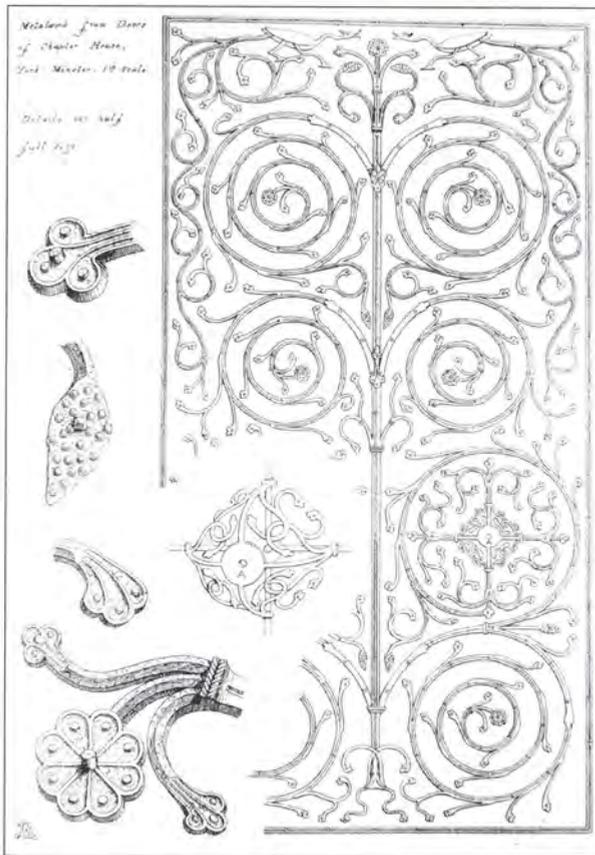
the bottom of each door, the main stem grows from two roots decorated with a raised animal head, while at the top are a pair of raised affronted dragons. The doors from Norwich Cathedral infirmary also have two affronted dragons with tails turning into foliate scrolls at the top (Fig 5.19). Although here the design of the ironwork is based on a series of horizontal scrolls instead of vertically arranged spirals, the dragons and the delicacy of its stamps perhaps relate to the York/Chester group, at least in date.

Cope chest II at York has stamped ironwork and seems at first sight to have little relation with the chapter



5.16 York Minster, chapter house door, north leaf.

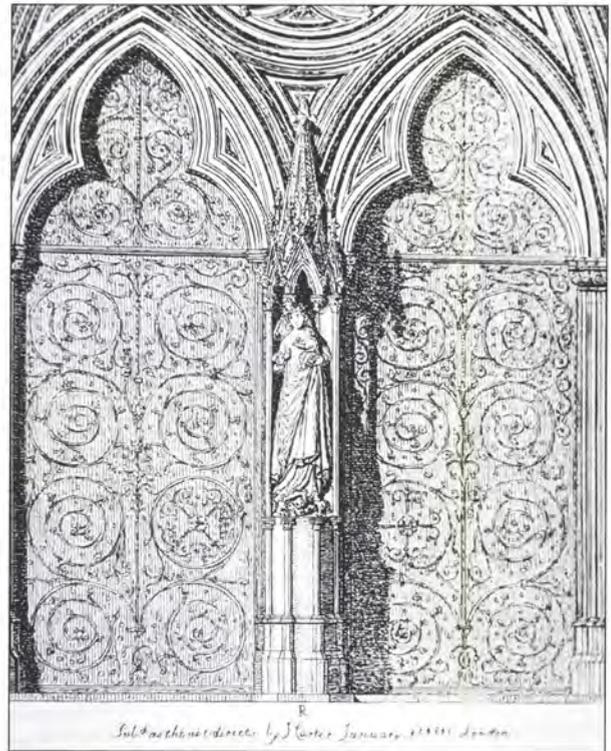
house doors, although in both cases the scrolls spring from the mouths of animals (Figs 2.20, 5.20). Those on the cope chest are more carefully fashioned with whiskers and eyeballs. However, there are two stamp connections: the trumpet-shaped trefoil from the York cope chest is a small-scale version of ones at Chester, and the pelleted trefoil on the York doors and Chester armoire are almost exactly the same size and shape (Fig 5.21). The main difference is in the position of the central pellet. There is no evidence from the welds, bar profiles or nail seatings to indicate that these works were made by a single smith. However, the general similarities of the spiral design on the York doors and Chester armoire, and the stamps of all three works, strongly suggest that similar pattern books may have been used. It is even possible that the



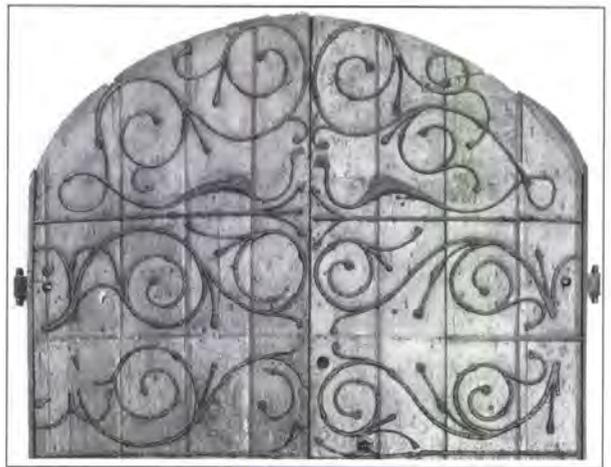
5.17 York Minster, chapter house door, north leaf detail, from Brandon and Brandon 1847 (photograph reproduced by permission of the Society of Antiquaries of London).

Chester armoire was made in York or Yorkshire. Except for Chester, all the major stamped works lie east of a line from York to Oxford. The only other stamped work in the north west, at Malpas and Whalley, is extremely rustic while the doors of Lichfield Cathedral, made in the 1290s, have cut-out terminals, again suggesting an ignorance or rejection of die stamping.

The date of the York chapter house has long been controversial. Proposals range from the 1280s, by Coldstream, to 1335–42, suggested by the Victoria County History.⁵ The latest architectural evidence rests at *c* 1285 and this date is also usually applied to the installation of the glass.⁶ There seems to be no good reason why it should not also be the date of the doors and their ironwork. Because of its stylistic connections with the doors, York cope chest II is probably a product of the 1280s. This means that a fairly wide date bracket might be given to the Chester armoire, between the 1260s of the Life of King Edward manuscript and the 1280s of the York work.



5.18 York Minster, chapter house doors, from Carter 1837.



5.19 Norwich Cathedral Infirmary (now in Castle Museum, Norwich) (photograph courtesy of Norfolk Museums Service).

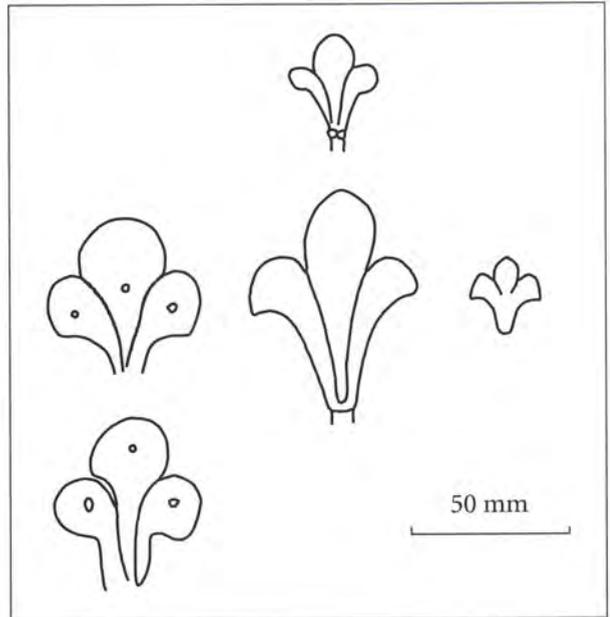
The original setting for the Norwich doors has been demolished. The infirmary was built by Bishop John of Oxford around 1175 to 1200⁷ but, in terms of style, the ironwork must be dated a hundred years later, to the last quarter of the thirteenth century. The cloister was

damaged by fire in 1272 and the infirmary entrance was probably repaired some time after this event. It might have been installed during the building works of 1297. At that time – according to the itinerary of William of

Worcester – John Salmon, Bishop of Norwich, paid for building in the cloister, ‘including the residue towards the church, together with the door thereof, and towards the door leading to the infirmary’.⁸



5.20 *York Minster, cope chest II, detail.*



5.21 *Top, York cope chest II; middle, Chester armoire; bottom, York chapter house.*

CHAPTER 18

THOMAS OF LEIGHTON AND THE END OF THE THIRTEENTH CENTURY

The earliest fully documented surviving decorative ironwork is the grille over Queen Eleanor of Castile's tomb at Westminster Abbey (Figs 5.22–5.24). The grille, together with the account for its payment, therefore provides a firm foundation on which many assumptions about other thirteenth-century works must be based. In 1293/4 the executors of Queen Eleanor's will paid £12 to Master Thomas of Leghtone for making the grille around the royal tomb. An extra £6 was paid for transporting the grille from Leghtone to Westminster and the labour of Thomas's men who installed it.¹

Digby Wyatt was the first to suggest that Leghtone refers to Leighton Buzzard in Bedfordshire.² This implies that no adequately qualified decorative ironworker was available in London at the time, and that it was possible for a first-class artist in iron to run a viable business in a country parish.³ Bedfordshire is one of the few counties in England lacking iron deposits, so clearly the distribution trade of unworked iron must also have been well organized.⁴ The absence of a competent smith in London may have been due to the death of the king's master smith, Henry of Lewes, in 1291. Henry came from Sussex, owning houses in Lewes and Seaford, but he also had property in London and had worked for the king at Westminster and the Tower since at least 1259.⁵ In 1289/90 Henry had been paid 40s for making ironwork (*ferramenta*) around the tomb of Henry III, but unfortunately hardly any of this survives.⁶ Henry was already earning a regular wage of 9d per day, which may account for this relatively low payment compared with Thomas's.⁷ Henry was succeeded as royal smith by John of Leeds (1292–3) and then James of Lewisham (1293–

c. 1314).⁸ Neither of these is recorded as a designer of decorative ironwork: in 1294 James was making cramps



5.22 Westminster Abbey, Eleanor Grille, north ambulatory, south side.

for window bars at St Stephen's Chapel.⁹ So, it was under these circumstances that Thomas was called in from the provinces to provide the grille.

The grille is placed above the queen's tomb, projecting into the ambulatory (Fig 5.22). It has a firm

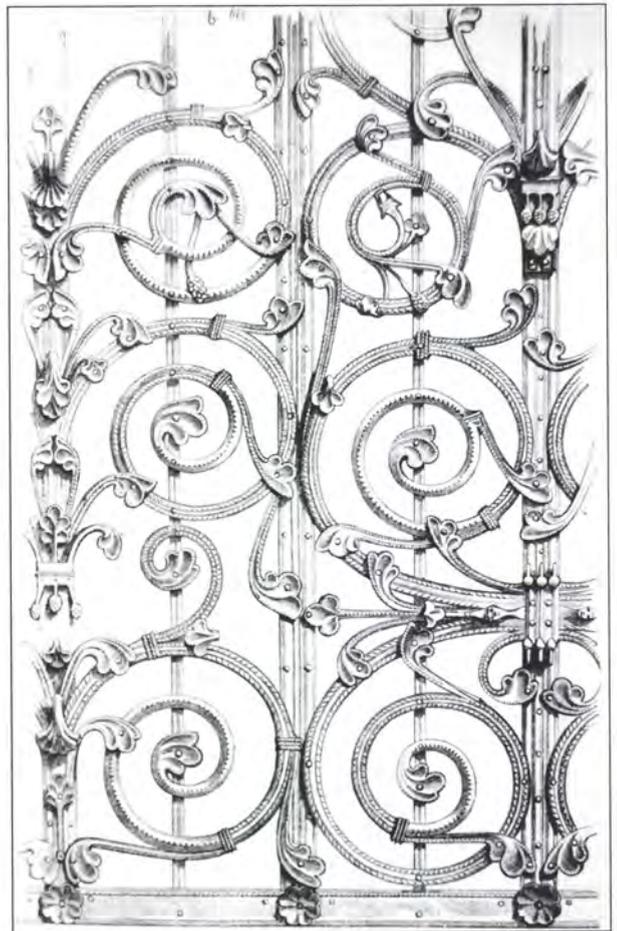


5.23 Westminster Abbey, Eleanor Grille, detail.



5.24 Westminster Abbey, Eleanor Grille, detail.

framework and savage spikes (not candle prickets) along the top edge, indicating that its purpose was to prevent people climbing over the tomb to reach the Confessor's shrine. The closely spaced vertical bars on the grille support a dense network of stamped foliate scrolls (Figs 5.23, 5.24). On most scroll grilles (as opposed to grilles made of railings) the scrolls are collared to the frame. Thomas did not use any collars but instead welded some scrolls and riveted others. This construction, together with a remarkably similar arrangement of stamped scrolls, is found on a grille once at St Denis but now lost (Fig 5.25).¹⁰ Other features that the Westminster and St Denis grilles have in common are the profiled bars, and rosettes on the bottom edge of the frames. The similarities between the two grilles are so close as to suggest a direct connection. It would seem either that one was copied



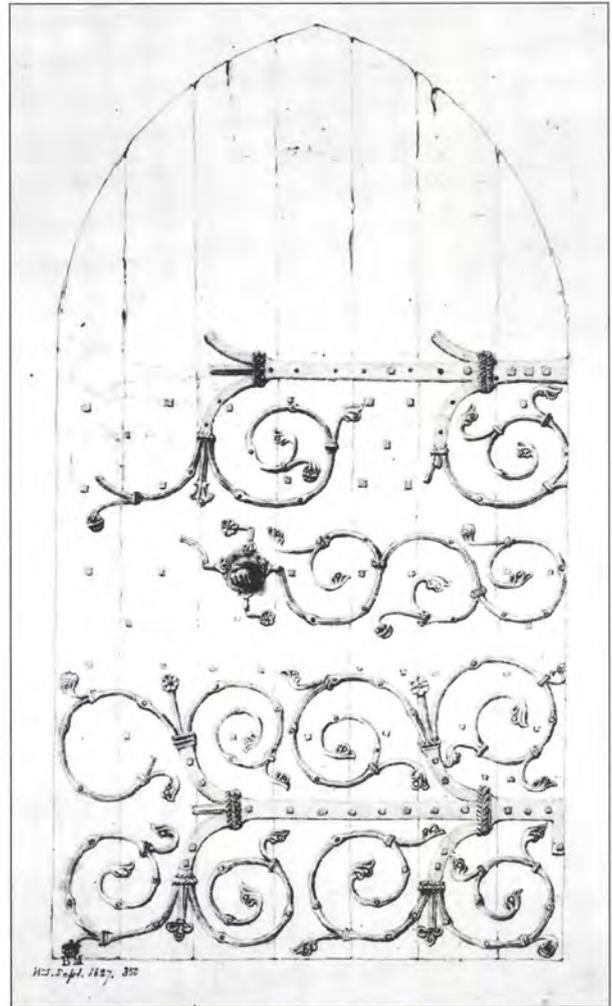
5.25 St Denis Abbey, Paris. Lost grille illustrated by Viollet le Duc, 1866 (photograph reproduced by permission of the Society of Antiquaries of London).



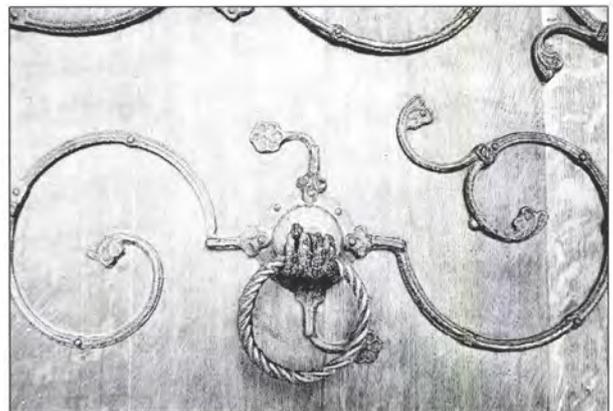
5.26 *Leighton Buzzard, west, restored.*

from the other or that both smiths used the same pattern book.¹¹ However, the French grille is likely to have been made in St Denis, or perhaps in Paris, because it has one peculiar stamp, which is a flat animal head with swept-back ears, found on other fragments from St Denis but not in England.¹²

The Eleanor Grille can be positively linked with the ironwork on the west and vestry doors of All Saints, Leighton Buzzard (Figs 5.26–5.29). All the stamps used at Leighton Buzzard, except one rosette, are exactly duplicated on the Eleanor Grille. The hinges are made with four pairs of spiral scrolls spreading horizontally across the door. Twopeny's drawing of 1827 shows that only the lower part of the design is original. Although the repairs are meticulously carried out, it is not possible to tell if the scrolled arrangement at the top is an accurate



5.27 *Leighton Buzzard, west, drawn in 1827 by W Twopeny (photograph reproduced by permission of the British Library).*



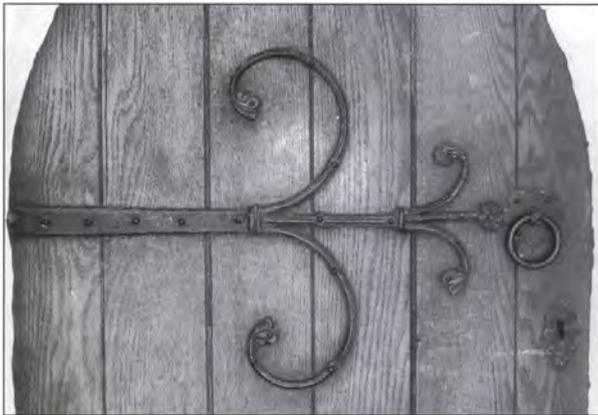
5.28 *Leighton Buzzard, west, detail of handle.*

replacement of original work.¹³ The details of the simple scrolled and stamped hinges now on the vestry door show they were also made by Thomas (Fig 5.29). Simple hinges of this type with few scrolls are also found at Brisley, Lincoln Cathedral (pulpitum, north door), South Kilvington and Whitminster (Figs 5.30–5.33).

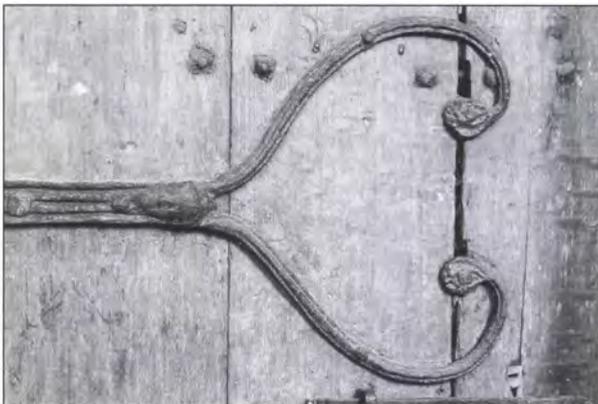
Leighton Buzzard church was a prebendary of Lincoln Cathedral and in 1288 the incumbent Nicholas de Higham died. He bequeathed his goods to the church in order to complete the building, which was still under construction.¹⁴ There is no evidence for the consecration of Leighton Buzzard church,¹⁵ but according to custom the ceremony should have been performed by the Bishop of Lincoln. At the time of the completion of the building, Oliver Sutton was bishop (1280–99) and was renowned for his interest in the welfare of his clergy and his ceaseless travelling throughout his diocese on official business.¹⁶ The memoranda and records for the archdeaconry of Buckingham (in which Leighton Buzzard lies)



5.31 *Lincoln Cathedral, pulpitum inner door, north side (detail).*



5.29 *Leighton Buzzard, formerly chancel south, now vestry.*



5.30 *Brisley, detail.*



5.32 *South Kilvington.*

before 19 May 1290 are lost, and they might have included details of consecration ceremonies. But it is known that, from the end of May to the end of June 1289, Sutton was staying in various manors in the near vicinity of Leighton Buzzard, during which time he could have consecrated the church.¹⁷ Sutton stayed in the area frequently in the following years, but 1289 is likely for the consecration if the church was nearly complete in 1288. According to Miss Hill, 'It would have been extremely easy to ride over from Edlesborough to Leighton Buzzard, and it would have been very unlike Sutton (who was a courteous and punctilious man) to depute the consecration of his late dean's church to anyone else.'¹⁸

It is at any rate likely that by 17 December 1290 Sutton had seen the Leighton Buzzard hinges and knew about Thomas. At that point he was called upon to officiate at the funeral of Queen Eleanor at Westminster, in the absence of the Archbishop of Canterbury.¹⁹ Alternatively, members of Eleanor's funeral cortège might have heard



5.33 Whitminster.

of Thomas when they stopped at Dunstable in December 1290,²⁰ but the connection between Eleanor's tomb and Leighton Buzzard through Oliver Sutton seems by far the most likely.

The third Bedfordshire door decorated by Thomas is at Turvey (Figs 5.34, 5.35). Some of the stamps used here are repeated on a smaller scale on the Eleanor Grille, notably the double stamp of scallop attached to trefoil, and a broad cinquefoil. It would appear Thomas made these hinges before the sets at Leighton Buzzard.²¹ The Turvey ironwork, though carefully wrought, is heavier in appearance and, in particular, the welds are less skilful. At Leighton Buzzard two scrolls spring smoothly from a single stem but at Turvey, side scrolls jut out from the main stem in an ungainly fashion.

The four works – at Turvey, Leighton Buzzard's two doors, and the Eleanor Grille – are the only certain surviving pieces by Thomas of Leighton. Thomas is not mentioned in the 1297 tax assessment for Leighton Buzzard and this could mean he was dead by that date.²²

Only four miles from Leighton Buzzard is Eaton Bray, the third Bedfordshire church with late thirteenth-century stamped scroll hinges (Figs 5.36, 5.37). They are believed locally to be by Thomas, and Gardner groups it with Leighton Buzzard as a likely work by Thomas.²³ Although the Eaton Bray hinges resemble Thomas's work more closely than anything else, they lack the obvious family likenesses found in his other pieces. The profiles of scrolls at Eaton Bray and Turvey are both rather crudely grooved while at Leighton Buzzard and on the Eleanor Grille they are accurately swaged.

Some of the welds at Eaton Bray, especially those to the right of the door handle, are untidy and rather shapeless while some are covered with a ribbed bar and have a flat seating with a nail hole on one side (Fig 5.37). Even at Turvey, where Thomas's welds are least accomplished, they are never so ill formed. They jut out from the main stems but are always covered by a bar and crisply squared off. Thomas never uses a flat seating behind a weld for a nail hole, though at Turvey he occasionally makes them on the stems. Where they occur at Leighton Buzzard they are all from the 1842 restoration (Fig 5.28). At Leighton Buzzard and on the Eleanor Grille the welds are models of neatness and symmetry.

The final technical point concerns the appearance of the iron itself. At Eaton Bray the scrolls are lumpy, uneven and flaccid looking. At Leighton Buzzard and on the Eleanor Grille, the scrolls are exceptionally slender



5.34 Turvey, south.

and smoothly curved. At Turvey, the scrolls are admittedly thicker but they none the less ‘flow’ better than at Eaton Bray.

None of the Eaton Bray stamps is made with the same dies as found on Thomas’s works. Thomas consistently files the stamps neatly around the edges, but at Eaton Bray many edges are left rough and untrimmed. The five-petal rosette at Eaton Bray is a similar type to the larger six-petal rosette at Turvey, both having rounded, slightly convex petals. The leaves on all Thomas’s works and at Eaton Bray have concave surfaces between each lobe of the leaf. This feature is not unique but it does, for example, contrast them with stamps at Windsor, Oxford and York chapter house.

All these detailed comparisons are hard to interpret with certainty. Unless Thomas radically improved and altered his smithing techniques after Eaton Bray and before Turvey, it would appear that the former hinges were made by another smith. Although the scroll designs of all four Bedfordshire doors are undoubtedly related to



5.35 Turvey, south, detail showing broad cinquefoil upper centre and double stamp of scallop and trefoil.



5.36 Eaton Bray, south.

each other, it is not possible to say whether the smith of Eaton Bray was working before or after Thomas. Eaton Bray church was built in the 1220s, but the hinges must have been a later addition, at the end of the century.²⁴

It would be unusual to find two smiths of such calibre working in the same vicinity, but the neighbouring canons of Dunstable either employed or included in their number an extremely talented smith in the 1280s. In 1283 they recorded in their annals 'Fecimus horologium'.²⁵ The wording suggests the smith was perhaps a member of their own community. The Dunstable *horologium* is considered to be one of the earliest mechanical clocks in England, although several others are mentioned in cathedrals and monasteries shortly after, between 1284 and 1300.²⁶ Highly accurate blacksmithing techniques were required for making the early clocks, and even though the *orologiarii* were soon distinguished from blacksmiths as specialized craftsmen, the

clockmakers remained part of the blacksmiths' guild in London until the seventeenth century.²⁷ The close connection between blacksmithing and clockmaking can be seen in the life of Richard of Wallingford (c 1291/2–1356). The son of a reasonably prosperous blacksmith, he became Abbot of St Albans in 1327, wrote numerous astronomical and mathematical tracts and was acknowledged as the most skilful clockmaker of his day.²⁸ Quite possibly, the clockmaker at Dunstable had assistants or apprentices and Thomas of Leighton might have learnt his skills at the priory. Otherwise, it is hard to imagine how he was trained to the highest international standards, aware of designs from Paris, with the purely provincial background of Leighton Buzzard. Perhaps the Dunstable smith was also responsible for the ironwork at Eaton Bray and this would explain the similarities between the Eaton Bray door and Thomas's ironwork.

One of the stamps used at Eaton Bray is a quatrefoil with pelleted leaves and unfiled edges. In spite of its obvious shape, the simple quatrefoil is not a common stamp type, and the only other example is found on the inner doors of the Lincoln pulpitum (Fig 5.31). The Lincoln stamp is the same size as the one at Eaton Bray,²⁹ is pelleted and has rough edges. As only one stamp is involved, the connection may be purely coincidence. The nail seatings at Lincoln do not match those at Eaton Bray: they are small squares raised above the triangular profile of the bars. The pulpitum is early fourteenth century. Perhaps this very minor hinge echos a much greater work made at this time: a *traylicium* or protective grille was made by Simon Faber to go around the shrine of St Hugh in 1308.³⁰ This was probably lost at the Reformation.

The door ring at Felmersham, the adjacent parish to Turvey, has mutilated stamps in each corner. Although their condition makes them hard to delineate, they do not appear to be related to any of the other stamped work in Bedfordshire (Fig 5.38).

The fragmentary remains of an elaborate scrolled design survive at Kirby Bellars (Fig 5.39). Although the asymmetrical leaf and rosette stamp do not belong to any known group, the outstanding craftsmanship – which can still be detected in the smooth strap, elegant patterned bars over welds and profiled scrolls – bears comparison with Thomas's best door at Leighton Buzzard.

The fragments at Reepham, Norfolk, are also of exceptional quality (Fig 5.40). They cannot be connected with Thomas's work but must have been made at about the same time, around 1300. The scrolls are slender and



5.37 Eaton Bray, south, showing detail of welds.



5.38 Felmersham.



5.39 Kirby Bellars, detail.



5.40 Reepham, detail.



5.41 Chalgrove, detail.

graceful, the welds neatly covered with folded leaves and the stamps generally delicate (with the exception of an incongruously large trefoil). A similar design of hinge with elongated forward curling scrolls is at Chalgrove (Fig 5.41). Compared with most other stamped work in Norfolk, the Reepham hinges are clearly in the mainstream of design, in spite of their isolated location. This could have been due to the patronage or influence of

Richer de Refham. The Refham family did not hold the advowson of the church, but they lived only three miles from it at Refham Hall.³¹ Richer's career as a mercer took him away from Norfolk to London where, between 1298

and 1312 he was Alderman, and Mayor from 1310 to 1311.³² Richer may have known some ironmongers and smiths because on his death in 1328 he owned shops in Ismonger Lane, London.³³ Meanwhile, Richer maintained

close contacts with Norfolk and continued to negotiate many land transactions on his home estates.³⁴ He could have commissioned the hinges some time during his prosperous period in London.

CHAPTER 19

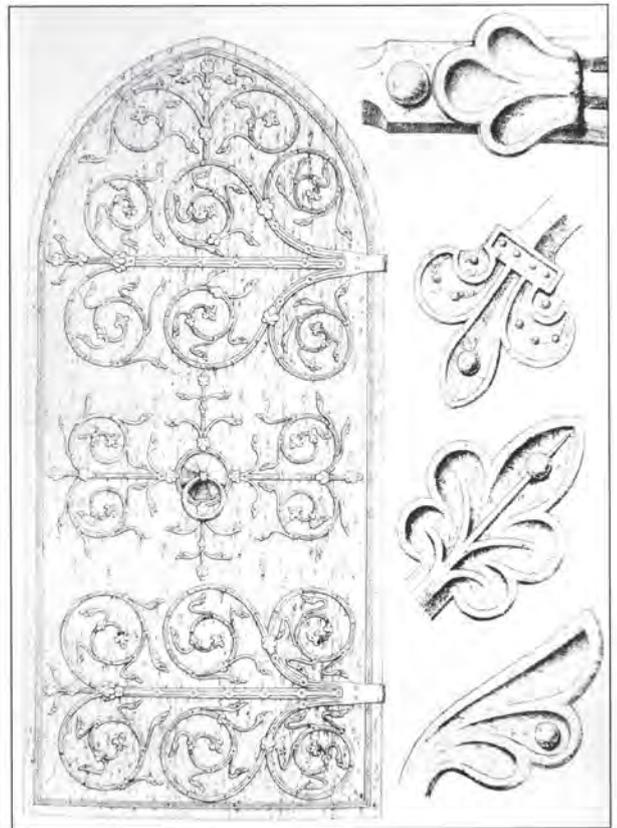
ORTHODOX STAMPED WORK AFTER 1300

Gardner associated stamped work so closely with Thomas that he believed 'it must have ended with the death of Thomas of Leighton, who appears to have carried the secret, or manipulative skill, with him to the grave'.¹ Sufficient examples of stamp designs have already been illustrated to prove the secret of stamping iron was well known to many smiths. Furthermore, the technique continued to be used well into the fourteenth century, but it is true the designs tend to be coarser than they were in the peak period at the end of the thirteenth century. Two groups of stamped hinges and ring mounts from the mid-fourteenth century in Norfolk illustrate the changes that took place.

The first group is associated with the hinges at St John's Chapel, in what is now Norwich Cathedral School (Figs 5.42, 5.43).² The chapel was begun by Bishop John Salmon in 1316. He appropriated the income from the church of Westhale to pay for four priests serving the chapel. More funds were raised in 1319 to find and maintain ornaments. By 1337 the furnishing was still incomplete so money was raised to pay for 'ornaments' and lights for the chapel.³ The ironwork was either paid for out of these extra funds or shortly before 1337, on completion of the building. In either case, the Norwich door can be dated to about the 1330s and this provides a date for related ironwork in the surrounding parishes.

The hinges at St John's are formed by pairs of scrolls springing from a thick horizontal strap with raised square seatings for nail holes. The triangular area at the top of the door, always awkward to fill, has a vertical stalk springing inorganically from the scroll below. The Norwich ring mount and its decoration was the design most frequently used in the outlying parishes (Fig 5.42). The raised boss is surrounded by a moulded ring with

four straight stalks springing from it, horizontally and vertically. The join between the ring and stalks is covered by a folded leaf and from the stalks spring pairs of leaves and scrolls. The ring plates at Filby and Wickhampton are simplified versions of this, having the stalks and pairs



5.42 *Norwich, St John's Chapel, drawing from Brandon and Brandon 1847 (photograph reproduced by permission of the Society of Antiquaries of London).*

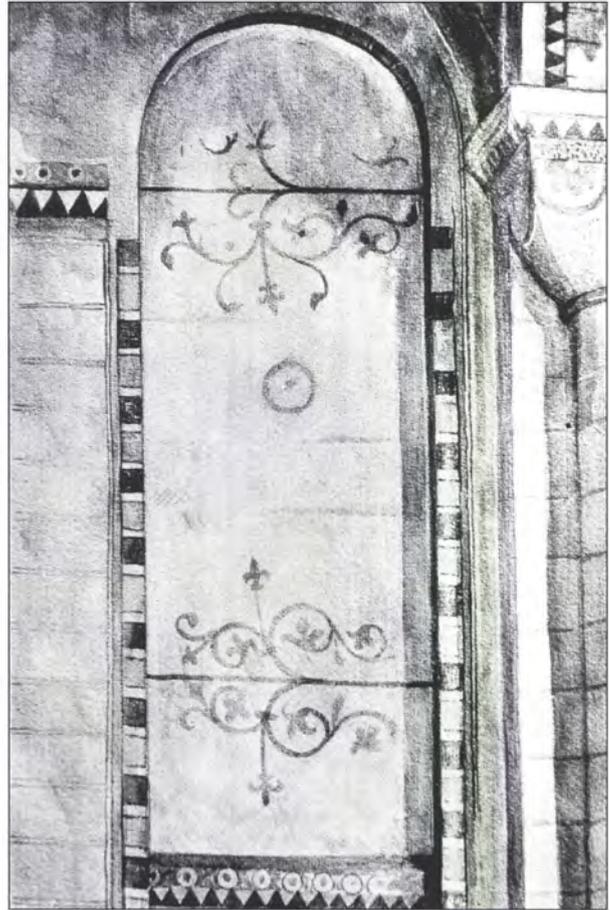
of leaves but no scrolls (Figs 5.45, 5.46). The ring plate at Stokesby is based on a concave-sided diamond and stalks leave the boss on the diagonal as well as horizontally and vertically (Fig 5.47).

These ring plates have exactly the same stamps as the St John's hinges, although the differences in weathering, filing and haphazard repairs tend to obscure this. At Burgh, in Suffolk, the ring plate does not have stamps but it is an elegant, simplified version of the Norwich design. Its only decoration is a moulded rim with raised square seatings for the nails. The three churches of Filby, Stokesby and Wickhampton, all near Great Yarmouth, were built in the first half of the fourteenth century, Stokesby from c 1320 to 1340 being the latest.⁴ This group

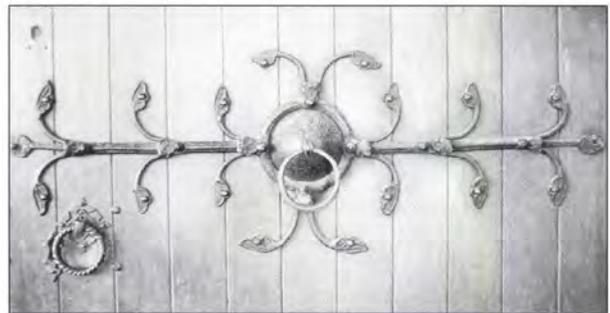
of small ring plates may all have been sent to the rural districts from Norwich because examples at Alderford and Irstead, much more rustic in character, seem to be poorer local imitations (Figs 5.48, 5.49). A plain circular ring plate in combination with scrolled hinges and foliate terminals was painted on the south side of the ambulatory



5.43 Norwich, St John's Chapel.



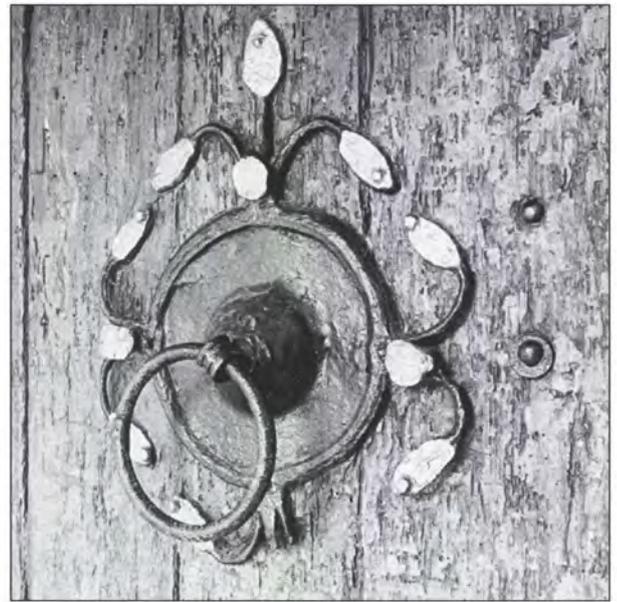
5.44 Norwich Cathedral, painting of door, from Tristram 1945.



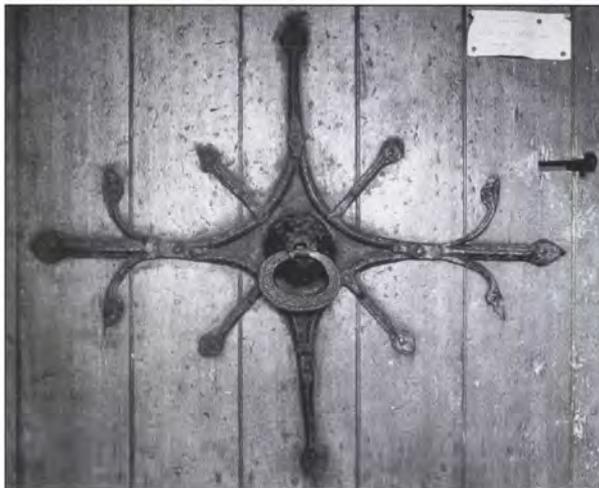
5.45 Filby.



5.46 Wickhampton.



5.48 Alderford.



5.47 Stokesby.



5.49 Irstead.

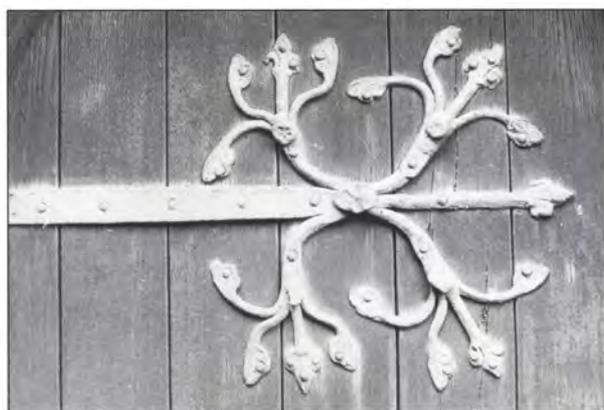
of Norwich Cathedral (Fig 5.44). Scant traces survive but the painting was recorded by Tristram in 1950.⁵ The painting is convincingly realistic, showing a fleur-de-lis terminal with a pronounced bar at its base, like that at St John's Chapel. Its relationship to the St John's design suggests that the painting is early fourteenth century.

The fifth example in the Norwich group may be a reproduction. The hinges at Crostwick are on an exposed, new, north door and are in better condition than the four

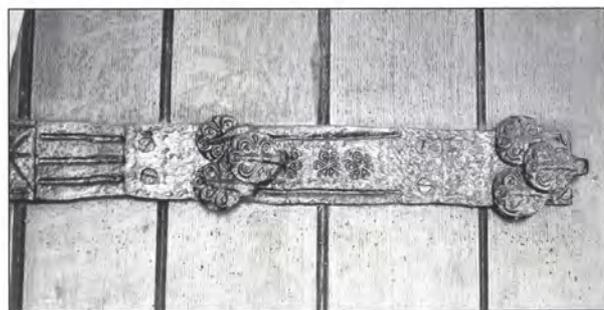
other pieces, which are all deep inside porches (Fig 5.50). However, an undated drawing by Buckler from the nineteenth century shows the hinges as they are today, so if they are copies, they are certainly accurate imitations of medieval work.⁶ Like the hinges at St John's, they have raised square seatings for nails on the profiled scrolls. The cinquefoil is the same size and type as those in the Norwich group but it is not from the same die.⁷ The asymmetrical leaf at Crostwick is exactly like one type in



5.50 *Crostwick, chancel north, detail.*



5.51 *Orton Longueville, detail.*



5.52 *Hellesdon, south.*

the Norwich group, but the rest of the stamps, fleurs-de-lis and the trefoil are different. Allowing for the fact that the Crostwick hinges could be recent copies, their basic design shows they are related to the Norwich group, but are probably a later example than the rest and are to be dated *c* 1330–1350. Perhaps the replacement stamps and new designs were made when the old set wore out.

A distant outlier, at Orton Longueville by Peterborough, is work of the same period and quality but by a



5.53 *Wacton, north.*

different smith (Fig 5.51). The hinges on the chancel door have erroneously been attributed to Thomas of Leighton.⁸ The cinquefoil stamp at the centre of the strap is of the same type and size as used in the Norwich group, but the arrangement of veins between the lobes is different. Also, there are obvious technical differences between the nail seatings. At Orton Longueville they are elongated, flat and curved at one end, but on the Norwich work they are square.

The second group of Norfolk stamped hinges is found at Hellesdon, Wacton and Wickmere (Figs 5.52–5.55).⁹ In this group an entirely different repertoire of stamped designs is used and the ironwork is much heavier and cruder than in the Norwich group. All the hinge straps are decorated with punched rosettes, which at Hellesdon and Wickmere alternate with a crude grooved profile. At Hellesdon and Wacton (north) the straps have clusters of folded leaves on them. The Wickmere ring plate is circular with a raised rim,



5.54 *Wacton, south; replica or heavily restored.*



5.55 *Wickmere, south.*

overlaid by an open-work diamond with stalks springing from its corners and on the diagonal. Ghosts in the wood at Wacton (north) show there was a simplified ring plate with leaves on stalks. However, the dominating boss on the Wacton south door appears to be entirely new or else considerably remade. Most of the stamps are hardly

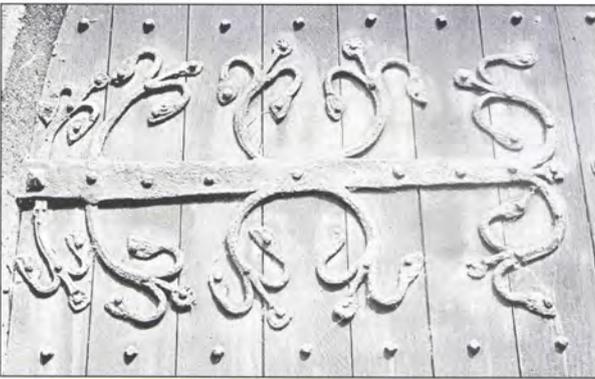


5.56 *Tunstead.*

worn. The boss is made in the same way as at Wickmere: a circle overlaid with an open-work diamond. But at Wacton the boss was made without a ring and so has no function. It is covered with leaves, and the diagonal stalks curve around it in an unconvincing way. However, the shape of the polylobed leaf here corresponds exactly to those at Hellesdon and is not used elsewhere in the group, so the majority of the design may well be either authentic or a copy of the lost work on the north door.

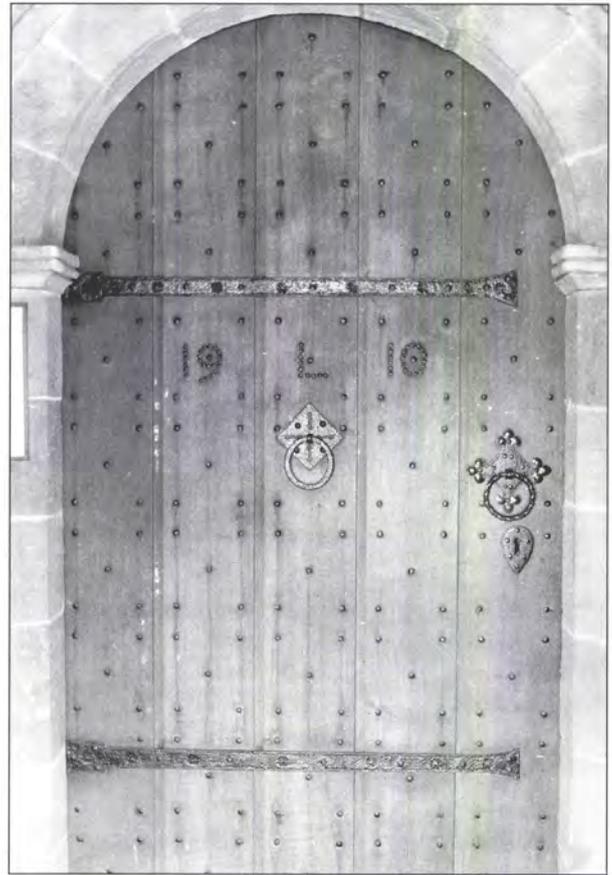
The most impressive, and possibly also the last, of the stamped ring mounts in Norfolk is found at Tunstead (Fig 5.56). Although three-quarters of it is renewed, the final design matches the remaining fragments.¹⁰ Such wayward double curves on the stems are also found on the poorly stamped hinges at Cley next the Sea (Fig 5.57) and on the vigorous hinges at Adderbury (Fig 5.58). They may be seen as influence of the Decorated style on ironwork.

While concentrating on ring mounts it is easy to overlook developments in the hinge itself during the period from 1330 to 1360. The spiral scrolls of St John's, Norwich, were superseded by straight straps, usually with a diamond-shaped enlargement at the hanging end. At Wacton and Wickmere the hinges still have pairs of leaves springing from them, but at Hellesdon even these have gone. Frequently, to start with, the surface of the straps was decorated with grooves and punched rosettes, for instance at Alderford, Hellesdon (Fig 5.52), Letchworth, Runhall (Fig 4.33), Terwick (Fig 5.59), Wacton, Weston Longville and Wickmere. These characteristic

5.57 *Cley next the Sea, west.*5.58 *Adderbury.*

fourteenth-century hinges with diamond enlargements are so widespread that they are not covered exhaustively in this account because they cannot be considered as truly decorative ironwork. The majority of later examples do not have any surface patterns beyond perhaps some cross-hatching.

In this context, the hinges at St Peter's, Colchester, are a puzzle (Figs 5.60, 5.61). Their stamped spiral scrolls suggest a date between *c* 1260 and 1330,¹¹ but their thick hinge straps with reinforcements at the hanging end link them with later fourteenth-century work. The ring plate, with its crenellated rim and open-work design, is fifteenth century, while the grooved and feathered straps are not radically different from the straps on the early

5.59 *Terwick.*



5.60 Colchester, St Peter, south, left leaf.

sixteenth-century vestry door. The south wall of the church was completely rebuilt in the eighteenth century, but the doorway is around 1400. Although this door is



5.61 Colchester, St Peter, south, right leaf.

also attributed to Thomas of Leighton¹² the stamps do not relate closely to any other surviving works and they may be a late survival from around 1400.

CHAPTER 20

UNORTHODOX STAMPED WORK



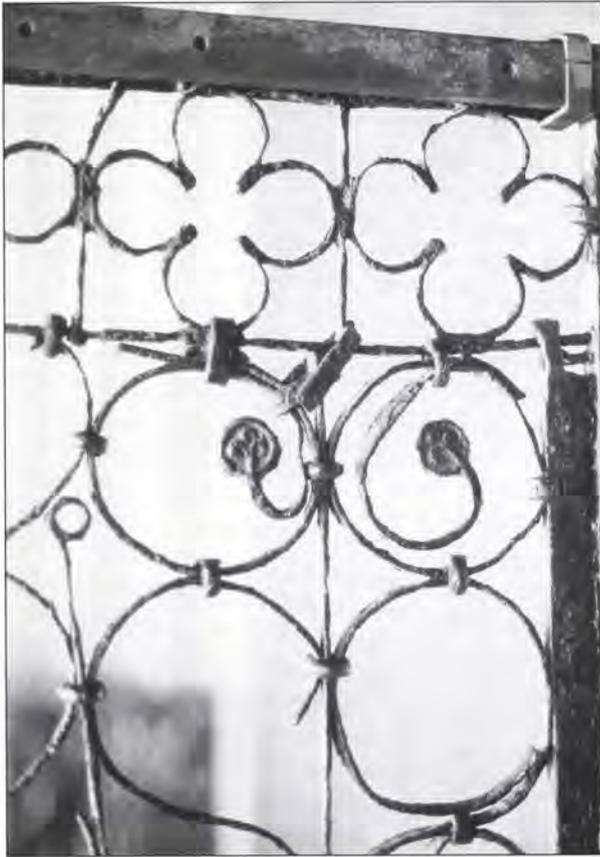
5.62 Wells Cathedral, chapter house undercroft, inner door.

The preceding groups of stamped ironwork give a rather misleading impression of uniformity, with the same basic vocabulary of stamps and a fairly consistent use of spiral scrolls. The remaining examples redress the balance and show how less-informed rural (and sometimes not so rural) smiths adapted stamped ironwork to their own taste. Perhaps these isolated works would not appear so singular if more had survived, particularly in the west of England.

Thus, the hinges of the chapter house undercroft door at Wells are one of the very few stamped examples in the south west (Figs 5.62, 5.63). They do not compare with anything in the Eastern counties. The hinges are decorated with a few sweeping scrolls, but filling all the space between them are clusters of leaves and flowers. The stamps are a rudimentary quatrefoil and rosette and an unusual square daisy. The undercroft in which they hang was built in the 1250s.¹



5.63 Wells Cathedral, chapter house undercroft, inner door (detail).



5.64 Chichester, grille, detail of stamped terminal (photograph: copyright of the Trustees of the Victoria and Albert Museum, inv 592a–1896).

However, it is not clear whether the iron was made for its present position. The hinges are unusually short, leaving a gap of *c* 480mm up to the opening edge of the door. Also, the central strap is missing some sort of scroll on its upper edge, once attached under the short crossing bar (Fig 5.63). There are no nail holes in the wood here, and very little space for another scroll. Finally, the two spirals at the top of the door, although free-standing now, have flattened ends as though they were once joined to, or placed under, a bar. So, altogether the ironwork looks as though it was made for a taller, narrower doorway.² It could even have been on an exterior door originally because it is more weathered than the defensive ironwork on the outer door of the undercroft.³ Unfortunately, none of the surviving doorways in the cathedral has the correct proposed dimensions. The undercroft door itself was made for its present position and is thus *c* 1250s. It has a portcullis frame with chamfered ledges

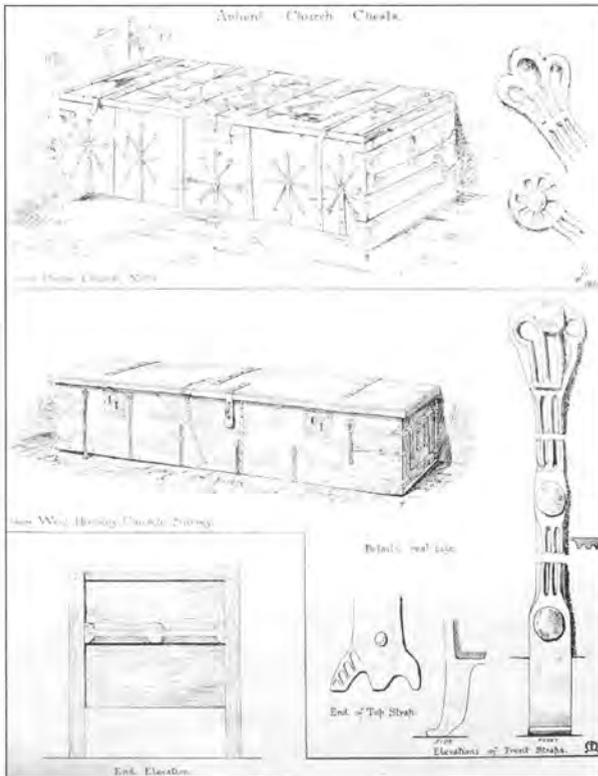
and is similar in construction to the west doors of the nave, completed by 1243.⁴

Whether the Wells hinges were in fact made in the 1250s or removed to the undercroft from some pre-existing doorway, they remain among the earliest stamped works in England, almost contemporary with the Windsor doors. But, whereas the spiral design and many of the stamps at Windsor were a model for subsequent works, the windblown design and unusual stamps at Wells were not repeated elsewhere. The precocious bar tracery in the Wells undercroft had spread swiftly to the west from Westminster Abbey, presumably through pattern books. Perhaps news of the stamped work made at Windsor spread equally quickly but by word of mouth, so the Wells smith had to invent his own design.

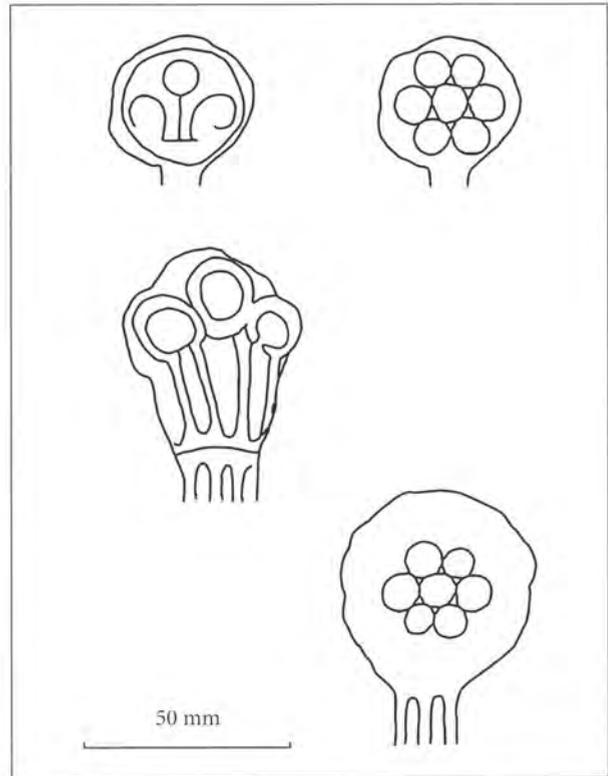
The Chichester grille (now in the Victoria and Albert Museum) is another early example of stamped work (Figs 4.230, 5.64). The majority of its panels are composed of unadorned spiral scrolls of types common in France by the end of the twelfth century (Fig 4.231).⁵ Only the panels with stamped terminals indicate that the grille is in fact thirteenth century. The stamps used are roundels surrounding two types of fleur-de-lis: one is simple and linear and the other has a more modelled surface. Roundels containing designs are not a common form of stamp, in spite of their obvious shape. The only other smith who used a large variety of roundels was Gilebertus at Windsor, 1247–9.

Seemingly unrelated to the grille, but also at Chichester Cathedral, was chest I, with seven reeded straps up the front. They ended in roughly fashioned rosettes.⁶ However, the chest at West Horsley seems to provide a link between the Chichester chest and grille (Fig 5.65). It has the same type of reeded straps as the Chichester chest, but they end in stamps related to the linear fleurs-de-lis on the Chichester grille (Fig 5.66). Both types could be made with one straight and two curved punches. Stamped ironwork has not survived well in south-east England, if it was ever made, and these are the only examples outside London south of the Thames.

Amongst the major works, the door at Merton College, Oxford (1274–7), is the only example of stamped hinges combined with a C shape, although the C is at least elaborated with a mesh of scrolls covering the whole door. At Bisham, the C and strap is as simple as any twelfth-century design though the cross-shaped ring mount is better proportioned than the hinges (Figs 5.67, 5.68). The stamps are crudely made. The edges of



5.65 West Horsley, with Upton, *Spring Gardens Sketch Book*, 1860 (photograph reproduced by permission of the Society of Antiquaries of London).



5.66 Stamped terminals: top, Chichester grille; middle, West Horsley chest; bottom, Chichester Cathedral, Chest I.

orthodox rosettes were usually defined with curved chisels but in this case the petals are simply divided by radiating straight chisel blows and have no fashioned edges. Bisham was founded by the Templars in the twelfth century.⁷ The south doorway, the entrance to the great hall, has been partly rebuilt but the door and ironwork are original and date from the later thirteenth century.

Two fragments of hinges stamped with small rosettes survive at Easton. They are based on an angular variation of the C. Stamped C shapes in a rustic and much wilder version are found at Market Deeping (Figs 5.69, 5.70). The south doorway with waterleaf capitals is late twelfth century but the south aisle was rebuilt *c* 1300, when no doubt the stamped hinges were installed. The stamps are unlike other current designs. They are all long, thin and pointed. There are unlobed asymmetrical leaves, veined leaves, pelleted 'fruit' and a grinning man's face. The circular enlargements on the stems are found on earlier Lincolnshire pieces at Lincoln (north-east transept, west wall) and Caistor. Another human face is found at Brisley. The luxuriant iron vegetation found on the

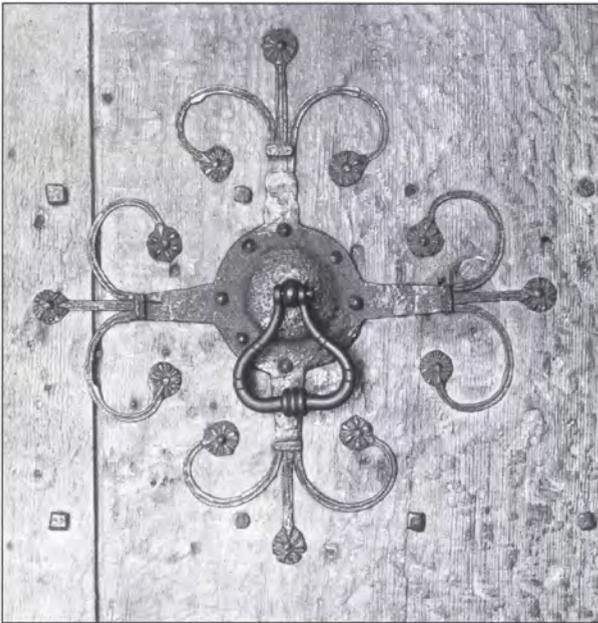
Malpas chest was made by a smith imitating stamped work, but without dies (Figs 5.71, 5.72). Each leaf was individually cut out with a chisel and a simple furrowed pattern punched on to it. The chest itself is a typical thirteenth-century example with styles, dovetailed joints and a D shape cut out of each front leg. However, the rustic appearance of the ironwork suggests it was made *c* 1300–1350.⁸ The leaves on the strap at Timberscombe are also hand-made versions imitating stamped designs (Fig 5.73). They are in a fifteenth-century context. The Whalley armoire and door are also crude and late examples from the north west (Figs 5.74, 5.75). On both, the hinges are thickened at the hanging end and the armoire hinges have punched rosettes on them, indicating a date in the later fourteenth century. There has been some attempt on the door to stamp rosettes and asymmetrical leaves, but on the chest the flattened terminals have an odd design resembling a bunch of matchsticks. The two are not necessarily by the same smith: the welds on the armoire are considerably neater than those on the door.



5.67 Bisham.



5.69 Market Deeping, detail.



5.68 Bisham, detail.



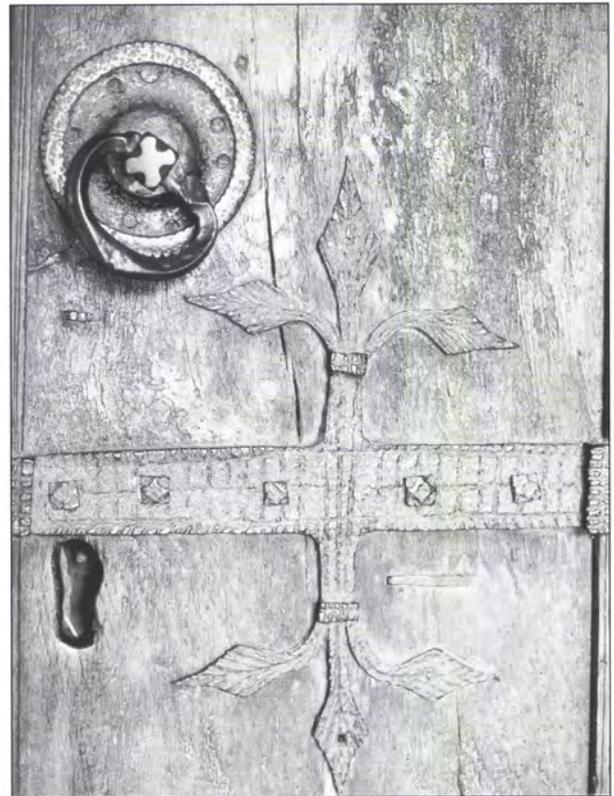
5.70 Market Deeping, detail.



5.71 *Malpas.*



5.72 *Malpas, detail.*



5.73 *Timberscombe.*



5.74 *Whalley armoire (photograph: copyright of the Trustees of the Victoria and Albert Museum, inv M170–1914).*



5.75 *Whalley, St Mary, chancel south (photograph: B T Batsford Ltd).*

The two doors at Attenborough and Hickling and the Audlem chest illustrate an alternative unorthodox stamped terminal (Figs 5.76–5.78). At Attenborough it is made of a cluster of five hemispherical balls, and at Hickling and Audlem there are three balls. The Hickling hinges look as though they were designed for double doors, having two complete sets of opposing strap hinges. The scroll designs at Hickling and Audlem look altogether more advanced and accomplished than the roughly bent branches at Attenborough, but they were none the less all probably made *c* 1275–1325. The loose curls at Caldecote (Warwickshire) have profiled scrolls and their fleur-de-lis terminals are slightly raised like those at Attenborough (Fig 5.79). They are all simplified, rustic versions of the fashionable scrolled hinges. The hinges from Dunnington (Fig 5.80) – now in the Victoria and Albert Museum, superficially resembling those at Attenborough with a broad strap, narrow lateral scrolls and C shape – are, however, later. The terminals of the scrolls are flat, cut-out leaves, a hallmark of the fourteenth century.⁹ Heavy, rustic variations of the scrolled chest at Audlem are found at Conover and Tanworth in Arden (Figs 5.81, 5.82). Both of these are decorated with narrow simple scrolls.

The same type of globular terminal found at Attenborough, Audlem and Hickling is also used on the Ferring chest, Denmark (Fig 5.83)¹⁰ and St Gertrude, Nivelles. In these cases, the clusters of hemispheres are not stamped but are made with nail heads.

It was only for a relatively short period, from about 1250 to 1400, that stamped ironwork was produced, but during those years some of the finest surviving decorative ironwork was made. The technique allowed smiths to work with greater precision than previously, while at the same time preserving the lively, ductile qualities of forge-worked iron. Flowing scrolls usually provided a setting for the stamped terminals. The design of stamps shows that some smiths were conversant with the mainstream of fashion and probably had access to pattern books. Orthodox stamp designs covered only a limited range of motifs: principally rosettes, trefoils and asymmetrical leaves. Within these limitations, each smith's designs can be distinguished by a careful comparison of details. On a more rustic level, it is clear that other smiths working in greater artistic isolation produced an almost limitless variety of stamp designs, sometimes trying to copy orthodox shapes, but more often inventing the designs themselves.



5.76 *Attenborough.*



5.77 *Hickling.*



5.78 *Audlem.*



5.79 Caldecote (Warwickshire), detail.



5.80 Dunnington, detail (photograph: copyright of the Trustees of the Victoria and Albert Museum, inv M101-1920).



5.81 Condover.



5.82 Tanworth in Arden (photograph: courtesy of the Council for the Care of Churches).



5.83 *Ferring, chest (National Museum, Copenhagen).*



5.84 *Chacombe, detail.*

CHAPTER 21

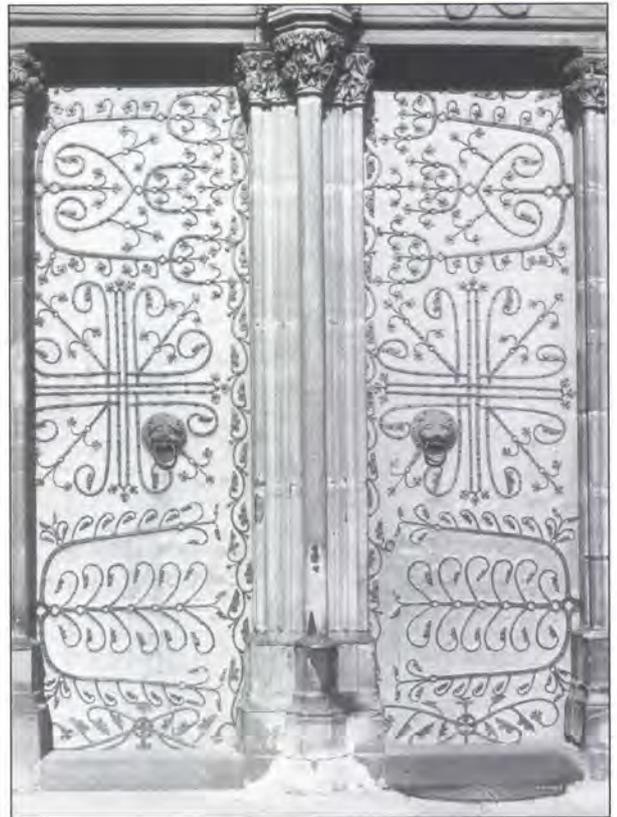
CUT-OUTS

At the same time that stamped ironwork was reaching its peak of technical and artistic achievement *c* 1275–1300, a different technique came into fashion in England: this was the use of the cut-out terminal. It was made from a flat sheet of iron on to which the required leaf or flower was drawn from a template. The form was then cut out of the sheet, cold, using a variety of chisels and punches. If necessary, the edges would be filed or hammered to produce an even outline. Cut-outs were cheaper and easier to make than stamps because they did not require the expensive steel-tipped dies. On the other hand, the results were plainer because they had no raised relief like the stamps, and chiselled patterns were not often applied to them in England.

Cut-out silhouettes had been used frequently from the twelfth century to decorate doors and chests in Scandinavia, particularly in Sweden.¹ These were often enriched by chiselled surface patterns. The most notable examples are by the Rogslösa master (Fig 4.27).² He uses them in a Romanesque way, creating figurative designs of trees, people and animals. The German picture door from Wahren is made in a distinctly Romanesque style, possibly influenced by Swedish works like the Rogslösa door.³ It combines fighting figures in silhouette with trees and cut-out leaves. Although undated, this door clearly precedes the graceful Gothic design at St Elizabeth's, Marburg, on the doors made in the 1270s (Fig 5.85).⁴

Much of the naturalistic sculpture at Marburg was made under strong French influence so it is likely that the hinges were made by a German smith who was aware of the naturalistic stamped scrolls fashionable in French iron at the time. Nevertheless, he chose to use cut-out terminals instead of stamps because they were already an

established technique in the Empire. Stamped ironwork never made headway in the Empire, but cut-outs remained popular there for several centuries.⁵ Conversely, cut-outs never became common in France, but in England they eventually replaced stamped work. Gardner believed that cut-outs were 'just the sort of rendering we might get from a smith set to work from a



5.85 Marburg (photograph: Karlsson).

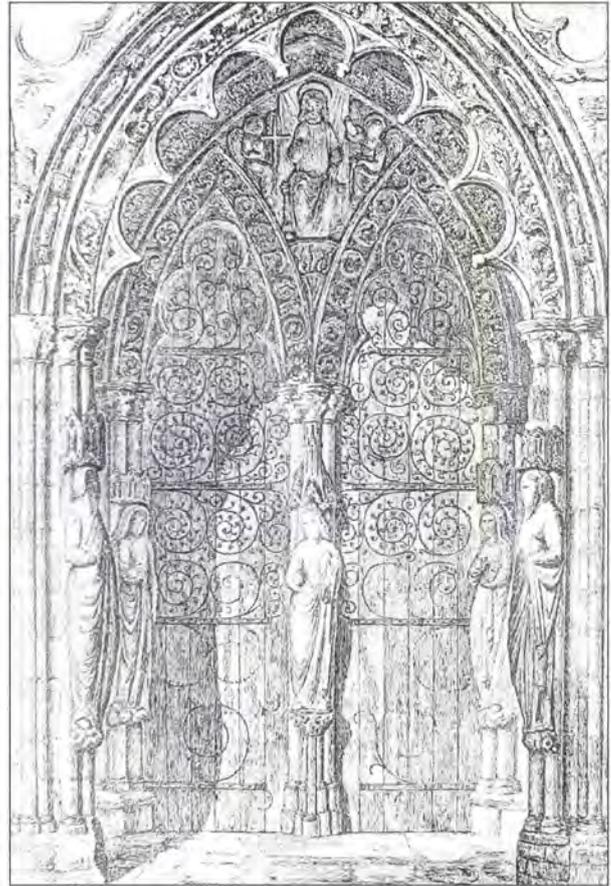
drawing without sections and unacquainted with the process of stamping'.⁶ He was under the impression that the first cut-out terminals appeared after stamps and was not aware of their extensive earlier use in Scandinavia and Germany. However, cut-out terminals, used in a naturalistic Gothic way, first appeared in England when stamped work was at its peak and consequently the cut-out patterns were closely derivative. Spiral scroll hinges provided the same setting for both types of terminal, but gradually cut-out ironwork adopted idioms of its own. For a short while at least, new leaf forms, of vine and oak, entered the smiths' vocabulary. At the outset, these closely reflected foliate types found in contemporary manuscripts, whereas the stamps, even in the 1350s, retained leaf forms from the twelfth century. However, like stamp designs, once established, the cut-out shapes remained in use for about 300 years.

The vine leaf appears as a common manuscript motif in the late thirteenth century, for instance in the Tenison or Alfonso Psalter.⁷ Clusters of oak leaves are found in the Peterborough Psalter of c 1300 (Fig 5.110),⁸ and ogival lobes in the Queen Mary Psalter.⁹ All the shapes used in cut-outs occur together in the St Omer Psalter of c 1330 and the Holkham Bible from the mid-fourteenth century.¹⁰ These manuscripts are particularly valuable in providing an earliest possible construction date, because few of the hinges are directly datable from their context. Many of them are lost and only known from drawings, while others are clearly later additions to old doorways.

In the first group of early cut-outs, all the examples share features found in contemporary stamped work. The richly decorated central west doors at Lichfield are covered with a dense and lively pattern of vine scrolls of a very high quality (Figs 5.86–5.88). The basic design of each hinge is two pairs of unprofiled spirals springing from a horizontal strap. Any extra space is filled with further small stalks springing from the hinge or the border. The lower part of the ironwork has been restored but the authentic design has been basically retained.¹¹ It has been shown that this type of rich spiral design was prevalent at the end of the thirteenth century, for instance at Eaton Bray, Leighton Buzzard and York. It is illustrated in the *Life of King Edward* (Fig 5.89).¹² So, except for the vine cut-out terminals, the Lichfield smith was still working in the same idiom as the die-stamping smiths. Lichfield west front was completed as far as the first horizontal division above the portals during the 1290s, perhaps by

1295, when Bishop Longespee died.¹³ Vine leaves are also used on the simple hinges of the south door inside Lincoln Cathedral choir screen (Fig 5.90). They were probably made within twenty years of the Lichfield doors, as the screen is a lavish example of early fourteenth-century Decorated sculpture.¹⁴ As it happens, the two doors within the Lincoln screen have totally different hinges, the other set having stamped quatrefoil terminals (Fig 5.31). Both types are compatible during the overlap years of stamped and cut-out techniques.

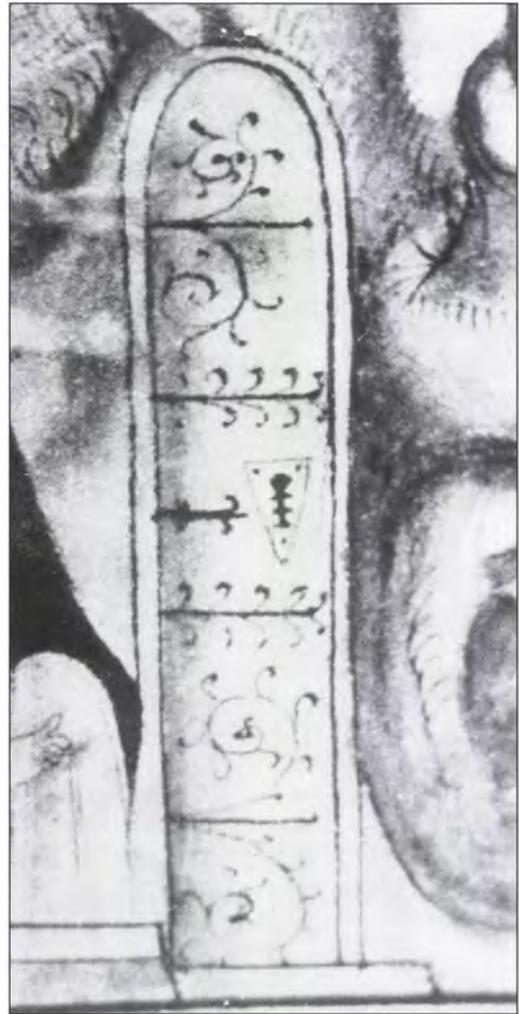
At Bocking a different type of stamped work is adapted to cut-out hinges (Figs 5.91, 5.92). The hinges are made of pairs of spiral scrolls, but the stalks projecting from them overlap and are nailed over one another in the same way as on the Eleanor Grille. The cut-out terminals in this case derive closely from stamp designs: there are trefoils, asymmetrical leaves and fruiting leaves.



5.86 Lichfield Cathedral, central doors, west front, from Carter 1782 (photograph reproduced by permission of the Society of Antiquaries of London).



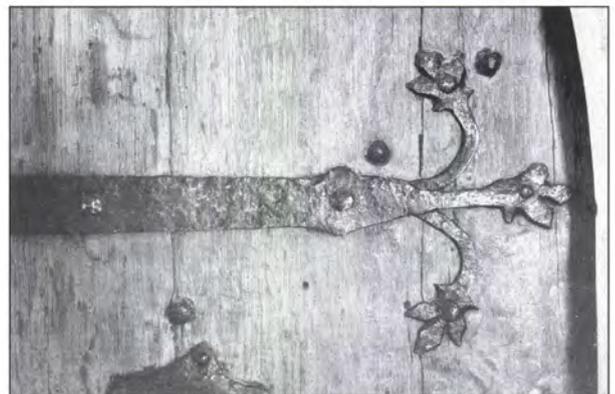
5.87 Lichfield Cathedral, south leaf, central door, west front.



5.89 *Vita Ædwardi*, Cambridge, UL MS Ee iii 59, fo 15v (photograph reproduced by permission of the Syndics of Cambridge University Library).



5.88 Lichfield Cathedral, north leaf, central door, west front (detail).



5.90 Lincoln Cathedral, pulpitum, inner door, south side (detail).

5.91 *Bocking.*

This, together with the scroll design, suggests that the Bocking ironwork also dates from the stamp/cut-out overlap around 1300–1330. There is structural evidence on the interior that the south doorway at Bocking was first made in the fourteenth century, although the early work is mainly concealed by a fifteenth-century reconstruction of the nave.¹⁵

The two chests at Icklingham and Church Brampton were both made during the early phase of cut-out work (Figs 5.93 to 5.98).¹⁶ In most cases, it is less informative to compare cut-outs than stamps, because the former were not mass-produced with the same precision as stamps. But, in this instance, the similarity of both scroll designs and terminals suggests that they were made by the same smith or workshop.

5.92 *Bocking, detail.*

On the backs of both chests, the scrolls end in flat discs whereas on the other faces they are more elaborately cut. They both have an encircling arrangement of scrolls around the central lock.¹⁷ This is found on a stamp-work chest at Noyon Cathedral, from the late thirteenth century (Fig 5.99). On both the English chests, the welds are covered with patterned bars and the main straps at Icklingham also have a chiselled surface design. This feature is familiar from other late thirteenth-century ironwork. Chiselled patterns are used on chests at the Victoria and Albert Museum and the Museum of Decorative Arts in Paris.¹⁸ Their arrangement of scrolls is comparable to that on the Icklingham lid. The scrolls on the Church Brampton lid were arranged in a star pattern between the hinges. This pattern is also found on a stamped chest at Upton (Fig 5.100).



5.93 Icklingham, chest, front (photograph: Dr J N Agate).



5.94 Icklingham, chest, lid.



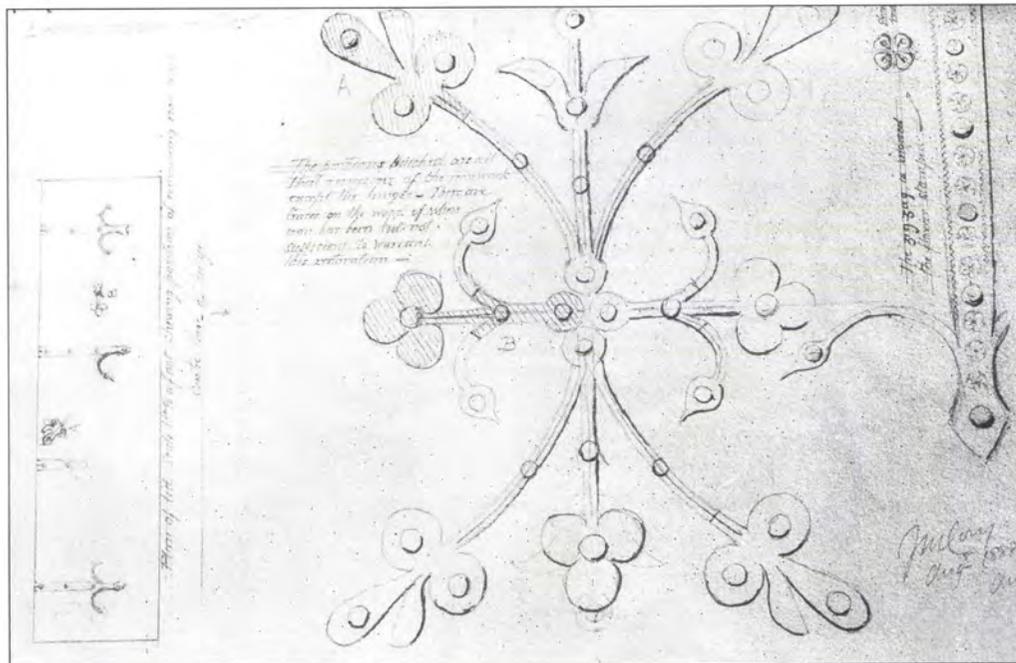
5.95 Icklingham, chest, lock.



5.96 Church Brampton, chest, front.



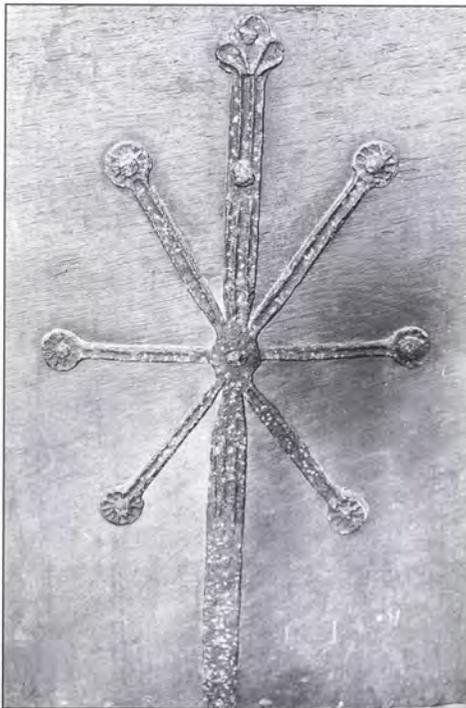
5.97 Church Brampton, chest, back.



5.98 Church Brampton, chest, drawing of lid by M Cory (1888).



5.99 *Noyon Cathedral, chest.*



5.100 *Upton, chest, detail.*

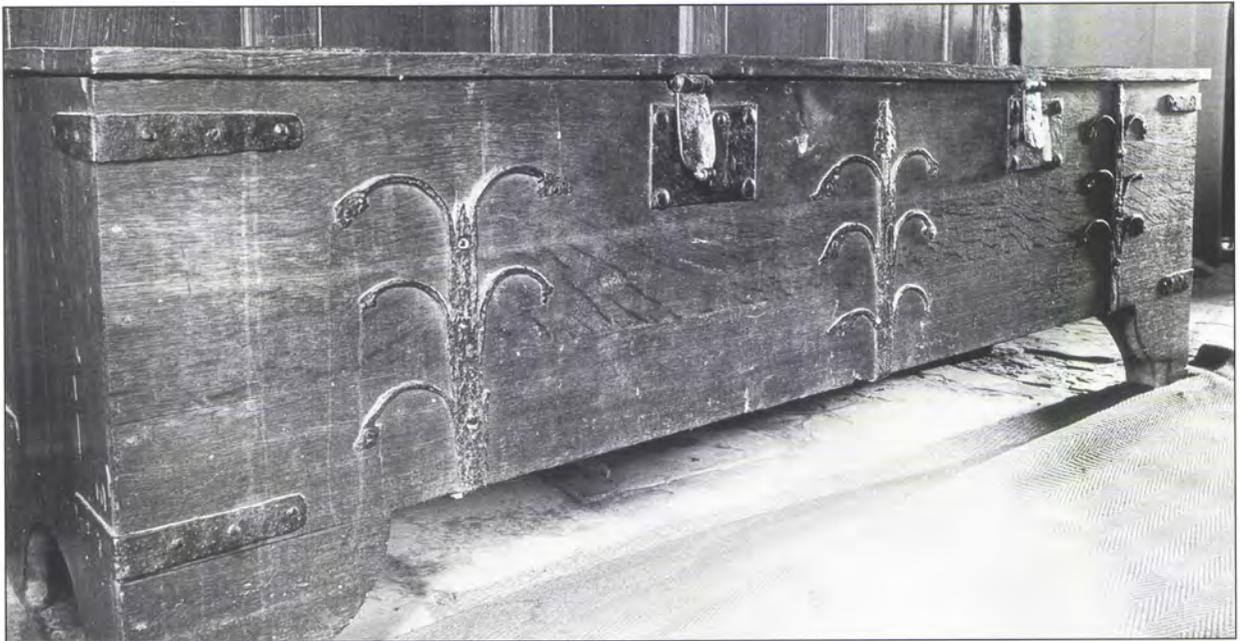
The simple straps on the chests at Adderbury and Tithby are probably the same date as the Church Brampton and Icklingham chests (Figs 5.101, 5.102). The Tithby terminals are made from a similar pattern with punched holes at the base of the asymmetrical and polylobed leaves. Later variations are on the aumbry doors at Morpeth, the vestment press at Ripon, and the south door at Little Leighs (Figs 5.103–5.105). They show some understanding of cut-leaf forms but their execution is so primitive that they are hard to date (Figs 5.103, 5.104). They are more likely to have been made when cut-outs had been around for a long time in more fashionable areas, and are probably late fifteenth century.

On the assumption that early cut-outs resembled the stamps in size and shape, the hinges with small cut-out terminals at Ashen, Peterborough Cathedral (south transept, west wall) and Selborne should also all be dated to c 1300–50 (Figs 5.106–5.108). All the cut-outs discussed so far share many features both in scroll and terminal design with contemporary stamped work: they represent the first phase of the cut-out technique.

The next group illustrates cut-outs emerging with an independent design vocabulary, no longer deriving from



5.101 Adderbury, chest.



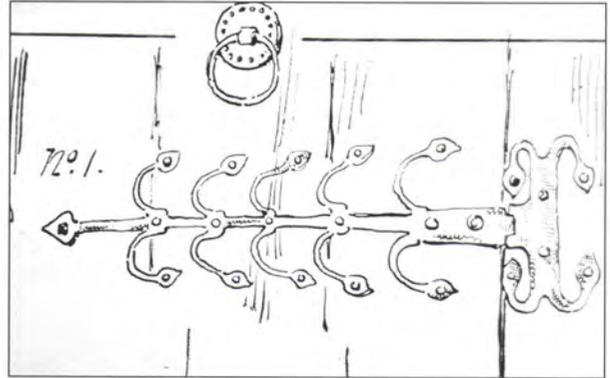
5.102 Tithby, chest.

the delicate features of stamps. Cut-outs gradually become more curvilinear, their scrolls more acutely turned. They begin to represent the iron equivalent of the Decorated style, although in iron the motifs linger even into the sixteenth century.

The oak scrolls at Eastwood (south) bear no resemblance to other surviving ironwork, but such a pattern of clustered oak leaves is found in the Peterborough Psalter *c* 1300 (Figs 5.109, 5.110).¹⁹ At Eastwood, the south door itself is twelfth century and has the remains of its original



5.103 Morpeth, aumbry doors.



5.104 Ripon Cathedral, vestment press, drawing by Architectural Association, 1876 (photograph reproduced by permission of the Society of Antiquaries of London).



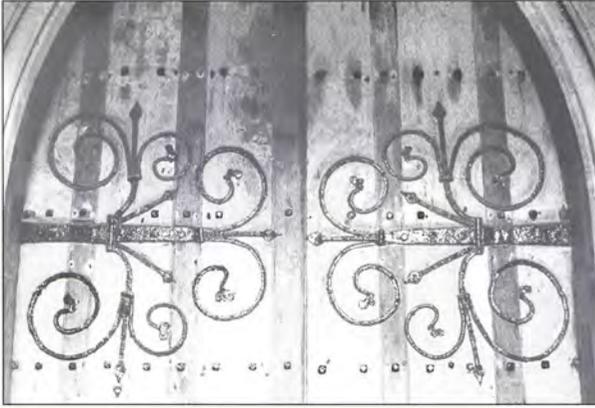
5.105 Little Leighs.



5.106 Ashen, detail.



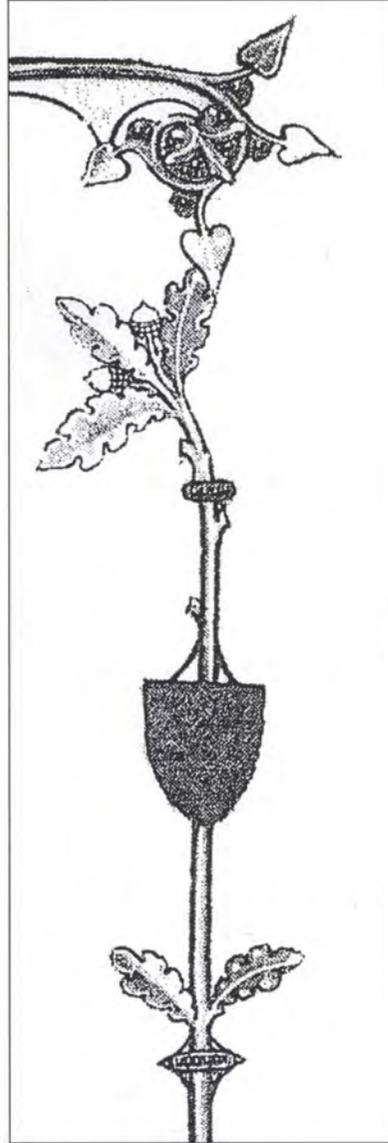
5.107 Peterborough Cathedral, south transept, west wall (detail).



5.108 Selborne, detail.



5.109 Eastwood, south.



5.110 Peterborough Psalter, Brussels, Bib Roy, 9961–2, fo 41r
(photograph: copyright IRPA-KIK, Brussels).

C hinges and edging.²⁰ The smith combined these with a series of graceful S scrolls growing up the door. The design has evolved away from the spiral scrolls popular at the end of the thirteenth century, so this oak design probably dates to c 1325–1350. The oak pattern is partly covered with a bar inscribed with words from the consecration ceremony (Fig 3.1).²¹ This suggests that the door was redecorated when the thirteenth-century south aisle was converted into a chapel in the fourteenth century. At this time, an aumbry and piscina were installed

in the south wall of the aisle. The broken scrolled fragments at Kemsing (Fig 5.111) may once have formed a pattern similar to that at Eastwood. A crude type of oak leaf is used on the chancel doors at Morpeth (Figs 5.112, 5.113).

The S scroll pattern is also used at Worksop Priory (Figs 5.114, 5.115). The doorway is late twelfth century and the ironwork is usually attributed to this date or the thirteenth century.²² The main motif of an elegant iris or Byzantine blossom takes an admittedly twelfth-century form, especially at the top of the door where the flowers are more elaborate.²³ However, no features on the doors are compatible with twelfth-century ironwork, but some details suggest they were made in the early fourteenth century. The larger petals take the form of cut-out asymmetrical leaves. The small cut-out trefoils on straight stalks are found at Eastwood (south) and Wyton. The welds are no longer covered by bars as they generally were in the thirteenth century. Three Danish doors at Grimstrup, Hjortlund and Sneum, made under German



5.111 Kemsing.



5.112 Morpeth, chancel south.



5.113 Morpeth, chancel north, detail.



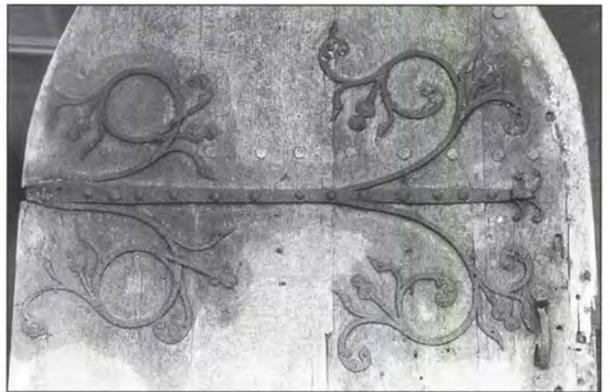
5.114 Worksop Priory, south.



5.115 Worksop Priory, south, detail.

influence in the early fourteenth century, provide a continental parallel for Worksop. Their terminals are all cut-outs and they combine clusters of leaves with a small cross in the centre of the bunch.²⁴

Very simplified Byzantine blossoms are also used on the chancel door hinges at Abbey Dore (Fig 5.116). The



5.116 Abbey Dore, chancel north, detail.

cut-out curled leaves and circular fruit fit best into a mid-fourteenth-century context. They somewhat resemble the floral hinges from Oystesø, Norway (Fig 5.117).²⁵ Abbey Dore was consecrated by Thomas Cantelupe, Bishop of Hereford 1275–82,²⁶ but the cut-out hinges



5.117 Oystesø, Norway. Historical Museum, Bergen no. MA 141 (photograph: Olav Espevoll © Universitetsmuseet i Bergen).

seem too advanced for this date because the terminals and floral forms no longer resemble stamped work.

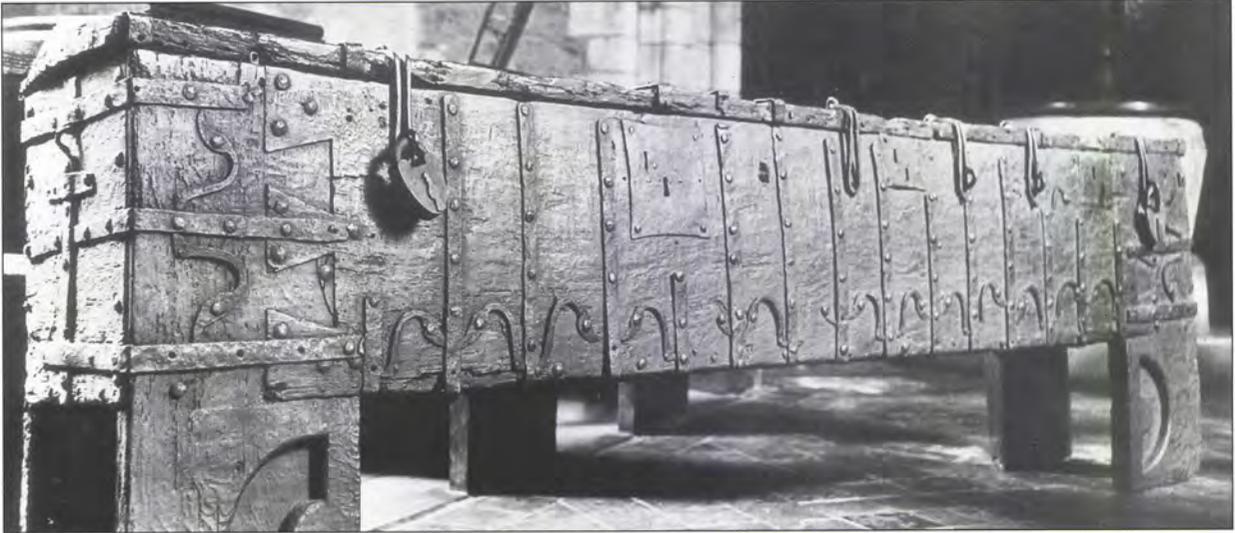
A small group of chests can be dated around the mid-fourteenth century on the basis of similarities with a Durham chest of c 1340 (Fig 5.118). This chest (now in the Burrell Collection, Glasgow) originally came from the Durham Court of Chancery, and has split-curl straps around its body, and hinge straps ending in cut-out leaves and lobes.²⁷ Painted shields inside the lid can be dated by their heraldry. They include the arms of Richard de Bury, Bishop of Durham, who died in 1345, and a shield of England quartering France not found before 1340.²⁸ Cut-out decorations were on the chest lid from Mattishall (Fig 5.119). At Bitterley, the asymmetrical leaves spring from the base of each strap rather than its terminal (Fig 5.120). The chest at Wroxeter combines fleurs-de-lis with ogival central lobes and a winged motif cut with circular punches (Fig 5.121). The latter shape resembles one half of the punched square motifs on the



5.119 Mattishall, chest in Peter Hungate Museum, Norwich (photograph courtesy of Norfolk Museums Service).



5.118 Durham, chest, belonging to Richard of Bury. Glasgow, Burrell Collection (photograph: Glasgow Museums, the Burrell Collection).

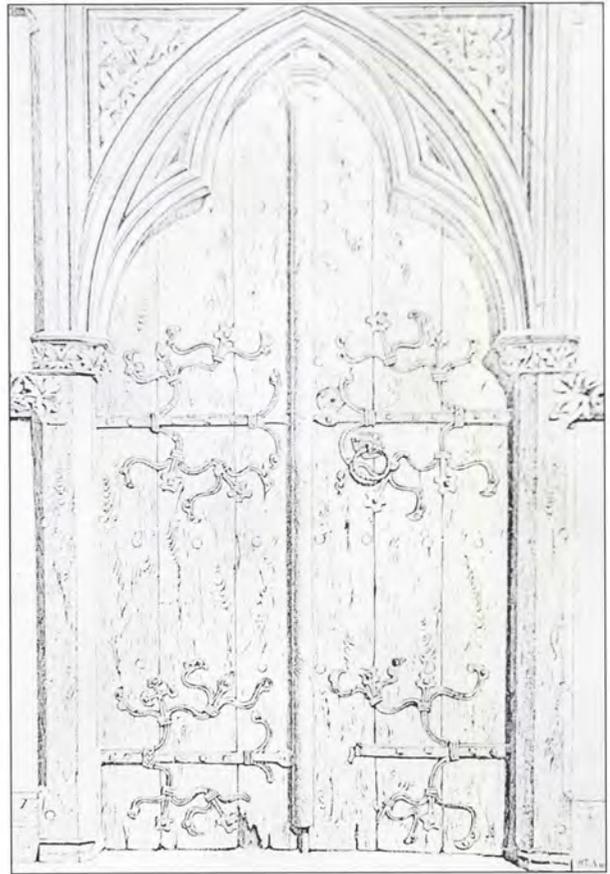


5.120 Bitterley, chest (photograph: © Crown Copyright, RCHME).

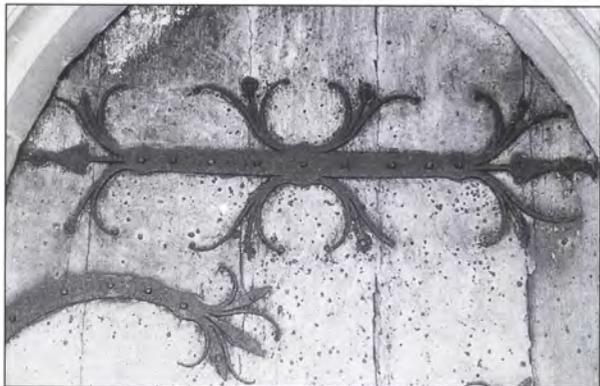


5.121 Wroxeter, chest.

Northfleet screen door (Fig 5.122). The Northfleet screen is also a good example of early fourteenth-century wood carving. This type of punched terminal is also used at Pickworth and on the tomb railings of *c* 1449 at Farleigh Hungerford (Figs 5.123, 5.124). In Germany it is used extensively on three sets of gates from Lower Saxony, at Hildesheim Cathedral and Museum and at Neuenheerse (Fig 6.117).²⁹ The punched terminal and the elongated lobes on the straps at Pickworth show that the hinges are in fact contemporary with the fourteenth-century church, even though some of the lobes and tendrils do have a twelfth-century appearance. Lobes with an extended tip are found at Eastwood (south) (Fig 5.125) and St Mary at Elm, Ipswich (Figs 5.126, 5.127). The leaves and stalks compare with contemporary work from the Eastern counties discussed below.



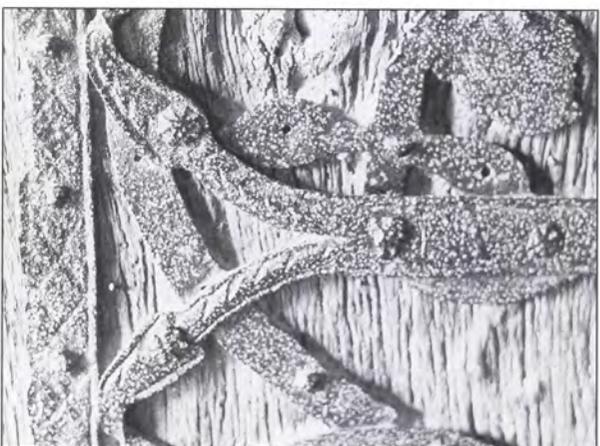
5.122 Northfleet, rood screen. Drawn by W Twopeny in 1828 (photograph reproduced by permission of the Society of Antiquaries of London).



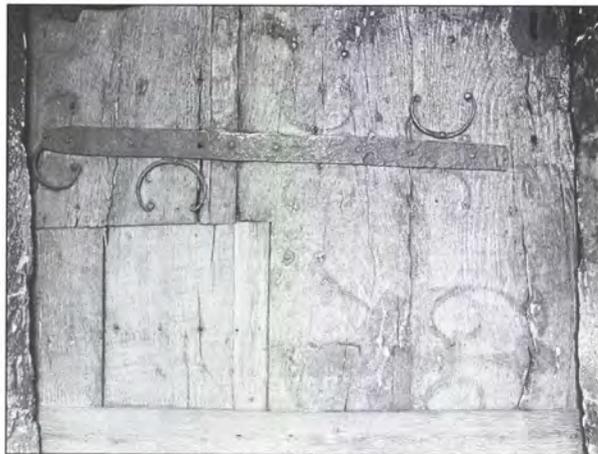
5.123 Pickworth, detail.



5.124 Farleigh Hungerford, detail.



5.125 Eastwood, south, detail.



5.126 Ipswich, St Mary at Elm, south, detail.



5.127 Ipswich, St Mary at Elm, south.

5.128 *Wistow.*

The aumbry at Wetheral had simple cut-out lobes and leaves on one side and more delicate fifteenth-century fleur-de-lis hinges on the other.

In the Cambridgeshire area, a local variety of door decoration appeared in the thirteenth century. It was based on a large central motif: a concave-sided diamond with elongated corners. Except for the straight-sided diamond patterns at Durham, this design is not generally found in England.³⁰ The earliest example of this group, at Wistow, had fleur-de-lis hinges, as already mentioned (Fig 5.128). At Wyton, the fragments are part of a more complicated scheme (Fig 5.129). The hinges are of the spiral scroll type with small cut-out terminals, placing them in the overlap period between stamps and cut-outs, around 1300. The latest in the group is at Great Paxton where a new door and doorway was added to the south aisle in the fifteenth century (Fig 5.130). Here the lobes

5.129 *Wyton.*

and leaves are much larger than at Wyton, and the diamond terminates in pairs of bird's heads.

The south doorway at Sempringham was built in the late twelfth century but most of the ironwork and the door itself appear to be later additions (Fig 5.131). The C hinges combine with cut-outs whose leaf forms show a more advanced, curvilinear stage of development. The basic design, besides the C hinges, is a series of rectangular scrolled motifs down the centre of each door. These scroll clusters are now in a haphazard order of size and shape and are possibly rearranged. The terminals are a combination of small and large asymmetrical leaves with scalloped edges, and a triangular leaf, which is also used at Wyton. The 'horned' Cs may be compared with those



5.130 *Great Paxton.*

at Peterborough. The foliate iron at Sempringham is much thicker than the two remnants of figures at the top of the door. The latter may be contemporary with the doorway and reinstalled on the new door. On the other hand, fourteenth-century work in Sweden, at Björksta, includes cut-out leaf terminals and heraldic lions at the top of the door (Fig 5.132).

Although the C hinges on the north-east transept door at Lincoln suggest they are contemporary with the Early English doorway, the clusters of cut-out foliage indicate the fourteenth century (Fig 5.133). The leaves are very full and curvilinear as at Sempringham. Both at Lincoln and Sempringham pronounced nail heads add to the pattern.



5.131 *Sempringham.*

The date of the south-west doors at Gloucester Cathedral is not known, but they are clearly older than their doorway of 1421–37. In between the sickle hinge straps are decorative bars ending in cut-out asymmetrical leaves and lobes. These are most likely to be mid- or late fourteenth century (Fig 5.134). At Thornton Curtis the crude C hinges and strap with lobed terminals are contemporary with the fourteenth-century north aisle in which they are set (Fig 5.135).

Cut-out terminals enjoyed an enduring popularity. The later forms continued without much change for almost 250 years from 1350. Two parallel but different survivals can be traced in the Eastern counties and Somerset.



5.132 Björksta. Statens Historisk Museum, Stockholm
(photograph: Karlsson).



5.133 Lincoln Cathedral, north-east transept, north door
leading from cloister (detail of central scrolls).



5.134 Gloucester Cathedral, south-west door, detail.



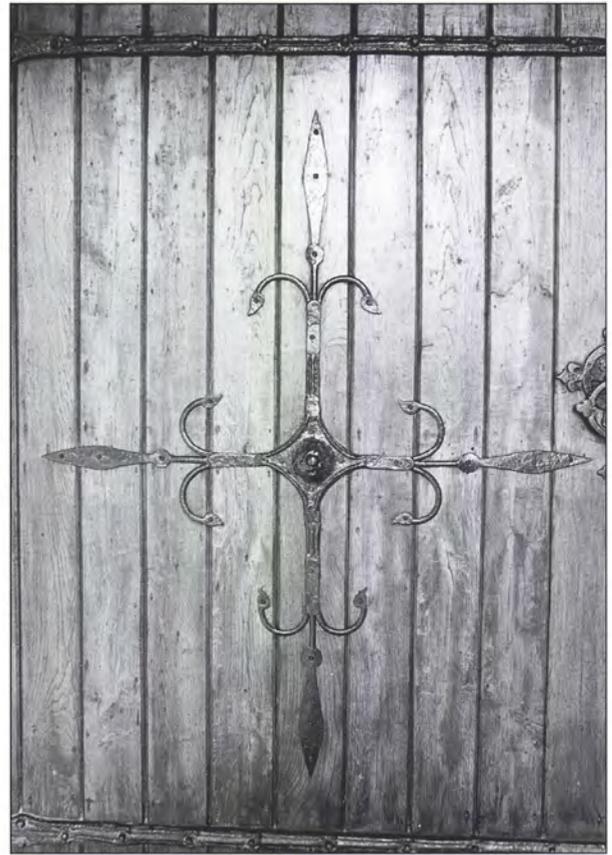
5.135 Thornton Curtis, north (photograph: B T Batsford Ltd).

In East Anglia, stamped work lingered on until the mid-fourteenth century, rivalled by contemporary cut-out designs. Corresponding to the stamped ring mounts at Stokesby and Wickhampton are the cut-out mounts of Aldham, Northrepps³¹ and Saffron Walden (Figs 5.136, 5.137).³² The more convoluted designs of Cley next the Sea and Tunstead are paralleled by cut-outs at Fersfield, Santon (Fig 5.138) and Weeting.

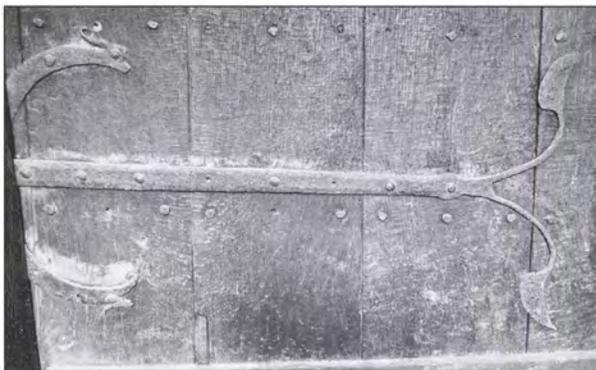
The type of strap hinges ending in pairs of large stamped leaves at Wacton and Wickmere evolve into a series of cut-out hinges in the Eastern counties. They are or were found at Brome, Clothall, Greensted and Stock (Figs 5.139–5.141). Features common to this group are the round nodes at the springing point of the scrolls, the S bends from the tip of the leaf along the stem, and broad lobes tapering to a point. There is also a complete lack of surface decoration or weld covers in all this later group. Generally speaking, the terminals are more curvilinear and larger than the earlier cut-outs. Brome church was almost entirely rebuilt in 1863.³³ Clothall was mainly built in the fourteenth century and the west doorway at



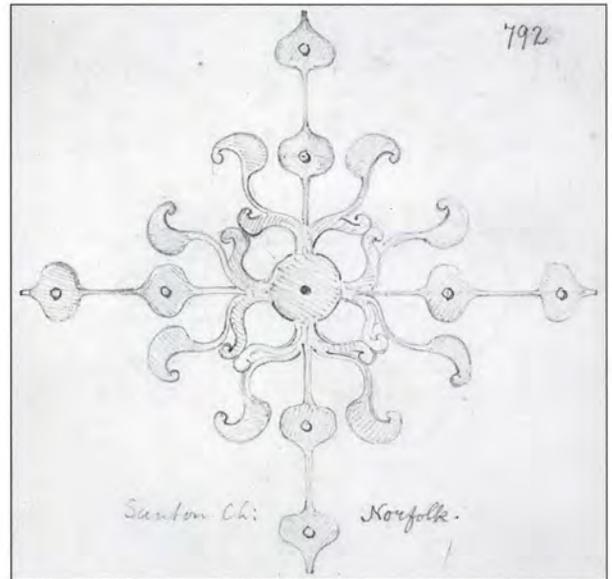
5.136 Aldham.



5.137 Northrepps.



5.139 Clothall, detail.



5.138 Santon. Drawing by J C Buckler, BL Add. 36431, fo 792 (photograph reproduced by permission of the British Library).

Stock in the fifteenth,³⁴ while the hinges at Greensted were probably added during the sixteenth-century improvements to the church.³⁵

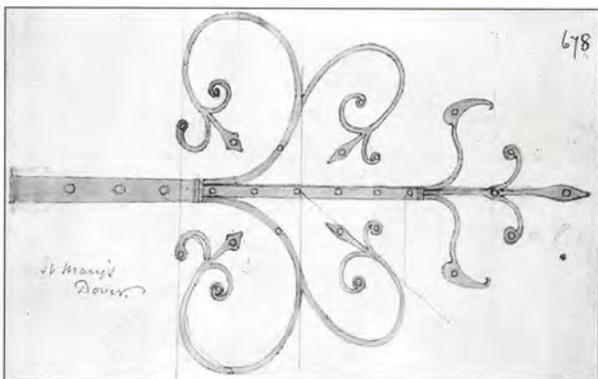
The lost hinges from Madingley and St Mary's, Dover, are more complicated versions of the above group (Fig



5.140 Greensted, detail.

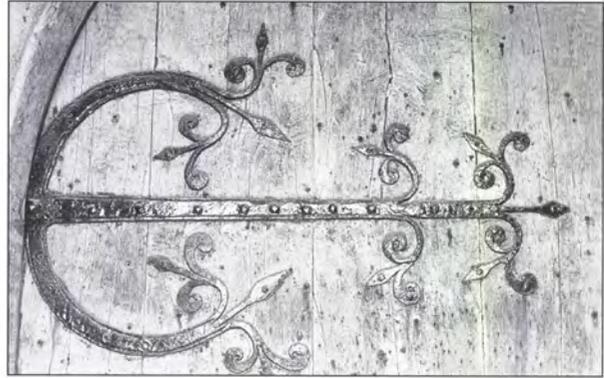


5.141 Stock, detail.

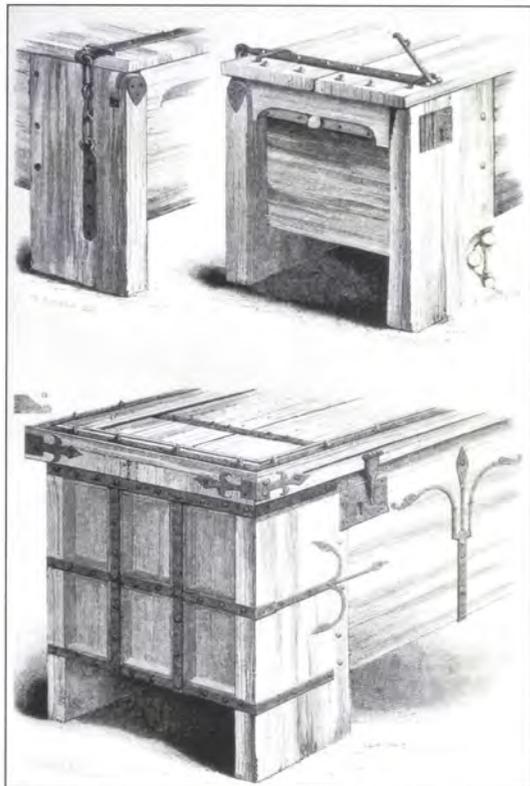


5.142 Dover, St Mary. Drawing by J C Buckler, BL Add. 36433, fo 678 (photograph reproduced by permission of the British Library).

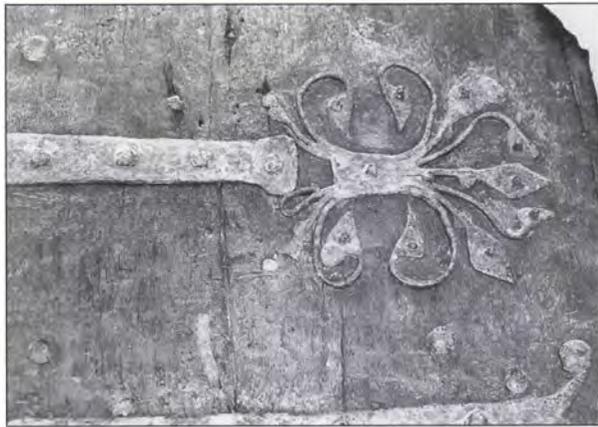
5.142).³⁶ (At Easton Maudit, although the lobes are not fully developed, the scrolls on the strap are similar to those at Dover (Fig 5.143).) The ogival, asymmetrical leaves on the base of the chest in Westminster Abbey are closely related to the foliate forms in this section (Fig 5.144).³⁷



5.143 Easton Maudit, detail.



5.144 Westminster Abbey; upper chest now in Muniment Room, lower chest now in Infirmary Hall, gallery. From Scott and Burges 1863 (photograph reproduced by permission of the Society of Antiquaries of London).



5.145 *Priston, detail.*



5.146 *Wells Cathedral, door to the choir, detail.*

In Somerset, cut-out designs on hinges continued to be made with very little variation as late as the seventeenth century. A persistent local characteristic was a raised hollow cone used to cover the main welds.

An early simple example is found at Priston (Fig 5.145). This is made of thin iron with no surface decoration. It was added to a Romanesque split-curl bar. The north and south doors to the choir at Wells Cathedral were needed when the newly finished choir was being furnished (Fig 5.146). The choir stalls were ordered in 1325 but were still not paid for in 1337.³⁸ The hinges are of poor-quality workmanship, made of quite thin sheets of iron, and the terminals are badly cut asymmetrical leaves and lobes. They hardly look like the diocesan prototype for the vigorous designs used later in remote parts of the county. In particular, the fleur-de-lis petals look fifteenth to sixteenth century. The only visible difference between these and the remaining examples is that the other iron bars are thicker and the leaves are on longer stalks. A hollow cone over the weld cover is used on the elongated fleur-de-lis hinges on the north wall of the



5.147 *Meare.*

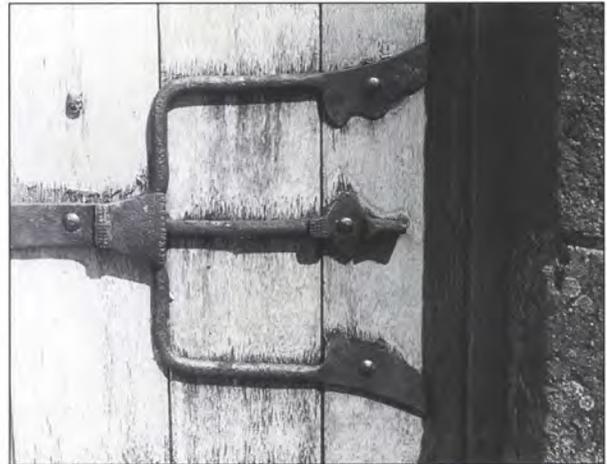


5.148 *Meare, detail.*

north transept at Wells Cathedral. Although this part of the building was erected in the 1190s, the door and iron are likely to be at least 300 years later. The outstanding hinges in this style are connected with Glastonbury Abbey, perhaps the lost source for the whole group. The

5.149 *Sharpham Park.*5.150 *Sharpham Park, detail.*

hinges on the nave door at Meare have been attributed to the original church dedicated in 1323 (Figs 5.147, 5.148), but they resemble the nearby hinges at Sharpham Park (Figs 5.149, 5.150).³⁹ There is therefore no reason to

5.151 *Pilton Manor, detail.*5.152 *Moorlinch, detail.*

suppose that they were made earlier than the present nave, built by Abbot Selwood of Glastonbury (1456–93). Sharpham Park, the abbot's private manor, was considerably rebuilt in the lifetime of Abbot Richard Beere (1493–1524).⁴⁰ At Pilton Manor, near Glastonbury and also belonging to the abbot, there are some simple hinges with the cupped weld cover, on a post-medieval door leading to the medieval undercroft (Fig 5.151). The Meare and Sharpham Park hinges, although roughly contemporary, do not seem to be by the same smith. At Meare the outlines of the terminals are simple discs and unlobed leaves. At Sharpham Park there are lobed leaves, rosettes and broad symmetrical lobes with long nibs. These resemble the terminals at Moorlinch where the stems are also bent out at similarly sharp angles (Fig 5.152). The west doors at Butleigh have rosettes but unlobed leaves (Fig 5.153).⁴¹ Two churches in remote



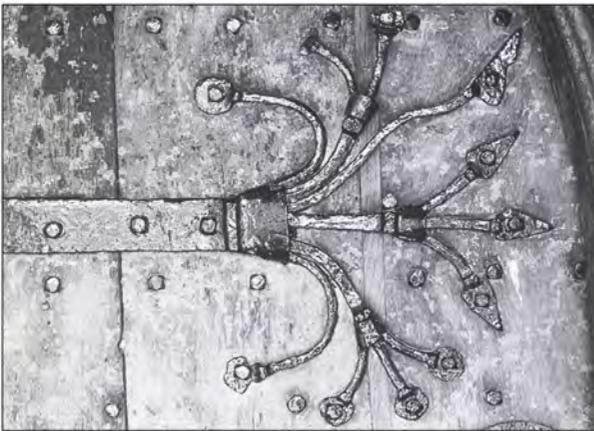
5.153 *Butleigh, west.*



5.155 *Winsford, detail.*



5.156 *North Curry, west, detail.*

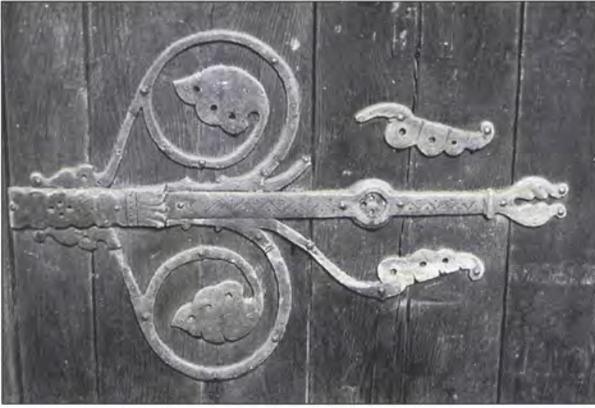


5.154 *Raddington, detail.*

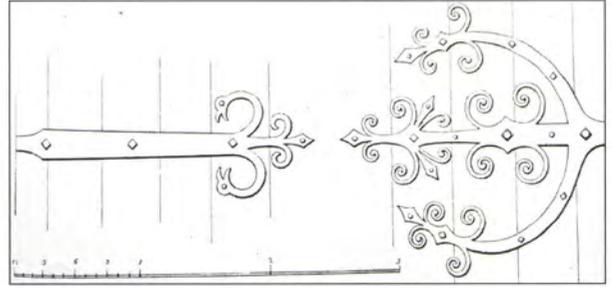
parts of the Brendon Hills, at Raddington and Winsford, have the same type of Somerset hinges with hollow weld covers, but their terminals are greatly simplified lobes (Figs 5.154, 5.155). The vigorous design at North Curry

is in a fifteenth-century setting (Fig 5.156). The Somerset feature of a raised cup over a weld is found in Herefordshire, at Kimbolton (Fig 5.157). Here the surface is decorated with zigzag and punched designs not found in the south west.

A small bird's head with an open beak is used as a terminal at North Curry (Fig 5.156). On this occasion, it is in the context of fifteenth-century cut-outs and its head is raised. On other examples, the head is in profile, always small, with an open beak. It may be the signature of generally late medieval work: at Great Paxton it is found in a fifteenth-century doorway (Fig 5.130); at Ashbourne and Rushden the ironwork is probably fourteenth century (Figs 5.158, 5.159); at Kedleston the door has the date 1613 on it (Fig 5.160). This leaves the Romanesque-looking Breadsall and St Margaret's, Leicester, doubtful cases (Figs 5.161, 5.162). Their conservative design consists of C hinges and an abundance of barbed straps. However, they include the bird's heads and at Leicester the



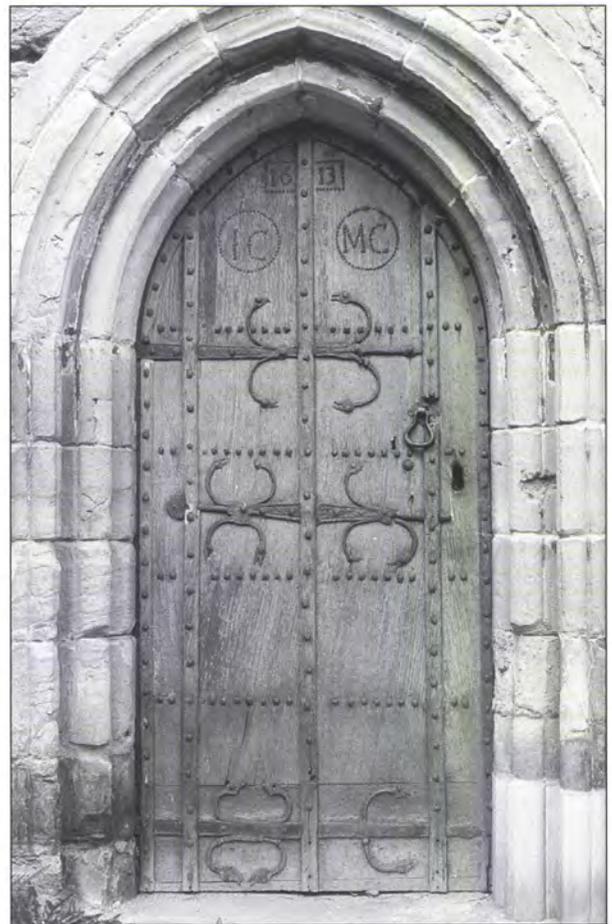
5.157 Kimbolton, detail.



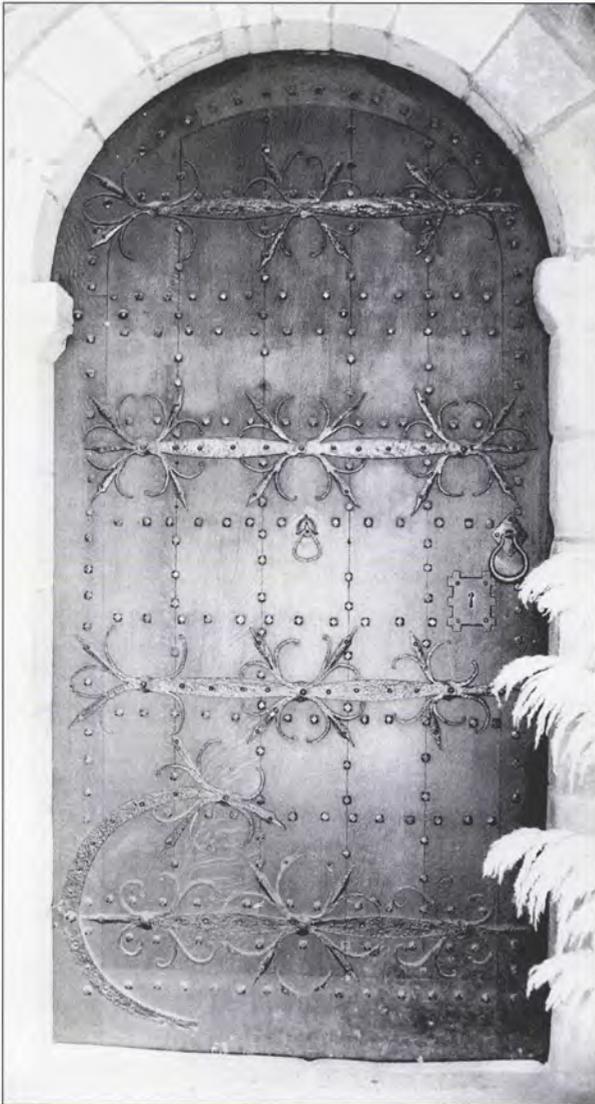
5.159 Rushden, from *Instrumenta Ecclesiastica* (photograph reproduced by permission of the Society of Antiquaries of London).



5.158 Ashbourne, south transept, doorway to rood loft.



5.160 Kedleston, chancel south.



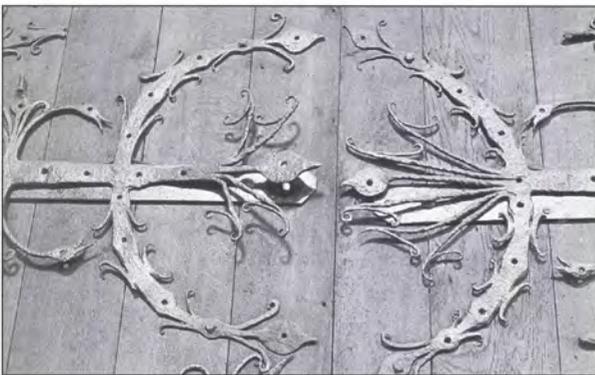
5.161 Breadsall.



5.163 Low Ham, tower, interior (detail).



5.164 Bampton, chancel, detail.



5.162 Leicester, St Margaret, detail.



5.165 Nederluleå (photograph: Karlsson).

Table 5.2 Cut-outs

<i>Early cut-outs</i>	<i>Figure number</i>		
Adderbury, chest	5.101	London, Westminster Abbey, chest, in Infirmary Hall gallery	5.144
Ashen	5.106	Madingley	—
Bocking	5.91, 5.92	Northrepps	5.137
Chalgrove	5.14	Norwich, Peter Hungate Museum, Mattishall chest	5.119
Church Brampton, chest	5.96–5.98	Saffron Walden, house	—
Icklingham, chest	5.93–5.95	Santon	5.138
Lichfield Cathedral, west doors	5.87, 5.88	Sempringham	5.131
Lincoln Cathedral, pulpitum, inner door, south side	5.90	Stock	5.141
Little Leighs	5.105	Weeting	—
London, V & A, Dunnington	5.80	Wistow	5.128
Peterborough Cathedral, south transept, west wall	5.107	Wyton	5.129
Tithby, chest	5.102	<i>Cut-out cross</i>	<i>Figure number</i>
Upton, chest	5.100	Farleigh Hungerford, tomb railings	5.124
Wethersfield	6.21	Northfleet, rood screen	5.122
<i>Developed cut-outs</i>	<i>Figure number</i>	Pickworth	5.123
Abbey Dore, chancel, north	5.116	Wroxeter, chest	5.121
Eastwood, south	5.109, 5.125	<i>Western cut-outs</i>	<i>Figure number</i>
Kemsing	5.111	Ashbourne	5.158
Morpeth, chancel south and north	5.112, 5.113	Bampton, chancel	5.164
Selborne	5.108	Butleigh, west	5.153
Worksop Priory, south	5.114	Kedleston (Kimbolton)	5.160 5.157
<i>Eastern Decorated</i>	<i>Figure number</i>	Low Ham, tower, interior	5.163
Aldham	5.136	Meare	5.147, 5.148
Bitterly, chest	5.120	Moorlinch	5.152
Brome	—	North Curry, west	5.156
Clothall	5.139	Pilton Manor	5.151
Dover, St Mary's	5.142	Raddington	5.154
Fersfield	—	Rushden	5.159
Glasgow, Richard of Bury chest	5.118	Sharpham Park	5.149, 5.150
Great Paxton	5.130	Wells Cathedral, door to presbytery	5.146
Greensted	5.140	Winsford	5.155
Ipswich, St Mary at Elm	5.126, 5.127	<i>Late rustic</i>	<i>Figure number</i>
Lincoln Cathedral, north-east transept, north door	5.133	Morpeth, aumbry	5.103
		Ripon Cathedral, armoires	—
		Wetheral, armoire	—

lobes are highly evolved, either triangular or ogival with a raised tip. Both are likely to be fourteenth or even fifteenth century.

The persistence of medieval motifs in Somerset after the Renaissance was quite remarkable. The hinges at Wedmore with ribbed ogival lobes and tendrils were made in 1677, as indicated by nails on the door (Fig 4.156). Although Low Ham church was almost entirely rebuilt in a Gothic style in 1668 and the west door hinges were certainly made then (Fig 4.157),⁴² it is possible that the humble tower door hinges are a relic of the medieval church (Fig 5.163). They are made with much thinner, more irregular bars than the exterior hinges and can be compared with the fourteenth-century chancel door hinges at Bampton (Fig 5.164). As the medieval bells at Low Ham survived the rebuilding, it is not unreasonable that the belfry door should have survived as well.⁴³ The same

phenomenon of persisting medieval designs can be seen in Sweden, on the porch door at Nederluleå (Fig 5.165). The hinge here could be mistaken for a member of this Somerset group: it has exactly the same exaggerated lobes with raised tips, and the inscription dates it to 1616.⁴⁴

Cut-out terminals first appeared when stamped decoration was reaching its peak in England. At the beginning, delicate and inventive designs were produced such as on the doors at Eastwood, Lichfield and Worksop, and on the Icklingham chest. In their convoluted forms, emerging from the mid-fourteenth century, they came to represent the Decorated style in ironwork. However, while architecture evolved into the straight, disciplined lines of the Perpendicular, generous ogival forms in ironwork reached their peak in Somerset at Meare and Sharpham Park around 1500.

PART 6

THE END OF THE MIDDLE AGES

CHAPTER 22

LATE MEDIEVAL DOOR AND CHEST FITTINGS

During the later Middle Ages, two parallel developments can be observed in the decorative iron craft. One branch evolved into what J Starkie Gardner called ‘The Age of the Locksmith’,¹ where the smith worked cold iron with chisels and files, and the other clung conservatively to old designs and techniques, perpetuating the C-shape hinge, the fleur-de-lis, and lobes and tendrils. The change to cold, precise bench work was a response to a radical change in fashion in both stone masonry and carpentry. Sharply defined tracery patterns began to cover all surfaces, in particular doors and chests, reducing the space for spreading scroll hinges. The blacksmith was forced to compete, abandoning the organic, flowing forms engendered by hot iron and mimicking the increasingly delicate designs of Perpendicular tracery.

The history of English carved doors remains to be written and only a few examples from this period have been examined.² However, those few specimens are sufficient to show the change in fashion between *c* 1300 and 1350 and how tracery patterns gradually dominated the whole exterior surface of doors. Possibly one of the earliest tracery doors was made for the Ste Chapelle, Paris. The building was begun in *c* 1241 and dedicated in 1248.³ An early illustration of the west door shows it had a tracery pattern with a single shouldered arch and gable with a cross above.⁴ In England, the earliest known examples are the great gates to St Augustine’s, Canterbury, erected in 1309 (Fig 6.1).⁵ The gaps between the planks are covered by moulded ribs, which run into trefoil arches at the top of the door. Above the arches are scalloped traceried roundels. Towards the middle of the century, reticulated tracery was applied. At Southwell Minster (north doors) it covers the entire surface but at Swineshead, Lincolnshire, and Halsall, Lancashire, it is only applied to the top

of the door, the lower part being divided by vertical ribs. Even where delicate tracery was not called for, the boards often had a bowed exterior face making it difficult to attach any iron fittings.⁶ The same expansion of carving is seen on early fourteenth-century chests from All Saints, Hereford, and Huttoft, Lincolnshire.⁷ Hinges needed to be attached discreetly to the back of the door or the underside of the chest lid. They were superseded at their peak by wood carving. If the traceried doors at St Augustine’s are indeed among the earliest of their kind in England, the new fashion appeared within two decades of the hinges made by Thomas of Leighton.

The survival of ‘retarded Romanesque’ – in the form of C hinges, fleurs-de-lis, and lobes and tendrils – has been described earlier:⁸ by the fifteenth century it was mainly clinging on in remote areas. Fashionable smiths had to adapt to new areas of activity: on doors this meant ring plates and lock plates. Elaborate tombs, often made of precious and vulnerable materials like alabaster, required sturdy yet attractive railings. Chantry chapels,



6.1 St Augustine’s, Canterbury, gateway, replica (detail).

often associated with a tomb, required screens or gates. These new types of commission were primarily functional. Perhaps this is why, compared with earlier work, they tend to be somewhat repetitive.

HINGES AND ROSETTE RING PLATES

In the Westminster Abbey Muniment Room an imposing armoire stands against the south partition wall (Figs 6.2, 6.3). On the wall is painted a white hart, the emblem of Richard II (1377–99), and a decoration of white stars on a red ground. These stars are also painted on the armoire, indicating that it is at least as old as the wall painting. The dendrochronological date for the armoire, established by Fletcher and Tapper, is ‘after 1390’.⁹ The delicate hinges on the armoire doors have a rectangular enlargement at their hanging end, decorated with a cold-cut stepped pattern. The straps end in a cut-out rosette with punched dots on each petal. Each door is opened by a ring fastened to a simple rosette plate decorated with punched dots. Both the flat rosettes and chiselled decoration on the straps provide a useful indicator for the date of other examples.

Almost exactly contemporary are the set of aumbries in the Zouche Chapel, York Minster (Figs 6.4, 6.5). Archbishop Zouche obtained permission to build a chapel on



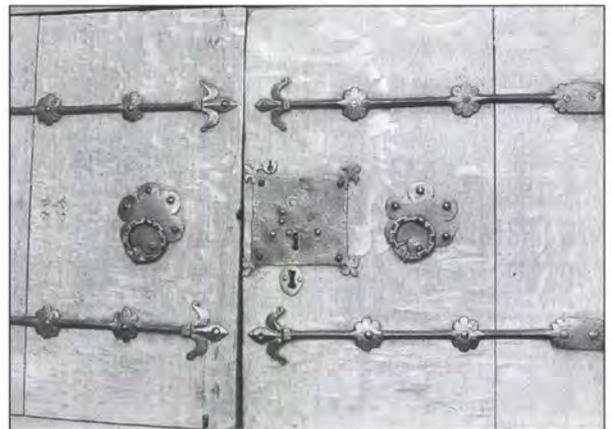
6.3 Westminster Abbey, armoire in Muniment Room, detail.



6.4 York Minster, Zouche Chapel, aumbries on north wall.



6.2 Westminster Abbey, armoire in Muniment Room.



6.5 York Minster, Zouche Chapel, aumbries on north wall (detail).

the south side of the choir in *c* 1350 but was buried in the nave in 1352, suggesting that his chapel was not complete. At that stage, the south wall of the choir was still the building erected by Archbishop Roger between 1154 and 1181. The new choir was begun in 1361 and the relation of the choir buttresses to the Zouche Chapel suggests the latter was being built at the same time as the choir wall, between 1361 and 1394. As the aumbries in the Zouche Chapel are an integral part of its design, one must assume they are of the same date. The chamber was ready by 1394 when the adjacent and contemporary vestry was being used for services.¹⁰ Dendrochronological dating indicates that the aumbries were made *c* 1395–1410.¹¹ The strap hinges have a rectangular enlargement at the hanging end, decorated with a delicate cut-out cusped pattern. Along the straps are cut-out rosettes, like those at Westminster, and the straps end in neat fleurs-de-lis. The ring plates are cut-out rosettes. Although there are five aumbries built into the walls of the chapel, and they were obviously built at the same time, there are minor variations in the design of each element of ironwork, showing the smith was not working to a rigid pattern. Similar



6.6 York Minster, armoire in Consistory Court.

designs are found on the armoire in the adjacent Consistory Court (Fig 6.6). The entrance to the Zouche Chapel also has a rosette ring plate (Fig 6.7). The armoire at Ripon is clearly contemporary with the Zouche and Westminster examples, *c* 1400 (Fig 6.8). Its strap hinges end in delicate fleurs-de-lis like those in York and the ring handles are attached to flat rosette plates. Another simplified variation in North Yorkshire is found on the shrine in Wensley church (Fig 6.9). The armoire at Salisbury Cathedral is a crude echo of this group (Figs 6.10, 6.11). Its hinges have an enlargement at the hanging end and a small cusp where they diminish. The square ring plates have concave sides.

The rosette ring plate on the door of the William of Wykeham chantry, Winchester, is probably the only piece of original ironwork on the door (Fig 6.12). The chantry was built by Wykeham, who died in 1403, so the little rosette is contemporary with the others so far discussed. However, the original ring plate is overlaid by another one with the typical fifteenth-century open-work design. This is integral with the rather coarse strap hinge decorated with cut-out fleurs-de-lis, which must consequently be dated to the later part of the fifteenth century. Rosette ring plates are also found at Cropredy vestry and Sheering (Figs 6.13, 4.186). They serve as decorative studs on the Salton chest (Fig 4.81) and a lock guard on Worfield chest II (Fig 4.80).



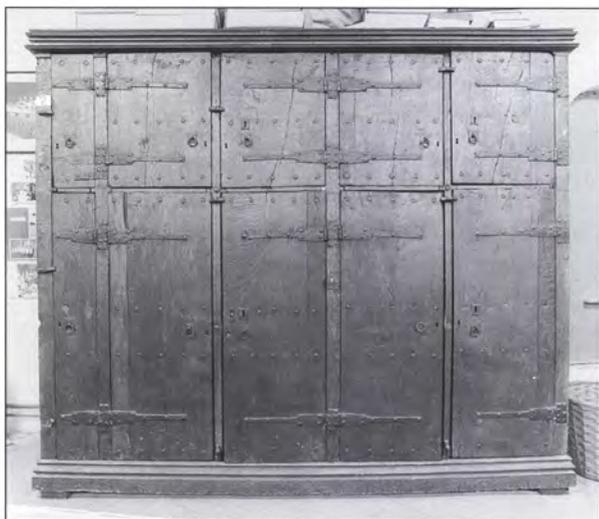
6.7 York Minster, entrance to Zouche Chapel, detail.



6.8 Ripon, armoire in crypt.



6.9 Wensley, shrine and offertory (photograph: © Crown Copyright, RCHME).



6.10 Salisbury Cathedral, armoire in Muniment Room (photograph reproduced by kind permission of the Dean and Chapter of Salisbury Cathedral).



6.11 Salisbury Cathedral, armoire in Muniment Room, detail (photograph reproduced by kind permission of the Dean and Chapter of Salisbury Cathedral).



6.12 Winchester Cathedral, William of Wykeham's chantry.



6.13 Cropredy, vestry.



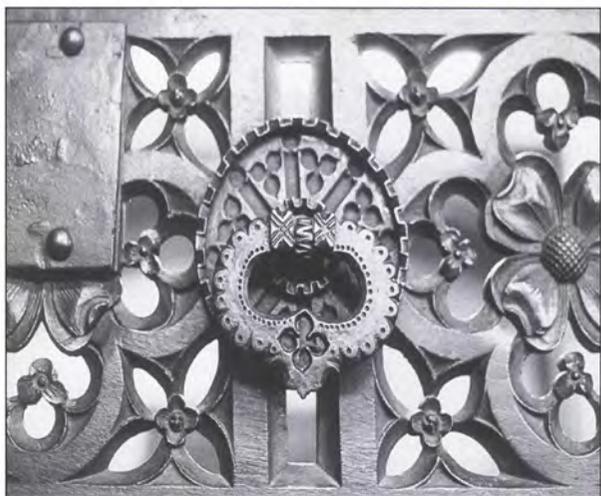
6.14 St Albans Cathedral, watching loft, detail.

THE OPEN-WORK RING PLATE

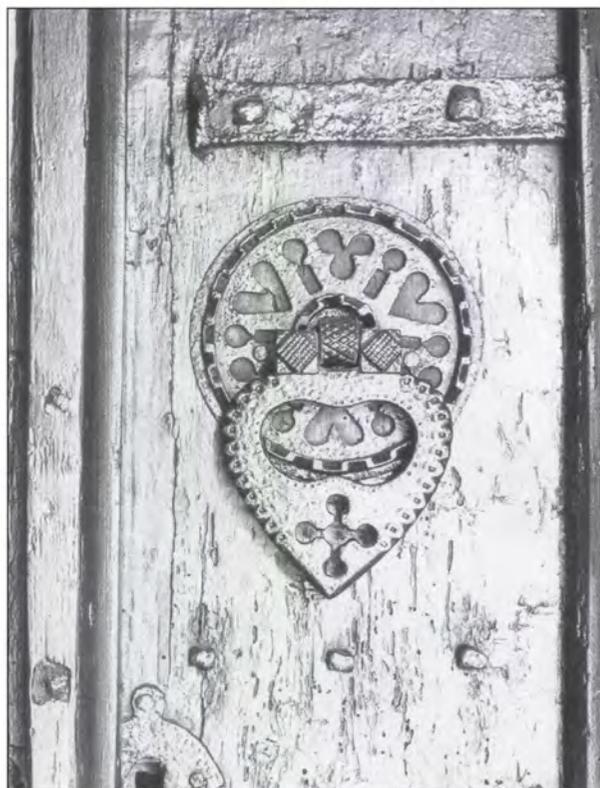
The modest rosette ring plate was superseded in the fifteenth century by a design that became almost standard throughout the country. Its basic elements are a raised rim, sometimes crenellated; a radiating open-work pattern around the pintle; and a ring, either oval or circular, decorated with either plain knobs or some form

of paired-animal motif. The simplest and most common rustic open-work consists of lancet or keyhole shapes alternating with punched circles, sometimes linked as trefoils or quatrefoils. Often the two animal heads, attempting to bite the pintle, are so debased that they are reduced to knobs. There was evidence from the ring at Careby that the open work was backed by red fabric.¹² In other instances, it may be backed by a flat sheet of iron, perhaps originally painted. This type of ring plate is so common that the author has made no attempt to follow up all examples. Dated or particularly noteworthy examples are discussed in the text; others are listed and described in the catalogue. The earliest use of the punched open-work on door furniture is on a very inconspicuous hinge on the watching loft at St Albans (Fig 6.14). This was constructed to accommodate the feretrar near St Alban's shrine and its base was erected somewhat before 1400.¹³ The watching loft is decorated with wooden tracery on the exterior surfaces, so the hinges for the lockers on the lower storey are on the inside. They terminate in a neat punched trefoil pattern.

An emphatic ring plate and ring survive in the Garstang Chantry, Cirencester, built around 1464 (Fig 6.15).¹⁴ The plate has a raised crenellated rim, open-work designs of alternating trefoils, and simple lancets. The oval ring is unusually elaborate, with punched and scalloped edges and an open-work quatrefoil extending the lower part of the ring. A refinement on this piece is the filed chamfer around the edge of the tracery. Simplified versions of this ring are found at Cirencester vestry, Duntisbourne Abbots and Syde (Figs 6.16–6.18).¹⁵ The trefoils and quatrefoils on the Garstang ring have slightly ogee tips, more refined than the simple punched circle: the ogee apertures are also found at Brockworth. The ring plate at Baltonsborough is pierced with crosses pommées and has projecting leaves on the rim, features shared with the tomb railings of Bishop Beckynton at Wells (1449–52) (Figs 6.19, 6.62, 6.100). The ring plate at Dickleburgh merits comparison with the Garstang Chantry plate (Fig 6.20): it has a serrated edge and two rims of raised crenellations, which edge an open-work band. The centre is made of a cross which overlies a plain backing sheet. The oval handle has three chunky knobs and animal heads at the pivot, and the nail heads fastening the plate to the door are highly ornamental. At Wethersfield the rim is a plain uncrenellated band while the peardrop handle indicates a sixteenth-century date (Fig 6.21).



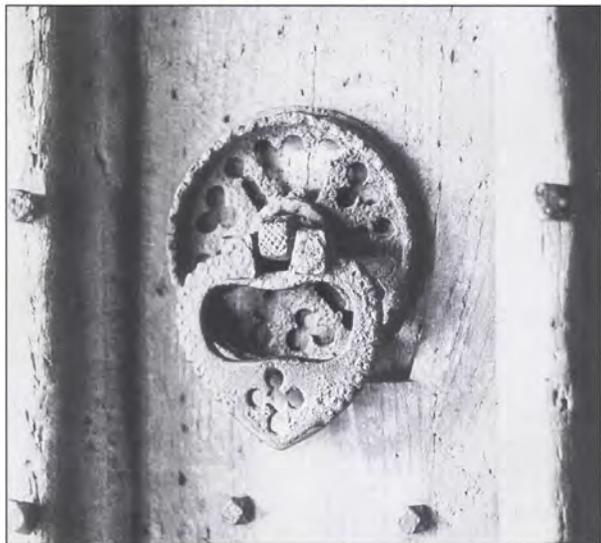
6.15 Cirencester, Garstang Chantry.



6.18 Syde.



6.16 Cirencester, vestry.



6.17 Duntisbourne Abbots.



6.19 Baltonsborough.



6.20 Dickleburgh (photograph: © Crown Copyright, RCHME).



6.23 Withersfield.



6.21 Wethersfield.



6.24 Saffron Walden, door to south porch stairs.



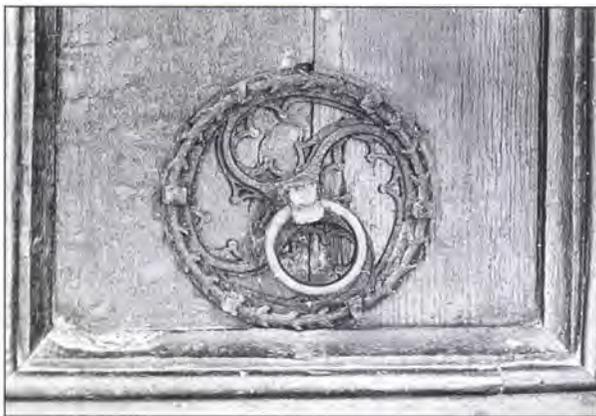
6.22 Lincoln Cathedral, Bishop Fleming's chantry.

The ring plate on Bishop Fleming's chantry, Lincoln, could stand as a representative for countless others (Fig 6.22). Fleming died in 1431, and his ring plate is poor quality, with the animal heads of the ring reduced to abstract knobs.

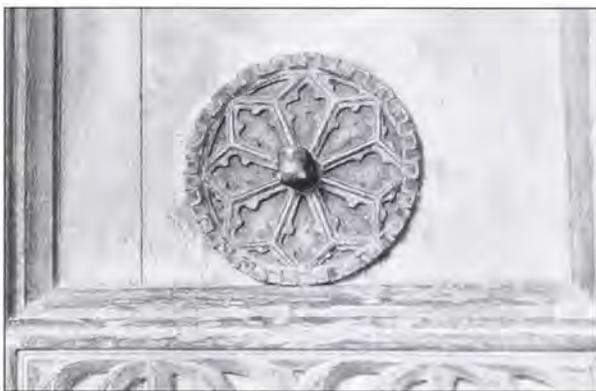
Animals on the rings come in various forms: at Withersfield (Fig 6.23), Careby and Saffron Walden (nave, south, exterior, east leaf 1485–91) there are two winged lizards facing each other. Sometimes they are just two opposed animal heads, as on the Saffron Walden door to the south porch stairs (Fig 6.24), and sometimes they are purely schematic bosses.

RING PLATES WITH RELIEF TRACERY

Complex tracery plates for locks and handles, though quite common in the Netherlands and France,¹⁶ are rare in England, the main examples being at King's College, Cambridge, Stogumber, Warwick, the Longland and Russell Chantries at Lincoln Cathedral, and Windsor (Figs 6.25, 6.26, 6.31, 6.97, 6.139). The chiselling and filing of really sophisticated tracery in relief was only achieved by a few smiths. The ring plates at Warwick are the earliest of this type (Figs 6.25, 6.26). One is in the Beauchamp Chapel itself, built between 1442 and 1462 in accordance with the will of Richard Beauchamp, Earl of Warwick (died 1439).¹⁷ The other is in the adjacent Dean's Chapel and both appear to be contemporary, probably by the same smith. The Dean's Chapel ring plate has a star-pattern tracery but that in the Beauchamp Chapel has flamboyant mouchettes, much harder to make in iron. The recessed open-work is outlined by



6.25 Warwick, Beauchamp Chapel.



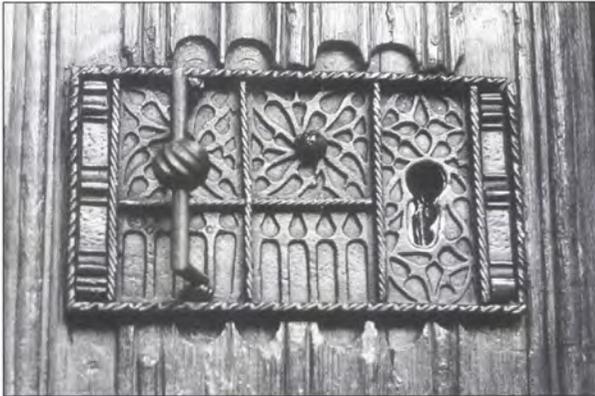
6.26 Warwick, Dean's Chapel.

raised ribs. The Beauchamp ring is edged by a curved branch and has an animal-head pivot, possibly representing the bear and ragged staff, arms of the Neville family. Richard Neville succeeded Richard Beauchamp, his father-in-law, as Earl of Warwick. The design appears to be strongly influenced by the Netherlands. van Eyck painted a selection of mouchettes in roundels on the organ of the Ghent altarpiece (1432) while the unusual branching twig is found on hinges in the Louis de Gruuthuse Chantry (1472) and the former Palais de Justice, both in Bruges.¹⁸ The high quality of the Warwick ring plates is only excelled by the furniture on the door to Edward IV's chantry at Windsor (after 1475), which will be discussed later as a group with the king's tomb gates (Fig 6.139).¹⁹

The three-dimensional effect of the Warwick plates is also attempted at King's College, Cambridge. The chapel was being completed in 1508–9.²⁰ The lock plate on the north side of the nave (third bay from the west) uses a raised cable moulding to define the divisions on the plate and the punched open-work has a backing plate (Figs 6.27–6.29). The cable moulding and flat tracery is also used at Stogumber (Fig 6.30). On the Lincoln door-handles (for the Longland and Russell Chantries) the ribs of the star-pattern tracery are raised (Fig 6.31). A star pattern of similar raised ribs is found on a lock plate at Evreux Cathedral, on the armoire in the treasury, from the late fifteenth century (Fig 6.32).²¹ On the choir screen door (north side) of King's College the tracery is also raised, overlying a back plate cut with slightly smaller perforations (Fig 6.33). The Cambridge and Lincoln plates introduce the rectangular vertical handle with a central moulded knob, an innovation of the Renaissance. The Lincoln handles could even be a French import since they have no close parallels in England. Such a rectangular, moulded handle is also found at Bishop Audley's Chapel, Hereford (1492–1502) (Fig 6.69).²²

 RING PLATES WITH SERRATED EDGE
AND DEEP RADIATING INCISIONS

A new design of ring plate appears around 1500, in marked contrast to the previous open-work. This type is characterized by a somewhat fussy serrated outline, often by deep radiating incisions and sometimes a dotted or stipple surface pattern. A suite of these is found at Cirencester, so many that one suspects G G Scott of adding a few.²³ One is found on the south side of the nave



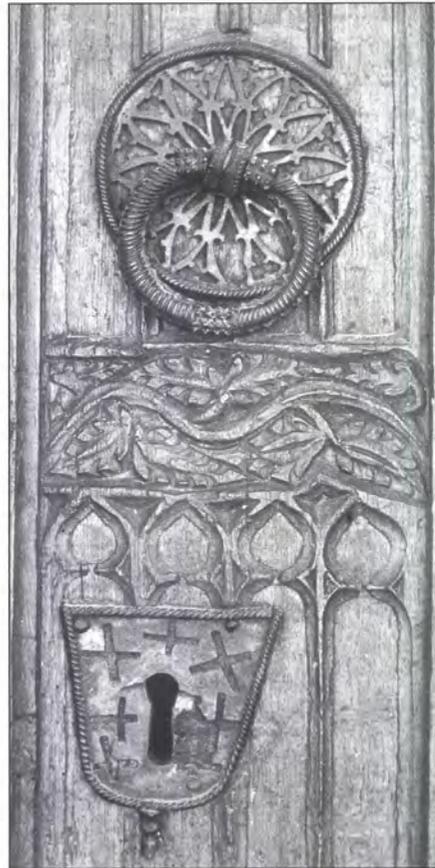
6.27 Cambridge, King's College Chapel, nave north, third bay from west.



6.28 Cambridge, King's College Chapel, nave north, fourth bay from west.



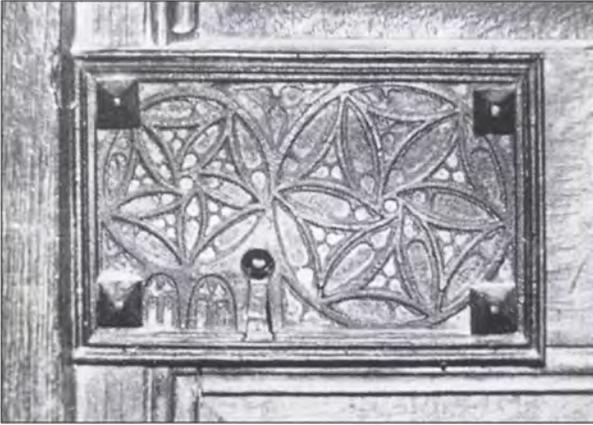
6.29 Cambridge, King's College Chapel, nave north, fifth bay from west.



6.30 Stogumber.



6.31 Lincoln Cathedral, Longland Chantry.



6.32 *Evreux Cathedral, lock plate from armoire in treasury.*



6.34 *Cirencester, west.*



6.33 *Cambridge, King's College Chapel, choir screen door, north side.*

(1515–30), on the doorway leading to the south porch. A matching pair is on the west tower doors (Fig 6.34) and others are in the porch. A similar design is used at Aldsworth, suggesting therefore that its heavy C hinges are also from around 1500 (Fig 6.35). At Southam, the ring plate with serrated edges is used in conjunction with a buttress lock plate and coarse scrolled hinges (Fig 6.36). On both these late medieval examples a dense pattern of prominent nail heads confirms their date. Another suite of three almost matching plates is found at Saffron Walden, on doors leading to the turrets at each end of the nave (1497–1520) (Figs 6.37–6.39). Another is on the



6.35 *Aldsworth.*



6.36 Southam.



6.38 Saffron Walden, south door by chancel arch, leading to south-east turret.



6.39 Saffron Walden, north door by chancel arch, leading to north-east turret.



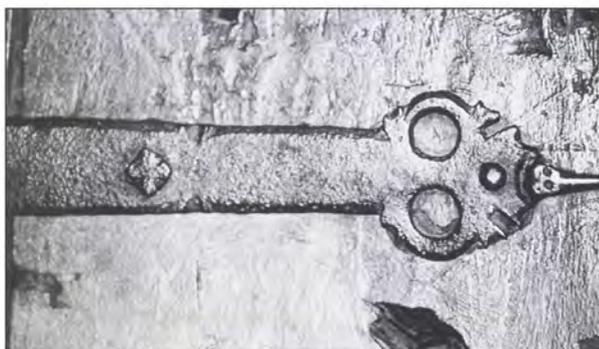
6.37 Saffron Walden, turret at west end of nave.

west door at Staplehurst (Fig 6.40). Deep radiating incisions decorate the hinge tips found on the painted armoire at Carlisle Cathedral, made *c* 1500 (Fig 6.41). The Carlisle hinge helps to date the simpler version on the Wensley offertory (Fig 6.42).

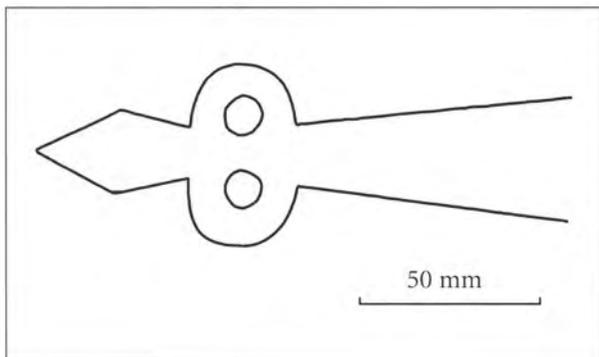
The ring plates with open-work and serrated edges described above seem to appear in England fully developed: some are more complex than others but the difference is one of skill and cost rather than gradual evolution. Many of their significant features can be traced in Spain although the examples shown are hard to date and their provenance is unknown. One comes from the Museum of Cau Ferrat at Sitges and is fifteenth-century Catalan work (Fig 6.43). The other two are in the Le Secq des



6.40 Staplehurst, west.



6.41 Carlisle Cathedral, armoire.

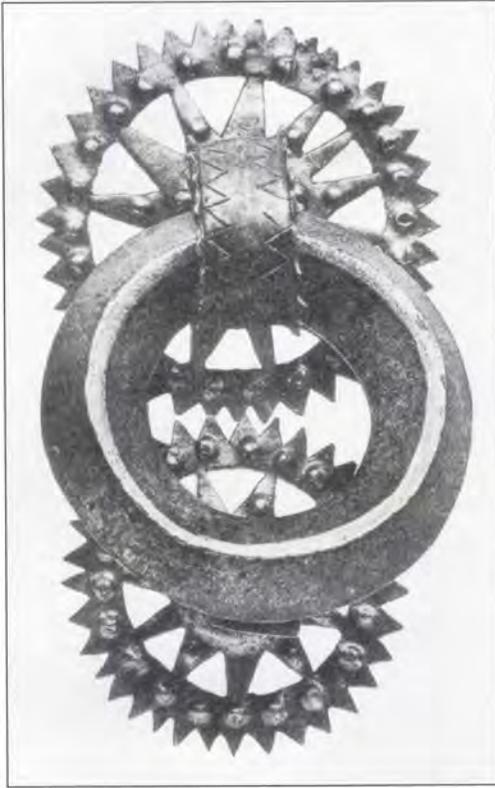


6.42 Wensley, offertory.



6.43 Catalan door ring, fifteenth century. In Cau Ferrat Museum, Sitges, from Artiñano.

Tournelles Museum, Rouen.²⁴ The Cau Ferrat example has open-work crosses pommées, a raised crenellated rim and a ring marked with punched zigzag and dot designs. The first design at Rouen also has the crenellated rim and punched design on the handle (Fig 6.44). The centre of the plate has a three-dimensional open-work design of mouchettes and ogival trefoils. Examples in England that show these features most clearly are at Baltonsborough, Cirencester (Garstang Chantry), Dickleburgh (Fig 6.20) and Warwick (Dean's Chantry). The second example at Rouen is described as Hispano-Moresque and has a star shape in the centre of the plate and a serrated outline (Fig 6.45). Variations of this design are found at Saffron Walden (east end of nave, north side, Fig 6.39) and Cirencester (tower to porch and west doors). The main difference between the Spanish and English examples is the Spanish insistence on circular handles where fifteenth-century English rings are often



6.44 Rouen, Le Secq des Tournelles Museum. Fifteenth-century Spanish door ring. From d'Allemagne 1968.



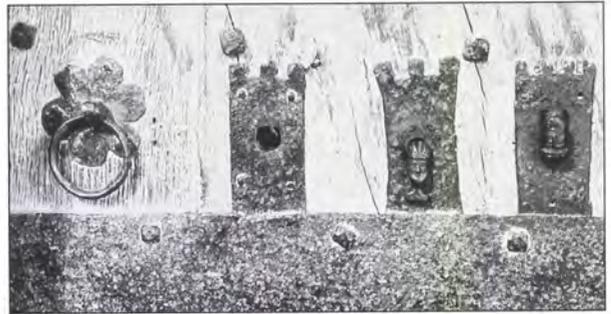
6.45 Rouen, Le Secq des Tournelles Museum. Fifteenth-century Spanish door ring. From d'Allemagne 1968.

oval. In view of the acknowledged trade in Spanish iron, the appearance of Spanish types of design in England could be expected, particularly on small portable objects such as ring plates.

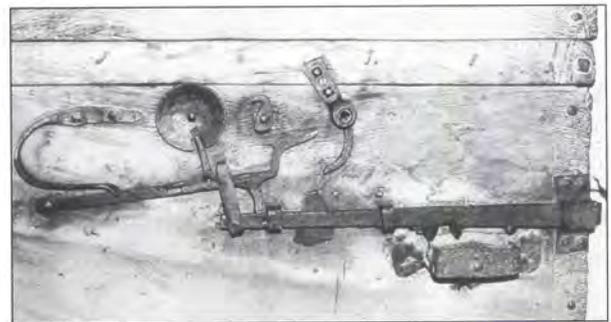
LOCK PLATES

Very few early lock plates survive and they tend to be quite plain. During the fifteenth century several distinguishing features appear on lock plates, found on both chests and doors. These may be characterized as leaf plates, shield plates, name plates, tracery and architectural plates. This classification is based purely on decorative elements and ignores the mechanism of the lock itself.

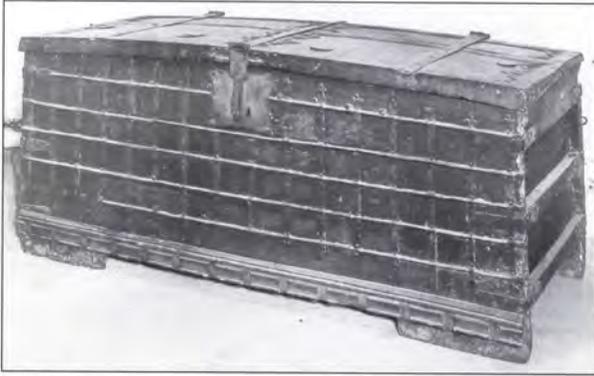
Two early examples are outside these categories. The unique decoration and mechanism at Graffham (Figs 6.46, 6.47) can only be dated by referring to its individual elements: the rosette ring plate is *c* 1400 while the caricature faces are also found on Bishop Beckynton's railings at Wells (1449) (Fig 6.101). The lock features knobs fashioned like king's and bishop's heads, which have to be twisted and turned in a vengeful manner to move the draw bar. Their designer must have had a satirical sense



6.46 Graffham, front.



6.47 Graffham, rear.



6.48 *Norwich Cathedral, chest* (photograph: Hallam Ashley).

of humour. Similar heads, wearing mitre, wimple and hat are found in France on the lock plate at Guillestre, Hautes-Alpes. These heads are flanked by Renaissance buttresses, appropriate for the date of the church, 1507–32.²⁵ An elaborate Spanish lock now in Rouen has four small figures under niches on the draw bar while a much larger head wearing a helmet is used as a knob to pull the bar.²⁶

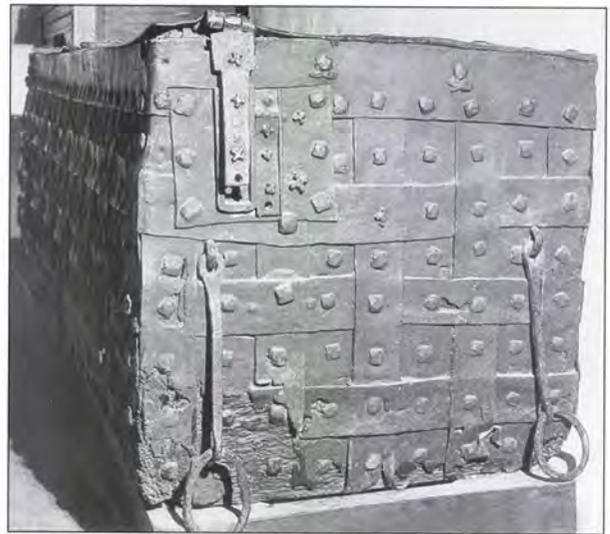
The lock plates at the Zouche Chapel, York (1390–1400) are flat rectangles, some having flat fleurs-de-lis projecting from each corner and some simply concave-sided (Fig 6.5). The great chest at Norwich Cathedral also has a plain concave-sided lock plate with a hasp guard (Fig 6.48). The lock plate is probably contemporary with the fleur-de-lis straps on the front of the chest.²⁷

IRONBOUND CHESTS AND DOORS

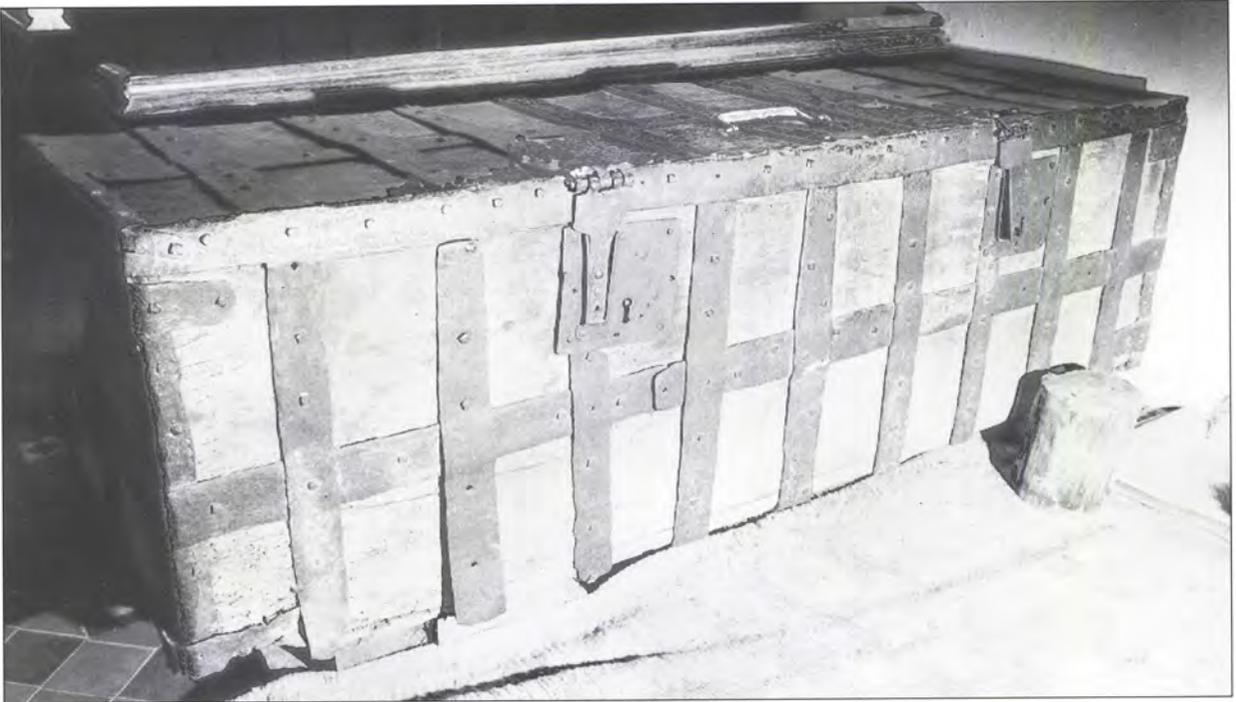
A fine concave-sided lock plate is used on the vestry door at Cottered (Fig 6.49). It features decorative nail heads, a raised rim around the hasp, and a small scallop above the hasp. The heavily ironbound chest at Stapleford has a similar lock plate with decorative nail heads and a raised rim around the hasp (Fig 6.50). This chest belongs to a late medieval group found in the Eastern counties, characterized by massive plain strapping. They are at Landbeach (Fig 6.51), Little Bentley, Nazeing and Ramsden Bellhouse. Probably one of the later examples was given by Lord John Marney to Layer Marney church around 1525 (Fig 6.52).²⁸ Some doors also display the desire for impregnable security. They are almost completely covered in iron banding. The sacristy door at Tewksbury Abbey is reputedly plated with strips of armour recycled from the Battle of Tewkesbury in 1471. The legend may be true because the strips are of a very



6.49 *Cottered, vestry.*



6.50 *Stapleford, chest.*



6.51 *Landbeach, chest.*

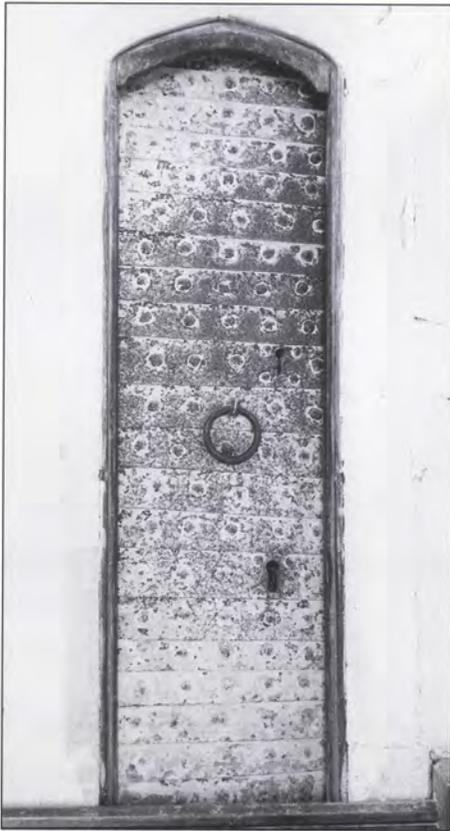


6.52 *Layer Marney, chest.*

irregular shape and some have ballistic perforations. Neater examples are at Hemingstone (Fig 6.53) and Filby, the latter having seven locks (Fig 6.54). The Filby door might have been a response to the siege of Caister castle nearby, in 1469. This whole group was probably affected by the ravages of the Wars of the Roses, followed by the continuing insecurity of the early Tudor period.

The entrance gates to Maxstoke Castle are one of the few secular, defensive structures that use iron for

decoration (Figs 6.55, 6.56). Here the ornament and iron sheeting are used to enhance the status of the owners. The original hinges are punched with cross crosslets, the heraldic achievement of the de Clinton family who had built the castle by 1345. Humphrey, Earl of Stafford acquired the castle in 1432, and to mark his ownership he covered the gates with flat sheets of iron pierced with the arms of his family, including his wife, Anne Neville, whom he married in 1438.²⁹



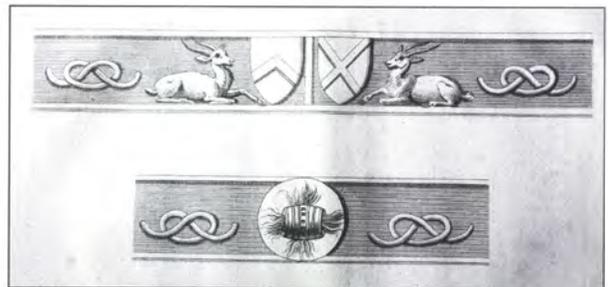
6.53 Hemingstone, interior tower door.



6.54 Filby, interior door.



6.55 Maxstoke Castle, detail.



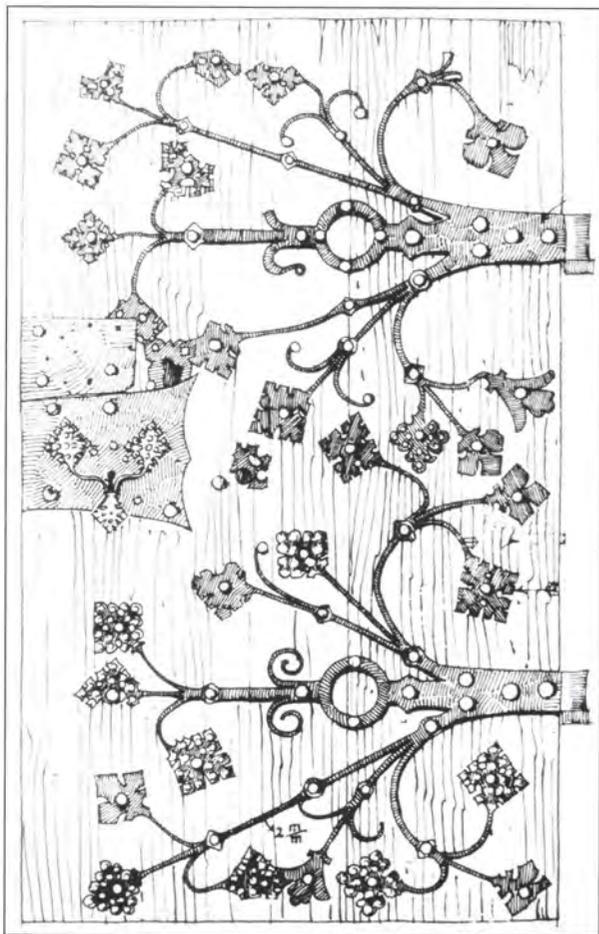
6.56 Maxstoke Castle, detail of heraldic iron bands, from Nichols 1791 (photograph reproduced by permission of the Society of Antiquaries of London).

LEAF LOCK PLATES

Leaf locks feature one or two cut-out leaves springing to either side of the keyhole and giving it some reinforcement. On German work the cut-out leaf takes a typically German form: often square with an angular, deeply indented outline as at Hattenheim (Fig 6.57).³⁰ The German leaf form is also found on the cupboard at Malmö.³¹ This cupboard was probably an export from the Empire to Sweden, and where the leaf lock occurs elsewhere in Sweden Karlsson considers it to be the direct result of German influence, beginning in the late 1300s.³²

In England some examples of the leaf lock are probably imports. The chest at York Minster carved with vivid scenes of St George and the Dragon (*c* 1380) is considered by Eames to be probably Flemish (Fig 6.58).³³ She notes a number of details in the carving, including the distinctive

stepped gables of the houses, as Flemish characteristics. The lock plate is concave sided and has one asymmetrical leaf beside the lock. On the other side the hasp has a raised spine, a feature unusual in England but found on a chest in Bruges.³⁴ Debased leaves of the square indented German type are on chests at Hereford Cathedral (Fig 6.59) and at Little Waldingfield.³⁵ These chests are likely to be a fifteenth-century import from Flanders or the Empire.³⁶ The lock plate at Saffron Walden (nave, south) has a small scallop shell beneath both the hasp guard and the keyhole, a feature often found on both Spanish and Flemish work, the scallop being the emblem of St James, patron saint of Spain (Fig 6.60).³⁷ The leaf at Saffron Walden is asymmetrical, but of a rather convoluted form not known elsewhere in England. The Chichester chest II lock plates are a slightly simpler version of those at Saffron Walden, having a crude rosette under the hasp guard only. The polylobed leaf also has a twisted tip like that at Saffron Walden. The plate itself has cut-out dovetails around the edge. The lock plate from St Mary's,



6.57 Hattenheim, from *Stuttman*.



6.58 York Minster, *St George chest*, chapter house.

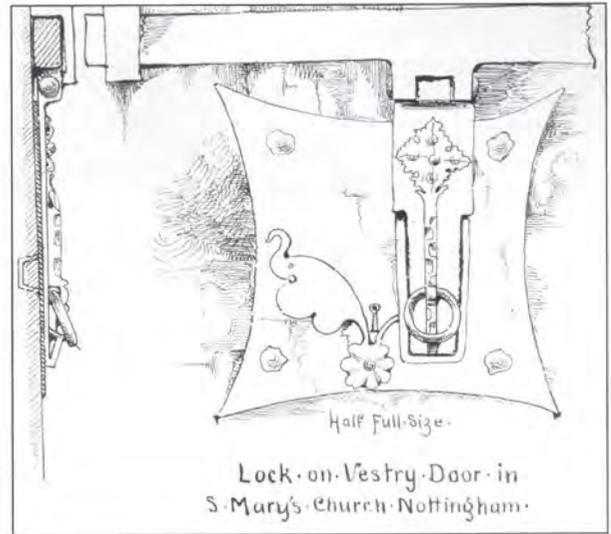


6.59 Hereford Cathedral, chest II.



6.60 Saffron Walden, interior of door in south aisle, leading to south porch.

Nottingham, almost identical to that at Saffron Walden, has a rosette under the keyhole, not a scallop (Fig 6.61). On its hasp it has the characteristic square leaf, likely to be German or Flemish. On the chest at Wilne³⁸ the pairs of asymmetrical leaves on each side of the hasp are fastened by nails in each lobe, like that on the St George chest at York. The plate looks most incongruous and fits badly



6.61 Nottingham, St Mary, from *Architectural Association Sketch Book 1876* (photograph reproduced by permission of the Society of Antiquaries of London).

with the severely geometrical carving on the chest, so could be a later addition. The Blewbury chest has an asymmetrical leaf on one side of the lock.

These leaf locks found in England would either appear to be direct foreign imports or native copies based on examples from the Empire, the Netherlands or perhaps Spain. None of them comes from a closely datable context except that on the York chest of c 1380. This date derives from the style of the wood carving and assumes that the lock plate is original. The import of ready-made, high-quality furnishings, which included chests and locks, is frequently documented in the fifteenth century, most of them coming from Flanders.³⁹ By 1517 the flood of foreign imports led to the Evil May Day riots in London. John Lincoln reported that 'Dutchem[n] bryng ouer Iron, Tymber, lether and Weynskot ready wrought, as Nayles, Lockes, Baskettes, Cupboards ... Chestes ... so that if it were wrought here, Englishmen might haue some work and luyunge by it.'⁴⁰

The lock plate of Bishop Beckynton's tomb at Wells combines a number of important features: it is distinctly English and has a secure date of c 1451–2 (Fig 6.62). The four leaves radiating around the keyhole are somewhat misshapen. They are not, in the German fashion, graceful pairs on slender stalks. The 'fleurs-de-lis' on the left corners project inwards instead of outwards and the plate has a raised patterned rim.



6.62 Wells, lock plate to Bishop Beckynton's chantry.



6.63 Cambridge, King's College Chapel, south side, fourth bay from west.

At King's College, Cambridge (1508–9), the lock plate on the south side, fourth bay from the west, introduces new leaf design, abandoning all Gothic tracery and employing more recognizable Renaissance features (Fig 6.63). On the right edge it is cut with Mannerist curves, and a spiky flat leaf sprouts from the raised rim around the keyhole. A juxtaposition of the Gothic and Renaissance forms is also found on the two sides of Prior Catton's lock at Norwich Cathedral (1504–29). The flat



6.64 Norwich Cathedral, east side of Prior Catton's lock, south transept.

leaf on the Catton lock represents the Renaissance form while the name plate on its west side is more Gothic (Figs 6.64, 6.70).

SHIELD LOCK PLATES

The shield lock plate is usually quite a simple triangular form, frequently with a raised or extended knob at the bottom and occasionally with a decorative crest at the top. It is frequently found in conjunction with an open-work ring plate, as at Baltonsborough, Stogumber and Cromhall (north) (Figs 6.19, 6.30, 6.65). At Brockley Green it has a fine open-work crest (Fig 6.66), and at Little Saxham it is reminiscent of the crown on the door handle at Bishop Audley's chantry, Hereford (1492–1502) (Figs 6.67, 6.68). At Rendcomb an open-work inscription at the top of the plate is supposed to read 1517, although this is no longer clear (Fig 6.69). Its angular ring plate has scalloped or serrated edges.

NAME PLATES

Lock plates vaunting their patron appear at the very end of the fifteenth century. Bishop Edmund Audley of Hereford (1492–1502) began his chantry chapel there before he was translated to Salisbury and the building was completed by his successor.⁴¹ The lock plate has his initials in Lombardic lettering and an interlocking grid above the keyhole (Fig 6.68). The Prior of Norwich, Robert Catton



6.65 *Cromhall, north.*



6.66 *Brockley Green.*

(1504–29), had a pair of lock plates made for the south transept with the initials RCPN (Robert Catton Prior of Norwich) (Fig 6.70).⁴² Sir Reginald Bray, a childless man wishing to secure his name for posterity, employed his rebus of the hemp bray or crushing tool extensively over



6.67 *Little Saxham.*



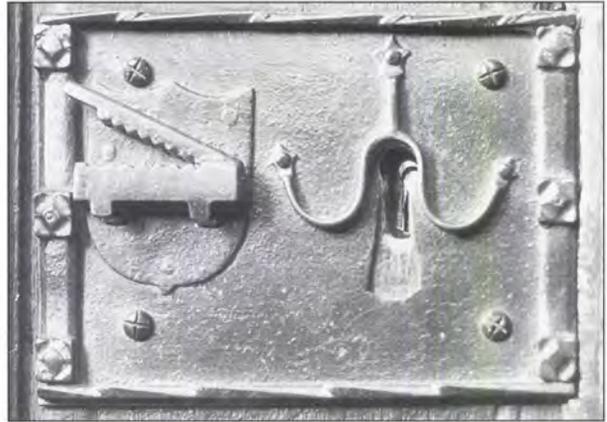
6.68 *Hereford Cathedral, Bishop Audley's chantry.*

the parts of St George's Chapel, Windsor, to which he contributed. His bequest helped to complete the nave and transepts between 1503 and 1509 and the bray is depicted in stone, glass, wood and iron (Fig 6.71). On the interior of the main south entrance door, miniature three-dimensional brays are studded all over the ribs and frame while the lock plate with his device is found on the entrance to his chapel.⁴³

Lock plates with a strongly architectural design are found with purely Gothic forms in France but in England



6.69 Rendcomb.



6.71 Windsor, St George's Chapel, Sir Reginald Bray's lock (photograph reproduced by permission of the Dean and Canons of Windsor).



6.72 Cirencester, casket in Garstang Chantry.



6.70 Norwich Cathedral, west side of Prior Catton's lock, south transept.

they tend to incorporate Renaissance motifs and are therefore later than the French examples. Many French Gothic examples are in the Victoria and Albert Museum and at the Le Secq des Tournelles Museum in Rouen.⁴⁴ The lock to Bishop Alcock's chapel, Ely (1488), is designed like a buttressed gateway with none of the pointed arches or flamboyant tracery associated with the earlier French work (Fig 6.152). The Beddington lock⁴⁵ combines twisted Renaissance balusters with both flamboyant mouchettes and compass-drawn open-work. It is gilt, bears the royal coat of arms and so presumably relates to the royal occupation of Beddington between 1539 and 1552. Henry Romaines was royal locksmith at that time and could have made it. A small version of the buttressed lock is found on the carved casket in the Garstang Chantry at Cirencester, dated 1539, and there is

an undated rustic version at Southam (Figs 6.72, 6.36).⁴⁶ An even simpler version of the lock with buttresses is used on Lady Margaret Beaufort's travelling chest. It came to Westminster Abbey when she died in 1509 and

was subsequently kept at the Public Record Office.⁴⁷

This chapter has introduced many new styles clearly derived from the Continent. The significance of this trend is discussed in chapter 24.

Table 6.1 Late medieval door and chest fittings

<i>Rosettes</i>	<i>Figure number</i>		
Canterbury Cathedral, eastern turrets	—	Saxthorpe	—
Cropredy, vestry	6.13	Stowlangtoft	—
London, Westminster Abbey, Muniment Room, armoire	6.2, 6.3	Stratford, Suffolk	—
Ripon, armoire	6.8	Swafield	—
Salton, chest	4.81	Swanton Abbot	—
Sheering	4.185	Syde	6.18
Wensley, shrine	6.9	Syleham	—
Winchester Cathedral, William of Wykeham Chantry	6.12	Weston Longville	—
Worfield, chest II	4.80	Wethersfield	6.21
York Minster, Zouche Chapel, aumbries	6.4, 6.5	Wroxham	—
York Minster, entrance to Zouche Chapel	6.7		
<i>Punched open-work ring plates</i>	<i>Figure number</i>	<i>Animals on ring</i>	<i>Figure number</i>
Baltonsborough	6.19	Brockley Green	6.66
Brockworth	—	Careby	—
Cawston, door to porch room	—	Chittlehampton	—
Chittlehampton	—	Great Thurlow	—
Cirencester, Garstang Chantry	6.15	Saffron Walden, aisle south	—
Cirencester, vestry	6.16	Saffron Walden, south porch stairs	6.24
Colchester, Town Hall	—	St Albans Cathedral (in Brandon's <i>Analysis</i>)	—
Colchester, St Peter	5.60, 5.61	Swafield	—
Cottered	6.49	Withersfield	6.23
Dickleburgh	6.20	Wootton Wawen	4.153
Duntisbourne Abbots	6.17	Wroxham	—
Lincoln Cathedral, Bishop Fleming's Chantry	6.22	<i>Ring and lock plates with relief tracery</i>	<i>Figure number</i>
Much Hadham	4.109	Cambridge, King's College Chapel	6.27, 6.28, 6.33
Royston, South Yorkshire	—	Lincoln Cathedral, door handles to Longland and Russell Chantries	6.31
		Stogumber	6.30
		Warwick, Beauchamp Chapel	6.25
		Warwick, Dean's Chapel	6.26
		Windsor Castle, St George's Chapel	6.138

<i>Shield lock plates</i>	<i>Figure number</i>	Saffron Walden, east and west turret doors	6.37, 6.38
Baltonsborough	6.19	Southam	6.36
Brockley Green	6.66	South Muskham	—
Cromhall, north	6.65	Staplehurst, west	6.40
Great Thurlow	—	Stockbury	—
Hereford Cathedral, Audley Chapel	6.68	Tewkesbury Abbey, vestry	—
Little Saxham	6.67	Wramplingham	—
Rendcomb	6.69		
Stogumber	6.30	<i>Lock plates with buttresses</i>	<i>Figure number</i>
<i>Leaf lock plates</i>	<i>Figure number</i>	Beddington, lock	—
<i>Chests</i>		Cirencester, casket	6.72
Blewbury	4.134	Ely Cathedral, Bishop Alcock's Chapel	6.152
Chichester Cathedral, Chest II	—	London, PRO, Lady Margaret Beaufort's chest	—
Hereford Cathedral, Chest II	—	Southam	6.36
Wilne	—		
York Minster, St George Chest	6.58	<i>Lock plates with names or devices</i>	<i>Figure number</i>
<i>Doors</i>		Hereford Cathedral, Audley Chapel	6.68
Cambridge, King's College	6.63	Norwich Cathedral, Prior Catton's lock	6.70
Norwich Cathedral, Prior Catton's lock	6.64	Windsor Castle, St George's Chapel, Sir Reginald Bray's lock	6.71
Nottingham, St Mary	6.61		
Saffron Walden, nave south	6.60	<i>Ironbound chests and doors</i>	<i>Figure number</i>
Wells Cathedral, Bishop Beckynton's Chantry	6.62	<i>Chests</i>	
<i>Ring plates with serrated edges and/or deep radiating incisions</i>	<i>Figure number</i>	Landbeach	6.51
Aldsworth	6.35	Layer Marney	6.52
Cambridge, King's College, south entrance	—	Little Bentley	—
Carlisle Cathedral armoire (hinge terminals)	6.41	Nazeing	—
Cirencester, west	6.34	Ramsden Bellhouse	—
Inglesham	—	Stapleford	6.50
Lapford	—	<i>Doors</i>	
		Filby, tower	6.54
		Hemingstone, tower	6.53
		Tewkesbury Abbey, vestry	—

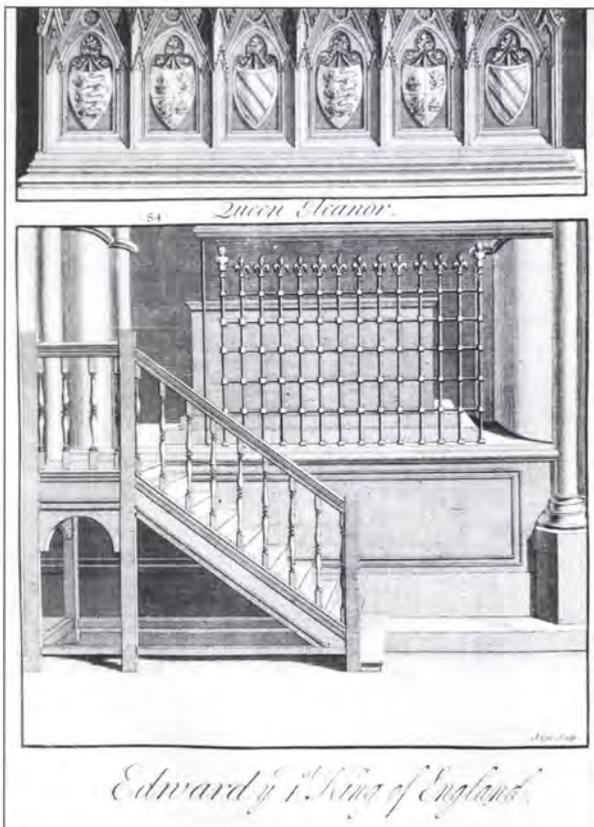
CHAPTER 23

TOMB RAILINGS

The earliest surviving tomb railings in England are those over Queen Eleanor's tomb at Westminster, made in 1293/4 by Thomas of Leighton (Fig 5.22). They are a major achievement both in technical skill and imaginative design, a high point in the development of stamped iron. Very shortly afterwards, railings were made for

Edward I's tomb (died 1307), also in Westminster Abbey, which show the rapid impact of the new linear style and carpenter's technique (Fig 6.73). These were a severe grid of vertical and horizontal bars. The vertical railings were topped with fleurs-de-lis and the corner stanchions were topped by a human face, presumably stamped. No account is preserved for making the railings and they have been removed.¹

The 'carpenter's technique' is also employed on the rather coarse iron grilles across the tombs of Bishops Ghent (died 1315) and Mortival (died 1329) in Salisbury Cathedral (Figs 6.74–6.76). These tombs are covered with the most exuberant Decorated stone canopies and the archway is filled with spiky quatrefoil grilles. The grids are mortised and riveted together. Although the



6.73 Westminster Abbey, tomb of Edward I, from Dart 1723.



6.74 Salisbury Cathedral: left, tomb of Bishop Simon of Ghent; right, Hungerford Chantry (photograph: B T Batsford Ltd).



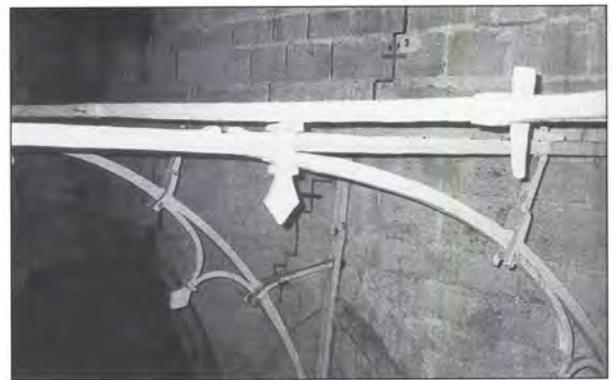
6.75 Salisbury Cathedral, tomb of Bishop Roger de Mortival.



6.76 Salisbury Cathedral, detail of Bishop Mortival's ironwork (photograph: B T Batsford Ltd).

iron design on both tombs is the same, they were not necessarily made by the same smith, because Ghent's is more neatly executed. Quite possibly Ghent's was made shortly after his death and Mortival's made as a copy about fifteen years later. Echos of the cusped motif on the grilles are found in the elegant iron bracing at the top of the cathedral lantern, installed around 1300 when the decision was made to heighten the tower (Fig 6.77).²

Important tomb railings from the mid-fourteenth century must have been lost. The next examples, from the 1370s and 1380s, show that the basic design for the next 200 years was already firmly established. There was so little change to the specification during this period that the contract for Lady Margaret Beaufort's railings at Westminster Abbey (1526) provides information about the whole series with only minor decorative variations (Figs 6.106, 6.107).³ The ironwork was intended to form a secure cage around a vulnerable carved monument, 'a grate of iron to stand about the tomb'. The stanchions had mouldings pegged and riveted on and often ended in



6.77 Salisbury Cathedral, structural ironwork in the lantern (photograph: John Carley).

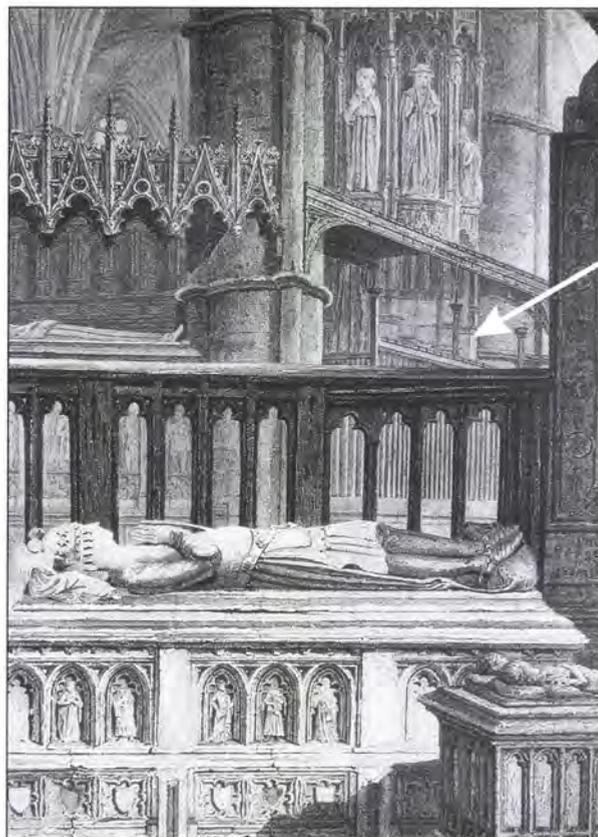
castellated tops, sometimes supporting a candle pricket: 'in euery side of the said Tombe shal be iij pryncipalle poostes of Iron, that is to say two corner postes whiche shalle aunswere to the werkes both at ende and atte syde that they serue for, and oon poste of iron in the myddes

on euery of the two sydes to aunswer to his werkes, and euery poost shall haue a butteras with a baase to aunswere booth weys'. Lady Margaret's posts were to end with a 'busshe of Daysyes'. The main transom holding the rails together was frequently crenellated. The vertical spiked railings, of square section, were usually set on the diagonal. It took considerable skill to produce identical rods of square section in the days before rolling mills, and medieval smiths accomplished this to a very high standard. Lady Margaret had 'arres bars [set on the diagonal] of three quarters of an ynche square, wele and clene hamared, So that the dentes of the hammer be not seen in them' and there was to be 'eyther a flowredelyce or a spere point to euery Arras barre'. It will be seen that many of the following examples fall into closely related groups, with designs being repeated even after a certain time lag. Lady Margaret's contract also looks to the past, requiring several aspects of her railings to be 'made and vented after the fasshion and werkmanship of the creste aboute the grate of my lord of Seint Johns Tombe' (probably made around 1497).⁴ The tomb railings of Mary, Queen of Scots, adjacent to Lady Margaret Beaufort, show similar respect. They were made in 1613–14 by Thomas Bickford and are very close in detail to Lady Margaret's, except that the mouldings have become more exuberant and Mannerist.⁵

Clearly, copying the railings of an esteemed relative or respected person was a way of adding status to one's own tomb. This type of request must have been made for several of the groups.

Queen Philippa of Hainault died in 1369 and after some delay her tomb in Westminster Abbey was protected with some second-hand railings brought from St Paul's in 1377 (Fig 6.78). The iron cost £40 to buy and 10 shillings to install. It came from 'above the tomb' of Bishop Michael Northburgh of London (died 1361).⁶ In order to make it fit its new location, eight additional bars, 'two plates of iron and battlements around the said iron' were made and the iron was painted red.⁷ Neale's illustration shows that it exactly follows the basic pattern, with crenellated cornice and castellated stanchions. The Queen's railings were closely matched by those of Archbishop Langham, buried nearby (Fig 6.79). He died in 1376 and was buried in Westminster Abbey in 1379. Langham's railings still survive and have the moulded transom and stanchions with castellated tops. Catherine Swynford's railings in Lincoln Cathedral are of the same type (Figs 6.80, 6.81). She was the wife of John of Gaunt

and died in 1403, her railings being made before 1437.⁸ This group of related designs includes the reused medieval gates to the Botanic Garden in Oxford (Fig 6.82).



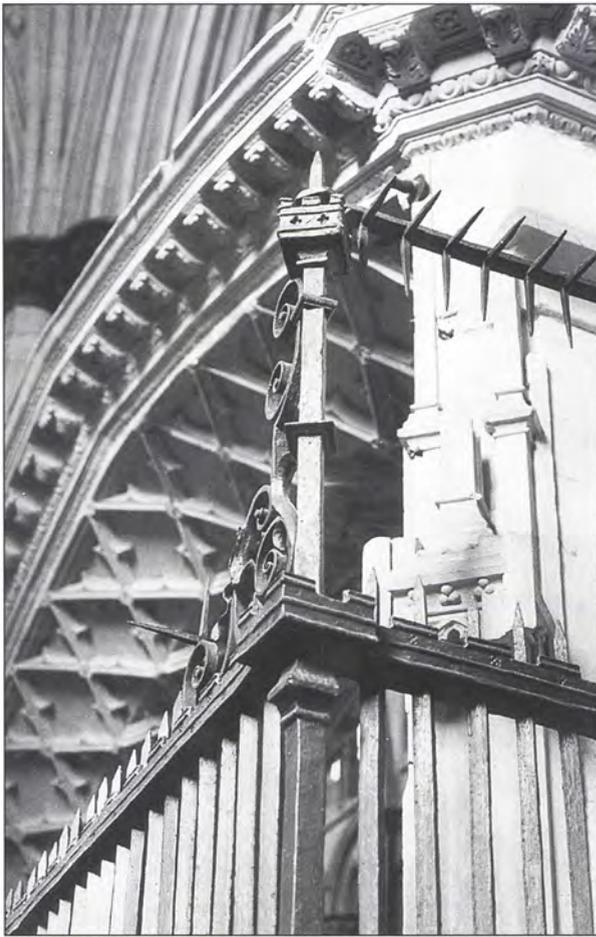
6.78 Westminster Abbey, tomb of Queen Philippa of Hainault (background, right) (see arrow), from Neale 1823 (photograph reproduced by permission of the Society of Antiquaries of London).



6.79 Westminster Abbey, tomb of Archbishop Langham.



6.80 *Lincoln Cathedral, tomb of Catherine Swynford.*



6.81 *Lincoln Cathedral, tomb of Catherine Swynford, detail.*



6.82 *Oxford, gates to the Botanic Gardens.*

A light structure, to support the drapery of a hearse, was probably made for Sir John Marmion (died 1387), at West Tanfield (Figs 6.83, 6.84). This has stepped transoms, and cut-out leaves forming a bowl around the candle pricket. The relative exuberance of this iron hearse may be contrasted with the sober severity of Richard Beauchamp's laten hearse in the Beauchamp Chapel, Warwick (1449–50).

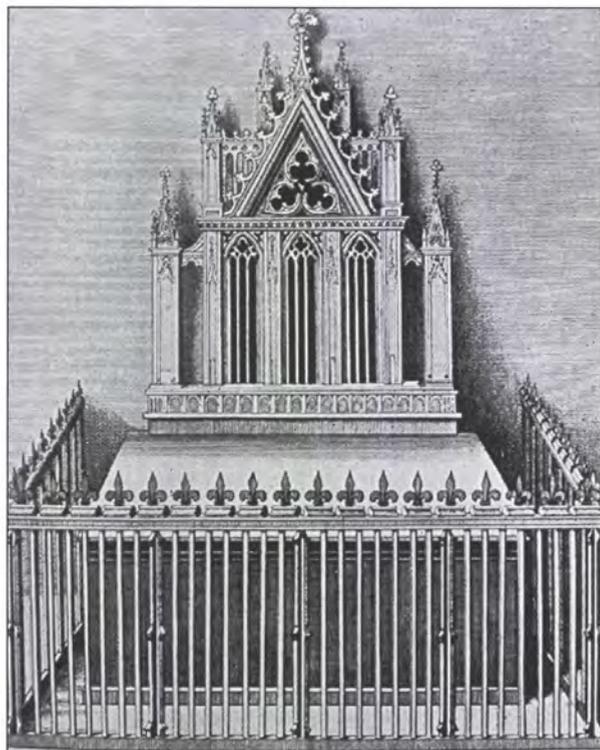
The shrine of St Erkenwald at St Paul's, 'much repaired if not made new' in 1400–2, was protected by railings tipped with fleurs-de-lis. The iron was tinned to make it more decorative and cost £64 2s 0d (Fig 6.85).⁹ A macabre cage was made around the cadaver of Thomas



6.83 West Tanfield, Marmion hearse.



6.84 West Tanfield, Marmion hearse, detail.



6.85 London, St Paul's Cathedral, St Erkenwald's shrine, from Dugdale 1818 (photograph reproduced by permission of the Society of Antiquaries of London).

Haxey (died 1425) in York Minster (Fig 6.86). Moulded iron stanchions frame a tight plain grid and support an early example of the table tomb with cadaver below.¹⁰

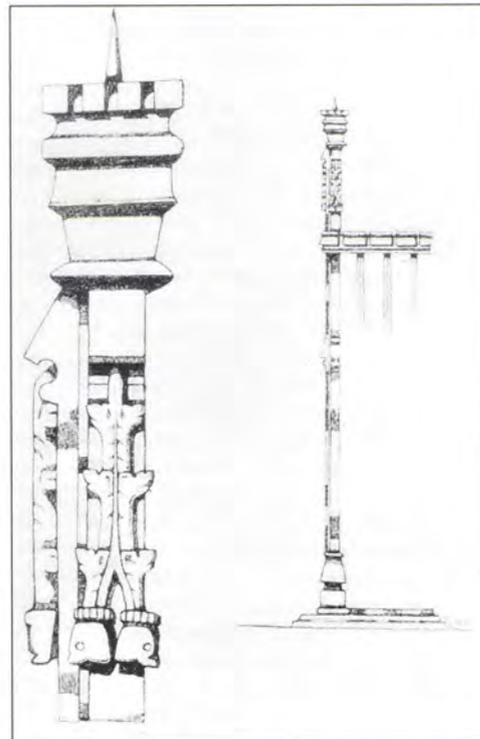
It is possible that Henry Yevle was responsible for the design of Arundel collegiate church, c 1380–90, while his work on the nave at Canterbury Cathedral was interrupted.¹¹ Connections between the buildings are not just architectural but extend to the ironwork. In the cathedral nave there was originally a massive iron screen across the east end, parts of which now survive in the west and south-west porches of the cathedral. The screen was probably part of Yevle's original design (1391–1405) because a similar structure was mentioned in that position in 1411.¹² A small detail on the Canterbury screen is the use of crocketed ogee arches, riveted to the stanchions (Fig 6.124). This feature, unusual in ironwork, is also found on the stanchions of the Fitzalan tomb at Arundel (Fig 6.87). Thomas, the fifth earl (died 1415), was buried with his wife, Beatrice of Portugal (died 1439), but the tomb is likely to have been made at the time of the earl's death.¹³



6.86 York Minster, tomb of Thomas Haxey.

In Canterbury Cathedral the railings around the tombs of the Black Prince (died 1376) (Fig 6.88), Archbishop Courtenay (died 1396) (Fig 6.89), Henry IV and Joan of Navarre (died 1413 and 1437) (Figs 6.90, 6.91), and Archbishop Chichele (died 1443) (Figs 6.92, 6.93), are all made to a similar design although there is a sixty-seven year span between the deaths of the Black Prince and Chichele. The railings all have moulded castellated stanchions, a sturdy base plate and a crenellated transom supporting plain iron rails. On the transom, stamped motifs of fleur-de-lis or lion's head or both are applied. Chichele's railings, the most elaborate, end in a spiky cresting of star flowers and fleurs-de-lis. They were *in situ* by 5 February 1426 when a prisoner sought sanctuary at Chichele's tomb by clinging 'per clausuram ferream vestri novi monumenti', causing 'tam sterpitem terribilem circa chorum'.¹⁴ However, it is likely that the basic pattern was established for the Black Prince's tomb around 1376 because the same idea of a crenellated transom with alternating stamped 'badges' is found on the screen at Arundel (c 1380) (Fig 6.94).

Neither the Black Prince nor Archbishop Courtenay was buried where originally intended. The Black Prince



6.87 Arundel, tomb of Thomas, fifth Earl of Arundel, from Gardner 1922.



6.88 *Canterbury Cathedral, tomb of the Black Prince.*



6.90 *Canterbury Cathedral, tomb of Henry IV.*



6.89 *Canterbury Cathedral, tomb of Archbishop Courtenay.*



6.91 *Canterbury Cathedral, tomb of Henry IV, detail.*

had planned to be buried in his chantry chapel in the crypt, but after his death in 1376 it was decided to entomb him with maximum honours on the route to Becket's shrine, in the south aisle of the choir.¹⁵ Courtenay wanted to be buried in Maidstone but at the king's instigation was placed just east of the Black Prince.¹⁶

In his will, Henry IV requested to be buried in the cathedral 'after the discretion of my cousin the archbishop', Thomas Arundel.¹⁷ Henry IV's body was brought to Canterbury Cathedral in 1413 and kept on a

hearse with candles burning around it night and day.¹⁸ It is not known how long he stayed there, but according to Woodruff and Danks¹⁹ the hearse was not sold off until the death of his queen, Joan of Navarre, in 1437, so perhaps it continued to be of service until that date. Henry IV's chantry on the north side of the Trinity Chapel ambulatory was not dedicated until 1439.²⁰ Although there are no documents referring to Henry's tomb, it is likely that Joan commissioned its design in the 1420s.²¹

Regardless of when the royal tomb was made, it is clear that the railings were not designed specifically for their present location. All the other railings in this Canterbury group are a perfect fit. They either make a tidy cage around the tomb itself or, in the case of Chichele, precisely enclose the length of the bay between two piers.



6.92 *Canterbury Cathedral, tomb of Archbishop Chichele.*



6.93 *Canterbury Cathedral, tomb of Archbishop Chichele, detail.*

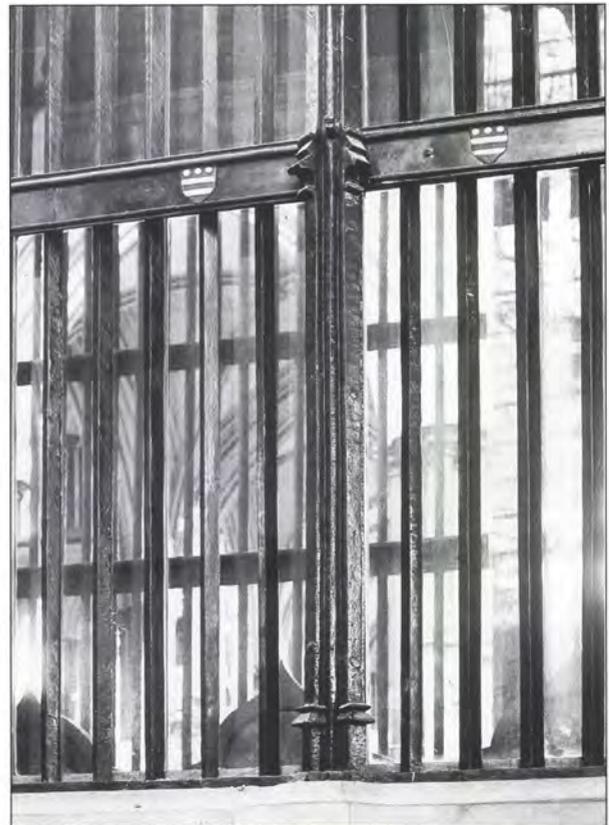
Henry's railings are an ill-fitting compromise, partly surrounding the tomb and then extending to enclose the bay. There is considerable evidence to suggest that they have been rearranged.²²

They were probably intended to enclose a free-standing tomb or tombs on four sides, like Archbishop Courtenay's, and were subsequently cut up and extended across the whole bay length. Henry IV's tomb has seven stanchions but a regular tomb like Courtenay's only needs six, hence the possibility of reused railings from two tombs.

Henry's railings could have come from two possible locations: either they surrounded his hearse from c 1413 until his tomb was built, or they could have come from the tomb of his son the Duke of Clarence, who died in 1421. In 1417 Clarence requested in his will to be buried 'at the feet of my father',²³ presumably one bay to the east



6.94 *Arundel, screen, detail of transom.*



6.95 *Salisbury Cathedral, Hungerford Chantry, detail.*

of Henry IV, where Dean Wotton now lies. Then in 1439 Clarence was dug up and reburied with his wife Margaret Holland, together with her first husband John Beaufort, off the south transept.²⁴ The railings could have been moved from Clarence's and/or Beaufort's tombs in 1439 and installed, with some difficulty, around Henry IV's, ready for the dedication of the king's chantry chapel in the same year.

The Hungerford ironwork in Salisbury Cathedral is the only surviving example in Britain where the entire walls of the chantry chapel are made of iron railings (Figs 6.74, 6.95). They are also the earliest to display a rich genealogy of heraldic devices in the form of painted shields.²⁵ Lord Walter Hungerford commissioned the chapel in 1429, long before he died in 1449.²⁶

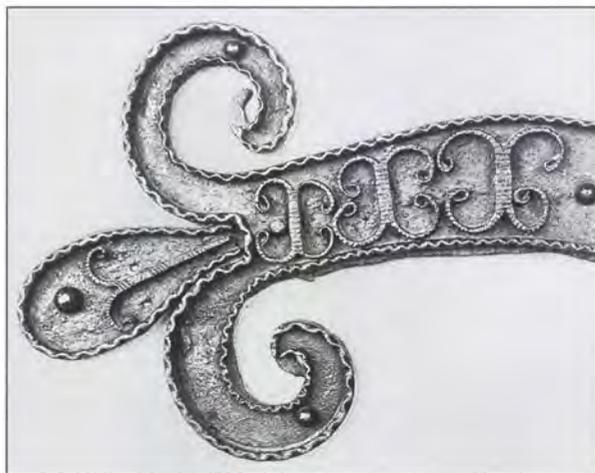
Bishop Russell's railings at Lincoln Cathedral completely close the space between the tomb and canopy (Fig 6.96). These railings, roughly datable by Russell's death in 1495, include a significant technical detail. Along the transom there is a narrow raised wavy band, with small flowers applied between the loops of the band. The detail of the wavy raised band is also applied to the transom across the tomb of Bishop Fleming (died 1431) on the north side of the choir (Fig 6.97). (This appears to be a coarse copy of Russell's ironwork, and Fleming's may not even be medieval. Its transom is coarse and, more significantly, the stanchions lack the moulded profile found on Russell's tomb.) This type of surface enrichment, akin to



6.96 *Lincoln Cathedral, tomb of Bishop Russell.*



6.97 *Lincoln Cathedral, tomb of Bishop Fleming.*



6.98 *Alpirsbach, Germany, detail of door hinge (photograph: Karlsson).*

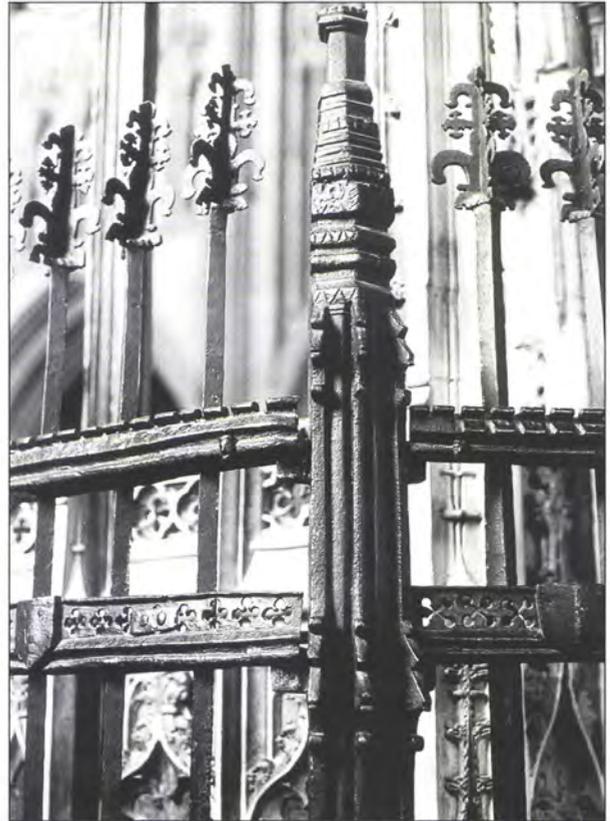
the application of filigree in finer metals, is found at Alpirsbach, Germany (Fig 6.98),²⁷ St-Jean-les-Sowerne (St Johann bei Zabern)²⁸ and the town hall at Ulm. On the Ulm iron, the flowers grow from the wavy stem in a naturalistic way. The town hall is dated 1509.²⁹

The majority of the tomb railings discussed so far are workmanlike if rather unimaginative. The railings of Bishop Beckynton at Wells (Figs 6.99–6.101) and Sir Thomas Hungerford at Farleigh Hungerford (Figs 5.124, 6.102) are evidence of a smith or smiths attempting some virtuoso work within the constraints of the fashionable design. All the normally severe elements are given as much decoration as possible. The stanchions are elaborately moulded, with motifs of faces, zigzag and punched crosses also used. The transoms are crenellated and also decorated effectively with shields and open-work crosses. Some railings end in fourfold finials of cut-out leaves and crosses. Beckynton died in 1464, but he was well prepared: in 1449 he was congratulated on getting his tomb ready,³⁰ in 1451 he requested the mayor and corporation to pray at his chantry, and in 1452 he dedicated the altar.³¹

The Farleigh Hungerford railings are closely linked in style but their date is not known. Sir Thomas died in 1398 and his wife Joan died in 1412. There is an indication that the Hungerford railings might have been erected by Sir Thomas's son, Walter, between 1441 and 1449, making them more or less contemporary with the Beckynton ironwork. Joan's will of 1411 established that she wished to be buried 'in the chapel of St Anne in the parish church of Farleigh Hungerford, next to the grave of my



6.99 Wells Cathedral, tomb of Bishop Beckynton.



6.101 Wells Cathedral, tomb of Bishop Beckynton, detail.



6.100 Wells Cathedral, tomb of Bishop Beckynton, detail.

husband'.³² In 1441 her son founded a chantry for his family in the church.³³ In 1445 the chantry licence was reissued because Walter wished to convert the whole church, situated within his castle walls, into a private chapel and a new parish church was built outside in the village.³⁴ Furthermore, he writes, 'I will that if anything be deficient either in the foundation, endowment or statutes of the chantry I have at Farleigh Hungerford ... that an accomplishment thereof be made with all speed and whatever ornaments are wanting I desire that they be supplied by my executors'.³⁵ Walter died in 1449 and perhaps it was at this time that the Hungerford railings were constructed, to complete the ornaments of Walter's family chantry.

Two features of these tombs are notable for purposes of comparison. The stanchions at Wells are bulky, moulded and have a tapered conical top. These characteristics are also found in the solitary stanchion at Canterbury Cathedral, at the foot of the stairs leading from the south transept to the choir (Fig 6.103). This is so massive it almost appears cast, but it is most likely to be



6.102 *Farleigh Hungerford, tomb of Sir Thomas Hungerford and Joan Hussey, his wife.*



6.103 *Canterbury Cathedral, stanchion in south transept.*



6.104 *Windsor, St George's Chapel, Urswick Chantry railings (photograph reproduced by permission of the Dean and Canons of Windsor).*

contemporary with the Wells stanchions and therefore wrought. The other detail is the cut-out Maltese cross on the railings at Farleigh Hungerford, also found on the fourteenth-century hinges at Pickworth (Figs 4.141, 5.124).

The traditional style of tomb railing continued well into the sixteenth century, long after Renaissance motifs had begun to infiltrate other areas of decorative ironwork. The remaining grilles and rails are included to show the continuity of Gothic ironwork, even around the most up-to-date Renaissance tombs. Many of them provide accurately datable evidence for the continuity of ancient motifs.

The railings across the Urswick Chantry at Windsor were made in 1507, with a trefoil cresting and shields on the moulded stanchions (Fig 6.104). They are barely different in concept from the Hungerford cage in Salisbury Cathedral, made in 1429. The Daubeney railings in Westminster Abbey (after 1507) (Fig 6.105) though much restored, end in fleurs-de-lis, a motif first used in this context on Edward I's tomb *c* 1307 (Fig 6.73). Their buttressed and castellated stanchions are typically medieval but at the top introduce finials made of a twisted rod bearing fleurs-de-lis and an open-work pennon. The same developments can be seen on the tomb of Lady Margaret Beaufort, also at Westminster Abbey (Figs 6.106, 6.107). Her splendid Renaissance effigy made by Torrigiano is surrounded by railings of a modified



6.105 Westminster Abbey, tomb of Sir Giles Daubeney, from Ackermann 1812 (photograph reproduced by permission of the Society of Antiquaries of London).



6.106 Westminster Abbey, tomb of Lady Margaret Beaufort (photograph: © Crown Copyright, RCHME).

Gothic design made by Cornelius Symondson of St Clement Danes in 1526.³⁶ For this, Symondson was paid £25, with a £5 3s 4d down payment and the remainder paid in instalments as the work progressed. The stanchions end in the new twisted finials and pennons but the railings end in fleurs-de-lis, now largely broken.



6.107 Westminster Abbey, tomb of Lady Margaret Beaufort, detail.

The railings made for Dr Ashton (died 1522) at St John's College, Cambridge, bear hallmarks of the new inspiration (Figs 6.108, 6.109). They also have twisted finials, which bear a barrel and a leaf rebus, and below the pinnacles is a broad transom with a black letter inscription. Inscriptions in iron are rare in England but are used widely in Denmark, particularly on the island of Funen.³⁷ The Danish examples conveniently provide their own dates, the earliest being found at Indslev, dated 1465.

The hearse from Snarford, now in the Victoria and Albert Museum, was dated by Gardner to the late fifteenth century but it is likely to be later (Figs 6.110, 6.111).³⁸ Its early appearance derives from the cut-out leaves found in a similarly spiky form on the Farleigh Hungerford iron (*c* 1449), and the band of semicircles, comparable to the applied wavy line on the Russell tomb at Lincoln (*c* 1495). Later features are the twisted rods ending in circular baluster mouldings. These are found on Bishop West's gates at Ely, 1525–33, and the Pickering monument in St Helen's, Bishopsgate, 1575.³⁹

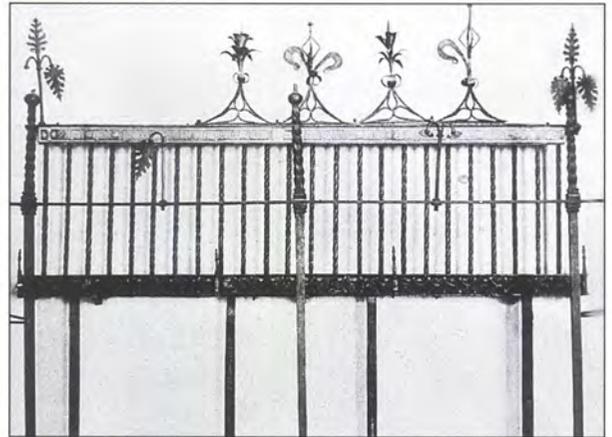


6.108 Cambridge, St John's College, tomb of Dr Ashton.



6.109 Cambridge, St John's College, tomb of Dr Ashton, detail.

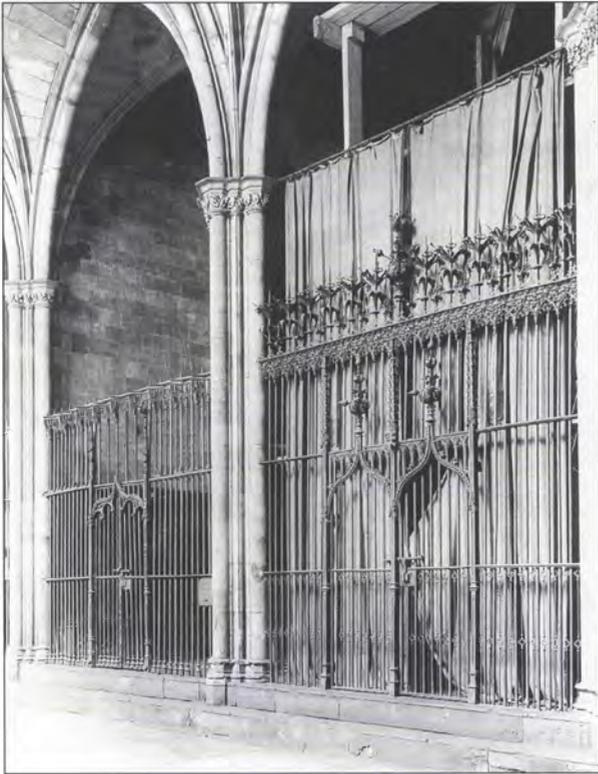
The Snarford hearse has an inscription, not common on medieval tomb railings but also found on Dr Ashton's railings of 1522, at St John's College, Cambridge. Triangular tracery designs supporting quite naturalistic flowers are also found on the crest of a cloister grille in Barcelona Cathedral (Fig 6.112). The crests of straggling



6.110 Snarford, hearse, for Sir Thomas Saint Paule (photograph: copyright of the Trustees of the Victoria and Albert Museum, inv 47-1867).



6.111 Snarford, hearse, detail (photograph: copyright of the Trustees of the Victoria and Albert Museum, inv 47-1867).



6.112 *Barcelona Cathedral, grille in cloister (photograph: Conway Library, Courtauld Institute).*

fleurs-de-lis and open-work lozenges are closely matched on the tomb of the Earl of Lincoln (died 1584) in the Schorne Chantry at Windsor (Fig 6.113). Lincoln's tomb provides parallels for the most recent features on the Snarford hearse, which means that the latter was probably made for the tomb of Sir Thomas Saint Paule (died 1582) where it was found. The Snarford hearse must be dated by its most recent features to the late sixteenth century and serves as a warning about the persistence of much earlier motifs, particularly in rural areas.

The use of stamps applied to the transom of tomb railings, first seen in the Chichele group at Canterbury Cathedral in the early fifteenth century, persists on the railings of Charles Booth, Bishop of Hereford (died 1535) (Fig 6.114). Here the crenellated transom has a raised rim and the stamps are roses and boars' heads. On each stanchion is a shield painted with the Booth arms.

Bishop Longland's railings at Lincoln Cathedral are in the bay next to Bishop Russell's (Fig 6.115). Longland died in 1547. There is a serrated edge and series of ridges along the transom reflecting the interest in surface texture shown on Russell's railings.



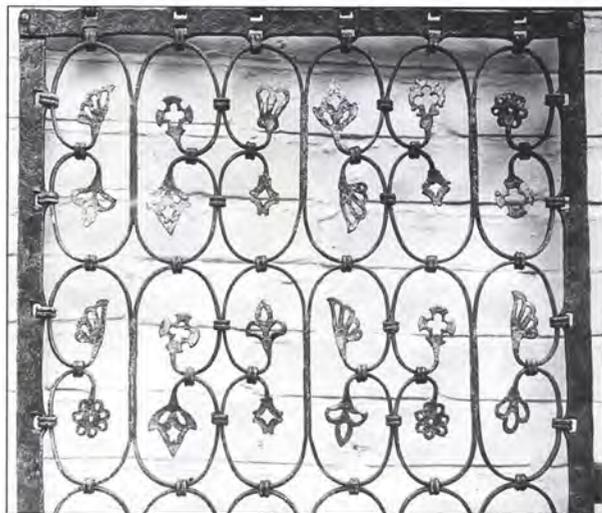
6.113 *Windsor, St George's Chapel, tomb of the Earl of Lincoln, Schorne Chantry (photograph reproduced by permission of the Dean and Canons of Windsor).*



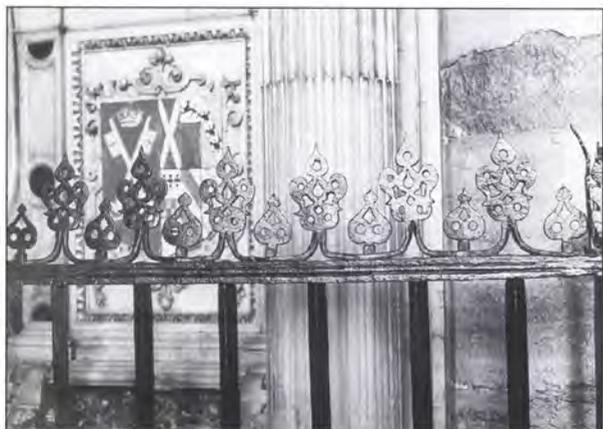
6.114 *Hereford Cathedral, tomb of Bishop Charles Booth.*



6.115 *Lincoln Cathedral, tomb of Bishop Longland.*



6.117 *Hildesheim, Roemer and Palizacus Museum, detail of gates.*

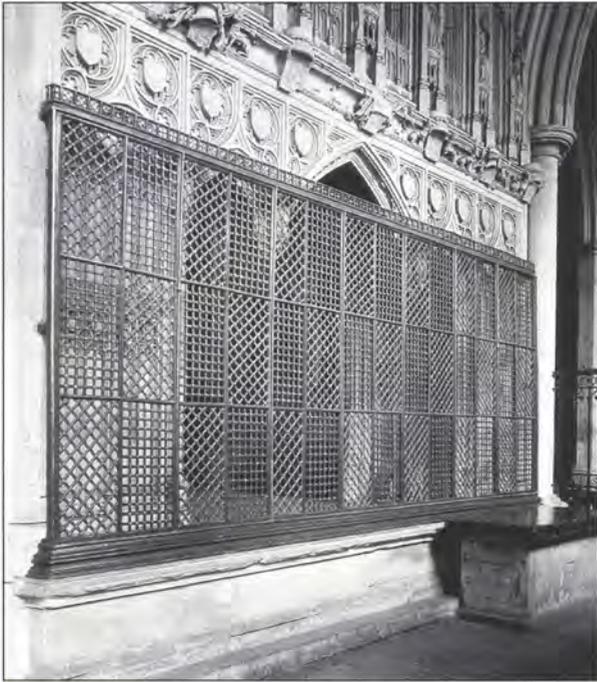


6.116 *Canterbury Cathedral, tomb of Dean Wotton.*

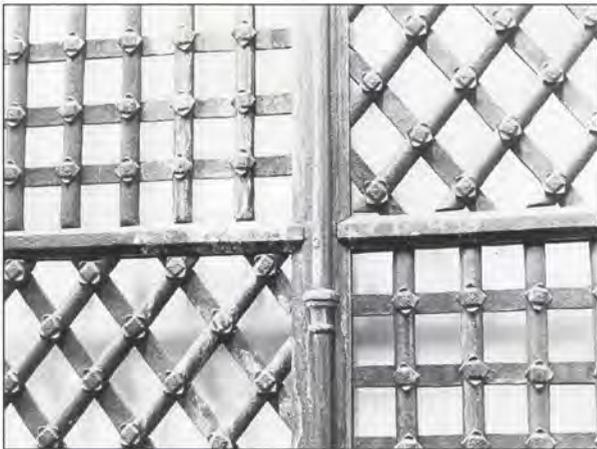
Dean Nicholas Wotton's tomb railings at Canterbury have unmoulded stanchions (Fig 6.116). They also revive cut-out crests of abstract ornamental forms, last seen on the tombs of Bishop Beckynton and Sir Walter Hungerford in 1449. The difference with Wotton's crests is that they are all pierced open-work, unlike any others in England. Wotton died in 1567 leaving his nephew to erect his splendid monument adjacent to Henry IV's.⁴⁰ During his well-travelled career as a diplomat, Wotton had served as ambassador to the Dukes of Saxony and Cleves in 1539,⁴¹ and may well have observed a distinctive German style of ironwork in Lower Saxony. Gates at Hildesheim Cathedral and Museum (Fig 6.117), and at Neuenheerse, all use open-work terminals attached to C scrolls.⁴² The earliest example in the group, from St Michael's, Luneburg, is

probably contemporary with the church, dedicated in 1418.⁴³ However, the Luneburg terminals are solid silhouette (like Wells and Farleigh Hungerford), using only the quatrefoil motif. The Hildesheim and Neuenheerse terminals, clearly part of the same local tradition but a later development, use primarily open-work terminals, like Wotton's tomb.

A massive grille across an entire bay at St Albans protects the tomb of Humphrey, Duke of Gloucester (Figs 6.118, 6.119). According to the Victoria County History and Pevsner, the grille across the Duke of Gloucester's tomb was made in the thirteenth century and reused on the fifteenth-century tomb,⁴⁴ but architectural and stylistic evidence does not seem to support this theory. Humphrey, Duke of Gloucester, died in 1447 and his tomb was erected before 1450 by John Stoke⁴⁵ on the site of the tomb of William, Earl of Huntingdon (died 1354). The south side of the Gloucester tomb is almost completely covered by the screen. It fits exactly on to the plinth at the bottom of the tomb and reaches precisely across the length of the bay. It is attached to the piers at either end. Along its upper edge the screen cuts across an archway giving on to the tomb and it somewhat interrupts the flow of the blind tracery on either side of the arch. There is no evidence that the screen has been cut down or enlarged. Only its height suggests a certain lack of co-ordination between the blacksmith and tomb designer but, as the stonework is easily visible through the screen, it is not a matter of great importance.



6.118 *St Albans, tomb of Humphrey, Duke of Gloucester*
(photograph: © Crown Copyright, RCHME).



6.119 *St Albans, tomb of Humphrey, Duke of Gloucester, detail.*

The screen is constructed of three rows of rectangular panels divided into fourteen vertical sections. The panels are filled with alternately perpendicular and diagonal lattice-work. The lattice members are made of half-round bars attached by square decorated rivets where they intersect. On two of the main framing bars are attached iron shafts with an hexagonal capital half-way up. There is a pierced quatrefoil cresting on the top of the screen.⁴⁶ This construction does not correspond to any thirteenth-

century examples: from that period one would expect some sort of scroll-work, possibly with stamped terminals. The pierced quatrefoils on the edging band are a particularly fifteenth-century feature, found on the grille to Henry V's chantry at Westminster (and numerous ring plates such as those at Wroxham and Wethersfield). The architectural detail of octagonal capitals with a circular necking is typical of the Perpendicular style.

Such architectural embellishments of vertical framing bars are found in more elaborate form on the tomb of Bishop Beckynton (died 1451/2) at Wells Cathedral and on the tomb gates of Edward IV at Windsor, made around 1478–89. These parallels with English architecture and ironwork indicate that the screen at St Albans is most likely to be fifteenth century and made for Humphrey's tomb between 1447 and 1450.⁴⁷ However, there are no other screens in England that bear a close resemblance to it. In the cloister of Burgos Cathedral is a large screen that is based on the same combination panels, filled alternately with diagonal and perpendicular lattice-work. The lattice bars are half-round, and decorative rivets cover the intersection. The main framing bars appear to be moulded or to have capitals on them.⁴⁸ The date of the Burgos screen is not known but the resemblance suggests that the St Albans design, unique in England, might have a Spanish inspiration.

This account of tomb railings shows that their designs, from the 1370s to the mid-sixteenth century, were highly conservative and generally standardized. There were only a few deviations from the crenellated transom and buttressed stanchion. Lady Margaret's contract shows explicitly that railings were specified to resemble an earlier model and this is demonstrated by the homogenous groups found at Salisbury, Canterbury, Lincoln and Westminster. Variations can often be traced to foreign influence: Spain was probably the source for the cresting on the Snarford hearse, and the grid design of the Duke of Gloucester's grille; Saxony the source for Dean Wotton's cresting at Canterbury.

The documented tombs provide a warning about dates: the subject's date of death only gives a rough guide. In some cases, such as Bishop Beckynton or Archbishop Chichele, the tombs were prepared long before death; in other cases like Catherine Swynford, Henry V and Margaret Beaufort, provision for a tomb could be delayed.

Even prestigious tombs like those of Queen Philippa and Henry IV reused railings made for a previous location.

Table 6.2 Medieval tomb railings

<i>Location of tomb</i>	<i>Date of railings (in bold), or death</i>	<i>Figure number</i>
London, Westminster Abbey, Queen Eleanor of Castile	1293/4	5.22–5.24
London, Westminster Abbey, Edward I	1307	6.73
{ Salisbury Cathedral, Bishop Simon of Ghent	1315	6.74
{ Salisbury Cathedral, Bishop Roger de Mortival	1329	6.75, 6.76
London, Westminster Abbey, Queen Philippa of Hainault	1369	6.78
London, Westminster Abbey, Archbishop Langham	1379	6.79
Lincoln Cathedral, Catherine Swynford	1403–37	6.80–6.81
Oxford, Botanic Gardens, gates	early 15C	6.82
West Tanfield, Sir John Marmion	1387	6.83, 6.84
London, St Paul's Cathedral, St Erkenwald's shrine	1400–2	6.85
York Minster, Thomas Haxey	1425	6.86
Arundel, Thomas, Earl of Arundel	1415	6.87
{ Canterbury Cathedral, the Black Prince	1376	6.88
{ Canterbury Cathedral, Archbishop Courtenay	by 1426	6.89
{ Canterbury Cathedral, Henry IV	by 1426	6.90, 6.91
{ Canterbury Cathedral, Archbishop Chichele	1426	6.92, 6.93
Salisbury Cathedral, Hungerford Chantry	1429	6.74, 6.95
London, Westminster Abbey, Henry V's chantry, east end	1440s	6.147, 6.148
St Albans Cathedral, Humphrey, Duke of Gloucester	1447–50	6.118, 6.119
{ Wells Cathedral, Bishop Beckington	1449	6.99–6.101
{ Farleigh Hungerford, Sir Thomas Hungerford	1441–9	6.102
Lincoln Cathedral, Bishop Russell	1495	6.96
Windsor Castle, St George's Chapel, Dan Christopher Urswick	1507	6.104
London, Westminster Abbey, Sir Giles Daubeney	1509	6.105
Cambridge, St John's College, Dr Ashton	1522	6.108, 6.109
London, Westminster Abbey, Lady Margaret Beaufort	1526	6.106, 6.107
Hereford Cathedral, Bishop Charles Booth	1535	6.114
Lincoln Cathedral, Bishop Longland	1547	6.115
Canterbury Cathedral, Dean Wotton	1567	6.116
Lincoln Cathedral, Bishop Fleming	16C	6.97
London, V & A, Snarford hearse, Sir Thomas Saint Paule	1582	6.110, 6.111

CHAPTER 24

GRILLES AND GATES IN THE LATER MIDDLE AGES

In the twelfth and thirteenth centuries gates and screens were made with traditional blacksmiths' methods: flowing scrolls were collared together or fixed to a frame by rivets. The early fourteenth century saw the introduction of carpenters' or locksmiths' methods to the blacksmith's repertoire. The simple and effective design of the gates on the Eastry Screen, Canterbury Cathedral, is made by flat bars mortised and riveted at their intersections (Fig 6.120). The cusped open-work formed by the bars is also an early example of the Decorated style in ironwork. The gates were part of the screen installed by Prior Eastry in 1304–5. They may have been made shortly after Eastry bought 15 hundredweight (762kg) of Spanish iron in 1308–9.¹ Professor Bony has pointed out the importance of Islamic sources for such curving lattice patterns, both in the ironwork of the Eastry Screen and on the stonework of St Dunstan's shrine, Canterbury, of the same date. Such intersecting patterns are found as early as the eighth century in the Umayyad Mosque, Damascus, and remained popular throughout the fourteenth century in Persia.² Possibly the designs came through Spain, the likely source of the iron itself.

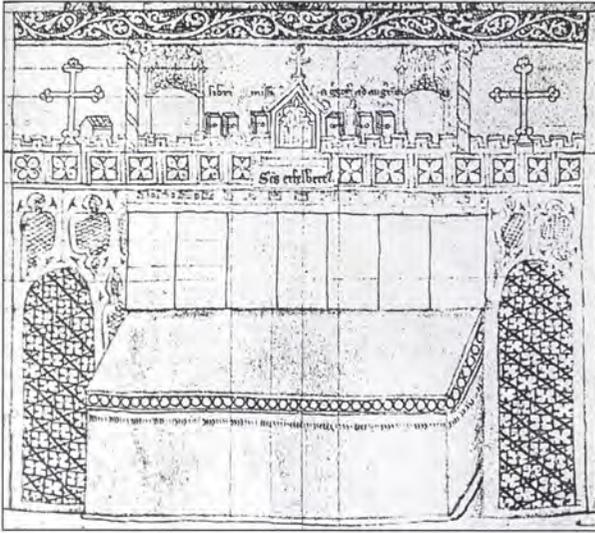
The gates formerly at St Augustine's, Canterbury (Fig 6.121) appear to be a combination of designs on the Eastry Screen and on the Ghent and Mortival tombs at Salisbury (*c* 1315) (Figs 6.120, 6.76). They were made of open-work quatrefoils as at Salisbury but incorporate a diagonal grid as at Canterbury Cathedral. They were probably also made in the early fourteenth century.³

A later example of loose open-work quatrefoils was made for the gates of the Chichester Cathedral pulpitum (Fig 6.122). This is commonly known as the Arundel

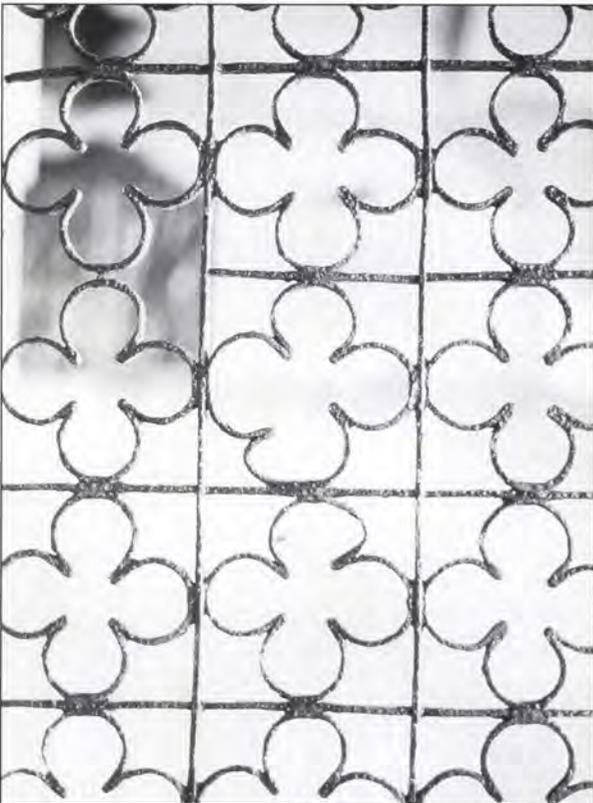
pulpitum, after Bishop John Arundel (1459–77).⁴ His tomb is nearby and he had a chantry at one of its altars, but there is no evidence to connect him with its erection.



6.120 *Canterbury Cathedral, Eastry Screen, detail (photograph: B T Batsford Ltd).*



6.121 *Canterbury, St Augustine's Abbey. Cambridge, Trinity Hall, MS 1, fo 63 (photograph reproduced by permission of the Master and Fellows of Trinity Hall, Cambridge).*



6.122 *Chichester Cathedral, fragments of a gate made for the pulpitum.*

In terms of style, Harvey considers it closer to the detached belfry being paid for *c* 1428–36 and William Walton's work at Portchester around 1400.⁵ These grilles may be considered an unusual example of Italian influence on English ironwork: open quatrefoils of this type were particularly popular in Italy but they are not found again in England.⁶

The screen at Arundel is the first example based on lancets (Fig 6.123). It was erected to separate the collegiate Fitzalan Chapel in the chancel from the parish church in the nave, and would have been needed as soon as the church was built. The college was founded in 1380 by Richard Fitzalan, fourth Earl of Arundel.⁷ The screen is made of a grid of oblong panels each topped by an open trefoil lancet. The cornice has a row of stamped lions' heads and rosettes which are fixed in the same way as on the Chichele group of tombs at Canterbury Cathedral (*c* 1426).⁸ Stamps were changing their function from floral terminals on scrolls to semi-heraldic badges on rails, and the Arundel Screen is the first example of this new function.⁹

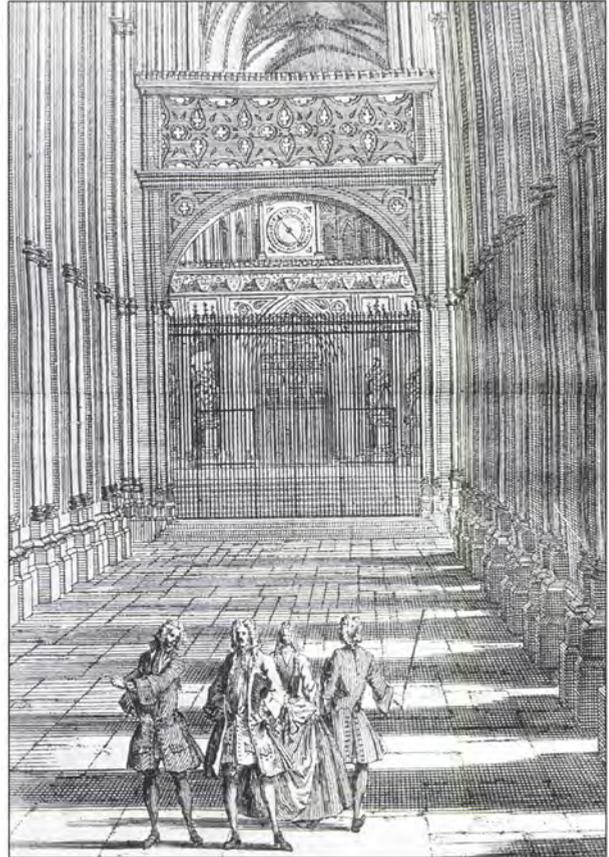
More tightly defined lancets are used on the great screen that once traversed the nave of Canterbury Cathedral: its reused fragments are now in the two western porches (Figs 6.124–6.126).¹⁰ It was probably part of Yevle's original design for the nave (1391–1405). Between the vertical railings in the south-west porch, miniature lancets are formed with cut sheet iron. The stanchions are decorated with bands of crockets, somewhat similar to those on the tomb of Thomas, fifth Earl of Arundel (1381–1415) (Fig 6.87). There are thus three links between ironwork at Arundel and Canterbury: the



6.123 *Arundel, screen.*



6.124 *Canterbury Cathedral, grille from the nave, now in south-west porch (photograph: © Crown Copyright, RCHME).*



6.126 *Canterbury Cathedral, nave, from Dart 1726 (photograph reproduced by permission of the Society of Antiquaries of London).*



6.125 *Canterbury Cathedral, grille from nave, now in west porch (photograph: © Crown Copyright, RCHME).*

use of heraldic stamps on transoms, the use of lancets on screens and crockets on stanchions. These are likely to be connected to the archbishop and the builder. Thomas Arundel, Archbishop of Canterbury from 1396 to 1414, was brother of Richard, the founder of the Fitzalan chapel at Arundel, and uncle of Thomas, the fifth earl. According to Harvey, Henry Yeveley worked at Arundel c 1380–90 during an interruption of his work at Canterbury Cathedral.¹¹

Clearly, many fifteenth-century screens must have been destroyed. The grilles around the tomb of St Edmund at Bury were lost at the Reformation but may have been made in the fifteenth century, when they were illustrated (Fig 6.127).¹² The grilles appear to stretch between the pillars of the choir. They are made with vertical bars decorated by rows of fleurs-de-lis: these are of a distinctive type with a markedly squared base, used elsewhere in East Anglia on the chest at Horning, and the door at Downham, both of which are twelfth century



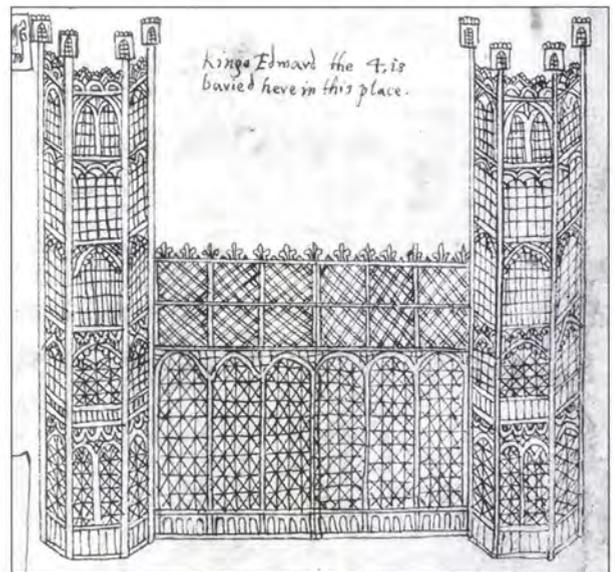
6.127 Bury St Edmunds, grille around the shrine of St Edmund, from BL MS Harley 2278, fo 9r (photograph reproduced by permission of the British Library).



6.128 St Albans, Abbot Wallingford's grille.

(Figs 4.169, 4.178). The same type of fleur-de-lis is illustrated in the eleventh-century Lanalet Pontifical (Fig 4.3).¹³ It has been shown that the fleur-de-lis was a very long-lived motif but the technique shown in the illustrations, tight ranks of vertical bars and a decorative emphasis on cut-out silhouette forms, suggests the later Middle Ages. A cut-out cresting, similar to that illustrated, is also found at Canterbury Cathedral, on undated gates leading to the Trinity Chapel (Fig 4.226), and on the Farleigh Hungerford tomb railings of c 1449 (Fig 5.124).

The austere railings that enclose the chantry on the south side of the presbytery at St Albans may have been for Abbot Wheathampstead or Abbot Wallingford (Fig 6.128). The chapel is carved with wheat ears suggesting a connection with Wheathampstead (died 1464) but documents show that this abbot built a chapel in the monks' cemetery, consecrated in 1430. No other comparable works by Wheathampstead are recorded. On the other hand, Abbot Wallingford (1476–84) made a burial chapel on the south side of the church, close to the high altar, with suitable ironwork 'ferramentis convenientissimis', and a marble slab.¹⁴ The railings themselves offer few clues: the painted heraldry has disappeared and they have little ornament apart from the occasional moulding and depressed arches made of sheet iron under the cornice. Such austere work is found on the Hungerford



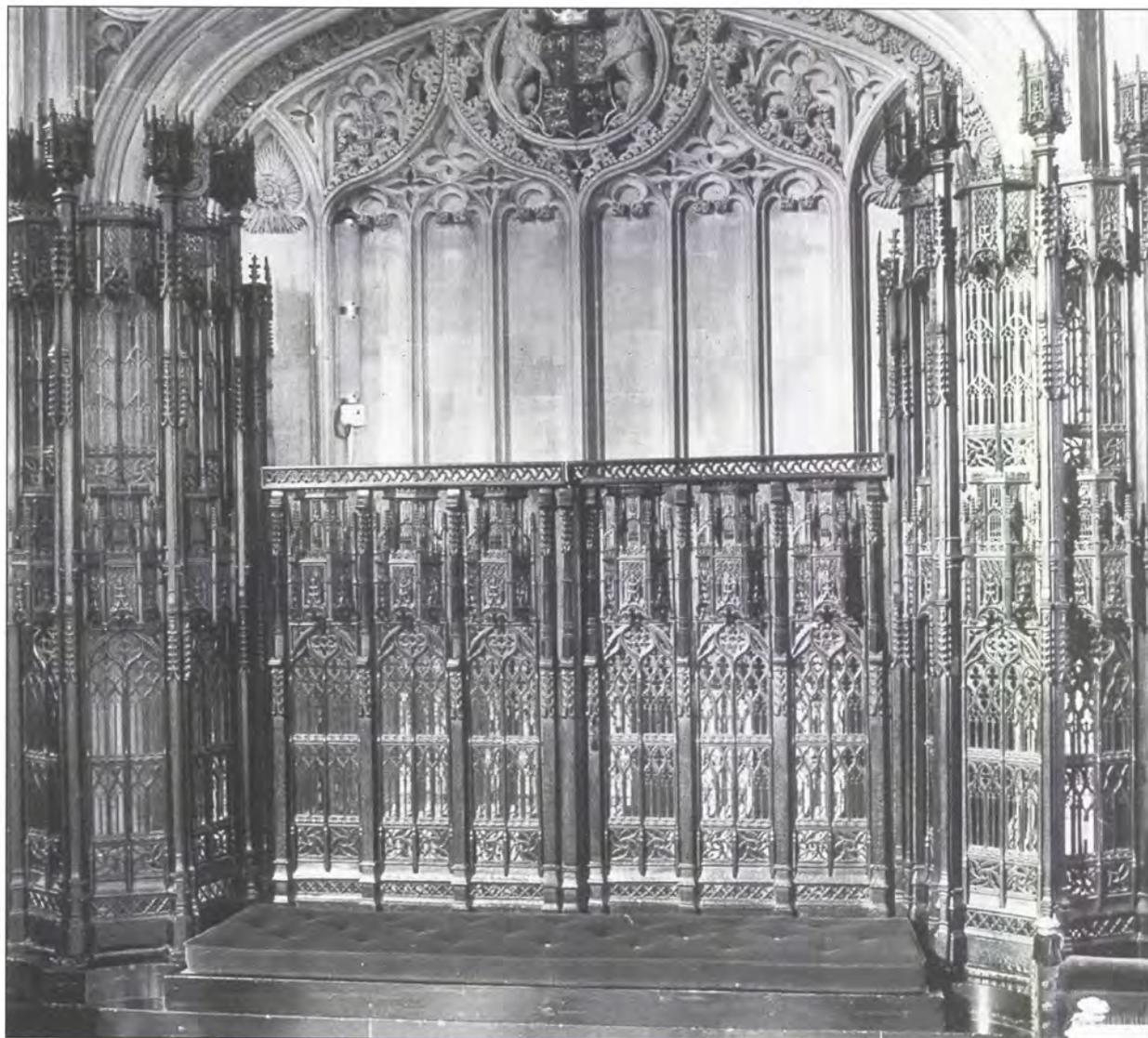
6.129 Windsor, St George's Chapel, Edward IV's gates drawn by Nicholas Charles c 1609–17. BL MS Lansdowne 874, fo 49 (photograph reproduced by permission of the British Library).

Chantry at Salisbury in 1429, but the flattened arches suggest a date nearer 1480 and therefore an association with Abbot Wallingford.

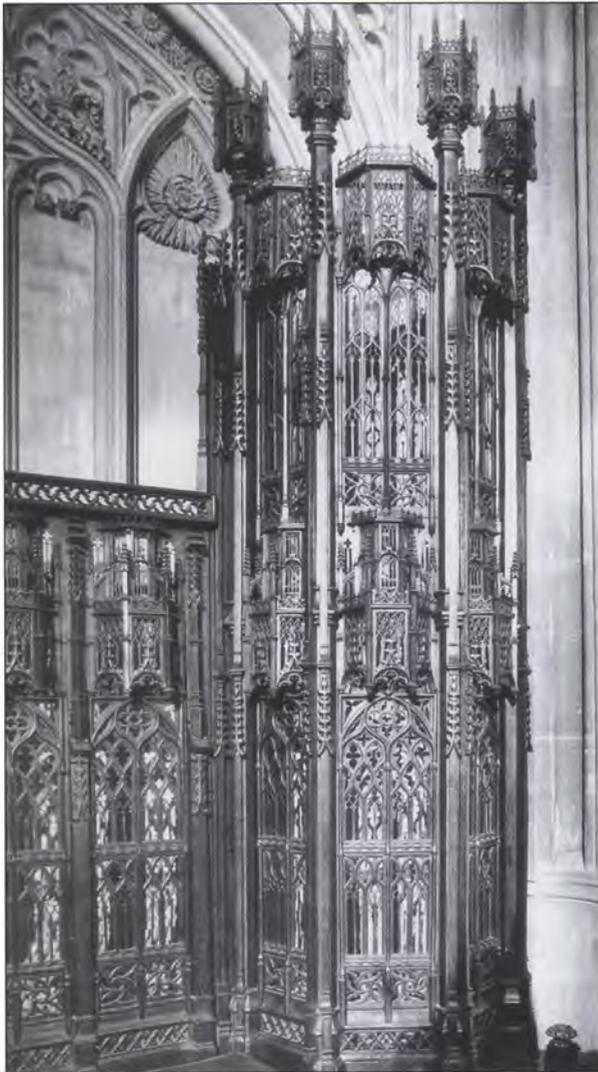
JOHN TRESILIAN, WINDSOR AND THE LOW COUNTRIES

Apart from the St Albans screen and tenuous evidence from the Bury illustrations, there is a dearth of substantial iron commissions from the later fifteenth century. This makes the collection at Windsor all the more remarkable. The most important items were commis-

sioned by Edward IV after 1479 and were probably still being completed after his death in 1483. Tracy, in discussing the carpentry of the contemporary Windsor choir stalls, admits they are hard to analyse because 'they exist in an artistic vacuum'¹⁵ and the same can be said for the iron. This gap is very unfortunate because it highlights the vast distance both in style and technique between the Windsor ironwork and anything else surviving in Britain. The works in question are Edward IV's tomb gates, Henry VI's offertory, and door furniture to Edward IV's chantry chapel and the choir (Figs 6.130–6.133, 6.135, 6.136, 6.138, 6.141).¹⁶



6.130 Windsor, St George's Chapel, Edward IV's gates (photograph reproduced by permission of the Dean and Canons of Windsor).



6.131 Windsor, St George's Chapel, Edward IV's gates, detail of gates on left and tower on right (photograph reproduced by permission of the Dean and Canons of Windsor).

More antiquarians and art historians have written about the gates to Edward IV's chantry than about any other item of medieval ironwork. From almost all commentators they have inspired the highest praise for their craftsmanship. They can rightly be judged the last and finest piece of medieval decorative ironwork in England. But, in spite of their long historiographical pedigree, hardly anything was known about them and most of the enthusiastic commentators have recycled each others' descriptions and myths.¹⁷

The gates appear without precedent, look like nothing else in this country and have effectively little

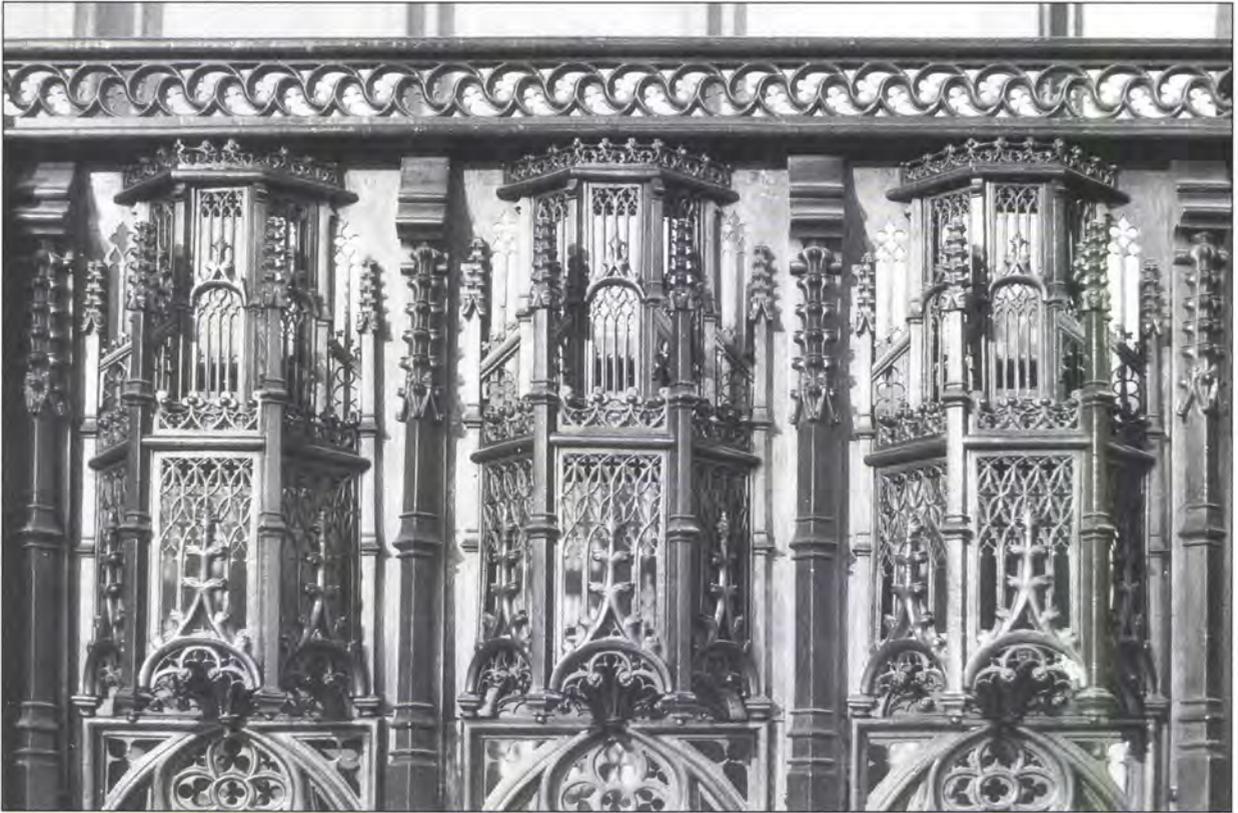


6.132 Windsor, St George's Chapel, Edward IV's gates, detail (photograph reproduced by permission of the Dean and Canons of Windsor).

influence on subsequent work (Figs 6.130–6.133). As a result, several writers from the eighteenth century onwards have ascribed them to a Brabant smith (who later became the painter), Quentin Metsys, adding a twist of romantic fiction to an already complex work of art. By the nineteenth century, documentary evidence had come to light strongly indicating that the smith was a man with the Cornish name of John Tresilian.

Four strands of evidence will be explored in order to explain the origin of the gates:

- 1 Their physical appearance and what that reveals about the artist.
- 2 The documentary evidence relating to John Tresilian.
- 3 The documentary evidence about the Metsys family and how Quentin became drawn into the story.
- 4 The artistic sources that link the design of the gates inextricably to the Low Countries but at the same time suggest that the smith is likely to have been English.



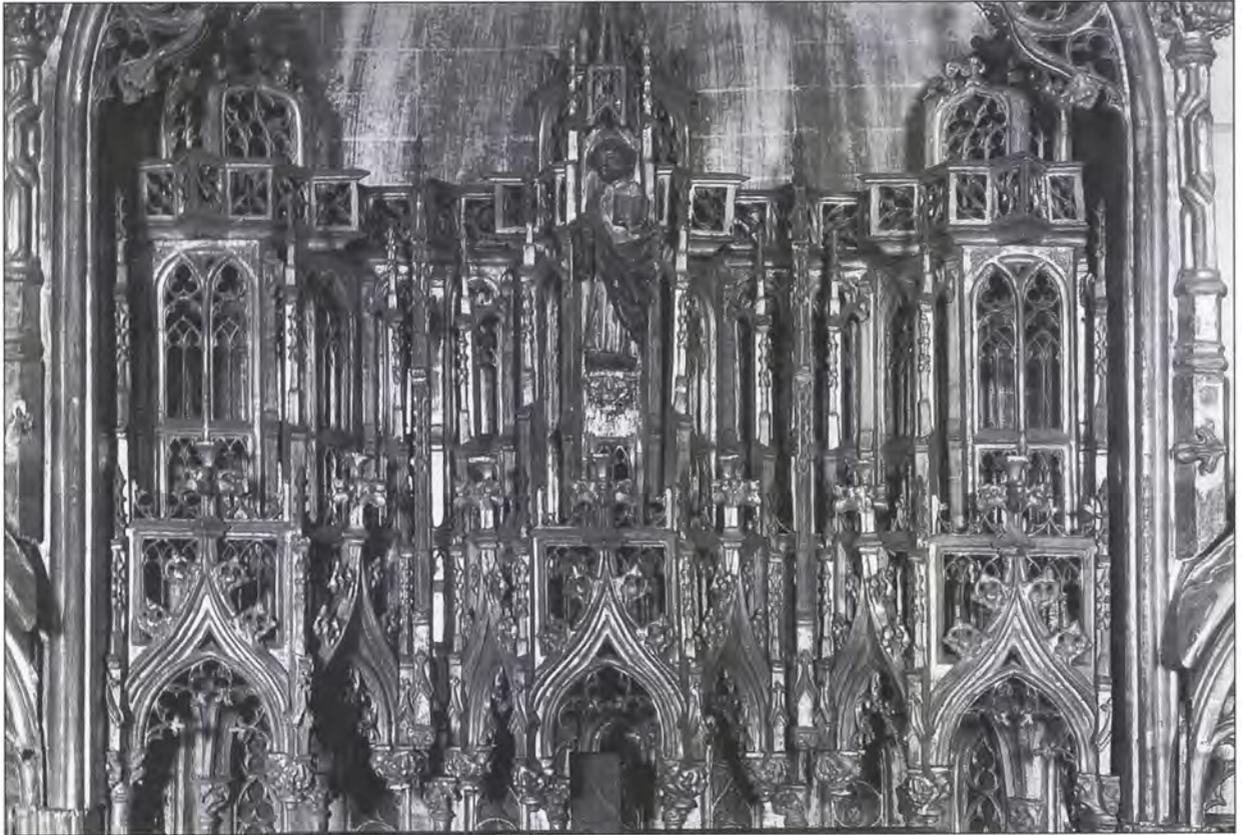
6.133 Windsor, St George's Chapel, Edward IV's gates, detail (photograph reproduced by permission of the Dean and Canons of Windsor).

The appearance of the gates The gates were designed like the most exquisite miniature architecture: two polygonal towers linked by buttressed gates (Figs 6.130–6.133). Rows of minute traceried windows are topped by projecting open canopies, while the towers are topped by polygonal miniature lamps. To create the remarkable impression of depth, thin layers of wrought iron are riveted on top of each other. The tracery is backed by punched sheet iron; the buttresses are built out by layers of crockets and mouldings riveted on to the front. Each panel and pier is then pegged together on the back, in such an ingenious way that the whole structure can be dismantled and packed flat.¹⁸ A crest of fleurs-de-lis is recorded across the top of the gates by Nicholas Charles in about 1609–17 (Fig 6.129).¹⁹ The crests must have been fixed to a bar, for which there are a few empty sockets at the top of the gates.

The current gleaming black surface was formerly gilt. Ashmole mentions the gilding in 1672, and it was deliberately removed in 1842.²⁰ In 1790 Emlyn moved the gates to the choir side of the bay.²¹ Vertical bars on the

back, which hold the hinges, and the hinges themselves are made of industrial rolled iron and could have been added during this move or later.

Hope noticed that 'several hands seem to have been employed upon them, and the outermost panel to the right hand gate exhibits more carefully finished detail, as if it had been a pattern for the rest'.²² In fact, greater divergences of tooling and technique can be observed. The entire massive plinth and the next solid moulding above it are left with a rough surface, dented by heavy hammers and not peened to a sheen; the stanchions (buttresses) of the gates themselves are rough while those of both towers are highly burnished. Every panel of tracery is meticulously smooth, even the virtually invisible flat backing plates. Figure 6.132 shows the roughly finished plinth, the rough buttress of the gate on the left and the immaculate finish to the buttress on the right tower. All around the top, the smallest tracery designs are exceptionally uniform in execution. This suggests that a heavy-hammer man made the plinth and gate stanchions leaving the master with the towers and tracery, who



6.134 *Retable of Claude de Villa, Brussels, Musée Royal d'Art et d'Histoire (photograph: IRPA-KIK, Brussels).*

chose to accept the rougher finish of his assistant.

It would appear that the smith who made the gates also made the lock and ring plates to the door of Edward IV's chantry, the lock plates originally on the north and south sides of the choir, and Henry VI's offertory.²³ A flower with four rotating petals and cusped piercings is found on the gates (Fig 6.132), the north and south choir lock plates and on the chantry door ring plate. Nothing as eloquent as the Garter ring plate exists elsewhere in spite of the intrinsic simplicity of its compass tracery pattern. However, the *vizzy*, with its tiny roof, is designed like a flat-fronted oriel, a miniature echo of the stone oriel fronting Edward IV's chapel above (Fig 6.138).

The offertory was made for the tomb of Henry VI (Figs 6.135, 6.136). The king, who was murdered in 1471, became a cult figure among his followers in London and the north after his death. He was first buried at Chertsey, but for political and economic reasons his body was moved to Windsor in 1484, to promote his cult in the royal castle. Pilgrims visited his tomb and Henry VII considered having him canonized in 1495. In 1498 the

king started on a new tomb for him at Windsor but died before it was achieved. Henry VI was renowned for his alms-giving, and coins played an important part in the thaumaturgic rites associated with his relics. Many miracles followed the bending of a coin in his honour and thus coin offerings at his tomb were of particular significance.²⁴ Above the Schorne Chantry is a room with a peep-hole into the south choir aisle, presumably for observing the pilgrims visiting Henry VI's and Schorne's tombs. The money box was probably made soon after 1484. It has an unusual design that includes hoops on the top, flaps over the four key holes and riveted plates. Hope quotes a document in the chapter muniments, which describes making a money box for Master John Schorne.²⁵ Schorne died in the thirteenth century but his relics were installed in St George's Chapel in 1480/1.²⁶ The document clearly refers to a money box made in a similar way to this one: 'for making of iiii hoops for a box for Maist John Shorn ... And for iiii lokes to the said Box wt the keys and wt the hed of the box and the key hols kev'ed wt iiii plates to shytt a pone i ev'quarth' of the Box wt xii



6.135 Windsor, offertory for Henry VI (photograph reproduced by permission of the Dean and Canons of Windsor).

Ryvettes to revet the plattes and the hoops to geddr wt a botom plate.' The flat-sided polygonal shape of the box is clearly English: a similar example is found in wood at Blythburgh (Fig 6.137).

Both its date and outstanding quality suggest the offertory is part of the same group of furnishings as Edward IV's gates: the same method of riveting foliate crockets to immaculately hammered sheet iron is used. Miniature, symbolic architecture is used on both: sturdy castles to guard the money and ethereal tracery for the tomb. Although the offertory box is unique, a miniature



6.136 Windsor, offertory for Henry VI, detail (photograph reproduced by permission of the Dean and Canons of Windsor).



6.137 Blythburgh, alms box (photograph: © Crown Copyright, RCHME).

castle with crocketed arch over the door is represented on the lock plate of Mons Hôtel de Ville built by de Layens in 1458.²⁷

Documentary evidence relating to John Tresilian Edward IV's will of 1475 specified that his tomb should be on the north side of the choir where his silver gilt image was to be placed in a chapel.²⁸

Although the Windsor building accounts are unusually complete, documentary evidence for the ironwork leaves many questions unanswered. The royal accounts indicate that John Tresilian was the 'principal smith', working at Windsor from 1477 to 1484. His rank was established at the start of works when, in 1477–8, the master mason, carpenter, carver and smith were each paid 10s to purchase a gown.²⁹ Three payments mention his high annual wage of £24 5s, or 16d per day, in 1477–9, 1480–2, and 1483–4.³⁰ William Berkeley, the carver of the stalls, was paid the same rate, working out at £24 5s per year, compared with the wage of £12 per year for Henry Janyns the master mason.³¹ Tresilian is only mentioned in connection with one piece of work. In 1479 he is described as the principal smith at London ('principalis fabri apud London'), paid for looking after ('ad attendum') the making of a great anvil for six days and bringing it to Windsor.³² By contrast, William Smyth was specially hired in 1483 to mend tools for all the workmen at Windsor Castle, for £4.³³ William and Robert Smythe were also paid individually for making iron for the windows, hooks and door bolts.³⁴ There are numerous references to supplying iron for building works, and the smiths had a mill on site.³⁵ At the time of Edward's death in 1483, his tomb was still incomplete. Touchstone (black marble from the Low Countries) was being bought for the tomb between 1481 and 1483 and a house was put up for masons working on the king's tomb during that period.³⁶ Edward was buried in his vault in 1483 but his cadaver and effigy were never completed. So, the date for Edward IV's ironwork is not precise, but it is likely to be after 1477 and before 1484.

There is no payment known for the gates themselves but Tresilian was clearly working at Windsor when the tomb was being made and he was being paid a handsome wage. Poynter was the first to spot his name and cite the accounts, in 1841.³⁷ Hope – followed by Lethaby, Gardner, Colvin and Harvey – acknowledged Tresilian as the creator of this masterpiece, but until recently nothing more was known about him.³⁸

His unusual name, also spelled Tracellion and Trasillion, crops up in the related craft of clockmaking. In 1516, John received from the King's Book of Payments a quarter's wages of 30s 5d for clockmaking.³⁹ He is not

mentioned after that date and one must assume he died around that time because identical payments to Anthony Trasillion begin in March 1519. If one assumes that John had reached the peak of his skills by 1477, he must have been, say, between twenty-five and thirty, and therefore born around 1450. This would agree with his presumed death around 1516, aged about sixty-six. It is a reflection on his declining importance to the king that his final salary as clockmaker was £6 1s 8d per year under Henry VIII, compared with the £24 5s he earned while engaged on the gates nearly forty years earlier.

Anthony continued to receive the sum of 30s 5d for his services to the royal household as clockmaker in 1520, 1528 and 1529.⁴⁰ Anthony is likely to be related to John, most probably his son. Further details about Anthony's circumstances explain a lot about the context for John's work. Anthony kept a shop in Westminster from 1513 until his death in 1532. His estate included a golden clock worth £10. In Westminster his fellow metal-workers were frequently Flemings or Germans. The nearby goldsmiths' shop, which supplied Westminster Abbey, was run by the Mone family from Swabia from about 1420 until the business was taken over in 1458 by Symkyn Peterson, and then in 1497 by Dederic van Riswyk, all 'Duchemenne'.⁴¹ The supervisor of Anthony Tresilian's will was John Sleke, a tailor from 'Geldislonde' and the witnesses to his will were Ralph Voyter, smith, William Capper and Henry Stevenson, goldsmith, possibly also foreign.⁴² Close collaboration of this sort between blacksmiths and goldsmiths, foreign and English, led to the greatest technological revolution of the age: the introduction of cast iron and the blast furnace to England. The earliest records of this indicate that in 1496 Henry Fyner, a goldsmith of Southwark, set up a foundry at Newbridge, Ashdown Forest to produce ordnance for Henry VII. The technological expertise in this enterprise came from two Frenchmen, Pierre Roberts and Pauncelett Symart.⁴³

Hope was satisfied that this group of ironwork was produced by Tresilian at Windsor. The payment preserved in the Windsor muniments for Schorne's money box, so similar to Henry VI's, was evidence that this type of iron was being made on site.⁴⁴ Furthermore, Hope felt that resemblance between the tabernacle work of the stalls and features on Edward IV's gates suggested that the head smith and chief carpenter were working near each other.⁴⁵ Both Hope and Tracy conclusively demonstrate that the Windsor choir stalls, made from 1478 to

1483, were constructed by English craftsmen using English designs.⁴⁶

So, to sum up the English documentary evidence, John Tresilian, with his exceptional fee and high status, was clearly a top-quality craftsman, brought in specially for the Windsor work. His only named product was an anvil, but accounts for the Schorne money box indicate that such work was being produced on site. His specific connection with Edward IV's gates is not recorded. The minute precision, the use of gilding, the pegged construction system and even the lumpy handling of the major structural elements all point towards the chief smith of the gates and other furnishings being more familiar with delicate clockmaking than general ironmongery. John Tresilian was in fact the royal clockmaker and most likely the father of Anthony, who ran the same business in Westminster and died in 1532.

Documentary evidence relating to the Metsys family The attribution to Quentin Metsys is much older than that to John Tresilian. Hope castigates Willement⁴⁷ for making the attribution in print,⁴⁸ but he was only one from a long line reaching back through several Windsor guides and atrocious historical novels⁴⁹ to Gough in 1796.⁵⁰ Gough cites the reference that leads back to the Low Countries. In 1789 Samuel Ireland made a 'picturesque tour' through Brabant, and in Antwerp he picked up the story that Quentin Metsys had originally been a blacksmith, making Edward IV's gates before he became a painter.⁵¹ His name would have an immediate resonance at Windsor because the royal family owned a copy of his famous painting *The Misers*.⁵²

The Metsys connection with Windsor is basically a red herring that has no supporting contemporary documents. However, the Metsys family is well recorded in Brabant and information about them provides a useful framework for understanding the background of the Windsor smith.

Quentin's father and elder brother, both called Josse, were important blacksmiths in Louvain, and Quentin is reported to have begun his career as a smith in the family business, before he gave it up in order to paint.⁵³ Quentin was born in Louvain in 1466 (and died in 1530) and there is no documentary evidence that he worked as a smith, although it is quite likely that he helped his father from an early age. His birth date alone rules him out for the Windsor gates as he was only in his teens when they were being made. In 1575 Molanus, a local Louvain

chronicler, attributed the splendid font crane at St Pierre, Louvain, to Quentin. The attribution has stuck, supported by van Even without further evidence, because Molanus was using documents from St Pierre that no longer survive.⁵⁴

Josse Metsys I, the father, began making locks, window bars and hinges for the Grooten Torre in 1463;⁵⁵ by 1469 he was a high-ranking smith, acting as administrator to the chapel of the guild of smiths. In 1473 he was presented with an annual gratuity of cloth in recognition of his services to the town. In 1474 he was made the town locksmith and keeper of the civic clock. He was presented with a pot of wine by the town at the annual procession of the Holy Sacrament, on equal terms with the church architect Mathieu de Layens, the painter Dirk Bouts and the sculptor Beyaert.⁵⁶ In 1476 Layens the architect got him to make the balustrade for the town hall, decorated with flowers and leaves. In the same year he was commissioned by Jan van Erpe to make an iron screen in front of a chapel beside the choir in St Pierre, Louvain. The work was incomplete when Josse I died in 1481 and his son Josse II finished it in 1488.⁵⁷ Unfortunately the screen was destroyed in the seventeenth century but it was described by Alex van Fornenberg in 1658. He wrote that it was decorated with scrolls and leaves, which curved over to form the entrance.⁵⁸ In other words, this screen made in Louvain between 1476 and 1488 was covered with naturalistic scroll-work. The implications of this style and date are dealt with below.

Josse II (1463–1530), the elder brother of Quentin, went into the family business. He carried on maintaining the town clock and completed the van Erpe screen in the church.⁵⁹ He made gilt weather vanes for the prestigious Round Table House in Louvain in 1487⁶⁰ and went on to design the west façade of St Pierre with its two massive towers. His contract began in 1507, but worries about its correct completion led him to make the remarkable stone model for his projected work in 1524. He also produced a large drawing of the project.⁶¹ In 1525 he designed the city gateway, Porte de Diest.⁶² Josse I and Josse II provide an interesting career profile. They were men who enjoyed a high civic standing. Although blacksmiths by trade – making decorative balustrades, screens and weather vanes – they also worked with the meticulous precision of clocksmiths. Josse II was not only able to switch trades to create a monumental design in architecture, but also to reproduce it on parchment and as a scale model. All these features are relevant to the

Windsor smith. He also had a keen eye for architectural composition, could work with the mechanical precision of a clockmaker, and, it is suggested below, is likely to have used a model or drawings for Edward IV's ironwork.

Sources for the designs The gates and door furniture need to be discussed separately because they have different sources.

The gates cannot be fully understood unless one knows what stood behind them. Edward's entire chantry is an unusual arrangement and documents are far from clear about where the gates stood originally. The earliest evidence points to them standing on the Tournai marble plinth across the north side of the tomb, framed by the piers of the north choir aisle.⁶³ Exactly what was intended to stand behind them is not known, and perhaps was never completed. Willement suggests, 'it is probable that it [the gates] formed originally one side of the Feretory of St George, in which the numerous relics ... were shewn to the devotees ..., and might perhaps have served for the Easter sepulchre.'⁶⁴ Hope did not 'believe the gates were made for the site in which they stood 100 years ago [ie across the bay, facing northwards]. They are much too large to have formed the entrance to a closet or chantry chapel, such as may have been built or intended to be built over the king's grave. And it is very unlikely that there was an entrance to the choir at that place. Besides, if these had been choir doors, they would certainly have faced towards the choir. They must therefore have been made for some other position.'⁶⁵ In 1913, Hope was emphatic that they 'should certainly be reinstated in their original place across the north aisle'⁶⁶ – a location for which there is no evidence whatsoever. Regardless of whether they stood in front of the tomb facing north, or were originally across the aisle facing west, they were intended to mark the entrance to a place of great sanctity, looking more like a monstrance than a barrier.

Two design concepts lie behind the appearance of the gates. Lethaby observed that, with their polygonal framing towers, they resemble, at least in outline, the entrance to Henry V's chantry at Westminster Abbey (Fig 6.149).⁶⁷ So perhaps Edward's first idea was to imitate a suitably imposing royal chantry entrance.

The second idea explains why the gates have no precedent or successor in terms of ironwork: they were intended to invoke not the impression of a defensive barrier, but the gleaming golden framework to an altar

retable. Looking at the tracery in detail, it is clear that the patterns are basically flamboyant, pulled tightly together by the vertical elements. The surface continually undulates with projecting oriels of various sizes. After much searching, one golden wooden altarpiece stands out from all the rest as a close parallel, in terms of scale, complexity and overall structure. This is the Claude de Villa altarpiece made in Brussels c 1470 (Fig 6.134).⁶⁸ The model used for Edward's gates must therefore have derived from a Netherlandish altarpiece, presumably from the most up-to-date Brussels design.

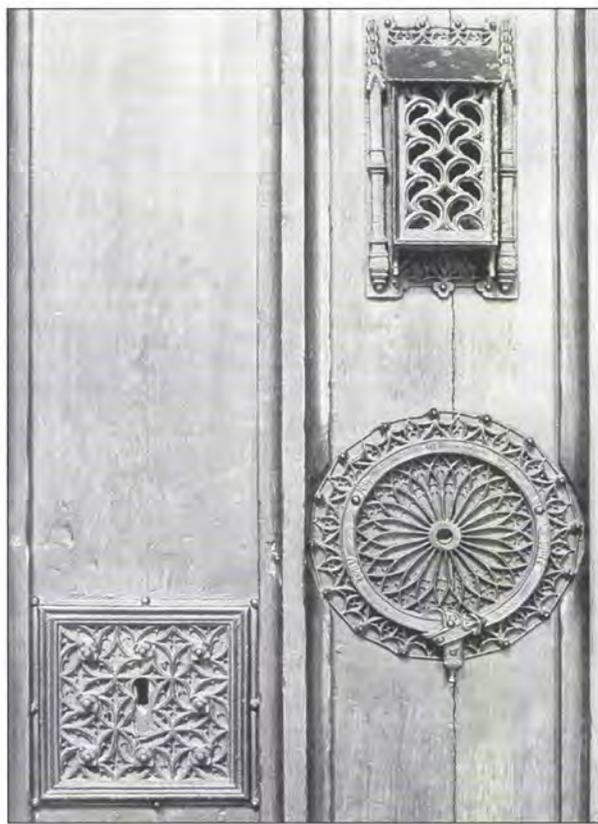
This relationship to Netherlandish wooden retables provides several clues both about the meaning of the gates and their method of production. On the retables, architectural ornament is used to frame figurative scenes, usually of Christ's life, placing them within an otherworldly 'chapel space'. In a contract of 1507 from Louvain, the tracery is referred to as 'the choirs of the *caisse*'.⁶⁹ If the altar tracery was intended to invoke a chapel interior, it is probably significant that on Edward's gates a prominent feature is the repeated projecting oriel window, which reflects Edward's oratory immediately above (Fig 6.133). The Netherlandish altars were mass produced by a precise division of labour.⁷⁰ Specialized *metselarijsnijders* were responsible for the tracery and evidence shows that they used stencils to repeat their designs accurately.⁷¹ Some form of stencil or template was undoubtedly used on the Windsor gates, definitely for creating each little panel and perhaps even for bringing the design over from the Low Countries. If the design was not brought by stencil, it could have been transferred by one of the many *patroons* (design drawings) mentioned in contracts for the altarpieces.⁷² It was not unusual for one workshop or artist to provide the pattern for another to execute.⁷³ Moreover, some elements of altarpieces, particularly the tracery frieze around the base, were prefabricated by the yard and were on sale as independent strips on the open market.⁷⁴ Similar repetitive friezes of running mouchettes are found on the crest of the Windsor gates and the vizzly at the Victoria and Albert Museum (Figs 6.133, 6.145).

Door furniture was the normal stock in trade for a blacksmith, but even here English parallels are hard to pin down. The use of sheet iron behind tracery can be seen on several ring plates. However, the only English plates that bear the least comparison with the Windsor work, in terms of design and quality, are those at Warwick (1442–62) (Figs 6.25, 6.26).

Comparisons with work in the Low Countries are revealing, particularly when they can be dated with some accuracy. A remarkable suite of aumbry doors survives in St Pierre, Louvain (Fig 6.139). The doors are built into most of the chapels around the choir, with one in the nave. Their date and maker are not known but they must be around 1450 because of their intimate relationship with the architecture.⁷⁵ Their lock plates have no relation to the English work but the varied circular ventilators have some of the delicacy and inventiveness of the Windsor Garter plate (Fig 6.138). They include flamboyant tracery, mouchettes and iconographic elements such as a pelican, which, like the folded garter, add meaning to a piece of functional ironmongery. Similar flamboyant circular designs were painted on the organ of the Ghent altar by Jan van Eyck in 1432. Parallels for the Windsor choir lockplates (Fig 6.141), with their flamboyant tracery and pelleted spiral columns, are found in the Musée Royal d'Art et d'Histoire (Figs 6.142, 6.143)⁷⁶ and the rotating daisy motif is found on the treasury door at Evreux Cathedral (Fig 6.144). A close Flemish comparison for the vizzly at Windsor is found in the museum at Rouen (Fig 6.140).⁷⁷ There are two other decorative vizzys in England, at the Victoria and Albert Museum (Fig 6.145) and Compton Wynyates.⁷⁸ They have no provenance but are likely to be Netherlandish imports. The Victoria and Albert Museum vizzly is embellished with naturalistic interwoven iron wattles, a technique not known in England but used on the treasury window bars of the Louvain Hôtel de Ville and on the the Great Church at Breda.⁷⁹ Both vizzys have a cornice of running mouchettes also used on the Windsor gates and both have open-work reticulated tracery backed by sheets of pierced quatrefoils.

There are many more examples of this type of flamboyant tracery in ironwork found in museums, sufficient to indicate that the style was rooted in the Low Countries, even if few apart from the Louvain aumbries have a date. Note that the Louvain ventilator tracery date is *c* 1450.

The following examples show what happened to iron fashions in the Low Countries after 1450. Louis de Gruuthuse, in so many ways the cultural role model for Edward IV, built his chantry chapel – which joined his house to Onze-Lieve-Vrouwekerk, Bruges – in 1472, just three years before Edward began his own chantry.⁸⁰ Both share the wooden oriel projecting on to the choir, with a private entrance to the rear and a small door leading into



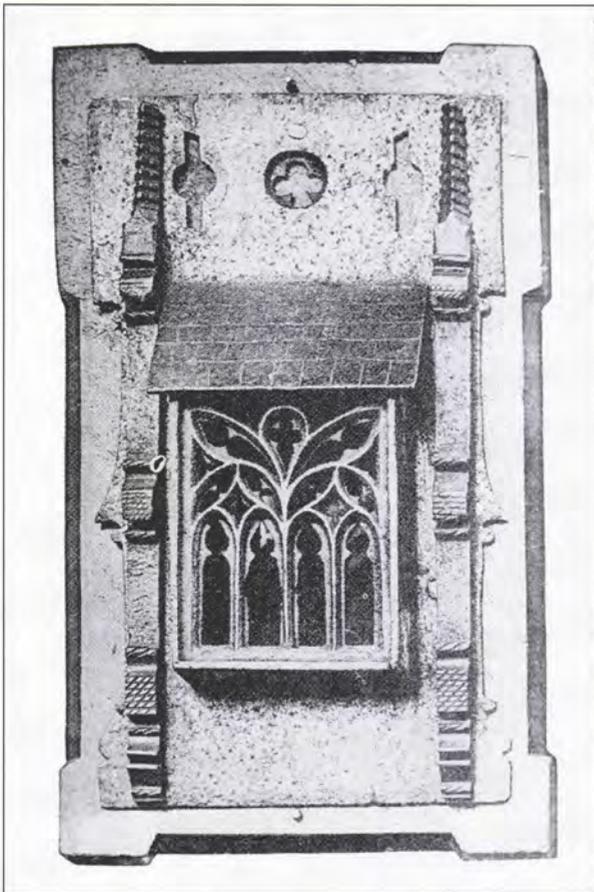
6.138 Windsor, St George's Chapel, door to Edward IV's chantry (photograph reproduced by permission of the Dean and Canons of Windsor).



6.139 Louvain, St Pierre, aumbry door.



6.141 Windsor, St George's Chapel, lock on north side of the choir (photograph reproduced by permission of the Dean and Canons of Windsor).



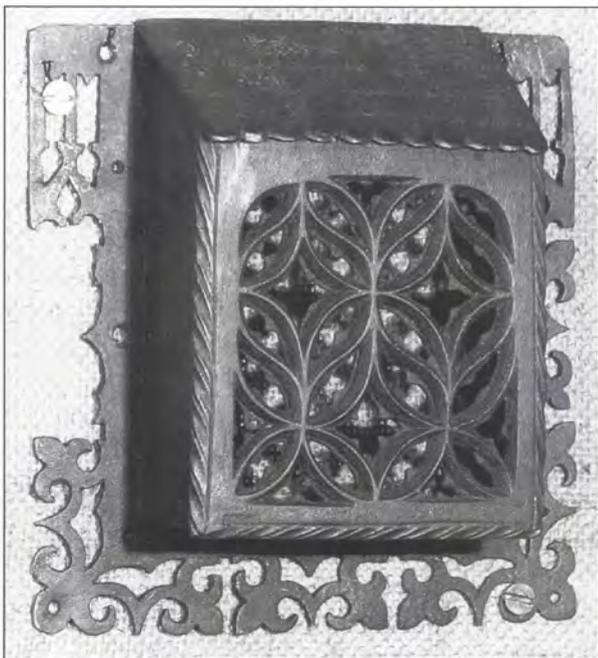
6.140 Rouen, Musée Le Secq des Tournelles. Flemish vizzy. From d'Allemagne 1968.



6.142 Flemish lock plate, Brussels, Musée Royal d'Art et d'Histoire (photograph: IRPA-KIK, Brussels).

the choir aisle. The ironwork of the Gruuthuse chapel is thus closely dated and almost contemporary with Edward's. In addition, Edward is likely to have discussed his chapel plans with Gruuthuse since they were good friends. The interior of Louis' oriel is lined with lots of little lockers, presumably for prayer books.⁸¹ These do not have open-work tracery on their hinges but have advanced to a distinctive new naturalistic style: the hinge straps are designed like little twigs (Fig 6.146). The same

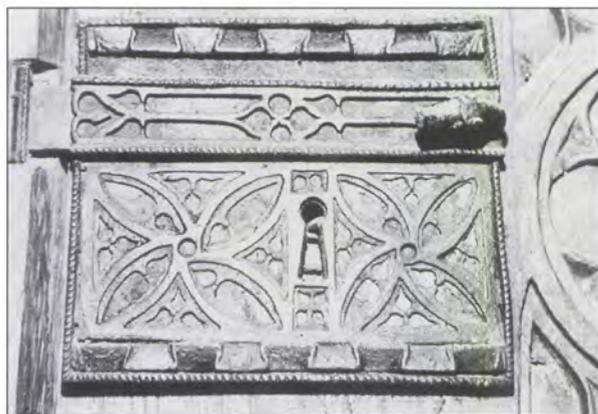
style can be seen in the Palais de Justice in Bruges.⁸² The new taste for turning iron into branches was described on the gates designed by Josse Metsys, father and son, for the van Erpe screen at Louvain in 1476–88. It is also seen on the font crane at St Pierre Louvain. This is the object ascribed to Quentin Metsys by Molanus. It is probably datable to the first quarter of the sixteenth century,⁸³ and



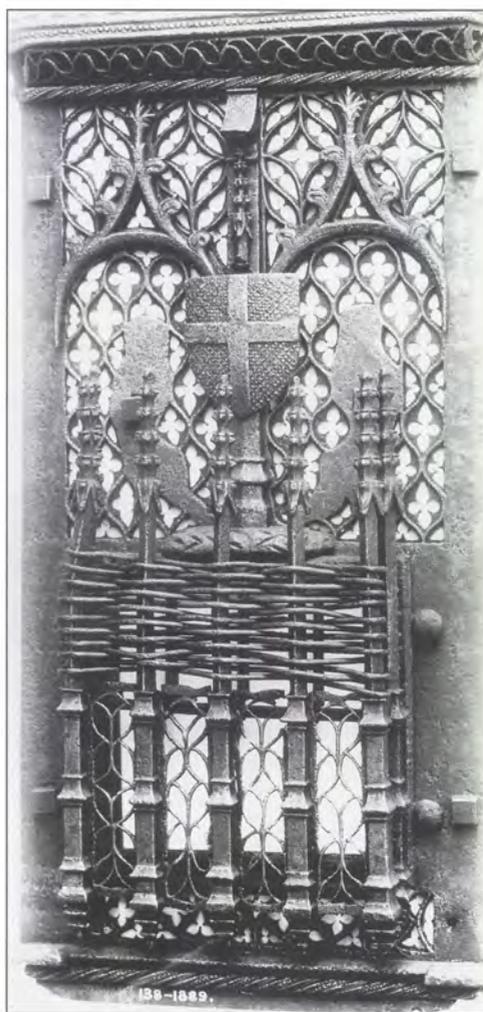
6.143 Flemish vizzy, Brussels, Musée Royal d'Art et d'Histoire (photograph: IRPA-KIK, Brussels).



6.146 Bruges, locker door in chantry chapel of Louis de Gruuthuse.



6.144 Evreux Cathedral, lock on left door to the treasury.



6.145 Vizzy, Victoria and Albert Museum (photograph: copyright of the Trustees of the Victoria and Albert Museum, inv 138–1889).

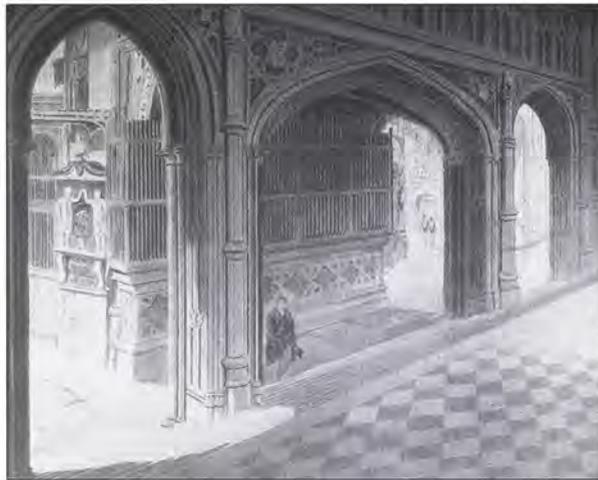
is the same style as the candelabrum at Aarschot. The font crane combines flamboyant tracery with curling leaves and flowers. The new naturalistic style was not clearly expressed in England until Bishop West's chapel gates at Ely Cathedral (1525–33) (Figs 6.153, 6.154).⁸⁴

Gruuthuse's differing taste in metalwork is further emphasized by his choice of tomb railing. Rather than intricate iron tracery, he chose the more fashionable bronze: trefoil arches supported on columns divided by nodes. The preparations for his tomb are recorded in his will of 1474 but may not have been completed until his death in 1492.⁸⁵

Conclusion The conclusion of all this evidence reveals the complex relationship between Netherlandish and English art at the end of the fifteenth century. The Windsor documents strongly suggest that the exceptionally well-paid smith, John Tresilian, made the gates, various pieces of door furniture and Henry VI's alms box. Edward IV wished to create an entrance with both regal and sacred overtones, hence the visual connections with Henry V's tomb and the most up-to-date Brabant altar-piece. Possibly the tracery design was sent over from the Netherlands, drawn out like the altar *patroons* or Josse Metsys' towers, or packed flat as a wooden maquette, like the model of St Bavo's tower in Ghent, or as a package of stencils.⁸⁶

In spite of its immediately Netherlandish appearance, the Windsor door furniture relates to Netherlandish

ironwork of the *first half* of the fifteenth century. By the 1470s, Netherlandish designs had moved on to a naturalistic phase, reacting strongly against the abstraction of tracery. This suggests that perhaps Tresilian had trained in the Low Countries, up to twenty years before he worked at Windsor. He might even have mixed with smiths like the Metsys family whose skills spread over several professions, including clockmaking and architecture. The cluster of Flemish and German metalworkers who lived in Westminster and were close associates of Anthony Tresilian were presumably known to John Cornelyus Symondson of St Clement Danes, maker of Lady Margaret Beaufort's railings, has a 'Duche' name. It is recorded that Flemish wood carvers worked with English master carpenters on the choir stalls next to the Windsor tomb.⁸⁷ Perhaps Tresilian had a Netherlandish helper: we have seen that there were clearly two smiths at work on the gates. Lastly, the tomb of Henry VII at Westminster Abbey demonstrates the very close collaboration between craftsmen in England and the Low Countries. Edward IV's gates had no direct successor, but they must have inspired Henry VII to emulate the idea for his own stunning bronze tomb cage made in 1505–6 by Thomas, 'a Ducheman smyth'.⁸⁸ If a Dutch smith could make an English-looking cage for Henry VII, then the English smith, John Tresilian, could make Netherlandish-looking furniture for Edward IV.



6.147 Westminster Abbey, railings formerly around the east end of Henry V's chantry, from Ackermann 1812 (photograph reproduced by permission of the Society of Antiquaries of London).



6.148 Westminster Abbey, miscellaneous railings removed from tombs, now in the triforium.

LATER GOTHIC GRILLES AND GATES

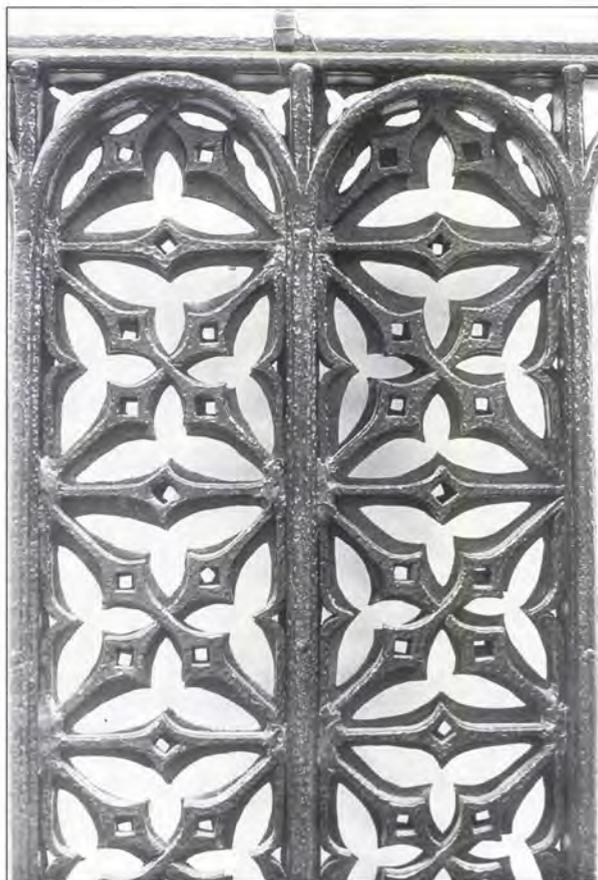
A large quantity of railings were made in the mid-fifteenth century for Henry V at Westminster Abbey (Figs 6.147, 6.148). He died in 1422, but it is quite clear from the documents that the iron made by Roger Johnson of London in 1431 to go around his tomb was removed in 1441.⁸⁹ In 1415 Henry V made arrangements for his tomb to be built on a platform to the east end of the Confessor's chapel. The platform was prepared in 1415 but completion of the tomb was delayed. In 1422, according to the roll of Roger Cretton the Sacrist, 28s was paid for part of the ironwork at the end of the tomb of the Lord King.⁹⁰ According to Hope this was probably installed to prevent people falling over the edge of the platform during the burial. In 1430–1 Roger Johnson of London was paid 20s 'pro factura ferrei operis circa



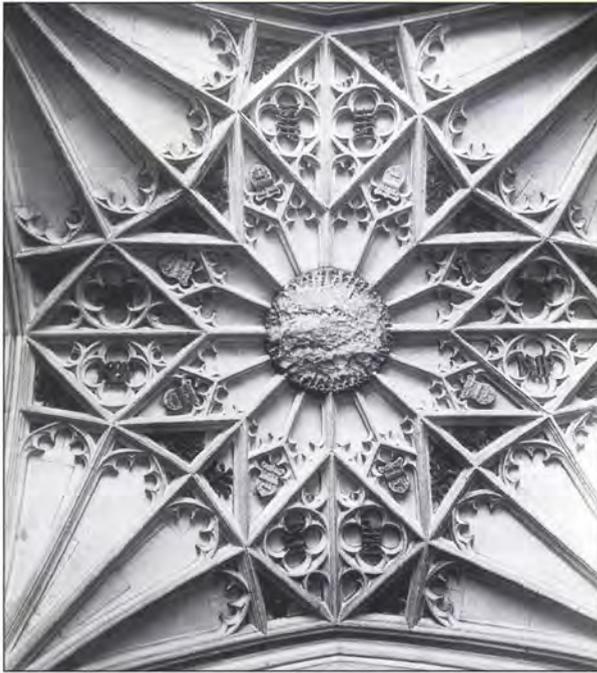
6.149 Westminster Abbey, gates to Henry V's chantry, from Dart 1723 (photograph reproduced by permission of the Society of Antiquaries of London).

tumulum' (for making iron around the tomb),⁹¹ but in 1441 this iron was taken down and sold.⁹² The new chapel around the tomb was begun in 1441 and the edge of the tomb platform towards the eastern ambulatory was protected by a tall but simple grate of bars and transoms, illustrated before its removal in 1822 (Fig 6.147).⁹³ It is likely that this eastern closure was made in the 1440s. The Verner and Hood illustration shows at least four rows of transoms crossing the bay, a length that corresponds to the 21.35m of crenellated transom now stored in the triforium. The seven stanchions, plus numerous plain and decorated railings, now in store also fit Henry V's eastern enclosure (Fig 6.148).⁹⁴

The impressive closure at the west end of Henry V's chantry (Figs 6.149, 6.150) is not documented but is clearly much later in style than the eastern grille. It



6.150 Westminster Abbey, gates to Henry V's chantry, detail, from copy in Victoria and Albert Museum (photograph: copyright of the Trustees of the Victoria and Albert Museum, inv 426–1888).



6.151 Westminster Abbey, Islip Chantry (photograph: © Crown Copyright, RCHME).

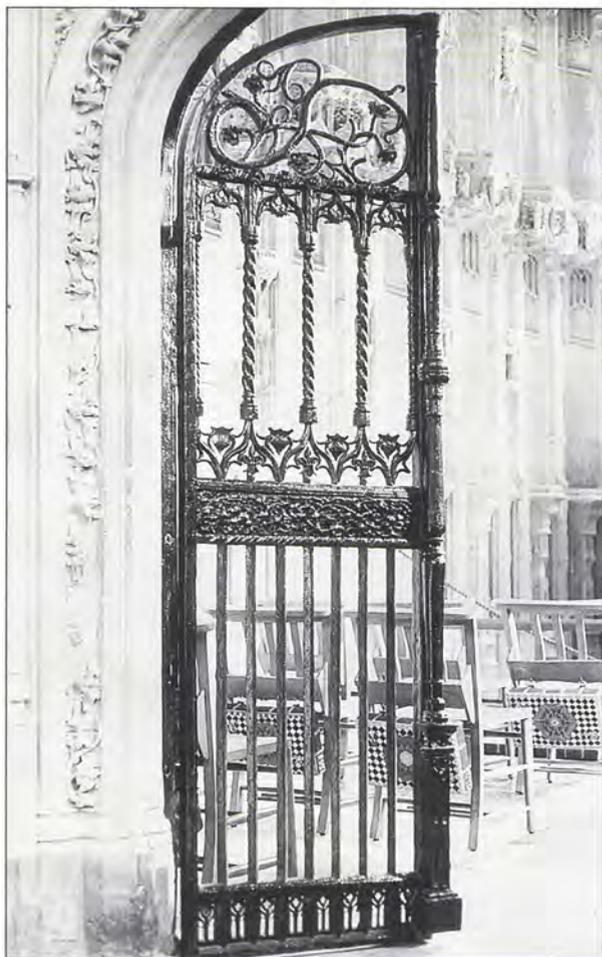
resembles sixteenth-century and later wood- and stonework more closely than any fifteenth-century ironwork. The emphatic verticality of the tympanum tracery can be seen on the Lady Chapel screen at Winchester Cathedral (c 1500–20)⁹⁵ and on the south front of the chantry chapel of Abbot Islip (died 1532) at Westminster.⁹⁶ The kite-shaped segments are a flattened form of the cones on a fan vault. Both these and the sharp triangular divisions on the tympanum are also found on the vault of the Islip Chantry (Fig 6.151). The open-work quatrefoil pattern on the lower part of Henry V's screen is used as late as 1618–23 on the door panel of the choir screen at Cartmel Priory.⁹⁷ Antiquarian accounts attribute the present closure with two gates to Henry VII (1485–1509) and a date after 1500 appears most likely from comparative evidence.⁹⁸ This would make them part of Henry VII's chapel campaign, begun in 1503.⁹⁹

Two gates at Ely Cathedral represent respectively the end of the Middle Ages and the arrival of the Renaissance from the Continent. The exuberant, almost frothy stone screen at the east end of the north choir aisle was put up by Bishop Alcock in 1488.¹⁰⁰ To counterbalance the elaborate stonework, the gates are very simple, more like tomb railings (Fig 6.152). They are made of plain vertical bars, topped by simple trefoil tracery heads. The transom



6.152 Ely, gates to Bishop Alcock's chapel.

is crenellated as on a tomb and the lower bars terminate in fleurs-de-lis. At Bishop West's chapel (1525–33)¹⁰¹ the stone screen is far more restrained, leaving exuberance to the gate (Figs 6.153, 6.154). The design is dominated by nature. Stems and thorns are applied to the central panel, Tudor roses cross the upper transom and the tympanum space is filled with a realistic briar rose. The wild wood gently turning into iron has already been mentioned at the Gruuthuse Chantry in Bruges (1472). It happens even more vigorously in southern German architecture and ironwork at this period. Alarming examples are found at Nuremberg (in the Germanisches Nationalmuseum) and the Rathaus at Sterzing. At Nuremberg the hinges look like branches and the handle is covered with thorns. A more delicate, entwined rose motif is used on the lock and hinges of the Rathaus at Ulm (dated 1509).¹⁰² The fashion developed further in the Low Countries. Iron flowers of thrusting vigour are found on the font crane at St Pierre, Louvain, the candelabra at Aarschot church and on the wild tangle forming the well cover by Antwerp Cathedral.¹⁰³



6.153 Ely, gates to Bishop West's chapel.

The twisted columns supporting delicate tracery on Bishop West's gates are an earlier feature: they are found on the screen to the Rinuccini chapel in Sta Croce, Florence, made in 1371.¹⁰⁴ Finally the divide between Gothic and Renaissance is exemplified by the great closing bar up the middle of West's door: the base begins as a column of blind tracery and metamorphoses into a heavy classical baluster.

The later part of the fifteenth century in England is marked by the increasing influence of foreign designs in all media. It has been noticed here in the development of lock plates, ring handles and gates. This occurs within a wider economic context of close trade links with the Low Countries and German-speaking people, identified in contemporary records as 'Duche'. This group was particularly influential in the metalworking trades, from goldsmithing and clockmaking to casting iron. Glimpses



6.154 Ely, gates to Bishop West's chapel, detail.

of their integration into English society are provided by the Alien Subsidy, a poll tax levied on foreigners living in England between 1440 and 1484.¹⁰⁵ This shows that *Duche* were by far the largest number of immigrants, concentrating in and around London. They frequently worked in Southwark and Westminster in an effort to avoid the guild restrictions of the City of London.¹⁰⁶ In 1436 an oath of fealty was demanded of the 'Flemish' immigrants in London: over 1,800 names are recorded, mostly coming from Holland, Brabant and Flanders.¹⁰⁷ Some kept to themselves: the goldsmith Marcellus Maures in Walbrook kept 16 *Duche* servants in his workshop.¹⁰⁸ The *Duche* London goldsmiths were such a distinctive community that they set up their own Fraternity of St Eloi, recorded between 1427 and 1502.¹⁰⁹ Others worked as assistants to English smiths, as indicated in the 1484 City tax rolls.¹¹⁰ The picture of immigrant assimilation given by Anthony Tresilian's will perhaps says more than the tax returns: he worked in a trade and locality dominated by the *Duche* goldsmiths in Westminster; the friends who signed his will were possibly foreign; the supervisor of his will, John Sleke of Geldislond, had his own will written in English with English names appended.¹¹¹ This injection of versatile foreign talent acted as a catalyst to English craftsmen, inspiring John Tresilian to excel all his contemporaries. At a crucial political juncture, though outside the scope of this book, it also brought about the establishment of the cast iron industry, impelled forwards by Henry VII's demand for ordnance. It took collaboration between locals and foreigners (in this case French) to introduce the new technology.¹¹²

Table 6.3 Grilles and gates in the later Middle Ages

<i>Location</i>	<i>Date</i>	<i>Figure number</i>
Canterbury, St Augustine, gates: Cambridge, Trinity Hall, MS 1, fo 63	early 14C	6.121
Canterbury Cathedral, Eastry Screen	1304–9	6.120
Arundel, screen	1380	6.94, 6.123
Canterbury Cathedral, nave screen (now in west and south-west porches)	1391–1405	6.124–6.126
Canterbury Cathedral, gates to Trinity Chapel	15C	4.225
Chichester Cathedral, grille fragments	early 15C	6.122
Bury St Edmunds, BL MS Harley 2278, fos 4v, 9r, 106r	early 15C	6.127
Windsor Castle, St George’s Chapel, Edward IV gates	1478–83	6.129–6.133
St Albans Cathedral, Abbot Wallingford’s chapel	1476–84	6.128
Ely Cathedral, Bishop Alcock’s chantry gates	1488	6.152
London, Westminster Abbey, Henry V gates	c 1500	6.149, 6.150
Ely Cathedral, Bishop West’s chantry gates	1525–33	6.153, 6.154

CONCLUSION

By assembling a fairly complete collection of English medieval decorative ironwork, it becomes clear that designs and techniques fall into recognizable categories. The main styles were C shapes; spiral scrolls; acutely bent, ogival scrolls; and precise tracery patterns. These developments correspond roughly to changes in architectural style from Romanesque to Early English to Decorated and Perpendicular. Techniques progressed from hot forging with various simple splits, then stamped and cut-out terminals, to cold, accurate bench work. However, production proceeded on two levels: one abreast of fashion and one lagging behind, bound by tradition. For this reason, Romanesque C hinges, for instance, are found appropriately in twelfth-century buildings and atavistically made for fifteenth-century portals. Tomb railings are equally conservative: the model established at the end of the fourteenth century had barely changed by the seventeenth.

With a few exceptions, the styles of medieval ironwork in England are remarkably widespread. The C shape, with its various embellishments, is found all over the country, although there is a slight preponderance of barbed strap in Essex and of long-petalled fleur-de-lis in Herefordshire. Orthodox stamped work, while basically limited to a line east of York and Oxford, has no regional characteristics although in this group the work of individual smiths can be identified. It is only in the fourteenth century and later, when innovations in hinge design stagnated, that two regional developments become apparent, in the cut-out work of the Eastern counties and of Somerset. It may be observed here that the identification of these regional groups depends to some extent on the haphazard chances of survival: perhaps there were regional specialities in areas where all the ironwork is now lost. The uniformity of ring plates in the fifteenth century is remarkable.

In spite of the widespread repetition of designs, there is little evidence of itinerant smiths. Almost all the work appears to be made locally. Where several sets of ironwork survive from the twelfth century – for instance, in the Haddiscoe, Uffington and Duddington groups – they are always in virtually neighbouring parishes. Unlike

masons who had to travel from one building to the next, smiths could make a living in one place, supplying a constant need for horseshoes and farm equipment. In the thirteenth century the bills for Thomas of Leighton show that the ironwork was made at the smith's residence and transported to the required destination. Unfortunately, documentary sources throw little light on the lives of rural blacksmiths. More is known about urban smiths through guild legislation and wills, but they have not left such a heritage of decorative ironwork from this period as their country counterparts.

In spite of their frequent rural isolation, English smiths were continually exposed to foreign influences. In fact, many of the great changes in fashion were triggered from abroad. Since the raw material could be supplied from Sweden, Spain and across the Channel, occasional finished works arrived with the supplies. It has been suggested that the picture doors originated in Scandinavia, the C hinge began in the Holy Roman Empire, stamped work in the Île de France, and open-work ring plates in Spain. Small items like the leaf locks appear to be a direct import from the Empire or the Low Countries. John Tresilian, coming from the cosmopolitan craft quarter of Westminster, was strongly influenced by Brabantine wooden tracery when he designed Edward IV's gates at Windsor. Lastly, the smith at Bishop West's chapel, Ely, brought in new naturalistic plant motifs from the Low Countries and the Empire.

At three of the high points of this account it has been suggested or demonstrated that other crafts triggered developments in the design and technology of artist blacksmiths. Gilebertus seems to have transferred his skills as a goldsmith or moneyer to introduce both the new technique of die stamping to ironwork, and the coin-based stamp design itself. Thomas of Leighton, closely informed about the latest Parisian grille designs in his forge at Leighton Buzzard, may have learned his skills from the inventive clockmaker at Dunstable Priory. Finally, with John Tresilian, it can be proved that his exquisite dexterity came from his training as a clockmaker.

The chances of medieval ironwork surviving

depended on two factors, namely the climate and the taste of reformers and restorers: there are more examples in the drier eastern regions of England than in the west. The Pennines, the north west and the extreme south west are particularly poor in medieval decorative ironwork, although much of the iron was produced in the Midlands and the Furness district. Areas that escaped the wealth of the Industrial Revolution and the consequent over-zealous restoration of churches are also better provided with medieval iron: much more survives in remote country churches than

in cities or suburbs.

Today, the chances of preserving medieval ironwork depend on arousing public awareness about its artistic and historical value. As yet, England has less church ironwork in museums than almost any other country in Europe. While the parish churches themselves survive, it is to be hoped that the hinges and grilles will continue to decorate the portals and tombs for which they were made. It is only there that the ironwork can be fully appreciated as a decorative and often meaningful addition to medieval architecture.

NOTES

Introduction

- 1 The drawing by Charles is in BL MS Lansdowne 874; Symonds 1859, 137–40.
- 2 Sandford 1707; Gough 1786.
- 3 Carter 1780, 1837; Britton 1814–20, 1819, 1836.
- 4 The ironwork is in BL Add. MSS 36431, 36433, 36440, 36395.
- 5 Parliamentary Report 1841, 49, para 972.
- 6 Westminster Abbey Muniments: WAM 66449; Surveyor's Report 1851, RCO Box 4.
- 7 WAM 65078 (12).
- 8 RCHME Inventories; Pevsner, *The Buildings of England*.
- 9 Bradley 1984, 1988.
- 10 Addyman *et al* 1979.
- 11 Jervis 1993.
- 12 d'Allemagne 1968.
- 13 Mackeprang 1943.
- 14 Delaine 1972, 1973, 1974.
- 15 Karlsson 1988.
- 1991, 167–88.
- 2 Fell 1908; Bazeley 1910; Cohen 1954; Schubert 1957, 77–106; Tylecote 1962, 175–9.
- 3 Straker 1931; Cleere and Crossley 1985.
- 4 Salzman 1931, 409–10; 1952, 286–7, 290.
- 5 Thomas 1926, 149.
- 6 Hussey 1881, 12.
- 7 Colvin 1963, 512.
- 8 Scott 1914–15, 374.
- 9 Phosphorus impedes the absorption of carbon required to convert iron to steel.
- 10 Salzman 1952, 288.
- 11 Salzman 1952, 288.
- 12 *VCH Gloucestershire* 1907, 216.
- 13 *VCH Herefordshire* 1908, 299, 309.
- 14 *VCH Durham* 1907, 353–6.
- 15 Straker 1931, 33.
- 16 Oman 1924, 50.
- 17 Pliny 1921, xxxiv, 213; Theophilus 1979, 183 and 183, no. 1. Theophilus uses the words 'in massas confunditor deinde in fornace ferrarii liquatur et percutitur ut aptum fiat uncuicque operii'. The words *confunditur* and *liquatur* suggest actual liquification, but there is no evidence that cast iron was produced deliberately in Britain until the fifteenth century. Perhaps Theophilus was continuing his parallel with copper smelting or else he was confusing the iron with fusible slag.

Chapter 1 Basic principles of dating

- 1 Mackeprang 1943: Kedleston 1613; St Saviour's, Dartmouth 1631; Wedmore 1677.
- 2 See p 303.
- 3 The dating of carpentry techniques is discussed in more detail on pp 19–34.
- 4 Caple 1998.
- 5 The radiographs were taken by Mr Ron Ehren of Non Destructive Testers Ltd, whose generous help is gratefully acknowledged.
- 6 Ruth Morgan in Addyman *et al* 1979, 86–9.
- 7 Fletcher and Tapper 1984, 123; M C Tapper, pers comm.
- 8 Horn 1970; Libby 1970. Caple's radio-carbon results (see Caple 1998) for the Durham north-west door could be closely calibrated with the dendrochronological evidence.
- 9 Out of sixteen iron objects examined by van der Merwe, only three could be dated by carbon 14. Merwe and Stuiver 1968, 48; Henger 1970, 45.
- 10 See p 10.
- 18 Tylecote 1986, 144–5.
- 19 Geddes 1991, 170.
- 20 Wynne and Tylecote 1958.
- 21 Lapsley 1899, 511. The accounts cover the period 1408–9.
- 22 Giuseppi 1912, 153; Tylecote 1962, 273.
- 23 Giuseppi 1912, 150.
- 24 Illustrated in Geddes 1991, fig 80, Oxford, Bodleian Library, MS Bodl 264, fo 82r; fig 86, BL MS Add. 47682, fo 31.
- 25 Crossley 1975, 2, 6–7.
- 26 Tylecote 1986, 211; Tylecote 1959, 451–8. Tylecote estimates the Tudeley bloom as 30lbs in 1962, 273, but changes this to 20kg in 1986, 211. Cleere and Crossley estimate 30lbs (1985, 103).
- 27 Tylecote 1962, 290–1.
- 28 Schubert 1957, 162–3; Crossley 1981, 37–40.
- 29 Schubert 1957, 120.
- 30 Theophilus 1979, 93–5.

Chapter 2 Techniques of ironworking

- 1 Schubert 1957; Tylecote 1962, 1981; Tylecote in Crossley 1981, 29–41, 42–50; Cleere and Crossley 1985; Geddes

- 31 Giuseppi 1912, 157; Schubert 1957, 131–2.
- 32 Straker 1931, 33; PRO E 101/467/7(7), mm 1–3.
- 33 Scott 1914–15, 373.
- 34 Huggins and Huggins 1973, 131; Beresford 1975, 46.
- 35 Ketteringham 1976, 17–31.
- 36 Theophilus 1979, 84–95.
- 37 Blindheim 1962; Huggins and Huggins 1973; Beresford 1975, 46, 90–1; Ketteringham 1976, 17–32; Goodall 1981, 51; Arwidsson and Berg 1983.
- 38 See pp 149–50.
- 39 Tylecote 1962, 191.
- 40 For a full account of the indirect process, see Schubert 1957, 146–337.
- 41 The replacement door at Stillingfleet, made by Chris Topp of Thirsk in 1991, is a fine example of modern iron completely heated and hammered in the medieval way.

Chapter 3 ‘Daneskins’: the appearance of ironwork in the Middle Ages

- 1 Theophilus 1979, 26–8.
- 2 ‘[E]t valvas operosa ferri fabrica, quibusdam ex se picturis distinctas coriisque undique glutine contactas et fuco rubicundo coloratas.’ *Gesta Pontificum* LXIV in *Duru* 1, 375, quoted by Louis 1952. At Wilton, the walls of the (presumably wooden) porch were totally covered in horsehide: ‘[E]t parietes erexit, totos equinis coriis obduxit.’ Goscelin 1938, 87.
- 3 Textiles were used in imaginative combinations with iron in Sweden. On the Sparrsätra chandelier woollen rosettes are sandwiched between rivets and iron rosettes. Karlsson 1988, I, 389–92.
- 4 Swanton 1976, 26.
- 5 This section on Daneskins was originally written for my MA report (Geddes 1974). On that occasion Saffron Walden Museum allowed Dr Reed to examine the skin from Hadstock. I am grateful to Dr Reed for his help and to the curator of Saffron Walden Museum, Miss Jordain, for her assistance. M J Swanton (1976) published a detailed account of Daneskins, making use of Geddes (1974) and obtaining further analyses from Dr Reed. The following account is consequently a compilation of Geddes, Swanton and Reed.
- 6 Pepys 1970, II, 70.
- 7 Quoted in Way 1848.
- 8 Dart 1723, I, bk 2, 64.
- 9 Scott 1860, 578.
- 10 Harrod 1873.
- 11 Stukeley 1776, 79. Muilman 1770–2, VII, 314–23, wrote in 1770: ‘notwithstanding the number of years it has been there it does not appear to be much decayed, nor has the rust of the iron with which it is covered scarcely injured it.’
- 12 Society of Antiquaries 1847, 46; Barnard 1931, 104.
- 13 Thomson 1955, 79.
- 14 Benton 1940.
- 15 Swanton 1976, 22.
- 16 Stubbs 1868–71, IV, 83–4.
- 17 Lumby 1889–95, I, 371, 382.
- 18 Thorpe 1840, 252.
- 19 Liebermann 1901, 8.
- 20 Grey 1906–7.
- 21 Queckett 1849, 152–5.
- 22 Copford: Queckett 1849, 155; Pyx: Scott 1860, 580; East Thurrock: Queckett 1888, 117; Pembridge: Hewett 1901–2, 101–02.
- 23 Karlsson 1988, I, 388.
- 24 Royal College of Surgeons 1923.
- 25 Society of Antiquaries 1847.
- 26 Swanton 1976, 25, note from Dr Reed. According to Dr Reed, it is possible to distinguish between human and animal skin. Human and pig skin have a very similar grain pattern but in pig skin the bristles penetrate the entire depth of the dermal network. The hair on human skin penetrates only slightly into the dermal network. The skins from Hadstock and Copford were of this latter type. A blond hair was still attached to the Hadstock skin, and it had surface scale markings typical of human hair. Fragments of the Copford skin are at the church and Colchester Museum.
- 27 Report prepared by Dr Reed for Geddes 1974.
- 28 Report prepared by Dr Reed for Swanton 1976, 26.
- 29 Reed 1972, 184.
- 30 Reed, pers comm.
- 31 Some medieval skin-covered doors survive on the Continent at Auzon, France, and Högbý, Sweden. Karlsson 1988, I, 388–9. The Högbý skin is whitened calf, in excellent condition.
- 32 Leather preserved by iron-tannin is extremely durable and much Romano-British leather has been preserved by this means. Reed 1972, 267, and pers comm.
- 33 Colchester 1984, 46.
- 34 Butler 1977.
- 35 Geddes 1986, 263; Norton 1986, 328: ‘Portas vel ostia ecclesiae suae albo colore qui voluerit, poterit colorare.’
- 36 Oxford, *Bod Douce* 180, fo 9, in Wormald 1952, 161.
- 37 Dean of Windsor 1930. The doors of the cathedral treasury at Liège were also once covered in bright red leather and the stamped hinges painted gold. Destrée 1905, 1.
- 38 Cox and Harvey 1907, 310. The description given by Cox and Harvey calls the plants thistles and mentions the painted initials TG. This refers to Thomas Gondibour, who was Prior from 1484 to 1500. See p 311.
- 39 Scott 1863, 170.
- 40 Dugdale 1658, 15–16.
- 41 Gough 1786, II, part 2, 66.
- 42 Gough 1786, II, part 2, 159–60.
- 43 Sandford 1707, 412.

Chapter 4 The construction of medieval doors

- 1 Hewett 1974, 97–114; 1975; 1980, 21, 25–6, 66–8, 84, 93–6, 115, 183, 192, 194, 210; 1985, 155–87; 1988a;

- 1988b. Hewett's works are remarkable for the clarity of the drawings. Eames 1977, 1–72, 108–80.
- 2 Fernie 1983, 72.
 - 3 Rodwell 1976, 65.
 - 4 The door at St Peter's is only known from Buckler's drawing: BL Add. 36435, fos 665, 668.
 - 5 RCHME *London* 1924, 77.
 - 6 See p 344. Hewett 1980, 25–6.
 - 7 Twelfth-century examples are at Letton, Morville and Edstaston (north); thirteenth-century at Merton College, Oxford and Bisham; fourteenth-century at South Hanningfield.
 - 8 Twelfth-century examples are at Frilsham and Hatford; thirteenth-century at Turvey and Middleton Stoney; fourteenth-century at Aldham.
 - 9 *VCH Cambridgeshire* 1953, 56.
 - 10 They are in the south-west transept and at the west end of the nave. *VCH Northamptonshire* 1906, 441.
 - 11 Geddes 1982b, fig 17.2; Hewett 1985, 160–2.
 - 12 *VCH Northamptonshire* 1906, 443. The Peterborough gates are harr hung – that is, instead of hanging from hinges, they rotate from a pivot formed by the inner stile, nearest the jamb. This pivot is called the harr post. This was a very ancient method of hanging a door, used since classical times. Bronze examples are on the doors from the Pantheon and at Aachen, wooden examples from Civate and St Maria im Kapitol, Cologne.
 - 13 Scott 1863, 290.
 - 14 Hewett 1985, 177–9; Harvey 1965, 107–9.
 - 15 Hewett 1974, 83, pl XXXI.
 - 16 Hewett 1985, 182.
 - 17 Colvin 1963, 598.
 - 18 Hewett 1985, 183.
 - 19 Geddes 1981a, 46–51.
 - 20 The earliest example noticed so far of a splayed edge on a door is on the fourteenth-century example at Great Sampford (Hewett 1974, 106). It is likely that a twelfth-century example will be found before long because the shape is so simple, and splayed edges are found on other early constructions (Hewett 1974, 6–19).
 - 21 The original location of the Worcester fragment is not known, but it is now displayed in the crypt.
 - 22 Hewett 1980, fig 4.
 - 23 Hewett 1980, 46; 1988b, 374; Morley 1985, 108.
 - 24 All the counter-rebates in Table 2.6 are cut at right angles to the edge of the plank. The lost doors from Little Maplestead had a saw-toothed edge. The illustration by Carter (1837, II, pl X) does not show if the edges were rebated or simply joggled. If they were indeed counter-rebated, they are a late variation because the church was founded by the Templars in c 1340 (RCHME *Essex* 1916, 184–5).
- Hart 1894; Johnston 1907. Cox and Harvey record 150 medieval church chests and the Pevsner CD-ROM records (M. Good, *A Compendium of Pevsner's Buildings of England on Disk*, Oxford, 1995), 142.
- 2 Eames 1977, 110, no. 281.
 - 3 See pp 33–4.
 - 4 See Index: armoire, aumbry.
 - 5 Biddle and Kjølbye-Biddle 1973, 19.
 - 6 Salin 1952, 123.
 - 7 Now in the Public Record Office, Chest IV, Jenning 1974, 4; Fletcher and Tapper 1984, 123.
 - 8 See pp 180–1.
 - 9 See pp 191–3.
 - 10 See p 200.
 - 11 Fletcher and Tapper 1984, 123; RCHME *London* 1924, 51, pl 21.
 - 12 Fletcher and Tapper 1984, 123.
 - 13 Eames 1977, 139.
 - 14 Johnston 1907.
 - 15 Johnston 1907.
 - 16 Eames 1977, 137, nos 337, 342.
 - 17 This chest was brought from the Netherlands in the seventeenth century. Eames 1977, 173, no. 444.
 - 18 Complex forms of wood frames are used on the French timber doors of Le Puy, Chamalières, Blesle and Lavoûte-Chilhac (Cahn 1974) and St Maria im Kapitol, Cologne (Götz 1971, 67–8) from the twelfth century. Heavy, simple panelling is used on the Wells armoire of c 1457 (Eames 1977, 20–1) and the York cope chests. Eames 1977, 274–6, on the appearance of linenfold, on the door of the Audley Chapel, Hereford Cathedral, 1492–1502, and panels on a wall in Winchester Cathedral, south transept, 1498–1524.
 - 19 Cox and Harvey 1907, 301, 304.
 - 20 Colvin 1963, 224.
 - 21 For instance, the Hereford Bishop's chair (Eames 1977, 210) and the screens at Compton, Surrey, and Sparsholt, Oxfordshire.
 - 22 Boileau 1873, 104–6.
 - 23 Unwin 1966, 370; Salzman 1952, 32.
 - 24 Kingsford 1920, 77: Henry le Scrope of Masham, executed in 1415 for plotting against Henry V, owned ninety-two copes. At the Reformation fifty red and purple copes and dozens of green, blue, white and black copes were confiscated from York Minster. Aylmer and Cant 1977, 200.
 - 25 The construction of all the chests is clearly illustrated by Hewett 1988a, 105–23. On Fig 1, York Minster, chest I, the lid is incorrectly drawn. It should have five boards cut tangentially (not radially) and no battens.
 - 26 Hewett 1988a, 106.
 - 27 Fletcher produced a dendrochronological date of 1390–1400 for the Westminster cope chest but did not consider it reliable enough to publish in 1984. It is cited as uncorroborated by Hewett 1988a, 123 no. 30. Hewett rightly accepts that any dating of these chests (apart from York

Chapter 5 The construction of medieval chests

- 1 Eames 1977, 108–80; Cescinsky and Gribble 1922, II, 1–33; Roe 1902, 1929; Cox and Harvey 1907, 291–307;

II) is tentative, and his proposed dates are York I, 1175–1200; York II, 1280; Wells, 1200–1300; Salisbury, 1225–58; Gloucester c 1368; Westminster, c 1390–1400.

Chapter 6 The liturgical and symbolic importance of church doors

- 1 The continental examples are discussed in Karlsson 1988, I, 225–346, and Geddes 1990, 490–504.
- 2 Consecration rituals varied greatly in detail according to date and diocese. English texts tend to be noticeably different from those on the Continent, but both would have been used in this country for visiting bishops, or cardinals would bring their own pontificals. BL Lansdowne 451, from the late fourteenth century, distinguishes the Roman and English forms, indicating that both were current. Surveys of pontificals are in Henderson 1875, Frere 1901, and Leroquais 1937. For a history of consecrations and consecration crosses, see: Dewick 1908, 3–11; Muncey 1930. For a narrative of the ceremony, see: Bowen 1941.
- 3 Greenwell 1853, 31; Andrieu 1956, 339.
- 4 For instance, in the Lanalet Pontifical, Rouen MS 27, probably from St Germans, Cornwall, tenth century in Gage 1834; Doble 1937; Leroquais 1937, II, 287–300. Magdalen College MS 226, in Wilson 1910, 99, later twelfth century, probably from the province of Canterbury; Roman Ordo in Andrieu 1938, I, 176–95.
- 5 Doble 1937, 5, pl I; Leroquais 1937, pl II.
- 6 Doble 1937, 5, pl I.
- 7 Camden 1789, II, pl 1. ‘Pax regat intrantes eade regat egredientes.’ The wording is barely visible today. The consecration probably took place in the fourteenth century, when the south aisle was converted to a chapel and the piscina and aumbry installed.
- 8 Doble 1937, 5.
- 9 Andrieu 1956, 342–3.
- 10 Greenwell 1853, 40.
- 11 Doble 1937, 10; Vogel 1963, 145.
- 12 It is illustrated in BL Add. 29704, fo 68v.
- 13 Wilson 1910, 109.
- 14 ‘Per quattuor parietes XII cruces rube equi distantes,’ Andrieu 1938, II, 422; Frere 1901, 30. Churches using the Salisbury rite were allowed to install metal consecration crosses on the walls and these are found at Salisbury Cathedral; Edington, Wiltshire; Cannington, Somerset; Brent Pelham, Hertfordshire; and Uffington. Dewick 1908, 15–29.
- 15 Dewick 1908, 15–29.
- 16 The illustrations are in the thirteenth-century Paris pontifical, Metz Bib Mun MS 1169, fo 39, and in the fifteenth-century pontifical of Charles de Neufchatel, Besançon Bib Mun MS 116, fo 103. Both shown in Leroquais 1937, pls xix, xcix.
- 17 Warren 1883, 219; Dewick 1908, 31, no. 1.
- 18 Martene 1786, Ordo VII, 226; Dewick 1908, 12.
- 19 Stromberg 1955, 117.
- 20 Frere 1901, 36.
- 21 ‘Cum crismate signum faceat crucis superliminare dicens porta sis benedicta.’ Vogel 1963, 168. Jesus said: ‘I am the door’ (John 10:9).
- 22 Stromberg 1955, 117.
- 23 Middleton 1855, 460–4; refuted by Dewick 1908, 29.
- 24 Some scratched crosses may be private votive crosses like the one made by Christina of Markyate at St Albans: Talbot 1954, 10.
- 25 Barnes 1847, 11; Dewick 1908, 3–11; Bernham Pontifical, Muncey 1930, 67–76; Andrieu 1938, II, 422.
- 26 Hermansen and Norlund 1936, 279–85; Stromberg 1955, 219.
- 27 Wilson 1910, 120.
- 28 Wilson 1910, 120.
- 29 Greenwell 1853, 45.
- 30 Wilson 1910, 115.
- 31 Panofsky 1979, 47–9.
- 32 Wilson 1910, 115.
- 33 Karlsson 1988, I, 237–8.
- 34 Frazer 1973.
- 35 Frazer 1973, 147.
- 36 Karlsson 1988, I, 239–42.
- 37 Högby door is in Statens Historiska Museum, no. 4779. A cruder version is from Moheda, SHM no. 23002:69. At Bankekind there are trees under arches and a lattice enclosing crosses, Karlsson 1988, II, 36–8.
- 38 Karlsson 1988, II, 27.
- 39 Karlsson 1988, II, 431.
- 40 Karlsson 1988, II, 27, 201, 209.
- 41 See p 68, 70.
- 42 In the British Museum: Lasko 1994, pl 54.
- 43 In Cambridge, Trinity College Library, MS R.17.1, fos 284v–86. Numerous examples of gardens with trees and lattice fences are given in Harvey 1990, pls 13a, 17, 34, 42, 43, 45, 46, 60, VIIb.
- 44 Apostolic Constitutions Lib ii, c.57: quoted in Gage 1834, 243–4.
- 45 Illustrated in Conant 1987, pl 285.
- 46 See p 141–4.
- 47 See pp 67–8.
- 48 This applies notably to the grandest foliage doors of all at Notre Dame, Paris, from the 1240s. See pp 153–5.
- 49 Wilson 1910, 120.
- 50 Mackeprang 1943, 15. Réau 1955–9, III, 321.
- 51 Réau 1955–9, III, 448, 800, 904; Karlsson 1988, I, 188, 201, 215. At Oakham Hall the entrance gateway was covered in horseshoes exacted as a tribute by the de Ferrers family. Here the horseshoes are not for protection but a secular symbol of the lord’s power to exact tribute. The presentation of horseshoes is first mentioned in 1521 but possibly dates back to the thirteenth century. The horseshoes, of many fanciful sizes, now decorate the great hall at Oakham. *VCH Rutland* 1935, 8–11.

- 52 The door is unlikely to have been a main entrance as it is too small. The same design is found on floor tiles in the south transept.
- 53 The symbol derives from the Song of Solomon 2:1: 'lilium convallium ... lilium inter spinas', the lily of the valleys, the lily among thorns.
- 54 See chapter 12.
- 55 Bampton, Beckley, Buckland, Burford (Shropshire), Foy, Kempsey, Madley, Worksop; at Beaulieu Abbey, dedicated to the Virgin, the ironwork was on the refectory doors, now the west doors of the parish church.
- 56 Réau 1955–9, II, 185; Pächt *et al* 1960, 67.
- 57 See pp 67–9.
- 58 See p 71.
- 59 See p 39.
- 60 Dewick 1908, 32.
- 61 Frere 1901, 15.
- 62 Durandus 1843, 125.
- 63 At Upleadon, Gloucestershire, the door was apparently covered in crosses. It is now lost: Cox 1914, 294. A scrolled cross, similar to the one at Morville, is shown on a mural painting of a door at Stoke Orchard: Rouse and Baker 1966, pl XXI.
- 64 Scheffelowitz 1912; Hildburgh 1944; Karlsson 1988, I, 295–302. A small group of doors in Norfolk (Haddiscoe, Hales and Raveningham) are decorated with elaborate interlace crosses reminiscent of Anglo-Saxon stone crosses. The possibility that they are the remnant of a pre-Conquest tradition of door decoration is discussed at pp 55–7.
- 65 Kitzinger 1970, 639–48.
- 66 Clasen 1943, 13.
- 67 Sir Gawain used the device of a five-pointed star or pentangle on his shield: 'It is a sign by Solomon sagely devised to be a token of truth, and by its title of old. For it is a figure that has five points and each line in it overlaps and locks with another and wherever you start on it, it is endless and everywhere the English call it the endless knot. So it was fitting for Gawain and his famous device since Gawain was known for a good knight, faithful in five ways.' Borroff 1968, II, 625–35.
- 68 Karlsson 1988, I, 294–302.
- 69 Karlsson 1988, I, 296.
- 70 Svanberg 1974, 8–9.
- 71 Karlsson 1988, I, fig 112.
- 72 For example, at Fägre, Kärrobo and Vårsås. Karlsson 1988, I, 254, 296.
- 73 On the mosaic on the west vault of the central dome, c 1180–1200. Illustrated in Dodwell 1993, pl 174.
- 74 The Leathley band knot was drawn by Buckler in 1817, BL Add. 36433, fo 626. Fig 4.84.
- 75 Karlsson 1988, II, 251.
- 76 J C Buckler, who made an otherwise careful drawing of the door in 1817 (BL Add. 36344, fo 626), failed to recognize the man and drew him as a broken bar.
- 77 Karlsson 1988, II, 108, 202, 371, 489–91, 572. Norwegian examples in Hauglid 1973, 302, 303; Karlsson 1988, I, 138, 140; Thømt 1997, 31–54.
- 78 Karlsson 1988, I, 254.
- 79 Karlsson 1988, II, 157–9.
- 80 Karlsson 1988, I, 190.
- 81 Theophilus 1979, 154.
- 82 Karlsson 1988, I, 245–52.
- 83 Wilson 1910, 99–100.
- 84 Following Karlsson 1988, I, 262–72.
- 85 Karlsson 1988, I, 136; Oseberg prow in, for example, Anker 1970, pls 41, 42, 43.
- 86 Found, for example, at Buttsbury, Castle Hedingham (chancel), Eastwood (north), Frilsham, Heybridge, Little Wratting, Stanford Bishop, Stillingfleet, Stoke Orchard, Willingale Spain. The dragon terminals at Elmstead also have the characteristic almond-shaped eye.
- 87 West door of Henry III's chapel, now in east wall of present chapel.
- 88 Also at Abbey Dore, Castle Hedingham, Little Hereford, Staplehurst. There is a raised animal head on the door bolt from Rievaulx (Dunning 1965, 58–9) and on the primitive-looking door handle at High Halstow.
- 89 Karlsson 1988, II, 572, 444, 329.
- 90 A similarly retarded example is at Mern, Denmark, where a Romanesque-looking lion, dragon and snake are depicted. The door is dated by iron numerals 1637. Karlsson 1988, I, 129.
- 91 Karlsson 1988, I, 354–5; *Landnámabók* 1900, 96: 'I nominate them in evidence of my taking the oath by the ring, a legal oath.'
- 92 Petrie 1848, 515: 'jusjuramentum in eorum armilla sacra'. Ethelwerdi *Chronicorum*, Lib IV, Cap III, *Monumenta Historica Britannica*.
- 93 *Miracula S. Germani Ep Autissioduris*, Civ I, Cap IV/48. Act SS Julii tom 7, p 265 col 1: in Hahnloser 1959, 143.
- 94 Staats archiv Bern, Fach Bern-Stift Nach *Fontes Rerum Bernensium*, vol X, p 382, no. 827: in Hahnloser 1959, 142.
- 95 Twiss 1878, II, p 314, para 2. The door was on the property in question. In Hahnloser 1959, 143.
- 96 *Fleta, seu Commentarius Juris Anglici Scriptus*, published by Seldon 1647, lib 3, chap 15, para 5: in Hahnloser 1959, 144.
- 97 Robinson 1968, *The Wife of Bath's Tale* (Prologue), 1.6.
- 98 Bradley 1988, 234.
- 99 Morris, R and Skeat, W W 1898, *Specimens of Early English* 2, 63–8: in Bradley 1984, 99.
- 100 Bradley 1988, 229–34; Genesis, 9:12–17.
- 101 Doble 1937, 5: in Bradley 1988, 226.
- 102 See pp 67–8.
- 103 Bradley 1988, 233.
- 104 Round bands at the top of the door are also found at Black Notley, Chichester song school (outer door), Cuddesdon, Elmstead, Hadstock (west), Iffley (south),

Manningford Bruce.

- 105 As at Byford, St Margaret's Leicester, Madley (west), Pixley, Runhall, Thornton Curtis, Uffington.
- 106 Caviness 1977, 71, Appendix, Fig 3. Examples are also found in France at Chartres, St Étienne, Bourges and Sens: Dudley 1969; Caviness 1981, 25.

Chapter 7 Anglo-Saxon door decoration

- 1 BL MS Cotton Claudius B.IV, fo 14v. c 1025–50. The door of Noah's ark in Ælfric's Hexateuch. Temple 1976, no. 86.
- 2 BL MS Cotton Claudius B.IV, fo 19.
- 3 BL MS Stowe 944, fo 2r. AD 1031(?). Temple 1976, no. 78.
- 4 Oxford, Bodleian Library, MS Junius 11, fo 66. c 1000. Temple 1976, 58.
- 5 Rouen Bib Mun MS A27; BL MS Cotton Claudius B.IV, fo 14r.
- 6 The design of a tree on Noah's ark may refer to the ark being made from the wood of the tree of life. See p 41.
- 7 Some of the Anglo-Saxon coffins excavated at Winchester have hinged lids with straps ending in split-curl terminals. Biddle and Kjølbye-Biddle, pers comm.
- 8 On Assandun: Christy 1925; Hart 1968. The fabric, RCHME *Essex* 1916, 143–5; Taylor and Taylor 1965, 272–5.
- 9 Rodwell 1976, 55–71. The north doorway was inserted in an older nave in the eleventh century, but in its present form 'is entirely a medieval reconstruction and it is not clear whether its primary position was as now, or whether it had been moved from the Period 2 doorway a little further to the west', p 64.
- 10 Fernie 1983, 72.
- 11 See pp 19–21.
- 12 Anon 1819, 130–1. See p 327–8.
- 13 See p 327–8.
- 14 Muilman 1770–2, VII, 314–23.
- 15 Rodwell 1976, 65. The west tower is fifteenth century.
- 16 320mm (13in) long.
- 17 Rodwell 1976, 64.
- 18 See p 75–6.
- 19 Cotman 1818, 151. A copy of the Haddiscoe door was made at nearby Chedgrave on both the north and south doors in 1819. This must be one of the earliest deliberate revivals of Romanesque ironwork. The designs were again reproduced at Kenilworth after 1825, and before c 1840. An engraving from 1825 by G T Andrews in Warwickshire County Record Office shows the door of Kenilworth without exterior hinges, but they are shown on Blore's drawing of c 1840 (BL MS Add. 42006, fo 43). Gardner (1927, 63) mistook these for medieval works.
- 20 Taylor and Taylor 1965, I, 270.
- 21 Keyser 1907. They include Chedgrave, Heckingham and Hellington.
- 22 Hope 1893.
- 23 It has circular 'bull's-eye' windows; Taylor and Taylor

1965, I, 278.

- 24 Fox 1921, 35; Taylor and Taylor 1965, 270; *VCH Norfolk* 1906, 562. Other examples are at Heckingham, where Saxon-looking bulbous bases are used on a doorway made c 1150–75, and triangular wall arcading in the north transept of Norwich Cathedral, 1096–1119: Franklin 1996, 119–20.
- 25 The other examples are in Yorkshire at Stillingfleet, Skipwith and formerly at Leathley.
- 26 Fox 1921, pls 2, 3, nos III, XIV.
- 27 Biddle and Kjølbye-Biddle, pers comm.
- 28 The only exceptions are at Little Hormead, Skipwith, Rochester, apart from Haddiscoe, Hales and Raveningham.

Chapter 8 The picture doors: their date, composition, iconography; other figurative details in ironwork

- 1 *VCH Surrey* 1905, 94.
- 2 Walker 1938.
- 3 Taylor and Taylor 1963.
- 4 See pp 21, 27.
- 5 Darby and Campbell 1962, 483.
- 6 Darby and Campbell 1962, 514.
- 7 Margary 1965, 208; 1973, 44. The earliest reference to medieval settlement at Staplehurst is under Henry II (1154–89), where the manor of Lovehurst is mentioned: Hasted 1798, VII, 118.
- 8 Talbot Rice 1952, 237; Short 1969, 97.
- 9 Collingwood 1911, 254–5; Talbot Rice 1952, 237; Addyman and Goodall 1979, 104.
- 10 Cranage 1912, X, 1016.
- 11 Information from the vicar of Worfield, Revd S B Thomas; Ayrton and Silcock 1929, 11; Opie-Smith 1929, 151.
- 12 Information from Revd S B Thomas, vicar's records.
- 13 Eyton 1854–60, III, 115; Cranage 1901, I, 55–9.
- 14 Karlsson 1988, I, 314–46; II, 572–6.
- 15 Lundberg 1930.
- 16 The smith who made the chests, the Rogslösa master, probably worked in the diocese of Linköping, near Lake Vättern, because his products are most closely related to doors in that region. For an outline of early Christianity and its impact on art in Sweden, see Andersson 1970, 17–29.
- 17 Swartling 1974, 3.
- 18 Karlsson 1988, I, 427.
- 19 Salomi 1990: the essays here cover all the principal antique and medieval bronze doors with good illustrations. See Mende 1983 for the medieval bronze doors.
- 20 Pantheon: Licht 1968, 126–32, 272–4; L V Borrelli, 'La porta del Pantheon' in Salomi 1990, 11–22. Curia: Bartoli 1963; San Episcopo, 'Il reimpiego di porte bronzee romane al Laterano', in Salomi 1990, 43–58. Milan: Goldschmidt 1902. Sta Sabina: Volbach 1961, nos 103–5; M. Ceccelli, 'Le più antiche porte cristiane: S. Ambrogio a Milano, S. Barbara al Vecchio Cairo, S. Sabina a Roma', in

- Salomi 1990, 59–69; Jeremias 1980.
- 21 Mende 1983, 21, 28.
- 22 Hamann 1926, 30–1.
- 23 James 1895, 137.
- 24 Anker 1970, 193; Andersson 1970, col pls 9, 10, pls 246, 248.
- 25 Lindqvist 1942.
- 26 Blindheim 1972–3, 27.
- 27 Hauglid 1973, 56–7 (Ardre III).
- 28 Swanton 1978, l.773, ‘ac hē pæs fæste wæs innan ond utan irenbendum searopuncum besmipod’; l.721, ‘Duru sōna onarn fyrbendum fæst’; l.926, ‘stēapne hrōf goldfāhne’; ll.714–5, ‘winreced, goldsele gumena’. This might refer to gold-plated goblets in the hall or gild plate outside.
- 29 Karlsson 1988, I, 355.
- 30 Snorre Sturlasson 1868, *Saga Olafs Tryggvasonar*, 65f (59f).
- 31 Wilson and Klindt-Jensen 1980, 134–60.
- 32 Theophilus 1979, 154.
- 33 Tristram 1944.
- 34 Karlsson 1988, I, 245–346.
- 35 Addyman *et al* 1979, 98, fig 19.
- 36 In Bradley 1984, fig 5.
- 37 Hauglid 1973, fig 257.
- 38 Auden 1906–7; Cox 1907.
- 39 McGrail 1974, 6–7.
- 40 Bruce-Mitford 1970; Stenton 1957; Cambridge, Fitzwilliam MS Add. 1, fo 86, illustrated in Bass 1972, 196. Bass also illustrates a fourteenth-century rendering of a ‘viking’ ship at Skamstrup church, Denmark, p 197.
- 41 Karlsson 1988, II, 209–302.
- 42 Glynne 1893.
- 43 Fowler 1877b.
- 44 Short 1969.
- 45 Berg 1958.
- 46 Bradley 1984; 1988.
- 47 *Cursor Mundi*, ed. Morris 1874–93. The versions cited are BL MS Cotton Vespasian A.3, Oxford, Bodleian Library, Fairfax MS 14 and Göttingen University Library, MS Theol. 107.
- 48 *Cursor Mundi*, Cotton MS, ll.21643–4 in Morris, III, 1874–93. ‘Þe licknes o þis tre sa tru, In þe ald lagh was be-for þe neu.’
- 49 Addyman *et al* 1979, fig 10b; *Cursor Mundi*, Cotton MS, l.21728 in Morris, III, 1874–93. ‘On cros the formast man was wroght.’
- 50 See pp 39–41.
- 51 *Cursor Mundi*, Göttingen MS, ll.1286–90 in Morris, I, 1874–93.
- 52 *Cursor Mundi*, Göttingen MS, ll.1305–8 in Morris, I, 1874–93.
- 53 *Cursor Mundi*, Fairfax MS, ll.21661–2 in Morris, I, 1874–93. ‘& dede for-sop had bene noe had not him saued to þat tree.’
- 54 White 1852, ll.14604–25. This homily was written by a canon-regular, Orm, perhaps from Elsham Priory, Lincolnshire.
- 55 ‘The Anglo-Saxon Genesis’, ll.1441–8, in Bradley 1982.
- 56 BL MS Cotton Claudius B.IV, fo 15r., illustrated in Bradley 1984, fo 15v.
- 57 Addyman *et al* 1979, 101–2.
- 58 Illustrated in Karlsson 1988, I, fig 153.
- 59 Bradley 1984, 94–5, figs 13, 14; BL MS Add. 49598, fo 25; BL MS Cotton Claudius B.IV, fo 15v.; BL MS Cotton Tiberius C.IV, fo 80v.
- 60 Bradley 1988, 230.
- 61 *Cursor Mundi*, Cotton MS, ll.1975–86 in Morris, I, 1874–93. ‘A couenand neu i hite to þe, þu sal fra nu mi rainbou se, Quils may se mi rainbou þar-oute, O suilk a flod haue man na doute. If man misdos on oþer wise O þam sal i ta my justise, Als sal be at þe dai of ire, Wen I sal com and deme wit fire.’
- 62 Swanton 1970, ll.117–21.
- 63 Napier 1894, 32.
- 64 Morris 1874–93, Fairfax, ll.21717–8.
- 65 BL Add. 36395, fo 182a.
- 66 Robinson 1874; Evans and Fenwick 1971, 96.
- 67 For instance, as depicted on mosaics at Ostia and Aquileia: Lorange and Nordhagen 1966, 117; Fischer 1971, pl 34.
- 68 Temple 1976, no. 64. Colour plate in Backhouse *et al* 1984, pl xix.
- 69 Robinson, 1874, did not attempt to interpret the Staplehurst figures but thought the geometric motif was a monogram resembling the Roman letters F, B or K. Walker, 1938, thought the door depicted a world picture with the vault of heaven; the monster as a source of evil; the sun and moon; fishermen and fish; and a goose or swan approaching a pond.
- 70 Bradley has discussed this: 1988, 232–3.
- 71 BL MS Harley 603, fo 13v.
- 72 In Kauffmann, 1975, nos 67, 68; Temple 1976, no. 64; Morgan 1982, no. 1.
- 73 Blinko 1954; Short 1969.
- 74 Hollander 1962.
- 75 White 1954, 7–11.
- 76 Callisen 1939, 160–78.
- 77 Kauffmann 1975, cat 66; London V & A, MS fo 661r.
- 78 Mende 1983, pl 22.
- 79 *VCH Surrey* 1911, 387–90.
- 80 In the National Museum, Copenhagen: Mackeprang 1943.
- 81 Zarnecki 1984, 149, 164.

Chapter 9 The C hinge: the split curl

- 1 Lueer 1904; Stuttmann 1927; Karlsson 1988, I, 171–226.
- 2 Utrecht, University Library, MS 32. Utrecht-Psalter. Facsimile. Graz 1984.
- 3 Paris, Bib Nat Lat MS 9428, fo 83a. The hinge is on a door in the scene of the Annunciation to Zacharias: Koehler 1960, 143–62, fig 89b.

- 4 Goldschmidt *et al* 1914, no. 102.
- 5 Dalton 1909, pl xxiii, no. 43.
- 6 Valenciennes Bib Mun MS 502, fo 8.
- 7 Salin 1952, 123.
- 8 Zarnecki 1953a.
- 9 For instance, in Cambridge, Trinity College MS R.17.1; the St Albans Psalter at Hildesheim, Basilika St Godehard; Cambridge, Corpus Christi College, MS 2; New York, Pierpoint Morgan MS M736; BL MS Lansdowne 383; BL MS Cotton Nero C.IV; Winchester Bible, Winchester Cathedral Library.
- 10 See pp 201–2.
- 11 Halliday 1874; *VCH Warwickshire* 1947, 136–7.
- 12 Cranage 1901–12, I, 331–9.
- 13 See p 158.
- 14 A dendrochronological examination might be able to settle this.
- 15 The crossed strap in conjunction with C hinges is found at Codicote, Croxdale, Oldhurst, Stanford Dingley and Sutton. The inner door at Kaga, Östergötland has a similar design of three pairs of opposing Cs with crosses between each of them: Karlsson 1988, I, 68–9; II, 238–9. The use of C hinges in Sweden is very unusual and the entire appearance of the Kaga iron, including its single groove profile and semicircular edging band, is surprisingly English. The later, outer, door at Kaga also has a central cross and resembles Caldecote (Cambridgeshire). In Kaga's diocese of Linköping other English features have been noticed in painting and architecture: Andersson 1949, 103; 1970, 281; Lundberg 1933.

Chapter 10 The C hinge: the barbed strap

- 1 Pauli 1984, 144, pl 81.
- 2 Perks 1946–8, 327.
- 3 A masonry break shows the nave was added on after the tower was complete. Perhaps there was once an earlier nave with a doorway large enough for the iron, which is now rearranged and compressed.
- 4 Benton 1940.
- 5 See pp 19–23.
- 6 Gardner 1927, 60; Short 1970a, 109.
- 7 The north door at St Andrew, Quidenham, Norfolk, is set in an early twelfth-century portal and the door itself is recent. The ironwork, a symmetrical arrangement of Cs and barbed straps, is a convincing Romanesque design, related to that at Willingale Spain. However, it is out of doors, in perfect condition, with barely a tendril missing. It is likely to be part of the 1860s restoration by the Earl of Albermarle, in which much of the interior woodwork was also convincingly recreated. (Notice about Albermarle's restoration in church.)
- 8 Zarnecki 1958, 16, 23–6, pls 54, 56.
- 9 See pp 19, 21. The south door is cross-boarded with additional ledges superimposed on the back. It is likely to be fourteenth century, contemporary with its doorway.

Hewett 1974, 107, fig 80.

- 10 Pevsner, *Essex*, 108. Hewett (1974, 97–8) considers the Buttsbury door to be eleventh century with the iron added in the twelfth. The carpentry, with long roves and rounded ledges, has been shown to extend well into the twelfth century, and the ironwork, although displaced, fits into the same context.
- 11 RCHME *Herefordshire* 1934, 50–2.
- 12 See pp 120, 331.
- 13 Florence of Worcester 1854, 230; Cranage 1901, I, 331–9.
- 14 Mackeprang 1943.
- 15 See p 110, 210, 212.

Chapter 11 The C hinge: lobes and tendrils

- 1 Willis 1861, 17, 30.
- 2 I would like to thank Richard Haslam for these suggestions.
- 3 *VCH Hertfordshire* 1914, 59–65.
- 4 The upper hinge in the manuscript is somewhat similar to that at Copford (Fig 4.118).
- 5 Hope 1906, 236; Dugdale 1817–30, IV, 438.
- 6 Willis 1845. The problem of the staircase is not clearly explained by either Willis or Gervais, the twelfth-century chronicler. On Willis's plan it is shown as Lanfranc's work, with the doorway by William of Sens (p 48). The large ashlar blocks used are characteristic of William of Sens's work (p 76). Gervais says (p 39): 'Between this space [the north choir aisle] and the aforesaid apse [in the north transept, below the Chapel of St Blaise] is a solid wall where [Becket] was killed. The pillar [at the entrance to the transept] as well as the vault which rested upon it was taken down in the course of time [ie, after Becket's death and before Gervais wrote his history].' (p.39) Willis adds: 'When the vault was destroyed the Chapel of St Blaise must have lost its convenient access.' This must refer to the blocked staircase.
- 7 Fletcher 1980; Fletcher and Tapper 1984, 123.
- 8 Borg 1967, 137.
- 9 BL MS Harley Y.6: Warner 1928, pl 1.
- 10 Cranage 1901, II, 682–5.
- 11 Colvin 1971, 141, 144; 1971, 282–3.
- 12 See p 388–89.
- 13 Buckler, BL Add. 36431, fo 1024; Borg 1967, 136.
- 14 The wall and doorway in which it stands were inserted in the thirteenth century, but the upper part of the doorway was modified, probably in the fourteenth century. I would like to thank John Crook for his views on this part of the cathedral.
- 15 Eames 1977, pls 1–3, 10–11.
- 16 Jervis 1993.
- 17 See p 337.
- 18 The Erith hinges were considerably favoured by Gothic Revivalists. They were first noted and sketched by Beatrice Webb in 1841 (Church Schemes, Cambridge Camden Society, MSS in Royal Institute of British Archi-

pects, London). They then featured in Brandon's *Analysis* in 1847 and were reproduced in the churches at Kilpeck and Thornbury.

- 19 See p 138–9.
- 20 Mackeprang 1943.
- 21 Anon 1925a, xxxvii.
- 22 Rogers 1974, 27–48.
- 23 The exterior ironwork on the west doors at Southwell Minster poses considerable problems in classification and dating. Pevsner (*Nottinghamshire*, 1951, 171) describes it as twelfth century and Dimock (1853, pl 9) calls it fourteenth century but neither date is satisfactory. There are six pairs of arched scrolls springing from the hanging edges. The scrolls mainly end in elegant tendrils, but towards the top of the door are five pairs of cut-out leaf terminals. At the bottom of the doors are two straight straps ending in tight spiral tendrils as at Burford, Oxfordshire (west and south aisle). The ironwork is little weathered considering its exposed position. The nail holes on the arched scrolls are very closely spaced, as they are on the interior ironwork. It has already been suggested that the interior ironwork was made in the seventeenth century because it is decorated with spiral tendrils of rectangular cross-section. The tendrils on the outside are slightly more worn but their general aspect cannot be sharply distinguished from those on the interior.

The delicate cut-out leaves and flowing scroll design could be seen as a sign of fourteenth-century work, perhaps comparable to that at Worksop. On the other hand, the unweathered appearance of the exterior work at Southwell and the similarity of its tendrils and nail-hole patterns with those on the interior of the doors suggest more strongly that it was all made in the seventeenth century.

The post-restoration engraving by Wenceslas Hollar, made in 1672 from a drawing by Richard Hall, illustrates scrolled ironwork on the west doors (Rogers 1974, pl III). It is only faintly indicated, but the picture seems to show a tangled pattern of scrolls springing outwards from the centre of the doors: not at all as it is today. However, the ironwork is only a small detail of the picture so the scrolls may be simply artistic licence. The earliest accurate drawing of the present design was made by Buckler in 1809 (1799–1849, fo 35). A seventeenth-century date for the west doors of Southwell Minster cannot be proved for lack of documentary evidence. However, its unweathered appearance and details of the tendril design suggest it is post-medieval, and the great restoration of 1661–3 seems a likely date for its construction.

Chapter 12 The C hinge: the fleur-de-lis

- 1 Lysons 1792; Zarnecki 1950.
- 2 Rouse and Baker 1966, 80, 110.
- 3 Verey 1970, 351; Short 1970b, 28, 31.
- 4 The door leads from the east wall of the east walk out into

the chapter house yard.

- 5 A H Fisher, 1898, states that the iron was made by Thomas Potter of South Moulton Street. He worked on the Cottingham restoration of the cathedral. In 1854 he was paid for 'iron hinges etc supplied to the cathedral'. Hereford Cathedral Archive, RS/2/13, Chapter Act Book 1843–60, 2 January 1854.
- 6 Pevsner, *Herefordshire*, 1963, 168.
- 7 RCHME *Herefordshire* 1931, 186, pl 35.
- 8 *VCH Cambridgeshire* 1953, 92–4.
- 9 See p 21.
- 10 Rigold 1971, fig 9.
- 11 *VCH Sussex* 1907, 357.
- 12 See p 210.
- 13 Now in Møntergården Museum, Odense.
- 14 RCHME *Huntingdonshire* 1926, 293–4.
- 15 Hope and Brakspeare 1906, 160. The hinges were drawn by J H Middleton in 1866. His comment was: 'This is the ugliest hinge I ever saw.' Middleton Collection, Society of Antiquaries. *VCH Hampshire* 1911, 652.
- 16 Mroczo 1972, pl 25.
- 17 RCHME *Herefordshire* 1931, 64–8.
- 18 Leland 1907–10, 61.
- 19 McAleer 1984, II, 545–50.
- 20 *Cambrensis* 1877, 64.
- 21 Hart 1863, 29–30.
- 22 Hart 1863, 76.
- 23 Hart 1863, 211–12.
- 24 Fletcher 1976, 13.
- 25 For instance, at Westminster Abbey, the tomb of Sir Giles Daubeney (after 1507), (Fig 6.105).
- 26 Petit 1868; *VCH Yorkshire* 1913, 361.
- 27 Drawing by Buckler, BL Add. 36433, fo 606.

Chapter 13 Alternatives to the C hinge: geometric and early scrolled work

- 1 See pp 55–7.
- 2 The ironwork at Skipwith was heavily restored in 1876 by Pearson (Pearson 1876) but the drawing by Buckler from 1813 (BL Add. 36395, fo 182) (Fig 4.204) shows the restoration is quite accurate. Pearson adapted the Skipwith design for his west doors at Rochester Cathedral.
- 3 Zarnecki 1951, pl 23; Boase 1968, pl 74a.
- 4 Addyman *et al* 1979.
- 5 Illustrated in Mütterich and Gaede 1977, pl 43.
- 6 Karlsson 1988, I, 29.
- 7 Geddes 1982a.
- 8 Gardner 1927, 68.
- 9 Symeon of Durham 1882, 139–41.
- 10 Lueer 1904, 9.
- 11 Billings 1843, 21.
- 12 Gardner 1927, 68.
- 13 Lueer, 1904, 9; Short 1970a, 112.
- 14 Delaine 1974, 147, 154.
- 15 Delaine 1974, 100. The dates of the ironwork are mainly

based on the style of the surrounding architecture. Little firm documentary evidence is available.

- 16 Viollet le Duc 1866, VIII, 293.
- 17 See p 11.
- 18 A few examples of intersecting diamond patterns are known from the twelfth century, for instance, on the voussoirs at Malmesbury and on the Lewis chess men. Closer parallels to the Durham design, combining quatrefoils and circles with the diamonds, are found in a thirteenth-century context. The grisaille glass at Stockbury, Kent (Winston 1847, II, pl 5), and window 50 of the York chapter house vestibule have very similar designs.
- 19 Geddes 1982a.
- 20 Raised animal-head terminals, in a thirteenth-century context, are found on the C hinge at Dorton (Fig 4.216).
- 21 *VCH Berkshire* 1924, 495–6.
- 22 Smith *et al* 1976, 80.
- 23 *VCH Wiltshire* 1956, 164. Both Salisbury and Uffington have the unusual feature of metal consecration crosses on their walls, those at Salisbury referring to the 1268 consecration (Gage 1834, 244–5). It is likely, however, that Uffington was completed earlier than this, perhaps by the 1230s, because its sculpture compares best with the early work at Salisbury, and its hinges must have been made not too long after those at Faringdon.
- 24 RCHME *Oxford City* 1939, 35. St Frideswide was translated in 1181 and the nave completed after this. Richard Halsey (pers comm) limits the last bays to 1180–5.
- 25 Salter 1929, 434–5; 1936, 114.
- 26 Gorham built the chapter house, and the slype with its richly carved doorway was an integral part of his building. Riley 1867–9, I, 179–82; Kahn 1983.
- 27 *VCH Hertfordshire* 1908, 484–5.
- 28 A similar design, recorded in the north-west porch, may have originated in another part of Gorham's building; see catalogue. A modern variation of the same chisel patterns and leaf forms has been made for the north door of the north transept.
- 29 Cambrensis 1877, 97.
- 30 Both these features are found on the central cross at Stanford Dingley (Fig 4.68).

Chapter 14 Romanesque grilles

- 1 Dart 1723, II, 31; 1726, 32; Ackermann 1812, pl 40; Scott and Burges 1863, 85–96.
- 2 Delaine 1972; 1973.
- 3 Willis 1845, 19.
- 4 Gibson *et al* 1992, pl 43; Cambridge, Trinity College, MS R.17.1, fos 284v–285.
- 5 Brandon and Brandon 1847, section II, Metalwork, pl 13.
- 6 Delaine 1973, 110, 144.
- 7 Pevsner (*Lincolnshire* 1964, 115), for no given reason, says the grilles were made in 1297, and 'the pattern is very much the same as the Eleanor grille'. This is clearly not

the case: see pp 163–4. Gardner (1927, 74) compares them with the grilles at the Dome of the Rock in Jerusalem (illustrated in Boase 1971, 97, pl 66). These are much more complex than those at Lincoln and compare with French work at Conques, Le Puy and Ourscamp.

- 8 Delaine 1972, 170; 1973, 114.
- 9 Delaine 1973, 127.
- 10 Gardner 1927, 72.
- 11 According to Delaine (1972, 174), another version is at Jaca, and according to Gardner (1927, 73), other versions are at Pamplona, Palencia and Leon. Illustrated in Magne 1914, 7; Byne and Stapley 1915, figs 2–4. A close comparison is at Sta Maria de Mellid, Corunna: Bauer-Heinhold 1996, 47.
- 12 Winchester, Cathedral Library, Bible. Oakeshott 1972.
- 13 Gailhabaud 1858, IV, no pagination. Delaine 1973, 112–24, 148.
- 14 Delaine 1972, 154; 1973, 106, 156.
- 15 Delaine 1972, 153, 171.
- 16 See chapter 20. One stamped section is incorporated in the large screen V & A 591–1896, and the other in a smaller fragment V & A 592–1896, 592a–1896.
- 17 Scott and Burges 1863, 85–96.

Chapter 15 Techniques of stamped work

- 1 The *pressblech* technique for making plaques and bracteates is described by Maryon 1947, 137–44.
- 2 Theophilus 1979, 153–4.
- 3 Grierson 1975, 100–6.
- 4 The dies are at the Public Record Office. Grierson 1975, 102, fig 48.
- 5 Monceau 1767, 27–9.
- 6 Gardner 1927, 81–4, asserts that Thomas of Leighton took the 'secret, or manipulative skill [of making stamps] with him to the grave'. Crossley 1921, 165; Gardner 1922, 25; Yates 1939, 181; Brieger 1968, 203.

Chapter 16 The origins of stamped ironwork

- 1 The original surviving ironwork on the north and south doors of the west front was removed by Viollet le Duc and replaced by close replicas. A drawing by Antier from 1699 in the Cabinet des Épreuves, Paris, shows scroll-work on the north and south doors but only plain straps on the central door. Fragments of the original material are in the Cluny Museum, Paris, CL 11991. Lenoir (1867, Atlas, pls VII, X, XI) provides a detailed drawing of the south door in 1844, before Viollet's restoration. The ironwork of the central doors was entirely Viollet's invention. In 1851 Viollet published the costs for 'les trois portes et leurs riches pentures de fer forgé valent chacune 41,000 fr', Viollet 1851, IX, 117. The replicas of the ironwork on the north and south doors are good copies of the medieval work.
- 2 Aubert 1920, 26–35.
- 3 Gardner 1889, 356; at this stage Gardner even suggested

- the Notre Dame hinges were made in England; 1927, 84.
- 4 Courtoy and Schmitz 1930, 247–51; Collon-Gevaert 1950, 206.
 - 5 Courtoy 1952, 133–7; 145–52; Steenbock 1965, 219–20.
 - 6 Rhin-Meuse 1972, 322. The Anno shrine was made in c 1183.
 - 7 Apart from the candlestick at Noyon Hospital, which may come from the Notre Dame workshop.
 - 8 Courtoy 1952, 140–3.
 - 9 Now in the Diocesan Museum, Liège.
 - 10 Now in the treasury door of the cloister of St Paul's Cathedral, Liège; Collon-Gevaert 1950, 384.
 - 11 Colvin 1963, II, 868–9.
 - 12 Destrée, 1905, 1.
 - 13 Theophilus 1979, 27; Oxford, Bodleian Library, Douce 180, fo 9. Colour illustration in Karlsson 1988, I, fig 216.
 - 14 Lethaby 1906, 305–6.
 - 15 Colvin 1963, II, 868–9.
 - 16 Harvey 1975, 180.
 - 17 Gardner 1927, 82; Yates 1939, 179. Colvin 1963, II, 1051, says that Henry of Lewes began to work for the king in 1275, but in Colvin 1971, 347, he first appears on the payroll in 1259. He may well be the same man as Henry the Smith, whose payments begin in 1253 (Colvin 1971, 249).
 - 18 Armourers employed makers' marks from an early date in order to maintain quality.
 - 19 The occupations of moneyers are often recorded. For instance, in 1230 William the Moneyer was the King's tailor and two moneyers for Henry III's long-cross coinage, Joceus and William, are referred to as 'the Goldsmith'. Brooke 1932, 80, 106, 109, 110.
 - 20 Brooke 1932, 114–15, 107.
 - 21 Lawrence 1912, 160; Brooke 1932, 107.
 - 22 Lawrence 1912, 161.
 - 23 Brooke 1932, 114–15.
 - 24 Lawrence 1913, 82–3. Both use a Lombardic G, a closed Lombardic E, and R with a curled tail. On the coin, Gilebertus spells his name 'GIL/BER', perhaps because there is no room for more letters.
 - 25 The coins are c 20mm or smaller, and the iron stamp 80mm in diameter.
 - 26 James 1895; Theophilus 1979.

Chapter 17 The early development of stamped work

- 1 *VCH Oxfordshire* 1954, 97. Walter de Merton moved his college from Surrey to Oxford in 1274 and the dining hall was first mentioned in 1277.
- 2 Yates 1939, 179.
- 3 James 1920. The manuscript, Cambridge UL MS Ee iii 59, was made before 1264. The chest is drawn as if from life with small hoops attaching the iron to the wood and extra doors on the side. The latter are also found on an armoire from Whalley, Lancashire in London, Victoria and Albert Museum (inv M170–1914).
- 4 Jenning 1974, 4.

- 5 Coldstream 1972; *VCH City of York* 1961, 337.
- 6 Gee 1977, 136; O'Connor and Haselock 1977, 337.
- 7 Stewart 1875, 176; Stewart and Willis 1875, 25–6.
- 8 Stewart 1875, 165.

Chapter 18 Thomas of Leighton and the end of the thirteenth century

- 1 Botfield 1841, 135, 138. The contract is cited p 346.
- 2 Wyatt 1852, 35.
- 3 Leighton Buzzard was a very small market town in the thirteenth century. *VCH Bedfordshire* 1913, 401.
- 4 *VCH Bedfordshire* 1904, 1–32; Schubert 1957, 96–7.
- 5 Sharpe 1871, 102; Colvin 1971, 226–378.
- 6 PRO C47/4/5, fo 13. There are small iron clips ending in vestigial leaves, which hold the porphyry slabs of the tomb. There are also traces where railings have been cut away.
- 7 Colvin 1963, I, 222.
- 8 Colvin 1963, II, 1051.
- 9 Colvin 1963, I, 512.
- 10 Viollet le Duc 1866, VI, 61.
- 11 Gardner 1927, 84, thought the one was copied from the other but could not decide whether the French copied the English or vice versa.
- 12 A grille in St Denis crypt and CL 19962 at the Cluny Museum, Paris, from St Denis.
- 13 In 1842 orders were given for 'the hinges to be restored in wrought iron of superior workmanship as from drawing'. Bedfordshire County Record Office, P91/2/2.
- 14 Luard 1866, 34.
- 15 Contrary to Pevsner (*Bedfordshire* 1968, 107), who states it was consecrated in 1289 by Bishop Oliver of London. Apparently, this information derived from a local anonymous tract, *Glimpses of Bedfordshire*, and is not substantiated by primary sources. Unfortunately, this mistake was repeated in Geddes 1975, 397. There was no Bishop Oliver of London but Oliver Sutton was Bishop of Lincoln 1280–99.
- 16 Hill 1950, 4, 7.
- 17 Hill 1954, 209. He stayed at Edlesborough, Dunstable and Lidlington.
- 18 Pers comm.
- 19 Luard 1869, 326.
- 20 Luard 1866, 363.
- 21 *VCH Bedfordshire* 1913, 115, dates Turvey south aisle c 1250, Pevsner (*Bedfordshire* 1968, 159) dates it late thirteenth century.
- 22 Godber 1969, 77.
- 23 Gardner 1927, 81. According to Pevsner (*Bedfordshire*, 1968, 81–2), they resemble St George's Chapel, Windsor, more than Leighton Buzzard.
- 24 The north arcade is built and carved in the same style as Studham church nearby. Studham was consecrated in 1219 (Luard 1866, 56). The south arcade and aisle at Eaton Bray, in which the door hangs, is plainer though roughly

contemporary with the north aisle. Both have magnificent stiff leaf foliage capitals. It is most unlikely that the hinges are contemporary with the south aisle, c 1220, for two reasons. The ironwork is very closely related in terms of design to Thomas's work of the 1270s–90s. If it were made in the 1220s, this presupposes it is almost thirty years earlier than the Windsor ironwork. The Eaton Bray smith only uses orthodox stamps, related closely to other Bedfordshire stamped work; he does not use experimental, unorthodox stamps such as are found at Windsor.

- 25 Luard 1866, 296.
- 26 North 1976, II, 363. Between 1280 and 1300 the word *horologium* is frequently mentioned in connection with clock repairs and installations. It is generally interpreted as a mechanical clock, in contrast to the *clepsydra* or water clock, which was used previously. In 1271 John the Englishman wrote a tract about clocks but does not mention a movable wheel. It is therefore assumed that the mechanical movement was invented shortly after this date. Beeson 1971, 11–12, lists other early clocks.
- 27 Atkins and Overall 1881.
- 28 North 1976, I, 441–527; II, 1–5, 361–70.
- 29 28mm × 32mm approximately.
- 30 Venables 1891–2. I would like to thank Dr Nicholas Bennett for this reference.
- 31 Blomefield 1805–10, VIII, 237.
- 32 Williams 1970, 328.
- 33 Sharpe 1871, 339.
- 34 Blomefield 1805–10, for example, VIII, 81; IX, 215, 334.

Chapter 19 Orthodox stamped work after 1300

- 1 Gardner 1927, 84.
- 2 Much of this section appears in Geddes 1996, 431–8.
- 3 Bliss 1895, 140–1; *Calendar of Patent Rolls 1334–8*, 523.
- 4 I would like to thank Christopher Wilson for his advice about these churches.
- 5 Tristram 1950, 355, pl 102; Geddes 1996, 438.
- 6 Buckler drawing, BL Add. 36433, fo 625.
- 7 At Wickhampton and Norwich there is a slight irregularity in the lower right edge of the central lobe but at Crostwick the stamp is perfectly symmetrical.
- 8 Royston 1899; *VCH Huntingdonshire* 1936, 193.
- 9 According to Christopher Wilson, Wacton is c 1330–60 and Wickmere c 1340–80 (pers comm).
- 10 The only parts not verifiable are the raised clusters of fleurs-de-lis around the boss, and the open-work boss itself. According to Christopher Wilson, Tunstead was built c 1360 (pers comm).
- 11 That is, contemporary with such works as Eaton Bray and St John's, Norwich.
- 12 RCHME *Essex* 1922, 42.

Chapter 20 Unorthodox stamped work

- 1 Colchester and Harvey 1974, 205. The undercroft contains bar tracery, first used at Westminster Abbey

1249–53, and in 1286 work was resumed on the chapter house 'long since begun'.

- 2 The present dimensions are 1,630mm × 2,450mm. A more appropriate door size for the ironwork would be c 1,140mm × 2,600mm.
- 3 Gardner (1889) also suggests an outer door.
- 4 Robinson 1928.
- 5 Delaine 1972, 150–61. The Chichester stamped spiral scrolls are assembled on two pieces in the Victoria and Albert Museum, inv 591–1896 and 592a–1896.
- 6 Information from a poor photograph in Johnston 1907, pl VIII. The chest is now lost.
- 7 *VCH Berkshire* 1923, 140. Bisham was a preceptory under the Templars and was only an abbey, under the Benedictines, from 1536 to 1538.
- 8 Eames 1977, 157, dates the Malpas chest 1400–80 because of the rustic ironwork, which she compares with the Whalley armoire (dated c 1450 by Macquoid and Edwards 1954, I, 23).
- 9 See chapter 21.
- 10 In the Historisk Museum, Copenhagen.

Chapter 21 Cut-outs

- 1 Karlsson 1988, I, 66. (Following Karlsson's correct observations (1988, I, 156–7) that Swedish cut-outs preceded stamped work, I have altered my views as expressed in Geddes 1978, 163–4.)
- 2 Karlsson 1988, II, 388, 413, 417, 595.
- 3 Now in the Museum für Geschichte der Stadt Leipzig; Karlsson 1988, I, fig 108.
- 4 Kastner 1924, 28–31. The Marburg hinges are cut-outs in the earliest dated context so far identified. Gardner thought the first cut-outs were on the gates at Hildesheim Cathedral, but these are c 1400. Gardner 1927, 87; Korzus 1966, II, 639.
- 5 See Lueer, 1904; Schmitz, 1905; Stuttmann, 1927.
- 6 Gardner 1927, 87
- 7 BL Add. 24686; Sandler 1986, no. 1.
- 8 Brussels Bib Royal 9961–2, fo 48; Morgan 1988, no. 40.
- 9 BL Royal 2BVII, fo 112; Sandler 1986, no. 56.
- 10 BL Yates Thompson 14, fo 7; BL Add. 47682, fo 2; Sandler 1986, no. 97; no. 104.
- 11 Contrary to Gardner (1927, 82), who believed the restoration had spoiled the original ironwork. See catalogue for repairs.
- 12 Cambridge UL MS Ee 3.59, fo 15v. Morgan 1982, no. 123.
- 13 Irvine 1882; *VCH Staffordshire* 1970, 150. Once again, Thomas of Leighton has been invoked as the smith (in Anon nd (b), 6), but this is refuted by the VCH. There is no connection between the Lichfield cut-outs and Thomas's stamped work.
- 14 Hope 1917, 56–9, dates it to c 1325, contemporary with the screen at Exeter Cathedral.
- 15 RCHME *Essex* 1916, 31.
- 16 Geddes and Sherlock 1986. According to Fletcher and

- Tapper 1984, 123, the latest tree ring on the Icklingham chest is 1230, and it dates from 'after 1255'. See p 7 for comment on the dendrochronology.
- 17 At Icklingham the lock is still fully operational, complete with its secret opening device.
 - 18 V & A 733–1895; Paris, Musée des Arts Decoratifs, PE 982.
 - 19 Brussels Bib Roy MS 9961–2, fo 41r.
 - 20 See p 321.
 - 21 See pp 37, 38.
 - 22 Ffoulkes 1913, 7; Gardner 1927, 76; Pevsner, *Nottinghamshire*, 1951, 211; Walker 1975, 7. It is possible that the seventeenth-century west doors at Southwell Minster reflect a previous fourteenth-century work comparable to Worksop.
 - 23 Twelfth-century examples are illustrated, for instance, in the Bury Bible, Cambridge Corpus Christi College MS 2, fo 5; Oxford, Bod Auct E Infra 7, fo 116.
 - 24 Karlsson 1988, I, 127.
 - 25 Now in Bergen Historical Museum: Hauglid 1973, 308. The church was first referred to in 1300: Dietrichson 1892, 477.
 - 26 RCHME *Herefordshire* 1931, 3–6
 - 27 Ceszinski and Gribble 1922, 8–9; Wells 1966, 14–18, 31–2; Geddes 1987.
 - 28 Chests painted with heraldic shields in a similar style are David Bruce's Ransom Chest *c* 1360 and the Treaty of Calais chest *c* 1360, both without decorative ironwork and both in the Public Record Office. Jenning 1974, 2: E39/36 case; E30/153 case.
 - 29 These gates are part of a group, the earliest of which comes from Luneberg, *c* 1418. The others may be up to 150 years later. See p 254; Stuttmann 1937, 11; Korzus 1966, II, 639.
 - 30 An isolated example is found on the west door of När church, Gotland, from the mid-thirteenth century. Karlsson 1988, II, 326–7.
 - 31 All the terminals at North Repps are replacements and may not be accurate.
 - 32 From an unknown house in the town. The ironwork is now lost but was illustrated by Buckler, BL Add. 36431, fo 847.
 - 33 Pevsner, *Suffolk*, 1974, 105.
 - 34 RCHME *Essex* 1923, 155.
 - 35 RCHME *Essex* 1921, 112. The south door and doorway to the nave are in fact modern.
 - 36 Drawing by Buckler, BL Add. 36431, fo 1032; BL Add. 36433, fo 678.
 - 37 Scott and Burges 1863, pl xvii.
 - 38 Colchester and Harvey 1974, 208.
 - 39 Attributed to 1323 by Pevsner, *South and West Somerset*, 1958, 233–4.
 - 40 *VCH Somerset* 1911, 94.
 - 41 Cut-out rosettes are also found outside the Somerset group, at Bampton (west).
 - 42 See p 114.
 - 43 Anon 1925 (a).
 - 44 Karlsson 1988, I, fig 290.
- ## Chapter 22 Late medieval door and chest fittings
- 1 Gardner 1927, 92, 112.
 - 2 But see Bond and Camm 1909; Howard and Crossley 1917.
 - 3 Stein 1912.
 - 4 Illustrated by the Master of St Giles in his painting of the Baptism of Clovis by St Remi: Ring 1949, 230, fig 40.
 - 5 I would like to thank Christopher Wilson for this information. The gateway was erected by Abbot Thomas de Fyndon: Twysden 1652, col 2009. The doors have been restored but a drawing in Dugdale (1817–30, I, 120) shows the restorations are accurate.
 - 6 For instance, at Bradfield; Edingthorpe; Much Hadham (south); Saxthorpe; Sun Inn; Saffron Walden; Widford (west).
 - 7 Howard and Crossley 1917, 348–9.
 - 8 See chapters 9, 11 and 12.
 - 9 Fletcher and Tapper 1984, 120–4.
 - 10 Raine 1879–94, II, 426; Harvey 1977, 160; Geddes 1979. Eames (1977, 15–17, 247–9) assumes on the basis of the documents and architecture that Zouche's chantry was never built and the existing vestry and sacristy were built in about 1500. She notices that the exterior south door has a sixteenth-century 'Tudor' arch. She correctly associates the aumbries with the masonry fabric but dates them to *c* 1500. This means she has to contrive complicated reasons for dating the similar Westminster armoire to *c* 1500 (pp 30–3). She did not have access to the dendrochronology.
 - 11 Fletcher and Morgan 1981.
 - 12 Butler 1977.
 - 13 Tracy 1992 points out that the lower storey of the watching loft was made earlier than the upper. Dates between 1413 and 1429 from the Liber Benefactorum, referring to a 'nove camere feretrarii iuxta maius altare. XXs', must consequently apply to a refurbishment of the upper storey, possibly following a fire. Hope 1907; Eames 1977, 17–20.
 - 14 Fuller 1882, 6.
 - 15 However, these latter two may include nineteenth-century work.
 - 16 d'Allemagne 1968, 36–44.
 - 17 *VCH Warwickshire* 1969, 526.
 - 18 Ffoulkes 1913, 22–3.
 - 19 See pp 264, 269.
 - 20 Woodman 1986, 161, 233.
 - 21 Vaudour nd, 42, fig 45.
 - 22 RCHME *Herefordshire* 1931, 107.
 - 23 He made a very thorough restoration of the church in 1865–7: Hill 1993, 28.
 - 24 In Artinano nd, colour plate; d'Allemagne 1968, pl 116, 156.

- 25 Vaudour nd, 45, pl 57.
- 26 At the Le Secq des Tournelles Museum, Rouen. d'Allemagne 1968, pl 36.
- 27 A chest in the Diocesan Museum, Cologne, combines features from both Norwich and York: it has densely applied narrow straps ending in small fleurs-de-lis, and the lock plate is concave-sided with a fleur-de-lis in each corner.
- 28 King 1869, 159.
- 29 Alcock *et al* 1978, 195–201.
- 30 Schmitz 1905, 46. An elaborate example is at the Victoria and Albert Museum, inv 1047–1893, and another illustrated in Roe 1902, 74.
- 31 Karlsson 1988, II, 298.
- 32 Karlsson 1988, I, 185–6; II, 298.
- 33 Eames 1977, 145–8, pls 36, 37.
- 34 Bruges, Gruuthuse Museum, no. 597. Eames 1977, 146–7. Roe 1902, 52, establishes its date by an analysis of the armour and clothes.
- 35 Cautley 1938, pl 311; Eames 1977, 174–5, pl 50.
- 36 The doors from Hattenheim and an unknown location now in Germanisches Nationalmuseum, Nuremberg, have square leaves of this type. Karlsson 1988, I, 184. The spectacular chest at Crediton, Devon (Howard and Crossley 1917, 350), can be identified as Flemish by its lock plate. Buttressed and traceried, it is the same type as Brussels, Musée Royal d'Art et d'Histoire, inv 9182.
- 37 Examples in d'Allemagne 1968, 392; Eames 1977, 175–6; Campbell 1985, pl 10d.
- 38 Roe 1902, 46.
- 39 Eames 1977, 137.
- 40 Reported in Hall 1809, 587. I would like to thank Dr Malcolm Jones for his help with this and other references to Flemish imports.
- 41 Marshall nd, 161; RCHME *Herefordshire* 1931, 107.
- 42 Geddes 1996, 440.
- 43 Hope 1913, 451, 455, pl LXXV.
- 44 Gardner 1927, pls 40 to 42; d'Allemagne 1968, 36–40; Vaudour nd, 38–49, 66–76.
- 45 In the Victoria and Albert Museum: Campbell 1985, 19.
- 46 Ingram 1993.
- 47 It is now officially lost, but is recorded in Jenning 1974, 3 Chest III.
- 4 Lady Margaret Beaufort was the daughter of John Beaufort, Duke of Somerset, and Margaret Beauchamp of Bletsoe and Lydiard Tregoze. Margaret Beauchamp (died 1482) had been married previously to Sir Oliver St John. Margaret Beaufort grew up with her St John half-brothers, one of whom, John St John, became her chamberlain in 1504 and executor of her will. Oliver St John (died 1497) is likely to be the relative mentioned in the contract. His tomb was erected at Kirke Rochford, Lincolnshire (James and Underwood 1992, 33). Kirke Rochford is now known as Stoke Rochford, and there is a brass memorial to Oliver St John but no railings.
- 5 Colvin 1975, 120.
- 6 Neale 1823, 162, pl xxix; Scott 1863, 170.
- 7 Issue Roll, Easter 50 Ed III, 28 June: in Scott 1863, 170.
- 8 Harvey nd, 12–16.
- 9 Dugdale 1716, 24, 114: Dugdale cites his source for the document as 'Penes praef. D and Cap.'
- 10 Crossley 1921, 79, 183; Aylmer and Cant 1977, 107, 443.
- 11 Harvey 1978, 130.
- 12 Caroe 1911, 358; Hussey 1936, 65.
- 13 The head canopies have niches for figures on the back, like those on the tomb of Henry IV (made in the 1420s) at Canterbury: Hope 1904, 232. Hope assumes that the effigy carvers, Thomas Prentys and Robert Sutton from Chellaston, Derbyshire, were responsible for the tombs of both Thomas, Earl of Arundel, and Henry IV.
- 14 'Clinging to the iron enclosure of your new monument and causing a terrible commotion around the choir': Sheppard 1889, III, 146–7.
- 15 Hope 1895, 1; Colvin 1963, I, 487.
- 16 Sheppard 1889, III, 41; Beazeley 1898; Duncan 1898.
- 17 Nicholas 1826, 17.
- 18 Wylie 1914–29, I, 47–8.
- 19 Woodruff and Danks 1912, 191.
- 20 Stone 1902, 26.
- 21 Wilson 1990, 182. Wylie (1884–98, IV, 114–15) suggests Joan's effigy was made later, after her death, because it is smaller than Henry's. Wilson suggests she was responsible for the whole tomb because her painted arms on the tester are the same size as the king's. Joan also showed a preference for alabaster effigies, choosing one for her first husband John, Duke of Brittany, at St Peter, Nantes, in 1408, whereas Henry V chose copper for his mother's effigy in 1413 (Colvin 1963, I, 488). The identity of the alabasterers is not known: Hope 1904, 232; Stone 1955, 197–8.

Chapter 23 Tomb railings

- 1 Dart 1723, II, 31; Colvin 1963, I, 486.
- 2 Tatton-Brown 1991, 78. Francis Price, in 1774, calls these medieval braces 'the best piece of Smith's work, as also the most excellent mechanism, of anything in Europe of its age': Price 1774, 14. According to Starkie Gardner (1927, 102), there was another grille, now lost, at Christ Church, Hampshire, with ironwork identical to that on the Salisbury tombs. I have not been able to find any trace of this.
- 3 See p 348 for contract. Scott 1914–15, 373–4.
- 22 There is evidence that the stonework has also been altered: Urry 1975, 207.
- 23 Nicholas 1826, 194.
- 24 Sheppard 1889, III, 170; Stone 1902, 26.
- 25 The railings apparently erected by Abbot Wallingford (1476–84) at St Albans also have shields but their painted blazons are lost. The detailed description of this tomb and its heraldry in 1644 by Richard Symonds must be one

- of the very earliest antiquarian observations about medieval ironwork: Symonds 1859, 137–40.
- 26 Henry V's chapel in Westminster Abbey, begun in 1441, was also surrounded by a cage of railings but they have been removed. See pp 272–3.
 - 27 Karlsson 1988, I, 178.
 - 28 Schmitz 1905, 19.
 - 29 Lueer 1904, 80.
 - 30 Williams 1872, 264
 - 31 Calendar of MSS of the Dean and Chapter of Wells 1907, 433. Lyte and Dawes 1934, I, 175.
 - 32 Nicholas 1826, 181.
 - 33 *Calendar of Patent Rolls 1441–6*, 36.
 - 34 *Calendar of Patent Rolls 1441–6*, 327.
 - 35 Nicholas 1826, 257.
 - 36 Scott 1914–15, 373–6. Symondson's contract was with the executors of Lady Margaret's will, the Master and Vice-Master of St John's College, Cambridge. The contract specifies in detail exactly how the grille was to be made and provides important information about contemporary iron terminology. It is cited in full on p 348.
 - 37 Mackeprang 1943; Karlsson 1988, I, 26–136.
 - 38 Gardner 1922, 32.
 - 39 Gardner 1922, 46, fig 21.
 - 40 Eustace 1995, 513–14.
 - 41 Ficaro 1981.
 - 42 These examples lack an original dated context: Hildesheim Cathedral, north and south entrances to the ninth-century crypt; Hildesheim Romer and Palizaeus Museum, unknown provenance; Neuenheerse abbey church, now across north aisle.
 - 43 The high altar at Luneburg was dedicated in 1390 and the church was complete except for the west towers by the second dedication of 1418. The ironwork, illustrated in a drawing of 1789, served as gates and a screen in front of the altar (Stuttman 1937, 11, pl 3).
 - 44 *VCH Hertfordshire* 1912, 494; Pevsner, *Hertfordshire*, 1953, 216.
 - 45 *VCH Hertfordshire* 1912, 494; BL Harley MS 3775, fo 129.
 - 46 Sandford's view of 1707 shows a bold scalloped cresting of large trefoils and small maltese crosses: Sandford 1707, 317–18.
 - 47 Gardner 1927, 101, accepts a fifteenth-century date.
 - 48 Information from a photograph in Magne 1914, 97.
 - 5 Harvey and Oswald 1984, 314; *VCH Sussex* 1907, 111.
 - 6 Baccheschi and Levy 1981, pls 1 to 9. Examples are from Rinuccini Chapel, Sta Croce 1371; Prato Baptistery 1384; S Trinita, Florence; Palazzo Communale, Siena 1445; Prato Cathedral 1438–67. Quatrefoil grilles were also unusual in France, with the notable exception of one at Langeac, whose cresting and details look decidedly Italian: Delaine 1973, 129–31; Gailhabaud 1858, IV. There are some unprovenanced examples in the Musée Le Secq des Tournelles: d'Allemagne 1968, 19.
 - 7 Vallance 1947, 130–3; *VCH Sussex* 1907, 108–9.
 - 8 See p 247.
 - 9 Some form of grille, now lost, was installed at this time (1377–88) in the Chapel of Our Lady Undercroft at Canterbury Cathedral: Hussey 1881, 12; Erasmus *Colloquia*, quoted in Vallance 1947, 35.
 - 10 Caroe 1911, 358.
 - 11 Harvey 1978, 130.
 - 12 John Lydgate, *Metrical Life of Saints Edmund and Fremund*, BL MS Harley 2278, fos 4v, 9r, 106r; Rogers 1998, 217–27, pl LVb.
 - 13 Rouen Bib Mun, MS A 27. See p 52.
 - 14 Riley 1872, 478.
 - 15 Tracy 1990, 47.
 - 16 An account of their construction and historiography is also in Geddes 1999.
 - 17 I would like to thank Dr Eileen Scarff and Mrs Enid Davies for their help in sorting out the Windsor literature. Detailed sketch by Nicholas Charles, 1609–17, BL MS Lansdowne 874: written above the gates, 'King Edward the 4 is buried here in this place'. Ashmole 1672, 149: 'A range of steel gilt, set to enclose it [the king's tomb] from the north aisle, cut excellently well in church work.' C Fiennes (who mistook the gates for those of the Duke of Norfolk's family) wrote in 1698: 'to add to its rarity, it may be all taken piece by piece and put up in a box' (Fiennes 1947, 275). Sandford (1707, 413) described them as 'a monument of steel all polished and gilt representing a pair of gates betwixt two towers all of curious transparent workmanship after the Gothick manner'. Pote 1749, 359: 'Edward IV lies on the north side of the altar under a large stone of touch over which is erected a monument of steel, polished and gilt (but now impaired by time) in the form of a tower with gates, portholes etc. of curious workmanship in the gothic or ancient taste.' Society of Antiquaries, Minutes XXIII, 11 March 1790: 'the famous steel monument'. Gough 1786–96, vol II, part III, 278: 'Edward IV lies under a large slab of touch without inscription over which is erected on a base of black marble a rich screen of archwork grating with hexagon pillars of the same all copper gilt, said to have been the work of Quintin Matsis the blacksmith painter of Antwerp.' Knight 1796, 67: 'a beautiful monument composed of steel, representing a pair of gates, between two towers of curious workmanship, after the gothic

Chapter 24 Grilles and gates in the later Middle Ages

- 1 Hussey 1881, 12; Willis 1845, 97.
- 2 Bony 1979, 26, pls 158–60.
- 3 Illustrated in Cambridge Trinity Hall MS 1, fo 63. Hope 1897–8, pl 9.
- 4 They have now been dismantled, and some parts are in the Lady Chapel, others in the Victoria and Albert Museum (inv 592/592a–1896). According to Vallance, some went to New York: Vallance 1947, 57–61.

manner.’ Lysons 1806, 210: ‘the tomb of Edward the Fourth, being a large slab of touchstone, over which is erected an open screen, highly enriched with Gothic tabernacle work of iron, gilt.’ Dr Lind with John Davis, a Windsor smith, examined the gates in 1789, observing that ‘the frame is of worked bar-iron, and the small, rich Gothic compartments of plate-iron, cut with a stamp-punch. The whole of this work appears to have been executed in the most simple manner possible, and put together with similar simplicity’ (Lysons 1806, 210, note).

Andrews 1828: ‘This curious and highly-finished specimen of art is said to have been executed by Quentin Matsys, a blacksmith of Antwerp.’ Poynter 1841, 8, mentions John Tresilian as the smith and cites the accounts: ‘[T]he ironwork was intended as a screen to the monument. This elaborate piece of workmanship has generally been considered of foreign manufacture, but the high price at which the services of the king’s principal smith were retained point him out as an artist of some pretension far beyond that of wielding a sledge-hammer, and there is no reason why it should not be the work of John Tresilian.’ Willement 1844, 15: ‘The elaborate ironwork, said to have been executed by Quentin Matsys, has been cleaned and repaired.’ Stoughton 1844, 96: ‘It has been generally attributed to Quentin Matsys the famous Antwerp blacksmith and artist, but it appears that a certain John Tresilian, a smith, was employed at the time of Edward IV’s death and his high wages indicate that he must have been a workman of a very superior order. Hence it has been suggested that Tresilian wrought the screen. However that may have been, the fame of Quentin Matsys would still be upheld by his paintings, especially his admirable picture of the “Misers” in Windsor Castle.’ Pichler 1845 (Preface): ‘His reputation as the worker of the iron screen of King Edward IV’s tomb at Windsor is as great as it is for his well-known picture of the Misers at Windsor Castle. That extraordinary piece of ironwork is under repair of messers Bramah’s and must be considered one of the finest specimens in the country.’ Wyatt 1852, 38: the ironwork of Edward IV’s tomb, ‘which is said to have been made by Quentin Matsys is another proof of his [Edward IV’s] predilection for Flemish art ... It is the finest piece of ironwork in England ... the tracery would make it appear rather the work of a goldsmith than of the ironworker.’ Tighe and Davis 1858, I: ‘a curious fabric of wrought iron was erected in front of the grave’. Egan 1860, 323: ‘And should you gentle reader, visit Windsor Castle, you will see – and fail not to ask for it – the picture ... and the tomb of Edward IV.’

Hope 1913, II, 428, backs Tresilian and comments: ‘The iron gates are without doubt the most remarkable works of their period in that material remaining in this country.’ Gardner 1927, 127: ‘it is the most magnificent and unrivalled specimen of its kind in existence.’

- 18 Celia Fiennes remarked in 1698: ‘It may all be taken piece by piece and put up in a box.’ Fiennes 1947, 275.
- 19 *Lancaster Herald*, notes and sketch c 1609–17, London, BL MS Lansdowne 874. The crest survived into the early eighteenth century, recorded by Gravelot and engraved by du Bosc. The illustration is loose, in the copy of Hope (1913) formerly owned by Canon Dalton, in St George’s Chapel archive.
- 20 First mentioned by Ashmole in 1672, 149. Sandford 1707, 413. In 1755 the iron was cleaned (Windsor, St George’s Chapel Archives, VI.B.7, p 155). In 1842 W Berridge was paid £12 15s for ‘taking down gates and pillasters of Edward the 4th’s Tomb, burning off, thoroughly cleaning, oiling, blacking, fresh rivetting where required’ (Windsor, St George’s Chapel Archives, XIV, Bundle for 1842). Further repairs were required in 1844 (Windsor, St George’s Chapel Archives, XVII, 61.29(b)) due to ‘extensive pilfering of the small immenents forming part of the small canopies’. This was caused by the ‘carelessness and wilful mischief’ of workmen at the different royal funerals.
- 21 Hope 1913, II, 390; Windsor, St George’s Chapel Archives, XIV, Bundle for 1790; Society of Antiquaries 1790; Society of Antiquaries 1796, 3, pls VII and VIII.
- 22 Hope 1913, II, 429.
- 23 The door and lock plate from the south side of the choir were moved to the west entrance of the north choir aisle by Brakespeare in 1927 (Windsor, St George’s Chapel Archives, XVII. 29.2).
- 24 McKenna 1974; Spencer 1978.
- 25 Hope 1913, II, 459.
- 26 Ironwork installed around John Schorne’s tomb was made by Robert Olyver Smyth and cost £3. It does not survive. The payment is undated. Hope 1913, II, 411.
- 27 Now kept in the Hôtel de Ville, with a replica outside. An iron turret, marked with ashlar as at Windsor, terminates a grille stanchion in the eastern ambulatory chapel of Troyes Cathedral.
- 28 Colvin 1963, II, 887; Hope 1913, II, 377–81, 397 no. 42, 418–19, 428–9. The arrangement of Edward IV’s chapel is discussed by Antje Fehrmann (1999).
- 29 Hope 1913, II, 377.
- 30 Hope 1913, II, 399, 403, 406; PRO Exchequer KR Bundle 496/17; Exchequer KR Bundle 496/23; Exchequer KR Bundle 496/28.
- 31 Harvey 1975, 181; Hope 1913, II, 378, 399, 403, 406.
- 32 Hope 1913, II, 378, 399.
- 33 Hope 1913, II, 403, 406.
- 34 Hope 1913, II, 382, 398.
- 35 Hope 1913, II, 381. A mill suggests water-driven machinery: possibly mechanical bellows or a heavy trip hammer.
- 36 Hope 1913, II, 381, 418.
- 37 In Wyatville 1841, 8.
- 38 Colvin 1963, II, 887; Gardner 1927, 127; Harvey 1975, 181; Hope 1913, II, 377–81, 429; Lethaby 1906, 307.

- 39 *Calendar of Letters and Papers, Henry VIII*, II, part 2, 1472.
- 40 *Calendar of Letters and Papers, Henry VIII*, III, part 2, 1534, from the King's Book of Wages; *ibid*, III, part 1, no. 1114, from the Royal Household monthly wages; *ibid*, V, 305 and 309, from the Treasurer of the Chamber's Accounts. I would like to thank David Thompson for referring me to Jagger 1983, 10, where the author comments, without citing sources, that it was very unusual for Englishmen to be clockmakers during this period, when the craft was dominated by the French, Germans and Netherlanders.
- 41 Rosser 1989, 149. I would like to thank Christopher Wilson for pointing out this reference. WAM 23146–8 show Anthony renting a tenement, once John Fenne's and then John David's, between 1513/14 and 1514/15. WAM 23290–311 show Anthony renting a tenement in Seys Alley near the 'Clowson' from 1516/17 to 1530/1. Anthony may also be the 'clockmaker of Westminster' summoned to Hampton Court in 1530: *Calendar of Letters and Papers, Henry VIII*, V, no. 1799, 750–1.
- 42 Rosser 1989, 163. Will from Peculiar Court of Westminster, in Will Register, City of Westminster Archives Centre, Bracy fos 25v, 49v–50r. According to this will, Anthony owned 'uno horologio *cuco* quadrato et deaurato appreciato ad summam £10'. This is translated as a precious reference to a cuckoo clock by Rosser, 1989, 163 but another reading, provided by Christopher Whittick, gives the more likely *eneo* (bronze or brass) instead of *cuco* (*pers comm*).
- 43 Cleere and Crossley 1985, 112–17.
- 44 Hope 1913, II, 459.
- 45 Hope 1913, II, 429.
- 46 Hope 1913, II, 429–35; Tracy 1990, 55.
- 47 Hope 1913, II, 429.
- 48 Willement 1844, 15.
- 49 Egan 1860; Pichler 1845.
- 50 Gough 1786–96, vol II, part III, 278.
- 51 Ireland 1790, 21–2. van Even, writing in Louvain in 1870, says that the attribution to Quentin Matsys had been around for more than a century, but lacked contemporary documents: van Even 1870, 336.
- 52 Now attributed to a follower of Marinus van Reymerswaele: Campbell 1985, 114–18.
- 53 In 1572, an inscription by Dominic Lampsonius beneath a portrait of Q Matsys, 'Pictorum aliquot celebrium Germaniae inferiores Effigies una cum Dni Lampsonii elegiis', Jerome Cock, Antwerp. Quoted in de Bosque 1975, 33–5.
- 54 J Molanus, *Historiae Lovaniensium*, Libri XIV, fo 37, quoted in van Even 1860, 201; van Even (1860, 201) attributes the font crane to Josse Matsys II, but reverts to Quentin in 1870 (335). Attributions to Quentin were extended by van Fornenberg 1658. He adds the well cover at Antwerp and a chapel portal at St Pierre, Louvain: pp 10, 11.
- 55 van Even 1860, 69.
- 56 van Even 1870, 326.
- 57 van Even 1870, 328, 333–4.
- 58 van Fornenberg 1658, 11: 'een portal van gheblochten ranken ende bladern met bremde krollen dar een swierende maecken in it om-krommen de ronde van der poort.'
- 59 van Even 1870, 365.
- 60 van Even 1860, 153.
- 61 van Even 1860, 185.
- 62 van Even 1860, 56.
- 63 W Hollar's view of the choir in 1660 (separate leaf in Windsor, Royal Library, C22.956) shows the bottom half of the bay beneath Henry VIII's oriel to be boarded over by three rows of panelling, with no view of the gates. His next illustration from 1672 (in Ashmole 1672) shows only one row of panelling across the bottom of the bay and the back of the gates just visible, fronting the north aisle. Gravelot's early eighteenth-century drawing (engraved by C du Bosc, copy in St George's Chapel archive, folded into the volume of Hope (1913) that formerly belonged to Canon Dalton) shows the gates from the north side, standing on the plinth of touchstone, with a view straight through to the choir. In 1790 Mr Emlyn made a new monument to Edward IV that entailed moving the gates off their marble plinth and turning them around to face the choir. 'The famous steel monument which had been placed on the north side of Edward IV's vault and open to the aisle, has been most judiciously moved that it might be placed within the choir. The vacancy thus left on the north side of the vault has been filled with a new monument.' Minutes, Society of Antiquaries, XXIII, 11 March 1790, and in *Vetusta Monumenta*, III, 4, 1790, pls VII and VIII.
- 64 Willement 1844, 15.
- 65 Windsor, St George's Chapel Archives, XVII, Buildings, 61.53, May 1887. A report from J T Micklethwaite and W H St John Hope to the President of the Society of Antiquaries of London.
- 66 Hope 1913, II, 429.
- 67 Lethaby 1906, 30. The stonework for Henry V's chantry was being made between 1439 and 1449. The iron gates are undated but are likely to be around 1500. Hope 1913–14, 148–58.
- 68 Musée Royal d'Art et d'Histoire, inv 3006. Derveaux-van Ussel 1977, 9–10. The 'Brussels' type of tracery is also found on the St George retable, made in Brussels by Jan Borreman in 1493 but destined for Onze-Lieve-Vrouw van Ginderbuyten in Louvain: Musée Royal d'Art et d'Histoire, inv 362; Derveaux-van Ussel 1977, 10–11; Jacobs 1998, 188–90.
- 69 Jacobs 1998, 116. The contract was between Jan Petercels and the St Arnold's confraternity and brewers' guild of Louvain.
- 70 Jacobs 1998, 210–19.
- 71 Jacobs 1998, 210, 225. On the St Dymphna altarpiece at

- Geel one of the stencils used for creating much of the arcading was itself inserted in the retable: Marijnissen and Sawko-Michalski 1960, 157.
- 72 Jacobs 1998, 171–3.
- 73 The patrons of the St Anne altar at St Pierre Louvain provided Jan van Kessele and Jan Petercels with a *patroon* from Antwerp; the St Arnold's confraternity and brewers' guild of Louvain commissioned Jan Petercels to make an altarpiece designed by Mathys Keldermans: Jacobs 1998, 222.
- 74 Jacobs 1998, 229.
- 75 The church was dedicated in 1441 and the east end must have been ready to receive the high altar in 1441 and the mighty tabernacle of the Holy Sacrament made by Mathys de Layens in 1450: van Even 1860, 179–80, 186–7.
- 76 Inv 25813.
- 77 d'Allemagne 1968, pl 17. A vizzy in the Bijloke Museum, Ghent, inv 8833, combines the flamboyant tracery and cable pattern of the Windsor lock with the little tiled roof of the Windsor vizzy.
- 78 Gardner 1927, 129, pl 57. Victoria and Albert Museum vizzy, inv 138–1889.
- 79 Both illustrated in Ffoulkes 1913, 55.
- 80 Martens 1992, 58.
- 81 Vale 1995, 122.
- 82 Ffoulkes 1913, 22–3.
- 83 The baptistery is in the north-west bay of the nave, and the crane is fixed to the west wall. Josse Matsys began to rebuild the west wall in 1507, so the crane should be after this date: van Even 1860, 185.
- 84 Gardner 1922, pl 20.
- 85 Martens 1992, 56–7.
- 86 Bijloke Museum, Ghent, inv 1076.
- 87 Tracy 1990, 47–51.
- 88 Colvin 1975, 218–19.
- 89 Hope 1913–14, 148–58. Hope clarifies the documentary evidence that Johnson's work was removed but Gardner (1927, 126) and Harvey (1975, 181) are unaware of this and attribute the existing iron to Johnson.
- 90 Hope 1913–14, 148–9.
- 91 Letters Patent of 9 Henry V, 28 Jan: Hope 1913–14, 152.
- 92 'Paid to diverse smiths and carpenters removing and plucking down the closure of iron and wood about the tomb of King Henry V and about the altar of the Holy Trinity, on account of erecting the new building in the same place ... and received for the closure of iron and wood standing about the tomb of King Henry V in bulk £6 13s 4d'. Sacrist Roll of Thomas Friston 1440–1. Hope 1913–14, 155.
- 93 Illustrations by Verner and Hood 1805 (loose engraving in Westminster Abbey Muniments); Ackermann 1812, II, 134.
- 94 I would like to thank Tony Platt, Keeper of the Lapidarium at Westminster Abbey, for his valuable information about the loose ironwork in the abbey, parts of which he has identified as Henry V's railings.
- 95 Vallance 1947, 53, pl 48.
- 96 RCHME *London* 1924, 74, pls 144 to 146. The chapel was complete before Islip's death.
- 97 Vallance 1947, 96.
- 98 Dart 1723, II, 36–9; Sandford 1707, 288.
- 99 Colvin 1975, III, 211.
- 100 The date is from an inscription in the chapel. *VCH Cambridgeshire and Ely* 1953, 72–3.
- 101 *VCH Cambridgeshire and Ely* 1953, 72–3.
- 102 Lueer 1904, figs 51, 52, 59.
- 103 These Belgian examples have all been attributed to either Quentin or Josse Matsys, without contemporary documentation: Gardner 1927, 122; Lueer 1904, fig 78; van Even 1860, 201.
- 104 Baccheschi and Levy 1981, pls 2 and 3.
- 105 Thrupp 1957.
- 106 Thrupp 1957, 267, 270–2.
- 107 Thrupp 1969, 259.
- 108 Thrupp 1969, 265.
- 109 Reddaway and Walker 1975, 129.
- 110 Thrupp 1969, 266.
- 111 Rosser 1989, 163. Will from Peculiar Court of Westminster, in Will Registers, City of Westminster Archives Centre, Bracy, fos 49rBv.
- 112 Cleere and Crossley 1985, 111–16.

CATALOGUE OF DECORATIVE IRONWORK IN ENGLAND, 1050–1500

This catalogue aims to list all the decorative ironwork used for doors, chests and grilles made in England between c 1050 and 1350 that are known to the author. From 1350 to 1500 it is more selective, concentrating on major examples of the later styles and including late developments of the earlier styles. Although a large number of fifteenth-century churches still retain their original door fittings, the majority are limited to open-work door rings. It would be impossible to list them all in a catalogue of this sort. It is hoped that this book will stimulate the search for more examples. Some doors, which have hitherto been ascribed to the Middle Ages, are included here in order to establish their current post-medieval attribution.

Measurements are included where they could be obtained. For doors, they refer to the breadth and height of the wooden surface: they are approximate because sometimes the door was open and sometimes it was locked. For late medieval door rings, the diameter of the ring plate is normally given.

The date refers to the ironwork. It is printed in **bold** where the iron can be confidently related to a dated context. It is printed in normal script where the date is based on stylistic evidence.

ABBEE DORE

St Mary, Hereford and Worcester

North door, chancel

Fig 5.116

SIZE 1,210mm × 2,550mm

DOORWAY Moulded continuous order. Indulgence for building church in 1260. Consecrated by Walter Cantelupe, 1275–82.

CARPENTRY Four V-edged boards with three chamfered ledges across rear face. Trefoil head frame (renewed) made in two sections. The whole is fastened with trenails. Door heavily restored at bottom. The same construction is used on the mid-fourteenth-century door at Belchamp Walter, Essex. In spite of this close fourteenth-century parallel, Hewett gives the Abbey Dore door the date 1219–50 (Hewett 1974, 107; 1985, 170).

IRONWORK Two hinges with elaborate floral scrolls ending in cut-out iris terminals. Upper strap ends in raised animal head. Lower scrolls on

bottom hinge broken off.

DATE Mid-fourteenth century.

Ayrton and Silcock 1929, 23; Blashill 1885, 363; Buckler, drawing from 1849: BL Add. 36433, fo 677; Gardner 1927, 76; Geddes 1986, 263; Hewett 1980, 94; Hewett 1985, 170; Morgan 1973; RCHME *Herefordshire* 1931, 1–6; Yates 1939, 179.

ABINGDON

Town Museum, Oxfordshire

Chest

Fig 4.146

SIZE 1,250mm long, 540mm high, 490mm deep

Originally the muniment chest from the Guild of Our Lady, which met over the north porch of St Helen's church. It later passed to Christ's Hospital and it is now kept by the museum (accession no. 84.62.1).

CARPENTRY The chest is made of six boards held together exclusively by iron straps. The end boards project downwards to form legs. Only the right leg survives. The bottom of the leg is carved with two round arches, each with a projecting pellet in the middle and a double incised outline. A trefoil is carved where the two arches meet. The trefoil design is the same as that on thirteenth-century iron stamps, for instance that on the chest in the Public Record Office, London. The wood retains distinct traces of red paint.

IRONWORK Originally, three short straps ending in lobes and tendrils bound each corner. Across the front, holding the base, are four vertical straps, with two pairs of scrolls at the bottom and a rectangular enlargement at the top from which spring lobe and tendril terminals. The end boards, in addition to the corner straps, have a central lobe and tendril strap to which is attached a ring on an extension piece. The dangling rings would enable the chest to be carried on a long pole. The lid originally had three strap hinges decorated like the straps on the front, and two shorter scrolled straps between them. Four later plain lock straps and hasps have been added. The two in the centre appear to be late medieval, their hasps having a squared enlargement at the hinge. The lock has been removed from the front centre leaving a hole in the board. The two outer hasps are larger and cruder, post-medieval, ending in small knobs. One hasp strap of each type has been attached under the original scrolled ironwork of the lid.

DATE c 1200–50.

ACTON ROUND

St Mary, Shropshire

South door

DOORWAY Chamfered jambs. Triangular archway. Porch built in eighteenth century.

CARPENTRY Horizontal rectangular ledges on back. Graffiti on door dated 1738/1739.

IRONWORK Hinges. Straight bars, thicker at hanging end, with two pairs of back-to-back Cs or barbs along them. The straps have chiselled edging grooves and end in large diamond lobes. The iron bars are very thick (15–20mm) and in good condition. The hinges are dated to the twelfth or thirteenth century by Pevsner and Cranage, but because of the thickness of the iron and the enlarged lobes, they are likely to be post-medieval (even seventeenth century). Almost identical hinges are found in a seventeenth-century context at Quakers Farm, Michael Church, Herefordshire (RCHME *Herefordshire* 1931, pl 34).

DATE Seventeenth century.

Cranage 1901, I, 259; Pevsner, *Shropshire*, 1958, 51–2.

ADDERBURY

St Mary, Oxfordshire

West doors, tower

Fig 5.58

SIZE Double doors; each leaf 830mm × 3,170mm

DOORWAY Continuous mouldings. Doorway and tower c 1300–50.

CARPENTRY New wood.

IRONWORK Two pairs of strap hinges contemporary with the west tower. Straps decorated with two pairs of Cs at hanging end, back-to-back Cs at middle and pair of backward-curving scrolls at opening end. Scrolls end in a pair of stamped leaves and a central stamped rosette. Scrolls moulded with a swage.

DATE c 1300.

ADDERBURY

St Mary, Oxfordshire

Chest

Fig 5.101

SIZE 1,410mm long, 610mm high, including feet (480mm high, excluding feet), 760mm deep

CARPENTRY Chest made by church wardens Tho Wyat and Tho Bagley in 1725, according to inscription on chest.

IRONWORK Reused from earlier chest and does not fit present position. The back has three plain hinge straps, two of which continue across the lid to hasps. The lid has five foliate branches pointing towards the hinges. They are too short for the present lid and are fixed with their broken ends towards the opening edge. Logically their original position would be reversed, with the pointed lobe facing the opening edge and the straps continuing around the back of the chest to form the hinges. Four vertical hinges on the front were too long and their lobes are trimmed off. Two vertical straps on each end. The straps all have pairs of cut-out foliage leaves, cut free-hand rather than with a template, and end in fleurs-de-lis; their surface is decorated with an incised zigzag pattern. Compare with the cut-out leaves on the Tithby chest.

DATE Hinge straps 1725; reused ornamental straps, 1330–50.

Randall 1980, pl 96.

ALDERFORD

St John the Baptist, Norfolk

South door

Fig 5.48

SIZE Ring plate 510mm diameter

DOORWAY Simple moulded voussoirs, chamfered jambs.

CARPENTRY Outer surface of boards planed in modern times. Portcullis rear frame.

IRONWORK Strap hinges with a diamond swelling at the hanging end. Surface chiselled with criss-cross, straight grooves and punched

rosettes. Original lock and key plate. Circular ring plate with four sets of three leaves arranged around it. Welds covered by folded stamped rosettes.

DATE c 1330–50.

ALDERTON

St Margaret, Gloucestershire

Chest

Fig 4.147

SIZE 2,020mm long, 560mm high, 420mm deep

CARPENTRY Style chest with dovetail joints and a slight curve on the inside of left leg.

IRONWORK On the front are eight short straps alternating with seven longer straps (the central one is broken by a later lock plate). The straps have lobes and tendrils and are fixed by nails with prominent heads. The sides are held by two pairs of horizontal straps also ending in lobes and tendrils, and additional plain (later) braces. The lid with the moulded rim is a later sixteenth-century replacement. On it are the remains of five strap hinges, originally with lobes and tendrils like those on the front. On the back are plain vertical straps. There are no handles.

DATE c 1375–1450.

ALDHAM

St Margaret, Essex

South door, west tower

Fig 5.136

SIZE Ring plate 550mm × 560mm

DOORWAY New, with chamfered ogee arch.

CARPENTRY Unframed door constructed with crossed boards nailed together. Front boards have rebated edges; rear boards are butt-edged.

IRONWORK Ring plate diamond shaped with concave sides. There are three leaves clustered at each corner with originally a folded leaf over each weld. The plain strap hinges are original; the ring and handle on the left are recent. The surface of leaves is too weathered to see if stamps were used.

DATE c 1300–50.

Brandon and Brandon 1847, section II, Metalwork, pl 5; Hewett 1974, 105, 108; RCHME *Essex* 1922, 1–3.

ALDSWORTH

St Bartholomew, Gloucestershire

North door

Fig 6.35

SIZE 1,170mm × 2,280mm

DOORWAY Late fifteenth-century portal.

CARPENTRY New frame on back. Front studded with rows of horizontal nail heads.

IRONWORK Two C-and-strap hinges ending in triple split terminals, with a pair of vertical triple splits on the strap. There are raised, cross-hatched bars over the welds and the surface is decorated with an edging groove and some crude cross-hatching.

The strap in the centre of the door has broken tendril terminals and no trace of the necessary nail holes, so it may have come from another door. It has no surface pattern but is fixed with the same large-headed nails as the remaining iron.

The circular ring plate has a serrated edge. The plain square plate and peardrop handle is probably later. There is a large triangular lock plate with raised nib at the bottom.

DATE Hinges and door furniture early sixteenth century; central strap may be earlier.

ALFOLD

St Nicholas, Surrey

North door

SIZE 1,260mm × 2,430mm

DOORWAY North nave arcade c 1290, but original aisle demolished and arcade subsequently walled up. North arcade opened and north aisle rebuilt in 1845. Original doorway c 1290 retained.

CARPENTRY Lattice brace. Door could have been made for original aisle or possibly for a later entrance when the arcade was walled up.

IRONWORK All iron lost but ghosts in the wood indicate an arched strap around the top of the door and a single strap across the centre of the door ending in a split terminal. Traces remain of a circular ring plate on the left of the door. The hanging of the door was reversed when the nineteenth-century hinges and ring plate were added: the original hinges hung from the right-hand side.

DATE Door late thirteenth century or later medieval.

Lindsay 1964, fig 31; *VCH Surrey* 1911, 79–80.

AMPNEY CRUCIS

Holy Rood, Gloucestershire

South door

SIZE 1,500mm × 2,600mm

DOORWAY Early English, thirteenth century.

CARPENTRY Door noticeably restored and exterior surface sanded down. Frame was originally chamfered ledges, of which four survive and two are repairs, and a triangular edging frame at the top of the door.

IRONWORK Two modern strap hinges. The church was restored in 1855 and 1866. Beneath the top and bottom straps are ghosts of the original decorative lobes and lateral scrolls.

DATE Ghosts of iron, thirteenth century.

AMPNEY CRUCIS

Holy Rood, Gloucestershire

Interior door to tower

SIZE 610mm × 1,450mm

CARPENTRY Door locked.

IRONWORK Three straps, the central one having double split curls at both ends. The bottom strap is broken and the top strap ends in a split curl. The door ring is made of a twisted circular band.

ANSLEY

St Lawrence, Warwickshire

Door, north aisle

SIZE 1,020mm × 2,280mm

DOORWAY Mid-twelfth-century nook shafts; scalloped capitals. Roll moulding on arch. Door and doorway reused in late medieval north aisle.

CARPENTRY Tongue and groove boards. Rear cross-boarded.

IRONWORK Two plain C hinges with split-curl straps extending across the door. Much-decayed edging band around part of the door, with a scalloped edge line of small repoussé bosses.

DATE Twelfth century.

Hart 1893, 24.

ARDLEY

St Mary, Oxfordshire

Grilles on interior of south chancel windows

Windows: Fourteenth-century tracery.

IRONWORK Not seen from the inside. Vertical and horizontal iron bars form a plain grille across the window. No decorative terminals were visible.

DATE Fourteenth century.

ARUNDEL

Blessed Trinity, the Fitzalan Chapel, West Sussex

Railings around tomb of Thomas, fifth Earl of Arundel (died 1415) chancel

Fig 6.87

SIZE At each end two central stanchions 1,510mm; the remaining six stanchions 1,480mm

Tomb: The tomb, with the effigies of Thomas Fitzalan, the fifth Earl of Arundel (died 1415), and his wife, Beatrice of Portugal (died 1439), is in the centre of the chancel and is surrounded by the remains of an iron fence.

IRONWORK The ten stanchions with candle prickets on top, and the crenellated cornice remain but the 106 railings had disappeared by 1644 (Elvin 1981). The stanchions have a moulded base and buttressing. Their outer faces are decorated at the top with narrow crocketed arches springing from grotesque heads and are topped with moulded and battlemented turrets bearing the prickets.

DATE c 1415.

Ayrton and Silcock 1929, pl 39; Blore engraving from 1826 (in West Sussex Record Office, PD 828); Elvin 1981; Gardner 1922, 28.

ARUNDEL

St Nicholas, West Sussex

Screen dividing chancel from nave

Figs 6.94, 6.123

SIZE Height from floor to cornice 2,440mm, rectangular panels 130mm × 480mm.

LOCATION The collegiate church was founded by Richard, third Earl of Arundel, in 1380, with the parish church of St Nicholas in the nave and the chancel for college use. The open-work screen that completely fills the chancel arch reflects the function of the building and is contemporary with its foundation. In 1544, during the dissolution of the monasteries, the college buildings were sold to Henry Fitzalan, Earl of Arundel, in 1544. In the nineteenth century the Duke of Norfolk erected a brick wall to the east of the screen and held private Catholic services in the chancel. The vicar contested this arrangement but was over-ruled by a court judgment in 1830. Between 1956 and 1970 the wall was removed and replaced by a glass screen so the iron grille once again performs its medieval function of separating the parish church and private chapel.

IRONWORK An iron grille, with two gates in the centre, stretches across the chancel archway. The screen is made up of a grid of rectangular open panels containing small cusped and trefoil pointed arches, the apex carried up on a spike into the panel above. At each of the principal intersections is a small cut-out rosette. A crenellated cornice extends across the middle of the screen and below the battlements are alternating stamped lion's heads and rosettes. Above this cornice, completely filling the upper part of the archway is a plain rectangular iron grid. The lock for the gates is on the east side.

The original arrangement of the iron screen with a wooden rood loft projecting westwards above it is illustrated by Burges (c 1850; V & A Department of Design 93.E.7; illustrated in Vallance 1947, 131–2).

DATE *c* 1380.

Gardner 1922, 32; Vallance 1947, 130–3; *VCH Sussex* 1907, 108–9.

ASHBOURNE

St Oswald, Derbyshire

Door to rood loft, on south crossing pier

Fig 5.158

SIZE 470mm × 1,770mm

DOORWAY Pointed.

CARPENTRY Fourteenth-century tracery designs overlying the ironwork.

IRONWORK C on top strap is broken; the strap ends in two back-to-back C scrolls with bird's-head terminals. The lower C has raised animal-head terminals, strap broken. The strap in the middle of the door has two back-to-back bird's-head scrolls. Compare with Kedleston. The top strap hinge has a pair of backward-facing scrolls ending in flat leaves. An oval-shaped bar in the centre of the door has a pair of foliate scrolls at each end. The C and strap at the bottom of the door are fixed against the opening edge. They seem earlier than the rest of the ironwork.

DATE Bottom hinge twelfth century? The rest fourteenth century.

Howard and Crossley 1917, 79, illus.

ASHEN

St Augustine of Canterbury, Essex

South door

Fig 5.106

SIZE 1,230mm × 2,560mm

DOORWAY Plain, pointed, chamfered.

CARPENTRY V-edged boards. Five ledges on rear, fixed with fox-wedged pegs.

IRONWORK Two broken strap hinges with fragments of scrolls. Ghost of a third strap across the centre of the door. Scrolls terminate in delicate cut-out leaves and flowers. Ring plate rose-shaped.

DATE *c* 1300–50.

Hewett 1974, 104, 112; RCHME *Essex* 1916, 9–10.

ASHFORD CARBONEL

St Mary Magdalene, Shropshire

South door

SIZE 1,150mm × 2,130mm

DOORWAY Chamfered imposts, plain Romanesque tympanum.

CARPENTRY New cross-boarding conceals back of door. Joints in boards concealed by putty.

IRONWORK The two plain strap hinges are probably contemporary with new backing to door. Decorative strap at top of door with coarse lobe and tendrils at each end. Ghost of lower strap hinge.

DATE Front of door and top strap *c* 1200.

Baron 1985, 9.

ASHFORD CARBONEL

St Mary Magdalene, Shropshire

North door

Fig 4.107

SIZE 920mm × 2,150mm

DOORWAY Chamfered imposts, nail-head voussoirs.

CARPENTRY Boards grooved with loose tongue. Ledges attached with

dowels.

IRONWORK One surviving strap hinge with lobe and tendril terminal.

DATE *c* 1200.

Baron 1985, 11.

NOTE A water-colour of the church made in 1791 by Revd E Williams faintly indicates that the south chancel door also had strap hinges with some form of ornamental terminals: reproduced in Baron 1985, 9.

ASHLEWORTH

St Bartholomew, Gloucestershire

North door

Fig 4.70

SIZE 1,000mm × 1,950mm

DOORWAY Perpendicular.

CARPENTRY Three rough ledges on the back and a large rough lock box.

IRONWORK One strap hinge on the back replaces a broken one on the front. On the front are three coarse strap hinges each with a pair of back-to-back scrolls in the centre and trident terminals ending in shapeless lobes.

DATE Late fifteenth century.

ATTENBOROUGH

St Mary the Virgin, Nottinghamshire

Exterior door, south porch

Fig 5.76

SIZE 1,470mm × 2,390mm

DOORWAY Plain, round-topped.

CARPENTRY Seven V-edged boards on front. Seven horizontal ledges on rear intersecting three vertical battens.

IRONWORK Three strap hinges, each originally with three pairs of scrolls. The scrolls end in clusters of four hemispheres. The straps have diamond cross-hatching.

DATE *c* 1275–1325.

AUDLEM

St James, Cheshire

Chest

Fig 5.78

SIZE 1,880mm long, 520mm high, 580mm deep

CARPENTRY Style chest. Dovetail joints on front. Lid broken and divided into two parts.

IRONWORK Front has four vertical bars each with three pairs of scrolls. The scrolls complete two turns and have a single grooved profile. Later additions to the front are a broken central strap and plain rectangular lock plate. The lid originally had four hinges, of which only one survives, with fragments of broken scrolls. The scrolls and straps terminate in stamped three-dimensional fleurs-de-lis, held by a prominent central nail. The corner braces are divided into three branches at each end.

DATE *c* 1275–1325.

Richards 1947, 32.

AYLESBURY

St Mary, Buckinghamshire

Door leaning against east wall in north transept

Fig 4.136

SIZE Door 980mm × 1,590mm; ring boss 280mm diameter, 80mm deep

DOORWAY Originally in vestry.

CARPENTRY V-edged boards. Four rectangular ledges on rear.

IRONWORK Two strap hinges originally ending in lobes and two pairs of tendrils. Iron turn bar on back. Large ring boss attached with circular-headed nails. Lipscomb's drawing shows a detachable handle or winch fitted in the hole at the centre of the boss, which was used to turn the iron bar at the back.

DATE Fifteenth to sixteenth centuries. Exaggerated tendrils and the decorative use of enlarged nail heads suggest the ironwork is late medieval.

Lipscomb 1847, II, 48; RCHME *Buckinghamshire* 1912, 26.

BALTONSBOROUGH

St Dunstan, Somerset

South door

Fig 6.19

SIZE Ring plate 180mm diameter

DOORWAY Perpendicular.

CARPENTRY Perpendicular tracery on door.

IRONWORK Circular ring plate with open-work cross pommée pattern and crenellated rim. Four fleurs-de-lis project from the rim. Oval handle with knobs at pivot. The cross pattern and projecting leaves are also found on the tomb railings and lock plate of Bishop Beckynton at Wells. Shield-shaped lock plate with knob at the bottom.

DATE Ring plate c 1450.

BAMPTON

St Mary, Oxfordshire

South transept door

Door lost. Information from drawing by Buckler.

DOORWAY Made in the late twelfth century, with two orders of zigzag under billet hood.

IRONWORK The six horizontal straps appear to be of various ages. The top, second and bottom straps are plain. The third strap ends in a double split terminal. The fourth strap has a rounded enlargement at the base of the scrolled terminal which ends in two cut-out asymmetrical leaves. The fifth strap has three tendrils on one end and a type of foliate fleur-de-lis on the other. At the top of the door, between the first and third straps, are two equal-armed crosses, with triple split terminals.

DATE Late twelfth century, except for the fourth strap with curvilinear cut-out terminals which is fourteenth century

Buckler drawings, BL Add. 36431, fo 1021; Bodleian Library, MS Top.Oxon.a.65 no. 59 (dated 1821).

I would like to thank John Blair for providing the Bodleian reference.

BAMPTON

St Mary, Oxfordshire

West door, nave

Fig 4.191

SIZE Double doors, each leaf 910mm × 2,720mm

DOORWAY Continuous moulded order with roses and foliage set in the moulding.

CARPENTRY New doors.

IRONWORK Three pairs of hinges ending in fleurs-de-lis, central petal ends in raised animal head. Two cut-out rosettes on stalks behind the fleurs-de-lis.

DATE Mid-fourteenth century.

Buckler drawing, BL Add. 36431, fo 1039, BL Add. 36433, fo 583.

BAMPTON

St Mary, Oxfordshire

North door, chancel (to vestry)

Fig 5.164

SIZE 890mm × 1,930mm

DOORWAY Rounded, chamfered.

CARPENTRY Door locked. Frame not inspected.

IRONWORK Two strap hinges ending in lobes and two cut-out asymmetrical leaves on stalks.

DATE Mid-fourteenth century.

BARFORD

St Michael, Oxfordshire

North door

Fig 4.106

SIZE 1,260mm × 2,410mm

DOORWAY Beakhead around two orders of column shafts and voussours. Cushion capitals with floral decoration. Tympanum carved with interlace.

CARPENTRY V-edged boards and four squared ledges on rear.

IRONWORK Three C hinges and straps. Hinges attached to Cs not straps. Cs end in lobe and two side curls; straps end in tendrils.

DATE c 1150–60.

Buckler drawing, 1823, BL Add. 36440, no. 157.

BARFRETON

St Nicholas, Kent

South door

SIZE 1,120mm × 2,130mm

DOORWAY Elaborately carved Romanesque, with two pairs of nook shafts, voussours decorated with medallions. Tympanum of Christ in Majesty.

CARPENTRY V-edged boards. New rear frame.

IRONWORK Two C-and-strap hinges and central strap. Cs end in split-curl terminals. Straps have tight spiral scrolls arranged in pairs and end in large diamond lobes. Single chiselled edging groove. Britton's drawing of 1814 shows iron has been rearranged and repaired.

DATE Although the Cs with split curls follow a twelfth-century design, the spiral scrolls do not, and the lobes are too large for a twelfth-century date. They may be compared with the equally archaic design at Acton Round, where the hinges are seventeenth century.

Britton 1814–20, IV, pl 4.

BARROW

All Saints, Suffolk

South door

Ironwork lost. Information from drawing by Buckler.

IRONWORK C hinge ending in flat animal head with head lappet, tongue and eyes.

DATE Probably twelfth century.

Buckler drawing, BL Add. 36433, fo 1167.

BARROWDEN

St Peter, Rutland

South door

Fig 4.96

SIZE 1,310mm × 2,720mm (original width of single door)

DOORWAY Rounded jambs with a series of neckings below the rounded arch. Bell capitals.

CARPENTRY New door, made with two leaves.

IRONWORK Designed for single leaf door and now cut down the middle. Originally two strap hinges, each with a series of six Cs along it, ending in forked terminals. Between the hinges are four horizontal bars ending in triple splits. The third bar up is new. The bar above the top hinge originally had split-curl terminals. Hinges in same style as those at Brooke and Duddington; copied on the south door of Wakerly Church in recent times.

DATE c 1200.

BEAULIEU ABBEY

Virgin and Child, Hampshire

West doors of parish church (formerly the monastic refectory)

Fig 4.193

SIZE Double doors, each 970mm × 2,920mm

DOORWAY Two orders of octagonal nook shafts with turned capitals and richly moulded voussoirs. Foliage label stops. Abbey founded 1204–5, monks entered church 1227, church dedicated 1246.

CARPENTRY Edging frame and overlapping saltire braces. Ledges are all neatly chamfered. Boards on lower part of doors replaced.

IRONWORK The lower hinge is a plain strap. The upper hinge is formed from one arm of a scrolled cross with an open-work circle at its centre. The arms of the cross divide into three branches ending in fleurs-de-lis. Nail holes and ghosts in the wood show that both upper hinges have been remounted. The hinge on the left door was refixed slightly nearer the hanging edge and a weld shows the hook was remade. Many nail holes in the wood do not correspond with those on the ironwork of the right door. The nail holes show that the vertical arms of the cross have been shortened from 1,220mm to 1,140mm and all four pairs of lateral scrolls have been completely remade.

Four reproduction hinges, based on this design, are used on the west doors of the chapel at the Bishop's Palace, Wells.

DATE c 1205–25.

Ffoulkes 1913, 8; Geddes 1986, 263; Hope and Brakspeare 1906, 160; Middleton J H, drawing of 1866 in Society of Antiquaries of London.

BECKLEY

St Mary, Oxfordshire

South door

Fig 4.184

SIZE 1,470mm × 2,440mm

DOORWAY Perpendicular style c 1500. Rectangular frame, quatrefoils in spandrels. South arcade c 1420s.

CARPENTRY Five squared ledges on rear of door.

IRONWORK Two recent scrolled strap hinges. Notch and nail holes show top hinge was once lower. Original iron rearranged on door. Two slightly curved bars form a pointed frame to the top of the door. Between them, facing downwards, is a fleur-de-lis on a short strap. Below them are two curved bars ending in fleurs-de-lis facing inwards. These were probably matched to form a C shape, and the top fleur-de-

lis terminated a strap through the centre of the C. Lack of ghosts or nail holes shows the door was made for the present arrangement of ironwork. In the middle of the door is a cross with arms ending in fleurs-de-lis.

DATE Probably early fifteenth century, contemporary with the south aisle.

Parker 1850, II, pl 82.

BIRKIN

St Mary, North Yorkshire

South door

Fig 4.59

SIZE 1,300mm × 2,980mm

DOORWAY Beakhead. Example of the Romanesque Yorkshire School. Manor given to Templars 1152. Church first mentioned c 1165–79 when Adam, son of Peter, de Birkin held it.

CARPENTRY New wood.

IRONWORK One surviving hinge now on bottom interior of door. C and strap. C ends in split curls; strap ends in developed lobe. Feathered design on edges. Iron coarsely handled.

DATE Late fourteenth or fifteenth century

Addyman *et al* 1979.

BISHAM ABBEY

Berkshire

Door, entrance to Great Hall

Figs 5.67, 5.68

SIZE Door 1,730mm × 2,710mm. Ring plate and scrolls 508mm diameter

DOORWAY Bell capitals on nook shafts. Floor level raised and bases lost. Voussoirs with elaborate mouldings reassembled to make triangular-headed archway.

CARPENTRY Square-topped door with eight squared ledges on rear. Door made of three wide boards.

IRONWORK Ghosts show upper C and strap hinge reset c 40mm higher than originally. The C and strap have grooved outlines and each ends in three rosettes on stalks, with a chiselled bar over the welds. Circular ring plate with raised central boss and four projecting arms forming a cross. Each arm ends in three rosettes on stalks. The ring plate has been moved 200mm to the right, the handle renewed. The rosette terminals are individually made, without a die. The radiating divisions between each 'petal' are made with a punch. These delicate, small-scale terminals are paralleled by stamped work c 1270–1300, at Chester, York and Norwich Infirmary.

DATE c 1270–1300.

Bordeaux 1858, 35; Buckler drawing, BL Add. 36433, fo 638; Ffoulkes 1913, 8; *VCH Berkshire* 1923, 139–42.

BITTERLEY

St Mary, Shropshire

Chest

Fig 5.120

SIZE 2,510mm long, 760mm high, 380mm deep.

CARPENTRY Style chest with dovetailed joints and legs carved with C-shaped recess. Gabled lid divided into two.

IRONWORK Thirteen vertical straps on front: every alternate strap originally decorated with two pairs of asymmetrical cut-out leaves on stalks. On the lid, plain straps alternate with straps ending in ogival lobed terminals. Plain corner braces decorated with one pair of foliage

stalks. The iron loops for carrying rings on ends are comparable to the Wroxeter chest, which also has simple cut-out foliage on the straps.

DATE c 1350–1400.

Eames 1977, 158; Pevsner, *Shropshire*, 1958, pl 25b.

BLACK NOTLEY

St Peter and St Paul, Essex

South door

Fig 4.90

SIZE 1,070mm × 1,850mm

DOORWAY Renewed. Rounded arch, plain ashlar.

CARPENTRY New door.

IRONWORK Much restored. Original iron consists of a barbed edging band, ending in lobe and tendrils, at the top of the door; a barbed strap below it; and a left C at the centre of the door. The original iron is much thinner than the repairs. A typical example of a twelfth-century barbed strap, probably from the latter part of the century because of the lobes and tendrils.

DATE c 1150–75.

RCHME *Essex* 1921, 18–21.

BLEDLOW

Holy Trinity, Buckinghamshire

South door

Fig 4.141

SIZE Double doors, each leaf 690mm × 2,750mm

DOORWAY Late thirteenth century with finely moulded arch, two orders of colonettes, stiff leaf capitals.

CARPENTRY Portcullis frame. No edging frame on the opening edges.

IRONWORK Four strap hinges now on the inside of the door. Many nail holes on the straps do not meet the raised framing bars so the hinges were probably intended for the exterior of the door. The two upper hinges are the same, with two pairs of tendrils and ogival lobe with raised tip. The bottom left hinge has a pointed lobe and two tendrils. The bottom right hinge is damaged but with stumps of tendrils.

DATE c 1350–1400.

BLEWBURY

St Michael, Oxfordshire

South door

Fig 4.134

SIZE 1,390mm × 2,310mm

DOORWAY Perpendicular style: square frame, foliage in spandrels. The three eastern bays of the south arcade are early thirteenth century. The doorway is level with the third bay.

CARPENTRY Five ledges dovetailed into edging frame and pegged in position. On the rear, there are horizontal boards between the ledges. On the front, the door is faced with moulded ribbing. The central rib divides into a Y at the top. The ribbing overlaps and partly conceals the ironwork.

IRONWORK The original ironwork consists of six horizontal straps of varying widths with thin, usually multiple, tendrils at their ends: two have a pair of tightly coiled tendrils at their centre. There are three pairs of affronted Cs and one single C on the top strap: the Cs end in triple splits. The door hangs from two plain straps, installed to fit the doorway: the top hinge strap is on the front of the door, the bottom strap on the back. Comparable with late twelfth-century lobes-and-tendrils hinges at Cuddesdon and Kingston Lisle.

DATE Ironwork and door early thirteenth century, made for original south aisle. Reused in fifteenth-century doorway when ribs were added to door.

VCH *Berkshire* 1923, 285–7.

BLEWBURY

St Michael, Oxfordshire

Chest

Not seen. Information kindly supplied by Jeanne Watt.

SIZE 1,510mm long, 650mm deep, 680mm high.

CARPENTRY Box construction. The end boards extend to form legs. The bottom front of the chest, instead of being horizontal, is slightly canted to form a shallow arch.

IRONWORK Nine plain straps on lid, four of which extend to form hinges and hasps. Nine straps up the front, the four thicker ones incorporating the locks. The two outer straps have plain padlocks. The two inner straps end in concave-sided lock plates. The keyhole has a single asymmetrical leaf beside it and a trefoil below. The hasps have a raised rim. Although the lock plates appear to be a later addition (they are overlapped by the broken stump of the adjacent strap) they are attached by the same type of delicate hand-made nail head found on the rest of the chest. At each end are substantial rectangular handles.

DATE Lock plates fifteenth century; chest possibly older.

BOCKING

St Mary, Essex

South door

Figs 5.91, 5.92

SIZE Double doors, each leaf 720mm × 2,230mm

DOORWAY Exterior renewed in fifteenth-century style, but the interior of the doorway has a moulded segmental rear arch and internal label with fourteenth-century foliated stops.

CARPENTRY Rear framing removed by restorers. The front of the door has five vertical ribs over the boards.

IRONWORK Each leaf has three horizontal straps with two pairs of spiral scrolls per strap. An extra row of scrolls is partly obscured by a board at the bottom. The scrolls are made of thin, flat straps. The terminal shapes mimic stamp designs – fruiting leaf, asymmetrical leaf, trefoil – but they are flat cut-outs. Many subsidiary scrolls overlap main scrolls, giving the hinges the density of a grille. The ring plate and handle are new. There are a few accurate repairs to the scroll-work.

DATE The use of scrolls in combination with cut-outs and the terminals mimicking stamp designs indicate the iron is c 1300–25.

Hewett 1974, 120, pl XXIX; Hoffmann 1976, 24–9; RCHME *Essex* 1916, 31–2.

BREADSALL

All Saints, Derbyshire

South door

Fig 5.161

SIZE 1,320mm × 2,740mm

DOORWAY Two pairs of nook shafts with ringed bulbous bases, waterleaf and cushion capitals. Voussoirs with two orders of zigzag and one of ball motif.

CARPENTRY New wood.

IRONWORK C hinge and strap occupy the lower half of the door. Three horizontal straps above the C. The straps and C are decorated with clusters of coarse scrolls, more like barbs than fleurs-de-lis, and some, on the lowest strap, end in beaked bird's heads. These are also found at Ashbourne, Kedleston and St Margaret's, Leicester.

DATE Late medieval. Nineteenth-century version of this ironwork on the west door.

Gresley 1858, pl XIX.

BRISLEY

St Bartholomew, Norfolk

North interior door, chancel (to crypt)

Fig 5.30

SIZE 810mm × 2,060mm

DOORWAY Continuous moulding and hood mould with head stops. Architecture of chancel rather featureless except for late fourteenth-century tracery in the windows.

CARPENTRY Two original ledges with rounded profile. Two new ledges.

IRONWORK Two strap hinges profiled with three grooves. The terminal scrolls have a raised rib profile. All the terminals on the bottom strap are broken. The lateral scrolls on the top strap end in stamped fruiting leaves. The drawing by Buckler shows the strap had a central stalk with a stamped terminal of cinquefoil surrounded by a row of raised dots. A man's head covers the join of scrolls.

Variations of the delicate cinquefoil stamp with dots around the edge are found at Chester. The slender scrolls and straps are more similar to the Leighton Buzzard chancel of c 1288 than later fourteenth-century work in Norfolk such as Wickmere or Hellesdon.

DATE Probably c 1300 even though the chancel window tracery appears to be later.

Buckler drawing, BL Add. 36431, fo 993.

BROADWELL

St Peter and St Paul, Oxfordshire

South door

Ironwork lost. Information from drawing by Buckler.

DOORWAY Romanesque, with cusped inner order.

IRONWORK C hinge with split-curl terminals and strap passing through C ending in three pairs of lobe-and-tendrill scrolls. The second strap ends in two pairs of lobe-and-tendrill scrolls.

DATE c 1175–1200.

Borg 1967, 136; Buckler drawing, BL Add. 36431, fo 1024.

BROCKLEY GREEN

St Andrew, Suffolk

South door

Fig 6.66

SIZE Ring plate 220mm diameter

DOORWAY Fifteenth century.

CARPENTRY Original door, with moulded ribs on the front. Five rectangular battens and curved edging frame on back. The box lock cover is made from a single piece of wood covering the whole width of the door.

IRONWORK Circular ring plate, open-work tracery pattern, with tiny lizards attached to the top of the tracery. Oval ring with rectangular knob and four lizards on the ring. Shield key scutcheon with loop at bottom and open-work pattern across the top.

DATE Late fifteenth century.

BROCKWORTH

St George, Gloucestershire

Ironwork lost. Information from Brandon.

IRONWORK Strap hinge ending in two cut-out lanceolate leaves and

two backward curling scrolls. The strap has a feathered surface pattern. The quatrefoil and lancet open-work designs on the ring plate have slightly ogee tips, like the ring plate at Garstang Chantry, Cirencester (1440–60).

DATE Mid-fifteenth century.

Brandon and Brandon 1847, section II, Metalwork, pl 3.

BROME

St Mary, Suffolk

Chancel door

Ironwork lost. Information from drawing by Buckler.

IRONWORK Strap hinge terminating in three cut-out ogival leaves, with lateral stalks sharply bent. The central stalk has a circular enlargement on it. The ironwork was probably lost when the church was rebuilt in 1863. Similar cut-out leaves and bent stalks are found on the Richard of Bury chest 1340–5, and on group of hinges and ring plates in the eastern counties.

DATE c 1350–75.

Buckler drawing, BL Add. 36431, fo 996; Pevsner, *Suffolk*, 1974, 105.

BROOKE

St Peter, Rutland

South door

SIZE 1,230mm × 2,570mm; ring plate 60mm diameter

CARPENTRY Cross-boarded. Boards held together by round-headed nails. Scored lines link the nail heads, forming a diamond lattice pattern.

IRONWORK Strap hinges with arrow-shaped terminals. Cross-shaped ring plate.

DATE Fifteenth century.

BROOKE

St Peter, Rutland

Interior door, north aisle

Fig 4.95

SIZE 1,000mm × 2,000mm

DOORWAY Present doorway and north aisle sixteenth century. Doorway bricked up. The north arcade is Romanesque with late twelfth-century volute capitals.

CARPENTRY Only interior of door visible. Horizontal boarding.

IRONWORK Two strap hinges with seven Cs along each, ending in bent prongs. Some ironwork is broken and its shape is painted on the wood with black paint. Possibly by the same smith who worked at Barrowden and Duddington.

DATE c 1175–1200.

Buckler drawing, BL Add. 36433, fo 582.

BUCKLAND

St Mary, Oxfordshire

South door

Fig 4.190

SIZE 1,290mm × 2,310mm

DOORWAY Nook shafts with plain cushion capitals and plain tympanum. Voussoirs moulded and with star pattern chip-carving.

CARPENTRY Original boards but new rear frame.

IRONWORK Iron strips along plank joints on front of door. Two C hinges with straps and strap in centre of door. All end in pointed lobes and thick spiral scrolls on either side.

DATE Probably late medieval, fifteenth to sixteenth century.

BUNBURY***St Boniface, Cheshire***

Tomb railings for Sir Hugh de Calveley, founder of the church (c 1315–94)

SIZE 1,480mm high, 2,690mm long

Tomb: Tomb and effigy in centre of chancel.

IRONWORK Eight plain stanchions terminate in points, which serve as candle prickets. The railings only extend from the top of the tomb chest to just above the effigy. The plain pointed railings are supported by two plain transoms, held to the stanchions by mortise and tenon joints. This very plain iron provides no stylistic evidence for dating but it could be seventeenth to eighteenth century, a belated effort to curb the damage of graffiti on the effigy.

DATE Seventeenth to eighteenth century?

BURFORD***St John the Baptist, Oxfordshire***

West door, south aisle

Fig 4.160

SIZE 1,040mm × 1,980mm

DOORWAY Square-framed, Perpendicular.

CARPENTRY Recent moulded ribs on exterior of door. Horizontal boarding on rear.

IRONWORK Two strap hinges ending in tightly coiled spiral tendrils of rectangular cross-section. Perforated ring plate with trefoil and quatrefoil patterns.

DATE Sixteenth century.

BURFORD***St John the Baptist, Oxfordshire***

West door, nave

Fig 4.121

SIZE Double doors, each leaf 790mm × 2,740mm

DOORWAY Nook shafts with scalloped and foliage capitals. Voussoirs with zigzag and beakhead.

CARPENTRY New doors.

IRONWORK Two pairs of C-and-strap hinges. Each terminates in a cluster of three lobes and tendrils. Ironwork contemporary with doorway.

DATE 1160s.

Ffoulkes 1913, 8; Gardner 1927, 76.

BURFORD***St Mary, Shropshire***

South door, chancel

Fig 4.170

SIZE 890mm × 2,170mm

DOORWAY Restored, plain jambs, flat lintel.

CARPENTRY New door.

IRONWORK Two C hinges with straps: the Cs end in split curls; the straps end in elongated fleurs-de-lis. Two additional straps in centre of door end in split-curl terminals. The bottom arm of the lower C has been renewed. Belongs to Western group of fleur-de-lis hinges at Madley, Stoke Orchard and Little Hereford.

DATE Late twelfth century.

Cranage 1901, I, 237.

BURGH***St Botolph, Suffolk***

South door

Not visited. Information supplied by Rosamund Strode.

SIZE Ring plate 230mm diameter

DOORWAY Moulded, with hood mould.

CARPENTRY The widely spaced portcullis frame may be a later addition: it has to detour around the ancient wooden box lock. Modern edge mould on front.

IRONWORK The ring plate is a plain domical boss with a square pintle in the centre. The rim is a raised moulded band with raised square seatings for the nine irregularly spaced nail heads. The handle is roughly circular with a ribbed surface, tapering elegantly towards the pintle. It is a simple variation of the ring plates in the St John's Chapel, Norwich group.

Flat, shield-shaped lock plate and secondary ring plate with peardrop handle. Plain hinges on rear.

DATE Original ring plate, c 1325–50; key scutcheon and second handle, sixteenth century.

BURNBY***St Giles, East Riding of Yorkshire***

South door, chancel

SIZE 640mm × 2,000mm

DOORWAY Thirteenth century.

CARPENTRY Modern.

IRONWORK Two strap hinges with triple split terminals. Surface of straps grooved and feathered.

DATE Thirteenth century.

Pevsner, *Yorkshire North Riding*, 1966, 205.

BURNBY***St Giles, East Riding of Yorkshire***

West door

SIZE 1,020mm × 2,200mm

DOORWAY Romanesque portal, recarved or nineteenth-century copy.

CARPENTRY Modern.

IRONWORK Two strap hinges with fullered groove. Top hinge ends in triple split terminal, bottom hinge split curl.

DATE Late twelfth century?

BURY ST EDMUNDS***St Edmund's Abbey, Suffolk***

Grilles around the shrine of St Edmund

Figs 6.127a, 6.127b

Ironwork lost. Information from John Lydgate's *Metrical Life of Saints Edmund and Fremund*, BL Harley MS 2278, fo 9r

IRONWORK The grilles stretch between the ambulatory arcade, around the shrine of St Edmund. The closely spaced vertical bars sprout spreading, broadleaved fleurs-de-lis. The cresting above the horizontal rail appears to be a mixture of forked spikes and more fleurs-de-lis. According to Rodgers, the fifteenth-century illustrations by Lydgate appear to be quite accurate topographical representations.

DATE Fifteenth century?

Rodgers 1998, 217–27.

BUTLEIGH

St Leonard, Somerset

West door

Fig 5.153

SIZE Double doors, each leaf 590mm × 2,420mm

DOORWAY Moulded, pointed.

CARPENTRY New doors. Hinges set into the wood.

IRONWORK Two pairs of strap hinges ending in two slightly scalloped, cut-out asymmetrical leaves and nibbed lobes. In the middle of the straps are clusters of scrolls ending in cut-out rosettes and nibbed lobes. Scrolls have a rounded profile. Welds covered with raised hood. Part of Somerset group of cut-out hinges. Reproduced by Buckler on the south door of Butleigh Church.

DATE Late fourteenth century.

Buckler drawing, BL Add. 36433, fo 614; Pevsner, *South and West Somerset*, 1958, 111.

BUTTSBURY

St Mary, Essex

North door

Fig 4.91

SIZE 1,030mm × 1,990mm

DOORWAY Chamfered, pointed, fourteenth century.

CARPENTRY Six rebated vertical boards. Two original half-round ledges with clasping roves remain on back. At a subsequent date, the back was boarded up with horizontal planks and a squared ledge added. Two rows of projecting hooks on back, function unknown.

IRONWORK Considerably rearranged, some lost, and square grating, like that on south door, added. Two C hinges with single groove edging. The terminals of the upper C are flat animal head with eye, mouth and head lappet, and barbed scroll. The lower C has a triple split terminal and two tightly coiled inner curls. Slightly tucked under the top C is a broken strap with various tight curls cut and welded along it. Opposite the top C are nail holes and ghosts of further lost scrolls. At the bottom of the C is a scrolled bar with a horizontal loop in it. If this was for holding a door ring, it is now ninety degrees out of position. Across the middle of the door is a barbed strap, scrolled at both ends. Below this is a short broken scrolled bar and another scrolled bar level with the bottom C. At the bottom of the door is a bar with split-curl terminals.

The short length of the top ledge and the obviously displaced top C and strap suggest the door has been cut down. There are similar tight-scrolled, barbed straps at Stifford in a mid-twelfth century setting.

DATE Mid-twelfth century.

Hewett 1974, 98; RCHME *Essex* 1923, 20.

BYFORD

St John the Baptist, Hereford and Worcester

Interior west door, now leading to tower

Fig 4.99

SIZE 1,220mm × 2,210mm

CARPENTRY New wood.

IRONWORK Two plain strap hinges with double split-curl terminals. C and broken strap in the middle of the door. Horseshoe shape on upper strap. Barbed strap around upper edge of door. Probably contemporary with the doorway.

DATE Early thirteenth century.

RCHME *Herefordshire* 1934, 30–31.

CAISTOR

St Peter and St Paul, Lincolnshire

South door

Fig 4.222

SIZE Double doors, each leaf 800mm × 3,060mm

DOORWAY Nook shafts and keel-moulded voussoirs with nail head between orders. Church restored in 1863 by Butterfield.

CARPENTRY New doors.

IRONWORK Two pairs of elaborately scrolled hinges with additional scroll-work between and above them, completely covering the doors. The welds are emphasized by enlarged nodes. Circular enlargement at hanging end of hinges. Scrolls terminate in flat fleurs-de-lis and lobes. The ironwork is heavily but accurately restored; the new iron can be distinguished by sharper edges and welds at the junctions with the old iron.

DATE c 1200–25.

Ffoulkes 1913, 8; *Instrumenta Ecclesiastica* 1847, pl XXI; Pevsner, *Lincolnshire*, 1964, 212.

CALDECOTE

St Mary Magdalene, by Stilton, Cambridgeshire

South door

Fig 4.223

SIZE 1,050mm × 2,160mm

DOORWAY Pointed. Simple mouldings on jambs. Church rebuilt in 1874.

CARPENTRY New wood.

IRONWORK Two scrolled strap hinges. The scrolls on the left of the upper strap are curved while the corresponding scrolls on the lower hinge are straight. The iron has a plain flat surface with edging grooves on the main horizontal bars. A scrolled cross in the centre of the door has circular enlargements on the horizontal strap.

DATE Thirteenth century.

VCH *Huntingdonshire* 1936, 137–8.

CALDECOTE

St Theobald and St Chad, Nuneaton, Warwickshire

South door

Fig 5.79

SIZE 1,350mm × 2,480mm

DOORWAY Thirteenth century, pointed, chamfered.

CARPENTRY Joints of boards covered by moulded mullions. Crude repairs at foot. Modern rear frame.

IRONWORK Lower and upper strap hinges end in well-formed fleurs-de-lis, and have an incised outline along the strap and shallow punched rosettes between the nails. The top strap is embellished with three pairs of scrolls with a moulded profile ending in raised, stamped fleurs-de-lis. The nails on the scrolls have square seatings. There is a modern copy of this iron on the north door.

DATE c 1300.

Hart 1893, 25.

CAMBRIDGE

King's College, Cambridgeshire

The following set of six lock and ring plates appears to be part of the original furnishing of the chapel, being completed between 1508 and 1509.

CAMBRIDGE**King's College, Cambridgeshire**

Lock plate on door of chapel, nave north, third bay from west

Fig 6.27

SIZE Lock plate 130mm × 240mm

IRONWORK Rectangular lock plate divided into five vertical panels, with a raised cable moulding around the edge and between panels. The two end panels have moulded pilasters. The keyhole panel has a rather crude tracery star pattern. The other two panels are each divided horizontally with open-work lancets below, and open-work radiating around the boss in the upper panel. The sheet of iron behind the open-work is red in colour. The handle is attached, with the boss in the centre of the grip.

CAMBRIDGE**King's College, Cambridgeshire**

Lock plate, nave north, fourth bay from west

Fig 6.28

SIZE Lock plate 240mm × 140mm

IRONWORK Open-work divided into five panels surrounded by cable moulding on flat red-coloured back plate. The end panels have moulded pilasters. One panel has the keyhole surmounted by a wheel tracery design; the remaining panels have open-work lancets below and wheels above. The vertical handle rod has a knob in the centre.

CAMBRIDGE**King's College, Cambridgeshire**

Lock plate, nave north, fifth bay from west

Fig 6.29

SIZE Lock plate 140mm × 50mm

IRONWORK Open-work divided into five vertical sections surrounded by cable moulding on a flat, red-coloured back plate. The central keyhole is flanked by square panels of a radiating design with the boss in the centre.

CAMBRIDGE**King's College, Cambridgeshire**

Lock plate, choir screen, north door

Fig 6.33

SIZE Lock plate 120mm × 145mm

IRONWORK Medieval lock plate in later screen. A moulded rim surrounds the open-work panel with five lancets at the base. The keyhole forms the central lancet. Surmounted by flamboyant open-work studied with four decorative bosses and a central raised bar.

DATE The screen, covered with the arms of Henry VIII and Anne Boleyn, was made between 1531 and 1536 and is a Renaissance Mannerist design, but the lock plate is medieval.

Vallance, 1947, 140–2.

CAMBRIDGE**King's College, Cambridgeshire**

Lock plate, nave south, fourth bay from west

Fig 6.63

SIZE Lock plate 210mm × 170mm

IRONWORK Flat plate with cross-hatched, stippled bars at each end.

The right end of the plate is cut in a curved outline. There is a raised rim around the keyhole from which sprouts a cut-out leaf. Compare with east side of Catton Lock, Norwich Cathedral.

CAMBRIDGE**King's College, Cambridgeshire**

Ring and key plate, south side, entrance

SIZE Panel 340mm × 110mm

IRONWORK Star-shaped ring plate and open-work key plate in later wood panel.

DATE In 1508 iron was being purchased for window ferramenta and unspecified sums were being paid to the royal smith Robert Olyver. In 1508–9 Olyver was making hooks for the great doors of the chapel. On 18 March 1509 hinges were made for the chapel door (Woodman 1986, 161, 233). Presumably Olyver was responsible for the decorative lock plates and they were being made at this time.

DATE c 1508–9.

Buckler drawing, BL Add. 36433, fos 512, 516; RCHME *City of Cambridge* 1959, pl 192; Woodman 1986, 161, 233.

CAMBRIDGE**St John's College, Cambridgeshire**

Tomb railings for Dr Ashton (Assheton), died 1522

Figs 6.108, 6.109

SIZE 3,200mm long, 2,220mm high

IRONWORK Railings across side of the tomb. Three buttressed standards topped with twisted pinnacles and (restored) barrel and leaf rebus. Broad band below pinnacles containing inscription and foliage panels. The lettering is formed like a stencil by cutting through a top sheet of iron. Intermediate railings set diagonally and finished with spikes. Modern colouring.

The inscription reads: PRIDIE NONAS JANUARI PERPETUO ANNUIS EXEQUIIS CELEBRATIS PRESES MAGISTRO AC SENIORI V.S SOCIUS QUILIBET XII D SCHOLASTICUS ITEM QUILIBET VI D EX PIA DEFUNCTI INSTITUCIO[NE].

DATE 1522

RCHME *City of Cambridge* 1959, 191, pl 31, 423; Willis and Clark 1868, II, 350.

CAMBRIDGE**Sidney Sussex College, Cambridgeshire**

Chest in library

Not seen.

IRONWORK Ironbound chest with domed top with traceried edge, long and elaborately contoured hasps, loops and handles. Buttress-like iron pieces applied to lock plate and corners.

DATE Late fifteenth century.

RCHME *City of Cambridge* 1959, 208, pl 46.

CANTERBURY CATHEDRAL

Kent

The information on the cathedral is divided into sections, each in chronological order:

- Doors and door rings
- Grilles and iron gates
- Tomb railings

CANTERBURY CATHEDRAL

Kent

Door, north choir aisle, closing staircase originally leading to chapel of St Blaise

Figs 4.35, 4.119

SIZE 760mm × 1,880mm

DOORWAY Plain ashlar rectangular doorway. Staircase built as part of Conrad's Choir, consecrated 1130. Outer face of doorway remade above the lower five courses, after the fire of 1175, reusing some pink, fire-marked stones.

CARPENTRY Four boards. Five rounded ledges fixed with wooden pegs. Dendrochronology indicates the date for felling of the wood is c 1175, ie, after the fire.

IRONWORK Two Cs ending in split curls, with plain surfaces. Three cross-hatched straps ending in lobes and tendrils. Tendrils from two of the straps overlap the Cs, which appear to be salvaged from the fire and belonged to the original c 1130 door. The lobes-and-tendrils straps were made c 1175 for the new door and neither match nor fit the Cs.

DENDROCHRONOLOGY Last tree ring 1150; estimated date of felling 1175.

DATE Cs, c 1130; Door and straps with lobes and tendrils, c 1175.

Fletcher 1980; Fletcher and Tapper 1984, 123; Willis 1845, 39, 48, 76.

CANTERBURY CATHEDRAL

Kent

Door rings in bays south and north of Corona

SIZE Ring plates 140mm diameter

IRONWORK Both have a rosette ring plate and oval handle with a pair of animal heads facing each other at the bottom of the ring.

DATE Fifteenth century.

CANTERBURY CATHEDRAL

Kent

Panels from the iron grille at the entrance to St Anselm's and St Gabriel's Chapels

Fig 4.225

SIZE St Anselm's: east door 840mm × 1,980mm; west door 860mm × 1,960mm; panel 990mm × 740mm, scroll size 197mm × 102mm, on panel 190mm × 76mm, 317mm × 139mm, 229mm × 146mm

St Gabriel's: gate 533mm × 2,006mm; scroll size 178mm × 102mm

LOCATION The Chapels are part of Conrad's Choir, consecrated in 1130.

IRONWORK Grilles composed of back-to-back C scrolls of various sizes, attached to each other by plain bent collars. Collars fastened to frame through punched holes.

In St Anselm's Chapel the grilles are probably reassembled as they now form doors and a panel to the east and west of Archbishop Simon de Meopham's tomb (died 1333). In St Gabriel's Chapel only the eastern panel of the door is original.

DATE c 1130.

Ffoulkes 1913, 39; Lueer 1904, 21; Willis 1845, 19; Yates 1939, 182.

CANTERBURY CATHEDRAL

Kent

Cloister

Fig 4.226

Ironwork lost. Information from Eadwine Psalter.

IRONWORK The plan of Canterbury Cathedral waterworks, drawn in the mid-twelfth century and included in the Eadwine Psalter, Cambridge, Trinity College, MS R.17.1, fo 284v, illustrates grilles on the east cloister walk. They are made of back-to-back Cs, like those surviving in St Anselm's and St Gabriel's chapels.

The drawing shows another grille or gate also in the east walk, made of branching scrolls set within circles.

Several other doors and gates on the drawing show short, simple straps with pairs of curls.

Gibson, Heslop and Pfaff 1992, pl 43.

CANTERBURY CATHEDRAL

Kent

Western gates in Eastry Screen

Fig 6.120

SIZE Each leaf 810mm × 3,760mm

DOORWAY The west entrance to the choir through the stone screen erected by Prior Henry of Eastry 1304–5. The entire west front of the screen was refaced c 1450 (Woodman), and the doorway refashioned.

IRONWORK In 1308–9 Eastry bought 15cwt (762 kg) of Spanish iron in connection with his works in the choir and this could have been used for the gates. The open-work screen doors are made of straight bars with scalloped edges. The bars intersect forming trefoils and duodecagons. At the intersections, bars slot into rebated seatings with a few neat rivets. The open-work is clasped between two frames, back and front. On the flange where the frames fit together are moulded knobs of fifteenth-century style, which are also found on the iron stanchions holding the gates. The frames must have been made and the gates reset in the fifteenth century when the entrance was altered.

On the north and south sides of the choir these gates are reproduced but the copies are of nineteenth-century cast iron.

DATE Geometric open-work 1304–9; frames c 1450.

Bony 1979, 26; Hussey 1881, 12; Willis 1845, 97; Woodman 1981, 142–4, 193.

CANTERBURY CATHEDRAL

Kent

Screen, Chapel of Our Lady Undercroft (crypt)

Ironwork lost. Information from Erasmus

IRONWORK The chapel is at present shut in on either side by stone screens. In the sixteenth century Erasmus recorded that the undercroft chapel was enclosed by a double screen of iron in addition to the stone screens. The inner screen was between the two bays of the chapel where there is a step; the outer screen was in line with the columns in front of the chapel and continued round, between the pillars of the ambulatory. According to the Treasurer's Accounts the outer grille was made 1377–80.

Hussey 1881, 12; Erasmus, *Colloquia*, quoted in Vallance 1947, 35.

CANTERBURY CATHEDRAL**Kent**

South-west porch gates

Figs 6.124, 6.126

This and the following entry refer to a screen formerly across the nave. It has been reconstructed as gates across the south-west and west porches.

SIZE 3,000mm wide; medieval stanchions 2,980mm high

IRONWORK Moulded stanchions are topped with a series of crockets. The gates are made of plain railings reinforced across the centre by an embattled rail. The railings on the top right are turned into narrow lancets by the addition of trefoil heads made of cut-out sheet iron.

There are additions of 1748 around the sides of the gates and across the top.

CANTERBURY CATHEDRAL**Kent**

West porch gates

Figs 6.125, 6.126

This and the previous entry refer to a screen formerly across the nave. It has been reconstructed as gates across the south-west and west porches.

SIZE 3,980mm wide

IRONWORK The porch entrance is divided by three moulded stanchions, which support two side panels and two central gates. There is a strongly embattled cornice above the gates. The grille is composed entirely of vertical railings; the upper central section with scrolled iron is from 1748.

DATE *c* 1405. The ironwork closing these porches incorporates parts of the screen moved from the nave in 1748, 'with as little alteration as need be' (Dean's Accounts, in Caroe 1911, 358). The gates in the south-west porch are framed by eighteenth-century work and the scrolls in the west grating were added after the move.

Dart illustrates the screen *in situ* across the entire width of the nave (and apparently across the aisles too). It was made of vertical rails, incorporating two gates, and had a spiked cornice. Erasmus described it in his *Colloquia* of 1512–19: its purpose was to allow monks to be divided from the nave but also to allow visitors to see right through to Thomas's shrine. It was surmounted by Prior Goldston II's strainer arch of 1495–1501, and Hope therefore assumed the grille was installed at the same time. It was more likely part of Yevele's original design (1391–1405), because the foundation document for Archbishop Arundel's Chantry appears to refer to it: on 1 June 1408 Pope Gregory XII approved that: 'this chantry might be founded in the nave of the cathedral where the archbishop had chosen to be buried and constructed an oratory for the use of lay persons when the gates in the screen across the church were closed' (Hussey 1936, 33).

Caroe 1911, 358; Dart 1726, pl 28; Hussey 1936, 33; Vallance 1947, 28–31; Wickham Legg and Hope 1902, 175, 192.

CANTERBURY CATHEDRAL**Kent**

Stanchion, south transept, at foot of steps to choir aisle

Fig 6.103

SIZE Stanchion 2,260mm high

IRONWORK Reused medieval stanchion with castellation and polygonal finial.

DATE Fifteenth century.

CANTERBURY CATHEDRAL**Kent**

Iron screens at steps to Trinity Chapel, north and south aisles

Fig 4.226

IRONWORK Plain vertical bars and gates topped by a cresting of spikes alternating with spiked lilies of sheet iron. Silhouette cresting also used on Beckynton railings (Wells), Farleigh Hungerford tomb and Shrine of St Edmund, Bury.

DATE Fifteenth century.

CANTERBURY CATHEDRAL**Kent**

Screen called 'le Hake', west end of Trinity Chapel

Ironwork lost. Information from Gostling, Stone and Johnston.

IRONWORK Described by Gostling as, 'a piece of ironwork finished at the tip with a rail or cornice of wood painted with those ridiculous or trifling fancies with which the monks from everywhere were fond of making the preaching orders appear as contemptible as they could. Stone's Chronicle of 1464 (Stone 1902) calls it 'le Hake', a Middle English word meaning a grating of parallel bars. Johnston's illustration (1657: in Caroe 1911, 353, 358), shows a grille of vertical railings, three panels wide and two panels high, with a transom and cornice. Taken down in 1750.

Caroe 1911, 353, 358; Gostling 1777, 261; Stone 1902, fo 74a, 1464.

CANTERBURY CATHEDRAL**Kent**

Grate between archbishop's throne and Beckett's Chapel

Ironwork lost. Somner mentions a screen in this position in 1640.

Somner 1703, 171.

CANTERBURY CATHEDRAL**Kent**

Grille, south aisle choir, across piers of fourth bay west from transept

Ironwork lost. Information from Cole.

IRONWORK Grille of vertical bars divided into rectangular compartments by stanchions and transoms. Crenellated cresting, level with the top of the choir stalls, appears to be wooden.

Illustrated by Cole 1676: in Caroe 1911, pl xlvi.

CANTERBURY CATHEDRAL**Kent**

Tomb railings of Black Prince (died 1376), south ambulatory of Trinity Chapel

Fig 6.88

SIZE Railings around tomb 1,880mm high to cornice, 2,290mm to top of stanchion

IRONWORK Cage of vertical iron bars on four sides of tomb. Six moulded stanchions have an enlarged castellated top. Crenellated cornice with stamped motifs of lion's head below cornice.

DATE 1376–1426.

Hope 1895, 1; Geddes 1981b, 66.

CANTERBURY CATHEDRAL

Kent

Tomb railings of Archbishop Courtenay (died 1396), south ambulatory of Trinity Chapel

Fig 6.89

SIZE Railings 1,780mm to top of cornice, 2,250mm to top of stanchion

IRONWORK Cage of vertical iron bars on four sides of tomb. Six moulded stanchions have enlarged castellated top. Crenellated cornice with stamped motifs of lion's head alternating with fleurs-de-lis below battlements.

DATE 1396–1426.

Geddes 1981b, 66.

CANTERBURY CATHEDRAL

Kent

Tomb railings of Henry IV (died 1413), and Joan of Navarre, his wife (died 1437), north ambulatory of Trinity Chapel

Figs 6.90, 6.91

SIZE Stanchion 2,030mm high, cornice 1,660mm from ground

IRONWORK Railings surround the tomb, interrupted by the eastern pier of the ambulatory bay, and extend beyond the tomb cage to link up with the western pier of the bay.

Seven moulded stanchions end in an enlarged castellated top. The crenellated cornice has stamped lion's heads alternating with fleurs-de-lis beneath the battlements. The railings are not designed for their present position:

- 1 The crenellation next to the pier has been cut off to make the cornice fit.
- 2 The cornice at the corner stanchion has a redundant fixing hole not matched by a corresponding attachment on the stanchion.
- 3 The middle stanchion has holes for attaching three moulded bars, but there are only two, on the exterior faces.
- 4 There is a jagged join in the cornice unlike the normal butt joints. It disrupts the spacing of masks and fleurs-de-lis.
- 5 There is a break and weld in the cornice at the corner.
- 6 Along the cornice there are holes for the insertion of vertical bars. The latter could never be fitted because the cornice extends over the base of the pier. Where this happens on the Courtenay tomb, the iron is specially arranged to fit.
- 7 The crenellation only runs a short way round the west end of the tomb and then stops, leaving the rest of the cornice plain.

The railings were probably intended to enclose a free-standing tomb or tombs on four sides, and were subsequently cut up and extended across the whole bay length. The relative position of the stanchions may have changed during the move as the cornice is bent in a very casual fashion around them, in contrast to the crisp fold on the other tombs (Black Prince, Courtenay, Chichele).

DATE Before 1426.

Geddes 1981b, 65–6.

CANTERBURY CATHEDRAL

Kent

Tomb of Archbishop Chichele (died 1443), north ambulatory of choir

Figs 6.92, 6.93

SIZE Stanchions 1,980mm high, cornice 1,570mm above ground

IRONWORK Four moulded stanchions with enlarged castellated tops. Crenellated cornice with stamped lion's heads and fleurs-de-lis below battlements. Spiky cresting of star flowers and fleurs-de-lis. Decorations picked out in red and gold paint.

The gates with crests of this type at the top of the stairs leading to the north choir aisle are probably modern reproductions.

DATE Tomb railings complete by 1426 when a prisoner sought sanctuary by holding on to them. Formal permission to erect monument granted retrospectively by Chapter in April 1432 (Sheppard 1889, III, 146–7, 159).

Geddes 1981b, 66; Sheppard 1889, III, 146–7, 159.

CANTERBURY CATHEDRAL

Kent

Tomb railings of Dean Wotton (died 1567), north ambulatory, Trinity Chapel

Fig 6.116

SIZE Height to top of crest, 1,400mm

IRONWORK The railings close off the whole bay and are not specifically fitted to the monument. The vertical rails are topped by cresting – made from sheets of iron, pierced to make open-work designs.

Although this style of cresting was fashionable *c* 1400–50, the stanchions are slender and lack mouldings, a feature of post-medieval railings. Dart (1726, pl after p 30), quite accurate in his depiction of the other ironwork in the Trinity Chapel, shows a grille with two horizontal rails and what appear to be solid fleur-de-lis crests. Both Dart and Storer (1816, in Caroe 1911, pl xlv), show the railings projecting well beyond the width of the piers, whereas the present rails touch the piers.

DATE *c* 1567–72. The tomb was erected by Wotton's nephew Thomas, presumably soon after the Dean's death in 1567. The Chapter Acts record that in 1572 'Doctor Wotton's Chapell' was being vaulted. Caroe 1911, pl xlv; Dart 1726; Eustace 1995, 513–14; Ficaro 1981; Gardner 1922, 47.

CANTERBURY

St Augustine's, Kent

Gates on either side of the high altar

Fig 6.121

Ironwork lost. Illustrated in Thomas of Elmham's *History of St Augustine's Canterbury*, *c* 1414. Cambridge Trinity Hall MS I, fo 63.

Gates made from a lattice of vertical and diagonal members with subsidiary spiked bars forming open-work quatrefoils. Similar to gates installed by Prior Eastry at Canterbury Cathedral 1304–9 and grilles over the tombs of Simon of Ghent (died 1315) and Roger de Mortival (died 1329) at Salisbury Cathedral.

DATE *c* 1300–25.

Hope 1897–8, pl 9.

CAREBY

St Stephen, Lincolnshire

South door

SIZE Ring plate 210mm diameter.

Not visited

DOORWAY Integral part of thirteenth-century south aisle.

CARPENTRY Door 'probably dates from the late thirteenth century or slightly later'.

IRONWORK Ring plate with raised crenellated rim and radiating open-work design of rectangles and circles with punched dot outline.

Oval handle with punched zigzag pattern and two winged lizards facing the pivot. Pivot decorated with animal head. Fragments of fabric found behind open-work plate with grey flax warp and red or yellow wool weft.

DATE Dated by Butler to last quarter of twelfth century, but a typical example of fifteenth-century punched open-work design.

Butler 1977.

CARLISLE CATHEDRAL

Cumbria

Armoire

Fig 6.41

SIZE 2,230mm high, 1,950mm wide, 1,220mm deep

CARPENTRY Roughly made, un moulded frame supports two doors; the left three boards wide, the right four boards wide. The frame is held by mortise and tenon with dowels.

IRONWORK Three pairs of T-shaped strap hinges, those on the right door being longer to cover the extra width of the door. The rectangular head of the T is fastened to the frame. Where the design is not obscured by nail heads, the T piece has a circular punched open-work motif at each end. The straps attached to the doors have a diamond swelling at their hanging end. They terminate in a pointed lobe, punched with a pair of open-work circles at the base followed by deeply incised serrations, which lead to a spiky tip with two punch marks at its base. The nail heads are varied: those holding the T piece to the frame are crude and square-headed, many of those on the straps have a delicate cross-shaped head (as at Cottered and Stapleford), while those fastening the delicate tips have neat hemispherical heads. The variety of nail heads suggests the iron may have been taken off and refastened at some date. On the left leaf is a pear-shaped drop handle on a diamond backing plate. The one on the right leaf is lost. There is now a plain rectangular lock plate but Cox and Harvey illustrate an older design whose outline can be seen in the wood. It was diamond-shaped with circular lugs projecting at each corner.

PAINTING According to Scott (1851, 15), 'At Carlisle are two painted almeries of the 15th cent, one of which is here illustrated. They are painted with conventional representations of the thistle, and have long strap hinges with pierced ends, under which may be traced remains of crimson velvet. One of these almeries is painted round with a border of rosettes, enclosing the initials T. G., probably those of Thomas Gondibour, who was friar [sic] in the latter part of the 15th cent.'

Only one armoire survives, which is the one illustrated by Scott (lacking the initials T G). The painted plants are not very convincing thistles and their white circular flowers look more like daisies. Canon Weston (pers comm) observes that the flowers are very like those on the St Augustine panels on the back of the choir stalls painted during the episcopate of Richard Bell (1478–95). These incorporate the initials P T G: Prior Thomas Gondibour. One hinge overlies a painted flower. However, red fabric is found under one of the hinges, indicating that at some stage the wood was concealed beneath fabric.

DATE c 1500. The initials T G, mentioned by Scott, were on the lost armoire. Thomas Gondibour was prior from 1484 to c 1500, and he commissioned the painting on the cathedral stalls and magnificent carved screen, which now encloses St Catherine's chapel in the cathedral. The armoire was probably made and painted 1484–95. The boards were probably painted before the hinges were fitted, which would account for the hinge overlying a daisy. At some later stage, perhaps, the hinges were removed in order to cover the doors with red cloth and this explains the varying quality of nails used to fix the hinges.

The style of the ironwork, particularly the deeply serrated edging on the hinges, is most appropriate to a date around 1500.

Cox and Harvey 1907, 310; Scott 1851, 15, pl XXXII.

CASTLE HEDINGHAM

St Nicholas, Essex

South door, chancel

Fig 3.8

SIZE 910mm × 2,460mm

DOORWAY Two orders of nook shafts with volute and stiff leaf capitals. Three orders of voussoirs with billet and dogtooth.

CARPENTRY Three boards (not counter-rebated); rear walled up.

IRONWORK Edging band with triple split terminals. One C-and-strap hinge. The C terminates in flat animal heads with head lappets. The hinge strap and strap in the centre of the door have split-curl terminals. All this iron has single groove outline. The bottom strap has a squared enlargement at the hanging end and a chiselled pattern of central groove and feathering.

DATE 1170–5 except bottom hinge, which is c 1350–1450.

Hewett 1974, 99; RCHME Essex 1916, 49.

CASTLE HEDINGHAM

St Nicholas, Essex

South door, nave

Fig 4.115

SIZE 1,700mm × 3,050mm

DOORWAY Semicircular arch with three moulded orders. Three pairs of nook shafts with moulded bases and spur ornament. Waterleaf and stiff leaf capitals.

CARPENTRY Eight boards of varying width, each counter-rebated three or four times. Rear frame new.

IRONWORK The edging band around the top of the door ends in a triple split. Hinges made with two Cs and straps. The bottom C is broken; the top C ends in a cluster of tendrils. Towards the opening end of the strap is an animal with a curly tail and raised body and head. The strap ends in a cluster of lobes and tendrils. Below the C is a broken strap, which originally had a curl on the under-side: the curl on its upper side ended in a triple split and the bar itself ended in a lobe and tendrils. Below this was another bar with lobes and tendrils at either end.

DATE c 1175–85.

Dugdale 1817–30, IV, 438; Hewett 1974, 99; Hope 1906; RCHME Essex 1916, 49.

CASTLE HEDINGHAM

St Nicholas, Essex

North door, nave

Fig 4.116

SIZE 1,240mm × 2,690mm

DOORWAY Nook shafts with shallow relief volute capitals. Rounded, moulded voussoirs.

CARPENTRY Six original boards of unequal widths counter-rebated at least four times. Lower part of door and rear frame new.

IRONWORK Top edging band ends in triple split terminals. Three straps, of which the top and bottom end in lobes and several thin tendrils, and the middle strap ends in thicker lobe and two tendrils.

DATE c 1175–85.

Hewett 1974, 99; RCHME Essex 1916, 49.

CHACOMBE

St Peter and St Paul, Northamptonshire

South door

Fig 5.84

SIZE Double doors, each leaf 660mm × 2,360mm

DOORWAY Pointed, chamfered.

CARPENTRY Ribs attached to the front of the doors partly obscure the ironwork. New frame on the rear.

IRONWORK Pair of scrolled strap hinges at the top of the doors. On each strap are two pairs of scrolls with a raised, moulded profile: the welds are covered by moulded bars. Two scrolled straps in centre of door. All these have stamped terminals: cinquefoil, fruiting leaf, pointed lobe. A cut-out quatrefoil covers the welds on the central straps. The bottom hinges are straps with trifid terminals.

DATE c 1300–25.

Twopeny 1904, pl XXV.

CHALGROVE

St Mary the Virgin, Oxfordshire

South door, chancel

Fig 5.41

SIZE 820mm × 1,810mm

DOORWAY Chancel built c 1290–1350. Wall-paintings above door c 1350.

CARPENTRY Exterior of door remade with seventeenth-century panelling.

IRONWORK Moved to interior of door. The upper hinge has a rectangular enlargement at the hanging end, and large scrolls extending across the whole door in lyre design. A raised bar covers the junction of one pair of scrolls. Terminals are flat, cut-out discs and asymmetrical leaves without lobes. Only a broken strap survives from the lower hinge.

DATE c 1300.

Buckler drawing, BL Add. 36433, fo 578.

CHEDZOY

Blessed Virgin Mary, Somerset

North door, north aisle

Fig 4.159

SIZE 920mm × 1,930mm

DOORWAY Chamfered triangular-topped doorway. Windows in north aisle early sixteenth century, perhaps same date as doorway. North arcade late thirteenth to early fourteenth century.

CARPENTRY Half-round ledges fixed with a variety of roves – clasp- ing, square and diamond – which indicate the door was constructed in the thirteenth century. Subsequent repairs include cross-boarding and a half-round ledge at the upper hinge level, without roves. Door likely to have been cut down to fit present location.

IRONWORK Plain edging band around the top of the door. Two strap hinges, the lower one a replacement on new wood. The hinges and two decorative straps end in tightly coiled tendrils held by a large-headed nail. The lobe on the top strap is raised like an animal head. Ghosts of two lost straps on the lower part of the door.

DATE Door, thirteenth century, reused sixteenth century; ironwork, sixteenth century.

CHESTER CATHEDRAL

Cheshire

Armoire in chapter house

Figs 5.12, 5.13

SIZE 1,940mm long, 2,080mm high, 686mm deep. Left and centre doors (A, B) 550mm × 1,460mm. Right upper door (C) 540mm × 660mm. Right lower door (D) 540mm × 787mm

CARPENTRY A composite piece, with four doors coming from an earlier construction, a modern base, and a late medieval body specially designed for the old doors. Inside it has wooden pegs for hanging vestments. Frame and panel construction with a billet edging on top, and side panels made with overlapping boards covered by a lattice of rough iron strips. The crude hinges interfere with the scroll-work and are clearly a later insertion, although there are no traces of earlier hinges on the panels. The boards may have been trimmed to fit their present location. Door C has a rebate along its upper edge that is not needed for the present construction.

Until recently the armoire was kept in a closely fitting recess in the vaulted chamber to the north-west of the nave. The RCHME photograph NMR BB 75/2557 shows the armoire in this recess without its present base. It is possible that the door panels were designed to fit directly into such a recess and would therefore not have needed the wooden body.

IRONWORK

DOOR A Covered by three spirals, arranged vertically, each completing three turns. Below the top spiral on the left, a long tendril fits awkwardly into the available space and immediately beside it a tendril from the edging bar has broken off. This indicates the iron has been rearranged here. All welds exposed.

DOOR B Covered by four pairs of scrolls branching from a central vertical stem. The joints between the scrolls and the central stem are covered by folded leaves. The two top scrolls are joined by hollow collars, not welds.

DOOR C A pair of spiral scrolls springing from a horizontal central stem. Two short tendrils (one replacement) on the left of the central stem have seatings prepared for a weld but are not welded. Probably moved from another position.

DOOR D A pair of spiral scrolls springing from a horizontal central stem, like door C but larger. Two tendrils on the hanging edge of the door have broken off to accommodate the present hinges, indicating that the panel was once wider.

GENERAL Most scrolls have single ridged profile. Most nail holes have squared seatings. The smallest tendrils on doors B and D are much thinner than the rest. The hinges in most cases interfere with the iron scroll-work, indicating they are a later addition. However, there is no trace of earlier hinges on the interior of the panels.

All scrolls end in stamped terminals. There are trefoils with three rounded leaves; with one rounded and one pointed lateral leaf; pointed lateral leaves; and trefoils surrounded by dots. Some asymmetrical leaves also have dots.

There is also a fan-shaped leaf, an eight-petal rosette, and a disc of raised dots.

Close parallels for some of the stamps are found at York chapter house and on York cope chest II, in particular the trefoils with rounded and pointed lateral leaves.

DATE c 1260–90.

Alexander and Crossley 1976, 107, no. 82; Ayrton and Silcock 1929, 17; Brandon and Brandon 1847, section II, Metalwork, pl 4; Crossley 1939; Eames 1977, 44–6; Ffoulkes 1913, 12; Gardner 1927, 82; Geddes 1987, 359, no. 365; Lueer 1904, 28; Macquoid and Edwards 1954, I, 23; Richards 1947, 97.

CHICHESTER CATHEDRAL**West Sussex**

West wall inner door, south transept (to song school)

Fig 2.3

SIZE Doorway: 1,448mm × 2,340mm. Door: 1,510mm × 2,280mm

DOORWAY Remains of a rounded archway, much patched on jambs.

CARPENTRY Rectangular door, which does not fit its present position. Five V-edged boards and originally ten half-round ledges (the top three are replacements) held by clasping roves.

IRONWORK Three plain hinge straps crossing the whole front of the door. They alternate with three supporting straps. Straps 3 and 5 (counting from the top) have edging grooves and a punched scallop pattern along the edges, like those on the outer door of the song school. Rectangular concave-sided lock plate.

DATE c 1100–50.

CHICHESTER CATHEDRAL**West Sussex**

West wall outer door, south transept (to song school)

Fig 4.108

SIZE 1,270mm × 2,120mm

DOORWAY Rounded, chamfered. Song school or sacristy built after fire of 1187, c 1215.

CARPENTRY Four boards. Ledges on the back of various ages including two half-round ledges fixed by wooden pegs.

IRONWORK Two plain strap hinges at top and bottom, with slightly ridged profile. Flat edging band around top of door, with broken terminals. Two bracing straps with edging grooves and punched scallop pattern along the edges. Central strap with opposed Cs at each end, terminating in triple splits, and a half C scroll in the middle of the strap. The strap has a swaged profile and broken ends. The ironwork appears to be a composite collection, with only the hinge straps belonging to the door. The edging band, scalloped straps and central bar with Cs are all assembled from other doors, perhaps after the fire of 1187.

DATE Scalloped strap, as on inner door, 1100–50; central swaged strap and Cs, 1184–1215.

Lindsay 1964, fig 31; *VCH Sussex* 1935, 106–7; Willis 1861, 17, 30.

CHICHESTER CATHEDRAL**West Sussex**

Chest I

Fig 5.66

Chest lost. Information from Johnston.

CARPENTRY Board chest with carved grooved lines around the upper edges and portcullis frame on the ends.

IRONWORK Six vertical iron straps on the front with reeded profile, ending in roughly stamped rosettes. Iron bands and two carrying rings on end. Locks added later. Described by Johnston as being in poor condition before he had it repaired.

Comparable to chest at West Horsley.

DATE c 1250.

Johnston 1907, pl VIII, no. 1.

CHICHESTER CATHEDRAL**West Sussex**

Chest II (north transept)

Not adequately examined. Description from photographs.

SIZE 2,690mm long

IRONWORK Long narrow chest held by eight plain vertical straps up the front and three horizontal bands around the ends. Four lock plates. The left lock plate is a rectangle with incised edges. There is a plain, raised seating for the hasp. The keyhole has a cut-out leaf on a raised stem attached to the right side. The lock plate is a plainer version of Saffron Walden, interior door in south aisle, leading to south porch (Fig 6.60).

DATE Lock plate, late fifteenth century. The chest itself is likely to be older.

Cox and Harvery, 1907, 302.

CHICHESTER CATHEDRAL**West Sussex**

Gates from pulpitum, now remade at the entrance to Lady Chapel

Fig 6.122

SIZE Each gate 900mm × 2,110mm; each quatrefoil 125mm square

IRONWORK The screen consists of fixed nineteenth-century panels and two gates made of reused ironwork from the pulpitum. The gates are each made of two panels of quatrefoils riveted into a square grid. Each panel has six rows of quatrefoils across and eight rows down. The gates are topped by a nineteenth-century crest.

A drawing of 1819 by John Coney (illustrated in Vallance 1947, 60) shows the grille *in situ*, forming the gates of the pulpitum. The drawing by S H Grimm of 1781 (Vallance 1947, pl 5) suggests they were held by a heavy (wooden) frame. The pulpitum is named after Bishop Arundel (1459–77) but its architecture appears to be about fifty years earlier stylistically. It was removed in 1857–60 but has now been reinstated. The remainder of the gates is in the Victoria and Albert Museum, London (inv 592–1896, 592a–1896). According to Vallance, some fragments went to New York.

DATE c 1400–25.

Harvey and Oswald 1984, 314; Vallance 1947, 57–61.

CHICHESTER CATHEDRAL

Thirteenth-century and fifteenth-century grilles

see *LONDON Victoria and Albert Museum* 591–1896, 592–1896, 592a–1896

CHISLEDON**Holy Cross, Wiltshire**

Door through late Perpendicular tower into south side of nave

SIZE 1,310mm × 2,100mm

DOORWAY Round-headed, moulded, probably fifteenth century.

CARPENTRY Door locked.

IRONWORK Two crude strap hinges, the upper ending in a crude fleur-de-lis, the lower in a broken split curl. The top strap partly overlaps a flat, plain circular ring plate. Plain, flat, shield-shaped lock plate. Heavy horizontal studding.

DATE Possibly early sixteenth century.

CHITTLEHAMPTON**St Hieritha, Devon**

South door

SIZE Ring diameter 160mm

DOORWAY Perpendicular, with flowers all around the door mouldings.

CARPENTRY Firm portcullis frame held by clenched nails. On the front, deep rib mouldings with rugged tracery on the top.

IRONWORK Door ring with raised crenellated rim and triple lancet open-work. Oval ring with two dragons biting pivot.

DATE Late fifteenth century.

CHRISTCHURCH PRIORY

Dorset

Ironwork lost.

IRONWORK Described by Gardner (1927, 102) as identical to the tomb grilles of Bishops Ghent and Mortival at Salisbury Cathedral. This implies they had a square grid enclosing quatrefoils. The smith who converted them to external gates at Christchurch 'remarked that they were put together as if a carpenter had made them of wood, that is by halving the bars where they cross and letting the cusps into a mortice hole in the bars'.

They were possibly part of the pulpitum made around the 1370s, which has stone quatrefoils, in squares with shields in the middle, all across the base. The pulpitum was heavily restored in 1848 by Benjamin Ferrey and he noted traces of the gates or doors that enclosed the choir.

DATE Possibly c 1350–1400.

Gardner 1927, 102; Vallance 1947, 98–9.

CHURCH BRAMPTON

St Botolph, Northamptonshire

Chest

Figs 5.96–5.98

SIZE 1,900mm long, 460mm high, 508mm deep

CARPENTRY Board chest with carved grooved lines around upper edges and end.

IRONWORK

FRONT Four vertical straps with pairs of scrolls branching from them. A pair of leaves surrounds the lock plate. They are attached to a broken strap but there are no ghosts or nail holes connected with the strap.

BACK Divided into five sections by the hinge straps. These have a surface pattern of punched rosettes. Three sections between the straps are filled with scrolled designs springing from central stems.

ENDS Corner brackets end in cut-out trefoils and fleurs-de-lis, with a scrolled design springing from the central stem. There are very few ghosts or nail holes although much iron is missing. The handle on one end is placed low down on the panel, which would make it difficult to carry.

LID Four hinge straps with punched rosette surface pattern and ending in short lobed scrolls. In three panels between the straps were star-shaped floral designs now only visible from the ghosts.

GENERAL All iron except hinge straps has a single groove profile and the welds are covered by chiselled bars. All the way round, the lowest scrolls curl upwards. On the back all the terminals are flat discs. Elsewhere they are a variety of cut-out designs: rosette, trefoil, asymmetrical leaf, fleur-de-lis. Except for the lid, the ironwork may have been remounted, because of the lack of ghosts and nail holes.

The design of the scrolls and terminals is paralleled on the Icklingham chest.

DENDROCHRONOLOGY Examination by Dr J Fletcher showed the wood was badly decayed and hard to measure. It produced a terminal ring date of 1217 from a sequence of 169 rings. No sapwood present. Estimated date of felling: after 1245.

DATE Ironwork, 1325–50.

M Cory made accurate drawings in 1888, kept in Church Brampton Vicarage; Geddes and Sherlock 1986; Johnston 1907, 263; Roe 1929, 13–15; Viollet le Duc 1858, I, 24–5.

CIRENCESTER

St John the Baptist, Gloucestershire

Vestry door, south side of chancel

Fig 6.16

SIZE Ring plate 150mm diameter.

DOORWAY Mid-fifteenth century.

CARPENTRY Deeply moulded ribs. Door locked.

IRONWORK Circular ring plate with crenellated rim held by star-shaped nail heads. Open-work design of trefoil and lancet. Oval ring with zigzag pattern and dots. Knops adjacent to pivot.

DATE Mid-fifteenth century.

CIRENCESTER

St John the Baptist, Gloucestershire

Doorway on south aisle, to the west of the main entrance, leading up to the Town Hall over the porch

SIZE Ring plate 130mm diameter

DOORWAY Great porch ('Town Hall') built around 1500. Nave, including internal entrance to porch, 1515–30 (Fuller 1882, 7–9).

CARPENTRY Perpendicular tracery on the top of the door, deeply moulded ribs. Prominent nail heads on the front holding on rear bracing.

IRONWORK Ring plate with serrated edge and a radiating dotted pattern. The circular ring has alternating dotted and plain sections. Square knops by pivot.

Rings of similar design are found on the twin doors to the east of the main entrance, on the double doors of the main south entrance, the double west doors and the little door leading from the south porch into a lobby. Some of these are replicas of the one described above, probably made by Scott during his restoration of 1865–7 (Fuller 1882, 25–7).

DATE Early sixteenth century.

Fuller 1882, 7–9, 25–7.

CIRENCESTER

St John the Baptist, Gloucestershire

Ring plate, Garstang Chantry, east bay, south aisle of nave

Fig 6.15

SIZE Ring plate 130mm diameter

DOORWAY The door ring is attached to the wooden screen around the Garstang Chantry. The Garstang arms are built into the eastern wall of the south aisle. Hugh Garstang (died 1464) mentions in his will the chantry of St Edmund the Confessor, which he had founded. The wooden screen, carved with the Garstang arms, was made at this time to protect the family vault. The screen was later moved to the Lady Chapel but is now back in the Garstang corner (Fuller 1882, 6, 11–12).

IRONWORK Circular ring plate with raised crenellated rim. Radiating open-work design of flamboyant trefoils and lancets, and crenellated circular rim around the pivot. Oval handle with open-work quatrefoil at bottom, edges with dotted scallops. Cross-hatched bosses adjacent to the pivot.

See Duntisbourne Abbots.

DATE c 1464.

Fuller 1882, 6; Gardner 1927, 107, pl 37; Verey 1970, 163.

CIRENCESTER***St John the Baptist, Gloucestershire***

West door

Fig 6.34

SIZE Double doors, each leaf 950mm × 3,400mm

DOORWAY Perpendicular doorway in west tower, carved with arms of Henry IV (1399–1413).

Wills of 1402 and 1403 include bequests for building the tower (Fuller 1882, 6).

CARPENTRY Deeply moulded ribs. Back not examined.

IRONWORK Three pairs of strap hinges, of which the top pair and middle left are original. The straps have a trapezoid enlargement at the hanging end and terminate in lively raised animal heads. Two matching door rings follow the same pattern as those on the south side of the nave, leading to the town hall: they may be c 1500 or nineteenth-century replicas.

DATE Hinges, top pair and middle left, 1399–1413; door rings c 1500 or 1865–7.

Fuller 1882, 6.

CIRENCESTER***St John the Baptist, Gloucestershire***

Casket in Garstang Chantry

Fig 6.72

SIZE 850mm long, 480mm high, 410mm deep

CARPENTRY Box construction. Lid with moulded rim painted with fleurs-de-lis in each corner. Ends plain. Front divided into three panels vertically by buttresses. Red crenellation across the bottom of the chest and across the upper part of the side panels. The central panel has a shield painted white with a red band across the middle, and three birds. The left side panel, upper section, has the initials IG AG. The lower panel has IHS 1539 in a roundel. The right side panel, upper section, has two gold roses with a shield in the centre, and the lower section has a roundel with IG inside it. The coat of arms relates to the George family from Baunton. Probably a marriage chest.

IRONWORK Rectangular lock plate in centre of front has a buttress on each side, a raised scalloped rim around the hasp, and the hasp has a moulded knob on the tip.

DATE 1539.

Ingram 1993.

CLEY NEXT THE SEA***St Margaret, Norfolk***

West door

Fig 5.57

SIZE 1,220mm × 3,990mm

DOORWAY Elaborate Decorated doorway with cusped trefoil arch.

CARPENTRY New wood.

IRONWORK Four different strap hinges:

TOP RIGHT Strap decorated with punched rosettes and central groove. Four pairs of branches spring from the strap, terminating in stamped rosettes. The strap ends in a lobe.

TOP LEFT Strap decorated with feathered pattern along edges and clusters of four dots down the centre. Strap ends in split curl. Three pairs of branches with stamped rosettes and one pair of plain scrolls.

BOTTOM LEFT Strap and branches partly broken. Strap decorated with chiselled herringbone pattern. Two pairs of branches originally with scrolls and rosettes.

BOTTOM RIGHT Strap has a chiselled herringbone pattern and three pairs of branches with scrolls and rosettes.

In 1890 there were traces of gilding on the bottom rosettes.

DATE c 1350–70.

Ffolkes 1913, 12; Gardner 1927, 108; Longden 1890, 133.

CLODOCK***St Clydawg, Hereford and Worcester***

South door

Fig 4.175

SIZE 1,190mm × 2,060mm

DOORWAY Pointed, chamfered.

CARPENTRY Much repaired on back; basically cross-boarded.

IRONWORK Two strap hinges ending in degenerate fleur-de-lis. Central stem shorter than two outer scrolls, which bend backwards.

A gravestone (dated 1661) on the floor of the church is carved with the same degenerate fleur-de-lis motif.

DATE Fourteenth to seventeenth century.

CLOTHALL***St Mary the Virgin, Hertfordshire***

South door

Fig 5.139

SIZE 1,100mm × 2,590mm

DOORWAY Pointed, moulded.

CARPENTRY Not examined. Door locked.

IRONWORK Two C hinges with straps. The Cs end in flat, scrolled animal-head terminals; the straps end with a pair of cut-out asymmetrical leaves on stalks. Circular enlargement on the strap where the stalks join.

DATE c 1350–1400.

RCHME *Hertfordshire* 1910, 81.

CODICOTE***St Giles, Hertfordshire***

South door

Fig 4.53

SIZE 1,240mm × 2,440mm

DOORWAY Pointed, moulded. South aisle thirteenth century. Church restored 1853.

CARPENTRY New door.

IRONWORK Central strap original, ending in two opposed Cs and a pair of back-to-back Cs in the middle. New C hinges and straps.

DATE Central strap, thirteenth century.

Pevsner, *Hertfordshire*, 1977, 85; RCHME *Hertfordshire* 1910, 81.

COLCHESTER***St Peter, Essex***

South door

Fig 5.60, 5.61

SIZE Double doors: left leaf 840mm × 2,870mm, right leaf 760mm × 2,870mm

DOORWAY Early fifteenth-century moulded voussoirs and weathered engaged columns. The south wall was entirely rebuilt in the eighteenth century except for this doorway, which is walled up inside.

CARPENTRY Back not visible. Overlapping boards on front. Door made of two leaves.

IRONWORK Three strap hinges taper from left to right. The hanging end on the left side has a rectangular enlargement. On the right side, hinges are formed from the narrowest end of the strap. The central division of the straps is marked by short vertical bars, which are designed to overlap at the joint of the two leaves. Raised bars are also used to cover important welds. The straps are decorated with a central groove and two rows of chiselled herringbone pattern.

The upper and lower hinges are decorated with two pairs of floral scrolls ending in stamped terminals. The stamps used are asymmetrical leaves facing left and right, and an eleven-petal rosette. All the stamps have a raised dot in each segment.

The circular ring plate may be an insertion on the central strap. The only strap that appears to be a replacement is the short section to the left of the ring plate. The ring plate has a raised rim and a punched open-work pattern of flamboyant mouchettes and lancets.

Although the central division of the hinges appears logically to be a later event, close inspection shows that the straps were never made as a unit: there is a broad groove along the centre of the top left strap, which stops at the point of division. When it resumes on the right strap, the groove is much narrower, made with a different tool. This shows the strap was made in two pieces.

DATE Early fifteenth century.

Brandon and Brandon 1847, section II, Metalwork, pl 1; Gardner 1927, 81; Lueer 1904, 28; RCHME *Essex* 1922, 42; Yates 1939, 180.

COLCHESTER

St Peter, Essex

Vestry door, east end of north aisle

SIZE 720mm × 1,920mm

DOORWAY Present vestry built in early sixteenth century, but north aisle is fifteenth century.

CARPENTRY Nine rectangular, horizontal braces and a curved edging frame on the back.

IRONWORK Two straps with rectangular enlargement at the hanging end, deep groove along the centre and feathered pattern on the edge. Their appearance is very similar to the straps on the south door. Circular bossed ring plate with open-work design. One rectangular keyhole scutcheon with convex sides and inverted T-shaped keyhole. Sub-triangular key plate with flat rosette motif on lower tip.

DATE Early fifteenth century.

COLCHESTER

Old Town Hall, Essex

Ring plate

Ironwork lost. Information from Twopeny and RCHME.

The present town hall is in the High Street, but it is on the site of a much earlier building. From this there survives a bell from c 1400 and the ring plate was drawn by Twopeny in 1835.

IRONWORK Circular ring plate with punched open-work design of lancets and three circles. The holes appear to be carefully chamfered like those at Warwick. The rim may be made of a separate sheet overlying the base plate. It is decorated with a serrated leaf design.

DATE Mid-fifteenth century.

RCHME *Essex* 1922, 54; Twopeny 1904, pl LXXIV.

COMPTON

St Mary and St Nicholas, Berkshire

Ironwork lost. Information from Parker.

DOORWAY Location unknown. Nave rebuilt 1850; north aisle 1905.

IRONWORK C and strap. C has split-curl terminals, strap is butt-ended. The iron has a central ridge profile.

DATE Twelfth century.

Parker 1850, 97; Pevsner, *Berkshire*, 1966, 120.

COMPTON WYNYATES

Warwickshire

Vizy in the collection at Compton Wynyates (Inv. No. M673)

Not seen. Information from a slide.

IRONWORK Rectangular vizy made of intricate open-work. At the top is a band of running mouchettes, as found on the Victoria and Albert Museum vizy (138–1889), Fig 6.145). At the bottom is a rectangular panel of open quatrefoils with a raised stud at the centre of each flower, as at Windsor (lock on north side of choir (Fig 6.141)). The main central panel is broken but framed by two moulded pilasters (like Fig 6.104). Above this is a reticulated panel with a shield at the centre, again like the Victoria and Albert Museum vizy, but marked by a single horizontal bar.

A portable item like this may well be a north French or Netherlandish import.

DATE Late fifteenth century.

CONDOVER

St Andrew, Shropshire

Chest

Fig 5.81

SIZE 2,160mm long, 600mm high, 480mm deep

CARPENTRY Style chest with D-shaped open-work on feet. Dovetail joints on styles.

IRONWORK Six vertical straps on the front ending in pointed lobes, each with three pairs of scrolls branching from them. The scrolls have a single groove profile. The corner brackets partly overlap the vertical scrolls, and end in lobes and tendrils.

The ironwork is a simpler version of that on the Audlem chest.

DATE Thirteenth century.

Roe 1927, 102.

COPFORD

St Michael, Essex

North door

Fig 4.118

SIZE 1,040mm × 2,080mm

DOORWAY Column shafts, moulded voussoirs, volute and cushion capitals. Inner area of doorway all remade with new brick tympanum, jambs, lintel. The door was transferred after the 1877 restoration from the south doorway to the north doorway.

CARPENTRY New frame. Original boards densely pitted with nail holes on the front. The door originally had human skin on it, which is now preserved in the church and Colchester Museum.

IRONWORK Only the upper hinge may be medieval: a strap with four pairs of branches ending in flat scrolls. Chiselled grooves outline the scrolls. The iron is very rusty and laminating.

Way 1848, quoting MS of Vicar of Copford, John Dane 1689–1714: 'The doors of this church are much adorned with flourished ironwork underneath which is a sort of skin taken notice of in the year 1690.'

DATE Door, twelfth century; hinge, fifteenth century?

Swanton 1976, 25; Way 1848.

COTTERED***St John the Baptist, Hertfordshire***

Vestry door, chancel north

Fig 6.49

SIZE Ring plate 130mm diameter; upper lock plate, 160mm × 100mm; lower lock plate, 150mm × 90mm

CARPENTRY Door locked.

IRONWORK Circular open-work ring plate with raised crenellated rim and open-work design of lancets and trefoils. Oval handle with a stippled and cross-hatched surface.

Two rectangular lock plates with concave sides held by decorative nail heads. Keyhole surrounded by raised rim. The upper lock has a flap over the keyhole with a scallop at the top and two raised nail heads on the flap.

DATE Late fifteenth century.

COUND***St Peter, Shropshire***

Chest

Fig 4.77

SIZE 1,860mm long, 540mm high, 440mm deep

CARPENTRY Style chest with dovetail joints on the front and back. The sides are single boards and rest on rebates in the styles. Roughly carved C-shaped lunette on left style. Gabled lid.

IRONWORK Three split-curl strap hinges and three reinforcing bands on the lid. The three lock plates on the front are later additions. Short carrying chain on each end.

DATE Thirteenth century.

Eames 1977, 156; Johnston 1907, 265.

COVENTRY***St Mary's Hall, West Midlands***

Chest

Not seen. Information from Hart.

'The lid is constructed with four panels but the front and ends are solid slabs with iron bands. There is an upright band of scroll-work in the centre. There are four scrolls on each side moulded on the face and the ends of the volutes are formed into circular roses enriched with bird's eye markings.'

Hart 1894, 74.

COVINGTON***All Saints, Cambridgeshire***

North door, nave

Fig 4.36

SIZE 940mm × 2,110mm

DOORWAY Plain jambs. Tympanum with affronted lions and mouldings around the edge. Twelfth century.

CARPENTRY Upper part of boards original, V-edged. New rear frame.

IRONWORK Two C-and-strap hinges. Bent lobe terminals on the Cs; triple split terminals on the straps. Central strap with split-curl cross. Terminals of strap broken. Top C and strap reset slightly below original position.

DATE c 1100–25.

Marks 1973; RCHME *Huntingdonshire* 1926, 64–5.

CROMHALL***St Andrew, South Gloucestershire***

Doors, nave north

Fig 6.65

SIZE 1,290mm × 2,000mm

DOORWAY Looks like a nineteenth-century fabrication.

CARPENTRY Crude, late Perpendicular tracery, with deeply moulded ribs.

IRONWORK Two massive, plain strap hinges. Ring plate bossed, with triple lancet open-work pattern around the edge. Shield-shaped lock plate with knob at top.

DATE Late fifteenth century.

CROMHALL***St Andrew, South Gloucestershire***

Exterior double doors of north porch

SIZE Double doors, each leaf 940mm × 2,360mm

DOORWAY North porch, early sixteenth century.

CARPENTRY Doors cross-boarded.

IRONWORK Two pairs of straps ending in coarse fleurs-de-lis.

DATE Sixteenth century.

CROPREDY***St Mary, Oxfordshire***

Chest

Fig 4.148

SIZE 1,800mm long, 600mm high, 400mm deep

CARPENTRY Style chest, with step moulding on inside of legs.

IRONWORK Two split-curl straps around each corner. The chain and carrying ring are fastened with straps ending in bunches of scrolls. On the lid are five strap hinges terminating in bunches of tendrils. Some tendrils end in a tiny bird's beak, others in a small ogee lobe. On the front are five straps with bunches of tendrils. The lobes are small. The terminals are all held by round, flat nail heads. There is a rectangular lock plate and three later plain straps and padlocks.

DATE c 1375–1450.

CROPREDY***St Mary, Oxfordshire***

Vestry door, chancel north

Fig 6.13

SIZE 870mm × 2,020mm

DOORWAY Vestry built early fifteenth century.

CARPENTRY Door locked.

IRONWORK Five strap hinges with a zigzag surface pattern. Plain rectangular lock plate. Flat rosette back plate for plain ring.

DATE Early fifteenth century.

CROSTWICK***St Peter, Norfolk***

North door, chancel

Fig 5.50

SIZE 580mm × 1,780mm

DOORWAY New, in Perpendicular style.

CARPENTRY New door. Original door and doorway could have been

larger as the top part of the hinge is partly concealed by the masonry.

IRONWORK Two branched strap hinges with stamped terminals. The straps and branches have a moulded profile and squared seatings for nails, with folded leaves over welds. The details on the stamps are clearly defined and unweathered. The stamps are: a cinquefoil with pointed central leaf, related to St John's, Norwich; asymmetrical leaf facing left with top edge pointing slightly up, same design as St John's, Norwich, Wickhampton and Filby; asymmetrical leaf facing right, which also has top edge pointing slightly up, unlike the Norwich group, where the upper edge of the right-facing leaf points down. Crostwick trefoil and fleur-de-lis not found elsewhere.

DATE c 1330–50 or nineteenth-century reproduction.

Buckler drawing, BL Add. 36433, fo 625.

CROWHURST

St George, Surrey

South door

Door and ironwork lost.

IRONWORK 'The door at the south porch, with its five oaken planks, iron bars across, iron cross at the top and large iron scrolls proceeding from it, is worthy of examination.' *Railway Chronicle* nd (c 1846).

CROXDALE

St Bartholomew, Durham

South door

Fig 4.113

SIZE 920mm × 1,800mm

DOORWAY Plain jambs. Tympanum with chip-carved stars and zigzag border. Centre of tympanum filled with indecipherable cross shape.

CARPENTRY Door locked. Frame not examined.

IRONWORK C-and-strap hinge at top of door. Large cross in the centre of the door. Plain strap hinge at the bottom. All the iron has a single edging groove. Terminals are lobe with two tendrils.

DATE c 1175–1200.

CUDESODON

All Saints, Oxfordshire

West door

Fig 4.122

SIZE 1,240mm × 2,180mm

DOORWAY Late Romanesque with nail head and free-standing chevron on voussour.

CARPENTRY New rear frame. Some nail holes in the hinges do not have corresponding holes in the wood and there are a few ghosts of broken scrolls, so the boards may not be original.

IRONWORK Plain edging band around the top of the door. Two C hinges and four horizontal straps. Cs and straps all end in pointed lobes and two pairs of tendrils. Three straps have additional pairs of tendrils at their centre. The bottom C has space only for an upper arm.

DATE c 1200.

Bordeaux 1858, 37; Borg 1967, 137.

DARTMOUTH

St Saviour, Devon

From south doorway; now hangs on aisle wall

Fig 3.14

SIZE 1,650mm × 2,380mm

DOORWAY Fourteenth century.

CARPENTRY Cross-boarded.

IRONWORK Door covered with iron tree, with two heraldic lions striding across the width of the door. The tree has roots, trunk and branches, all with a rectangular cross-section. The leaves are lozenge-shaped with deeply serrated edges and chiselled veins. The bodies and tails of the lions are welded on to the tree trunk. The lions have projecting eyes, nose, lips and tongue. The hinge rides are fixed by a short stump of iron to the front of the door. The top hinge was broken and replaced by a ride and larger strap across the back of the door. The only leaf stalk with a semicircular profile (like the lions' tails) is welded to the broken upper hinge. Across the middle of the door are the numerals 1631, made of iron.

DATE Church Accounts 1631: 'Paid Cole to mend the Church door 5s. 10d'. Accounts exist from 1431 but no mention is made of a door prior to 1631. The dedication of a church in Dartmouth in 1372 may refer to this church. Numerals were fixed on during the 1631 repairs, but how much of the remainder was made at that time? The rectangular cross-section of the tree stems is a feature of other sixteenth- to seventeenth-century work, including the west doors of Southwell Minster (mid-seventeenth century) and Wedmore (Somerset, 1677). Deeply incised cut-out leaves are used on the Snarford hearse in 1582. The lions and tree are likely to be sixteenth to seventeenth century, with the repairs mentioned above carried out in 1631.

Ayrton and Silcock 1929, 43; Ffoulkes 1913, 4; Opie-Smith 1929, 151; Pevsner, *South Devon*, 1952, 113; Watkin 1911; 1935, 278–91.

DICKLEBURGH

All Saints, Norfolk

Vestry door

Not examined. Information from RCHME photograph and Gardner 1927.

Fig 6.20

IRONWORK Open-work ring plate with serrated edge, raised rim and radiating open-work design alternating two lancets and trefoil. Raised inner rim. Maltese-cross shape across centre. Oval handle with three shields and animal heads adjacent to pivot.

DATE Late fifteenth century.

Gardner 1927, 107

DORTON

St John the Baptist, Buckinghamshire

South door

Fig 4.216

SIZE 1,260mm × 2,250mm

DOORWAY Continuous moulded doorway and hoodmould with blank shield stops. Doorway and south arcade, early thirteenth century.

CARPENTRY V-edged boards. Edging frame around top part of door, chamfered ledges. Some repairs to the back of the door, fastened with prominent nails.

IRONWORK Two C-and-strap hinges and one central strap, all broken at the hanging edge: the Cs end in raised animal heads. The bottom arm of the lower C has been repaired.

DATE Early thirteenth century.

RCHME *Buckinghamshire* 1912, 132.

DOVER***St Mary, Kent***

Ironwork lost. Information from drawing by Buckler

Fig 5.142

IRONWORK Tapered strap hinge with three pairs of scrolls ending in cut-out terminals: discs, lobes and curved asymmetrical leaves.

DATE c 1350–1400.

Buckler drawing, BL Add. 36433, fo 678.

DOWNHAM***St Leonard, Cambridgeshire***

South door

Fig 4.178

SIZE 1,220mm × 3,020mm

DOORWAY Reset late Romanesque beakhead. Zigzag on nook shafts. South aisle c 1200 with fourteenth- and fifteenth-century windows.

CARPENTRY New back. Boards have bowed outer surface.

IRONWORK Two C-and-strap hinges and central strap set into the wood. The upper C terminals are broken. The straps end in sickle-shaped fleurs-de-lis, with single groove chiselled edging. The left terminal of the central strap and bottom hinge have been renewed.

DATE c 1200.

DOWNTON***St Lawrence, Wiltshire***

Grille on exterior of chancel window

IRONWORK The grille is made of vertical bars slotted into horizontal bars. The chancel and ironwork are both mid-fifteenth century.

DATE Mid-fifteenth century.

DUDDINGTON***St Mary, Northamptonshire***

South door

Fig 4.97

SIZE 1,370mm × 2,790mm

DOORWAY Pointed arch with a pair of nook shafts. Upright leaves and waterleaf capitals. Moulded vousoirs.

CARPENTRY Door: five boards wide, box lock. Edging frame: six square-edged battens and one diagonal.

IRONWORK The hinges curl around the back of the door where they form a T strap. All the nails from the front of the door are clenched over on the back. The front has two strap hinges, each with a series of seven Cs and ending in a bent prong. Across the middle of the door are two straps with a mixture of C and S shapes along them. Similar to hinges at Barrowden and Brooke.

DATE c 1200.

DUDDINGTON***St Mary, Northamptonshire***

Vestry door, north aisle

SIZE 1,090mm × 2,010mm

DOORWAY Vestry and doorway built in 1930s, but the new door has old hinges on it. Possibly there was an older north door. The hinges do not fit any of the other existing doorways.

IRONWORK The upper hinge is a plain strap with a split-curl terminal. The lower hinge has a C with tapered ends, and a strap with a split-curl terminal.

DATE Twelfth century.

DUNNINGTON***North Yorkshire***

See LONDON *Victoria and Albert Museum*

DUNTISBOURNE ABBOTS***St Peter, Gloucestershire***

South door

Fig 6.17

SIZE Ring plate 140mm diameter

DOORWAY Perpendicular.

CARPENTRY Cross-boarded, deeply moulded ribs on front, with prominent use of nail heads. The surface of the door has been 're-stored': sanded smooth.

IRONWORK Ring plate with crenellated rim and open-work design of trefoil and lancet. The ring is oval with pointed tip, serrated edge and quatrefoil at base. Square knobs adjacent to pivot. This design is closely related to the Garstang ring at Cirencester, lacking only the additional inner crenellated rim on the plate. The Duntisbourne plate is reasonably weathered but the ring is in perfect condition. It also appears to be cast, being entirely flat on the back and pocked with what appear to be casting flaws. Its surface detailing is blurred in contrast with the sharply defined pattern at Cirencester.

The lock plate is shield-shaped with scrolls at the top and a raised knob at the bottom.

Plain strap hinges on front.

DATE Ring plate post-1460, handle may be nineteenth-century replica; lock plate late fifteenth century.

DURHAM CATHEDRAL***Durham***

Door, nave south-west

Figs 4.207, 4.208

SIZE Double doors, each leaf 1,210mm × c 4,270mm

DOORWAY Elaborately carved inside and out with foliage, animals and zigzag. Nave completed 1128 and roof ready in 1133.

CARPENTRY Boards counter-grooved with free tongue, held by three wedged ledges on each leaf, tapering towards the centre. The wicket was cut at a later date and additional hinges added to the west leaf to accommodate it.

IRONWORK Doors hang from two pairs of C-and-strap hinges. The top section of the doors, above the Cs, is filled with a pattern of interlocking diamonds with circles at their centre. This diamond pattern is repeated across the middle of the doors with quatrefoils at the centre. Half of the pattern is repeated below the bottom hinges. The scrolls intersecting the diamond patterns end in palmette terminals, as do all the Cs and straps. All the iron has a concave swaged profile.

DATE Bishop Hugh le Puiset (1153–95) built the Galilee Chapel on to the west end of the cathedral in the last quarter of the twelfth century. This involved closing the great west entrance to the building. It would appear that Puiset then upgraded the other entrances to the nave: he rebuilt the south-east doorway, put the bronze knocker on the north-west doorway and added the decorative iron to the south-west doors.

Doors 1128–33; ironwork 1175–1200. This date for the doors is confirmed by the dendrochronological and radio-carbon results on the north-west door. Caple arrives at a felling date of '1109–1144'.

Caple 1999; Ffoulkes 1913, 6; Gardner 1927, 68; Geddes 1982a, 125–7; Lueer 1904, 9; Short 1970, 112; Symeon of Durham 1882, I, 139–41.

DURHAM CATHEDRAL

Durham

Door, nave north

Fig 4.209

SIZE Double doors: west leaf 1,680mm × 3,960mm, east leaf 1,420mm × 3,960mm (excluding height of fixed tympanum)

DOORWAY Four orders of column shafts and chevron voussoirs. Nave built in 1128 and roof ready in 1133, but north doorway completely remodelled in the eighteenth century.

CARPENTRY Boards counter-grooved with free tongue, held by three wedged ledges on each leaf, tapering towards the centre.

IRONWORK Stumps of unprofiled iron bars remain up the hanging edges of doors, but ghosts and nail holes, especially on the west leaf, show there were once scrolled hinges.

Large bronze knocker on west leaf, replica of twelfth-century original, which is now in the cathedral library.

Door drawn by Buckler in 1808, as now, with knocker but no ironwork. According to Billings in 1843, 'The great north door was until the last repairs ornamented in a similar style [to the south door]. It was then stripped off but a portion of the design is still visible from the inequalities of the surface.'

DATE Doors and ironwork 1128–33; knocker c 1175–1200. Dendro-chronological and radiocarbon dating by Caple confirm a felling date of '1109–1144'.

Billings 1843, 21; Buckler 1822; Caple 1999; Geddes 1982a, 125–7; Hewett 1985, 155–7; Symeon of Durham 1882, I, 139–41.

DURHAM CATHEDRAL

Durham

Vestry door, south choir aisle, south wall

Ironwork and door lost. Information from Carter

SIZE Doorway 1,320mm × 2,340mm

DOORWAY Trefoil arch with stiff leaf capitals. According to Billings the vestry was torn down in 1802.

IRONWORK Two hinges with Cs and scrolls ending in lobes and tendrils. Central scrolled strap. Edging band and scrolled cluster at top of door. Cross-shaped scrolled ring boss.

DATE c 1210–30.

Billings 1843, 21–2; Carter 1837, pl LXXVI.

DURHAM CATHEDRAL

East end of the north nave aisle, screening access to the north transept

Lost ironwork

IRONWORK A trellis extending almost to the height of the vault, its top, 'stricken full of iron pikes of a quarter of a yerd long to thentent yt none should clyme over it'. In it was a 'trelles doure wch did open and close with two leaves like unto a falden dor'. This was described in the *Rites of Durham* written in 1593.

Hope 1917, 73–4; Fowler 1902, 37.

DURHAM

Chest

see *GLASGOW Burrell Collection*

EARDISLEY

St Mary Magdalene, Hereford and Worcester

North door

Fig 4.98

SIZE c 1,160mm × 2,140mm

DOORWAY Plain, pointed, chamfered. North arcade early thirteenth century. North wall c 1300. Church restored in 1862 by W P Herrick.

CARPENTRY New door.

IRONWORK The lower hinge is a modern copy of the original upper hinge. Hinge strap with two Cs facing opening edge. The C at the hanging end has double curled terminals; the C at the opening end has curls split from the inner edge.

DATE Early thirteenth-century hinge transferred to a c 1300 doorway.

Duncumb and others 1804–1915, V, 46–7; Opie-Smith 1929, 155; RCHME *Herefordshire* 1934, 50–2.

EARL'S CROOME

St Nicholas, Hereford and Worcester

South door, nave

Fig 4.164

SIZE 1,120mm × 1,670mm

DOORWAY Angle colonnettes with zigzag carving. Scalloped capitals. Plain tympanum. About 300mm at the bottom of the doorway is bricked and sealed up.

CARPENTRY Boards double-groove and free tongue.

IRONWORK Three C hinges and separate straps. The central strap has a slightly ridged profile. All terminate in triple splits. The bottom hinge strap is now lost.

DATE c 1150–75.

Ayrton and Silcock 1929, 19; Opie-Smith 1929, 153.

EASTON

St Peter, Cambridgeshire

South door, nave

SIZE 1,190mm × 2,390mm

DOORWAY Pointed, moulded, head stops.

CARPENTRY New door.

IRONWORK Two broken hinges, each with a central strap and a pair of side scrolls springing from a squared base. The central upper strap ends in a stamped rosette with a folded rosette covering the weld.

DATE c 1290–1320.

EASTON MAUDIT

St Peter and St Paul, Northamptonshire

South door, nave

Fig 5.143

SIZE 1,300mm × 2,600mm

DOORWAY Perpendicular, fifteenth century.

CARPENTRY Medieval door. Locked and not examined.

IRONWORK Two C-and-strap hinges ending in fleur-de-lis scrolls. Surface decorated by edging line and zigzag. The lower terminals of the top hinge have been repaired. The lower hinge appears to be an accurate modern copy.

DATE Fifteenth century.

RCHME *Huntingdonshire* 1926, 70–1.

EASTWOOD**St Lawrence, Essex**

South door

Figs 3.1, 5.109, 5.125

SIZE 1,040mm × 2,340mm

DOORWAY Remade, flat-topped with chamfered edges. South aisle early thirteenth century; piscina and aumbry inserted in fourteenth century.

CARPENTRY Three boards with rebated edges. Originally four (now three) tapered wedged ledges across the back. Adjacent ledges taper in opposite directions. The bottom of the door has been renewed.

IRONWORK The door hangs from two plain straps across the back. The front of the door is overlaid with several types of ironwork. A lot is missing, but clearly marked ghosts show the original design.

Closest to the wood is a vertical S-scroll pattern featuring flat cut-out oak leaves arranged in clusters of three or four. At the bottom left are two cut-out forms based on the fruiting leaf and asymmetrical leaf. Springing from the oak leaves are some smaller trefoils on stalks. The plain edging band on the opening edge is of the same quality and thickness as the oak-leaf design.

The band along the top and hanging edge is thicker and cross-hatched. It is of the same quality as the two Cs, which overlie the oak pattern. The bottom C is broken but was originally like the top C. Both have a surface pattern of double-lined zigzag and edging line, and terminate in scrolls and a lobe. They are the same design as those on the north door. The wood around them is not as weathered as that around the oak leaves. Horizontal bars cross the door from the middle of the Cs. Traces of the lower one are visible in the wood. The top bar overlies the oak scrolls, interrupting their pattern. Like the bottom bar it has a pair of oak leaves tucked under the left end. The forked terminal on its right ends in lobes. The tip of the lobe extends as a small projecting rectangle.

The bar across the centre of the door, also overlying the scroll, is similar but the rectangular terminals are hammered flat. Along the centre of this bar is an inscription, barely visible today but recorded by Camden. It reads: 'PAX REGAT INTRANTES EADE REGAT EGREDIENTES'.

DATE Door, Cs and bands along top and hanging edge, 1170–80; oak scrolls, straps including inscription and band on opening edge, 1300–50. The inscription, the words of which come from the consecration ceremony, must have been applied when a chapel was formed in the south aisle and the aumbry and piscina were installed there.

Camden 1787, II, pl 1; Johnston 1918; Hewett 1974, 101–2; RCHME Essex 1923, 41–4.

EASTWOOD**St Lawrence, Essex**

North door

Figs 4.100, 4.120

SIZE 1,090mm × 2,080mm

DOORWAY Plain rectangle, remade. Set into fourteenth-century north aisle wall.

CARPENTRY About 200mm has been cut off the bottom of the door and it has a new edging frame. Three new wedged ledges were inserted into old slots on the back of the door in 1966.

IRONWORK The door now hangs from new hinges and has been turned around so the ironwork now faces the interior. Three pairs of opposing Cs and four separate horizontal straps. The Cs are all decorated with double-lined cross-hatching and an outline groove. They terminate in a single inner curl, a lobe and sweeping outer curl resembling a head lappet. Between the pairs of Cs, the bars terminate in lobes and tendrils. A band of barbed scrolls is placed along the edges of the top and middle bars. The second strap down is cross-hatched and has barbs

on both sides. The fourth strap has a fullered profile. The edging band is badly broken but at the top it has C-shaped barbs with split-curl terminals. Down the right side the barbs are mainly broken off leaving small curled stumps.

DATE c 1170–80.

Anon nd (a), 9; Ffoulkes 1913, 4; Gardner 1927, 62; Johnston 1918; Lueer 1904, 7; RCHME Essex 1923, 41–4.

EATON BRAY**St Mary the Virgin, Bedfordshire**

South door

Figs 5.36, 5.37

SIZE 1,120mm × 2,310mm

DOORWAY Pointed, moulded, with worn head stops. South aisle arcade c 1220 with octagonal piers and stiff leaf capitals.

CARPENTRY New wood.

IRONWORK Three strap hinges. The top and bottom hinges have two pairs of double scrolls, and the narrower central hinge has three pairs of double scrolls and the ring boss on it. The pointed top of the door is filled by a cluster of symmetrically arranged scrolls around a central stem.

The hinge straps are plain but the scrolls have a variety of grooved and cable profiles. Welds are covered by patterned bars except around the ring plate, where folded rosettes are used. Nail holes are sometimes simply punched through the scrolls and sometimes they have a squared seating. The terminals are all stamped with flowers and leaves. The stamps are: an asymmetrical leaf facing right, with the upper edge of the top lobe pointing downwards; an asymmetrical leaf facing left with the upper edge of the top lobe pointing downwards; a six-petal rosette with a dot in each petal; a five-petal rosette; a quatrefoil with a dot in each leaf, the same size and shape as the quatrefoils used on the Lincoln choir screen north door.

DATE c 1270–1300.

Allen 1905; *Architectural Association Sketch Book* 1876; Brandon and Brandon 1847, section II, Metalwork, pl 11; Ffoulkes 1913, 10; Gurney 1916; Pevsner, *Bedfordshire*, 1968, 81; *VCH Bedfordshire* 1913, 373.

EBBERSTON**St Mary, North Yorkshire**

South door

Fig 3.4

SIZE 1,210mm × 2,320mm

DOORWAY Romanesque, with roll moulding on arch, chamfered impost blocks, tightly spiralled shafts restored.

CARPENTRY Door post-medieval.

IRONWORK Reused on later door and therefore possibly rearranged, but some traces of the missing scrolls are visible in the wood. Two tapered straps with grooved outline. Mutilated C shapes stem from the hanging edge of the straps with some broken bundles of scrolls beside them. There is another bunch of scrolls below the top hinge, towards the opening edge of the door. Above the top hinge, in the centre of the door, is a flying bird in profile, carrying small scrolls or a branch in its beak. The scroll of the bottom hinge has a raised animal head terminal, and there are punched daisies on some circular terminals.

DATE Early fourteenth century.

EDSTASTON

St Mary, Shropshire

South door, chancel

Fig 4.126

SIZE 920mm × 2,100mm

DOORWAY Late Romanesque. Nook shafts with waterleaf capitals. Voussoirs with three-dimensional chevron and nail head. Building break between chancel and nave, chancel slightly older.

CARPENTRY New door.

IRONWORK Plain edging band at the top of the door. Two pairs of opposing Cs and straps with plain terminals. Strap in the centre of the door with tendrils terminals.

DATE c 1180–1200.

Cranage 1901, II, 682–5.

EDSTASTON

St Mary, Shropshire

South door, nave

Fig 4.127

SIZE 1,690mm × 2,560mm

DOORWAY Late Romanesque. Four orders of nook shafts, foliage capitals, five orders of voussoirs including three-dimensional chevron.

CARPENTRY Six boards, counter-rebated on the exterior but straight-edged on the inside. Three rounded ledges nailed on from the front.

IRONWORK Three strap hinges, each with two opposed Cs. The band at the top of the door is placed over four saltire crosses. A second band has split-curl terminals and is placed over one of the upper Cs; a small cross stands on it. The top-left C has raised animal-head terminals; the right C ends in scrolled tendrils. On the top hinge strap two clusters of tendrils face downwards.

On the central hinge, the Cs end in flat scrolled animal heads. A short bar is missing from within the arms of the left C. A branched stem extends from the middle of the strap. The fifth strap, with broken ends, has five clusters of tendrils along it, some displaced by the C above.

On the bottom hinge, the left C ends in raised animal-head terminals and the right in broken tendrils. A V-shaped barb on the bottom strap tendrils cluster is missing from the opening edge. Original star-shaped ring plate and new circular ring and ring plate.

The asymmetrical arrangement and frequent overlapping suggest some of the iron has been rearranged.

DATE c 1200.

Addyman *et al* 1979, 98–9; Allen 1883; Cranage 1901, II, 682–5; Ffoulkes 1913, 4; Hewett 1988b, 375.

EDSTASTON

St Mary, Shropshire

North door, nave

Fig 4.128

SIZE 1,550mm × 2,430mm

DOORWAY Elaborate late Romanesque. Four orders of voussoirs including three-dimensional chevron and foliage scrolls.

CARPENTRY Boards counter-rebated on front but straight-edged on back. Chamfered ledges nailed on from the front.

IRONWORK Three strap hinges, each with two opposed Cs and three additional horizontal bands. The top band has split-curl terminals and originally had a tendrils cluster facing downwards. The second band has a double tendrils cluster and the right C ends in flat scrolled animal

heads. On the third, plain, strap the bunch of tendrils facing upwards is missing. The fourth strap, a hinge, has a pair of tendrils clusters and the right C ends in raised animal heads. The fifth strap is plain, with one tendrils cluster missing. The bottom hinge strap has one C with a raised animal head and one with scrolled terminals.

DATE c 1200.

Allen 1883; Cranage 1901, II, 682–5; Hewett 1988b, 375.

EGGLESCLIFFE

St Mary, Cleveland

South door, chancel

Not visited. Information and photograph from RCHME.

DOORWAY Perpendicular style.

CARPENTRY New door.

IRONWORK Two strap hinges with narrow grooves along them. Each have two coarse back-to-back Cs in the middle.

DATE Fifteenth century.

RCAMScot (A45/1991).

ELMSETT

St Peter, Suffolk

South door

Fig 4.101

SIZE 1,160mm × 2,430mm

DOORWAY Chamfered, pointed. Nave fourteenth century but tower thirteenth century.

CARPENTRY V-edged boards. The central board has a counter-rebate at the top. Three chamfered ledges on back, with curved edging frame at top.

IRONWORK Four pairs of affronted Cs and plain straps, with barbed straps placed adjacent to each side of the plain straps. The plain circular ring boss could also be original.

DATE c 1175–1200.

ELMSTEAD

St Anne and St Lawrence, Essex

North door, nave

Fig 4.86

SIZE 1,040mm × 1,900mm

DOORWAY Plain ashlar jambs, brick voussoirs. Door discovered walled up in 1940. The restorer, Mr Mabbitt, extracted skin from under the iron but lost it. An accurate replica of the door hangs in the north doorway and the original stands in the nave.

CARPENTRY Boards counter-rebated. One remaining tapered wedged ledge. The bottom of the door is missing.

IRONWORK Much missing, but ghosts and nail holes are clearly visible. Originally the edging band was all around the door with a row of unwelded scrolls set underneath it. Two C-and-strap hinges with split-curl terminals. The curls form head lappets on an animal with an almond-shaped eye. The nails on the Cs and straps project 10mm. Most of the bottom C is missing. The outer rim of the C has scrolls cut from it. Crescent shapes are placed back-to-back on the strap. Another strap, across the centre of the door, has a double split-curl terminal and two crescents on either side. There are ghosts of two more horizontal straps between this and the lower C, with two pairs of crescents. Over the whole surface of the door are several crescents and S scrolls placed at random.

DATE Late eleventh to early twelfth century.

Benton 1940; Hewett 1974, 99, 100.

ELY CATHEDRAL**Cambridgeshire**

Gates, Bishop Alcock's chapel (north side of Lady Chapel)

Fig 6.152

SIZE Double doors, each leaf 570mm × 2,170mm

DOORWAY The foundation stone in the chapel is inscribed 'Alcock caused this chapel to be made 1488'.

IRONWORK Open-work gate made of plain vertical bars finished above with small cusped arches. Lower down are shortened intermediate bars with large, moulded, fleur-de-lis heads just clearing the upper transom, while slightly below is a lock plate with pinnacles and cresting representing a gateway. The transom above the lock is crenellated. At the base, there is a second transom pierced with quatrefoils between the verticals.

DATE 1488.

Gardner 1922, 37; *VCH Cambridgeshire and Ely* 1953, 72–3.

ELY CATHEDRAL**Cambridgeshire**

Entrance gates, Bishop West's chapel (south side of Lady Chapel)

Figs 6.153, 6.154

SIZE Double doors, each leaf 610mm × 2,440mm

DOORWAY Bishop West had the chapel constructed between 1525 and 1533.

IRONWORK Pair of gates divided into three vertical sections. There is a bottom edging band of open-work tracery, and a lower panel of plain vertical bars. A central horizontal band forms the lock rail with an applied twining ornament of stems and thorns, bounded by a cable moulding below. The next panel rises from a row of ogee arches supporting fleurs-de-lis and shields. Above them are twisted vertical bars with mouldings at the top and bottom, supporting four narrow cusped ogee arches. The upper horizontal band is studded with projecting roses and the top panel has twining scrolls forming a naturalistic briar rose. The junction of the two gates is covered by a vertical bar with blind tracery at the bottom and moulded balusters above.

According to the *VCH*, the undated payment in the Ely accounts: 'To the smith of Ipswich for the ironwork £ 7 13s 4d' (D and C Mun Paper R) may refer to this commission.

DATE 1525–33.

Gardner 1922, 39; *VCH Cambridgeshire and Ely* 1953, 72–3; Wyatt 1852, pl 50.

ERITH**St John the Baptist, Bexley, London**

South door

Fig 4.143

SIZE 1,550mm × 3,250mm

DOORWAY Purbeck marble shafts and thin-leaved capitals, moulded arch. Heavily restored.

CARPENTRY Off centre V-edged boards. Ten rectangular ledges and two diagonal braces.

IRONWORK Two C-and-strap hinges. Cs end with fleur-de-lis terminals and spiral tendrils. Straps end in two curved leaves and a disc with a circle of raised dots around the edge. Hinges copied at Kilpeck (Hereford and Worcester) and Thornbury (Gloucestershire) in modern times. The open-work door ring and handle are modern.

DATE c 1200–20.

Brandon and Brandon 1847, section II, Metalwork, pl 1; Spurrell 1886; Webb 1841.

EXETER CATHEDRAL**Devon**

Lost ironwork from pulpitum

LOCATION Pulpitum begun in 1317. Iron bars were bought 'pro le pulpytte' in 1319–20, and iron for its doors was bought in 1323–4. In 1319–20 the smith, Crockernwell, was paid 15s 5d for 50lb (22.68kg) of iron and for forging the same 12s 4d; and 9s 3d for 324lb (147.1kg). These massed weights of iron would have been for structural purposes such as tie bars and cramps. In 1320 four hinges were bought for 2s and in 1323–4 a lock 'with many devices' was bought for 3s. In 1325–6, four locks, four hinges and hooks were bought for 4s. In 1442 Thomas Payntour was paid 2s for painting the iron of the pulpitum.

There is no evidence of what this iron looked like but the pulpitum was being built around the same time as the Eastry Screen at Canterbury Cathedral and the pulpitum at Lincoln.

Hope 1917, 56; Vallance 1947, 65–6.

EYNSFORD CASTLE**Kent**

IRONWORK Strap hinge with moline terminal discovered during excavations, and coming from the Castle erected c 1230–50.

Rigold 1971, Fig 9.

FARINGDON**All Saints, Oxfordshire**

South door, nave

Figs 4.212, 4.213

SIZE 1,220mm × 2,360mm

DOORWAY Remade in Early English style with waterholding bases, stiff leaf capitals and rounded, moulded arch. South arcade c 1200 but whole south aisle rebuilt in modern times.

CARPENTRY Original boards. Door locked, rear not examined.

IRONWORK Two C-and-strap hinges with central decorative band and two upper edging bands. Outer edging band is scalloped on lower side and ends in raised animal heads (like the hood moulds found locally at Shellingford and Sparsholt). The inner band has a raised animal head projecting downwards from the middle. Some of its scrolls have a raised rib profile. The Cs and straps are elaborately scrolled, ending in either flat discs or raised animal heads. The junctions of scrolls are covered with chisel patterns. Some of the scrolls have a keeled profile and some are grooved with parallel lines. The central scrolled bar was struck by a flat round hammer when hot, leaving a series of circular indentations. Most of the nail holes have a square seating. Similar to ironwork at Uffington.

DATE c 1200.

Ayrton and Silcock 1929, 21; Ffoulkes 1913, 8; Gardner 1927, 77; Opie-Smith 1929, 150, 156; *VCH Berkshire* IV 1924, 495–6; Yates 1939, 178.

FARLEIGH HUNGERFORD**Castle chapel, Somerset**

Tomb railings for Sir Thomas Hungerford (died 1398) and Joan Hussey, his wife (died 1412)

Figs 5.124, 6.102

SIZE Rectangular cage around tomb 2,730mm long, 2,330mm high, 1,540mm wide

IRONWORK Six stanchions support the vertical rails and are held together by two rows of horizontal bands. The bands are pierced by open-work crosses. The moulded stanchions end in exuberant crests of fleur-de-lis petals and cut-out leaves. The railings end in alternating crests of cut-out pointed lobes, and fourfold fleurs-de-lis and rounded crosses. Some crests are obviously modern repairs.

Very similar to railings in Wells Cathedral around tomb of Bishop Beckynton, completed 1449.

DATE Probably made between the founding of the chantry in 1441 and Walter's death in 1449.

Geddes 1981a, 49–50.

FELMERSHAM

St Mary, Bedfordshire

South door

Fig 5.38

SIZE Door 1,170mm × 2,600mm; ring plate 190mm × 190mm

DOORWAY Early English but nave greatly rebuilt in Perpendicular style.

CARPENTRY Perpendicular door made with vertical battens over plain strap hinges.

IRONWORK The strap hinges have a zigzag surface pattern. The plate is square with a central ring boss. At each corner of the plate are single stamped leaves on stalks: these were intended to extend diagonally from the plate but the stalks have now been folded back to fit in between the perpendicular ribs. The stamps are a trefoil and a five-lobed leaf. The door ring is modern.

DATE c 1300.

FENNY BENTLEY

St Edmund King and Martyr, Derbyshire

Chest

SIZE 1,350mm long, 610mm high, 480mm deep

CARPENTRY Board construction, entirely held by ironwork.

IRONWORK Three strap hinges ending in split-curl terminals. One broken misplaced strap on lid has two ogival lobe terminals. The base is held by iron split-curl brackets.

DATE Broken fragment possibly late medieval; chest could be sixteenth or seventeenth century.

FERSFIELD

St Peter, Norfolk

Lost ironwork

Information from photograph in Courtauld Institute, R23/54(37)

IRONWORK Ring plate with cut-out leaf terminals. Badly broken. There is now a new ring and new door.

DATE c 1330–50.

FILBY

All Saints, Norfolk

North door

Fig 5.45

SIZE Ring plate 1,250mm wide, 380mm high

DOORWAY Moulded, pointed.

CARPENTRY New door.

IRONWORK Ring plate originally cross-shaped with each arm of the cross having three pairs of stamped leaf terminals. Brandon's drawing shows that the two vertical arms are now lost. The stamps used are: an

asymmetrical leaf facing left with a straight upper edge on the top lobe, like those used at St John's Chapel, Norwich, Wickhampton and Crostwick; an asymmetrical leaf facing right with the upper lobe pointing downwards like those at St John's, Norwich, and Stokesby; a cinquefoil with a rounded central lobe as found at St John's, Norwich, and Stokesby; and a fleur-de-lis with three dots on the lateral petals and two horizontal lines at the base of petals – similar to the fleur-de-lis at St John's, Norwich, which has dots on petals, but also dots along the base of the petals.

A few stamps at Filby are modern replacements.

DATE c 1320–40.

Brandon and Brandon 1847, section II, Metalwork, pl 13; Gardner 1927, 85; Geddes 1996; Lueer 1904, 36.

FILBY

All Saints, Norfolk

Interior door to tower

Fig 6.54

IRONWORK This door is completely covered with an interwoven grid of plain iron straps. There are seven keyholes: two have a raised rim around the hasp. The ring plate is a square grid with a raised rim and oval handle.

DATE Late fifteenth century.

FOBBING

St Michael's, Essex

North door

Fig 4.60

SIZE 1,310mm × 2,030mm

DOORWAY Moulded, pointed.

CARPENTRY Portcullis frame. Boards bowed with moulded V-edge creating an uneven and inappropriate surface for attaching the iron straps. Hewett considers the door early fifteenth century.

IRONWORK Two large C-and-strap hinges covering the whole width of the door. There is a single edging line and projecting vertical bars on the surface of the Cs and strap. All terminate in triple splits.

Large Cs with straight arms are also found at Kirby Hill; the vertical bars on straps, not related to welds, also at Towersey, both fourteenth century.

DATE c 1350–1400.

Hewett 1980, 194; RCHME *Essex* 1923, 45–6.

FOUNTAINS ABBEY

North Yorkshire

Excavated find from fifteenth-century smithy in outer court

IRONWORK Stamped rosette terminal, six petals, raised ribs, edges not trimmed. Stratigraphically dated to c 1480–90, but probably thirteenth century, brought to smithy for reworking.

Atkins 1986, 80–1, Fig 18, no. 11.

FOY

St Mary, Hereford and Worcester

South door

Fig 4.195

SIZE Double doors, each leaf 750mm × 2,570mm

DOORWAY Moulded, pointed. South wall of nave, fourteenth century. Nave and south arcade thirteenth century. Foy Church belonged

to Gloucester Abbey (later Cathedral) from 1100 to 1280.

CARPENTRY Door frames each have two saltire-cross braces and four ledges. Ribs and cusped horizontal bars have been added to the front of the boards.

IRONWORK Each door has two strap hinges and four pairs of affronted sickle shapes welded to the straps. The surface of the straps have chiselled zigzag patterns. The sickle hinges are very like those at Gloucester Cathedral.

DATE Thirteenth century, before 1280.

Duncumb and others 1804–1915, VI, 118; Marshall 1936–8, 162; Opie-Smith 1929, 153; RCHME *Herefordshire* 1931, 64–8.

FRILSHAM

St Frideswide, Berkshire

South door

Fig 3.10

SIZE 890mm × 2,080mm

DOORWAY New plain ashlar, rounded arch. Nave twelfth century.

CARPENTRY Cross-boarded door with chamfered ribs between the boards on the front. A central rib divides into a Y at the top.

IRONWORK Two C hinges with chiselled edging line and zigzag surface pattern. Cs terminate in three curls resembling flat animal heads.

DATE c 1100–50.

VCH Berkshire 1924, 72–3.

GAINFORD

St Mary, Durham

South door

Fig 4.181

SIZE 1,130mm × 2,410mm

DOORWAY Pointed, chamfered, early thirteenth century.

CARPENTRY V-edged boards. Rear not examined.

IRONWORK Two C hinges and straps, with a central groove. The Cs and straps end in broad-leafed fleurs-de-lis.

DATE Early thirteenth century.

GAINFORD

St Mary, Durham

North door

SIZE 1,340mm × 2,410mm

DOORWAY Pointed, chamfered.

CARPENTRY Modern.

IRONWORK C hinge and strap. The C has stumps of split curls. The strap ends in three unequal curls. The straps have a central groove.

DATE Thirteenth century.

GANTON

St Nicholas, North Yorkshire

South door, nave

Fig 4.61

SIZE 1,100mm × 2,460mm

DOORWAY Jambs fourteenth century, arch restoration. Corbels of king and queen under the hood mould. In the deep concave moulding around doorway are heads, flowers and shields. The jambs are cut with narrow parallel chisel strokes, the arch is cut with sporadic pock marks.

CARPENTRY Slightly overlapping boards on the front, with the sur-

face sanded down, restored and varnished. The rear frame has a massive lattice brace with edging frame up to the arch. The triangular head of the door is braced by two pairs of opposing curved timbers.

IRONWORK Two massive C-and-strap hinges with a triangular enlargement at the hanging end. The upper hinge is heavily incised with a chiselled surface, outline, zigzag and x pattern. There is a trilobe terminal on the strap and split curl on the C. The lower hinge is more faintly incised and does not fit the inset seating on the boards closely: it might be a replacement.

DATE Late medieval, contemporary with doorway.

GLASGOW

Burrell Collection

Chest from Durham Court of Chancery

Fig 5.118

SIZE 635mm high, 2,302mm long, 660mm wide

CARPENTRY Planked construction secured by wooden pegs, iron bracing and nails. End boards project to form solid legs. Hinged carrying handles at each end. Locking mechanism at both ends for padlocks. The space for a central lock is now filled with a wooden insert.

IRONWORK Six vertical split-curl straps on front. Two horizontal brackets on each corner end in split curls. The six hinge straps on the lid have a circular swelling below their triple split terminals. Each sprig ends in a short triangular leaf. Two straps, not attached to the hinges, run from front to back on the lid. They have no circular swelling and their triple terminals are poorly formed lobes. An internal strap, now removed, once carried the hasp for the original lock plate: its trace can be seen as a gap in the paintwork. Such an internal fastening was unusual but would have been secure. Plain straps bind the internal ends of the lid and a crude band strengthens a crack by the Neville shield.

Paint: Inside the lid, in red, yellow, white and blue tempera on a green field, and flanked by heraldic supporters, are four shields of arms as follows: 1. D'Aungerville of Leicestershire; 2. Unidentified but probably also D'Aungerville; 3. England and France quartered; 4. Ralph Neville of Raby (1291?–1367).

Richard of Bury, Bishop of Durham 1334–45, was a member of the D'Aungerville family, Chancellor of England and High Treasurer under Edward III. The quartering of his emblem against a plain cross is probably an augmentation of the bishop's arms. The royal arms of England on the sinister side are in the form used before 1340. The arrangement of the shields may represent a deliberate juxtaposition of the Bishop of Durham on one side, and the soldier Ralph, fourth Baron Neville, on the other. Neville was a major magnate of the Palatinate and a close friend of Bury.

DATE c 1340.

Cescinsky and Gribble 1922, 8–9; Geddes 1987, 426–7; Hodges 1892; Macquoid and Edwards 1924–7, II, 4; Roe 1902; Wells 1966.

GLoucester Cathedral

Gloucester

South-west door, nave

Figs 4.196, 5.134

SIZE Double doors, each leaf 1,220mm × 4,060mm with additional segment, c 70mm high, at the top

DOORWAY South porch and doorway built by Abbot Morwent, 1421–37. Ogee outer arch, pointed inner arch and segmental tympanum making rounded opening for door.

CARPENTRY Cross-boarded doors with chamfered edging frame on exterior. The right leaf has a recently inserted wicket. The doors have a rounded top but their curve has a different radius from that of the present arch. The resulting gap at the top of the doors is filled with an

additional segment of wood.

IRONWORK The doors originally hung from three pairs of strap hinges, but only the two upper pairs survive. These are decorated with a chiselled surface pattern of a single groove outline and double-line zigzag or cross-hatch. The hinge straps end in a pair of sickle shapes with raised tips, and a central lobe on a stalk. Between and above the hinge straps are six horizontal bars on each leaf of the door. These are made of thinner iron than the hinges. They are decorated with three cut-out discs or lobes at each end and have a pair of back-to-back Cs in the middle. The original Cs (but not the restorations) are welded to the decorative bars. Similar Cs and short scrolls are also placed along the hinge straps but are not welded on. Some of the lobed bars have circular punched surface patterns, some have a double-line zigzag. The two-lobed bars at the top have been cut to fit the present curvature of the door.

The sickle hinges are like those at Foy, which belonged to Gloucester Cathedral 1100–1280.

DATE Sickle hinge straps and doors thirteenth century, before 1280; lobed bars and adossed Cs mid-fourteenth century, trimmed when the doors were moved to their present position in 1421–37. Perhaps the doors were made in 1242–8 for the south-west tower.

Brandon and Brandon 1847, section II, Metalwork, pl 3; Freeman 1883–4, 129–30; Hart 1863, 29–30; Leland 1907–10, II, 61; McAleer 1984, II, 545–50.

GRAFFHAM

St Giles, West Sussex

Vestry door

Figs 6.46, 6.47

SIZE 900mm × 1,800mm

DOORWAY Rounded, chamfered.

CARPENTRY Cross-boarded, vertical boards with splayed edges.

IRONWORK Two strap hinges with a rectangular enlargement at the hanging end, and punched dots around the edges. There is a broad strip of iron across the centre of the door with a shield-shaped keyhole plate on the bottom edge; the closing ring has a rosette back plate and three castellated designs on the upper edge. Projecting from two of the castellations are movable knobs in the shape of a king's and a bishop's head. The third castellation, nearest the shield keyhole, has another keyhole in it. The locking mechanism is ingenious and amusing. The door bolt cannot be drawn back unless a sequence of adjustments are made to the complex bar that holds it in place. Turning the key causes a hook to rotate on the back of the door. The king's head must be correctly placed so that a spur on the bar can rise; the bishop's head must be upside down so that a disc behind it can finally catch the spring that holds the main draw bar in place. The mechanism is fully exposed on the back of the door.

The lock with the keyhole scutcheon, below the castellations, is an additional safeguard and is probably secondary. Its mechanism is inside a box and is not visible for inspection.

DATE Rosette ring plate, lock and hinges c 1400.

GREAT CASTERTON

St Peter and St Paul, Rutland

South door

Fig 4.186

SIZE 1,370mm × 3,020mm

DOORWAY Pointed, chamfered, with hood mould, head label stops and moulded impost blocks.

CARPENTRY Five boards with new vertical ribs between them on the exterior. The rear has eight square ledges with a square edging frame.

IRONWORK Two strap hinges and a central bar. At the hanging end of the straps are a pair of branches with flat fleur-de-lis terminals. The straps end with two pairs of scrolls, one of which is made of a twisted bar. The central strap has similar terminals and a pair of fleurs-de-lis at the centre.

DATE Sixteenth century. The twisted bar is not found before the sixteenth century – Bishop Alcock's chapel, Ely (1525–33) – and occurs with a fleur-de-lis on the Earl of Lincoln's railings at Windsor (died 1584).

Brandon and Brandon 1847, section II, Metalwork, pl 9; Ffoulkes 1913, 12; Gardner 1927, 109.

GREAT DALBY

St Swithun, Leicestershire

South door

Fig 4.114

DOORWAY Doorway and wall of south aisle are late fifteenth or early sixteenth century.

CARPENTRY Door locked. The front of the door is close-studded with small nail heads forming a lozenge pattern.

IRONWORK The upper C hinge and strap end in triple-split, slightly ogival terminals, and have an edging groove. The lower hinge is a long-armed U shape with triple split terminals as above, and has an edging groove. The iron is thick and coarsely wrought.

DATE c 1500.

GREAT KIMBLE

St Nicholas, Buckinghamshire

Chest

Fig 4.149

SIZE 1,790mm long, 570mm high, 490mm deep

CARPENTRY Style chest with rebated boards. Gable lid.

IRONWORK The front has five vertical straps ending in split curls and a single horizontal binding strap around each corner. The ends have vertical straps with a circular enlargement and a ring for carrying. The lid has three straps, two of which are plain: the right strap ends in a circular enlargement followed by a lobe and tendrils. The lobe is partly broken and bent around the underside of the lid, suggesting the strap was designed for a wider lid or perhaps a door. Three plain vertical straps on the back continue from the hinges. Nine keyholes on the front, all secondary.

DATE Early thirteenth century.

RCHME *Buckinghamshire* 1912, 165.

GREAT PAXTON

Holy Trinity, Cambridgeshire

South door

Fig 5.130

SIZE 1,220mm × 2,470mm

DOORWAY Pointed, in square frame with quatrefoils in spandrels. South aisle and south doorway fifteenth century.

CARPENTRY Five squared ledges on the back. The door is partly reframed on the front and back edges.

IRONWORK In poor condition and many terminals lost. Originally two C hinges and straps. The Cs have lost all terminals. The straps have a pair of flat cut-out leaves and a central stalk with one leaf and pair of scrolls. There is a concave-sided diamond in the centre of the door with a pair of scrolls at each corner. Some of the scrolls end in leaf terminals and some in beaked bird's heads.

DATE Early fifteenth century.

RCHME *Huntingdonshire* 1926, 199–200; *VCH Huntingdonshire* 1932, 330.

GREAT THURLOW

All Saints, Suffolk

South door

SIZE Ghost of ring plate 210mm diameter

DOORWAY Perpendicular.

CARPENTRY Original door with moulded ribs.

IRONWORK Ghost of circular ring plate. An oval ring with two lizards and a knob is now fixed to a crude back plate. See Withersfield, Saffron Walden (exterior of door leading from south aisle into porch).

DATE c 1500.

GREENSTED

St Andrew, by Chipping Ongar, Essex

South door

Fig 5.140

SIZE 1,090mm × 1,960mm

DOORWAY Modern, square-topped. Ninth-century wooden nave with sixteenth-century additions.

CARPENTRY New door.

IRONWORK Two strap hinges are now fixed to the interior of the door. The upper strap ends in two pairs of cut-out asymmetrical leaves on sharply bent stalks, and a central lobe, all springing from a rounded enlargement on the strap.

The lower strap ends in a cut-out central lobe and two forward-curling scrolls. The cut-out designs are related to the group in the eastern counties (see pages 205–7). Likely to have been made during sixteenth-century alterations.

DATE c 1500.

Buckler drawing, BL Add. 36431, fo 1037; RCHME *Essex* 1921, 112; Wyatt 1852, pl 13.

HADDISCOE

St Mary, Norfolk

South door

Fig 4.12

SIZE 990mm × 2,160mm

DOORWAY Pair of nook shafts with cushion capitals and bases. Outside these are strips of chip-carved star patterns. Voussoirs include scalloped design and three types of zigzag. Above the doorway is a niche with a seated figure, possibly Christ with the dove above.

CARPENTRY New wood.

IRONWORK Pre-restoration drawings by Cotman and Britton show the iron is heavily restored and rearranged.

It is difficult to distinguish all the repairs from the original iron, and to match all the fragments on the drawings with the present design. The present ironwork consists of a small scrolled interlaced cross at the top of the door, two pairs of opposed C hinges, a large central cross and two small sets of scrolls on the hanging edge. The arms of the Cs are squared instead of rounded. The Cs on the opening edge have a third central arm, crossing the door. They are all profusely barbed. The large central cross has an interlace pattern in the middle, and each of its arms is crossed. The ring plate is a circular band with a saltire cross through it. On some parts of the iron it is possible to distinguish original work from repairs. The repairs have a flat, even surface, regular vertical edges, and thick regular barbs; the original iron has an uneven surface,

occasionally feathered markings around edges and irregular tapered barbs. In this respect, the small cross at the top looks original but it is not shown on the pre-restoration drawings. It might have been transferred from Hales where one was illustrated (Cotman, 1818, pl 51). Raveningham has similar ironwork.

DATE c 1100.

Britton 1814–20, V, pl 16, drawing of 1818; Cotman 1838, I, pl 20, drawing of 1814; Ffoulkes 1913, 5; Gardner 1927, 62; Lueer 1904, 8; Opie-Smith 1929, 158; Yates 1939, 177.

HADSTOCK

St Botolph, Essex

South door

SIZE 840mm × 2,130mm

DOORWAY c 1200. Early English, waterholding bases for nook shafts, stiff leaf capitals, moulded arch.

CARPENTRY New wood.

IRONWORK Original strap hinge. Slightly tapered with single edging line, and squared at hanging end.

DATE Probably mid-fourteenth century.

HADSTOCK

St Botolph, Essex

West door

Fig 4.9

SIZE 1,390mm × 2,360mm

DOORWAY Pointed, moulded, part of fifteenth-century tower. Tower is mainly made of reused masonry of much earlier date, some Saxon.

CARPENTRY Door four boards wide. Splits in the wood and grain patterns show the inner two and outer two boards are pairs, each pair cut from the same piece of wood. Interior of door extensively repaired with machine-cut ledges and horizontal boards.

IRONWORK Three strap hinges. The upper two are complete and loop round the back of the door where they end in split-curl scrolls as on the north door. The bottom strap, probably repaired, ends in a loop for the pivot. All three straps are perforated in a dense pattern of nail holes similar to those on the north door. The top and bottom straps end in a splayed butt. The central strap ends in a broken scroll. There is a semi-circular edging band at the top, made for a doorway much narrower than the present. A thin broken sheet forms the lock plate.

The ironwork is probably reused from an older door because the broken scroll on the central strap has no adjacent nail holes in the wood, and because the top edging band is too small.

DATE Ironwork c 1060s–1070s

Fernie 1983, 72; Rodwell 1976, 65.

HADSTOCK

St Botolph, Essex

North door

Figs 2.1, 2.11, 4.6–4.8

SIZE 1,448mm × 2,870mm

DOORWAY Nook shafts with small block capitals and heavily moulded impost blocks. Voussoirs have roll mould on the inner side and carved honeysuckle on the outer edge. Capitals, imposts and outer edge of arch are decorated with 'honeysuckle' motifs. The west impost was possibly designed for a wider arch than the east. The stones with 'honeysuckle' carving, forming the outer order of the arch, are haphazardly placed and do not fit their present position. Two holes have been drilled on the inside of the west jamb at 720mm and 1,500mm from the ground.

Rodwell's excavation at Hadstock in 1974 showed that the carving of the north doorway was dated to his Period 3A, which he calls 'late Anglo-Saxon, eleventh century'. Moreover, it appeared that the north doorway was 'an entirely medieval reconstruction and it is not clear whether its present position is as now, or whether it had been moved from the Period 2 doorway a little to the west or, indeed, whether it had been removed from the north wall of the north porticus (there being evidence for at least three successive doorways here prior to the fourteenth century).'

Fernie's examination of the structure of the doorway pinpoints its date more closely. According to Fernie: 'the angle roll on the doorway is a feature which makes its earliest dated appearance in the church of St Étienne in Caen in western Normandy, in building from the 1060s to the early 1080s.' Fernie considers Period 3 at Hadstock to be Saxo-Norman, in the 1060s or 1070s.

CARPENTRY Door is made of four boards with splayed rebates. The frame consists of horizontal ¼-round ledges and an edging frame that was steamed to bend around the top of the door. The frame is fixed by a large number of nails fitted through roves. Some of the boards at the bottom have been replaced. The same technique is used at St Peter in the East, Oxford.

IRONWORK The door hangs from three hooks on the east jamb. The iron straps forming the hinges stretch across the front of the door, form a loop on the hanging edge and continue round the back. Here they terminate in split curls 320mm long. These split curls are fixed behind a slot in the three upper ledges, but the slot is 150mm longer than the strap and scrolls. The straps across the front have a zigzag pattern of nail holes along them, unusually densely spaced. The trifid terminals have been welded to the straps. A drawing from 1819 shows they were then all missing. The plain iron edging band is also a restoration. No decorative iron remains on the door, but its entire surface is pockmarked with nail holes, within the perimeter of the edging band. Ghosts of the former iron are discernable, especially centre left. In 1770 it was described by Muilman as 'much adorned with thick bars of ironwork of an irregular form'.

A short fragment of scrolled ironwork from the north door is preserved at Saffron Walden Museum. According to its label, the iron was removed and the door repaired in 1830. According to Richard Neville, the door, 'being much decayed', was removed for repairs in 1846, when Neville himself detached some of the old wood, and part of the skin attached to it.

SKIN The door was originally covered with skin: one fragment is preserved at Saffron Walden Museum and another at Cambridge University Anthropology Museum. According to Dr Reed's examination in 1974, it is human. The skin was first mentioned by Stukeley in 1724.

DENDROCHRONOLOGY The door was examined by Dr J Fletcher for Dr Rodwell's investigations. Only one reading was obtained, which Fletcher communicated verbally as 'felling date c 1020'. His death prevented the further readings that he required to arrive at a definitive date.

DATE Door and strap hinges c 1060s–1070s; band around top and trifid terminals to strap hinges (on front) after 1830 or 1846.

Anon 1819, 130–1; Buckler drawing, BL Add. 36433, fo 601; Christy 1925, 168–90; Cobbett 1935; Fernie 1983, 72; Grey 1906–7; Hart 1968; Hewett 1974, 97–8; Morant 1768, 543; Muilman 1770–2, VII, 314–23; Neville 1847, 35; Reaney 1935, 176, 502, 510; Rodwell 1976, 64; Stukeley 1776, 79; Swanton 1976; Taylor and Taylor 1965, I, 272; Wright 1836, II, 103.

HALES

St Margaret, Norfolk

North door

Fig 4.13

SIZE Doorway 1,080mm × 2,160mm

Ironwork destroyed. Information from Cotman.

DOORWAY Elaborate example of Waveney Valley Romanesque decoration. Two orders of column shafts with varieties of volute capitals. Six orders of voussoirs including zigzag, star pattern, reel and bobbin and starred roundels.

CARPENTRY New door.

IRONWORK Already fragmentary by 1818. Described as still surviving by Starkie Gardner in 1892. Two small crosses at top of door, one scrolled, the other scrolled and interlaced. The central and lower part of the door have parts of a complicated, elongated cross. It originally had three pairs of horizontal scrolled arms and the central arms formed an interlace pattern across the vertical member. Similar ironwork at Haddiscoe and Raveningham.

DATE c 1100.

Cotman 1818, pl 51; Ffoulkes 1913, 5; Gardner 1892, 1927, 63.

HAMPNETT

St Gregory, Gloucestershire

South door

SIZE Door ring plate 100mm diameter

DOORWAY Late Perpendicular.

CARPENTRY Door cross-boarded, with moulded ribs on the front.

IRONWORK Strap hinges with flat rounded terminals on the back. Flat star-shaped ring plate on the front. The circular ring is decorated with five hoops. Keyhole scutcheon probably the same date.

DATE Late fifteenth century.

HARTLEY

All Saints, Kent

South door

Fig 4.179

SIZE 1,250mm × 2,550mm

DOORWAY Exterior remade plain pointed arch. Interior door deeply inset inside rounded rear archway with ashlar opening.

CARPENTRY Five boards with tongue and groove edges. Five original half-round ledges held by roves. Back of door otherwise cross-boarded. Much wood replaced on opening edge and bottom.

IRONWORK The door hangs from a new top strap hinge on the rear, but an original C and strap on the bottom of the front. There are seven horizontal bands across the door – 2, 4 and 7 (counting from top) were originally hinges – and a framing band around the top of the door. Two broken scrolls meet at the centre top. Below this is plain band with split-curl terminals and, like the remaining straps, with single edging groove. Strap 2 has three Cs facing the opening edge: the strap and two outer Cs have fleur-de-lis terminals; the inner C has raised animal-head terminals. Strap 3 has double split-curl terminals. Strap 4 has three Cs, the inner with raised animal heads and the two outer with split-curl and lobe-and-tendrill terminals. Straps 5, 6 and 7 end in tendrils, and strap 7 has one remaining half-C with a raised animal-head terminal.

DATE c 1150–75.

Brandon and Brandon 1847, section II, Metalwork, pl 2; Ffoulkes 1913, 4; Opie-Smith 1929, 154; Yates 1939, 177.

HATFORD

St Michael, Oxfordshire

South door, nave

Fig 4.215

SIZE 890mm × 2,180mm

DOORWAY Single nook shafts with scalloped capitals, zigzag voussoirs.

CARPENTRY Unframed door with horizontal planks on the back. The front of the door has been repaired with edging frame.

IRONWORK Three strap hinges ending in scrolls with raised animal heads and flat disc terminals. The central bar has an additional pair of scrolls on the hanging end. See Faringdon and Uffington.

DATE c 1150–75.

Buckler drawing, BL Add. 36433, fo 586.

HEADINGTON

St Andrew, Oxfordshire

South door

Ironwork lost. Information from RCHME.

CARPENTRY New wood. An architect's plan of 1959 shows the old door opening inwards: the present new door opens outwards (information from A P M Nixon).

IRONWORK Thirteenth-century ironwork including straps and hinges with ornamental ends. Old lock.

RCHME *Oxford City* 1939, 151.

HEATH CHAPEL

No dedication, Shropshire

South door

Fig 4.37

SIZE 1,050mm × 2,040mm

DOORWAY Romanesque: two pairs of nook shafts with zigzag and chevron on voussoirs. Very weathered.

CARPENTRY New door.

IRONWORK Two sets of affronted Cs welded to straps. The Cs have split-curl terminals and new hinges on the back. The iron is unweathered compared to the stonework. It may be renewed because Eyton's illustration of 1857 shows scrolled bars, not Cs.

DATE c 1150 if original.

Eyton 1854–60, IV, 19; Opie-Smith 1929, 154.

HELLEDON

St Mary, Norfolk

South door

Fig 5.52

SIZE Double doors, each leaf 580mm × 2,290mm

DOORWAY Fluted continuous moulding.

CARPENTRY New doors.

IRONWORK Two pairs of strap hinges. Each have two clusters of folded stamped leaves and rosettes. The surface of the straps is decorated with punched rosettes and semicircular chisel marks. For more information on the stamps, see Hellesdon (north).

DATE c 1350–70.

HELLEDON

St Mary, Norfolk

North door

SIZE 1,290mm × 2,390mm

DOORWAY Pointed, moulded.

CARPENTRY New door.

IRONWORK Two strap hinges now on the interior of the door with clusters of folded, stamped leaves and rosettes along them. Punched

rosettes and grooves on straps. The stamps used are an eight-petal rosette with a dot in each petal – one petal, bottom left, is smaller than the rest and this irregularity is also found at Wickmere and Wacton (south); a cinquefoil with prominent central rib and dots in segments, also found at Wickmere; and a 13-lobed leaf is found at Wacton (south).

DATE c 1350–70.

HELLINGTON

St John the Baptist, Norfolk

South door

Ironwork lost. Illustrated by T Higham.

DOORWAY Two pairs of nook shafts with scalloped and volute capitals. Four orders of voussoirs including zigzag, and reel and bobbin.

CARPENTRY The door is three planks wide, and patched at the bottom.

IRONWORK Two C hinges, plain and butt-ended.

DATE c 1150–75.

Higham 1818.

HELLINGTON

St John the Baptist, Norfolk

North door

SIZE 900mm × 2,160mm

DOORWAY Nook shafts, plain cushion capitals. Chip-carved, moulded and billet voussoirs.

CARPENTRY Door walled up on the interior. Boards V-edged. Ledges attached with trenails.

IRONWORK All ironwork missing, but nail holes and ghosts indicate there was a C and strap.

DATE c 1150–75.

HEMINGSTONE

St Gregory, Suffolk

Door at base of tower, west end of nave, now behind a wooden shutter

Fig 6.53

SIZE 530mm × 1,740mm

DOORWAY Tower c 1480s.

IRONWORK Flat iron strips completely cover the door, vertically and horizontally, held by prominent nail heads. Single plain ring and two keyholes.

DATE Late fifteenth century.

HEREFORD CATHEDRAL

Lock plate on door to Bishop Audley's chantry, south side of Lady Chapel

Fig 6.68

SIZE Lock plate 75mm × 140mm; handle plate 120mm × 270mm

CARPENTRY the door has four linen-fold panels, styles and rails enriched with paterae in squares. There is a carved dragon in the top spandrel. New back.

IRONWORK The lock plate is rectangular, with scalloped edges at the top and bottom, and star-shaped nail heads in each corner. The square interlace pattern applied above the lock is the Audley fret, with the Lombardic initials EA adjacent to the keyhole. Below the keyhole is the Audley badge of a butterfly. The decoration is raised and painted.

Adjacent is a rectangular handle with a moulded knob and raised

decoration of a trefoil-crested crown above the handle.

DATE *c* 1492–1502 Edmund Audley was Bishop of Hereford 1492–1502. The chapel was probably completed after his translation to Salisbury, because the arms of his successor Bishop Richard Mahew (1503–16) are painted on the chantry screen.

Gardner 1922, 37; RCHME *Herefordshire* 1931, 107.

HEREFORD CATHEDRAL

Chest I, now in museum in south cloister

Fig 4.167

SIZE 1,220mm long, 480mm high, 530mm deep

CARPENTRY Poplar wood, box construction, new lid, *c* 1930. The front has been repaired at the bottom.

IRONWORK The front has three vertical straps and two pairs of corner brackets, all with fleur-de-lis terminals. There are two vertical straps at the back and one at each end. The lock plate has concave sides and a circular projection for a nail on each side. It has three keyholes. There is a smaller lock plate below.

DATE Thirteenth-century box and straps; lock plate late medieval?

Morgan 1947.

HEREFORD CATHEDRAL

Chest II, now in museum in south cloister

Fig 6.59

SIZE 1,380mm long, 660mm high, 530mm deep

CARPENTRY The base is box construction. The curved lid is made from one piece of wood.

IRONWORK The chest is bound by vertical and horizontal plain bands, with three hinges. There are two carrying rings on each end. Three large hasps have upturned fishtail ends. These are replacements: on the central lock plate there is a raised seating for a straight-sided hasp. On either side of the keyhole are square leaves with a dimpled surface made by punching the iron from the back.

This chest is very similar to one at Little Waldingfield, Suffolk (Cautley 1938, pl 311). They have the same domed lid, stout straps and distinctive lock plate with square stippled leaves. Both are likely to be imports from the Netherlands.

DATE Late fifteenth century.

Eames 1977, 172–5.

HEREFORD CATHEDRAL

Tomb railings of Bishop Charles Booth (died 1535), north wall of north aisle of nave

Fig 6.114

SIZE Stanchions 1,630mm high, railings 2,560mm long

IRONWORK Railing across the front of a wall tomb. The railings stand on a plinth with stanchions and rails fitted into slots in the base. The four buttressed stanchions have rounded tops. The railings end in spikes. The upper transom has, added on the front, a crenellated decorative band with a raised rim and alternating heraldic devices of a red rose and boar's head. In front of each stanchion is a shield of the arms of Booth, three boars' heads.

DATE *c* 1535

Crossley 1921, 176; RCHME *Herefordshire* 1931, 111.

HEVERSHAM

St Peter, Cumbria

South door

Fig 4.55

SIZE 1,660mm × 2,550mm

DOORWAY Pointed, chamfered.

CARPENTRY Cross-boarded.

IRONWORK Two tapered strap hinges across the front of the door. A barbed C hinge and strap have been applied to the centre of the door, so that the C and strap face downwards.

DATE C and strap reused from a thirteenth-century door. The door and hinges are late medieval.

HEYBRIDGE

St Andrew, Essex

South door

Fig 4.83

SIZE 1,320mm × 2,690mm

DOORWAY Plain jambs. Segmental arch with horseshoe-shaped tympanum filled with lozenge-shaped stones with a chip-carved surface pattern.

CARPENTRY Four boards with rebated edges. The ledges have been wedged into grooves along the back of the door and fixed with clenched nails.

IRONWORK Three pairs of opposed Cs with a strap between them. Bowed barbed strap across the top of the door with a raised projection at one end. Both Cs and straps have double-line cross-hatching. The Cs terminate in one inner curl and double outer curl like a flat animal head. The top strap ends in a split curl. The middle strap had three pairs of back-to-back curls along it. The bottom hinge strap reaches the opening edge of the door, whereas the top does not. The ring plate is a circular open-work disc, and the ring has four rectangular knobs on it.

DATE Hinges *c* 1075–1125; ring plate fifteenth century.

RCHME *Essex* 1922, 136–8.

HICKLING

St Luke, Nottinghamshire

South door

Fig 5.77

SIZE 1,370mm × 2,740mm

DOORWAY Pointed, moulded.

CARPENTRY Door reframed and rebacked.

IRONWORK Three pairs of opposing scrolled straps. The main branches join the straps at a squared junction. Square seating for nails. The scrolls have a raised swaged profile. All terminals are clusters of three hemispheres. The ironwork could have been intended for double doors.

DATE *c* 1275–1325.

Ecclesiological Society 1847, pl 93.

HIGH HALSTOW

St Margaret, Kent

Door ring and plate kept in church safe

Fig 3.12

SIZE Diameter of ring plate 152mm, diameter of ring 146mm

IRONWORK Circular ring plate with nail holes arranged around the edge in alternating groups of 3 and 1. The pivot is fashioned as an animal head – perhaps a goat – with pointed ears and a looped beard.

which holds the ring. The head is a later insertion into the ring plate. The ring is made of double-twisted wire ending in an animal head, whose nose loops through the ring.

DATE Plate and ring c 1150–1200.

HIGH RODING

All Saints, Essex

South door

SIZE 1,120mm × 2,230mm

DOORWAY Pointed, moulded.

CARPENTRY The door has five vertical ribs between the boards and around the edge. Rear not examined.

IRONWORK Two Cs and straps with split-curl terminals. Straps have a chiselled surface pattern of double zigzag and feathered edging.

DATE Early thirteenth century.

RCHME Essex 1921, 133–4.

HIGH RODING

All Saints, Essex

North door

Fig 4.54

SIZE 1,350mm × 2,030mm

DOORWAY 2 orders, pointed, chamfered.

CARPENTRY New wood.

IRONWORK Two Cs and straps and one central bar. The top C would have had a split curl and extra outer curl, and the strap a split curl, but it is broken. There is zigzag hatching on the strap as on the south door. The central strap has lobe and tendrils. The bottom C is partly broken but has a split curl.

DATE Early thirteenth century.

RCHME Essex 1921, 133–4.

HIGHAM

St Mary, Kent

South door

SIZE 1,300mm × 2,350mm

DOORWAY Fourteenth century, moulded.

CARPENTRY Portcullis frame with a Y division at the top, forming two lancets. The ledges are held by roves and nails. The frame joints are dovetail, and mortise and tenon. The front of the door is divided into tracery panels, with borders of flowers and heads.

IRONWORK Two plain strap hinges on the back. Small door ring plate with an open-work design.

DATE c 1350–75.

Newman 1969, 313.

HIGHLEY

St Mary, Shropshire

South door

SIZE 970mm × 2,450mm

DOORWAY Plain, pointed, chamfered. There are Romanesque windows on the north wall of the nave, but the south doorway is later than this.

CARPENTRY New rear frame.

IRONWORK Four strap hinges with split-curl terminals. Under the split curls a further bar is fixed ending in triple splits. Handle with open-work plate.

DATE Hinges twelfth century? Ring plate fifteenth century.

HOLDGATE

Holy Trinity, Shropshire

South door

Ironwork lost. Information from Eyton and Acton.

DOORWAY Late Romanesque with foliage and volute capitals. Beakhead and foliage scrolls on voussours.

IRONWORK Two strap hinges and four decorative bars. The upper strap hinge ends in a split curl with a central triangular lobe. The bottom hinge has a rounded enlargement at the centre, the terminal of which is broken. The decorative scrolled straps have been rearranged. Strap 5 (counting from top) has two pairs of scrolls at each end and an open-work circle at the centre; originally designed for the centre of the door. There is a Maltese-cross ring plate at the hanging end of the strap. Strap 1 has five pairs of scrolls; strap 3, originally a hinge, ends in a split curl; strap 4 has split curls at each end.

DATE Door, hinge straps and ring plate late medieval, fourteenth to fifteenth century; straps 1, 3, 4, 5 contemporary with doorway, late twelfth century.

Eyton 1854–60, 70. Eyton's engraving was probably copied from a drawing by Francis Stackhouse Acton (Local Studies Library, Shrewsbury, MS 203, fo 32).

HOOTON PAGNELL

All Saints, South Yorkshire

South door

Fig 4.62

SIZE 1,330mm × 2,090mm

DOORWAY Plain ashlar jambs, tympanum and arch all remade.

CARPENTRY The four central boards are original; the outer boards and rear frame are new.

IRONWORK The central strap with no surface pattern and originally barbed split-curl terminals is authentic. The two Cs and straps have split-curl terminals and a chiselled surface pattern of feathering; the straps have an angular swelling at the hanging end. The bottom C was made without a lower arm, after the floor level of the porch was raised in the nineteenth century. There is a ghost of a small C left at the top.

DATE Central strap twelfth century; Cs and straps nineteenth-century reproductions.

HORNING

St Benedict, Norfolk

Chest

Fig 4.169

SIZE 1,440mm long, 560mm high, 610mm deep; lid 500mm × 1,270mm. I am grateful to Professor Zarnecki for these measurements.

CARPENTRY The body of the chest was cut from one log. The lid was made of a single plank. In bad state of decay.

IRONWORK The lid has three flat strap hinges ending in split curls. Between these are two barbed straps with pairs of Cs on either side of them. The ends of the chest are bound all round with a plain iron band. The front is decorated with five bars ending in fleurs-de-lis and having pairs of scrolls with square joints along the bars. Two plain square lock plates.

DATE Chest, hinges and barbed straps 1175–1200; fleur-de-lis straps possibly added in later Middle Ages.

Geddes 1984, 297.

HORTON KIRBY

St Mary, Kent

Ironwork lost.

IRONWORK Strap hinge ending in a pair of inward curving, cut-out asymmetrical leaves and two outward curving, cut-out trefoils.

DATE Mid-fourteenth century.

Brandon and Brandon 1847, section II, Metalwork, pl 3.

HOUGH ON THE HILL

All Saints, Lincolnshire

Fig 4.129

Ironwork lost. Information from drawing by Twopeny in 1837.

DOORWAY Early English.

CARPENTRY Door with moulded raised ribs between the planks. Ironwork placed over the ribs.

IRONWORK C shape and strap. The C ends in lobe and curls on the inside and outside. There were two pairs of tendril curls on the centre of the strap.

DATE c 1200–25.

Twopeny 1904, pl XXIV.

HOWDEN

St Peter, East Riding of Yorkshire

Door, north transept

Fig 4.200

SIZE C and strap 860mm wide.

Ironwork lost. Information from sketches by JH Middleton and Eldon Peane.

IRONWORK Double doors with two interlocking squares at the top. A fleur-de-lis springs from each corner of the squares and there is a leafy cross in their centre. There is a C hinge and strap with fleur-de-lis terminals. The ends of the C divide to form one inner and one elongated outer curl. The strap has two fleurs-de-lis curling backwards and one central pair of scrolls. The squares have a ridged profile; the C and strap have a fullered profile.

DATE 1267–72, or later. The church was made collegiate in 1267 and mostly rebuilt shortly after this, including the north transept. The transepts were built by 1272 when John Howden was buried in the choir.

Middleton, drawing in Society of Antiquaries of London; Peane, drawing in *Architectural Association Sketch Book* 1876; Petit 1868; *VCH Yorkshire* 1913, 36.

HUISH EPISCOPI

St Mary, Somerset

South door

Fig 4.158

SIZE 1,600mm × 2,070mm

DOORWAY Two orders of nook shafts, the inner being carved with a spiral pellet motif. Outer order of chevron. Voussoirs carved with chevron and nail-head. Hog-backed, joggled lintel, tympanum filled with uncarved masonry, some arranged in diaper pattern. Late Norman south doorway reddened by fire and seemingly reconstructed because the south aisle is sixteenth century.

CARPENTRY Portcullis frame.

IRONWORK Two plain strap hinges, and between them two horizontal straps. On the opening edge, the straps end with rounded lobes and long thin spiral tendrils and have pitted hammer marks. On the hanging edge they end in a narrow lobe and short lateral scrolls, thicker

than on the opening edge. No hammer marks.

The terminals on the hanging end are new, contemporary with the hinge straps.

DATE Terminals on the opening end are contemporary with the door, probably sixteenth century. The welds are visible on the two central straps. The door was possibly replaced after the fire that scarred the doorway.

HUNSTANTON

St Mary, Norfolk

Ironwork lost. Information from Wyatt.

Fig 4.224

IRONWORK An elaborately scrolled hinge with terminals of cut-out asymmetrical leaves and lobes. The strap and branches had circular nodes along them and had a single groove outline.

The church was much restored in 1857, and the hinges were lost by 1892 according to Gardner.

DATE Late fourteenth century?

Ffoulkes 1913, 12; Gardner 1927, 77, 108; Mee 1972, 136; Wyatt 1852, pl 13.

ICKLINGHAM

St James, Suffolk

Chest

Moved from All Saints, Icklingham

Figs 5.93–5.95

SIZE 1,760mm long, 410mm high, 540mm deep

CARPENTRY Single planks on each face. No joining. Chest held together by ironwork.

IRONWORK

LID Seven hinges, the two outer ones being plain binding straps. The five inner hinges have three pairs of branches and are cross-hatched. The two lower branches divide into double curls, with joints covered by cross-hatched bars. The upper pair of branches end in single cut-out terminals. Raised square nails. The central and end straps form part of the locks.

BACK The seven hinges continue down the back and half-way under the chest. The five main straps resemble those on the lid, having three pairs of branches, the central ones being scrolled. All the terminals are flat discs.

ENDS The band around the edge has curled scrolls with flat disc terminals. The centre of the panel is filled with a stem and two pairs of branches, and there is a handle in the middle of the panel.

FRONT Seven straps as on the lid. The two outer straps are plain. The five central ones are branched and scrolled. The middle strap accommodates a lock with two curled branches on either side of it.

The cut-out terminals that are used all over the chest except on the back are: fleur-de-lis, trefoil, daisy and quatrefoil, asymmetrical leaf, semi-circle. The same designs are used on the chest at Church Brampton. The central hasp has a secret opening device under the chest.

DENDROCHRONOLOGY The tree rings were counted by Dr J Fletcher: there is a clear sequence of over 250 rings. Latest ring 1270. Estimated date of felling 'after 1255'.

DATE c 1330–50.

Anon 1904; Fletcher and Tapper 1984, 123, table 5; Gardner 1927, 84; Geddes 1987, 174–5; Geddes and Sherlock 1986; Johnston 1907, 266; Lueer 1904, 36; Macquoid and Edwards 1954, II, 3.

IFFLEY**St Mary, Oxfordshire**

South door

Fig 4.38

Ironwork lost. Information from drawings by Britton and Buckler.

DOORWAY Inner continuous order decorated with carved plaques of animals and flowers. The middle order has carved columns and cushion capitals with zigzags on voussoirs. The outer order has plain columns, one cushion and one scalloped capital, roll mould and nail-head on voussoirs. Church built 1175–82.

IRONWORK Fragments of two C hinges. The upper C has a split-curl strap through it. Below this is another strap with split curls at both ends. There are two horizontal butt-ended straps at bottom of door. At the top is an edging band with split-curl terminals.

DATE c1175–82.

Britton 1814–20, V, pl 3; Buckler drawing, BL Add. 36433, fo 594; *VCH Oxfordshire* 1957, 201–4.**IFFLEY****St Mary, Oxfordshire**

West door

Ironwork lost. Information from Britton.

DOORWAY Three continuous orders of beakhead and zigzag. Hood mould of figures in a beaded chain. Church built 1175–82.

IRONWORK The ghosts illustrated on the doors show two pairs of Cs. Between the upper Cs are two scrolled straps with split-curl terminals.

DATE c1175–82.

Britton 1814–20, V, pl 4; *VCH Oxfordshire* 1957, 201–4.**ILFRACOMBE****Holy Trinity, Devon**

South door

SIZE 1,310mm × 2,160mm

DOORWAY Fifteenth century, chamfered.

CARPENTRY Three massive square ledges and durns, and one roughly cut ledge. The rough ledge is held by clenched nails. The rest are held by nails with large squared heads, as found on the front of the door. There is a grid of ribs on the front, held by square nail-heads with chamfered corners. Graffiti from 1768.

IRONWORK Two massive strap hinges on the back, held by clenched nails. The heads of these nails are quite flat and are underneath the external ribs. This is, therefore, the original arrangement: the ribs, square ledges and large nail heads are secondary. The diamond ring plate has split curls on the corners, held by the original small nails, and a plain circular ring. The lock plate is heart-shaped.

DATE The original arrangement is probably fifteenth century, with additions in the late sixteenth century.

Pevsner, *Devon*, 1989, 501.**INGLESHAM****St John the Baptist, Wiltshire**

South door

SIZE 950mm × 2,100mm

DOORWAY Stonework of the portal is early thirteenth century but the south wall of the church was reconstructed around 1500.

CARPENTRY Cross-boarded with deep moulded ribs on the front.

IRONWORK Two plain strap hinges ending in cross-hatched tips. Circular ring plate with serrated edge.

DATE c1500.

INGLESHAM**St John the Baptist, Wiltshire**

North door

SIZE 1,120mm × 2,070mm

DOORWAY North aisle c1220s. Trefoil-headed doorway.

CARPENTRY There are small nail heads across the front of the door, which was locked.

IRONWORK Strap hinges ending in tendrils with flat circular and pointed ogee terminals.

DATE Early fourteenth century.

IPSWICH**St Mary at Elm, Suffolk**

South door

Figs 5.126, 5.127

SIZE 1,090mm × 2,450mm

DOORWAY Single attached shafts, plain cushion capitals, chamfered abaci. Voussoirs with zigzag and roll mould.

CARPENTRY Originally three squared ledges on back.

IRONWORK Straps 1, 3 and 5 (counting from top) are straight bands with split-curl terminals and U curls along some edges. The nail holes are arranged in a single straight row. Straps 2, 4 and 6 and the scrolled decoration at the top of the door have cut-out leaf terminals and nail holes arranged alternately in pairs and singly. All the scroll-work and split curls are characterized by a rounded profile.

DATE Mid-fourteenth century.

IRSTEAD**St Michael, Norfolk**

South door

Fig 5.49

SIZE Ring plate 540mm × 540mm

DOORWAY Simple Decorated moulding.

CARPENTRY New rear frame. The planks are original, with vertical moulding along the edges.

IRONWORK Diamond-shaped ring boss with three stems terminating in rosettes placed at each corner. There are folded, stamped rosettes over the welds.

It is a rustic version of ring plates used in the St John's Norwich group, for instance Wickhampton and Stokesby, but the stamp designs here are not related to that group.

DATE c1325–50.

KEDLESTON**All Saints, Derbyshire**

Priest's door, chancel south

Fig 5.160

SIZE 1,920mm × 850mm

CARPENTRY Door locked. Moulded ribs on front of door.

IRONWORK Studs at the top of the door mark the date 1613 and the initials IC and MC, both in circles of studs. There are two strap hinges under the ribs, the lower being a restoration. The upper strap ends in a lobe and there are two pairs of opposing scrolls ending in bird's heads. The central strap has four pairs of opposing scrolls ending in rough bird's heads. There is one disc terminal on the left and a lobe on the

right. The surface of the iron has some cross-hatching and a chiselled edging groove. Bird's-head terminal found at Ashbourne.

DATE 1613.

KEMPLEY

St Mary, Gloucestershire

Door, nave south

Fig 4.39

SIZE 1,100mm × 2,400mm

DOORWAY Scallop capitals with scrolled neckings. The tympanum depicts the tree of life.

CARPENTRY The new rear frame and patches on the front conceal the original construction of the door. Original board edges appear to be rebated.

IRONWORK Two C hinges and five horizontal straps, three ending in split curls. Similar to the west door.

DATE c1100–20.

Hewett 1980, 46; Morley 1985, 107–8.

KEMPLEY

St Mary, Gloucestershire

Door, nave west (originally exterior, now enclosed by the west tower)

Fig 4.40

SIZE 980mm × 2,360mm

DOORWAY Cushion capitals with angle ribs, spurred bases. Roll mould arch, plain tympanum.

CARPENTRY New rear frame. Three boards in front, each with a single counter-rebate at the top and bottom. There are three free tenons inserted between each board.

IRONWORK Two C hinges and four straps, all with split-curl terminals. The Cs formed the original hinges, but now the door hangs from new straps on the back.

DATE c1100–20.

Hewett 1980, 46, 57; Hewett 1988b, 374; Morley 1985, 107–8.

KEMPLEY

St Mary, Gloucestershire

Chancel door, north-east

Fig 4.166

SIZE 670mm × 1,800mm

DOORWAY Pointed, chamfered, fourteenth-century insertion in twelfth-century chancel wall.

CARPENTRY Two boards wide with a chamfered edge. There are traces of three exterior horizontal boards, now removed. One chamfered ledge on the interior original; the four other rectangular ledges are secondary.

IRONWORK Hinge straps end in curled fleurs-de-lis as at Pixley. The central strap ends in broad, flat-bladed fleurs-de-lis.

DATE Central strap mid-twelfth century; upper and lower straps fourteenth to fifteenth century.

KEMPLEY

St Mary, Gloucestershire

Chest

SIZE 1,190mm long, 470mm high, 620mm deep

CARPENTRY Dug-out log chest.

IRONWORK Massive locks on lid. No easily datable feature.

DATE Medieval.

KEMSING

St Mary, Kent

Outer door, porch

Fig 5.111

SIZE 1,310mm × 2,150mm

DOORWAY The porch is half-timbered in the Decorated style, with massive scalloped barge boards and a wooden portal made of two matching timber beams. The grain of the timber is exploited to give the effect of an ogee arch.

CARPENTRY The door is much repaired, with recent insertions of timber spliced between each board. The door is held together by, and hung from, straps on the back.

IRONWORK Two straight hinge straps (no longer functional) with a rectangular enlargement at the hanging end, decorated with an incised outline and diamond pattern. The three additional straight, plain strengthening straps are probably secondary. The entire original surface of the door is pockmarked with nail holes indicating a large amount of lost decorative ironwork. A few broken scrolls survive, mainly above the top hinge. They show that the original design was made of multiple scrolls ending in cut-out leaves and rosettes. The effect could have been similar to Eastwood (south).

DATE Mid-fourteenth century.

KENNINGHALL

St Mary, Norfolk

South door

DOORWAY Angle colonnettes, rough fluted capitals. Chip-carved star pattern on abaci and on inner order of arch. Roll mould on outer order. Riderless horse and cat-like animal inset as fragments by the door.

CARPENTRY Overlapping boards.

IRONWORK Three strap hinges. The bottom and top are plain replacements, with ghosts of the originals below. The central strap is broader with a cross-hatched surface pattern, incorporating a plain circular ring boss.

DATE Central strap fourteenth century.

KIMBOLTON

St James, Hereford and Worcester

Door, nave south

Fig 5.157

SIZE 1,200mm × 2,600mm

DOORWAY Nave and south doorway thirteenth century.

CARPENTRY New door.

IRONWORK In good condition, protected by the porch. New hinges on the back of the door. Decorative straps made of lead are attached to the top and bottom of the new door. The simple scrolled design ends in cut-out terminals of asymmetrical leaves. The strap is decorated with punched and chiselled dots, zigzag and crosses. The scrolled section of the strap extends from a raised fluted collar.

DATE Either c1350–1400 or nineteenth century.

KIMBOLTON

St James, Hereford and Worcester

Door, tower south

SIZE 690mm × 2,000mm

DOORWAY Pointed, chamfered, in thirteenth-century tower.

CARPENTRY Post-medieval, but some metal, subsequently broken off, has left traces in the wood.

IRONWORK In a fragmentary condition, but ghosts in the wood show that both hinges were the same cut-out design as those on the nave door. In 1989 Professor Zarnecki found one of the fragments had fallen off and recognized that, although its dirty grey appearance made it look like painted iron, it was made of cast lead. The door hangs from modern iron straps on the back.

DATE Either c 1350–1400 or nineteenth century.

RCHME *Herefordshire* 1934, 78a.

KINGERBY

St Peter, Lincolnshire

Door, nave south

Fig 4.72

SIZE 1,120mm × 2,570mm

DOORWAY Thirteenth century? Chamfered.

CARPENTRY The door is cross-boarded, with the front boards V-edged. Large medieval lock box on rear.

IRONWORK Two strap hinges and three intermediate straps with split-curl terminals. What appears to be a broken C at the bottom is a support for a pin set in the floor, compensating for the lower hinge strap, which has no hook in the jamb. The door from the nave to the tower is also medieval with two strap hinges and two small Cs hidden behind the jamb.

DATE Twelfth to thirteenth century.

KINGSTON LISLE

St John the Baptist, Oxfordshire

North door

Figs 4.103, 4.123

SIZE 1,090mm × 2,230mm

DOORWAY Rounded jambs. Roll mould and billet on voussoirs.

CARPENTRY Unframed door, cross-boarded. The door is not original because there are no ghosts where the iron is missing.

IRONWORK Two C hinges with straps, and central bar: the Cs have broken terminals. Straps from the Cs have a pair of tendrils in the centre and end in an elaborate splay of lobes and tendrils. The central bar has pairs of cut barbs along it.

DATE c 1175–1200.

Opie-Smith 1929, 157; *VCH Berkshire* 1924, 317.

KIRBY BEDON

St Andrew and St Mary, Norfolk

South door

Figs 4.14, 4.41

SIZE 1,120mm × 2,290mm

DOORWAY Remade. Column shafts, one cushion and one volute cap, roll moulding.

CARPENTRY Five boards with offset V-edges. Two saltire-cross braces on the back with three horizontal ledges. Original lock box. (The door could be later than the ironwork, as the iron appears to have been rearranged.)

IRONWORK Two elongated C-shaped hinges. The upper one ends in split-curl terminals, the lower one – which is longer – has terminals broken off. It interlocks with a small opposing C at the bottom. Across the middle of the door is a cut barbed strap. Although it is thick and

hard-edged compared with the rest of the iron, it is worn very thin on the left side, indicating it is probably authentic. In the centre of the door is an iron interlace bow with four loops. Original rectangular lock plate and plain circular ring bars.

DATE Mid-twelfth century.

KIRBY BELLARS

St Peter, Leicestershire

South door

Fig 5.39

SIZE 1,280mm × 2,510mm

DOORWAY Late thirteenth or early fourteenth century.

CARPENTRY Original boards, apparently sanded down during restoration, almost removing traces of ghosts. New rear frame.

IRONWORK Two strap hinges, the lower of which is broken. The upper hinge has two pairs of foliate scrolls ending with stamped terminals. The stamps are a six-petal rosette with a raised dot in each petal, and an asymmetrical leaf with a curled-up pointed tip. There are raised bars over the welds, decorated with a groove or herringbone pattern. Ghosts on the left side of the door show a cluster of scrolls in the centre and traces of more scrolls on the bottom hinge. Faint ghosts on the right side appear to show a large C with central strap on the top right, with circular decorations on either side of the strap.

DATE c 1320–40.

KIRBY CANE

All Saints, Norfolk

South door

DOORWAY Angle colonnettes with zigzag. Continuous zigzag around the inner order of door. Chevron and large pellets on voussoirs.

CARPENTRY Door locked. Not examined.

IRONWORK The door hangs from its rear hinges. The front has two horizontal straps with split curls at both ends.

DATE Mid-twelfth century.

KIRBY HILL

All Saints, by Boroughbridge, North Yorkshire

South door

Fig 4.63

SIZE 1,240mm × 2,530mm

DOORWAY Remade, rounded arch. Only the east jamb of the original doorway is *in situ*.

CARPENTRY Cross-boarded, V-edged planks.

IRONWORK Two large C-and-strap hinges. The Cs have straight arms and cross the wide surface of the door, and end in three branches with crude flattened lobes. The straps end in a shallow up-set. The star-shaped, cut-out ring plate and hourglass-shaped handle plate are probably late medieval, but the key scutcheon is a modern replacement.

DATE Late fourteenth century.

Pevsner, *Yorkshire North Riding*, 1966, 209; *VCH Yorkshire, North Riding* 1914, 370.

KIRDFORD

West Sussex

West door

Fig 4.64

SIZE Double doors, each leaf 800mm × 2,480mm

DOORWAY Pointed, moulded, with shields in spandrels on either side

of the arch.

CARPENTRY Ledges on the rear, moulded rim around the exterior of each leaf.

IRONWORK Two pairs of C-and-strap hinges. The Cs are tucked well behind the door jamb, with just their curved tips visible. The straps have a rectangular enlargement at the hanging end and terminate in a splayed tip. All the iron has a single groove outline with a feathered edging pattern. Flat polygonal lock plate. A hook attached to a quatrefoil plate is on the upper part of the left leaf. The iron is thick and coarse.

DATE Fifteenth century.

KIRKSTEAD ABBEY

Lincolnshire

West door

Fig 4.130

SIZE Double doors, each leaf 500mm × 2,670mm

DOORWAY Leafy crocket caps, vousoirs with nail-head.

CARPENTRY Interior not examined. The wood has traces of white colouring.

IRONWORK Two pairs of strap hinges terminating in lobes and tendrils. The strap has a diamond enlargement at the seat of the scrolls. The lobe is a small pointed diamond.

DATE c 1200–25.

Hope 1909; *Spring Gardens Sketch Book* 1860, pl 65.

KIRTLING

All Saints, Cambridgeshire

South door

Fig 4.88

SIZE 1,220mm × 2,360mm

DOORWAY Two orders shafts, chevron vousoirs. The tympanum depicts Christ in Majesty. Head corbels support the tympanum, as at Ely Cathedral, Prior's doorway, made c 1135.

CARPENTRY New door.

IRONWORK Fragments refixed to door; they no longer serve as hinges. Originally they were two pairs of affronted Cs linked by straps. The straps have a cross in the centre with double split curls, and two pairs of small back-to-back Cs, one on each side of the cross. There is a barbed strap in the centre of the door, with stumpy remains of some central motif.

Circular ring plate with scalloped edges and an open-work design of alternating quatrefoils and lancets. Oval handle.

DATE Strapwork c 1135–40; ring plate fifteenth century

Lysons drawing, BM Add. MS 9461, fo 56v.

LANCHESTER

All Saints, Co. Durham

South door

Fig 4.189

SIZE 1,890mm × 2,460mm

DOORWAY Continuous moulded inner orders with zigzag on the outer order. Arch reset and flattened.

CARPENTRY Frameless: vertical boards on front, horizontal on back. Joints between the boards on the front, subsequently covered by ribs. In excellent condition in spite of its imposing dimensions and simple structure.

IRONWORK Complete C and strap form the top hinge. The bottom

hinge is placed low down, allowing space for only the upper half of the C and strap. The Cs split to form a lily curling inwards and an elongated outer curl ending in a trefoil/lily. The straps end in lilies, with a raised bar dividing the terminal from the strap. There is a single chiselled line around all the edges. The bottom strap has a zigzag.

DATE c 1200.

Billings 1846.

LANDBEACH

All Saints, Cambridgeshire

Chest

Fig 6.51

SIZE 2,050mm long, 630mm high, 620mm deep

CARPENTRY Not visible. Box.

IRONWORK Four strap hinges, and massive strapping over the whole chest. Two square flat lock plates with a raised rim around the hasp seat. Lifting handle on lid, and one carrying ring at each end. See also Layer Marney, Nazeing, Stapleford.

DATE c 1500.

LANEHAM

St Peter, Nottinghamshire

South door

SIZE 1,190mm × 2,540mm

DOORWAY Late Romanesque. Two orders of nook shafts with waterleaf capitals. The arch has orders of roll moulding, chevron and billet.

CARPENTRY Four V-edged boards. The rear framing has two rows of saltire crosses with a rough horizontal beam between them.

IRONWORK The edging band around the curved top of the door ends in split curls. There are two hinge straps ending in thin tendrils, and two Cs ending in split curls. There is an additional plain strap across the top of the door.

DATE c 1200.

LANEHAM

St Peter, Nottinghamshire

Chest

Fig 4.78

SIZE 1,700mm long, 760mm high, 790mm wide

CARPENTRY Style chest with three trefoil lancet openings cut into the foot of each style, and three circular chip-carved stars carved on the styles. The original hinges were designed as pivots on the rear styles, but now iron straps are used.

IRONWORK Plain strap hinges. Three vertical straps with split-curl terminals on the front.

DATE c 1200–50.

LAPFORD

St Thomas of Canterbury, Devon

South door

SIZE Ring plate 140mm diameter

DOORWAY The doorway and much of the south side of the church was rebuilt in the late fifteenth century, but there are remains of a stilted Romanesque arch above the present doorway.

CARPENTRY The door is cross-boarded on the rear. The ribs on the front are new.

IRONWORK Two plain strap hinges. Polygonal ring plate with deep

radiating incisions. Oval handle with a broken, serrated raised rim and an animal head at the bottom. The lock plate is new.

DATE Fifteenth-century ring plate and handle.

LAUNCESTON

St Thomas, Cornwall

South door

Not visited. Information from Pevsner.

IRONWORK 'South door, thirteenth-century or early fourteenth-century ironwork.'

Pevsner, *Cornwall*, 1951, 98.

LAYER MARNEY

St Mary, Essex

South door

Fig 2.14

SIZE 1,320mm × 2,160mm

CARPENTRY Cross-boarded with clenched nails on the back. The boards overlap on the front, held by neatly arranged prominent nail heads.

IRONWORK Two coarse, strong hinge straps with a rectangular enlargement at the hanging end, and up-set at the tips. The surface is patterned with feathering and diamond shapes. Plain ring handle and plain rectangular lock plate.

DATE c 1525. The church, rebuilt by Lord John Marney, was left unfinished at his death in 1525 and in his will he left money for the completion of the church.

King 1869, 159.

LAYER MARNEY

St Mary, Essex

Chest

Fig 6.52

SIZE 580mm high, 660mm deep, 2,200mm long

CARPENTRY Box. Lid now divided in two.

IRONWORK The chest is completely covered in a grid of plain, flat iron bands attached by prominent, raised, round nail heads. Twenty hinges are recessed into the rear iron band on the lid. There is no provision for handles on the ends. There were originally two locks: the right lock plate is lost; the left lock plate is a plain rectangle with two key-holes. What appears to be a hasp with a lifting loop attached is only a lifting device for the lid and is not part of the lock. The two additional looped hasps were possibly added later.

See also Landbeach, Nazeing and Stapleford.

DATE c 1525. The chest was made according to the will of Lord John Marney (died 1525): 'I will that myn executors shall ordeyn a strong coffer with two locks and two keys whereof I will that the parson of the church shall alway have the oon and the church wardens the other keye, under whose such keeping I woll the said plate to be always locked within the said coffer.'

King 1869, 159.

LEATHLEY

St Oswald, North Yorkshire

East door, tower

Figs 3.5, 4.84, 4.85

SIZE 1,000mm × 1,860mm

DOORWAY Plain ashlar round doorway between the nave and tower,

now c 1,000mm above ground level. Above the doorway is a window opening between the nave and the tower. The twelfth century nave was added to the tower.

CARPENTRY Five boards with rebated, and tongue and groove edges. The two short boards fixed horizontally on the rear seem later than the vertical board. The door was originally on the exterior doorway, because the rear is much less weathered than the front.

IRONWORK

REAR One strap with split curl at one end and triple split terminal at the other.

FRONT The four main horizontal straps have pairs of U-shaped scrolls welded to them. On the second scrolled bar from the bottom, the scrolls are welded singly, except at the centre. The hinges are made of two Cs and straps with triple split terminals. Below the top C is part of a human figure, on its side. One leg is missing but its ghost is visible. One arm is raised and the other out to the side. The remaining area is occupied by decorative scrolls. At the top, a small interlace cross has been lost since 1817. The seaweed-like scrolls in the centre of the door disguise a square interlace pattern. The door was once wider: the scrolled bars are all shortened on the left, and the central bar lacks about 100mm to be complete.

DATE c 1100–50.

Buckler drawing from 1817, BL Add. 36433, fo 626; Cudworth 1905, 204–8.

LEICESTER

St Margaret, Leicestershire

North door

Figs 4.142, 5.162

SIZE 790mm × 3,170mm

DOORWAY Remade in Early English style with turned capitals. The north aisle is late thirteenth century.

CARPENTRY New doors.

IRONWORK The ironwork is now loosely fixed to the interior of the doors. National Monuments Record photograph BB67/9273 shows the earlier door, with the hinges outside. Each door has two strap hinges with two pairs of Cs on each strap. The central part of the doors has a star-shaped design. Barbs and tendrils shoot from almost every edge. The terminals are raised animal heads, flat bird's heads and enlarged lobes. The upper right edging band and the bottom half of the lower Cs have been renewed. Bird's-head terminals are also found at Ashbourne and Breadsall.

DATE c 1300–50.

Architectural Association Sketch Book 1876, 9, pl 26; Ffoulkes 1913, 3; Gardner 1927, 61; *VCH Leicestershire* 1958, 357–61.

LEIGHTON BUZZARD

All Saints, Bedfordshire

West door

Figs 5.26–5.28

SIZE 1,540mm × 3,050mm

DOORWAY Two orders, chamfered.

CARPENTRY New door. Repaired in 1842, the original door was moved to the south transept. When the iron was returned to the west doorway in 1884–6, the door must have been completely renewed.

IRONWORK Two strap hinges each with four pairs of scrolls. Three additional scrolls spring from the upper hinge to fill the triangular space at the top of the door. The centre of the door is filled with a running scroll, which surrounds the plain circular ring plate. The ring is gripped by a skeletal hand. The scrolls have a grooved and raised profile

made with a swage. The original nail holes are punched straight through the iron, but on the restored work they are drilled through a squared seating. The bottom hinge has a short elbow at the hanging end, which raises it above the lock. All the terminals are stamped. The stamps used are: a trefoil with pointed outer leaves found on the Eleanor Grille, Westminster Abbey; asymmetrical leaves facing right and left with a downward-pointing upper lobe; a trefoil with three rounded leaves used on the Eleanor Grille; and a fruiting leaf also used on the Eleanor Grille. The Leighton Buzzard rosette with six concave petals is not used elsewhere except on the chancel (now vestry) door. The weld cover of an enclosed cable pattern is used on the Eleanor Grille and at Turvey. The drawing of 1827 by W Twopeny shows that most of the upper part of the ironwork was missing then. The restoration 'of superior workmanship' was commissioned in 1842.

DATE c1288. In 1288 Nicholas de Higham left enough money to complete the church.

Bedfordshire County Record Office P91/2/2, 3 (restoration account); Ffoulkes 1913, 10; Gardner 1927, 81; Geddes 1975; Luard 1866, 341; Lueer 1904, 27, 36; Twopeny 1904; Wyatt 1852, 35, pl 9; Yates 1939, 180.

LEIGHTON BUZZARD *All Saints, Bedfordshire*

Vestry door (formerly on chancel south door)

Fig 5.29

SIZE 850mm × 1,870mm

DOORWAY Pointed, chamfered. Church completed after 1288.

CARPENTRY New wood.

IRONWORK Upper strap hinge with two pairs of leaf scrolls and a central rosette terminal. The lower strap ends in one pair of leaf scrolls and a central rosette. The joints are covered by moulded bars. The scrolls have a swaged profile. The stamped terminals are of an asymmetrical leaf and rosette, as on the west door. Middleton (1873) shows the top strap was originally on the exterior chancel south door and it must have been subsequently moved inside.

DATE c1288.

Luard 1866, 341; Middleton 1873 drawing, in Society of Antiquaries of London.

LETCHWORTH *St Mary, Hertfordshire*

South door

SIZE 1,230mm × 1,600mm

DOORWAY Pointed, moulded arch.

CARPENTRY New frame. The front of the boards is covered with five moulded ribs, which divide to form Y tracery at the top of the door.

IRONWORK Plain strap at the bottom; C and strap at the top. The upper part of the C and the hinge itself are restored but the strap and the lower arm of the C are authentic. The C ends in a triple split with pointed-lobed terminals. The strap has a single groove outline and punched rosettes.

DATE c1350–1400.

LETTON *St John the Baptist, near Hereford, Hereford and Worcester*

South door

Fig 4.42

SIZE 1,040mm × 2,080mm

DOORWAY Incised zigzag all around doorway. Chip-carved lintel with geometric designs. Plain tympanum and some chip-carving on voussours. The lintel has been reset.

CARPENTRY Five boards with three chamfered ledges fixed with bolts through the door. The bottom of the door has been replaced.

IRONWORK Two strap hinges with two large affronted C shapes with curled terminals. Across the centre of the door is a plain bar with large split-curl terminals and a pair of crescents, above and below the circular ring boss.

DATE c1175–1200.

Opie-Smith 1929, 155; RCHME *Herefordshire* 1934, 134.

LICHFIELD CATHEDRAL *Staffordshire*

Central door, west front

Figs 5.86–5.88

SIZE Double doors each 1,730mm × approx 5,480mm

DOORWAY Lower part of west front, late thirteenth century. Elaborately carved with trumeau.

CARPENTRY Each leaf is nine planks wide. There is new framing on the back.

IRONWORK Each door is held by four elaborately scrolled hinges. The entire surface of the doors, except the area behind the jamb, is covered with iron. The edging band has single leaves on stalks, projecting inwards. The spiral scrolls on the straps have, attached to their outer edges, single leaves on stalks. The straps are attached with pyramidal bolts and have an edging line. The profile of the scrolls is half-round and slightly keeled. The cut-out leaf terminals are: two sizes of vine leaf; trefoil over joints; and some fleurs-de-lis on the north leaf, right border. Only the bottom straps are noticeably new.

The drawing by Carter in 1780 shows the lower scrolls lacking their leaf terminals. Perhaps these were repaired when the Dean and Chapter undertook considerable repairs to the west front from 1820 to 1822. The photograph in National Monuments Record (DD 63/36) from 1860 shows the hinges already intact before Scott's restoration of 1877–84. Scott added replicas of the central door hinges to the side doors. The National Monuments Record photograph shows that before restoration they had wooden vertical ribs and no outer hinges.

DATE 1290–1300.

Britton 1836, III, pl 3; Carter 1780, 14; Cobb 1980, 144–9; Ffoulkes 1913, 11; Gardner 1927, 82; Irvine 1882; Lueer 1904, 28; *VCH Staffordshire* 1970, 150.

LINCOLN CATHEDRAL *Lincolnshire*

The information on the cathedral is divided into sections, each in chronological order:

- Doors and door rings
- Grilles and iron gates
- Tomb railings

LINCOLN CATHEDRAL *Lincolnshire*

Door, west wall, north-east transept (beside the Trondheim pillar)

Fig 4.221

SIZE 1,420mm × 2,740mm

DOORWAY Once led to the treasury, now blocked from behind. Two

pairs of marble shafts, round moulded bases and caps. Pointed, moulded archway. Part of St Hugh's Choir from 1192 to 1200.

CARPENTRY The door is sealed from behind. Nails with bold heads are used to fasten the rear frame.

IRONWORK Two strap hinges and central strap. All embellished with irregular scroll-work covering the whole surface of the door. The iron terminates in lobes and tendrils or small flat leaves. The straps have circular enlargements.

DATE c 1200.

Cambrensis 1877, 97.

LINCOLN CATHEDRAL

Lincolnshire

Door from cloister, north-east transept (north wall)

Figs 2.6, 4.145, 5.133

SIZE Double doors, each leaf 840mm × 3,430mm

DOORWAY Three orders of marble shafts. Stiff leaf capitals. The doorway is the same style as the entrance to the chapter house, which is first mentioned c 1220–30.

CARPENTRY The door is backed by three saltire braces one above the other, and with ledges between the braces. Edging frame. All the ledges are moulded with a central groove.

IRONWORK Two pairs of C hinges and straps, all with a central groove and feathered rim. The Cs and straps have a series of back-to-back scrolls along them and end in flat, angular lobes. The pair of spiral tendrils in the centre of the top right-hand strap have a roughly rectangular profile. All are attached by prominent, round-headed nails. The centres of the doors have clusters of branches ending in cut-out fleurs-de-lis and asymmetrical leaves, with round nodules at the junction of the stems. The branches have a central groove. The original nails have small, inconspicuous heads.

The top left C hinge appears to be a replacement with coarse, misunderstood spiral tendrils: the originals on the right have a rectangular cross-section, and on the left they are flat split curls.

There is a reproduction of these hinges on the outer door to the cloister from the north transept. The copies are illustrated in *Instrumenta Ecclesiastica*. Gardner mistakenly applies the description of these hinges to the west doors of the cathedral. Willson shows the west doors without decorative ironwork in the early nineteenth century.

DATE Mid-fourteenth century.

Dimock 1860, 37; Gardner 1889; Gardner 1927, 85; Hewett 1985, 165; *Instrumenta Ecclesiastica* 1847; Willson Collection.

LINCOLN CATHEDRAL

Lincolnshire

Door, north side of cloister (now under Wren Library)

SIZE 1,190mm × 2,600mm

DOORWAY Early English.

CARPENTRY Recent, probably a nineteenth-century restoration.

IRONWORK Two very rusty strap hinges ending in delicate tendrils and a broken lobe. The surface of the strap is lightly grooved and feathered. The triangular drop handle on the star-shaped ring plate is also very worn.

DATE Hinges early thirteenth century.

LINCOLN CATHEDRAL

Lincolnshire

Pulpitum, inner door, north side

Fig 5.31

SIZE Two leaves, each 530mm × 2,460mm

DOORWAY Simple continuous moulding. The pulpitum is early fourteenth century.

CARPENTRY Three sets of saltire-cross braces vertically above each other with roughly shaped, horizontal ledges between them.

IRONWORK Two pairs of C-and-strap hinges with a triangular profile and square seatings for bolts. The scrolls end in stamped quatrefoils.

DATE c 1310–30.

Hope 1917, 56–9.

LINCOLN CATHEDRAL

Lincolnshire

Pulpitum, inner door, south side

Fig 5.90

SIZE 920mm × 2,110mm

DOORWAY Pointed arch, continuous moulding. The pulpitum is early fourteenth century.

CARPENTRY Door locked.

IRONWORK Two strap hinges ending in three cut-out vine leaves.

DATE c 1310–30.

Hope 1917, 56–9.

LINCOLN CATHEDRAL

Lincolnshire

Door handle to Russell Chantry (south side of retrochoir)

SIZE Handle 270mm high

CARPENTRY Door faced with flamboyant tracery.

IRONWORK Vertical handle with a central knob, held by two circular plates with a raised indented rim and open-work star pattern. There is red leather behind the open-work. Similar to the handle on the adjacent Longland Chantry.

DATE Early sixteenth century.

LINCOLN CATHEDRAL

Lincolnshire

Door handle to Longland Chantry (south side of retrochoir)

Fig 6.31

SIZE Handle 270mm high

CARPENTRY Flamboyant tracery on the door.

IRONWORK Vertical handle with a central knob held by two circular open-work plates with a star pattern. There is red leather behind the open-work. Similar to the handle on the adjacent Russell Chantry.

DATE Early sixteenth century.

LINCOLN CATHEDRAL

Lincolnshire

Ring plate on door to Fleming Chantry (north side of retrochoir)

Fig 6.22

SIZE Door ring, diameter 150mm

CARPENTRY Traceried door with moulded ribs on the front. The back was not examined.

IRONWORK Circular ring plate with a raised castellated rim, and lancet and trefoil open-work. Oval ring with pseudo-animal heads at

the pintle. Replacement latch does not fit the seating in the woodwork.
 DATE 1432. Bishop Fleming died in 1431 and a licence was granted in 1432 to make a doorway into the chantry chapel from the outside of the cathedral (Lincoln Cathedral, Chapter Acts A/2/32, fo 65).

LINCOLN CATHEDRAL
Lincolnshire

Grilles across north and south entrances to St Hugh's Choir

Fig 4.227

SIZE Sixteen panels, between two piers on both the north and south sides of the choir. Each panel is 420mm × 2,250mm (including a framing bar on each side)

IRONWORK Panels are filled with opposed C scrolls, attached to each other and to panel frames by bent collars. The collars have a slightly raised central rib profile. The bottom edging of the pierced quatrefoils and the top edging of the twisted bar and rosettes are later additions, as are the elongated C scrolls between the piers and panel frame.

DATE c 1200.

Ffoulkes 1913, 39; Gardner 1927, 73–4; Lueer 1904, 21; Yates 1939, 182.

LINCOLN CATHEDRAL
Lincolnshire

Railings around shrine of St Hugh

Ironwork lost. Information from Cathedral Chapter Acts

IRONWORK A protective grille or 'traylicium' around the shrine of St Hugh was made by Simon Faber in 1308.

Chapter Acts quoted in Venables 1891–2, 136–7.

LINCOLN CATHEDRAL
Lincolnshire

Tomb railings to the chantry of Catherine Swynford (died 1403) and her daughter Joan Neville, Countess of Westmorland (died 1440), in south choir aisle

Figs 6.80, 6.81

SIZE Base of railings to transom 1,520mm, length 5,100mm

IRONWORK The chantry projects slightly out into the aisle and the spiked railings enclose it on three sides, standing on a plinth. Three moulded stanchions are topped by castellated candle prickets. The crenellated transom is decorated with punched quatrefoils. The stanchions are moulded. The spikes at the east end and the baroque scrolls on the stanchions were added later.

Harvey (nd, 9) suggests that the chantry may have been enclosed with railings on the north side as well: Leland describes the tombs 'in a chapel' in about 1540, and the chapel was formerly called 'le Irons' (in the *Valor Ecclesiasticus* of 1535 (Caley 1810–34)). The tomb was seriously damaged in 1644 during the Civil War.

DATE c 1437, with additional late seventeenth-century scrolls. John of Gaunt applied to found a chantry for himself and his wife Catherine in the cathedral in 1398 (*Calendar of Patent Rolls, 1396–9*, 412) but it seems that this never happened and the chantry was refounded by Joan in 1437 (*Calendar of Patent Rolls, 1436–41*, 134). Harvey considers that the tomb was made shortly after Catherine's death in 1403 with the liturgical requirements consolidated in 1437. The iron enclosure for the chapel is therefore likely to be around 1437.

Caley 1810–34, IV, 25; Harvey nd; Leland 1906–10, V, 122

LINCOLN CATHEDRAL
Lincolnshire

Tomb railings of Bishop John Russell (1480–95) closing the gap above the effigy. Across the Blaise Chapel, easternmost chantry chapel on south side of retrochoir

Fig 6.96

SIZE Railings 2,500mm long, total height 2,580mm

IRONWORK The railings rest on moulded iron legs on the south side of the effigy, inside the chapel. The transom at the height of the tomb lid has punched open-work V shapes. There is a raised serpentine central rib and raised rims with a punched, indented surface. The transom across the top of the railings is crenellated.

DATE c 1495.

LINCOLN CATHEDRAL
Lincolnshire

Tomb railings for Bishop Longland (1521–47), Longland Chantry, south side of retrochoir

Fig 6.115

SIZE 2260mm long, 1,400mm high

IRONWORK The grille with railings is above the tomb. It has a crenellated transom with ridges and a serrated lower border.

DATE Mid-sixteenth century.

Wyatt 1852, pl 6.

LINCOLN CATHEDRAL
Lincolnshire

Railings above tomb, Fleming Chantry (north side of retrochoir)

Fig 6.97

SIZE No access for measurements.

IRONWORK Vertical railings with a very coarse transom of pierced trefoils and raised wavy central rib, and raised margins. Not the same quality as the Russell Chantry on the south side, where the transom is very delicate and the stanchions are moulded.

DATE Bishop Fleming died in 1431. The railings are possibly a sixteenth-century insertion or a post-medieval copy.

Gardner 1922, 29.

LITTLE BENTLEY
St Mary, Essex

Chest

SIZE 1,430mm long, 700mm high, 570mm deep

CARPENTRY Box with bowed lid.

IRONWORK Completely covered with iron strapwork held by prominent round-headed nails. Two carrying rings at each end. Three hasp locks in the centre front with a raised rectangular seating for the hasp. Two prominent bolt locks. See Landbeach, Layer Marney and Stapleford.

DATE c 1500.

LITTLE HEREFORD
St Mary Magdalene, Hereford and Worcester

West door

Fig 4.172

SIZE 1,500mm × 2,810mm

DOORWAY Three plain chamfered orders around a pointed arch with moulded impost blocks.

CARPENTRY New wood.

IRONWORK Two C hinges with straps, and a curved bar around the top of the door. The C shapes have raised animal-head terminals. The straps end in elongated fleurs-de-lis. Part of the western group of fleur-de-lis hinges including Stoke Orchard, Madley and Burford (Shropshire).

DATE c 1200–25.

RCHME *Herefordshire* 1934, 66.

LITTLE HORMEAD
St Mary, Hertfordshire

North door

Figs 3.13, 4.202

SIZE 1,040mm × 2,160mm

DOORWAY Single nook shafts, scalloped capitals, plain abaci, round moulded arris on voussoirs. The door is now inside, behind a grille on the north wall.

CARPENTRY V-edged boards. The wood is much decayed.

IRONWORK The central area of the door is divided into two square panels. Around the edge is a double row of double-barbed scrolls. Above the two squares is a wavy bar with double-barbed scrolls. Its resemblance to a swimming dragon is fortuitous, because the bar is broken on the left side. The two squares are filled with flat iron straps in geometric designs based on the arcs of a circle. The interstices of the upper design are filled with four short barbed scrolls, and a cross is missing from the centre. The lower design also has four short barbed scrolls and originally had four dragons as well. Only one of these survives: it has no legs, a curly tail, a wing and an ear. At the bottom there were originally three vertical scrolls.

DATE c 1125–50.

Bordeaux 1858, 49; Ecclesiological Society 1847, 193; Ffoulkes 1913, 3; Gardner 1927, 60; Geddes 1984, 297; Lueer 1904, 7; Opie-Smith 1929, 158; VCH *Hertfordshire* 1914, 76–7; Yates 1939, 177.

LITTLE LEIGHS
St John, Essex

South door

Fig 5.105

SIZE 910mm × 2,080mm

DOORWAY Keel moulded arch, bell capitals.

CARPENTRY Three ledges on the back with framing around the top.

IRONWORK Two strap hinges with branches. The terminals are hammered flat and roughly fashioned into circles or lobes. The branches at the ends of the straps are welded, but the two major branches are not. The surface is cross-hatched.

DATE Late thirteenth or early fourteenth century.

RCHME *Essex* 1921, 158; Hewett 1974, 105.

LITTLE SAXHAM
St Nicholas, Suffolk

South door

Fig 6.67

DOORWAY Mid-twelfth-century Romanesque. Single nook shafts, volute capitals, empty tympanum with lunette frame, roll moulding on arch and billet.

CARPENTRY The planks clearly adzed on back; mouldings between boards on the front; the rear battens have rectangular moulded edges.

IRONWORK Two tapered strap hinges. The top strap has a chiselled double outline and double line zigzag pattern. The bottom strap has a scallop pattern chiselled around the edge. There is a modern peardrop handle, and a round ring-plate boss with slightly scalloped edges. The key scutcheon is shield shaped with crenellation at the top and a projecting stylized animal head at the base. (On the new north door, the top and bottom straps are also medieval, with an enlarged rectangle at the hanging end and a criss-cross chiselled pattern.)

DATE Door and ironwork, late fifteenth century.

LITTLE TOTHAM
All Saints, Essex

South door

Fig 4.94

SIZE 1,140mm × 2,110mm

DOORWAY Two orders of column shafts, with knobs having a chip-carved star pattern on them. Capitals include cushion, volute and stiff leaf. Voussoirs have eight orders of chip-carving, billet and tore mouldings.

CARPENTRY Seven overlapping planks with square ledges on the rear.

IRONWORK Strap hinges with chiselled feathering and grooves. Straps have a trapezoid swelling at the hanging end. The ring plate consists of a Greek cross over a saltire cross, with split-curl and lobed terminals. The door handle is new.

DATE Ring plate c 1150–75; hinge straps mid-fourteenth century.

RCHME *Essex* 1922, 174–5.

LITTLE TOTHAM
All Saints, Essex

North door

Fig 4.93

SIZE 840mm × 1,880mm

DOORWAY Plain rounded archway with chamfered abaci.

CARPENTRY Four tongue-and-grooved boards. The back of the door is walled up. The bottom of the door has been replaced.

IRONWORK A C shape with triple split-curl terminals, and a strap with double split curls. The strap across the centre of the door has barbed scrolls cut from the bar.

DATE c 1150–75.

LITTLE WRATTING
Holy Trinity, Suffolk

South door

Fig 3.9

SIZE 1,040mm × 2,240mm

DOORWAY Rectangular with plain ashlar jambs. Dedication inscription on lintel.

CARPENTRY V-edged boards, rough squared ledges on the back.

IRONWORK Two C hinges ending in scrolled, flat animal heads, and three broken narrow straps ending in split-curl terminals. These all have chiselled edging grooves and zigzag pattern. Two broader straps with split-curl terminals have no surface pattern.

DATE Patterned Cs and straps early twelfth century, the rest twelfth to fourteenth century.

LOCKINGE

All Saints, Oxfordshire

South door

Fig 4.182

SIZE 1,140mm × 2,210mm

DOORWAY Remade, pointed, moulded.

CARPENTRY Six squared ledges and an edging frame. There are six vertical boards on the front, repaired at the top.

IRONWORK Two strap hinges ending in fleurs-de-lis and with a pair of vertical fleurs-de-lis at the hanging end. The central strap has fleurs-de-lis at each end and two in the middle. There are raised scrolls over the joins and raised ribs on the leaves.

DATE Late fifteenth to sixteenth century?

VCH Berkshire 1924, 310.

LOCKINGE

All Saints, Oxfordshire

North door

SIZE 990mm × 1,900mm

DOORWAY Rounded arch, chamfered jambs and arch.

CARPENTRY Five ledges and edging frame.

IRONWORK Two strap hinges ending in fleurs-de-lis and with a pair of fleurs-de-lis at the hanging end. The central strap has fleurs-de-lis at each end and two in the middle. Raised scrolls over the joins, raised ribs on the leaves.

DATE Late fifteenth, or sixteenth, century?

Bordeaux 1858, 26; *VCH Berkshire* 1924, 310.

LOCKINGE

All Saints, Oxfordshire

Chest

Chest lost. Information from Johnston.

CARPENTRY Style chest with reinforcing rails on the ends.

IRONWORK Two pairs of corner brackets, mainly broken. One is complete and has a circular enlargement at the end from which a lobe and two tendrils spring. The vertical strap up the front had three short pairs of branches and circular swellings. The branches end in small fleurs-de-lis. The main strap divides to form a horseshoe shape encircling the lock plate.

DATE Early fourteenth century?

Johnston 1907, 250.

LONDON

Public Record Office

Chest IV, from Pyx Chamber, Westminster Abbey (E. 27/case 1)

Fig 5.15

SIZE 1,240mm long, 320mm high, 330mm deep

CARPENTRY Board chest, held together by ironwork. The lid is divided into four sections.

IRONWORK Each section of the lid has two hinge straps ending in stamped trefoils or flat discs. The clasps hinged to the lid end in folded stamped trefoils or a fruit cluster. The clasp for the left lid is missing. The front and sides of the chest are held by iron bands ending in stamped trefoils. All bands have a swaged profile with a single raised rib. The four plain lock plates are all different sizes. The delicate stamps may be compared with those at Chester, York cope chest II, or Norwich

Infirmary, but they have no exact parallels.

DENDROCHRONOLOGY The timber was dated by Dr J Fletcher, with dendrochronology c 1255 in *Jenning* (1974). The date was modified to 'latest ring 1249, date deduced after 1275' in *Fletcher and Tapper* (1984).

DATE c 1275–85.

Ayrton and Silcock 1929, 27; *Fletcher and Tapper* 1984, 123; *Jenning* 1974, 4; *Scott and Burges* 1863, 95, pl XVIII.

LONDON

St Paul's Cathedral

Shrine railings of St Erkenwald (died 685)

Fig 6.85

Ironwork lost. Information from Dugdale.

IRONWORK The shrine of St Erkenwald was, in 1400–2, 'much repaired if not made new as may be seen by the several particulars in goldsmith's work and otherwise then done. Iron grate 5ft 10ins [1,778mm] high all tinned over. I have exhibited a true representation from the very original draught made for a direction to the smith that wrought it (Penes praef. D and Cap.), which grate, weighing 3,438lb [1,559.5kg] at a rate 4d a pound amounted to £64 2s.'

The railings were plain iron rods topped by fleurs-de-lis. The stanchions were moulded and the transom was crenellated.

DATE 1400–2.

Dugdale 1716, 24, 114.

LONDON

Victoria and Albert Museum

Lock from Beddington House, Surrey, M397–1921

SIZE 340mm × 230mm

IRONWORK Rectangular lock plate from the manor house of Beddington. Raised cable moulding around edge. The central panel shows the royal coats of arms of all Tudors, especially Henry VII and Henry VIII, with supporting beasts. Below the shield are Tudor roses, and above is a man's head under a cable-moulded arch. There is a pair of crocketed pinnacles above the beasts. On either side are two panels of tracery divided by moulded baluster. Two of the tracery panels have flamboyant mouchettes and two have flat geometric open-work. The iron is wrought, carved and gilded.

The house was held by the Crown between 1539 and 1552.

Henry Romaynes was lockmaker to both Henry VII and Henry VIII. He may have also made a lock now in the Walters Art Gallery, Baltimore, and a pair of fire dogs at Knole House, Kent.

DATE 1539–52.

Campbell 1985, 19; *Gardner* 1927, 129.

LONDON

Victoria and Albert Museum

Grille from Chichester Cathedral, 591–1896

Fig 4.230

SIZE max height 2,450mm × 2,980mm wide

IRONWORK The grille is supported by a frame of rectangular iron bars, with spikes along the top. This is divided into four vertical panels, each containing two sections of grille fragments. Each vertical row of scrolls is divided by narrow bars, many with circular terminals.

Traces of gilding and red paint were visible in 1896.

SECTION 1 720mm × 790mm. Composed of vertical rows of paired spirals, shaped like ram's horns, with a loop between them. There is one row of S spirals on the inner edge. All the spirals complete three turns.

SECTION 2 720mm × 960mm. S spirals attached to vertical bars.

SECTION 3 900mm × 780mm. Single outer row of S spirals on each side. Between them are ram's-horn spirals with a lobe in the middle. In the centre are ram's-horn spirals with a circular loop in the middle.

SECTION 4 900mm × 960mm. S scrolls as in Section 2.

SECTION 5 760mm × 860mm. Single row of S scrolls down each side as in Section 2. Four rows of larger S scrolls in the middle.

SECTION 6 760mm × 890mm. S scrolls as in Section 2.

SECTIONS 7 AND 8 630mm × 1,750mm. Two sections of C scrolls divided by a horizontal bar. The Cs complete two and a half turns, and they end in round terminals, stamped on both sides, in rudimentary fleurs-de-lis and in rosettes.

The scrolled elements are attached to each other and to the slender, intermediate vertical bars by neat collars of a circular cross-section. The collars attaching the panels to the main frame are crude and roughly clasped, indicating that the panels have been reassembled on their present frame.

The grille may have been part of the 'costly clausures' made for the relics of Bishop Richard in 1276. When the shrine was demolished in 1538, the 'clausures' were removed and could have been reassembled in their present frame at that date. The grille was discarded from the Cathedral and found in a builder's yard between 1891 and 1896; it was bought by the Museum from the Duke de Moro in 1896.

DATE c 1250–80.

Ayrton and Silcock 1929; Ffoulkes 1913, 39; Gardner 1891, 143–67; Gardner 1927, 74; Geddes 1987, 359; Lueer 1904, 21; Vallance 1947, 57–61; Victoria and Albert Museum, Metalwork Department Catalogue; Yates 1939, 182.

LONDON

Victoria and Albert Museum

Grille fragments from Chichester Cathedral, 592–1896

SIZE 860mm × 1,160mm

IRONWORK Gate, a pair with 592a/1896, divided into square compartments, each containing a simple quatrefoil. The bars forming the grid are notched into one another and the quatrefoils attached by rivets. The lower part has been repaired with fragments of the same design but larger scale. An additional bar is attached to the bottom by twisted vertical rails.

DATE See next entry, 592a–1896.

LONDON

Victoria and Albert Museum

Grille fragments from Chichester Cathedral, 592a–1896

Fig 5.64

SIZE 1,160mm × 840mm, south scroll panel 630mm × 330mm

IRONWORK Gate, a pair with 592–1896, divided into square compartments each containing a quatrefoil. The lower part has been repaired with S scrolls. The S scrolls are collared together and have rods ending in circles between them. The scrolls end in discs, stamped on one side, with raised fleurs-de-lis.

DATE The quatrefoil panels were part of the pulpitum known as the Arundel Screen, after Bishop Arundel (1459–77). Stylistically, the pulpitum is closer to the work at Portchester by Walter Walton and on the belfry at Chichester, both from the first quarter of the fifteenth century: see Chichester Cathedral, Lady Chapel. S scrolls: 1250–80. See London, Victoria and Albert Museum, 591–1896. Quatrefoils late fifteenth century.

Gardner 1922, 29; Gardner 1927, 101; Harvey and Oswald 1984, 314; Hope 1917, 59; Museum records; Vallance 1947, 57–61.

LONDON

Victoria and Albert Museum

Fragment of door from Dunnington, North Yorkshire, M101–1920

Fig 5.80

SIZE 1,140mm × 1,090mm

CARPENTRY V-edged boards.

IRONWORK C-and-strap hinge ending in a circular enlargement and three pronged terminals. The four pairs of slender scrolls along the strap end in discs and cut-out asymmetrical leaves.

DATE c 1300–25.

LONDON

Victoria and Albert Museum

Door from slype, St Albans Cathedral 356–1889

Figs 4.219, 4.220

SIZE 1,170mm × 2,290mm

DOORWAY Slype doorway, originally in the north-east corner of the cloister. Erected by Abbot Robert de Gorham, 1151–68. The doorway was re-erected in the south wall of the south transept by Lord Grimthorpe in 1886.

CARPENTRY Old door discarded 1888. Iron mounted on new wood.

IRONWORK Two lyre-shaped scroll hinges with broken central bar between the scrolls. The central bar is decorated with four cut-out leaves. All surfaces are covered with zigzag chisel patterns. Between the leaves, on the central bar and at the end of each spiral scroll are raised animal heads.

Brandon's drawing of 1847 shows the central bar of the lower hinge continuing beyond its present breakage and dividing into two short forward facing scrolls with a central broken stem between them. Neale (1877) interprets this as an (unlikely) fleur-de-lis, though Middleton (1864) shows it broken in its present position.

A bar at the top of the door and brackets holding the hinges to the door are decorated with fleur-de-lis designs. The bar at the top was originally made to hold the door ring, but was in its present position before the door was remounted.

Neale shows that, prior to its reassembly at the Museum, the door had an additional fleur-de-lis – slightly more elaborate than, but similar to, the one at the top – attached between the hinges.

V & A Catalogue – 356–1889: 'Sixteen pieces of hinges and other fittings of doors removed from St Albans. Old and defective.' They have since been considerably repaired, especially at the bottom.

The strap work on the north door, north transept, based on this design appears to be recent, but was called eleventh century by the Royal Commission (RCHME *Hertfordshire* 1910, 184). The ironwork is not mentioned by the nineteenth-century authors.

DATE 1151–68.

Brandon and Brandon 1847, section II, Metalwork, pl 1; Ffoulkes 1913, 5; Kahn 1983; Lueer 1904, 10; Middleton 1864; Riley 1867, I, 179; Steinmetz 1888a; Steinmetz 1888b; Steinmetz 1889.

LONDON

Victoria and Albert Museum

Hearse from Snarford, Lincolnshire, 47–1867

Figs 6.110, 6.111

SIZE 1,090mm high, 2,180mm long

IRONWORK A low grille or frame for supporting a canopy over a tomb. It is made of vertical iron bars alternately plain and twisted,

framed at the bottom by a band of sheet iron with semicircles in relief, arranged in pairs, the lozenge spaces between being pierced by pointed quatrefoils and vesicas. The upper framing band is a brass plate with a black letter latten inscription: 'Aspice quid prodest transacti temporis evum omne quodest nichil est preter amare deum.' Above this is a cresting of open-work cusped triangles, each containing pointed open trefoils. The crests are alternately topped with three-dimensional leafy prickets and fleurs-de-lis. At either end are triple terminals of cut-out leaves. The grille was originally attached to the masonry with four straps with an applied spindle ornament.

The ironwork was described by John Monson in 1833: 'On a broken iron railing in the chancel which seems to have once gone round the St Poll monument is an inscription in old characters [see above] ... The St Poll monument referred to is dated 1582.' The recumbent effigy is that of Sir Thomas St Pol (Paule) (died 1582).

C C Oman visited Snarford in 1962 and found what appeared to be the sockets into which the hearse fitted. The slab containing them was partly covered by the monument of Sir George Saint Paule (Metalwork Department Catalogue).

Bought by the Museum in 1867.

DATE c 1582.

Gardner 1922, 32; Monson 1936, 327; Victoria and Albert Museum, Metalwork Department Catalogue.

LONDON

Victoria and Albert Museum

Armoire, probably from Whalley, Lancashire, M170–1914

Fig 5.74

SIZE 1,760mm long, 1,030mm high, 320mm deep

CARPENTRY The wood appears newer than the iron, or else its original surface has been planed down. There is a chamfered frame all around the cupboard. The front is composed of four vertical panels: the two inner ones open as doors. Each narrow end of the cupboard also opens. Empty nail holes show that the iron is reset.

IRONWORK The front door panels are each held by two large hinges spreading over the entire front surface of the cupboard. The hinges are short straps with punched rosettes and feathered edges. The straps divide into several crudely curved branches. These end in flattened discs that are punched with a pattern resembling a row of matchsticks. The handles are attached to flat plates, one shaped as a six-pointed star, and the other as a quatrefoil. The hinges on the narrow ends have a plain vertical band attached to the frame and a stumpy strap with feathered edges on the door. The strap ends in a triple split with plain flat-tened disc terminals. Compare the door at St Mary's, Whalley.

DATE c 1350–1400.

Macquoid and Edwards 1954, I, 23.

LONDON

Victoria and Albert Museum

Vizy, 138–1889

Fig 6.145

SIZE 430mm high, 215mm wide, 50mm deep

IRONWORK Vizy or peep-hole for a door designed like a fantastic piece of miniature architecture. It is divided into three panels: one across the lower part and two narrower panels across the top. The lower panel is backed by a light quatrefoil tracery in front of which are five moulded pilasters. These are linked together half-way up by wattle-work and end in crocketed finials. The upper panels are designed as two lancets with crocketed finials. They are filled with delicate reticulated tracery. The space above the lancets is also filled with flamboyant

tracery. Across the central mullion is a shield with a cross on it. The lower frame of the vizy is bordered by a cable pattern. The upper frame has a cable moulding, panel of mouchettes, a pelleted moulding and is topped by crenellations.

Wattle-work was used more on the Continent than in England: for example, it is shown on window grilles from the treasury of the Hotel de Ville, Louvain 1463. Wattles can also be seen on grilles at Breda (Gardner 1927, 106, 125). This object has no provenance and there is no evidence to suggest it was made in England apart from Gardner's attribution. Its flamboyant tracery can be compared with that on Edward IV's gates at Windsor. Its closest parallel is with the vizy at Compton Wynyates, and both are likely to be from the Low Countries.

DATE Late fifteenth century.

Gardner 1927, pl 57, 129; Hoever 1962, pl 30; Victoria and Albert Museum, Metalwork Department Catalogue.

LONDON

Westminster Abbey

The information on the abbey is divided into sections, each in chronological order:

Doors and door rings

Furniture and chests

Iron gates

Tomb railings

LONDON

Westminster Abbey

Door now in chapter house vestibule

Fig 2.5

SIZE 1,260mm × 1,970mm

DOORWAY Roughly shaped entrance to the space under the old dormitory stairs.

CARPENTRY The boards are held together by ledges, dovetailed at both ends and inset, flush with the surface of the boards. There is one ledge on the interior and one on the exterior of the door. The ledges are pegged with dowels. The opening edge of the door is cut back about 100mm. Not made for the present doorway.

IRONWORK Horizontal bar with a split-curl terminal on the back of the door. The terminal on the opening edge was broken off when the door was cut down. There is the ghost of a C and strap with split-curl terminals at the top of the door. There is some skin under the ironwork.

DATE c 1100.

Hewett 1980, 25–6; Hewett 1985, 155–6; Swanton 1976, 25.

LONDON

Westminster Abbey

Door, north transept, north-east corner at foot of stair turret

Fig 4.133

SIZE 780mm × 2,070mm

DOORWAY Pointed, chamfered. This part of the transept would probably have been complete by 1253 when lead was being attached above the north porch by Roger the Plumber. It was certainly complete by 3 June 1259 when the old nave, west of the transepts, began to be demolished.

CARPENTRY The three half-round ledges are original, the crossboarding is later.

IRONWORK Two strap hinges with two pairs of tendrils and pointed

lobe, and a raised bar over the weld. The circular ring plate has been removed from the centre of the door; its shadow on the door survives.
DATE 1253–59.

Brandon and Brandon 1847, section II, Metalwork, pl 1; Colvin 1963, 141, 144; Colvin 1971, 282–3; RCHME *London* 1924, 47.

LONDON

Westminster Abbey

Chest, by south wall at east end of the Pyx Chamber

Fig 4.198

SIZE 2,010mm long, 1,000mm high, 940mm deep

CARPENTRY Style chest with rebated boards. The lid has semicircular moulded projection on the flanges. Pivot hinges.

IRONWORK

FRONT Three square lock plates have been placed over the earlier ironwork. There are three vertical straps, the central one ending in compact, flat fleurs-de-lis with squared seating. The two pairs of corner brackets are overlapped by vertical straps.

BACK Three vertical straps and two corner brackets on each side.

LID Three straps thicker than those on front, attached by chains to the back of the chest.

Chest III in Westminster Abbey Muniment Room matches this chest in date and construction but has no decorative ironwork.

DENDROCHRONOLOGY Date by dendrochronology 1285–95 (Fletcher 1976); latest rings 1220–61, date deduced 1285–1300 (Fletcher and Tapper 1984).

Fletcher 1976, 13; Fletcher and Tapper 1984, 123; Rigold 1976, 35.

LONDON

Westminster Abbey

Chest from Muniment Room, now in gallery in Infirmary Hall

Fig 5.144

SIZE 1,000mm high, 2,210mm long, 780mm deep

CARPENTRY Style chest with rebated boards on front and portcullis bracing on ends. The lid has a central inset panel.

IRONWORK The front has a vertical strap with elongated fleur-de-lis terminals with sinuous cut-out leaves. Three corner braces: two plain, and the middle one ending in a triple split with a diamond pointed central lobe and two blunt asymmetrical leaves. The lid has cut-out, short, fleur-de-lis corner brackets and a plain strap hinge.

DATE Base, mid-fourteenth century; lid, late fifteenth century.

Scott and Burges 1863, pl XVII.

LONDON

Westminster Abbey

Chest at south-west end, Pyx Chamber

SIZE 2,230mm long, 1,070mm high, 1,120mm deep

CARPENTRY Board chest reinforced by plain iron straps attached by nails with ridged heads. Ends made with a frame of dovetailed rails and styles.

IRONWORK Five strap hinges, three of which extend to form hasps with an incised star pattern and stippled decoration. The hasps end in knobs with a radiating incised pattern. The three counter-sunk lock plates are later replacements. Damage to the timber shows that the originals were prised off.

DENDROCHRONOLOGY Lowther dated it by dendrochronology to 1480, Fletcher and Tapper dated it 1390–1400.

DATE 1390–1400.

Eames 1977, 149–50; Fletcher 1976, 12–13; Fletcher and Tapper 1984, 123–4; Lowther 1951, 132.

LONDON

Westminster Abbey

Armoire, south end of Muniment Room

Figs 6.2, 6.3

SIZE 2,440mm long, 2,540mm high, 610mm deep

CARPENTRY Framed armoire divided into three vertical sections by projecting frame members, which extend below the cupboard to form legs. Moulded cornice. The left and central bay are divided by two doors and the right bay by three doors. The armoire is filled with shelves.

The armoire is painted with white stars on a red ground, like those painted on the wall above. The main element of the wall painting is a white hart, the emblem of Richard II (1377–99).

IRONWORK Each door on the front of the armoire is held by two strap hinges. These have a rectangular enlargement at their hanging end decorated by a cold-cut stepped pattern. The straps end in a cut-out rosette with punched dots on each petal. Each door is opened by a ring fastened to a cut-out ring plate shaped like a simple rosette or quatrefoil decorated with punched dots.

DENDROCHRONOLOGY The dendrochronological date which J Fletcher established was after 1390. Eames, unaware of the dendrochronological date, does not accept the star patterns and white hart as contemporary, and dates the armoire to the fifteenth century.

DATE c 1400.

Eames 1977, 30–3, 249–50; Fletcher and Tapper 1984, 123–4; Lethaby 1925, 289; RCHME *London* 1924, 516.

LONDON

Westminster Abbey

Gates at the west end of Henry V's chantry (died 1422)

Figs 6.149, 6.150

IRONWORK The grille encloses Henry V's chantry, to the east of Edward the Confessor's shrine. The front forms a large central grille with a gate set in either side. The grille is divided by a central transom and two stanchions. The six panels thus formed divide into lancets filled with five quatrefoils below a trefoil. These are made of short bars punched through the centre to form cusps, and they intersect diagonally, vertically and horizontally. The quatrefoils and trefoils are backed by slightly overlapping sheet iron plates giving an impression of depth. The lower grille is divided from the 'tympanum' area by a crenellated transom. The tympanum is filled with perpendicular tracery made of solid iron bars backed by pierced sheet iron. The handle of the door has escutcheons pierced with trefoils.

Gough's description of 1786 shows how much additional detail has been lost from the monument: '[the gates] have their impost or fascia divided into thirteen compartments [twelve compartments both in Gough's illustration and in fact] painted alternately blue and red. On each blue space were placed three gilded fleurs-de-lis and on each red space three gilded lions and below them on the centre of the gates have been fixed alternately a row of swans and antelopes, but only three remain ... Three fleurs-de-lis and three lions are placed alternately in relief over the doors of the iron grate in front of the tomb.' These are clearly visible in Sandford's illustration of 1707.

J A Goodall has provided an analysis of the heraldry (pers comm): The blue and red panels described by Gough refer to the arms of France (Azure three fleurs de lis Gold) and of England (Gules three leopards Gold). The former is the modern coat, which had been introduced into English royal heraldry by Henry V, c 1405. Both of the beasts said to

have been fixed to the gates occur elsewhere in the chantry, notably in the vault of the bridge supporting the tomb and the cornice. The swan was a Bohun beast, in token of their descent from the Swan Knight, and came into the royal heraldry through Mary, coheirress of the last Bohun Earls of Essex, and wife of Henry IV. The antelope may have been a Bohun beast but its precise origin is not known. It was used elsewhere by Henry V, for instance on his funeral trappings (Hope 1913–14, 140, 179).

DATE In 1415 Henry V made arrangements for his tomb to be built on a platform to the east end of the Confessor's chapel. The platform was prepared in 1415 but completion of the tomb was delayed. In 1431 Roger Johnson of London was paid 20s, 'pro factura ferrei operis circa tumulum' (for making iron around the tomb), but in 1441 this iron was taken down. Before 1441 the place where the present screen is located housed the Trinity altar with a closure of woodwork (Hope 1913–14, 148–58).

Antiquarian accounts attribute the present closure with two gates to Henry VII (Sandford 1707, 288; Dart 1723, II, 36–9).

The screen narrowly escaped destruction: G Scott to the Dean and Chapter, February 1850, 'Henry V's screen still in St Faith's chapel, to be replaced'. WAM 66449, Surveyor's Report 1851, 'At last audit, restoration of iron to Henry V. Mr Potter to be paid £22'. (RCO Box 4)

DATE c 1500.

Dart 1723, II, 36–9; Gardner 1922, 31; Gough 1786, II, pl xxvi, 66; Hope 1913–14, 148–58; Sandford 1707, 288.

LONDON

Westminster Abbey

Tomb of Henry III (died 1272)

SIZE Stamped iron clips 40mm × 40mm

The porphyry slabs on the base of the tomb (south side) are held in place by four small iron clips, one on each edge.

IRONWORK Very worn and the outline is blurred, but the clips appear to be in the form of a stamped vine leaf.

There are four circular slots at the base and top of the tomb slab for supporting stanchions of ferramenta, now removed. One remaining plain stanchion from the top of the tomb to the canopy blocks access from the north aisle at the north-west corner of the tomb.

DATE 1290. Part of the ferramenta around the tomb of Henry III was made by Henry of Lewis, 1290 at a cost of 40 shillings.

Lethaby 1906, 305–6; RCHME *London* 1924, pl 48; Scott 1863, 148.

LONDON

Westminster Abbey

Grille above the tomb of Queen Eleanor of Castile (died 1290), north side of ambulatory

Figs 5.22–5.24

SIZE 3,990mm long, 710mm vertical height, situated 2,670mm above the ambulatory floor

IRONWORK Grille placed above the north face of Queen Eleanor's tomb, attached to two piers, protecting the queen's effigy and preventing access to the royal tombs from the ambulatory. The grille is made of a rigid frame with two horizontal bars and twenty-three vertical bars. The latter are alternately broad and narrow, and are uniformly bent to form a concave front to the grille. Trident spikes are attached to the top of each vertical bar. The broad bars have a reeded profile but the rest seem to be plain. A drawing by Parker shows some bars with a punched surface pattern of overlapping trefoils.

Dense scroll-work is riveted to the front of the bars. It is divided into eleven vertical panels by the broad bars. No two panels are identical, but three basic patterns are used: a pair of single scrolls attached to the cen-

tral stem; a pair of double scrolls attached to the central stem; slightly bent stalks attached to the central stem. For extra strength, many scrolls overlap each other and are riveted together.

All the scroll terminals are stamped. The enclosed cable pattern weld cover is also used at Leighton Buzzard and Turvey. The asymmetrical leaf facing left has a top lobe with a longer taper than at Leighton Buzzard, and is more similar in shape to that at Eaton Bray. The trefoil is used at Leighton Buzzard, as is the fruiting leaf. The cinquefoil is used on a larger scale at Turvey, as is the combined trefoil and scallop stamp. In addition, many welds are covered with stamps, as are the vertical and horizontal framing bars. Moulded bars cover some welds. The scrolls all have a swaged profile. Rivet holes are simply punched through bars, with no prepared seating. Some animal heads are modelled in high relief on the lower frame.

Thomas of Leighton was paid £12 for making the grille and £6 for transporting it from Leighton to Westminster in 1293–4: 'Tumba, Item, Magistro Thomae de Leghtone, fabro, pro ferramento circa tumulum Reginae faciando, in partem solutionis, xij marc. lx.s.

'Item die Dominica sequente, Magistro Thomae de Leghtone, in partem solutionis xij.li. pro factura ferramenti circa tumulum Reginae xx.s.

'Item die Mercurii sequente, eidem Thomae de Leghtone, in perpacationem xij.li. pro factura ferramenti praedicti, et pro cariagio eisudem a Leghtone usque Londoniam, et expensis praedicti Thomae et hominum suorum morantium Londoniae ad idem ferramentum ponendum et locandum juxta tumulum praedictum vi.li.' (Botfield 1841, 135, 138).

The ironwork narrowly escaped destruction: it was removed around 1820 and kept in store for thirty years. G Scott to Dean and Chapter, February 1850: 'We have during the last year restored to its place the beautiful tomb of Queen Eleanor.' (WAM 66449)

DATE Made in 1293–4 by Thomas of Leighton.

Ayrton and Silcock 1929, 42; Botfield 1841, 135, 138; Carter 1837, pl II; Crossley 1921, 165; Ffoulkes 1913, 40; Gardner 1927, 83; Geddes 1975; Geddes 1987, 174; Lethaby 1906, 305–6; Lueer 1904, 36; Parker 1850, II, pl 100; Scott and Burges 1863, 86; Wyatt 1852, 35; Yates 1939, 179.

LONDON

Westminster Abbey

Tomb of Edward I (died 1307)

Ironwork lost. Information from Dart.

Fig 6.73

IRONWORK The drawing shows a grid of vertical and horizontal bars blocked out at the intersections. The corner stanchions are topped with human faces or busts. The railings end in fleur-de-lis crests. According to Ackermann (1812, 203), the 'end bars finish in a small busto of an elderly man with a long visage and of rude workmanship. A similar busto is also placed in the front part of the frame of the canopy over the tomb. They bear such a striking resemblance to the face of King Edward on his coins ... that they were probably intended to represent the monarch.' According to Gardner (1922, 22) the railings 'carried over the tomb to form a baldaquin', but this is not shown by Dart. The iron was removed in 1821. No documents for the making of the tomb are preserved.

DATE c 1307.

Ackermann 1812, 203–4; Colvin 1963, I, 486; Dart 1723, II, 31; Gardner 1922, 22.

LONDON

Westminster Abbey

Tomb of Edmund Crouchback (died 1296)

Ironwork lost. Described by Gardner as 'of identical design [to that of

Edward I] but without busts'.

Gardner 1922, 22. (The ironwork is not shown on the tomb drawings in Dart, or Sandford. This entry may be an error by Gardner.)

LONDON

Westminster Abbey

Tomb railings of Archbishop Simon Langham (died 1376), reburied in Westminster Abbey, 1379; ambulatory south side, Chapel of St Benedict

Fig 6.79

SIZE Stanchion 2,300mm high

IRONWORK Spiked vertical railings across the ambulatory bay. Five rectangular stanchions with castellated tops. Moulded transom.

DATE 1370s.

RCHME *London* 1924, 44, pl 83; Scott and Burges 1863, 171.

LONDON

Westminster Abbey

Tomb railings of Queen Philippa of Hainault (died 1369), south ambulatory, north side

Ironwork lost. Illustrated in Neale.

Fig 6.78

IRONWORK The iron railings extended across the south side of the tomb, below a wooden tester. The railings were vertical bars topped by a horizontal crenellation and three stanchions with castellated finials.

'Certain ironwork' was moved from St Paul's in 1377 and installed at Westminster Abbey, about the tomb of Queen Philippa, transport costing 10 shillings. 'For making 8 bars and two plates of iron together with a battlement around the said ironwork 62s. Also for painting the same ironwork of a red colour 30s ... £40 for an iron tomb lately existing above the tomb of the venerable Father Michael, late Bishop of London, without the west porch [of St Paul's], bought for the King's use for the tomb of Queen Philippa.' Bishop Michael Northburgh died in 1361. Quoted from the Issue Roll, Easter 50 Edward III, June 28, in Scott and Burges, 1863, 170.

Some of the castellated stanchions and crenellated bands now in the triforium could have come from this tomb.

DATE 1360s.

Neale 1823, 162, pl xxix; Scott and Burges 1863, 170.

LONDON

Westminster Abbey

Grille at east end of Henry V's chantry (died 1422)

Figs 6.147, 6.148

The east end of Henry V's chantry has been rearranged several times. This space was initially closed by a wide screen made of vertical bars and five rows of decorated transoms. On the east end, the stanchions reached from the floor to the top of the vault. There were two short returns completing the exposed north and south corners of the chantry. The grilles were illustrated in 1805 by Verner and Hood, in 1812 by Ackermann and in 1823 by Neale.

Verner and Hood show the east end of the railings with what must be five stanchions. The two central bays have five rows of crenellated transoms, the outer two bays have three rows. The outer bays are shown with railings extending upwards to follow the curve of the vault above. Every fourth railing is topped with a fleur-de-lis. However, Ackermann's engraving shows the outer bays with railings of equal height and all equally plain. Both Ackermann and Neale show the southern return of the grille; it had three rows of crenellations; both

illustrations show a castellated stanchion on the south-east corner; and the railings did not project above the top transom. Physical evidence is recorded in the next entry.

At the time of George IV's coronation in 1821 numerous pieces of medieval ironwork were taken down, including those around Henry V's chantry, and the 'common and ordinary' railings were sold a year later. 'Ancient and ornamental' ironwork was brought back after a complaint was made by the House of Commons, but this large grille disappeared. (Parliamentary Report. Select Committee of National Monuments 1841, 49, paras 823–6, 972, 985–7, 1156 in Westminster Abbey Muniments.) Lethaby thought that the loose ironwork in the triforium could have come from here. In the 1970s a bridge was installed to make a passage from Henry V's chantry directly into Henry VII's chapel. This was removed in 1998 and has been replaced by a plinth to display the coronation chair. Tony Platt (pers comm) has identified a large part of the iron fragments stored in the triforium as part of Henry V's closure: the seven stanchions, part of a base plate, plain and fleur-de-lis-tipped railings, quantities of crenellated transoms, and railing holders. The broken iron bracket projecting from the east end of the tester of Queen Eleanor of Castile would have fastened the return grille to the pier (shown in RCHME *London*, I, pl 50). See next entry, Westminster Abbey, Tomb railings in triforium; and Westminster Abbey, Gates to Henry V's chantry, p 345–6.

DATE 1440s (for documentary evidence see p 273).

Ackermann 1812, 134; Hope 1913–14; Lethaby (1929), 290; Neale 1823, 92; Verner and Hood, loose engraving in Westminster Abbey Muniments (1805).

LONDON

Westminster Abbey

Fragments of tomb railings in triforium

Fig 6.148

1 Seven stanchions 2,600–2,620mm long. They each have moulded tops with crenellations, and holes for candle prickets. At the base are four attached buttresses above a projecting tapered foot (30–40mm square), which would have fitted into a hole in a base plate. Three stanchions are punched with holes for fixing cross-rails on opposite sides of the standard, two have holes on adjacent sides, and two have holes on one side only. This would conform to the arrangement required at the east end of Henry V's tomb, where two standards supported the returns (one at each end), two stood at the corners, and three enclosed the east end (Fig 6.147). Henry V's chantry is the most likely location for these stanchions: a normal tomb cage only requires six stanchions, but there are seven here. Also, 'normal' tomb standards vary from about 1,800–2,080mm high, but these are over 2,600mm high.

2 Nineteen lengths of crenellated bands in strips mostly *c* 1m long and 100–110mm high, totalling 21.35m. A normal tomb cage requires about 8.5m of crenellations to form the upper transom. On the east side of Henry V's chantry chapel up to five rows of transoms were used to close an entire archway and this collection would have been used (Fig 6.148). Most pieces have one set of holes along the bottom edge for pegging in the bottom moulding, an intermediate set of holes, probably for attaching badges as at Canterbury Cathedral (for example, Henry IV's tomb). The intermediate holes are not regularly spaced and no badges survive.

3 Seven railing holders, totalling 7.96m in length. Each bar has a row of between sixteen and twenty diamond-shaped holes for holding railings. The ends of each bar have a central tapered spike for slotting into a stanchion.

4 Base plate (illustrated in RCHME *London* 1924, pl 50) with enlarged slots for three stanchions and up to twenty smaller slots for railings 2,670mm long. One end of the plate turns a right-angled corner. The implication is that this plate was one end of a long, straight section with more than three stanchions in a row, which turned a corner at the other

end. This would be appropriate for the design at the east end of Henry V's Chantry.

5 Four railings of different length ending in fleurs-de-lis, maximum height 2,950mm (one broken). The railings have a square section and are slightly pointed at the bottom. These railings increase in height and are longer than the stanchions described in 1. This would be appropriate for the outer two bays of Henry V's chantry railings where, according to Verner and Hood, the rails increase in height to follow the curve of the vault. The engraving also shows that four fleur-de-lis railings were used in this section, alternating with plain railings in a rhythm I + IIII + IIII + IIII + I.

6 Fourteen bars with swollen pointed tips and a base ending in a tapered spike. Square section, height *c* 2,950mm. These may be the plain railings that alternated with the fleurs-de-lis described in 5.

Items 1–6 have all been identified by Tony Platt, Keeper of the Lapidarium, Westminster Abbey, as coming from the east end of Henry V's chantry.

7 Two lengths of crenellated bands 170mm high, totalling 3.11m.

8 One railing holder for round railings, 1,030mm long, with sixteen holes.

9 One band with a scalloped edge, two square holes and six small rectangular holes (probably for pegs), 2,390mm long.

Lethaby 1925, 290; RCHME *London* 1924, 45, Verner and Hood, loose engraving in Westminster Abbey Muniments 1805.

LONDON

Westminster Abbey

Tomb railings of Sir Giles Daubeney (died 1507) and his wife, chapel of St Paul

Fig 6.105

IRONWORK Ackermann's engraving shows railings around all sides of the monument, barely level with the top of the effigy. The present, heavily reconstructed railings are much higher. Ackermann shows each rod tipped with a fleur-de-lis. The corner stanchions are similar to those today, projecting above the transom to a castellation, which is topped by a twisted rod ending in a fleur-de-lis.

DATE after 1507.

Ackermann 1812, II, 173; RCHME *London* 1924, 36a, pl 64.

LONDON

Westminster Abbey

Tomb railings of Margaret Beaufort, Countess of Richmond (died 1509); south side of Henry VII's chapel

Figs 6.106, 6.107

SIZE Stanchions 1,800mm high, cage 2,700mm long

IRONWORK Cage of iron railings around four sides of the tomb. Six buttressed stanchions with twisted finials and the remains of square pennons. The railings are tipped by spikes and fleurs-de-lis.

The contract between the smith, Cornelyus Symondson, and Lady Margaret's executors, the Master and Vice-Master of St John's College, Cambridge, in 1526–7, specifies how the grille was to be made: '... the Soyle [bottom/sill] of the seid grate to be made of Iron lettyn into the Steppe of hardstone goyng round aboute the seid Tombe [nothing is set into a step at present. The grate stands on stone blocks at each corner], and in euery syde of the said Tombe shalbe iij pryncipalle poostes of Iron, that is to say two corner postes whiche shalle aunswere to the werkes both at ende and atte syde that they serue for, and oon poste of Iron in the myddes on euery of the two sydes to aunswer to his werkes [there are four corner posts and an extra post in the middle of each long

side], and euery poost shall haue a butteras with a baase to aunswere booth weys [buttress mouldings are riveted on each side], and a water table in the middes to aunswere lykewyse [this refers to a moulding half-way up the stanchion] and with a Chaptrell ['small capital': actually the third set of mouldings at the top of the stanchion] above and a Creste of three ynches and a half brode to goo rounde aboute the said werke [this is the transom, which is 3.5in (89mm) high] and to be joyned to the seid Chaptrelles, the which creste shalbe made and vented after the fasshon and werkmanship of the creste aboute the grate of my lord of St Johns tombe [it is a flat iron band with a raised cable moulding on the upper and lower edge], above the whiche creste euery pryncipall shalle ryse a foot and a half [this is correct (457mm)] and shall bere a Repryse [this must signify the capital at the top of the twisted rod] with a busshes of Daysyes upon it [the daisies are gone but the spike to which they were attached survives. Ackermann's illustration suggests some foliage finials survived on the south side of the tomb], and the foresaid creste shalbe made with a casement of two ynches and a half [this refers to the flat iron band recessed between the cable mouldings, correctly measured (64mm)], the wyche shalbe garnysshed Rounde aboute with perculyus [portcullis] and roses, eche of them to stand within half a ffoot of a nother [on four of the transom strips there are holes for fastening devices, 7 in (178mm) apart. Several strips do not have such holes] And the seid grate shalbe in height from the vppersyde of the Soyle vnto the neyther syde of the crest foure foot and a half [the specified height of 54in (1,371mm) does not apply: the grille is 43in (1,092mm) from the 'soyle to the nether side of the crest' but is 52in (1,329mm) from the soyle to the tip of the railing] to be garnysshed with arris barres [bars set to present a sharp edge, diagonally] of three quarters of an ynche square [this is correct (19mm)], wele and clene hamared, so that the dentes of the hammer be not seen in them, fyxed in the seid soyle, and to the seid creste, aboute the whiche creste shalbe a dowble crest booth within and without after the crest of Seint Johns aforesaid [the arris bars below the crest and the spikes above are separate pieces of metal, gripped in position by the transom. The iron is hammered as neatly on the inside as on the outside, designed to be seen from all directions. The double crest refers to the two mouldings adjacent to the 'casement'. On the inside of the crest the mouldings are plain]. And the said barres to be sett eche within three ynches of other rounde aboute the seid grate [this is correct (7.62mm)]. And over the seid creste there shalbe flowredelyces rounde aboute to shewe lyke good in werkmanship aswell within toward the seid Tombe as without [a few fragments of fleurs-de-lis survive adjacent to the spear points], And betwene euery flowredelyce a spere point, to shewe likewise, vnder thendes of the flowredelyces aunswering eyther a flowredelyce or a spere point to euery Arras barre that standeth vnder ALL THE WHICHE seid grate with almanar scochyns [every kind of shield or badge], flowredelyces and other thynghes thereto pertheyning ...' Cornelius grants that '... they shalbe made of bylbowe Iron [from Bilbao] wele, clene and workmanly wrought' (Scott 1914–15, 373–6).

In 1821 the Abbey removed large amounts of medieval ironwork at the time of George IV's coronation: 'Sale of iron rails late before monuments in the Abbey, £142 19s 4¼d.' WAM 33853, Treasurer's Account 1822.) A report to the Dean and Chapter by N Macmichael in 1969 (Westminster Abbey Muniments 65078 (12)) informs us that the National Art Collections Fund bought and replaced the Margaret Beaufort tomb railings in 1914.

DATE 1526–7. Altar tomb begun 1511, effigy by Pietro Torrigiano. Railings made by Cornelyus Symondson of St Clement Danes in 1526–7.

Ackermann 1812, 157; Crossley 1921, 31, 56; RCHME *London* 1924, 68a; Scott 1914–15, 373–5.

LONGTOWN

Great Bilbo, Hereford and Worcester.

Inner Entrance to farm

Fig 4.176

SIZE 1,240mm × 2,000mm

DOORWAY Fifteenth-century rectangular wooden door frame with spandrels. Moulded oak frame with inner segmental head.

CARPENTRY Nail-studded cross-boarded door.

IRONWORK Two strap hinges, lower one plain. The upper hinge has a rectangular enlargement at the hanging end and terminates in degenerate fleurs-de-lis, long 'petals' and squared seating. Said to come from Dewlas church.

DATE Fifteenth century. Late example of Herefordshire fleur-de-lis, as at Clodock.

RCHME *Herefordshire* 1931, 186, pl 35.

LOW HAM

Somerset

Interior door to tower

Fig 5.163

SIZE 620mm × 1,690mm

DOORWAY Rectangular, chamfered.

CARPENTRY Door locked. Two boards wide.

IRONWORK Two strap hinges ending in a pair of lateral scrolls and central stem. The lateral scrolls have flat disc terminals; the central terminal is hidden by the jamb.

This iron is thinner and more roughly wrought than that on the west door. It could be from the previous medieval church.

DATE c 1350–1400 or seventeenth century.

Anon 1925a.

LOW HAM

Chapel, Somerset

West door

Fig 4.157

SIZE 1,230mm × 1,930mm

DOORWAY Triangular archway with foliage carving in spandrels. Church completely rebuilt by Edward Hext (died 1623). Church consecrated 1669.

CARPENTRY Vertical planks and moulded ribs on front of door, with radiating moulded design in triangular head. The rear of the door is cross-boarded with diagonal planks.

IRONWORK Two strap hinges each with three pairs of thin spiral scrolls. The straps end in flat fleurs-de-lis.

DATE c 1623–69.

Anon 1925a.

LYDFORD CASTLE

Devon

Well cover (iron fragments excavated from the prison well)

SIZE c 750mm × 750mm

CARPENTRY There must have been at least four ledges with a chamfered profile to accommodate the twenty-four elongated, clasping roves.

IRONWORK Appearance of the well cover deduced by Jim Thorn, based on the length of the hinges, the number of nail holes in them and the shape of the accompanying roves.

Two strap hinges ending in a cluster of four, thin, scrolled tendrils. Six nail holes along each hinge, indicating a maximum of six boards composing the cover. Bent hasp.

DATE Twelfth century.

Geddes 1980, 165–6.

MADINGLEY

St Mary Magdalene, Cambridgeshire

Ironwork lost. Information from Buckler drawing

IRONWORK Strap hinge ending in three cut-out lobed leaves with two pairs of tendrils along the strap, which is cross-hatched.

DATE c 1350–1400.

Buckler drawing, BL Add. 36431, fo 1032.

MADLEY

Nativity of the Virgin, Hereford and Worcester

West tower, interior

Fig 4.174

SIZE 690mm × 1,830mm

DOORWAY Plain, chamfered, rounded.

CARPENTRY Door locked, two boards wide.

IRONWORK The door hangs from two plain, repaired strap hinges, placed under the decorative ironwork. The latter consists of a variety of fragments. At the top of the door is a fleur-de-lis terminal with elongated petals like those on the west door, with an equally uneven surface. Below this are two crosses with fleur-de-lis terminals, the upper cross lacking one arm. The fleurs-de-lis are stockier, and the iron hammered smoother, than on the west door. At the bottom are two fleurs-de-lis placed above each other: they look like broken terminals. The cross design of fleurs-de-lis may be compared with Beaulieu.

DATE Top terminal c 1200–50 (same smith as west doors); the rest c 1200–1300.

Opie-Smith 1929, 155; RCHME *Herefordshire* 1931, 195.

MADLEY

Nativity of the Virgin, Hereford and Worcester

West door

Fig 4.173

SIZE Double doors, each leaf 850mm × 3,050mm

DOORWAY Nook shafts, moulded voussoirs, pointed arch.

CARPENTRY New doors.

IRONWORK The edging band at the top of each leaf ends in fleurs-de-lis and an attached C scroll. The upper hinge is C and strap, all with elongated fleur-de-lis terminals. Below are two further decorative straps ending in fleurs-de-lis. The bottom hinge is a plain strap. All this ironwork is made from thin, flat bands. Above each top C is a scrolled cluster made from iron with a square cross-section and well-defined edges. The design from this door is copied on the new south-west door. The doors are part of the western fleur-de-lis group which includes Little Hereford and Stoke Orchard.

DATE Flat iron with fleurs-de-lis c 1200–50; scrolled cluster post-medieval.

Opie-Smith 1929, 154; RCHME *Herefordshire* 1931, 195.

MAGDALEN LAVER

St Mary Magdalen, Essex

Door, west end of nave

Not visited. Information from J McCann and A Gibson.

DOORWAY In the west wall of the eleventh- to twelfth-century nave, now leading into fifteenth-century bell tower.

CARPENTRY The door is weathered on the west face and therefore installed before the fifteenth-century belfry. V-edged boards, three

saltire-cross braces above each other, with edging frame and transverse ledges between braces.

IRONWORK Horizontal straps with a rectangular enlargement at the hanging end. Decorated with chiselled outline groove and zigzag.

DATE Fourteenth century.

MALPAS

St Oswald, Cheshire

Chest

Figs 5.71, 5.72

SIZE 2,180mm long, 840mm high, 510mm wide

CARPENTRY Style chest with dovetail joints. The legs have a D-shape open-work pattern. The lid is ridged.

IRONWORK

LID Four hinge straps from which spread bouquets of flowers and leaves.

FRONT Three straps extending under the chest, adorned with irregular floral scrolls. Two additional floral clusters in the centre of the chest are damaged by the lock plate, which has two moulded pilasters on it. Two pairs of floral corner brackets.

ENDS Irregular floral scrolls branching from the strap, which extends under the chest.

All the terminals are roughly cut lanceolate and asymmetrical leaves and circular flowers. Their surface is textured with V-shaped chisel blows to give the impression of stamped work, although it is not stamped. Some welds are covered by lanceolate leaves, some by tightly looped iron strands. The main straps have an edging groove. The narrow scrolls have a fullered central groove profile.

DATE Chest and scroll-work c 1300–50; lock plate c 1500.

Alexander and Crossley 1976, 104; Ayrton and Silcock 1929, 28; Eames 1977, 157; Gardner 1927, 84; Geddes 1979, 123–5; Lueer 1904, 36; Richards 1947, 224.

MANNINGFORD BRUCE

St Peter, Wiltshire

South door

Fig 4.73

SIZE 1,150mm × 2,680mm

DOORWAY Rounded arch. Plain ashlar. Early Norman church.

CARPENTRY Three tongue-and-groove boards, repaired at the bottom. Seven roughly rounded ledges held by clenched nails. Wooden box lock.

IRONWORK New tapered hinges and edging band. Three original split-curl straps between them.

DATE c 1100.

MARGARET RODING

St Margaret, Essex

South door, chancel

Fig 4.165

SIZE 860mm × 1,960mm

DOORWAY Moulded, pointed.

CARPENTRY New door.

IRONWORK Two C-shape hinges and straps with cross-hatching. The upper C ends in split curls and the strap ends in a split curl with a central lobe. The upper hinge is possibly new because it is thick and unweathered. The lower C originally ended in split curls with a central lobe. The lower arm of the C has a central lobe missing and no nail holes

from it in the wood, so it was broken before the repair of the door. The strap ends in two pairs of split curls. The lower hinge, as illustrated by Brandon, shows the hinge hanging from the right side instead of the left as at present.

DATE Mid-twelfth century.

Brandon and Brandon 1847, section II, Metalwork, pl 1; RCHME Essex 1921, 182–3.

MARGARET RODING

St Margaret, Essex

South door, nave

Fig 4.89

SIZE 1,160mm × 2,090mm

DOORWAY Two pairs of column shafts with cusped capitals. Chevron voussoirs, outer order of chip-carved stars around the doorway. Segmental arch, tympanum filled with small lozenge-shaped stones.

CARPENTRY New wood.

IRONWORK Two C hinges and straps, with two additional straps between them in the centre of the door. All the iron is cross-hatched. The upper C and strap end in a split curl with a central lobe. The second strap down ends in a double split curl on the left and originally more elaborate back-to-back curls on the right. The third bar ends in double split curls. The lower C and strap end in split curls. There is a new handle and plate: the iron is thick and little weathered, though it is in an exposed position. The right-hand part of the second bar and all the bottom bar may be original.

DATE Mid-twelfth century.

RCHME Essex 1921, 182–3.

MARGARET RODING

St Margaret, Essex

Chest

Fig 4.194

SIZE 2,220mm long, 580mm high, 630mm deep

CARPENTRY The base is made from a hollowed tree trunk, with its bottom repaired. Two lids lie flush with the top, corresponding to two compartments in the trunk.

IRONWORK The base is bound by various plain straps. The lids are bound around the edges with plain straps. Each lid has two hinges with a chiselled design of a double-line zigzag. There are various other plain supporting straps on the lids. All this is overlaid by a strap ending in fleurs-de-lis, with elongated lateral leaves. There are five locks on the front of the chest.

DATE Lid ironwork, twelfth and thirteenth century.

Lewer and Wall 1913, 157.

MARKET DEEPING

St Guthlac, Lincolnshire

South door

Figs 5.69, 5.70

SIZE Double doors, each leaf 810mm × 2,740mm

DOORWAY c 1200, nook shafts with waterleaf capitals. Rounded arch with moulded voussoirs. The south aisle was built c 1300 with quatrefoil piers.

CARPENTRY New wood.

IRONWORK Two pairs of C hinges and straps, elaborately scrolled. The lower hinges lack the lower arm of the C, while the upper arm is elongated and angular. There are circular seatings for nail holes. The scrolls have a single-groove profile. The terminals are: a stamped asym-

metrical leaf facing right, with an indent on the lower edge; an asymmetrical leaf facing right, lower edge not indented; a human face on a lanceolate lobe; a lanceolate lobe with pellets: a lanceolate ribbed leaf.

DATE c 1300–25.

Brandon and Brandon 1847, section II, Metalwork, pl 9; Ffoulkes 1913, 8; Gardner 1927, 77, 85; Lueer 1904, 28.

MASHBURY

No dedication, Essex

North door

Fig 4.105

SIZE 670mm × 1,410mm

DOORWAY Plain ashlar, rounded. Bricked up at the bottom of the door.

CARPENTRY Three counter-rebated planks. Walled up inside the church.

IRONWORK A double hinge strap, formed of one continuous bar bent at the hanging end to form two straps. The inner edges of the straps have a row of scrolls cut from or welded to them.

DATE c 1100–50.

RCHME *Essex* 1921, 186–7.

MATTISHALL

Chest

see NORWICH, *Peter Hungate Museum*.

MAXSTOKE CASTLE

Warwickshire

Outer gate

Figs 6.55, 6.56

SIZE Each leaf 1,450mm × 3,500mm approx

CARPENTRY Portcullis frame. The wicket on the left leaf was cut through later.

IRONWORK

LEFT LEAF Three strap hinges fastened with square-headed nails, and decorated with punched crosses, dotted at their tips. The total surface of the door has a secondary covering of approximately fourteen horizontal bands of iron sheet, added on top of the hinges. Their traces are visible from rows of old nails across the door. Only a fragment of one band survives on the wicket. The decoration here is an open-work shield with repoussé chevron.

RIGHT LEAF The same, but the single surviving iron band is decorated with open-work 'Huntingdon knot', and next to it a repoussé shield. The thin iron bands are very corroded and the remains are inadequately protected behind wire netting.

DATE William de Clinton, Earl of Huntingdon, built the castle between 1337 and 44, with licence to crenellate in 1345. John de Clinton exchanged Maxtoke for two manors of Humphrey, Earl of Stafford, in 1432. The cross-crosslets on the hinges, part of the heraldic achievement of the de Clintons, indicate the original date of the doors (by 1345). Antiquarian drawings show the sheet iron cladding depicted several badges of the Stafford family: the Stafford knot; the arms of Stafford and Neville (for his mother Anne, daughter of Thomas Woodstock, Duke of Gloucester). The heraldic bands were presumably added after Anne Neville's marriage (1438).

Alcock, Faulkner and Jones 1978, 195–201; Dugdale 1656, 704; Hart 1893, 27; Nichols 1791, 79; Photograph from 1890s, Birmingham City Library, Stone Collection, box 36, print 35.

MAXSTOKE PRIORY

Warwickshire

Outer gatehouse

Fig 4.65

SIZE Double doors, each leaf: 1,670mm × 3,700mm approx
GATEWAY Fourteenth century.

CARPENTRY The right leaf has been completely renewed. On the left leaf, the wood has been partly replaced at the bottom. The rest of the door has a lattice brace.

IRONWORK All the iron on the right leaf is a recent copy. The top two hinges on the left leaf are original; the bottom hinge is possibly a worn replacement. Each leaf has three strap hinges decorated with a single outline and saltire-cross and dot-incised pattern, C shape at hanging end, back-to-back Cs at the centre, and a simple lobe-and-tendrill terminal.

Priory founded by Sir William de Clinton 1336, dedicated 1342. Gateway fourteenth century.

DATE Original ironwork mid-fourteenth century, but in twelfth-century style.

Ayrton and Silcock 1929, 20; Halliday 1874, 62–77; Hart 1893; Parker, II 1850, Glossary, pl 97; *VCH Warwickshire* 1947, 136–7.

MEARE

St Mary, Somerset

South door

Figs 5.147, 5.148

SIZE 1,390mm × 2,210mm

DOORWAY Completely restored. Shallow pointed arch, chamfered jambs. Initials of Abbot Selwood (1456–93), on nave wall. Nave built by Abbot Selwood.

CARPENTRY New door.

IRONWORK Two strap hinges each with two elaborate clusters of curling foliate scrolls. The scrolls bend at sharp angles. There are cross-hatched, cup-shaped weld covers. The terminals are flat cut-out discs, pointed lobes, and unscaloped asymmetrical leaves. Buckler's drawings show a solid ring plate with cut-out leaves radiating from the rim, and a ring of cable-twisted iron. Neither survives.

DATE 1456–93.

Buckler drawings, Somerset Archaeological Museum, Taunton (Courtauld Institute negatives: 763/42 (35), 765/3 (37), 1831:760/59 (24)); Opie-Smith 1939, 150; Pevsner, *South and West Somerset*, 1958, 234; Wickham 1952, 33.

MELKSHAM

Michael and All Angels, Wiltshire

North door

Fig 4.192

SIZE 1,320mm × 2,350mm

DOORWAY Shallow pointed arch with single concave moulding. Thirteenth-century north aisle with later Perpendicular windows and doorway.

CARPENTRY Vertical moulded ribs on the front of the door. The rear of the door is cross-boarded. The ribs appear to be of the same date as the rest of the door (because of their colour and weathering), even though they cover the hinges.

IRONWORK Two strap hinges ending in elongated fleurs-de-lis. The welds are covered by a short cross-hatched bar. The central lobe of the fleurs-de-lis have raised tips. Similar to a hinge in Wells Cathedral,

north transept.

DATE Fifteenth century.

MERSTHAM

All Saints, Surrey

South door, chancel

Fig 4.56

SIZE 760mm × 1,800mm

DOORWAY Remade Perpendicular moulded doorway. Church mainly built late twelfth century and restored in 1895 (inscription).

CARPENTRY New door.

IRONWORK Two C hinges and straps. The C shapes end in split curls and the straps end in flat discs.

DATE Late twelfth century.

VCH Surrey 1911, 217.

MERTON

St Mary the Virgin, London

North door, nave

Fig 4.18

SIZE 1,070mm × 2,160mm

DOORWAY Nook shafts, cusped capitals, plain new tympanum. On the arch are two rows of chevron on the edge, with roll mould between.

CARPENTRY Old boards on the front. The rear frame is entirely new and covers the whole back of the door.

IRONWORK Twelve horizontal bands of varying lengths, and two small Cs. All end in split-curl terminals. Plain edging band on sides. The door surface is heavily planed but ghosts show that the iron is partly reset, and partly lost. The bottom bar has been moved down; a strap is missing from the centre of the bottom C; the sixth bar down has a terminal missing but is too long to have had a terminal in its present position.

DATE c 1100–10. The church was paid for by Gilbert the Norman and the ironwork made at this period.

Baggallay 1927; Colker 1970; Johnston 1915b; Renshaw 1968; VCH Surrey 1905, 94.

MERTON

St Mary the Virgin, London

South door, chancel

Fig 4.19

SIZE 850mm × 2,230mm

DOORWAY Pointed, chamfered. Chancel rebuilt in early thirteenth century reusing some earlier ashlar.

CARPENTRY Three boards on the front, repaired at bottom. The rear is cross-boarded with a solid wooden 'tympanum' across the top of the door; edging styles and rails.

IRONWORK The door now hangs from two new strap hinges on the back. New handle. There are four split-curl straps on the front and the ghost of a split-curl C. New edging band.

DATE c 1100–10 (as north door, nave).

MESSING

All Saints, Essex

Chest

SIZE 2,140mm long, 430mm high, 430mm deep

CARPENTRY Box construction.

IRONWORK Completely covered in a grid of plain iron bands. There are three rectangular lock plates and hasps with slightly curled back tips. The lid, which is now divided into two sections, has thirteen hinges. Like Layer Marney chest.

DATE Late fifteenth century.

MIDDLETON STONEY

All Saints, Oxfordshire

South door

Ironwork lost. Information from Bordeaux.

DOORWAY Tympanum with a palmette tree carved in the centre. Zigzag on vousoir. Mask head label stops.

IRONWORK Two strap hinges ending in roughly fashioned triple splits or fleurs-de-lis.

DATE c 1150.

Bordeaux 1858, 28.

MOORLINCH

St Mary, Somerset

South door, chancel

Fig 5.152

SIZE 740mm × 1,680mm

DOORWAY Pointed, chamfered.

CARPENTRY Door remade in 1972 (notice in church).

IRONWORK Two strap hinges with trident terminals. The weld between the strap and the prong is covered by cross-hatched cone. The trident ends in two cut-out asymmetrical lobed leaves and a central lozenge with a raised tip.

Related to the Somerset group of cut-out hinges, as at Butleigh and Meare.

New handle.

DATE Hinges fifteenth century.

MORPETH

St Mary, Northumberland

South door, chancel

Fig 5.112

SIZE 890mm × 2,170mm

DOORWAY Contemporary with the fourteenth-century chancel.

CARPENTRY Modern.

IRONWORK Two strap hinges branching into six pairs of crude foliate scrolls. The strap and scrolls have a single-groove profile; the welds are marked by square seatings decorated with an incised cross. The terminals are punched rosettes and cut-out leaves. The ring boss has a rim decorated with punched open-work circles and trefoils. The oval ring has two animal heads beside the pivot.

DATE Fourteenth century.

MORPETH

St Mary, Northumberland

North door, chancel

Fig 5.113

SIZE 760mm × 1,860mm

DOORWAY Fourteenth century.

CARPENTRY Door locked, not examined. Appears to be medieval with repairs.

IRONWORK C hinge and strap with two pairs of branches. There is a

rectangular enlargement at the junction of the C and strap, which have a delicate central groove profile. They all end in cut-out leaves with a veined surface pattern. The weathered ring plate, like that on the south door in the chancel, may have been moved from the main entrance in the nave.

MORPETH

St Mary, Northumberland

Aumbry, chancel north

Fig 5.103

SIZE 680mm (total width) × 520mm

LOCATION The space for the aumbry was made after the completion of the north wall because the surrounding stones are not coursed in. Most of the church is fourteenth century so the aumbry must be later.

CARPENTRY Aumbry set into the wall, with two leaves, hinged in the middle. New wood.

IRONWORK Iron strap hinges, each with six pairs of branches ending in roughly fashioned flat discs and leaves.

Cross-shaped ring mount. The triangular keyhole scutcheon is topped with flat fleurs-de-lis.

DATE Fifteenth century.

MORVILLE

St Gregory, Shropshire

South door

Fig 4.102

SIZE 1,290mm × 2,370mm

DOORWAY The original moulded bases remain, but the rest of the doorway has been rebuilt in late twelfth-century style. The church was consecrated in 1118; the south aisle was added c 1150–1200.

CARPENTRY Four boards. One original rounded ledge fixed with elongated clasping roves. Other ledges are later additions.

IRONWORK Five horizontal straps. The top and bottom straps both have split-curl Y scrolls along their outer edges. The top band (hinge) terminates in an irregular V shape. The three middle bands have pairs of V shapes along each edge. The upper strap has a pair of split-curl C shapes, one at each end. The middle strap has only one C left. The lower strap (hinge) terminates in two split curls. There is an S scroll on the upper part of the door, and a scrolly cross and two straight split-curl bars on the lower part of the door. The Cs, cross and S scroll have a fullered profile, while the V shapes have a raised triangular profile. The ironwork has been considerably repaired, with old round-headed nails being replaced by new square-headed nails.

All of the bottom strap and its split curls are replacements. There are ghosts of three crosses across the middle of the door.

DATE c 1150–1200.

Ayrton and Silcock 1929, 22; Cranage 1901, 331–9; Florence of Worcester 1854, 230; Geddes 1991, 176–7.

MORVILLE

St Gregory, Shropshire

Chest

Fig 2.18

SIZE 1,700mm long, 430mm high, 460mm deep

CARPENTRY Hollowed-out tree trunk.

IRONWORK The lids are attached by split-curl strap hinges, possibly by the same smith as the ironwork on the south door.

DATE Twelfth century.

MUCH HADHAM

St Andrew, Hertfordshire

Interior door of vestry

Fig 4.109

SIZE 1,100mm × 2,290mm

DOORWAY Pointed, moulded, reset, giving the arch a triangular shape. Probably moved from the south aisle.

CARPENTRY Door locked. Three boards wide.

IRONWORK Three pairs of opposed Cs with straps between. All the straps have vertical scrolls at their centre forming a cross. The Cs terminate in triple splits. There are repairs on the left C and cross on the central strap. By same smith as the iron at Widford.

DATE c 1225–50.

VCH *Hertfordshire* 1914, 59–65.

MUCH HADHAM

St Andrew, Hertfordshire

Ring plate, south door

SIZE 160mm diameter

DOORWAY Fifteenth-century doorway with rectangular hood mould.

CARPENTRY Double doors with moulded ribs between bow-fronted boards. There is an edging frame on the rear with six styles set on the diagonal, joined by short ledges between each style.

IRONWORK Circular ring plate with a raised rim and an open-work design of lancets, quatrefoils and triangles. Flat oval handle with a raised knob lower centre, and a surface pattern of zigzag and dots.

DATE Late fifteenth century.

MUNSLOW

St Michael, Shropshire

South door

SIZE 1,120mm × 2,360mm

DOORWAY Thirteenth-century, chamfered, hood mould.

CARPENTRY The door has three old, square ledges on the back, held by clenched nails with small nail-heads. The front surface of the door is sanded down.

IRONWORK There are faint ghosts of straps and lobed terminals behind both straps on the front of the door. The present straps end in coarse, plain, fleurs-de-lis. The lobe on the top hinge is ogival and the lower lobe is narrower. The door hangs from plain straps on the back. The lock plate and handle are post-medieval.

DATE The door and ghosts of iron could be contemporary with the thirteenth-century doorway. The present broken fleur-de-lis straps are late medieval and the remainder post-medieval.

NAVESTOCK

St Thomas the Apostle, Essex

South door, nave

Fig 4.57

SIZE 1,370mm × 2,360mm

DOORWAY Pointed, chamfered. South aisle c 1240s.

CARPENTRY New wood.

IRONWORK Greatly restored after 1940 bomb blast. Two C hinges and seven straps. The Cs have split-curl terminals and the straps have scrolled terminals.

DATE c 1200–50.

RCHME *Essex* 1921, 190–2.

NAVESTOCK

St Thomas the Apostle, Essex

Door, west end of south aisle (leading to bell tower)

DOORWAY The bell tower, carbon-dated to 1133–1253, was originally built detached from the church and remained so until the mid-thirteenth century. The south aisle was added to the nave, with its west end abutting the bell tower.

CARPENTRY The wood is unweathered and was therefore inserted at same time as the south aisle or later. Double doors, horizontal rectangular ledges, curved frame.

IRONWORK Two strap hinges with a rectangular enlargement at the hanging end. The straps split into a pair of simple foliate cut-out terminals.

DATE Ironwork, mid-fourteenth century.
Hewett 1974, 105–6.

NAVESTOCK

St Thomas the Apostle, Essex

North door

Fig 4.43

SIZE 1,170mm × 2,290mm

DOORWAY Ashlar jambs. Segmental arch with a billet on the under-side. Empty tympanum space outlined with ashlar above the lintel.

CARPENTRY Wood renewed after 1940 bomb blast.

IRONWORK Four straps, the two middle ones ending in split curls. The top and bottom end in double branches and are attached to stubby straight-armed Cs.

DATE Early twelfth century.
Anon nd (c); RCHME *Essex* 1921, 190–2.

NAZEING

All Saints, Essex

Chest

SIZE 1,550mm long, 560mm high, 570mm deep

CARPENTRY The base is cut from a single log; the lid is made from a single plank.

IRONWORK Five strap hinges, three locks. The chest is completely bound with iron straps. Large nail heads. See Stapleford and Landbeach.

DATE Late fifteenth century.

NEWINGTON

St Giles, Oxfordshire

South door

Fig 4.44

SIZE 1,100mm × 2,420mm

DOORWAY Late twelfth century, Romanesque, but the chevron outer order is reset and the label stops are mid-fourteenth-century heads.

CARPENTRY V-edged overlapping boards. Door locked.

IRONWORK Two C-strap hinges. The lower hinge has no terminals. The upper strap ends in a broad split curl hidden behind the jamb.

DATE Twelfth or fourteenth century.

NEWTON TRACEY

St Thomas of Canterbury, Devon

West door

Fig 4.183

SIZE 930mm × 1,930mm

DOORWAY Rounded, Perpendicular.

CARPENTRY New door.

IRONWORK Two strap hinges ending in large fleurs-de-lis. The bottom hinge is broken at the bottom, and was probably originally located higher up the door. There is a flat, petal ring plate.

The south door is a modern copy of this.

DATE Sixteenth century.

NORTH CURRY

St Peter and St Paul, Somerset

West door

Fig 5.156

SIZE 1,490mm × 2,860mm

DOORWAY Late Perpendicular.

CARPENTRY New wood. Buckler's drawing shows five overlapping planks and extra framing around the outside of the door.

IRONWORK The lower hinge is a modern replacement: Buckler's drawing shows the original was in poor condition. The upper hinge is original: a strap hinge with a raised cover over the weld. The surface is cross-hatched. There are two pairs of scrolls (one at each end of the strap), ending in lobes with raised tips. One tip is a bird's head. In the centre of the strap are two bunches of fleurs-de-lis.

Buckler drawing, in Somerset Archaeological Museum, Taunton (negative Courtauld Institute, (764/50(26)).

DATE Late fifteenth century.

NORTH CURRY

St Peter and St Paul, Somerset

Chest

SIZE 1,730mm long, 610mm high, 660mm deep

CARPENTRY Box chest with lid inset, flush with the top of the chest.

IRONWORK Totally covered in small studs arranged in lines, probably for holding leather. There is a circular, plain lock plate with the keyhole set at an angle on one side.

DATE Late medieval?

Printed notes about the chest, by Fred Roe, in the church.

NORTH ELMHAM

St Mary, Norfolk

West door

Fig 4.66

SIZE 1,040mm × 3,400mm

DOORWAY Moulded, with rosettes and dragons between the mouldings.

CARPENTRY The front has moulded ribs between the boards. The wicket on the north leaf is a later addition, damaging the hinges. The rear frame is divided into five horizontal sections, each filled with saltire bracing.

IRONWORK Two pairs of cusped C hinges shaped like three parts of a quatrefoil.

DATE c 1350–1400.

NORTH OTTERINGTON***St Barnabas, North Yorkshire***

Information from Mackarness (1860–73).

DOORWAY Shafts with knops and bell-shaped capitals. Archway pointed, with plain ashlar, possibly reset.

IRONWORK Two C hinges and straps, with split-curl terminals.

DATE Thirteenth century.

Mackarness 1860–73, I, pl XLVII.

NORTH STOKE***St Mary, Oxfordshire***

North door

Fig 4.74

SIZE 1,270mm × 2,400mm

DOORWAY Probably mid-fourteenth century.

CARPENTRY Original door with several traces of brick-red paint, which are especially visible in the cracks between the boards. Six horizontal ledges on the back with chamfered edges.

IRONWORK Two strap hinges with split-curl terminals. The top strap, original, has an edging groove and feathered pattern. The lower, replacement strap ends in much tighter curled tendrils. The central strap has a plain surface, one fish-tail end and one split. In the centre of the strap, two back-to-back scrolls form a back plate to a twisted ring.

DATE Fourteenth century.

NORTH WEALD BASSETT***St Andrew, Essex***

North door

Not visited. Information from John McCann.

Fig 4.67

DOORWAY Pointed, moulded. Nave c 1330.

CARPENTRY The doorway was blocked up on the interior, and its construction was not examined.

IRONWORK Two C-and-strap hinges. The plain straps extend right across the door, ending in double split curls. The upper arm of each C ends in a split curl but the lower arms are both broken. Underneath the upper C, on the right side of the door, appears to be the trace of a circular open-work ring plate, visible on the surface of the wood. On the left is a plain door ring.

DATE Probably fourteenth century.

RCHME *Essex* 1921, 197.

NORTHFLEET***St Botolph, Kent***

Rood screen

Fig 5.122

Doors lost. Drawn by W Twopeny in 1828. Possibly, the doors had been removed by 1847 because they are not shown on the drawing of that date by T Talbot Bury.

DOORWAY Wooden. Square-framed doorway with trefoil arch. There are leaves in the spandrels and on the capitals.

CARPENTRY Double doors with a projecting column over the opening, ending in a turned capital.

IRONWORK Two pairs of branched hinges ending in cut-out terminals: an asymmetrical leaf; a scalloped square; pointed and rounded lobes.

DATE c 1325–50.

Brandon and Brandon 1847, section II, Metalwork, pl 1; Bury 1847, pl 10; Twopeny 1859.

NORTHPREPPS***St Mary, Norfolk***

South door

Fig 5.137

SIZE Ring plate 1,350mm long, 1,070mm wide

DOORWAY Decorated moulded voussoirs, chamfered jambs.

CARPENTRY New door.

IRONWORK Two strap hinges, with slight, pointed swellings at the hinge end. Grooved surface. On the ring plate, only the central lozenge and part of the cross branches are old. Lumpy welds show that the terminals have all been added at a later date.

DATE Mid-fourteenth century.

NORWICH***Norwich Castle Museum, Norfolk***

Door from Norwich Cathedral Infirmary

Fig 5.19

SIZE Double doors, each leaf 760mm × 2,440mm

DOORWAY From Norwich Cathedral Infirmary, built 1175–1200 by John of Oxford. The position of the doorway is not known but it could have been altered in changes made between the cloister and the infirmary in 1297, after the fire of 1272. The infirmary was demolished in 1804 and the remains were re-erected by Dr Philip Martineau in 1813 at Bracondale Woods, Norwich. In 1940 the door was given to the Museum by Messrs J & J Colman.

CARPENTRY Each leaf is four boards wide, with a new frame on the back.

IRONWORK The surface of the iron was badly rusted but is now conserved. The doors are completely covered by five horizontal rows of scrolls with thin, straight dividing bars between them. There are traces of a sixth row of scrolls at the bottom of the door, visible on the wood. The top semicircular area of the doors is filled with two affronted dragons whose tails turn into scrolls. The many welds were originally covered with folded leaves. All the terminals are stamped: pointed trefoil; asymmetrical leaf; stippled lobe; disc; rosette with linear petals. The delicate shape of the stamps and dragons at the top of the doors relate them to iron in York chapter house. The profiles of the scrolls are obliterated by rust but the repaired strap, second down on the right, has a raised rib profile.

DATE c 1275–1300.

Geddes 1987, 360, no. 366; 1996; Norwich Castle Museum Records (where accounts contemporary with its demolition mistake the dormitory for the infirmary); Stewart 1875, 165, 176; Stewart and Willis 1875, 25–6; Whittingham 1949, 86–7.

NORWICH***Peter Hungate Museum, Norfolk***

Chest from All Saints, Mattishall

Fig 5.119

SIZE 1,900mm long, 470mm high, 510mm deep

CARPENTRY The body of the chest is made of a single hollowed log, one end having now rotted away. The interior has slots for partitions. The left lid is original, and made of one plank. The right lid is a replacement, made with two planks and one new hinge.

IRONWORK One hinge remains on the right lid, with all terminals

broken off. The incised seating for the left hinges shows they were plain straps with three, probably cut-out, leaf terminals.

Same style as the Richard of Bury Chest (now in Glasgow), 1340–5.

DATE Mid-fourteenth century.

NORWICH

St John's Chapel, Norfolk

Door on covered landing to west of chapel, Carnary College (now Norwich Cathedral School)

Figs 5.42, 5.43

SIZE 1,240mm × 2,620mm

DOORWAY Decorated, moulded.

CARPENTRY On the rear, originally braced around circumference, with a square-edged frame. Two horizontal ledges and a saltire brace between them. Considerable repairs at the bottom.

IRONWORK The door now hangs from strap hinges on the rear. On the front are two hinges with elaborate scrolls and subsidiary stems. The ring boss has two vertical stems with two pairs of leaves each. The horizontal stems branch into scrolls. The straps are moulded with swage. The main welds are covered with folded leaves. The nail holes on the main straps have a raised, square seating. All the terminals are stamped: a cinquefoil with a pointed central lobe, also used at Wickhampton; an asymmetrical leaf facing left, with straight top edge to upper lobe, also used at Wickhampton, Filby and Crostwick; an asymmetrical leaf facing right with a downward curve on the upper lobe, also used at Stokesby and Filby (modern replacement); a cinquefoil with a rounded central lobe also used at Stokesby and Filby; a fleur-de-lis with three pellets in the lateral petals and three pellets at the base of the petals, possibly also used at Stokesby (stamp damaged). On the back of the door, irregular-headed nails used to write T:F:rosc.

DATE 1330s. Chapel begun 1316; furnishings paid for in 1337.

Bliss 1895, II, 140; Bordeaux 1858, 29; Brandon and Brandon 1847, section II, Metalwork, pl 8; *Calendar of Patent Rolls 1334–8*, 1895, 523; Gardner 1889; Geddes 1996; *Instrumenta Ecclesiastica* 1847, pl XXII; Lueer 1904, 26; Yates 1939, 180.

NORWICH

St Julian, Norfolk

Ironwork lost. Information from drawing by J Buckler. Church destroyed by a bomb between 1939 and 1945. Only the base of the tower remains of the original building.

IRONWORK Strap hinge with one pair of scrolls ending in lobes and tendrils. The lobe on the end of the strap is a large lozenge.

DATE Thirteenth or fourteenth century?

Buckler drawing, BL Add. 36431, fo 1014; Pevsner, *North East Norfolk and Norwich*, 1962, 245.

NORWICH CATHEDRAL

Norfolk

Door, south transept (leading to south choir aisle)

Figs 6.64, 6.70

SIZE Lock plates, on west side 170mm × 140mm; on east side 220mm top and bottom, 220mm left edge, 250mm right edge

IRONWORK On the west side a raised cable pattern makes a rim and horizontal division across the rectangular plate. The upper panel has the initials RC linked by scroll-work. The lower panel has the initials PN and the keyhole scutcheon. The initials stand for Robert Catton, Prior of Norwich, 1504–29. The ring handle above is recent but the vertical handle below, attached through four flat rosettes, is contemporary with the lock plates. On the east face an elaborate geometric/foiate

motif sprouts from raised rim of the keyhole. Compare King's College, Cambridge, south side, fourth bay from west.

DATE 1504–29.

Geddes 1996.

NORWICH CATHEDRAL

Norfolk

Chest in triforium, north ambulatory

Fig 6.48

SIZE 1,760mm long, 760mm high, 680mm deep

CARPENTRY The styles are tongue-and-grooved to three boards making up the front and back of the chest. There is a ladder frame on the exterior of the ends. The upper edge of the front and back is bowed upwards. Several wooden pegs project inside the chest, from the front and back face. A shelf is attached all around the top edge. The flanges of the lid are reused from a pin-hinge chest, and tenon joints on their front ends show they once had a third rail across the front of the chest. The panels of tracery forming the lid are less worn than the rest of the woodwork. There is billet moulding around the base of the chest.

IRONWORK The original ironwork consists of five horizontal straps of triangular section. Where these bend round a corner, they are flattened. They are crossed by sixteen thin vertical bands ending in fleurs-de-lis at the upper edge of the front of the chest. The back has thin, plain horizontal bands.

Short, plain angle brackets are added to the corners. Thick, plain, strap hinges continue down the back of the chest: these are contemporary with the central hasp and lock plate. The square lock plate has concave sides and two ribs to provide a seating for the hasp. On the lid, four further locks are set into the wood, covered by plain rotating discs.

DENDROCHRONOLOGY Dr J Fletcher examined the tree rings of this chest but found them unsuitable for dendrochronology.

DATE Body of chest probably fourteenth century; lid and main lock altered in the fifteenth century.

NORWICH CATHEDRAL

Norfolk

Door from Infirmary

see NORWICH, *Norwich Castle Museum*

NOTTINGHAM

St Mary, Nottinghamshire

Lock plate on vestry door

Fig 6.61

Not visited. Information from *Architectural Association Sketch Book*.

IRONWORK Convex-sided lock plate. There is a single cut-out asymmetrical leaf with a curly tip on the left of the keyhole, and a cut-out rosette below the keyhole. Around the hasp is a raised rectangular rim, and the hasp has an applied square leaf design and ring attached. Very similar to Saffron Walden, nave south. Likely to be an import from Germany or the Low Countries.

DATE c 1500.

Architectural Association Sketch Book 1876, pl 26.

OAKHAM HALL

Oakham, Rutland

South-east door of hall and door of outer wall

Information from engraving of 1730 by Buck in *VCH Rutland*. Both doors were covered with horseshoes facing downwards. The inscription

on the engraving read: 'The lord of this castle claims by immemorial prescription and custom a very singular right of demanding a horse-shoe of every peer, the first time he passes within his jurisdiction, and his bailiff has power on refusal to take one from the horse he rides on; but the constraint is seldom if ever used, noblemen choosing to redeem it, and in proportion to the gift a shoe is made larger or lesser with the names and titles of the donor stamped thereon and affixed to the castle gate. By this custom which seems to be a kind of tribute paid to them and the name of Ferrers who were the founders we conclude they presided over certain Royal ironworks, or were lords of such.'

The hall was built by Walchelin de Ferrers c 1190–1200. The pedimented gateway (with horseshoes) was built in the seventeenth century by the first Duke of Buckingham.

Horseshoe custom: The Stamford Hundred Rolls of 1257 and 1276 show bailiffs of Oakham took toll of every carriage and horse bought or sold, without official warrant. The horseshoe custom first mentioned in 1521 may evolve from this. The shield of the de Ferrers family is decorated with down-turned horseshoes. The horseshoes are now kept on the walls inside Oakham Hall.

Hartshorne 1848; *VCH Rutland* 1935, 8–11.

OLD WOKING

St Peter, Surrey

South door

Door and ironwork lost, information from illustration by E Hassell c 1822, and provided by Alan Perry.

DOORWAY Plain, pointed, chamfered.

IRONWORK Two strap hinges with split-curl terminals, the upper strap being embellished with a wide, generous C.

DATE The iron appears to be of the same date and style as that on the west door, c 1100–25. Presumably the door was transferred from the twelfth-century south wall to the south aisle when the latter was built in the fifteenth century.

Lambeth Archives Department, Hassell Collection, SP118/713/PET.5.

OLD WOKING

St Peter, Surrey

West door, between tower and nave

Figs 4.16, 4.17

SIZE 1,450mm × 3,450mm

DOORWAY Early Norman. Single attached shafts, plain cushion capitals, one roll moulding around the arch. The abaci have been roughly cut back to allow the door to open outwards. (The VCH says there were originally two orders, but the door was clearly intended for a doorway of approximately this size.) This was an exterior entrance until the thirteenth century when it was enclosed by the west tower. Inside, the top of the doorway was blocked by the insertion of the gallery in 1622, built by Sir Edward Zouche.

CARPENTRY Four boards of unequal width, each with one counter-rebate per edge. No wooden frame: the is door entirely held by iron bands on the front and back. There are patches along the bottom of the door and between some boards. The door is now cut horizontally in two, forming a fixed tympanum area at the top of the doorway. This was necessary after the Zouche gallery was built in 1622. The door now opens outwards and hangs on the west face of the doorway. Originally it was set deeper in the doorway on its east side, opening inwards. The door jambs have been cut back to accommodate the new position.

IRONWORK

FRONT The door hangs on two new split-curl strap hinges attached by screws to the outer face. The decoration is a combination of Cs and straps of various sizes, and figural motifs. On the upper tympanum area is part of a C shape with a flat animal-head terminal, underneath it is a

salitre cross and beside it a scrolled Latin cross. There are two split-curl straps, one fitted under the other. On the lower part of the door is a diamond motif with four tendrils placed on two opposite corners. This was described by the VCH (1911, 389) as 'a spider's web with an insect in it': there is no trace of an 'insect'. Below the diamond motif is a split-curl bar with irregularly spaced tendrils along its upper edge. Below this is a large central C with split-curl terminals, tendrils, and a strap through the middle. The C once held the ride for the hinge. Two short split-curl bars about the lower arm of the C. There is another split-curl strap below and, at the bottom, a split-curl C with a broken strap at its centre. Repairs of differently textured iron form the band on the opening edge, and the short straps at the bottom left of the door. The five main horizontal straps on the door are decorated with chiselled zigzag, edging grooves and feathered patterns.

Raised patches in the wood and nail heads and holes indicate considerable losses of iron decoration. I am grateful to Mr Alan Perry for drawing these areas. Notable clusters are four holes on the bottom edge of the tympanum, below the C animal head; the top left corner of the lower door, a cluster of at least four holes and some raised wood; traces of the lower arm of the top C, visible above the modern strap hinge on the upper right; on the left of the central C, possibly the remains of a short straight strap and a triangular motif with three prongs or perhaps another 'spider'; there is a straight line of holes across the door below the central C; a few more random holes in the lower third of the door.

BACK Six horizontal straps with split-curl terminals. The bars are of unequal length but cover all four planks: there is no surface pattern. The back is comparable to the north door at Merton, c 1100–10.

DATE c 1100–25, with some later repairs.

Bickley 1887; Johnston 1915b, 325–42, figs 2, 3; Short 1969; *VCH Surrey* 1911, 387–90.

OLDHURST

St Peter, Cambridgeshire

South door

Fig 4.187

SIZE 1,140mm × 2,440mm

DOORWAY Shouldered, pointed arch. Nook shafts with turned capitals. Hood mould.

CARPENTRY New door.

IRONWORK Two strap hinges and a central cross. All end in thick, triple split hinges, and the upper arm of the cross may be repaired. (The ironwork on the north door, mentioned by the RCHME (1926), was lost, perhaps in the 1925 restoration.)

DATE Thirteenth century.

RCHME *Huntingdonshire* 1926, 162; *VCH Huntingdonshire* 1932, 183.

ORLETON

St George, by Leominster, Hereford and Worcester

Chest I

Not seen. Information from RCHME.

CARPENTRY Dug-out chest with lid.

IRONWORK Two split-curl strap hinges. Three plain straps with crude hasps. Three rectangular lock plates, the central plate having two locks. There is a mark in the wood by the left strap showing the position of the original strap.

DATE Chest and split-curl straps, twelfth or thirteenth century?

RCHME *Herefordshire* 1934, pl 151.

ORLETON

St George, by Leominster, Hereford and Worcester

Chest II

Not seen. Information from Morgan and RCHME.

Fig 4.199

SIZE 1,870mm long, 540mm high, 570mm deep

CARPENTRY Hollowed-out tree trunk, with a rounded lid.

IRONWORK Three strap hinges on the lid. The three straps on the front end in split curls, under which have been inserted compact fleur-de-lis terminals.

DATE Chest and split curl straps twelfth century, fleurs-de-lis c 1275–1300.

Morgan 1947; RCHME *Herefordshire* 1934, 155–8, pl 152.

ORTON LONGUEVILLE

Holy Trinity, Cambridgeshire

South door, chancel

Fig 5.51

SIZE 760mm × 1,880mm

DOORWAY Moulded, ogee.

CARPENTRY New wood.

IRONWORK Two strap hinges with a pair of scroll clusters. The straps are not profiled, but the scrolls have a raised central rib. Some nail holes have raised semicircular flat seatings. The major welds are covered by folded leaves and flowers. All the terminals are stamped: a cinquefoil with a pointed central lobe, similar but not identical to the St John's Chapel, Norwich group; an asymmetrical leaf facing left with a downward curve on the upper lobe; a cinquefoil; a fleur-de-lis with a convex surface to the petals; a small, five-petal rosette. Related in style and date to the Norwich group, but not by the same smiths or workshop.

DATE c 1330–50.

RCHME *Huntingdonshire* 1926, 193; Royston 1899; *VCH Huntingdonshire* 1936, 193.

OXFORD

Main entrance to the Botanic Garden

Fig 6.82

SIZE Iron gates, total width 2,730mm, 1,630mm high to top of crenellation

GATEWAY Designed by Nicholas Stone 1632–3.

IRONWORK The medieval railings and stanchions were reused in the seventeenth-century gateway. The stanchions at each end are moulded and have enlarged castellated tops. The plain spiked railings and crenellated transom are obviously cut to form the two gates. Heavy coats of black paint make repairs hard to detect. The original location of the ironwork is not known.

DATE Fifteenth century.

RCHME *Oxford City* 1939, 14–15.

OXFORD

Merton College, Oxfordshire

Hall door

Figs 5.9, 5.10

SIZE 1,700mm × 3,350mm

DOORWAY Pointed, chamfered. Late thirteenth century.

CARPENTRY Seven ledges, and an edging frame at the top of the door. The two rounded ledges are original.

IRONWORK Two Cs with straps and a central strap: all form hinges. The principal bars are plain and flat but from them spring grooved scrolls. The welds are covered by short grooved bars. All the scrolls end in stamped terminals: left-facing asymmetrical leaves with pelleted lobes; a right-facing asymmetrical leaf with pelleted lobes; an eight-petal rosette with pellets in each petal, rather like the rosette at Windsor; a trefoil with pellets in each lobe, rather like the trefoil at Windsor; a seven-lobed leaf with pellets in each lobe. Drawings by Wyatt (1852) and Bordeaux (1858) show there was once a pear-shaped door handle and that some scrolls around the handle were broken. These were repaired by Scott, who inserted the present, fine, animal-headed handle.

DATE 1274–77. The College moved to Oxford in 1274. The hall was first mentioned in 1277. Restored by Gilbert Scott in 1874.

Bordeaux 1858, pl XI; Brodrick 1891, 1; Ffoulkes 1913, 10; Gardner 1927, 82; Lueer 1904, 28; *VCH Oxfordshire* 1954, 97; Wyatt 1852, pl 34.

OXFORD

Merton College, Oxfordshire

Chest

Fig 4.79

SIZE 1,680mm long, 800mm high without lid, 620mm deep

CARPENTRY Style chest with single oak boards forming the front, back and sides. The lid is not original. The styles extended to form feet, carved with an octagonal colonnette on the inner surface; the front right foot is best preserved.

IRONWORK The joints of the boards are held by nails with raised heads. Two horizontal split-curl straps bind the ends of the chest to the body. Two vertical straps on the front end in split curls and extend under the chest, terminating on the back with split curls. The plain hinge straps, reused on the new lid, extend down the back, under the horizontal end straps, and under the chest. On the front, the central strap incorporates a keyhole. The two outer straps are broken and all three original straps are replaced with later lock plates and hasps.

DATE The colonnette on the foot in Early English style suggests a thirteenth-century date, probably contemporary with the establishment of the College in Oxford in 1274. The ironwork is much cruder than that on the College's refectory door, so it is possible that the chest was actually made in Merton, London, shortly before the College moved.

College records indicate that one chest in the library was used for collecting pledges from borrowers of books from the library.

Eames 1977, 155; RCHME *Oxford City* 1939, 76, 83.

OXFORD

St Peter's in the East, Oxfordshire

West door

Figs 2.2, 4.125

Ironwork and door lost. Information from a drawing by Buckler. Size according to Buckler.

SIZE 1,680mm × 2,670mm

DOORWAY Tower and tower doorway added in the fourteenth century to nave c 1160s. Note by Buckler: 'This door was applied to the Norman entrance only a very few years before the original was removed and the present pointed one inserted.'

The door was lost in one of the many restorations between 1844 and 1909.

CARPENTRY Boards with splayed rebate edges. The rear frame has five slender rounded ledges fastened with clasping roves. It is of a similar construction to Hadstock north.

IRONWORK Five straps ending in lobes and tendrils.

DATE *c* 1160s.

Buckler drawing, BL Add. 36433, fos 665, 668; RCHME *Oxford City* 1939, 143–4.

OXFORD

St Thomas the Martyr, Oxfordshire

South door, chancel

Fig 4.218

SIZE 660mm × 1,960mm

DOORWAY Remade, with a shouldered arch. Probably built 1189–91. Chapel confirmed as the possession of Oseney Abbey 1216–27.

CARPENTRY New wood.

IRONWORK The door has two elongated C hinges with straps, the bottom C being broken. Between them, in the centre of the door, are two straight bars and two wavy scrolled bars. The Cs and scrolled bars are decorated with crudely cut leaves while the bar in the middle of the top C has a terminal of lobe and tendrils. The ironwork is the correct width for the narrow chancel door but it is unusually rich for its position.

DATE 1180–1200.

Madan 1902; Parker 1902; RCHME *Oxford City* 1939, pl 27; Salter 1929, 434, 435; Salter 1936, 114.

PATRIXBOURNE

St Mary, Kent

South door, nave

Ironwork and door lost. Information from Ilam Anastatic Drawing Society.

DOORWAY Elaborately carved, Romanesque, *c* 1180. Two pairs of nook shafts. Voussoirs with chevron and inhabited scrolls. Tympanum of Christ with angels and apocalyptic creatures.

IRONWORK Two strap hinges with long-lobed fleur-de-lis terminals.

DATE 1180s.

Mackarness 1860–73, I, pl XLIX; Zarnecki 1953b, 40.

PETERBOROUGH CATHEDRAL

Cambridgeshire

Sacristy door, south transept, west wall

Fig 5.107

SIZE 1,220mm × 2,360mm

DOORWAY Ogee arch with a pair of shafts and head stops.

CARPENTRY Six boards; no frame. The boards are held entirely by strap hinges nailed through the wood.

IRONWORK Two Cs and straps. The Cs end in curled horns and cut-out trefoils. The split-curl scrolls on the outer edge of the Cs have broken off, but their nail holes are visible. Across the strap are two pairs of curls with cut-out trefoils. Additional ironwork has possibly been lost from the middle of the door. There are nail holes on the centre left; and also on the right, suggesting the ring plate is a replacement. Ring plate with scalloped edges, and an oval ring with three rectangular, cross-hatched raised bosses.

DATE Hinges mid-fourteenth century; ring and plate fifteenth century.

PETERCHURCH

St Peter, Hereford and Worcester

South door

Fig 4.45

SIZE 1,120mm × 2,120mm

DOORWAY Single nook shafts, scalloped capitals, chevron voussoirs.

CARPENTRY New ledges on the back. The lower part of the boards has been replaced.

IRONWORK Two C-and-strap hinges with split-curl terminals. The central bar has two affronted horseshoe shapes with split-curl terminals. Ghosts show all the ironwork has been moved down the door.

DATE *c* 1125–50.

RCHME *Herefordshire* 1931, 209–17.

PICKWORTH

St Andrew, Lincolnshire

South door

Figs 4.140, 5.123

SIZE 1,280mm × 2,550mm

DOORWAY Nook shafts, turned capitals. Ribbed mouldings, head corbels. The whole church is fourteenth century.

CARPENTRY Rebated planks. Five original squared ledges and edging frame, attached with dowels.

IRONWORK Two C hinges and straps with two additional decorative straps: all terminate in lobes and tendrils. The lobes of the decorative straps are particularly enlarged. Additional terminals of the top strap are punched crosses with curved arms.

There is also a broken hinge on the north door with a central lobe and two side scrolls.

DATE *c* 1325–50.

PILTON

Pilton Manor, Somerset

Door in cellar/undercroft

Fig 5.151

SIZE 1,200mm × 1,900mm

Pilton Manor belonged to the Abbots of Glastonbury, and parts of the house are medieval.

DOORWAY Rounded chamfered doorway leading to the vaulted undercroft.

CARPENTRY The boards have a narrow groove down one edge, a post-medieval feature. They are repaired at the bottom. There are very rough, chamfered ledges on the back.

IRONWORK Two straps with a raised cup-shaped, cross-hatched cover over the welds. The scrolls end in rough rosettes and ogival lobes with a raised tip. The central stem on the bottom hinge was broken before the repairs, as there are no traces of nail holes.

The iron is clearly ancient but the groove on the door boards suggests a post-medieval date. The iron might have come from a more important location originally and been fixed to the present wood and relegated to the cellar later.

DATE Early sixteenth century, contemporary with Sharpham Park.

PIRTON

St Peter, Hereford and Worcester

South door

Fig 4.138

SIZE 1,280mm × 2,140mm

DOORWAY Greatly restored. Single nook shafts. Chevron abaci, chevron and moulded voussoirs. Single tympanum.

CARPENTRY Much repaired: five boards, and three remaining half-round ledges with clenched nails.

IRONWORK There is a ghost of a strap with a C on the right at the top of the door. The central bar has facing Cs, one at either end, and two Cs back-to-back in the middle. The Cs terminate in lobes and tendrils.

The central motif is probably not in its original position because some of the empty nail holes do not have corresponding holes in the wood behind.

DATE c 1160–80.

PIRTON

St Peter, Hereford and Worcester

North door, now leading from nave to tower

Fig 4.110

SIZE 1,720mm × 980mm

DOORWAY Square-topped, rough stone.

CARPENTRY Four V-edged boards; three half-round ledges.

IRONWORK Originally there were three sets of opposed Cs and straps. The central strap has a vertical cross bar. All terminate in lobes and tendrils. The bottom strap and left bottom C are missing.

DATE c 1160–80.

PITSFORD

All Saints, Northamptonshire

South door

Fig 3.11

SIZE 1,190mm × 2,310mm

DOORWAY Continuous order of zigzag. Nook shafts with zigzag and interlace on them. Beakhead voussoirs. Tympanum showing St Michael and the dragon.

CARPENTRY Two original overlapping planks on the hanging side of the door: the rest are patches. There are horizontal boards across the back. No frame.

IRONWORK The door hangs on new hinges. One C and two straps remain. The C had triple split terminals (now broken), possibly with a flat-head lappet. The C is partly overlaid by a broken strap with one remaining tendril. The top strap (partly obscured by the front framing) ends in a three-prong terminal with tendrils and a central lobe. The bottom strap ends in a two-prong terminal with split curl between the prongs. Touching the bottom strap is a short bar ending in an ogival lobe. There is a flat, plain, circular ring plate (damaged). The iron straps are coarse and thick.

DATE C shape, 1160s; straps, late medieval.

PIXLEY

St Andrew, Hereford and Worcester

South door

Fig 4.168

SIZE 1,080mm × 2,140mm

DOORWAY Plain, pointed, chamfered. The nave and south doorway are thirteenth century, the porch fourteenth century.

CARPENTRY New door.

IRONWORK The door hangs from two plain strap hinges, probably new. The edging band around the top of the door has barbed curls welded to the outer side, culminating in a small cross at the apex. The central bar ends in fleurs-de-lis, with a pair of C shapes, one on each side of the bar. The bottom strap has split-curl terminals.

DATE c 1200.

RCHME *Herefordshire* 1932, 159a.

PRISTON

St Luke and St Andrew, Bath and North East Somerset

South door

Fig 5.145

SIZE 1,310mm × 2,320mm

DOORWAY Romanesque with flattened arch. Nook shafts with cushion caps. The whole church has been much restored but is basically late twelfth century. The nave and chancel arches have a three-dimensional chevron pattern.

CARPENTRY Diagonal bracing at top and bottom of door with unbraced gaps in the middle. Lozenge-shaped roves. Large wooden box lock case.

IRONWORK The bottom strap hinge ends in a cluster of cut-out foliate scrolls. The upper hinge is a replacement and the foliate cluster is not attached to it. Between the hinges are six horizontal straps ending in split curls or triple splits.

DATE Six split-curl straps c 1200; door and cut-out iron c 1350–1400.

Geddes 1981a, 48.

QUENINGTON

St Swithun, Gloucestershire

South door

Ironwork lost. Information from Lysons and Webb.

Fig 4.163

DOORWAY Tympanum depicts Coronation of the Virgin. The voussoirs and jambs are decorated with zigzag, beakhead, ball motif and outer order of interlace on voussoirs.

IRONWORK Two pairs of affronted Cs with rudimentary fleur-de-lis terminals. Between the Cs are straps ending in adossed Cs. There are two plain straps across the whole door. There is a broken upper arm of a C at the bottom of the door.

DATE c 1140.

Lysons 1792; Webb 1841; Zarnecki 1950.

RADDINGTON

St Michael, Somerset

South door

Fig 5.154

SIZE 1,020mm × 1,920mm

DOORWAY Made of two wooden beams, curved to an ogee arch. Moulded. Two crucks made from the same branch. Fourteenth century or later.

CARPENTRY Door cross-boarded, with four rough ledges on the back. There are traces of red paint under the ring plate.

IRONWORK The top strap hinge ends in a cluster of curved branches. There are cup-shaped covers over the welds. The terminals are flat discs, triangular lobes and a roughly cut asymmetrical leaf. The strap lower down the door ends in broad lily terminals, with cup-shaped weld covers. The lower hinge ends in a pointed lobe and two side scrolls. The circular ring plate has a punched quatrefoil open-work pattern, and a heart-shaped ring. Part of the Somerset cut-out group including Meare and Butleigh.

DATE Late fifteenth century.

Buckler drawing, Somerset Archaeological Museum, Taunton (Courtauld Institute negative 767/28(7)); Geddes 1981a, 48; *VCH Somerset* 1985, 143.

RADFORD PRIORY*See* WORKSOP PRIORY**RAINHAM***St Helen and St Giles, Essex*

Door, north aisle

SIZE 890mm × 1,630mm

DOORWAY Remade. Square headed, plain ashlar. The north aisle arcade columns have shaft rings, so the aisle must be after c 1160.

CARPENTRY Three boards, repaired at the bottom. Door locked; rear not examined.

IRONWORK Single barbed strap with a split-curl terminal.

DATE c 1160–70.

RAMSDEN BELLHOUSE*St Mary, Essex*

Chest

SIZE 2,190mm long, 610mm high, 590mm deep

CARPENTRY Box construction. Lid in two sections.

IRONWORK The chest is completely covered by undecorated vertical and horizontal bands of iron. The lids are held by ten strap hinges and eight chain hinges. The lids have D-shaped and rectangular lifting rings. There are two plain plates on the front, probably in place of damaged locks. The ends have a saltire-cross arrangement of straps and a D-shaped handle. Compare Layer Marney.

DATE c 1500.

RAVENINGHAM*St Andrew, Norfolk*

South door

Figs 4.10, 4.11

SIZE 1,400mm × 2,290mm

DOORWAY Remade, pointed, chamfered. The round tower is probably the oldest part of the church, having a tall archway to the nave with through impost blocks.

CARPENTRY Seven boards wide, recently planed, and polished on the outside. Four chamfered ledges on the rear appear to be new.

IRONWORK Two plain strap hinges on the front, with a short C shape on the back. The top of the door is filled with a cross with split-curl terminals. The centre of the door has an elaborate three-armed cross. The arms end variously in split curls, interlace knots and an interlace band. Two intersections of the arms are also interlaced. The vertical bar between the top and middle arms has been replaced; it could originally have been longer. There are two ghosts of scrolls just below the central arm. Comparable work can be found at Hales and Haddiscoe.

DATE c 1100–25.

REEPHAM*St Mary, Norfolk*

Vestry door

Fig 5.40

SIZE 1,270mm × 2,180mm

DOORWAY New, plain, pointed arch.

CARPENTRY Door locked, rear not examined. The front has been heavily restored at the bottom and around the edges. Originally it must have hung in the exterior doorway (though it does not fit any of the present entrances), because the wood is badly weathered.

IRONWORK The door now hangs on new hinges with its opening edge

reversed. Only part of the original upper hinge remains with four elaborate scrolls. The lower portion of the hinge is traceable from the ghosts in the wood. Below the hinge, a horizontal strap and scrolls are visible in the wood. The scrolls are moulded with swage; folded leaves cover some welds. All the terminals are stamped with leaves, fruit and flowers, all badly weathered. The large trefoil on the left may be a replacement, as it is out of scale with the other stamps.

DATE c 1290–1310.

RENDCOMB*St Peter, Gloucestershire*

South door

Fig 6.69

SIZE 340mm from top of handle plate to bottom of lock plate

DOORWAY Portal c 1500 with oak leaves in spandrels above the arch. The church was mainly rebuilt in the early sixteenth century by Sir Edmund Tame.

CARPENTRY Door heavily studded on the exterior, with deeply moulded ribs.

IRONWORK The shield-shaped lock plate has an open-work design at the top, said to represent 1517 (Verey). The first two digits are still clear but the last two cannot be verified. This is one of the earliest examples of Arabic numerals used in ironwork. The ring plate is triangular with a serrated top.

DATE Probably 1517.

Gardner 1927, 108; Verey 1970, 376; *VCH Gloucestershire* 1981, 227.**RICCALL***St Mary, by Selby, North Yorkshire*

South door, nave

DOORWAY Romanesque, beakhead, Yorkshire school.

Door and ironwork lost. Information from drawing of 1778 in Gott Collection.

IRONWORK The upper strap has a C ending in split terminals and a second C, towards the hanging end of the strap, with butt terminals. The bottom hinge has a strap only, ending in a triple split. The modern replacement reflects this design with two strap hinges, each with two Cs.

DATE c 1160.

Gott Collection, vol II, fo 13.

RIEVAULX ABBEY*North Yorkshire*

Door bolt excavated in nave, near south-east door to cloister

SIZE 210mm long

IRONWORK Bar with a rectangular section, slightly thickened at the expansion that would be central on the complete object. The expansion is decorated in relief, showing an animal head with an upturned snout, short pointed ears and incised lines for the open jaws.

In spite of the Cistercian predilection for simplicity and abstract ornament, a door and armoire at the Cistercian abbey of Aubazine, Corrèze, also have animal heads on their draw bars, dated c 1175.

DATE Twelfth century.

Dunning 1965, 58–9, fig 5; Eames 1977, 21–5, 244–7 (for Aubazine).

RIPON CATHEDRAL

North Yorkshire

Door, choir aisle (south side, by crossing)

SIZE Double doors, each leaf 800mm × 3,500mm, ring plate 150mm diameter

DOORWAY Inserted in fifteenth century.

CARPENTRY Cross-boarded.

IRONWORK The north leaf has two C-and-strap hinges. The south leaf has a C and strap on the lower hinge, and a plain strap replacement on the upper hinge. The original iron has a strong central groove. There is an open-work ring plate.

DATE Fifteenth century.

RIPON CATHEDRAL

North Yorkshire

Door to chapter house, choir (south aisle)

Fig 4.201

SIZE 1,160mm × 2,150mm

DOORWAY Rectangular nineteenth-century doorway.

CARPENTRY New wood.

IRONWORK Two Cs and straps on the right (opening) side of the door. The Cs split into two branches at each end, and each branch ends in a lily. The straps end in a single lily. The C and strap have a central groove along them. These original hinges were drawn by Buckler in the early nineteenth century. Similar to the hinge at Howden and to those at Ripon, north transept.

The elaborate C hinges and accompanying scrolls on the left, and the ring plate, are a nineteenth-century invention. The difference in the quality of the iron is clearly discernible.

DATE Fourteenth century?

Buckler drawing, BL Add. 36433, fo 606.

RIPON CATHEDRAL

North Yorkshire

Door, north transept (east wall, south bay)

Fig 4.144

SIZE Double doors, each leaf 710mm × 3,760mm

DOORWAY Pointed, moulded, with moulded impost blocks. This part of the church built by Roger de Pont l'Évêque 1154–81. The wall in which the doorway is located is a subsequent insertion, blocking off the west bay of the chancel to form a treasury.

CARPENTRY Each leaf is four planks, and butt-edged. There is diamond cross-bracing on the rear, with chamfered edges (Hewett dates them to 'probably 1288–97').

IRONWORK Two pairs of C-and-strap hinges. The Cs terminate in one inner curl and one elongated outer curl. The straps end in a lobe and two pairs of tendrils. The straps and C have a fullered groove down the centre.

DATE Late fourteenth century?

Architectural Association Sketch Book 1876 (labels it wrongly as the south door into the choir); Fowler 1882, 97; Hewett 1985, 171; Scott 1874.

RIPON CATHEDRAL

North Yorkshire

Armoire, crypt, south side

Fig 6.8

SIZE 1,730mm high, 900mm wide, 670mm deep

CARPENTRY Oak armoire, sides with lapped boards (as on the Chester armoire). The door originally opened as a stable door but is now joined in one piece. The cornice and opening board of the door are machine-sawn repairs.

IRONWORK Four strap hinges attached to the jamb with a T bar. The straps end in delicate fleurs-de-lis. The flat rosette ring plate has a dotted decoration, to be compared with the armoire in Westminster Muniment Room and the aumbry at York, Zouche Chapel.

DATE Early fifteenth century.

RIPON CATHEDRAL

North Yorkshire

Vestment press

Press presumed lost. Information from *Architectural Association Sketch Book* 1876.

Fig 5.104

IRONWORK 'These presses have four doors – five foot high and three of these hinges on each.'

The upper T hinge has five pairs of short scrolls attached to the strap, all ending in cut-out lobes. The back plate has a similar pair of lobed scrolls at each end. Below this are various T hinges ending in cut-out fleurs-de-lis.

DATE Scrolled hinge 1350–1400; fleur-de-lis hinges fifteenth century?

ROCHESTER CATHEDRAL

Kent

West door

DOORWAY Romanesque portal with column figures and tympanum of Christ in a mandorla, supported by angels and surrounded by symbols of the evangelists, built around 1160.

CARPENTRY The original doors were replaced by J F Pearson in 1888. Pepys observed in 1661 that the doors were, 'as they say, covered with the skins of Danes'.

IRONWORK The present design was adapted by Pearson from the twelfth-century door at Skipwith, which he had just restored in 1876. The medieval hinges were summarily sketched by King in 1672. He shows three pairs of rather schematic scrolled strap hinges, quite unlike Pearson's replacements. Scharf drew the sculpture on the west portal in 1850, and includes a light sketch of what looks like iron scrolls in the area of the door: they are linked horizontal scrolls encircling an elaborate leaf form.

Geddes 1989–90; Kahn 1987, II, pl 2, reproduces Sir George Scharf's drawing in *Society of Antiquaries of London*; King, *Daniel* 1672, pl 9; Newman 1969, 435; Pepys 1970, II, 70.

ROCHESTER CATHEDRAL

Kent

Door to north-east turret of north-east transept

Fig 4.206

SIZE Present size 1,950mm × 990mm; originally 1,890mm × 820mm

DOORWAY Plain round-topped doorway. This part of the church was built c 1200–15 (Hope, plan).

CARPENTRY The door was constructed in three phases:

PHASE 1 The original door, now only visible on the back of the present door, was made for a narrow flat-topped doorway (1,890mm × 820mm). It was four boards wide. The boards are joined by either a double groove and loose tongue, or a groove and fixed tongue. They would have been held by strap hinges on the back, because the whole original front surface is covered by a geometric pattern in iron. There

are traces of dark blue colouring on the top right of this face. When this little door was fitted into its present opening, the wood on the top right corner had to be trimmed and the iron folded over to make it fit.

PHASE 2 The boards on the two vertical edges and the segment across the top were added to the originally square-topped door. These pieces were added to make it fit its present round-topped doorway, constructed in the early thirteenth century. At that time it must still have hung from strap hinges across the back (a surface no longer visible after the cross-boarding was applied).

PHASE 3 The door was subsequently reversed so that the face with the decorative ironwork hung on the rear, and hinges were attached to the original opening edge, above and below the keyholes. Plain horizontal cross-boarding was applied to the new exterior of the door. There is a grid of faintly scored diagonal lines all over this face of the door, joining up the rows of nail heads. This kind of pattern was used in the fifteenth and early sixteenth century, such as on the south door at Brooke, Leicestershire. This very crude carpentry was obviously applied when the original framing of the door was no longer viable.

IRONWORK

PHASE 1 The original pattern consisted of an edging band across the top and bottom, and down the right side. Three St Andrew's crosses – possibly referring to the cathedral's patron saint, the same pattern being found on the original thirteenth-century floor tiles in the south-east transept – are placed one above the other and three circles are placed centrally over them. In the top and bottom right-hand corners are the remains of short scrolls. There are several nail holes on the door, some of which might produce a significant pattern on closer scrutiny. In particular, the top and bottom circles each have two conspicuous holes on their vertical axis, and the centre circle has two holes near its centre.

PHASE 2 The fragments of iron on the left side, between the bottom two circles, may have been added at this point. They are attached with flat-headed nails, different from the round-headed nails used on the rest of the door.

PHASE 3 When the door was reversed two enormous box locks were installed along with the two crude, plain strap hinges on the back.

DATE

PHASE 1 There is no evidence whatsoever as to where the original door came from. One can only deduce that it was sufficiently esteemed in the early thirteenth century to be reused. It could have been made at any time previously, in the late eleventh or twelfth century. The closest parallels come from the mid-twelfth century at, for instance, Little Horstead.

On doors, the pattern of three St Andrew's crosses on top of each other is very ancient. It is illustrated on the Carolingian Bible of St Paul's without the Walls, from the ninth century. Although surviving parallels for geometric patterns are from the mid-twelfth century, they clearly derive from earlier sources, and there is no stylistic reason why this Rochester door should not date from the early twelfth century.

PHASE 2 The door was presumably altered to fit its present doorway in the early thirteenth century when the east end was added to the church.

PHASE 3 The time when the door was reversed and crudely cross-boarded might have been the sixteenth century or 1742–3, when much woodwork was changed and improved in the choir.

Geddes 1989–90; Hope 1898, 302–3.

ROWINGTON

St Lawrence, Warwickshire

Chest

SIZE 1,550mm long, 710mm high, 490mm deep

CARPENTRY Board chest, tapering down from the top to the base. Slab ends forming legs splay out towards the bottom. The lid is made of

solid boards. There is carved scalloped edging around the ends of the chest and lid.

IRONWORK Iron bands hold the entire chest together. Two straps bind each end and three straps hold the bottom, continuing up the front of the chest. These all have a plain surface and end in small fleurs-de-lis. The central fleur-de-lis on the front has been broken subsequently to accommodate the lock plate. The three matching straps on the lid extend to form the hinges on the back and the hasps on the front. They are decorated with an incised double outline, zigzag and chequer pattern. The hasps have a raised knob on their tip. The three lock plates each have three raised vertical bars, the middle bar swinging over the key hole.

DATE Chest fifteenth century; the lid straps, hasps and lock plates were added in the early sixteenth century (compare with the Oxenbridge Chantry, Windsor, 1522).

Hart 1894, 74.

ROWLESTONE

St Stephen, Hereford and Worcester

Candle prickets

Fig 4.197b

SIZE 450mm × 1,380mm at the hanging end

IRONWORK A pair of rectangular candelabra designed as elegant wall brackets, one on each side of the altar. Each candelabrum is a rectangular frame divided into five squares, each one with a pricket. The upper edge of the frame is decorated with a frieze of six birds alternating with five fleurs-de-lis. The motifs are made in duplicate, a matching pair for each side of the frame. The candles project above the frieze and are supported by a ring concealed behind the fleurs-de-lis. The birds are crude cockerels, their bodies textured with punch marks. On one frieze their tails are down, and on the other they are fanned up.

The designs were inspired by the twelfth-century frieze of cocks carved on the imposts of the chancel arch (Fig 4.197a).

DATE Fourteenth to fifteenth century?

RCHME *Herefordshire* 1931, 221.

ROYSTON

St John the Baptist, South Yorkshire

Sacristy door

SIZE 680mm × 2,080mm, ring plate 160mm diameter

DOORWAY Early fifteenth-century ogee, with blank shields above the arch.

CARPENTRY Appears to be cross-boarded. Door locked.

IRONWORK Two C-and-strap hinges, each with a central groove and no terminals. There is a pair of back-to-back Cs on the centre of each strap.

The open-work circular ring plate is decorated with circular and 'key-hole' apertures and a raised crenellated rim. Oval ring.

DATE Hinges twelfth century; door and ring plate fifteenth century.

RUGBY

St Andrew, Warwickshire

Chest

Fig 4.150

SIZE 1,560mm long, 570mm high (including wheels), 530mm deep

CARPENTRY Style chest with dovetail joints. There are double parallel grooves around the upper edges. The lid is divided into two separate sections. The legs were originally formed by styles but these have been shortened and replaced by four wooden wheels.

IRONWORK The lids each have three strap hinges and additional supporting bars. The hinge straps extend down the back of the chest, underneath it, and emerge on the front where they end in lobes and tendrils. Some vertical straps on the front have additional C-scroll bars. The corner brackets terminate in tendrils. Vertical straps on the ends terminate in lobe and tendrils, with a carrying chain attached. The crude hasps and plain corner brackets are secondary.

DATE c 1175–1200.

Cox and Harvey 1907, 293.

RUNHALL

All Saints, Norfolk

Door between west tower and nave

Figs 4.22, 4.33

SIZE 980mm × 2,180mm

DOORWAY The east face is plain pointed and chamfered. The west face, inside the tower, has reused fragments of Romanesque carving, consisting of zigzag and beaded bands.

CARPENTRY The door has been extensively patched and is in very poor condition, being full of woodworm. There are five unequal boards, some of which overlap on the back. Originally the door was held by three half-round ledges fixed by claspings roves. Each nail is hammered through a dowel peg in the ledge. The repairs are very careless: sometimes horizontal planks were hammered on and sometimes rough-hewn logs were added.

IRONWORK The ironwork has been added to the door at various stages and is distinguishable by its differing textures. The following phases do not necessarily indicate the chronological order of additions; they merely show how the appearance of the door has changed since the twelfth century.

PHASE 1 The original iron is the most weathered, having a rough surface. The edges of the iron are uneven and thin. The motifs consist of a curly tailed dragon with a back fin: its head was lost by the time the vertical strap on the right was added. Below the dragon is a wavy bar, possibly a snake. The horizontal strap, both below the snake and at the bottom, has a chiselled line along each edge and feathering between the line and the edge. The three bars forming the grid interlace where they cross. In their lower section are two pairs of horseshoe designs. There were originally three U shapes below the intersection. In the borders on both sides are fragments, which probably came from the top and middle of the door.

PHASE 2 The feathered strap at the bottom forms the present hinge. It must therefore have been added when the bar from Phase 1 wore out.

PHASE 3 The upper hinge strap is the common fourteenth-century Norfolk type with a pointed swelling at the hanging end. It has a chiselled line along each edge and punched rosettes down the middle. There is no reason to think the same smith made this and the strap from Phase 2.

PHASE 4 The top horizontal strap has a wire soldered along its edges. The effect is like that on late fifteenth- or sixteenth-century tomb railings such as Lady Margaret Beaufort's (Fig 6.107) or Dr Ashton's (Fig 6.109).

PHASE 5 The top edging band, the two upper and lower snakes, the bottom wavy band, and one wavy band on the lower right are all the same type of iron. Its surface is flatter and smoother than the rest, and it has very clear-cut edges.

PHASE 6 The central shape in the tympanum, the right vertical band, and the lock plate were all added by the same smith, who made the lock plate for the south door. The metal is so thin and flat that it appears to be sheet iron cut out with a chisel.

DATE Phase 1, mid-twelfth century; Phase 3, c 1350–1400; Phase 4, c 1500; the rest undated.

RUSHBURY

St Peter, Shropshire

Chest

Not seen. Information from Roe.

Fig 4.151

CARPENTRY Style chest.

IRONWORK There were originally three vertical straps on the front and two horizontal straps around each corner, ending in barbs and lobes. The two lock plates were added later.

DATE c 1175–1200.

Roe 1933.

RUSHDEN

St Mary, Northamptonshire

Door

Ironwork lost. Information from *Instrumenta Ecclesiastica*.

Fig 5.159

Church built around 1300.

IRONWORK C hinge and short strap. Both the C and the strap have pairs of scrolls attached above and below, and they terminate in lobes and tendrils. Another strap, ending in a lobe and tendrils, has a pair of lateral scrolls ending in flat bird's heads.

DATE c 1300.

Gardner 1927, 85; *Instrumenta Ecclesiastica* 1874, pl XXIX; *VCH Northamptonshire* 1931, 46–50.

SAFFRON WALDEN

St Mary the Virgin, Essex

South door by chancel arch, leading to south-east turret

Fig 6.38

SIZE Ring plate diameter 110mm

DOORWAY Chancel arch probably built by John Wastell around 1497, during the campaign to construct the nave, which continued until 1520.

IRONWORK Sheet iron circular ring plate with scalloped and incised rim. The oval ring has an incised zigzag pattern and three bosses. The central boss at the bottom is decorated with an incised cross and four punched circles. The two bosses by the pivot have a raised diamond motif.

DATE 1497–1520s.

Harvey 1984, 319; *RCHME Essex* 1916, 230.

SAFFRON WALDEN

St Mary the Virgin, Essex

Door to south porch stairs, in south aisle

Fig 6.24

SIZE Ring plate 130mm diameter

DOORWAY The south aisle was built by Simon Clerk in 1485–6, the roof leaded in 1490–1. The south porch was built by John Pollard and William Glanforth in 1466, but the fan vaulting in the porch was installed about thirty years later.

IRONWORK The circular ring plate has a raised, roughly crenellated rim and an open-work design of trefoils and groups of three lancets. The oval ring is plain with debased animal heads adjacent to the pivot, which has a motif of a woman's head wearing a wimple.

DATE 1466–86. South porch built 1466, south aisle 1485–6.

Harvey and Oswald 1984, 59, 233, 319; *RCHME Essex* 1916, 230.

SAFFRON WALDEN***St Mary the Virgin, Essex***

South door, leading to south porch (interior)

Fig 6.60

SIZE Lock plate 160mm × 150mm

DOORWAY The south aisle was built by Simon Clerk in 1485–6; the roof was completed 1490–1.

CARPENTRY The door has moulded ribs over exterior boards. The interior is cross-boarded.

IRONWORK The interior boards are attached with diamond roves. The lock plate is decorated with a cut-out leaf beside the keyhole and a scallop shell beneath both the hasp and the keyhole. The raised ribs enclose the hasp. It is likely to have been imported from Germany or the Low Countries.

DATE 1485–91.

Harvey 1984, 59; RCHME *Essex* 1916, 230.

SAFFRON WALDEN***St Mary the Virgin, Essex***

South door, leading into porch (exterior)

SIZE Ring diameter 170mm

IRONWORK Small circular ring plate with a plain raised rim. The oval ring has two debased winged lizards on its outer face (can be compared with Withersfield).

DATE 1485–91.

Harvey 1984, 59; RCHME *Essex* 1916.

SAFFRON WALDEN***St Mary the Virgin***

South turret door, west end of nave

Fig 6.37

SIZE Door ring 100mm diameter

DOORWAY Nave progressing after 1497, for about 30 years: built by Simon Clerk and John Wastell.

IRONWORK Circular ring plate with scalloped edges and radiating deep incisions. The surface is stippled in sections. The pintle is also stippled. The ring is circular with a point at the lower end; it has a stippled zigzag pattern and ends in two simple flowers adjacent to the pintle.

The same design is used for the north-west turret door.

DATE 1497–1520s.

Harvey 1984, 319.

SAFFRON WALDEN***St Mary the Virgin***

North door by chancel arch, leading to north-east turret

Fig 6.39

SIZE Door ring diameter 100mm

IRONWORK Circular ring plate with a crenellated raised rim. The interior has a partly stippled star with trefoils between the points. The circular ring clasps a pivot with quatrefoil flowers.

DATE 1497–1520s.

SAFFRON WALDEN***Sun Inn, Essex***

Door

SIZE Ring plate 210mm diameter

DOORWAY Wooden doorway with moulded frame and carved rosettes and trefoils in spandrels.

CARPENTRY Frame not examined. Exterior has bowed boards.

IRONWORK Two plain strap hinges with squared shoulders at the hanging end. The circular ring plate has scalloped edges, and a plain ring with square up-sets adjacent to the pivot. The keyhole scutcheon is recent.

DATE Door and hinges late fourteenth century; ring plate late fifteenth century.

RCHME *Essex* 1916, 252, no. 92.

SAFFRON WALDEN***Unspecified house in the town, Essex***

Ring plate lost

Ironwork lost. Information from Buckler.

IRONWORK Lozenge-shaped ring plate with concave sides. On each corner is a lobe from which three stems emerge. They each end in flat, cut-out pointed lobes. Part of the cut-out group from the Eastern counties, including Santon, Weeting and Brome.

DATE c 1350–1400.

Bordeaux 1858, 113; Buckler drawing, BL Add. 36431 fo 847.

ST ALBANS CATHEDRAL***Hertfordshire***

Inner door, north-west porch

Ironwork now lost. Information from Brandon and Brandon, and Neale.

Fig 4.220

DOORWAY Greatly restored by Lord Grimthorpe. The west front was begun by Abbot John de Cella (1194–1214), and completed by Abbot William of Trumpington (1214–35).

CARPENTRY Door lost.

IRONWORK A lyre-shaped hinge with spiral scrolls. There is no central strap between the scrolls; the scrolls nearest the hanging end terminate in finger-like fronds, and the rest end in raised animal heads. The surface of the scrolls has a zigzag, chiselled surface design. Similar to the hinge from the slype, now in the Victoria and Albert Museum, London.

DATE 1160s. Although the hinges hung latterly at the late twelfth-century west end, it is unlikely at St Albans that direct copies of the slype hinges would have been made when they were at least forty years out of date. Perhaps these western hinges were moved from some part of de Gorham's building, possibly even the east door of the slype. The transfer could have occurred after the Dissolution, when the slype was walled up and the west door of the slype was moved to the south transept. (*See LONDON, Victoria and Albert Museum, St Albans slype.*)

Brandon and Brandon 1847, section II, Metalwork, pl 9; Neale 1877, pl xxix; *VCH Hertfordshire* 1908, II, 484–5.

ST ALBANS CATHEDRAL***Hertfordshire***

Screen across tomb of Humphrey, Duke of Gloucester (south side of feretory)

Figs 6.118, 6.119

SIZE 5,940mm wide × 2,620mm high

Humphrey, Duke of Gloucester, died in 1447 and his tomb was erected before 1450 by John Stoke. It replaced an earlier tomb of William, Earl of Huntingdon, of 1354.

IRONWORK The rectangular screen fits exactly across one bay of the choir. It stands on a wooden moulded plinth at the foot of the tomb and protects the lower part of the tomb. The screen is composed of rectangular panels, three rows high and fourteen rows long. Two of the vertical framing bars are decorated with small octagonal capitals. The panels are filled with alternately diamond and square lattice-work. The bars composing the lattice have a semicircular cross-section and they are slotted into the framing bars. Where the lattices intersect, they are held by a square rivet stamped with a stippled criss-cross design. The top of the screen has an edging of pierced quatrefoils. Sandford's view of the chantry (1707, 317–18; copied from an original drawing of 1663) shows it once had a bold scalloped cresting of large trefoils and small Maltese crosses over the cornice.

DATE 1447–50.

Pevsner, *Hertfordshire*, 1953, 216; RCHME *Hertfordshire* 1910, 187; Sandford 1707, 318; *VCH Hertfordshire* 1908, 492–4.

ST ALBANS CATHEDRAL *Hertfordshire*

Screen across Abbot Wheathampstead's, or Wallingford's, Chapel (south side of presbytery)

Fig 6.128

SIZE 3,700mm long × 2,430mm high

IRONWORK Iron railings supported by four buttressed stanchions beneath a coved and battlemented cornice. The railings are completed by a shallow arch of sheet iron. There are shields originally painted, on the cornice, over each stanchion.

DATE Abbot Wheathampstead (died 1464) built a chapel outside the south aisle of the presbytery in the monks' cemetery, consecrated in 1430. This became the chantry chapel (not tomb), of Humphrey, Duke of Gloucester, in 1440 and thereafter Wheathampstead is not recorded as making another chapel for himself. The chapel in the south presbytery is carved with wheat ears, suggesting his patronage, but documents suggest it was built by Abbot William Wallingford (1476–84). He made a burial chapel on the south side of the church, close to the high altar, with suitable ironwork ('ferramentis convenientissimis'), and a marble slab (Riley 1872, I, 478). Perhaps Wallingford completed a chapel begun by Wheathampstead. The loss of painting on the shields makes the patron difficult to establish. Railings closed by a little arch of sheet iron are found at Canterbury Cathedral (now in the south-west porch, formerly in the nave, made during Yevele's building campaign of 1391–1405) but at St Albans the arch is quite depressed, suggesting the late fifteenth century.

DATE Probably 1476–84.

Riley 1872, I, 478; *VCH Hertfordshire* 1908, 496–7.

ST ALBANS CATHEDRAL *Hertfordshire*

Grille fragment

Ironwork lost. Information from Brandon and Brandon.

IRONWORK Screen made from back-to-back C scrolls fixed together with collars.

DATE Twelfth century.

Brandon and Brandon 1847, section II, Metalwork, pl 13; Lueer 1904, 21; Yates 1939, 184.

ST ALBANS CATHEDRAL *Hertfordshire*

Lockers in watching loft overlooking St Alban's Shrine

Fig 6.14

SIZE Locker door hinge 200mm long

CARPENTRY The watching loft is of two storeys and traverses one bay. The upper storey is a gallery for the feretrar; the lower comprises four armoires with traceried doors and a staircase entrance. *Liber Benefactorum*, between the dates of 1413 and 1429, refers to a 'nove camere feretrarii iuxta maius altare. XXs'. According to Tracy this refers to a renovation of the upper storey, while the lower storey 'cannot have been manufactured much before 1370'.

IRONWORK Strap hinges on the back of the armoire doors are counter-sunk in the wood and their terminals are punched with a simple trefoil design.

DATE Late fourteenth century.

Hope 1907; Eames 1977, 17–20; Tracy 1992.

ST ALBANS

Slype. *See LONDON, Victoria and Albert Museum*

SALISBURY CATHEDRAL *Wiltshire*

Grille over tomb of Bishop Simon of Ghent (1297–1315), south side of ambulatory

Fig 6.74

SIZE 4,100mm wide, 2,400mm high, each square approx 275mm × 265mm

TOMB The stone tomb canopy forms a wide ogee arch. The grille closes the space between the tomb and canopy, providing visibility and protection for the chancel.

IRONWORK The grille is made of an intersecting rectangular grid and each square thus formed is filled with a flat quatrefoil. The grid is mortised and rivetted together. Quatrefoils are set in slots formed in the grid.

DATE c 1315.

Gardner 1927, 102; Hope 1915–16; Leland 1907–10, I, 264; Tatton-Brown 1995.

SALISBURY CATHEDRAL *Wiltshire*

Grille across the tomb of Bishop Roger de Mortival (1315–29), north side of ambulatory (opposite tomb of Simon of Ghent)

Figs 6.75, 6.76

SIZE 2,300mm high, 2,290mm wide, squares approx 260mm × 280mm

TOMB The stone canopy over the tomb forms a lofty polylobed arch, filled by the grille.

IRONWORK The Mortival grille follows the same grid and quatrefoil design as the Ghent grille, but it is more crudely made. The grid bars overlap with poorly formed mortises. The quatrefoils are not slotted into the grid but pinched into a 'notch lap joint'.

DATE c 1329.

Hope 1915–16; Leland 1907–10, I, 264; Tatton-Brown 1995.

SALISBURY CATHEDRAL**Wiltshire**

Grille supposedly across tomb of Bishop Robert Bingham (died 1247), north side of ambulatory (third bay from east)

Information from Gough:

Bingham lies on the north side of the chancel under a most elegant arch on which sit ten angels surmounted by a rich bouquet, and sided by four rich pointed arches whose finials are destroyed. In the centre of the embattled wall of the choir here is some rich open-work of three stories diminishing.

Gough illustrates a grille of the same design as Mortival's and Ghent's, above the tomb and closing the polylobed arch opening.

However, Gough produced a red herring here, which was finally resolved by St John Hope: Gough had confused the tomb of Bingham with those of Ghent and Mortival.

Gough 1786, I, 44, pl xv; Hope 1915–16.

SALISBURY CATHEDRAL**Wiltshire**

Iron cage on stone plinth around tomb of Lord Walter Hungerford (died 1449), on south side of choir

Figs 6.74, 6.95

SIZE Plinth 6,350mm long, stone base 1,800mm high

IRONWORK Massive standards support iron railings braced by two horizontal bands. The standards and top horizontal band are moulded. The lower band is decorated with shields. The moulded cornice (of wood?) is also decorated with shields. The cage is painted blue, gold and vermillion. The moulded band across the door is also decorated with painted shields alternating with incised quatrefoil open-work against a gold painted backing.

Gough's description of 1786: 'They [the bars] were beautifully gilt and painted antiently in blue, gold, green, vermillion. The brattishing [cornice], was adorned with thirty-six coats of arms, eighteen on either side, mainly comprising Hungerford and various impalements e.g. Burnell, Botreaux, Villiers, Peverell, Hussey, Heytesbury, Moels, Stourton and Courtney. On the cornice just below the shields was the text *Non nobis Domine sed nomini tuo da gloriam.*'

The Hungerford coat is Sable two bars and in chief three roundels Silver; their badge is a sickle Silver handle Gules, here shown on a shield Party Gules and Azure.

DATE On 1 June 1429 Lord Hungerford obtained a licence from the Dean, Simon Sydenham, to enclose 'between the first arch [of the nave] to the arch where the altar of Early Mass is celebrated, all that space lying between the two columns, in length twenty and a half feet and in breadth eight feet and one inch. Of which enclosure the outside of the stone and grating is not to exceed the aforesaid measurement' (Jackson 1855). It was first described in the nave in 1644 by Richard Symonds. In 1778/9 Jacob Radnor wished to renovate the tomb of his ancestors and convert the cage into a private family pew. He left the monument in the nave, with a brass plaque explaining what he had done. He buried the remains of Sir Walter Hungerford and his wife at the new location in the chancel, built a new stone plinth for the cage and redesigned the heraldic painting on the ceiling (Fletcher 1936). James Wyatt carried out these alterations and according to Shortt the iron had to be considerably modified to fit. However, the length of the present plinth is 20ft 8in (6,350mm), close enough to the 20ft 6in (6,250mm) specified in the original document. In particular, the iron door to the cage shows little sign of modification.

DATE 1429

Fletcher 1936, 452–6; Gough 1786, II, part ii, 159–60; Jackson 1855; Shortt 1970, 2–12; Symonds 1859, 137–40; Vallance 1947, 80–1.

SALISBURY CATHEDRAL**Wiltshire**

Armoire in Muniment Room

Figs 6.10, 6.11

SIZE 2,120mm long (2,180mm including cornice), total height 1,920mm, 640mm deep (670mm including cornice)

CARPENTRY Ten doors are arranged, five per row, across the front of the cupboard. On each row, the doors are grouped as two pairs with a single leaf at the left end.

The boards forming the doors are V-edged and are held by half-round ledges attached by clenched nails. Some doors have a crude chamfered ledge in the middle, probably a later addition. The moulded trim at the top and bottom of the cupboard is a later addition.

Inside, the front board forming the shelf is half-lapped around the stanchions. A mortise and tenon joint is used to attach the ledge to the corner stanchions. The ledges are fixed by round-headed clenched nails. The armoire is now divided by internal vertical boards into ten compartments, each with a separately operated door. Originally, the four larger doors were designed as connected pairs: it was only possible to close the left door of each pair by pulling a bolt across when the right door was open. Consequently only the right doors of each pair have original locks. The two narrow doors at the left end never had locks.

PAINT There are several traces of red paint on the outside of the armoire. The doors have interior inscriptions painted in Gothic lettering as follows:

Church discipline			Bishop's Conge d'Elres	Bishop's documents *
Church Notes			Communar's Accounts	Fabric Accounts
Miscellaneous				

* 'Fabric' scored over 'Bishop'

IRONWORK The hinges have a rectangular enlargement at the hanging end, and there is a small cusp where they diminish to a narrower strap. The ring plates are square with concave sides. The iron is quite crudely wrought but is similar to that on the Westminster Abbey armoire.

DATE c1400.

SALISBURY CATHEDRAL**Wiltshire**

Chained chest in Muniment Room

SIZE 730mm long, 380mm high, 340mm deep

CARPENTRY Thick board construction, completely held by the iron bindings. A raised flange on the ends fits into slots in the lid, preventing the lid being prised off.

IRONWORK The chest is completely iron bound. There are five hinges on the back, and five hasps on the front with curled tips. Two of the three original locks survive. The lock plates have concave sides. There are four staples, the two outer ones having hasps, for inserting a draw bar. The chest is chained to the wall.

DATE Late medieval.

Hall 1834, pl xxi.

SALISBURY CATHEDRAL

Wiltshire

Style chest in north transept

SIZE 1,540mm long, 840mm high, 790mm deep

CARPENTRY Style chest with a semicircular concave carving on the inner side of the style. The semicircle terminates in a small roll and point. On the rear style, the pin hinge has been cut away but the rotating face has been retained on the flange attached to the (later) lid. The lid itself is a thin plank reinforced by massive strap hinges and four thinner straps.

IRONWORK There are two flat quatrefoils on the lid and three on the front; also a small circle with punched dots.

DATE Base, early thirteenth century; lid, late medieval.

SALISBURY CATHEDRAL

Wiltshire

Chest in north transept

SIZE 2,210mm long, 950mm high, 660mm deep

CARPENTRY Board chest. The end boards have a circular opening carved at the bottom. There are two lids, and two compartments lined with paper – one for Close leases, one for City leases.

IRONWORK On the front are close-banded straps ending in split curls. Some nail heads are bossed flower petals. Two outer locks have lock plates with convex sides; their hasps have snicked edges and curled tips. On the lid these original hasp straps are fixed with some pyramid-headed nails. The central strap and lock are later.

A tiny pin on the side of the lock plate draws out of the keyhole. On the top of the left end is a tiny hole and a little keyhole beside it. A bar was pushed through the hole, through the central partition and into an internal slot on the left end. There are carrying hoops on the ends.

DATE Late medieval.

SALISBURY CATHEDRAL

Wiltshire

Padlock chest in north transept, from Muniment Room

SIZE 1,880mm long, 650mm high, 690mm deep

CARPENTRY Board chest, totally ironbound.

IRONWORK Three hasp locks with knobs on the hasp and a raised rim around the hasp seating. Rectangular lock plates. Four square padlocks, each with different keys. Three staples on the lid. Hall's engraving shows that the central hoop was attached to a pulley on the central column of the Muniment Room. There are massive pairs of lifting rings on each end.

DATE c 1500.

Hall 1834, pl xxi.

SALTON

St John of Beverley, North Yorkshire

Chest

Fig 4.81

SIZE 1,460mm long, 770mm high, 800mm wide

CARPENTRY Style chest. The legs have a curved inset with a single roll moulding. The front boards are V-edged. The ends have an H frame. On the right end the bowed flange of the original pivot hinge is attached. The lid is a later replacement with eight panels.

IRONWORK Chains, still attached to the back of the chest, originally held the lid on. The lid strap had a triple groove profile. The present lid is a replacement, with modern strap hinges. The front is decorated with four vertical straps with a slight rounded enlargement at the base of the

triple-split terminals, which are roughly fashioned discs. One corner bracket, with the same triple-split terminals, survives at each end. At the top of each style is a flat cut-out rosette. All the original iron is held by nails with domical heads, some of which are decorated with a star pattern.

DATE Early fifteenth century.

Fowler 1879–80.

SANTON

All Saints, Norfolk

Ring plate

Fig 5.138

Ironwork lost. Information from drawing by Buckler.

IRONWORK The circular boss has four branches around it, ornamented with cut-out leaves. Part of the Eastern counties cut-out group including Weeting, Fersfield and Saffron Walden.

DATE c 1350–75.

Bordeaux 1858, 117; Buckler drawing, BL Add. 36431, fo 792; Gardner 1927, 85; Lueer 1904, 30.

SAXTHORPE

St Andrew, Norfolk

South door

SIZE Ring plate 190mm diameter

DOORWAY Perpendicular.

CARPENTRY Bowed boards with moulded vertical ribs on the front. Portcullis frame on the back.

IRONWORK Open-work ring plate with raised crenellated rim and open-work trefoil designs around circumference. The sheet-iron back plate has a raised boss in the centre. The handle is missing. There are strap hinges on the back of the door with a feathered surface pattern.

DATE Fifteenth century.

SEAMER

St Martin, by Scarborough, North Yorkshire

South door, nave

Fig 4.71

SIZE 1,500mm × 2,190mm

DOORWAY Twelfth-century portal with plain tympanum, angle roll moulding around the arch, and two pairs of columns with scalloped capitals.

CARPENTRY The medieval door is cross-boarded with moulded vertical ribs on the front and a repaired exterior edging frame.

IRONWORK Two C-and-strap hinges with a diamond enlargement on the hanging end and split terminals ending in lanceolate shapes. The surface of the straps is vigorously decorated with chiselled feathering. There are raised welds where the strap terminals split into three. There is a loop in the centre of the door for the (missing) ring. The vertical, ribbed handle is fixed by two triangular attachment plates, similar in appearance to the keyhole scutcheon plate which has a diamond crest. The drop handle for the latch is pear-shaped.

DATE Late medieval.

Pevsner, *East Riding Yorkshire*, 1972.

SELBORNE

St Mary, Hampshire

South door, nave

Fig 5.108

SIZE Double doors, each leaf 820mm × 3,360mm

DOORWAY Situated in the south aisle, built after the donation of 1283 by Ella Longespée for a chantry.

CARPENTRY Double doors, three boards wide, each with eight half-round ledges.

IRONWORK Pair of upper hinges decorated with complex scroll clusters ending in sharply curved, cut-out asymmetrical leaves and lobes.

The lower pair of hinges is simpler, with only two lateral scrolls and a central stem ending in cut-out asymmetrical leaves and a curved, pointed lobe respectively. The handle is new.

DATE c 1300–50.

SEMPRINGHAM

St Andrew, Lincolnshire

South door

Figs 3.7, 5.131

SIZE Double doors, each leaf 740mm × 3,020mm

DOORWAY Two continuous orders of chevron. Three pairs of nook shafts with leaf and interlace capitals. Voussoirs with chevron and scallops.

CARPENTRY The boards are V-edged, and made of fir (according to the church guide). There are new ledges on the rear.

IRONWORK Two pairs of C hinges and straps. The doors are edged with a plain band, with a series of double-leaf scrolls on its inside edge. The Cs end in a cluster of double-leaf scrolls. Both bottom Cs are broken. The left leaf has a fragment of a man with arms raised at the top of the door. The man and a corresponding figure of a lion on the right leaf are cut out of thinner iron than that of the foliate scrolls on the rest of the doors. The man is placed partly underneath some of the foliage. The central part of the left leaf is filled with five cross-shaped foliate clusters. The fourth cluster down is square but the rest are rectangular. The central part of the right leaf has four leafy cross clusters. The third cross down is level with, and the same as, the square cluster on the left leaf. The other three crosses on the right are roughly twice as large as all the rest. The asymmetry seems to be original and intentional, as there are no signs on the wood that the iron has been moved. In the middle of the right leaf are some additional C scrolls, probably moved from the broken C hinge at the bottom. There are also two unattached S scrolls.

All the ironwork ends in cut-out terminals: two sizes of asymmetrical leaves with scalloped edges, and a triangular lobe.

DATE c 1330–60.

Brandon and Brandon 1847, section II, Metalwork, pl 5; Gardner 1927, 77.

SHARPHAM PARK

Glastonbury, Somerset

Main entrance

Figs 5.149, 5.150

SIZE 1,080mm × 1,910mm

DOORWAY A flattened arch with moulded spandrels. This doorway is a nineteenth-century construction, and it is probable that the whole porch or lobby in which it stands is a post-medieval addition. On two gables above are the following armorials: pelican, wounding its breast, emblem of Christ; cross bottonée with Virgin and Child in first quarter, arms of Glastonbury Abbey; portcullis, emblem of the Tudors; two Tudor roses; and mitre, stole and shield with initials RB for Richard Beere, Abbot of Glastonbury (1493–1524). These armorials were gathered from other parts of the property. Sharpham was 'newly built' by Beere in 1517.

CARPENTRY Three substantial three-quarter-round ledges, and two

wooden, notched draw bars on the back. The door has been substantially shortened at the bottom.

IRONWORK Two strap hinges, the lower one partly broken, and a central decorated strap. There are clusters of scrolls springing from the straps. The welds on the lowest strap have a raised cup-shaped cover, the rest have a flat tapered plate. The scrolls terminate in flat cut-out scalloped asymmetrical leaves; broad lobes with raised, pointed tips; and rosettes. Similar iron is found at another of the Abbot's manors, Pilton.

DATE Shortly before 1517.

Geddes 1981a, 48; Stokes 1940; *VCH Somerset* 1911, 94; Warner 1826, pll XXXII, LXX, 266.

SHEERING

St Mary the Virgin, Essex

North door, chancel (interior)

Fig 4.185

SIZE 830mm × 1,800mm

DOORWAY Nook shafts with turned capitals. Hood mould with head stops. Late fourteenth-century chancel.

CARPENTRY The door has a border of carved quatrefoils. Portcullis frame with clenched nails.

IRONWORK Two plain tapered strap hinges. There is a horizontal strap across the centre of the door, with a fleur-de-lis on each side of the strap. The fleur-de-lis strap is not tapered and does not cover the whole width of the door. The ring plate is cut out as a flat rosette, as on the Westminster Muniment *armoire* c 1400.

DATE Late fourteenth century.

RCHME *Essex* 1921, 209–11, pl 85.

SHIRWELL

St Peter, Devon

West door

SIZE 1,080mm × 2,080mm

DOORWAY Perpendicular doorway, chamfered.

CARPENTRY Ribbed front; five crude, rounded ledges on back.

IRONWORK Two coarse strap hinges ending in fleurs-de-lis; cross-hatched. Plain ring plate with a drop handle.

DATE Early sixteenth century.

SILVERTON

St Mary, Devon

Chest

SIZE 1,230mm long, 820mm high, 580mm deep

CARPENTRY Box construction. The chest stands on legs, which are separate pieces of wood held on by iron straps to the sides.

IRONWORK Flat vertical and horizontal straps held by bold-headed nails. There are two hasps and lock plates on the front, and one on the left end. The curved hasps have a scrolled tip.

DATE Sixteenth century.

SILVINGTON

St Nicholas, Shropshire

South door

Ironwork lost. Information from Eyton

DOORWAY Pair of nook shafts. Cubic capitals, single roll moulding on arch. Niche in tympanum. Early twelfth century.

IRONWORK Two strap hinges, each with one pair of sharply bent lat-

eral scrolls, and two short scrolls with an ogival lobe between them at the opening end.

DATE Perhaps late fourteenth century, or the same date as the porch, which has the inscription 1662.

Eyton 1854–60, IV, 382.

SKIPWITH

St Helen, North Yorkshire

South door

Figs 4.203, 4.204

SIZE 1,370mm × 3,070mm

DOORWAY Rounded, chamfered. Chevron on hood mould. The south aisle was built in the late twelfth century.

CARPENTRY New door. Faculty paper 1876: 'to take down, repair and replace the south door of the church.'

IRONWORK Almost entirely replaced by J F Pearson in 1876. Only part of the central strap and the third cross down on the left are original. The drawing by Buckler in 1817–18 shows how much iron is missing. Significant changes are the addition of more small interlace circles, putting a boss in place of the original second interlace circle from the top, and moving the broken scrolled cross (lower left) from the centre to the side of the door. Otherwise, Buckler's drawing shows the present geometric arrangement of interlocking circles, including their twisted edging wire, is correct. The second pair of interlocking crosses may be unduly elaborate.

A similar design of ironwork was made for the west doors of Rochester Cathedral by J F Pearson in 1888.

DATE c 1160–80.

Ayrton and Silcock 1929, 10; Buckler drawing, BL Add. 36395, fo 182a; Collingwood 1911, 254–5; Glynne 1893; Opie-Smith 1929, 152; Pearson 1876; *VCH Yorkshire East Riding* 1976, 89–101; Yates 1939, 176.

SMEETH

St Mary, Kent

South door

SIZE 1,060mm × 2,150mm

DOORWAY Pair of nook shafts with scalloped capitals, moulded abaci. Plain lintel, tympanum filled with square stones in diaper pattern. Single roll mould on arch and outer order of voussoirs decorated with circle and diamond patterns.

CARPENTRY The old wood door has been turned inside out, held by three horizontal planks on the rear. There are traces of a central horizontal strap on the inside.

IRONWORK Strap across the top of the door with three split curls attached projecting downwards. The C hinge has split-curl terminals attached to the end of a short strap forming the hinge. There are two horizontal split-curl straps crossing the whole door and a short split-curl strap at the bottom forming the hinge. These all appear to be modern, but ghosts on the interior wood suggest that at least the central strap is a copy of the original.

DATE Door possibly 1150–60, contemporary with doorway; present ironwork modern.

SNARFORD

Lincolnshire

see LONDON, *Victoria and Albert Museum*.

SOUTH HANNINGFIELD

St Peter, Essex

South door

Fig 4.75

SIZE 1,320mm × 2,360mm

DOORWAY Pointed, chamfered.

CARPENTRY Overlapping boards on the front. Six horizontal rectangular ledges and edging frame on the rear.

IRONWORK The hinges form scrolled crosses with a chiselled outline. There is a plain circular ring plate and handle with three circular knobs and two studs adjacent to the handle.

DATE Late fourteenth or early fifteenth century.

RCHME *Essex* 1923, 139–40.

SOUTH KILVINGTON

St Wilfred, North Yorkshire

South door

Fig 5.32

SIZE 1,230mm × 2,320mm

DOORWAY Pointed, chamfered.

CARPENTRY Diagonal lattice frame, divided into two sections at the shoulder. New ribs on the exterior.

IRONWORK Two strap hinges, the lower of which is broken. There is a square enlargement at the hanging end, and a chiselled V pattern on the surface. They terminate in a pair of stamped asymmetrical leaves.

DATE c 1300.

VCH Yorkshire North Riding 1923, 42.

SOUTH KILVINGTON

St Wilfred, North Yorkshire

North door

SIZE 1,120mm × 1,960mm

DOORWAY Rounded, ashlar.

CARPENTRY Diagonal lattice frame and carved ogee head piece on the rear. New ribs and boards have been added to the front.

IRONWORK Two strap hinges with a square enlargement at the hanging end. The straps terminate in stamped rosettes and asymmetrical leaves.

DATE c 1300.

VCH Yorkshire North Riding 1923, 42.

SOUTH MUSKHAM

St Wilfrid, Nottinghamshire

South door

SIZE 1,270mm × 2,250mm

DOORWAY Perpendicular, c 1500.

CARPENTRY Door cross-boarded with moulded ribs on the front fixed by clenched, roughly square-headed nails.

IRONWORK Strap hinges on the back. The original ring plate (ring missing) was circular, with a serrated edge with four deep incisions. Later square ring plate with an open-work edge design and pear-shaped handle.

DATE Original ring plate c 1500.

Pevsner, *Nottinghamshire*, 1951.

SOUTHAM**Church of the Ascension, Gloucestershire**

North door

Fig 6.36

DOORWAY Rectangular doorway with chamfered corbels. Fifteenth century.

CARPENTRY Original door, studded with large nail heads in a grid pattern. Door locked.

IRONWORK The top hinge is probably original, with two pairs of opposing serpentine scrolls. The ring plate has deep radial incisions and a serrated edge. The circular ring is covered in punched dots and there are two knobs at the pivot. There is a rectangular lock plate with buttresses on each side and serrations at the top and bottom.

DATE Early sixteenth century.

SOUTHCHURCH**Holy Trinity, Essex**

Door

Fig 4.46

Ironwork lost. Information from a drawing in the collection of G Zarnecki.

DOORWAY Single nook shafts, cushion capitals, voussoirs, roll mould, zigzags and billet.

CARPENTRY Straight-edged boards.

IRONWORK Two hinge straps ending in a central lobe and pair of side curls. The upper hinge has two C shapes level with it, with split-curl terminals, the central broken strap terminating like the hinges.

DATE Mid-twelfth century.

SOUTHWELL MINSTER**Nottinghamshire**

West doors

Figs 4.161, 4.162

SIZE Double doors, each leaf 1,140mm wide and over 4,600mm high

DOORWAY On the exterior: four pairs of nook shafts; continuous order of chevron around the inner edge of the doorway; scalloped capitals; chevron and billet on voussoirs. On the interior: one pair of nook shafts, and zigzag on the voussoirs; inside this order is an angle moulding on the jambs and reset angle moulding on the voussoirs.

CARPENTRY Unframed doors with vertical boards on the front and horizontal on the back. The wicket is cut out of the north leaf.

IRONWORK

REAR Two pairs of C hinges and straps, with three pairs of additional reinforcing straps. The Cs and their straps end in tightly coiled spiral tendrils with a square cross-section. The lower decorative straps end in spiral tendrils and diamond lobes. The interior ironwork is cut by the insertion of a wicker gate.

FRONT The doors are completely covered by six pairs of bow-shaped scrolls springing from the hanging edges of the doors. The scrolls end in tightly curled spiral tendrils, and towards the top there are also cut-out trefoil terminals. There is a plain edging band and the design is finished at the bottom with two plain horizontal straps ending in a pair of spiral tendrils. Both on the front and back, the nail holes are unusually densely spaced.

DATE 1660s.

Buckler 1822; Dimock 1853, pl 9; Pevsner, *Nottinghamshire*, 1951.

SOWERBY**St Oswald, by Thirsk, North Yorkshire**

South door

Ironwork lost. Information from a drawing by W Twopeny made in 1836.

DOORWAY Scalloped capitals and beakhead voussoirs. The church was restored in 1840, 1879–83, 1902.

IRONWORK Single C hinge and strap with split-curl terminals and a fullered profile, and the single C in the middle of the strap.

DATE c 1160–80.

Pevsner, *Yorkshire North Riding*, 1966, 351; Twopeny 1904, pl XXIV.

SPALDING**St Mary, Lincolnshire**

Door

Ironwork lost. Information from Brandon and Brandon.

IRONWORK Strap hinge with three short pairs of branches, each ending in three cut-out leaves.

DATE Mid-fourteenth century.

Brandon and Brandon 1847, section II, Metalwork, pl 3.

SPARSHOLT**Holy Cross, Oxfordshire**

North door

Fig 4.217

SIZE Double doors, each 840mm × 2,820mm

DOORWAY Nook shafts with waterleaf and foliage capitals. Rounded arch with scalloped design overlying the inner order of moulding. Dragon-head label stops.

CARPENTRY Two wide boards per door. Rounded rib along exterior opening edge. Five rounded ledges on rear. Wooden box lock case.

IRONWORK Two pairs of C hinges, which extend into ungainly scrolls ending in flattened discs. The straps in the centre of the Cs end in pointed raised tips with a herringbone surface pattern. The mount for the closing ring is made of two back-to-back Cs. There is a shield-shaped lock plate. The hinge on the top right is new, placed under the C.

DATE c 1185–95; lock plate fifteenth to sixteenth century.

Opie-Smith 1929, 152; *VCH Berkshire* 1924, 316.

SPRATTON**St Andrew, Northamptonshire**

Railings on north side of chancel, protecting tombs from north aisle and vestry

Tomb 1: Sir John Swinford (died 1371), with effigy.

Tomb 2: table tomb.

IRONWORK The iron railings in front of tomb 1 are spindly pointed rods, with two stanchions. These project above the rails with a twisted section and end in candle prickets. Tomb 2 is similarly protected by spindly railings. The stanchions here have a square moulded top.

DATE The railings are likely to be seventeenth century. Their slender structure and lack of buttresses preclude a medieval date.

STANFORD BISHOP**St James, Hereford and Worcester**

South door

Fig 4.177

SIZE 1,070mm × 2,440mm

DOORWAY Colonnets, with keel mould; moulded bases; foliated or scalloped capitals; two moulded orders of voussoirs.

CARPENTRY New door.

IRONWORK Three C hinges with scrolled terminals and straps ending in broad-leaved fleurs-de-lis. Probably only the middle C and strap (minus its central leaf) are original. The weld on the new central leaf is visible. On the (old) middle hinge, the strap is welded to the C. On the replacement top and bottom Cs, the strap is fixed over the C.

DATE c 1200.

RCHME *Herefordshire* 1932, 171a.

STANFORD DINGLEY

St Denys, Berkshire

South door

Fig 4.68

SIZE 910mm × 2,180mm

DOORWAY Partly remade shouldered arch with a rosette in the centre at the top. Stiff leaf capitals and moulded voussoirs. Knapped flints in the segment between the arch and voussoirs.

CARPENTRY Door locked. Boards tongue and grooved.

IRONWORK The top strap hinge ends in a split curl. The bottom hinge has a C with split-curl terminals and a strap with a central lobe and two side curls. The cross in the centre of the door has terminals of a lobe and two side curls.

DATE Although the design appears Romanesque, the compact lobes and coarse curls on the bottom strap are probably fourteenth or fifteenth century. The much finer lobes and delicate tendrils on the central cross are probably the same date as the original doorway – around 1200.

STANTON LONG

St Michael, Shropshire

South door

Fig 4.188

SIZE 1,170mm × 2,600mm

DOORWAY Heavily restored. Ashlar jambs and voussoirs, pointed arch, moulded abaci.

CARPENTRY Chamfered ledges held by trenails and nails on the front. The boards are rebated. There are traces of orange or red paint on the wood.

IRONWORK Two new strap hinges on the back. On the front are two Cs with straps, and a central strap. Each strap has a short foliate cross in the middle. All the iron terminates in varieties of triple splits or slender fleurs-de-lis.

DATE c 1200–50.

Opie-Smith 1929, 156.

STAPLEFORD

St Andrew, Cambridgeshire

Chest

Fig 6.50

SIZE 2,020mm long, 620mm high, 590mm deep

CARPENTRY Not visible.

IRONWORK The surface of the wood is completely iron plated. A tight grid of iron straps covers the plating. There are seven hinges on the back, four locks on the front, and one lock at each end. The end locks have a raised seating for the hasp. The right hasp plate has decorative raised nail heads as on Cotted vestry door. At each end are two carry-

ing loops, and there is a handle for raising the lid. See Layer Marney, Landbeach.

DATE c 1500–25.

STAPLEHURST

All Saints, Kent

South door

Figs 2.12, 4.20, 4.21

SIZE 1,250mm × 2,770mm

DOORWAY Pointed, plain, chamfered. The south aisle was built in the thirteenth century, but courses of herringbone masonry on the north wall, and a projecting block of masonry by the south side of the chancel arch remain from the previous building.

CARPENTRY Six boards with rebated edges. On the rear, six half-round ledges held both by trenails, and nails with clasping roves. The trenails are evenly spaced on a centre line across each ledge. Nails and roves are fixed haphazardly, sometimes even on top of the trenails. On third ledge from top, the trenail is on the extreme outer edge, showing that the door has been cut back. The shoulder, cut into the opening edge, must relate to the previous position of the door because it is unnecessary in its present location.

IRONWORK The door hangs from one C and two strap hinges. It is divided by five horizontal straps and the upper half of the door is filled with figurative motifs. The C hinge (top left), and straps 1, 2 and 3 are made in the same way: they have a punched triangular pattern along their edges and end in raised animal heads. Straps 1, 2 and 3 combine tendrils with the animal heads. Strap 5 at the bottom, and the section of edging band attached to it, also has punched triangular edging patterns, but the strap ends in a triple split; it is also of thicker iron than the other straps. Strap 4, a fragment ending in tendrils, has a chiselled edging pattern of groups of three radiating lines. This pattern is also used on the right C.

Much of the figurative design is missing, especially from the bottom of the door, but some traces are discernible from nail holes and ghosts in the wood. Between straps 3 and 4 was a lattice pattern; between straps 2 and 3 are traces of short curved bars; between straps 1 and 2 are a bird, which once had a leg, and a broken triquetra. The square interlace motif once had some design in each corner.

Encircled by the left C are three fish and a curved bar (on the left), which once had a scrolled end. The highest of the three fish has been moved upwards. Above strap 1, still inside the C, is a boat with angular keel. It had a mast sloping backwards. The sail above is furled and had a circular shape attached to its right end. There is another fish in front of the boat. In the centre of the door is a cross inside a barbed circle. A Y scroll is attached to one edge. To the right is a cluster of bent and broken fragments including a prickly object like a holly leaf. The right C has flat animal-head terminals and traces of fragments within its arms. At the top of the door is a flying dragon. It has a looped tail and extra scroll, below the tail and above the wriggling snake. The dragon has two wings and originally had two fins and one leg. Its body is slightly convex, and it has stippled teeth and three pairs of curls. A fragment on the right suggests it may have had a scroll issuing from its mouth. Above the dragon are a scrolled cross, a fragment, a convex disc and a short crescent. On the upper edge of the door is a semicircular edging band with a serrated lower edge. There are further fragments of plain edging band down the left side.

CONSERVATION In 1984 the door was taken to London for the exhibition 'English Romanesque Art 1066–1200' (Geddes 1984). Before then, the wood was a pale grey oak colour and the iron was uncoated, naturally black. For the exhibition, the wood was treated with a dark brown stain which leaves the iron with virtually no background colour contrast.

DENDROCHRONOLOGY Radiographs taken of boards 2, 3 and 4

(counting from closing edge), between straps 1 and 2 (counting from top), illustrated the tree rings. Even the widest board, 4, had only 59 countable rings, so dendrochronology could not be applied.

DATE Figural motifs including the top edging band, right C and strap 4, c 1100–50. Left C and straps 1, 2 and 3, c 1200–20. Strap 5, recent.

Ayrton and Silcock 1929, 11; Blinko 1954; Bradley 1988; Clapham 1934, 151–2; Gardner 1927, 60; Geddes 1984, 296; Talbot Rice 1952, 37; Robinson 1874; Short 1969; Walker 1938; Wilson 1964, 112; Yates 1939, 176.

STAPLEHURST

All Saints, Kent

West door, ring plate

Fig 6.40

DOORWAY Fifteenth-century entrance in west tower.

CARPENTRY New wood.

IRONWORK Circular ring plate with deep straight incisions alternating with scallops around the edge. Oval ring with very debased animal heads adjacent to the pivot.

DATE Late fifteenth century.

STAWLEY

St Michael, Somerset

South door

Fig 4.76

SIZE 1,170mm × 1,950mm

DOORWAY Fourteenth-century moulded doorway (the chancel and north wall of the nave are thirteenth century or earlier).

CARPENTRY Two original roughly chamfered ledges on the back. New edging frame on the front.

IRONWORK Five split-curl straps. The door appears cut down and reused: the terminals of the top strap are broken off to fit. The two fourteenth-century strap hinges with up-set tips were designed to fit the present doorway.

DATE The hinges are contemporary with the fourteenth-century doorway, the decorative straps are earlier, probably thirteenth century.

STEEPLE BARTON

St Mary, Oxfordshire

South door, small open-work ring plate

Ironwork lost. This church was considerably restored in the 1850s.

Buckler drawing, BL Add. 36433, fo 513.

STEYNING

St Andrew, West Sussex

South door

Fig 4.4

SIZE 1,370mm × 3,120mm

DOORWAY Continuous roll moulding on inner order and continuous pattern of flat triangles overlapping the outer roll.

CARPENTRY The top part of door is recently replaced. The original boards are V-edged. Portcullis frame. The boards are very weathered, although they are completely protected by the fifteenth-century porch. This suggests the boards are contemporary with the twelfth-century doorway, but the portcullis frame was added later, perhaps in the fifteenth century.

IRONWORK The upper strap hinge has been reset c 40mm higher than originally. The hinge is a straight bar with a pair of scrolls facing

inwards at each end. The lower hinge strap has a blunt fleur-de-lis terminal.

DATE Top strap c 1160–80, bottom strap fifteenth century.

Drawing of door and hinges J Carter 1807, preserved in the church; Johnston 1915a, 155.

STIFFORD

St Mary, Essex

North door

Fig 4.92

SIZE 1,140mm × 2,440mm

DOORWAY Chamfered jambs, moulded impost blocks. Segmental arch and plain tympanum contained by a semicircular arch.

CARPENTRY The door may be recent (Hewett considers it late thirteenth century). V-edged boards. The rear frame has eight ledges tenoned under two edging styles.

IRONWORK Two C hinges with straps, and a strap across the centre of the door. The upper C ends in split-curl terminals with a tightly curled barb behind the terminals. The lower C ends in split curls with a pair of tightly curled scrolls attached to the outer edges of the C. The straps have a chiselled edging line and crisscross pattern, and end in double split curls. Below the central strap is a short scrolled bar with a horizontal loop in it. If it was for holding a door ring, it is now ninety degrees out of position. Style of ironwork like Buttsbury.

DATE c 1100–50.

Hewett 1974, 168; Hewett 1980, 115; RCHME *Essex* 1923, 152–4.

STILLINGFLEET

St Helen, North Yorkshire

South door

Figs 2.13, 4.23, 4.24

SIZE 1,700mm × 2,800mm

DOORWAY An elaborate example of Romanesque Yorkshire School carving. Four orders of attached columns and five orders of carved vousoirs with a variety of beakhead and chevron designs.

CARPENTRY Door much repaired by Hodgson Fowler in 1877: originally five counter-rebated boards. Almost every joint has been repaired, so some of the counter-rebates are hard to see. The back has two surviving half-round ledges held by clasping roves and dowels. Several later horizontal boards have been attached.

IRONWORK

REAR The door hangs from one bent strap at the top, replacing the original exterior C hinge, and at the bottom it hangs from a plain C. The upper hinge is from 1877, the lower hinge is probably seventeenth century.

FRONT The original hinges were two Cs with flat animal-head terminals and two straps welded to the Cs. The animal heads have stippled teeth. The door once had an iron edging band. At the top are a man and woman with arms outstretched. Beside them is a semicircle of nail heads and three broken tendrils. To the right is a shape, possibly a man or a scrolled bar. The ship has a dragon-head stern post, a side steering oar, and is made of two strips of iron, as if it were clinker-built. Radiographs show that it had a mast, stays and probably a crew member. Within the arms of the top C is a cross with interlocking arms and scrolled terminals. Below the top strap is a lattice pattern, which becomes less visible towards the centre of the door: ghosts and radiographs show it continued on the bottom of the door. Across the middle is a band of four-strand interlace. There are ghosts of two horizontal straps with split ends in the central area of the door.

CONSERVATION In 1991, the Stillingfleet door underwent a complete process of conservation by Valerie Kaufmann of Plowden and Smith

Ltd. The woodworm was treated with methyl bromide gas and the wood consolidated with Paraloid B67 and toluene. The iron, covered with shiny black paint in recent times, was stripped and given a phosphate rust treatment. It was given a protective coat of Paraloid B72 in acetone and toluene. This minimal treatment has left the door consolidated but looking the same as before, unlike Staplehurst. The door was returned to its original doorway where it now hangs on the inner face and the new oak door, with hand-wrought modern hinges by Chris Topp, hangs on the outer face.

DENDROCHRONOLOGY As with Staplehurst, the medieval boards only produced short ring sequences, which made them unsuitable for identifying a date (Morgan, in Addyman *et al*, 1979, 86–9).

DATE c 1150–60.

Addyman *et al* 1979; Allen 1907; Auden 1906–7; Ayrton and Silcock 1929, 10; Bordeaux 1858, 61, 127; Bradley 1984; Bradley 1988; Buckler drawing, BL Add. 36431, fos 1006, 1143; Clapham 1934, 151–2; Collingwood 1911, 254–5; Douglas 1875, 11, pl 50; Ffoulkes 1913, 2; Fowler 1877a; Fowler 1877b; Gardner 1927, 59–60; Glynne 1893, 439; Gott Collection VI, fo 39, drawing of 1776; Lueer 1904, 8; Opie-Smith 1929, 151; Ould 1875; Ould 1880; Pevsner, *Yorkshire East Riding*, 1972, 351; Short 1969; Talbot Rice 1952, 237; Tate 1842; Thomson 1955, 79; *Treasury Magazine* 1908; *VCH Yorkshire East Riding* 1976, 109–11; Wilson 1964, 112; Yates 1939, 176.

STOCK

All Saints, Essex

West door, belfry

Fig 5.141

SIZE 1,590mm × 2,230mm

DOORWAY Wooden. Tracery in spandrels above door.

CARPENTRY New door.

IRONWORK Top hinge with two pairs of cut-out asymmetrical leaves, bunched at one end. The lower hinge ends in fleurs-de-lis.

DATE Fifteenth century.

RCHME *Essex* 1923, 155.

STOCKBURY

St Mary Magdalen, Kent

Knocker

Ironwork lost. Information from Gardner.

Church totally restored by Hussey in 1851–2.

IRONWORK Flat open-work circular plate with zigzag edging and simple punched designs. The knocker is shaped like a spur, attached to the plate by the heel piece and knocking with the blunt prick.

DATE Fifteenth century.

Gardner 1927, 107.

STOGUMBER

Our Lady St Mary, Somerset

Door to rood stair, north aisle

Fig 6.30

SIZE Door 560mm × 1,780mm; ring plate 150mm diameter

CARPENTRY Closely traceried and with foliate decoration. It is of the same delicacy as the rood screen itself, fragments of which are reused in the door at the top of the rood stair. Door locked. The church was extensively rebuilt in the fifteenth century.

IRONWORK Open-work ring plate with a raised rim decorated with a cable pattern. The plate is cut with a delicate radiating tracery design. The circular handle is made with a cable pattern, which overlies a chev-

ron rim. There are rectangular knobs at the bottom of the ring and adjacent to the pivot. The lock plate is shield-shaped. It has a raised rim with cable pattern and a raised animal head at the bottom. It has a crude random open-work pattern of seven crosses. The appearance of such a sophisticated door ring in such a remote area may be related to the church patrons, who were the Dean and Chapter of Wells.

DATE Early sixteenth century.

Gardner 1927, 107; Pevsner, *Somerset South and West*, 1958, 299; *VCH Somerset* 1985, 118–19.

STOKE BY CLARE

St John, Suffolk

Chest

Not visited. Information from D Sherlock.

Fig 4.152

SIZE 1,410mm long, 590mm high without the modern lid, 420mm deep

CARPENTRY Style chest of composite construction. Modern panelled lid. The back board shows clear signs (nail holes, stains of ironwork, site of central lock) that it was the original front of the chest. The end boards also show traces of missing ironwork. The styles with curved feet and the front board show no traces of previous use. They must have been inserted when the chest was rebuilt, perhaps in the sixteenth century, judging by the shape of the feet and the hasp on the front.

IRONWORK The front has two broad, branching vertical straps ending in pairs of irregular triple terminals. The left strap ends in a pronounced central lobe. There is a plain rectangular key plate. The hasp of the right lock is in the sixteenth-century style. Two pairs of triple split horizontal straps brace the front corners; ghosts show there were also two pairs on the back. There is a ghost of a vertical strap on the centre of the left end. There are also eyes at each end for (missing) handles. The back is covered with nail holes and stains, indicating the shape of the ironwork. There were originally three vertical straps; those on either end were like the strap with the central lobe on the front. The central strap is now on the right on the front. It had no medial lobe because its long upper scrolls surrounded the central lock plate.

DATE Late thirteenth to fourteenth century.

STOKE ORCHARD

St James, Gloucestershire

North door

Fig 4.171

DOORWAY Rounded, with single continuous roll mould and hood mould.

CARPENTRY The lower part of the door has been repaired with rectangular ledges. The upper part has two original half-round ledges and a curved edging frame.

IRONWORK One original C hinge and strap remains. The C has flat, scrolled animal-head terminals. The strap ends in long-leaved fleurs-de-lis with squared seatings.

DATE c 1160–80.

Ayrton and Silcock 1929, 19; Opie-Smith 1929, 155; Rouse and Baker 1966, 80; Short 1970a, 31.

STOKESBY

St Andrew, Norfolk

South door

Fig 5.47

SIZE Ring plate, 890mm high 1,020mm wide

DOORWAY Pointed, moulded.

CARPENTRY New door.

IRONWORK Plain strap hinges with a diamond swelling at the hanging end. Diamond-shaped ring plate with branches at each corner. All the branches originally ended in a pair of stamped asymmetrical leaves and fleurs-de-lis, with a folded leaf over the welds. Radiating diagonally from the ring plate are four stems ending in stamped cinquefoils. The asymmetrical leaf, with the upper edge of the top lobe pointing downwards, and the cinquefoil with rounded lobes were also used at St John's, Norwich. The damaged fleur-de-lis is possibly the same as used at St John's, Norwich.

DATE c 1320–40.

Geddes 1996, 434–7.

STOWLANGTOFT

St George, Suffolk

South door

SIZE Ring plate 200mm diameter

DOORWAY Fifteenth century.

CARPENTRY Original door with bowed boards and moulded ribs. Eight rectangular horizontal battens on the back with a curved edging frame. The lock box is made from a single piece of wood covering the whole width of the door.

IRONWORK A circular ring plate with a raised rim covered in zigzags. Open-work pattern of three lancets and quatrefoil. No ring. The plate is very battered.

DATE Late fifteenth century.

STRAGGLETHORPE

Lincolnshire

South door

SIZE 1,060mm × 2,350mm

DOORWAY Probably thirteenth century, with billet hood mould and simple chamfered jambs. The sundial on the left jamb is now redundant because of the porch.

CARPENTRY Door locked, but holes in the planks suggest it is cross-boarded. The original boards on the upper part of the door have a V groove with moulded edges. Very crude repairs to the bottom of the door have been made with four vertical boards.

IRONWORK Two strap hinges, the upper ending in a long extended lobe and two tendrils. The lower strap terminal has been broken off. There are remains of the straps for holding the (missing) door ring.

DATE Thirteenth century.

SUNNINGHILL

St Michael, Berkshire

Door

Ironwork lost. Information from drawing by Buckler.

IRONWORK Lyre-shaped hinge with a central strap. Pair of scrolls with flat animal-head and leaf terminals.

Church entirely rebuilt 1807–27.

DATE Probably thirteenth century.

Buckler drawing, BL Add. 36431, fo 1049; *VCH Berkshire* 1923, 135.

SUTTON

All Saints, Essex

South door

Fig 4.47

SIZE 1,130mm × 2,490mm

DOORWAY

EXTERIOR Several orders of moulded voussours and nook shafts with turned capitals. Pointed arch.

INTERIOR Single, keel-moulded shaft on each side. The relieving arch above the doorway is round-topped and faced with ashlar.

CARPENTRY The door is made from double thickness of boards, placed back-to-back. The exterior face was applied in 1869, according to the inscription. The original door has been turned so that its outer face is inside. It is made of five equal boards, each counter-rebated at the same level, about 150mm from the top. The lower part of the door may also have been counter-rebated but this is concealed by repairs to the boards.

IRONWORK The exterior ironwork was made in 1869. On the interior only ghosts and nail holes remain. There were two C hinges and straps, with a central cross in the middle of the door. The top C had an elongated outer curl on its upper arm. The bottom C had split-curl terminals.

DATE Door and original ironwork: c 1100–50.

Hewett 1974, 110; *RCHME Essex* 1923, 157–8.

SWAFIELD

St Nicholas, Norfolk

South door

SIZE Ring plate 180mm diameter

DOORWAY Pointed, moulded.

CARPENTRY Bowed planks with moulded ribs between. Carved rosettes on square mounts around the edge of the door. Rear not examined.

IRONWORK Concave-sided rectangular scutcheon plate. Open-work ring plate with punched designs of lancets and circles. Oval ring handle with debased animal heads adjacent to the pivot.

DATE Fifteenth century.

SWANTON ABBOT

St Michael, Norfolk

South door

SIZE Ring plate 200mm diameter

DOORWAY Pointed, moulded.

CARPENTRY Bowed planks with moulded ribs over the joints. Horizontal ledges on the rear.

IRONWORK Open-work ring plate with a raised rim and punched keyhole and circle patterns. Oval handle with raised debased animal heads adjacent to the pivots. Strap hinges on the rear.

DATE Fifteenth century.

SYDE

St Mary, Gloucestershire

North door

Fig 6.18

SIZE Ring plate 150mm diameter

DOORWAY Exterior rectangular doorway c 1500, with tall, narrow Romanesque rear arch on the interior. The porch was probably added in 1850.

CARPENTRY Seven rounded ledges on the back, held by clenched nails. Large wooden lock box. Deeply moulded ribs on the front. The framing of the door is characteristic of the twelfth and early thirteenth century, perhaps contemporary with the rear arch of the doorway, but there is no evidence on the clearly Perpendicular exterior of the door that it has been reused.

IRONWORK Two plain straps with up-set tips on the front. Ring plate with raised castellated rim and open-work designs of lancet, trefoil and heart. Heart-shaped ring with a punched, scalloped pattern around the edges, an open quatrefoil cross at the bottom, and cross-hatched knobs adjacent to the pivot. The ring design is related to Garstang Chantry, Cirencester, 1440–60. The entire ring plate is a crisp version of Duntisbourne Abbots: Syde could be a nineteenth-century copy, part of the porch extension.

DATE Mid-fifteenth century or nineteenth century.

VCH Gloucestershire 1981, 213.

SYLEHAM

St Mary, Suffolk

South door

SIZE Ring plate 150mm diameter

DOORWAY Fifteenth century.

CARPENTRY Fifteenth-century door with moulded ribs on the front.

IRONWORK Open-work ring plate with a pattern of three lancets and a quatrefoil. Oval handle with raised animal heads at the pivot and knob at the bottom of the ring.

DATE Fifteenth century.

TANWORTH IN ARDEN

St Mary Magdelene, Warwickshire

Chest

Fig 5.82

SIZE 2,520mm long, 580mm high, 470mm deep

CARPENTRY Style chest with rebated joints. Concave curve on the inner side of the style feet.

IRONWORK Six vertical straps on the front, back and lid. The front and back straps each have two pairs of spiral scrolls. The straps and scrolls end in pointed lobes. Some front scrolls are broken. The ironwork on the back of the chest is in excellent condition. The lid straps originally had pairs of lateral scrolls, and the straps end in cut-out quatrefoil with raised, lumpy foils. The ends are reinforced with two vertical and three horizontal flat bands.

DATE c 1300.

Hart 1894, 74; Johnston 1907, 296.

TERWICK

St Peter, West Sussex

West door

Fig 5.59

SIZE 1,320mm × 2,390mm

DOORWAY Plain ashlar jambs, rounded arch, moulded impost blocks.

CARPENTRY Door made in 1910, date attached by studs.

IRONWORK Two strap hinges with a rectangular enlargement at the hanging end and splayed at the opening end. The straps are decorated with an edging line of punched dots and randomly spaced, punched circular designs. The latter are filled with a central cross and circle in each quarter. They can be compared with the strap at Hellesdon. The remainder of the door furniture appears to be a replica but the hinges may be medieval.

DATE c 1350–1400, or 1910.

VCH Sussex 1935, 357.

TEVERSAL

St Katherine, Nottinghamshire

South door

Not accessible. Size approximately 2,250mm × 1,080mm

Fig 4.48

DOORWAY Romanesque, with an inner order of beaded roundels containing crosses, rosettes, fish; the outer order is partly reset with dogtooth, displaced capitals and columns, and is twelfth century. The doorway was rearranged when the thirteenth-century south aisle was added.

CARPENTRY The front of the door has a raised rim and four moulded ribs between the boards, placed over the ironwork.

IRONWORK The top hinge is a C and strap. The C ends in split-curl terminals and the strap ends in four scrolls. The central strap ends in four scrolls, partly obscured by the rim rib. A trace of a C with broken terminals survives on the bottom hinge, and the hinge strap is damaged. There is a fragment of a small circular medieval ring plate. The present ring handle is modern. In the drawing of 1867 (Mackarness 1860–73), only the strap hinges are visible.

DATE Late twelfth century.

Mackarness 1860–73, VII.

TEWKESBURY ABBEY

Gloucestershire

Sacristy door, south side of chancel

SIZE 1,200mm × 2,470mm; ring plate 140mm diameter

DOORWAY Ball flower surround to the door.

CARPENTRY Moulded ribs on the front. The rear is totally iron plated.

IRONWORK The entire back of the door is covered somewhat haphazardly with short (roughly 110mm × 650mm) strips of iron. On top of the strips are iron bars forming a saltire-cross brace. Some of the strips are violently punched with circular holes, as if made by a trajectory.

On the front of the door is a ring plate decorated with a serrated edge and eight deep radial incisions. Two snakes with tapering tails and heads biting the pivot are attached to the ring.

The iron plating is said to be reused armour, collected from the field after the Battle of Tewkesbury in 1471. Heavy ironplating on other defensive doors (Filby, Hemingstone) is usually carefully tailored to the size of the door. The tradition about reused armour at Tewkesbury may be true because of its irregular shape and the unusual holes.

DATE After 1471.

THORNTON

St Peter, Leicestershire

South door

Fig 5.11

SIZE 2,100mm wide, 2,780mm high

DOORWAY Pointed, chamfered. The south aisle is early fourteenth century.

CARPENTRY The frame of this enormously wide door was originally a lattice brace made with rounded timbers and having raised circular seatings at the intersections. There are numerous repairs, particularly at the bottom of the door.

IRONWORK The door hangs from three short straps on the back, which continue with a dogleg for a short distance on the front, avoiding the adjacent original hinges. On the front, these working hinges end in an ogival lobe terminal and have zigzag chiselled cross-hatching. The three original hinges are broken at the hanging end. The top strap has a grooved surface and massive broken spiral scrolls, which end in a

stamped rosette and a pointed lobe. The rosette has eight petals, with a raised dot in each petal. The central strap has a double zigzag cross-hatching. The bottom grooved strap ends in an elongated lobe at the hanging end, which suggests it may have been reversed. The ring plate is square with a ring of two twisted wires joined to a solid hoop. At the top are two plain reinforcing straps.

The church notes say the door came from Ulverscroft Priory, but this is not substantiated.

DATE Late thirteenth century.

THORNTON CURTIS

St Lawrence, North Lincolnshire

South door

Fig 4.131

SIZE Double doors, each leaf 880mm × 3,260mm

DOORWAY Nail-head between nook shafts, foliage capitals. Billet and keeled moulding on voussoirs.

CARPENTRY The frame is made of rounded ledges. Each leaf is divided into three horizontal sections. There are curved saltire-crossed ledges in the top section, and two sets of straight ledges in a V-pattern overlap in each lower section. This experimental open form of framing fails to make the very tall leaves rigid. The wicket was cut into the doors at a later date.

IRONWORK The top hinge is a C and strap. The strap has side curls with lobes and tendrils. The C has additional curls on the inner edge. The C and strap have a broad fullered groove.

The bottom hinge has a C with angular bent arms and a strap. The inner edge of the C has lobes and tendrils, and the strap has lobes and tendrils along it. The strap and C have a fullered groove profile. There is an edging band along the top of the door with split-curl scrolls on the under-side, ending in fleurs-de-lis. The wicket has plain strap hinges and flat fleurs-de-lis terminals.

DATE c 1200.

THORNTON CURTIS

St Lawrence, North Lincolnshire

North door

Fig 5.135

DOORWAY Plain, ashlar, pointed. North aisle windows c 1300–30.

CARPENTRY New wood.

IRONWORK Crudely wrought C and strap. The C has short arms and, like the strap, has chiselled feathering on its surface. There is a pair of triple curls in the centre of the bar. The bar terminates in two flat, cut-out, ogival leaves and a rosette.

DATE c 1325–50.

TIMBERSCOMBE

St Petrock, Somerset

South door

Fig 5.73

SIZE 920mm × 1,900mm

DOORWAY Late fifteenth century.

CARPENTRY Door has complex moulded central rib and exterior moulded edging frame. The central rib is held by small-headed nails and does not look medieval but the ironwork was clearly designed for a similar feature. Locked.

IRONWORK Two plain strap hinges under the ribs, held by square-headed nails. The central strap has two pairs of triple leaf scrolls. The leaves have a feathered surface and the straps have feathered edging and a vertical stripe pattern down the centre of the strap. There are raised

bars over the welds and on either side of the central wooden rib.

The ring plate has a raised rim with a slightly serrated edge and an open-work pattern of crude circles. The oval ring has a pivot with a quatrefoil head.

DATE Fifteenth century?

TINWELL

No dedication, Rutland

Ironwork lost. Information from Brandon and Brandon.

IRONWORK Strap hinge, broad at the hanging end and decorated with a zigzag surface pattern. The opening end of the strap is narrower and has three pairs of scrolled branches ending in (?) stamped trefoil terminals. Folded trefoils cover the welds.

DATE c 1300.

Brandon and Brandon 1847, section II, Metalwork, pl 5.

TITHBY

Holy Trinity, Nottinghamshire

Chest

Fig 5.102

SIZE 1,850mm long, 810mm high, 530mm deep

CARPENTRY The chest seems to have been re-made with new wood.

IRONWORK The lid has four plain strap hinges extending down the back, and two plain brackets on each corner. Three vertical straps on front extend under the chest.

Decorated with three pairs of cut-out asymmetrical leaves and one polylobed leaf at the top. Similar design to the cut-outs at Icklingham.

DATE c 1330–50.

TOWERSEY

St Catherine, Oxfordshire

South door

SIZE 1,150mm × 2,150mm

DOORWAY Simple continuous mouldings, and hood mould.

CARPENTRY New door.

IRONWORK Two strap hinges with rectangular enlargements at the hanging end. The straps are crossed by a short bar with a feathered pattern towards the opening end. The straps end in a pair of spiral tendrils of rectangular cross-section, which terminate in flat discs. The central stalk between the spirals is broken on both hinges.

The raised bar on the strap, not covering a weld, was also used at Fobbing in the fourteenth century.

DATE c 1350–1400.

RCHME *Buckinghamshire* 1912, 295.

TROTTON

St George, West Sussex

South door, chancel

Fig 4.180

SIZE 860mm × 1,800mm

DOORWAY Pointed, chamfered. Church mainly built c 1300.

CARPENTRY New door.

IRONWORK Two strap hinges ending in broad-leaved fleurs-de-lis. The straps have a triple groove and a slight circular swelling at junction of petals. The top hinge is weathered and original; the bottom hinge is a recent unweathered copy.

DATE c 1300.

Cox 1914, 295; *VCH Sussex* 1907, 357.

TROTTON

St George, West Sussex

North door, nave

SIZE 1,020mm × 1,680mm

DOORWAY Pointed, chamfered. Walled up on the interior of the door. The nave was built c 1300.

CARPENTRY V-edged boards.

IRONWORK Two fragmentary strap hinges ending in broad-leaved fleurs-de-lis. The straps have a triple groove and a slight swelling at the junction of petals.

DATE c 1300.

VCH *Sussex* 1907, 357.

TUNSTEAD

St Mary, Norfolk

South door

Fig 5.56

SIZE Ring plate 1,250mm wide, 1,250mm high

DOORWAY Pointed, moulded.

CARPENTRY New double doors. Probably restored 1864.

IRONWORK Strap hinges with diamond swellings at the hanging ends are made for the present double doors and therefore may be recent. The ring plate is made for a single door and has been cut in two by the present double doors.

The concave-sided diamond ring plate has a protruding boss with openwork patterns on it. From each corner of the plate spring long bunches of sharply twisting scrolls with stamped terminals. At each corner is a cluster of four folded stamped leaves, and single stamped leaves cover all the welds.

About three-quarters of the ironwork is restored. The original fleur-de-lis stamps have a short central lobe and their edges are not filed clear. The restored fleur-de-lis stamps have equal-sized petals and the side petals spring directly from the stem. The restored asymmetrical leaves are identical to the originals but they are filed clear around the edges. The old and new rosettes are identical. New holes are placed on a squared seating but old ones are hammered straight through the iron bars. The drawing from 1847 by Brandon shows the ring plate has been moved ninety degrees round to the right. Brandon does not illustrate the perforated ring boss, which may therefore be new.

DATE c 1350–70.

Brandon and Brandon 1847, section II, Metalwork, pl 9; Gardner 1927, 81, 83 (for Tunstall, read Tunstead); Johnston 1914; Yates 1939, 180.

TURVEY

All Saints, Bedfordshire

South door

Figs 5.34, 5.35

SIZE Double doors, each leaf 860mm × 2,540mm

DOORWAY Pointed arch, hood mould. Rich mouldings. The south aisle was rebuilt in the late thirteenth century.

CARPENTRY The doors were originally unframed with vertical boards on the front and horizontal on the back. The squared frame with moulded ledges was added later.

IRONWORK The doors hang from two pairs of scrolled strap hinges, which continue around the back. Each strap has a pair of double spiral scrolls. The top of each door is filled with a triangular motif. All the scrolls end in stamped terminals. The enclosed cable pattern weld cover is like those on the Eleanor Grille in Westminster Abbey and at

Leighton Buzzard (west). The asymmetrical leaf facing right with a slight up-turn on the upper lobe tip is similar to the right-facing leaf on the Eleanor Grille. Some Turvey asymmetrical leaf stamps became increasingly damaged as a dent was made on the upper lobe.

The Turvey rosettes have no exact parallels: one has six slightly convex petals, and another has nine petals. The scallop-shaped cinquefoil is repeated on a smaller scale on the Eleanor Grille. The scallop and pelleted trefoil are sometimes combined. This stamp is used on a smaller scale on the Eleanor Grille. The welds are covered by patterned bars that frequently project to either side of the scrolls. Grooved profile. Some nail holes have a raised square seating.

The door handles stand proud from the surface of the doors on four projecting straps. There is a rectangular plate for the keyhole, with profiled edges. At the bottom of the doors are some short iron fragments ending in cut-out fleur-de-lis terminals.

DATE c 1270–80. The fleur-de-lis fragments at the bottom are possibly reused from another, later door.

Ffoulkes 1913, 10; Gardner 1927, 81; Geddes 1975; Opie-Smith 1929, 158; Pevsner, *Bedfordshire*, 1968, 158–9; VCH *Bedfordshire* 1913, 115; Yates 1939, 180.

UFFINGTON

St Mary, Oxfordshire

South door, nave

Fig 4.214

SIZE Double doors: east leaf 630mm × 2,510mm, west leaf 850mm × 2,590mm

DOORWAY Stiff leaf and turned capitals; voussoirs with keel moulding.

CARPENTRY The larger west leaf opens first. There are five horizontal rounded ledges on the back and a new chamfered edging frame on the top of the doors. The floor level has been raised and the bottom of the doors cut off.

IRONWORK Two pairs of C-and-strap hinges, with three additional pairs of horizontal scrolled straps. There is a scalloped edging band at the top of the door. The Cs and straps have a dense scrolled decoration ending in flattened lobes. The scrolls have a keeled profile like the stone voussoirs. A pattern made by a curved chisel conceals the welds between scrolls. The surface of the thicker bars is flat. Various central terminals end in raised animal heads. These are carefully worked, with a chiselled design on their snouts. On most scrolls the nails fit into a squared seating. There is similar ironwork at Faringdon.

DATE c 1220–50.

Ayrton and Silcock 1929, 21; Gardner 1927, 77; Opie-Smith 1929, 149, 157; VCH *Berkshire* 1924, 546–7; Yates 1939, 178.

UPLEADON

St Mary the Virgin, Gloucestershire

Ironwork and door now lost.

Information from Cox: 'The doorway is remarkable for being wrought with small iron crosses, in addition to scroll work.'

Cox 1914, 294.

UPMINSTER

St Lawrence, London

North door, interior of tower

Fig 4.58

SIZE 740mm × 1,650mm

DOORWAY Plain ashlar opening to early thirteenth-century tower.

CARPENTRY Boards have bowed front except for the board on the

opening edge, which has one counter-rebate at the top. This board appears to be new.

IRONWORK One flat C at the top with stumps of one scrolled terminal.

DATE c 1200–25.

RCHME *Essex* 1923, 160.

UPTON

St Mary, Buckinghamshire

Door

Ironwork lost. Information from Society of Antiquaries.

IRONWORK Two C-and-strap hinges.

Society of Antiquaries of London, Red Portfolio 27.

UPTON

St Peter, by Southwell, Nottinghamshire

Chest

Figs 5.65, 5.100

SIZE 1,900mm long, 750mm high, 610mm deep

CARPENTRY Board chest. No joinery.

IRONWORK The lid has six plain straps, four of which form hinges. There are three new hasp straps. Between the straps are fragments of star-shaped motifs with stamped terminals and a reeded profile. The front has four vertical fluted straps with five star motifs between them, as on the lid. The ends are held by plain straps with split-curl terminals, and lobes and tendrils.

DATE c 1300–30.

Johnston 1907, 264; *Spring Gardens Sketch Book* 1860, pl 9.

WACTON

All Saints, Norfolk

North door

Fig 5.53

SIZE Hinge straps 1,300mm long; ghost of ring boss 210mm high

DOORWAY Moulded ogee arch. Chamfered jambs.

CARPENTRY Door locked.

IRONWORK Two strap hinges with a diamond swelling at the hanging end. The straps have a single groove outline and are punched with rosettes. There are two folded heart stamps at the hanging end. The straps end in two stamped asymmetrical leaves and a rosette. An incised seating in the wood shows there was once a central strap with a diamond ring boss and at least a pair of leaves placed at the top and bottom corners. The iron is considerably weathered. The asymmetrical leaf has seven veined lobes and a straight upper edge. It is used at Wickmere and a modern copy is found on the Wacton south door. The rosette has seven petals, one of which is smaller than the rest: it is like rosettes at Wickmere, Hellesdon and Wacton (south). The heart stamp is used at Wickmere.

DATE c 1350–70.

WACTON

All Saints, Norfolk

South door

Fig 5.54

SIZE Central strap 1,650mm long; ring boss 260mm diameter.

CARPENTRY New wood.

IRONWORK Hinge and boss, possibly incorporating some old mater-

ial but mainly a recent reproduction. The design of the boss with overlapping straps and stamped terminals is based on that at Wickmere. Only the rosette on the right of the boss may be original. The rest is unweathered and clearly defined compared with the ironwork on the Wacton north door. Compare Hellesdon.

DATE Modern copy or heavily restored.

WARMINGTON

St Mary, Northamptonshire

South door

SIZE 1,420mm × 2,860mm

DOORWAY Early English.

CARPENTRY The rear frame has two saltire-cross braces, one above the other, and five battens. The original timbers are rectangular with chamfered edges. There is a new edging and base frame. The original timbers are held by nails with a prominent pattern of recessed nail heads on the front.

IRONWORK Two plain straps on the front with a chiselled surface decoration of edging groove and double zigzag.

DATE c 1220–50.

WARWICK

St Mary's Church, Warwickshire

Door ring and plate, Beauchamp Chapel, door on north side of altar

Fig 6.25

SIZE Plate diameter 140mm

CARPENTRY Door with moulded ribs dividing the door into panels.

IRONWORK Circular ring plate made of three open-work, trefoil-headed mouchettes and a raised barbed rim. The spindle ends in a bear's head. The ring is plain and probably not original. The barbed rim and bear's head refer to the Neville arms of a bear with a ragged staff.

DATE 1447–62. Richard Beauchamp, Earl of Warwick (died 1439), gave directions for the building of the chapel in his will. It was begun in 1442 and completed in 1462. The roof was complete in 1447.

Ayrton and Silcock 1929, 35–6; Chatwin 1928, 313–15; *VCH Warwickshire* 1969, 526.

WARWICK

St Mary's Church, Warwickshire

West door, ring and plate, The Dean's Chapel (between the chancel and the Beauchamp Chapel)

Fig 6.26

SIZE Plate diameter 140mm

CARPENTRY The door has attached moulded ribs forming panels. The panel frame across the centre of the door is carved with open-work mouchettes.

IRONWORK Circular ring plate with an open-work star pattern backed by an iron sheet. Raised rim with a billet pattern. Spindle in the shape of a bear's head. Probably by the same smith as the Beauchamp Chapel ring plate.

DATE 1442–62.

Ayrton and Silcock 1929, 35–6.

WATERPERRY

St Mary, Oxfordshire

Aumbry, north wall of chancel

SIZE 680mm × 420mm

Stonework: Plain rectangular hole in the wall.

CARPENTRY Post-medieval panelling.

IRONWORK Two strap hinges with small, misshapen Cs at the hanging edge. Two back-to-back Cs in the centre of the strap ending in split-curl terminals. The straps end in triple split or crude fleurs-de-lis. The surface is cross-hatched.

DATE The pear-shaped drop handle and the bolt are probably contemporary with (seventeenth-century?) woodwork. The hinges are similar to those at Maxstoke Priory, c 1342.

WATH UPON DEARNE

All Saints, South Yorkshire

Chest

Fig 4.82

SIZE 1,190mm long, 800mm high, 640mm deep

CARPENTRY Style chest, with a slight knob on the inner side of the front legs. The lid is made from one board.

IRONWORK The lid is held by two strap hinges, which end in split-curl terminals. There are two horizontal straps across both the front and back, and two around the sides. There are two vertical straps on the front and a cross moline in the centre. Carrying chains are attached to both ends.

DATE Thirteenth century?

WEDMORE

St Mary, Somerset

South door

Fig 4.156

SIZE 1,430mm × 2,920mm

DOORWAY Early thirteenth-century, from the Wells workshop. Nook shafts with waterholding bases, stiff leaf capitals and pointed, moulded arch.

CARPENTRY Smooth-planed planks and seven carefully chamfered ledges.

IRONWORK Two hinge straps, three horizontal bars between them and an edging band around the top of the door. All the bars end in pointed lobes and three pairs of tight spiral scrolls. The iron is thick and square-edged, including the scrolls. At the top of the door, '1677 RE ES CW' is written with nail heads.

DATE 1677.

Geddes 1981a, 49.

WEETING

All Saints and St Mary, Norfolk

Ironwork lost. Information from drawing by Buckler

IRONWORK Circular ring plate with four scrolled arms. Each arm has a pair of sharply bent lateral stems with cut-out asymmetrical leaf terminals, and a central stalk with a disc on it and an ogival lobed terminal. Part of the Eastern counties cut-out group including Santon and Safrom Walden (lost iron from town house).

DATE c 1350–1400.

Buckler drawing, BL Add. 36431, fo 786.

WELLS CATHEDRAL

Somerset

Inner door, chapter house undercroft

Figs 5.62, 5.63

SIZE 1,630mm × 2,450mm

DOORWAY The chapter house undercroft piers have circular turned capitals. The vestibule leading to the choir has foliage capitals. The inner doorway of the undercroft has one circular capital, which changes into a foliage capital. Otherwise the doorway is plain, pointed, chamfered. The undercroft was built c 1250–60.

CARPENTRY Portcullis bracing. The styles are continuous, and the horizontal ledges are interrupted except for the pointed top and repairs at the bottom. The ledges are chamfered and butt-edged except at the top where the ledges are rebated into the styles. The boards are held to the frame by nails with lozenge roves.

IRONWORK Three hinge straps, from which spring an asymmetrical arrangement of plant scrolls. The scrolls fill the top triangular section of the door, attached to the straps, but have flattened ends intended for some attachment: they terminate in various forged leaves and stamped flowers. The major welds are covered by stamped rosettes or moulded bars. The weld cover on the central strap has a scroll missing on the upper edge, but there are no traces of it from nail holes or ghosts, nor is there room for an additional scroll in the present position. This suggests that the iron was originally designed for a taller door. The right scroll at the top of the door could have fitted here. All the ironwork on the door is concentrated towards the hanging edge, leaving a gap of about 480mm on the opening edge. This suggests that the iron was also designed for a narrower door. More suitable dimensions would be a minimum of 1,140mm × 2,600mm. The iron is also much thinner and more rusted than on the adjacent outer door of the undercroft, suggesting its original position was on an exterior door.

There is a fragment of a fifteenth-century open-work ring plate.

DATE c 1250–60.

Ayrton and Silcock 1929, 22; Carter 1837, pl LXXIX, drawing of 1802; Colchester 1982; Ffoulkes 1913, 8; Gardner 1889; Geddes 1981a; Hewett 1985, 166.

WELLS CATHEDRAL

Somerset

Door, north transept, north wall (at foot of stairs to triforium)

SIZE 890mm × 1,670mm

DOORWAY Chamfered; it has a triangular top. The transept was built c 1190.

CARPENTRY Three boards wide, with chamfered ledges on the rear.

IRONWORK The top strap hinge ends in fleurs-de-lis with petals on long thin stalks, as at Melksham. There is a flattened cup weld cover where the stalks join the strap. The bottom strap is broken.

DATE Fifteenth century.

Bilson 1928, 49; Colchester and Harvey 1974, 203.

WELLS CATHEDRAL

Somerset

Door, choir (north and south entrance)

Fig 5.146

SIZE Double doors, each leaf 660mm × 2,550mm

DOORWAY Cusped ogee doorway with crockets. New work connected with building the choir and choir stalls ordered in 1325, but not paid for by 1337.

CARPENTRY Portcullis rear frame. Continuous horizontal ledges and interrupted styles. Chamfered edges on styles. Clenched nails.

IRONWORK Each leaf has two strap hinges decorated with cut-out lobed leaves springing from either side. There are cup-shaped weld covers, some of which are cross-hatched.

DATE Probably late fifteenth century.

Colchester and Harvey 1974, 208; Geddes 1981a, 46–7; Wyatt 1852, pl 13.

WELLS CATHEDRAL

Somerset

Tomb railings of Bishop Beckynton (died 1464) (along south side of chantry) in nave south aisle

Figs 6.62, 6.99–6.101

SIZE 2,080mm high

IRONWORK Elaborately moulded stanchions support vertical railings held together by three horizontal bands. The decoration on the stanchions includes mouldings, faces, zigzag patterns and punched crosses, and the posts are topped with miniature castles. The upper horizontal band is crenellated. The middle band has punched open-work crosses and shields, which were originally painted; the lower band is plain. The railings end in fourfold crests of cut-out leaves and crosses, and some railings have faces on them. The lock plate has a raised rim with a banded pattern, leaf forms attached around the keyhole and at the corners, and fleurs-de-lis project beyond the plate.

Related in design to the railings at Farleigh Hungerford.

DATE c 1449–52. In 1449 Beckynton was congratulated on getting his tomb ready (Williams 1872, 264). In 1451 he requested the mayor and corporation to pray at his chantry and in 1452 he dedicated the altar.

Calendar of Manuscripts of the Dean and Chapter of Wells 1907, 433; Geddes 1981a, 49–50; Lyte and Dawes 1934, I, 175; Williams 1872, 264.

WENSLEY

Holy Trinity, North Yorkshire

Hinges on wooden shrine and offertory (in vestry)

Figs 6.9, 6.42

SIZE Shrine 1,000mm high, 530mm wide, 470mm deep; padlock 100mm × 100mm

CARPENTRY Two doors, one above the other, open on one side of the shrine. The lower door is a modern replacement. On the front is a panel of tracery, with four lancets above a cusped ogee. Below this is a substantial offertory, projecting like a corbel. Crenellated cresting surrounds the top of the shrine, which is covered in a thick layer of grey paint. It is said to come from from Easby Abbey (Tracy), but this cannot be substantiated.

IRONWORK Three strap hinges survive on the doors, the bottom one is lost and the top hinge is broken. They have a plain T-shaped attachment to the frame, and a rectangular enlargement on the hanging end of the strap. The strap swells to a rosette at its mid-point and terminates in a flat, crude fleur-de-lis, defined at the base by chiselled incisions. The hinges on the offertory lid are tapered, ending in an angular fleur-de-lis. The two lateral lobes have a punched circle in the centre. The massive padlock face is framed by two small 'buttresses'.

DATE Hinges late fifteenth century. The door hinges are a rustic version of those in the Zouche Chapel, York Minster, and the offertory hinges resemble those on the armoire at Carlisle Cathedral with their pairs of punched circles.

Howard and Crossley, 1917, 342; Tracy, 1988, 125.

WEST HORSLEY

St Mary, Surrey

Chest

Figs 5.65, 5.66

SIZE 1,790mm long, 360mm high, 430mm deep

CARPENTRY Single planks on each side, with the ends rebated.

IRONWORK

FRONT Originally six vertical straps continuing under the chest. They have double grooves and end in a flattened terminal stamped with a simple fleur-de-lis. The stamp is not cut clear around the edges. There are two new lock plates and two replacement vertical straps. The corners are bound by two plain horizontal straps.

ENDS Bound by two plain horizontal and vertical straps. The handles are straight bars with holes at either end.

BACK Originally had six vertical straps corresponding to those in the front. These are replaced with three straps corresponding to the hinges on the lid.

LID Probably newer, with three plain iron straps ending in triangular terminals. The stamp may be compared with that on the Chichester grille.

DATE c 1250–70.

Johnston 1907, 271; *Spring Gardens Sketch Book* 1860, pl 9.

WEST TANFIELD

St Nicholas, North Yorkshire

Tomb hearse in north aisle

The hearse crowns the tomb and effigies of either John Marmion (died 1387) and his wife, Elizabeth St Quentin (died 1400), or his younger brother, Robert Marmion, and wife, Lora St Quentin.

Figs 6.83, 6.84

SIZE 2,080mm high (maximum), 2,130mm long, 1,500mm wide

IRONWORK Four stanchions with moulded bases, one at each corner of the tomb, decorated with double zigzag and pellet pattern. They are joined by a stepped, crenellated rail. The rails are attached by pegs through eyelets. There are spare pegs with eyelets at each corner and under the top crest, to support drapes. Iron brackets extend from each end and from the middle of the tomb rail. These support a further central crenellated rail over the top of the tomb. The stanchions and three brackets all end in prickets, which are made of four leaves over a twisted ring. The leaves are decorated with an incised pattern.

DATE c 1400.

Crossley 1921.

WESTCOTT BARTON

Edward the Confessor, Oxfordshire

South door

Fig 4.49

SIZE 1,040mm × 2,110mm

DOORWAY Pointed, moulded. The south aisle and arcade are Romanesque. The church was restored by Street in 1856.

CARPENTRY New door.

IRONWORK Two old Cs ending in single tapered curls. The two straps and the upper terminal of the bottom C are new.

DATE Early twelfth century.

Pevsner, *Oxfordshire*, 1979, 832.

WESTERLEIGH

St James the Great, South Gloucestershire

South door, chancel

Fig 4.135

SIZE 860mm × 2,100mm

DOORWAY Chancel doorway and window are Perpendicular.

CARPENTRY Door locked.

IRONWORK The door is covered in nails with large heads. There are two strap hinges, the top having two pairs of thin, tightly coiled, back-to-back tendrils.

DATE Late fifteenth century.

WESTON LONGVILLE

All Saints, Norfolk

South door

DOORWAY Chamfered, hood mould.

CARPENTRY Portcullis frame on rear, raised moulded battens on front.

IRONWORK The strap hinges are decorated with punched rosettes. The ring plate is punched with six radiating, drop-shaped apertures.

DATE Hinges fourteenth century, ring plate fifteenth century.

WETHERAL

Holy Trinity, Cumbria

Armoire

Now lost. Description and drawing from Cox and Harvey, and Scott.

IRONWORK Armoire with three small doors at the centre front. Six hinges and corner brackets on the right side end in slender fleurs-de-lis. The three corner brackets and vertical band on the left are decorated with cut-out foliate lobes.

DATE Lobed ironwork, late fourteenth century; fleurs-de-lis, late fifteenth century?

Cox and Harvey 1907, 311; Scott 1851, 15, pl XXXII.

WETHERSFIELD

St Mary Magdalene, by Finchingfield, Essex

South door

Fig 6.21

DOORWAY Rectangular frame around a pointed doorway. Carved shields in the spandrels.

CARPENTRY Moulded ribs between boards. Portcullis frame.

IRONWORK Two strap hinges with a rectangular enlargement at the hanging end. There is a deep central groove, with shallower grooves to either side. The ring plate has a raised rim and an open-work design of a clustered keyhole and circle patterns. The pear-shaped handle indicates that this plate is sixteenth century.

DATE Sixteenth century.

RCHME *Essex* 1916, 333–4.

WETHERSFIELD

St Mary Magdalene, by Finchingfield, Essex

Door, tower interior

SIZE 650mm × 1,430mm

DOORWAY Ashlar doorway with bowed wooden lintel, leading to the thirteenth-century tower.

CARPENTRY Door locked.

IRONWORK A single broken C hinge and strap crossed by a broken cut-out lobe and scroll. The stalk below the lobe is made of a twisted rod.

DATE Late fifteenth-century ironwork.

WHALLEY

St Mary, Lancashire

South door, chancel

Fig 5.75

Not seen. Information from H and H Devlin (pers comm)

SIZE 1,030mm × 2,330mm

DOORWAY Pointed, with chamfered jambs and voussoirs, and moulded impost blocks.

CARPENTRY Vertical boards on the front. The rear has ledges inserted between horizontal boards.

IRONWORK Two scrolled strap hinges with a rectangular enlargement at the hanging end. The scrolls are clumsily welded together, and end in plain discs and stamped asymmetrical leaves and rosettes. The straps have a single groove outline, punched rosettes, and feathered weld covers. The boss on the door is shaped like an open-work quatrefoil with a man's head in relief at the centre. The lock and ring plates are recent. Ironwork of a similarly crude appearance is found on a cupboard supposedly from Whalley, now at the Victoria and Albert Museum.

DATE c 1350–1400.

Instrumenta Ecclesiastica 1874, pl XXIX.

WHALLEY

St Mary, Lancashire

Armoire

see LONDON, *Victoria and Albert Museum*.

WHAPLODE

St Mary, Lincolnshire

South door

SIZE Double doors, each leaf 710mm × 3,000mm

DOORWAY c 1200 reset in the fifteenth-century south aisle.

CARPENTRY The door was made in three stages: at first unframed with horizontal boards on back; then portcullis frame added; and lastly recent edging on the front of the door.

IRONWORK The top hinges are plain straps. The bottom left hinge is a C and strap with lobe and tendrils. The bottom right hinge is a square C with the bottom arm missing.

DATE Bottom left hinge c 1200; bottom right and top straps, late medieval.

WHEATENHURST

see WHITMINSTER

WHITE RODING

St Martin, Essex

South door

Fig 4.50

SIZE 1,240mm × 2,060mm

DOORWAY Plain jambs, chamfered abaci, plain rounded arch and tympanum, wooden lintel.

CARPENTRY Four boards. Five half-round ledges fixed by fox-wedged pegs.

IRONWORK Composed of old and new elements welded together. The top left C, with fleur-de-lis terminals, is attached to the strap with a squared enlargement at the hanging end. Welded to the opening end of the strap is a C of much thinner iron with split-curl terminals. Below this is a thin strap with a split-curl terminal. On the lower half of the door are ghosts of another plain strap and C and a strap with split-curl terminals.

DATE Right C and second strap c 1100.

Hewett 1974, 99; RCHME *Essex* 1921, 256.

WHITMINSTER

(called WHEATENHURST until 1945)

St Andrew, Gloucestershire

South door

Fig 5.33

SIZE 1,220mm × 2,220mm

DOORWAY The south doorway of the nave was called thirteenth century by Verey, fourteenth century by the VCH.

CARPENTRY Medieval door, locked.

IRONWORK A strap hinge with three pairs of simple scrolls ending in stamped rosettes. The scrolls have a grooved profile and the bars cover joints with the strap. The bottom scrolls, on new wood, are repairs.

Two large, flat, star-shaped ring plates. A rectangular, flat lock plate.

DATE Hinges, late thirteenth century; ring and lock plates, sixteenth century.

Ayrton and Silcock 1929, 23; *VCH Gloucestershire* 1972, 289; Verey 1970, 403.

WICKHAMPTON

St Andrew, Norfolk

South door

Fig 5.46

SIZE Ring plate 640mm long, 590mm wide

DOORWAY Moulded, Decorated, with head label stops.

CARPENTRY New door.

IRONWORK Circular boss with four branches placed around it, each with a pair of side leaves. The stamps used are a cinquefoil with a pointed central lobe, also used at St John's Norwich; an asymmetrical leaf with a straight edge to the upper lobe, also used at St John's Norwich, Filby and Crostwick.

DATE c 1320–40.

Geddes 1996.

WICKMERE

St Andrew, Norfolk

South door

Fig 5.55

SIZE Hinges 1,290mm long; ring plate 890mm long, 870mm wide

DOORWAY Moulded voussiors, chamfered jambs.

CARPENTRY New door. Probably made in 1866 when, according to an inscription, the Earl of Oxford rebuilt the porch.

IRONWORK Two strap hinges with a diamond swelling at the hanging end. Along the strap there is an alternating pattern of double grooves and punched rosettes with chiselled semicircles along the edge. The hinge tapers towards the opening end and has a raised rib profile with two pairs of stamped asymmetrical leaves on the stalks. Folded stamps cover the welds. A rosette terminates the strap.

In the centre of the door is a circular ring plate with a raised profiled

rim. A cross-shaped design of foliage scrolls springs from it. The ring plate itself is overlaid by an open-work diamond from which rosettes on stalks spring out on the diagonal. The stamps used are a seven-lobed, veined asymmetrical leaf, as found at Wacton (north); an eight-petal rosette with one petal smaller than the rest, used at Hellesdon and Wacton (south); a cinquefoil with a raised central rib and pellet on each lobe, as used at Wacton (north); and a small asymmetrical leaf not used elsewhere.

DATE c 1350–70.

WIDFORD

St John the Baptist, Hertfordshire

South door

Fig 4.112

SIZE 1,090mm × 2,230mm

DOORWAY Pointed, moulded.

CARPENTRY Three new vertical ribs and an edging band cover the old boards. The rear frame has a square edging and five ledges.

IRONWORK Two C hinges and straps. The Cs terminate in triple splits. The straps have a slight irregularity at the centre, where a vertical scroll could have broken off (as at Much Hadham).

The same smith probably made the iron on the vestry door and at Much Hadham, a neighbouring parish.

DATE c 1225–50.

RCHME *Hertfordshire* 1910, 240–1.

WIDFORD

St John the Baptist, Hertfordshire

North door, nave (now leading to vestry)

Fig 4.111

SIZE 1,100mm × 1,850mm

DOORWAY Pointed, chamfered.

CARPENTRY The door has been much repaired, but was originally three boards wide with four rough, adzed, rounded ledges bolted on from the front of the door.

IRONWORK Three Cs and straps with triple split-curl terminals. The central strap originally had two Cs facing each other and has been moved up the door about 40mm

DATE c 1225–50.

RCHME *Hertfordshire* 1910, 240–1.

WILLERBY

St Peter, North Yorkshire

South door

Fig 4.69

SIZE 1,360mm × 2,170mm

DOORWAY Pointed, plain, fourteenth century.

CARPENTRY New door.

IRONWORK Two bold, coarse C-and-strap hinges ending in triple-split terminals, with small lobed tips. The strap has a triple-groove profile.

DATE Late fourteenth century.

WILLINGALE SPAIN

St Andrew, Essex

North door, interior

Fig 4.87

SIZE 1,240mm × 2,490mm

DOORWAY Radiating bricks.

CARPENTRY New door. The ironwork has been attached to the interior of the new door and in the process has been reversed from left to right.

IRONWORK Two C hinges – the upper with a strap, the lower without – and two additional horizontal bands in the middle of the door. The Cs are cross-hatched with a chiselled edging groove and flat, scrolled, animal-head terminals. The top strap has a double split-curl terminal, the middle strap has a series of cleft barbs on both edges, and the third strap ends in multiple scrolls and open-work. The top and bottom straps are cross-hatched with edging grooves. The edging band, now incomplete, has a dense pattern of cleft barbs on the inner edge. The top section of the door, above the hinge strap, has three barbed bars, radiating from the centre of the door. Below the hinge is one diagonal barbed bar and part of a barbed circle. There are two further barbed fragments in the third section of the door, and three barbed fragments in the bottom section.

DATE c 1125–50.

Buckler drawing, BL Add. 36433, fo 579; Ffoulkes 1913, 3; Gailhabaud 1858, I–II (no pagination); Gardner 1927, 61; Lueer 1904, 8; Yates 1939, 77.

WIMBOTSHAM

St Mary the Virgin, Norfolk

Fig 4.51

Ironwork and door lost. Information from engraving of 1812 in Cotman (1838)

DOORWAY Two orders of columns carved with spirals and zigzag. Scalloped capitals, four orders of voussoirs with cable, chevron and billet motifs. Plain tympanum.

CARPENTRY Door in poor condition with several patched planks.

IRONWORK Two C hinges with straps and two additional straps. Split-curl terminals.

DATE Mid-twelfth century.

Cotman 1838, 1, pl 23.

WINCHESTER CATHEDRAL

Hampshire

Grille, south choir (aisle entrance)

Fig 4.228

SIZE Two gates: north leaf 930mm × 2,860mm, south leaf 950mm × 2,860mm

IRONWORK The gates are each composed of two panels containing elongated C scrolls carefully welded to central stems. The scrolls are linked to each other by bent collars.

Each scroll ends in a small clustered bow of scrolls also collared together.

DATE Late twelfth century.

Ffoulkes 1913, 39; Gardner 1927, 72; Lueer 1904, 20–1; Parker 1850, II, pl 100; Yates 1937, 182.

WINCHESTER CATHEDRAL

Hampshire

South door, south transept

Fig 4.137

SIZE 1,210mm × 2,920mm

DOORWAY Part of thirteenth-century wall put up across south end of south transept. Doorway is chamfered at the bottom but the narrow,

reeded mouldings around the arch are a later insertion.

CARPENTRY Chamfered, portcullis frame. The boards on the opening edge and the bottom have been repaired. On the front, the boards are painted blue with gold-painted iron.

IRONWORK Three strap hinges with Cs at the hanging end, back-to-back Cs at the centre and two lateral scrolls at the opening end. There are slight circular enlargements behind each terminal of delicate lobe and tendrils. The scrolls have a slightly ridged profile.

DATE c 1200.

Ffoulkes 1913, 12; Gardner 1927, 108.

WINCHESTER CATHEDRAL

Hampshire

Door of William of Wykeham's chantry

Fig 6.12

SIZE 600mm × 1,890mm

CARPENTRY Door two boards wide. Rear not examined.

IRONWORK One strap hinge ending in coarse cut-out fleurs-de-lis, and two pairs of trefoil shapes projecting along the strap. The strap in the centre of the door has the same lily terminal and one pair of trefoils at the hanging end. The open-work ring plate with a raised rim in the centre is integral to the strap.

The lock plate is a cut-out circular shape alternating petals and spikes around its circumference, as on the Winchester armoire.

The open-work ring plate has been added over the rosette ring plate.

DATE Chantry built by William of Wykeham, 1394–1403. Rosette ring plate 1394–1403; hinges with open-work plate late fifteenth century; lock plate early sixteenth century.

WINCHESTER CATHEDRAL

Hampshire

Armoire in south transept, north chapel, east side

Fig 4.139

SIZE 1,880mm high (maximum, excluding feet), end panels 660mm wide, front 1360mm wide

CARPENTRY Four moulded styles form the corners of the armoire and extend below as short legs. The lid is attached by tenons visible on the upper front rail. The ends of the armoire are made of a moulded frame enclosing a plain panel. The armoire front is divided by two pairs of doors, the lower pair longer than the upper pair. They occupy less than the full width of the front. They are now fixed together to open as one pair of doors. Some circle patterns are carved across the front boards. Some element, either finials or a cornice, has been removed from the top.

IRONWORK The doors are held by five pairs of strap hinges extending across the width of the doors and across the fixed flanges beside them. The hinges end in split curls springing from a circular enlargement and there is a further circular enlargement in the centre of each strap. The door rings have a pear-shaped drop handle and a starred rosette ring plate.

DATE According to Jervis c 1325–50.

Jervis 1993.

WINDSOR CASTLE***St George's Chapel, Berkshire***

The information on the chapel is divided into sections, each in chronological order:

- Doors and door furniture
- Grilles and iron gates
- Furniture

WINDSOR CASTLE***St George's Chapel, Berkshire***

Door, east wall (original west entrance to Henry III's Chapel of St Edward)

Figs 5.7, 5.8

SIZE Double doors, each leaf 840mm × 2,950mm

DOORWAY The central archway of three. Three orders of nook shafts, bell capitals, square moulded abaci, richly moulded voussoirs. The doorway now has three steps leading up to it from the inside. The top step is 445mm above the floor level and partly cuts across the base moulding. The east side of the doorway is now part of the passage between St George's Chapel and the Albert Memorial Chapel. The first Chapel, St Edward's, was completed by Henry III in 1249.

CARPENTRY The exterior of the doors have been remade with Georgian panelling. The inside of the doors have new edging up the middle and across the bottom. Their original red gesso colouring was removed before 1930 but has been restored together with the gold paint on the ironwork.

IRONWORK Each leaf is completely covered by an organic design of stamped flower and leaf scrolls. A central stem divided into three large ovals, which are filled with six subsidiary spiral scrolls. The scrolls have a single or double grooved profile. The surface of the doors is enlivened by several raised animal heads and ornamental nail heads. On the right leaf, the edging band has been shaped to follow the outline of the abacus but the indent on the iron is now 190mm below the abacus. The bottom part of the lower oval is cut off and a further 300mm would be required to complete it. The floor level has therefore been raised and the doors hung lower on the jambs. The stamps used are: an asymmetrical leaf facing right with pellets in the lobes and a straight upper edge; the same leaf slightly damaged with a dent on the upper edge; an asymmetrical leaf facing right with pellets in the lobes and the upper edge curving downwards; an asymmetrical leaf facing left with pellets in the lobe and the upper edge curving downwards; a large trefoil with tapered pelleted lobes; a small trefoil with circular pelleted lobes; a seven-lobed leaf with ribs in the lobes; a smaller seven-lobed leaf with pellets in the lobes; two sizes of eight-petal rosettes with pellets in the petals; a large rosette with overlapping pelleted petals; a disc with a long-armed cross and encircled pellet in each field; a fleur-de-lis with pelleted surround; an oval stamp with the name Gilebertus; a disc with a quatrefoil in the centre and encircled pellets around the edge.

The two open-work ring plates pierced with quatrefoils and surrounded by radiating trefoils are probably fifteenth-century additions. Generally, open-work ring plates are fifteenth century, while the fashion for projecting trefoils can be seen, for instance, in Flemish work (Figs 6.138, 6.143), on the Zouche armors (Fig 6.5) and on the Windsor vizzy (Fig 6.138). It should be noticed that the ring plates are attached by the same neat, round-headed nails as the surrounding scrolls (Fig 5.8), but these nail heads are also found on the fifteenth-century Windsor vizzy.

DATE Stamped scrolls: 1247–9; ring plates, 1480s.

Ayrton and Silcock 1929, 18; Colvin 1963, II, 868–9; Dean of Windsor 1930; Ffoulkes 1913, pl 1, 11; Gardner 1927, 82; Harvey 1975, 180; Hope 1913, II, 409; Lethaby 1906, 305; Yates 1939, 179.

WINDSOR CASTLE***St George's Chapel***

Two lock plates, originally on the south and north doors of the choir. The south door and its plate were moved to the north aisle of the choir (west end) by Brakespear (Windsor, St George's Chapel Archive, MS XVII.29.2)

Fig 6.141

SIZE c 300mm × 130mm

IRONWORK Rectangular lock plates divided into three panels and framed by beaded spiral mouldings. The heads of the rivets or bolts in each corner have been chased, after the lock was attached, in order to continue the spiral mouldings. The panels, not identical, have flamboyant open-work tracery designs backed by a plate of sheet iron. The panels are filled with the same four-petalled flower with cusped piercings found both on the Edward IV gates and on the door lock to his chantry.

DATE 1478–83. Contemporary with the choir stalls, probably by the same smith as Edward IV's gates.

Ayrton and Silcock 1929, 40; Gardner 1922, 37; Hope 1913, II, pl LXI.

WINDSOR CASTLE***St George's Chapel***

Door, entrance to Edward IV's upper chapel (north choir aisle)

Fig 6.138

SIZE Vizzy 210mm × 110mm; ring plate 190mm diameter; lock plate 150mm × 140mm

CARPENTRY The door is divided into three trefoil-topped lancets by moulded wooden ribs.

IRONWORK The vizzy or peep-hole is closed by a metal plate on the inner side, designed like a miniature oriel window with moulded pilasters on either side, open-work mouchettes and a sloping roof.

The ring plate has a tracery design based on a geometric compass pattern of intersecting arcs, encircled by a knotted and buckled garter inscribed 'Hony soyt qi mal y pense'.

The rectangular lock plate has a moulded frame and tracery mouchettes.

DATE 1478–83. Edward IV ordered the chantry to be built in his will of 1475. Probably by same smith as Edward IV's tomb gates.

Hope 1913, II, 377, 421.

WINDSOR CASTLE***St George's Chapel***

Door, Bray Chapel, south transept

Fig 6.71

SIZE Lock plate 190mm × 120mm

IRONWORK Rectangular lock plate with three ornamental nail heads down each side. There is a shield showing the brake or crushing tool used to bray or crush hemp. Double-hooked 'hanger' shape around the keyhole.

DATE c 1503. Sir Reginald Bray's will of 1503 provided a bequest to complete the nave, transepts and his chantry chapel. He received the Order of the Garter in 1501 and his gartered arms occur frequently in the stonework. The chapel was completed by his executors shortly after his death in 1503. Even though the hemp bray is shown ungartered on this door and in the next entry, this was probably in order to simplify the design and does not indicate a date before 1501.

Buckler drawing, BL Add. 36433, fo 520; Hope 1913, II, 384, 451.

WINDSOR CASTLE

St George's Chapel

Door, south entrance to nave

SIZE Three-dimensional miniature hemp bray approx 40mm long

CARPENTRY Double doors covered in rich moulded mullions, with roses and a crowned shield of the arms with supporters of Henry VII. The doors appear to be reversed, with their plain cross-boarded face on the exterior.

IRONWORK The decorated face of the doors is studded with thirty-six miniature iron hemp brays, regularly placed on the ribs.

DATE c 1503; see previous entry.

Hope 1913, II, 455, pl LXXV.

WINDSOR CASTLE

St George's Chapel

Oxenbridge Chantry, south choir aisle

SIZE Lock plate 130mm high, 150mm wide

IRONWORK Rectangular lock plate with a raised rim. The central rib conceals the keyhole. The surface of the plate is plain sheet iron.

DATE c 1522. Chantry chapel of John Oxenbridge, canon 1509–22. There is a dated painting of 1522 in the chapel.

Hope 1913, II, 385, 415–16.

WINDSOR CASTLE

St George's Chapel

West door to choir

SIZE 250mm long, 110mm high

IRONWORK The rectangular lock plate is divided into three panels by twisted bars. The plate is decorated with flat open-work patterns placed over a flat backing plate. The patterns are more like Renaissance strapwork than medieval tracery.

Later than the Oxenbridge lock of 1522, in the south aisle.

DATE Mid-sixteenth century. The choir stalls were built by William Berkeley in 1478–85. The lock plate on the south leaf is a later insertion because the wooden tracery on the door has been cut back to accommodate it.

Hope 1913, II, pl LXI.

WINDSOR CASTLE

St George's Chapel

Offertory in south choir aisle, beside tomb of Henry VI (died 1471, buried at Windsor 1484)

Figs 6.135, 6.136

SIZE Diameter across top 390mm; height 1,230mm

IRONWORK Four moulded legs support an hexagonal drum. Each sheet iron face is framed by an arch with a crocketed finial. Below the arch is the letter H in Lombardic form. On top are four small drum turrets encircling a larger central turret with slots for money and a closed crown above. The four locks on the top are beneath sliding covers. The precise execution of this offertory makes it look cast, but it is in fact wrought and chased. A recent breakage on one letter H shows it is pegged or riveted on. Hope (1913, II, 459) describes it as placed just within the south doorway and considers its design and execution similar to Edward IV's gates. Its present position between the Schorne Chantry and Henry VI's tomb is more likely to be historically correct.

DATE After 1484.

Hope 1913, II, 459.

WINDSOR CASTLE

St George's Chapel

Gates to Edward IV's tomb (died 1483) (north side of high altar)

Figs 6.129–6.133

SIZE Each leaf is 980mm × 1,610mm high; towers 2,410mm high up to cresting (not including top turrets); total width 3,620mm

IRONWORK The gates and half-hexagonal towers are all made of extraordinarily complex flamboyant tracery. The structure is designed like miniature architecture. The tracery is not the same design as the adjacent wooden stalls by William Berkeley (1478–85), but is equal to them in precise execution and attention to detail. Depth and perspective is given to the tracery by the application of pierced sheet iron behind the open-work bars. The deeply articulated surface was built up by thousands of miniature mouldings and lancets riveted on top of each other. Once the major elements such as panels had been composed in this way, they were fastened to the internal frame by removable iron pegs. The frame at the top of the towers has an inner series of four holes, suggesting a further element, such as a pinnacle or pennant, was intended or is missing. Dr Lind, with John Davis (a Windsor smith), examined the gates in 1789, observing that 'the frame is of worked bar-iron, and the small, rich Gothic compartments of plate-iron, cut with a stamp-punch. The whole of this work appears to have been executed in the most simple manner possible, and put together with similar simplicity' (Lysons and Lysons 1806, 210, note).

Celia Fiennes (who mistook the gates for those of the Duke of Norfolk's family) noticed this feature in 1698 and wrote, 'to add to its rarity, it may be all taken piece by piece and put up in a box' (Fiennes, 1947). Ashmole (1672, 149) described the gates as 'a range of Steel gilt, ... cut excellently well in Church work'. Sandford (1707, 413) described it as 'a monument of steel all polished and gilt representing a pair of gates betwixt two towers all of curious transparent workmanship after the Gothick manner'.

Hope noticed that 'several hands seem to have been employed upon them, and the outermost panel to the right hand gate exhibits more carefully finished detail, as if it had been a pattern for the rest' (Hope 1913, II, 429). In fact, greater divergences of tooling and technique can be observed. The following areas are left with a rough surface, dented by heavy hammers and not peened to a sheen: the entire massive plinth and the next solid moulding above it; the stanchions (buttresses) of the gates themselves which are rough while those of both towers are highly burnished. Every panel of tracery is meticulously smooth, even the virtually invisible flat backing plates. All around the top, the smallest tracery designs are exceptionally uniform in execution. This suggests that a heavy-hammer man made the plinth and gate stanchions leaving the master, who chose to accept the rougher finish of his assistant, with the towers and tracery.

REPAIRS AND ALTERATIONS Ashmole (1672, III, 131–41) described the plundering of the chapel in 1642 but does not mention the gates. They were cleaned in 1755 (Windsor, St George's Chapel Archives, VI.B.7, p 155). In 1790 Emlyn moved the gates to the choir side of the bay (Hope 1913, II, 390; Windsor, St George's Chapel Archives, XIV Bundle for 1790; Society of Antiquaries Minutes, 1790; *Vetusta Monumenta*, III, pls VII, VIII). The vertical bars that hold the hinges, and the hinges themselves, are made of industrial rolled iron and could have been added either during this move or later. In 1842 W Berridge was paid £12 15s for 'taking down gates and pilasters of Edward the 4th's Tomb, burning off, thoroughly cleaning, oiling, blacking, fresh rivetting where required' (Windsor, St George's Chapel Archives, Chapter Bills, XIV, Bundle for 1842). More repairs were required to the 'small imminents forming parts of the canopies' in 1844 due to pilfering by workmen in the chapel (Windsor, St George's Chapel Archives, XVII. 61.29b) and in 1853 the gates were described as 'recently restored by Bramah' (Bond 1958, 66).

The gates are shown by Hollar (Ashmole 1672) in their present bay but attached to the aisle side, with only their back visible to the choir. In an earlier Hollar engraving of 1660 (Windsor, Royal Library C22.956) rather coarse rectangular panelling covers the bay on the choir side. An early eighteenth-century engraving by du Bosc, drawn by Gravelot (loose, in the copy of Hope (1913) formerly owned by Canon Dalton, at St George's Chapel), shows the gates on a large stone slab. Fixing points for the iron towers are still visible on Edward's Tournai tomb slab (which is therefore not a replacement by Emlyn). The engraving shows trident crests on the top of the gates. No evidence for these or their seating exists.

Hope admitted in 1887 (Windsor, St George's Chapel Archives, XVII Buildings 61.53, May 1887) that there was no evidence that the gates had originally been placed across the aisle to the west of the tomb (which would be physically possible as the aisle is 3.7m wide), but insisted in 1913 (Hope 1913, II, 419) that this was their original location.

DATE *c* 1478–83. Edward IV's will of 1475 specified that his tomb should be on the north side of the choir covered by a stone wrought with the figure of death (Hope 1913, II, 376). The chapel was still incomplete at the time of Edward's death.

The royal accounts indicate that John Tresilian was 'principal' smith, working at Windsor at this period. In 1477–8 a gown was supplied to the master smith (Hope, 1913, II, 377). Three payments mention his high annual wage of £24 5s or 16d per day (Hope, 1913, II, 399, 403, 406). This indicates he was paid to work 219 days per year. In 1479 he was paid a separate amount for making a great anvil and bringing it to Windsor (Hope, 1913, II, 378, 399). There is no payment known for the gates themselves, but Tresilian was clearly a master smith working at Windsor when the tomb was being made and he was being paid a handsome wage.

For historiographical details, see pp 293–4.

Andrews 1827; Andrews 1828; Ashmole 1672, 149 (including Hollar engraving); Ayrton and Silcock 1929, 38–40; Bond 1958, 66; Charles 1609–17; Colvin 1963, II, 887; Crossley 1921, 167; Fiennes 1947, 275; Gardner 1922, 34–6; Gardner 1927, 127; Geddes 1999; drawing by Gravelot, engraved by C du Bosc, loose, in copy of Hope (1913) formerly owned by Canon Dalton, at St George's Chapel; Harvey 1975, 181; Hope 1913, II, 378, 399, 403, 406, 418–19, 428–9; Knight 1796, 67; Knight 1825, 92; Lysons and Lysons 1806, I, 210; Poynter 1841, 8; Sandford 1707, 412–13 (including detailed engraving of gates in original location); Stoughton 1844, 96; Tighe and Davis 1858, I, 395; Tracy 1990, 55; Windsor, St George's Chapel Archives: Chapter Bills, XIV, Bundle for 1842; XIV, Bundle for 1790, VI.B.7 p 155, XVII.6.29(b), XVII Buildings 61.53; Willement 1844, 15; Wyatt 1852, pl 50.

WINDSOR CASTLE

St George's Chapel

Railings, Urswick Chantry, north-west chapel, nave

Fig 6.104

SIZE 1,820mm high (up to trefoils)

LOCATION The bay of the Urswick Chantry is closed by a stone plinth and stone door frame, surmounted by the railings.

IRONWORK Six moulded stanchions each with a shield of the Urswick arms at the top. Between the stanchions are plain rails set on the diagonal. The moulded transom is topped by a crest of trefoils set on open-work triangles. Behind the crest are curved, barbed spikes.

DATE 1507. The chantry was erected in 1507 by the Dean and Chapter in the north-west corner of the nave for Dan Christopher Urswick. The railings were moved to the south side of the choir in 1824, but replaced in their original position in 1920–30.

Ayrton and Silcock 1929, 34, pl 40; Bond 1958, 211; Hope 1913, II, 385, 416, pl LIX.

WINDSOR CASTLE

St George's Chapel

Railings, Schorne Chantry, south-east corner of south aisle

Fig 6.113

SIZE Stanchion 2,770mm high

John Schorne, rector of North Marston, Buckinghamshire, died in the thirteenth century; his relics were said to cure ague. The relics were brought to Windsor and installed in the chapel in 1480–81. The shrine was destroyed at the Reformation. The Chantry is now occupied by the tomb of Edward, Earl of Lincoln (died 1584); the railings belong to this period.

IRONWORK Railings across the entrance to the Chantry. The stanchions have twisted finials and baluster mouldings, topped by four-fold, straggling fleurs-de-lis and open-work vesica. The transom has a raised cable mould rim. The railings end in spear tips.

DATE *c* 1584.

Hope 1913, II, 410–11, pl LV.

WINSFORD

St Mary Magdalene, Somerset

South door

Fig 5.155

SIZE 1,220mm × 2,130mm

DOORWAY Rounded.

CARPENTRY Moulded ribs and edging frame on the front. Cross-boarded with ledges on top of the boards.

IRONWORK Two scrolled strap hinges, slightly broken. The straps have a feathered edging and two pairs of large opposed scrolls ending in flat lobes. The straps end in flat scrolls. The welds are covered by raised cups. There is a handle with a cross-shaped ring plate.

DATE Late fifteenth to early sixteenth century.

Drawn in 1849 by Buckler: Somerset Archaeological Museum, Taunton (Courtauld Institute negative 767/32 (27)).

WINTERTON

All Saints, North Lincolnshire

South door

Fig 4.132

SIZE Door 1,400mm × 2,840mm

DOORWAY Thirteenth-century doorway with two pairs of colonnettes and bell capitals.

CARPENTRY Door locked. The front is heavily studded with clenched nails. The wicket appears to be the same date as the door: late medieval.

IRONWORK Three C-and-strap hinges on the left, ending in split-curl terminals. The lower two straps are cut short by the wicket, which suggests they are reused. The central C sits under the strap while the other two are welded on. Around the top of the door is a plain edging band. There are two projecting hooks at the top of door, for an unknown purpose, and a cluster of C scrolls in the centre of the door at the top. On the right side are three short straps ending in lobes and tendrils: these fit in with the location of the wicket. On the wicket is a pear-shaped drop handle with a flat cruciform back plate (similar to that on the west door of the tower). There is an elaborate cruciform key scutcheon. The central strap has three pairs of scrolls ending in two small lobes.

DATE Cs and straps thirteenth century; ring plate and scutcheon post-medieval.

Pevsner, *Lincolnshire*, 1964, 425; calls the iron 'Perp'.

WISSINGTON

St Mary, Suffolk

Door

Door and ironwork lost. Illustrated in *Excursions in the County of Suffolk* (Anon 1818).

DOORWAY Elaborately carved nook shafts, segmental arch, diaper tympanum.

IRONWORK Two C-and-strap hinges ending in split-curl terminals. There is a central strap across the door with three pairs of scrolls facing the opening edge.

DATE c 1170–1200.

Anon 1818, I, 70.

WISTOW

St John the Baptist, Cambridgeshire

South door

Fig 5.128

SIZE 1,170mm × 2,490mm

DOORWAY Pointed, chamfered. There is a fragment of a Romanesque tympanum on the south wall, but the present chancel was consecrated 1347 and the rest of the church and churchyard was dedicated in 1351.

CARPENTRY Door locked.

IRONWORK The door now hangs from two plain strap hinges. The top of the door has a triangular scrolled motif of which the bottom fleur-de-lis terminal is new. The centre of the door is filled with a scrolled diamond shape. The split curl protrudes from the upper right edge and there is the ghost of a fleur-de-lis on the lower right edge.

Under the top strap hinge is a ghost of a C with split-curl terminals, and a strap ending in a square-seated fleur-de-lis.

DATE c 1350.

VCH *Huntingdonshire* 1932, 246–9.

WITHERSFIELD

St Mary the Virgin, by Haverhill, Suffolk

South door

Fig 6.23

SIZE Diameter of ring plate 200mm

DOORWAY Perpendicular.

CARPENTRY New door.

IRONWORK Ring plate with a radiating open-work design of circles and rectangles. Oval door ring with two well-formed winged lizards facing the pivot.

DATE Late fifteenth century.

'WOOTON

St Mary Magdalene, Gloucestershire'

South door

This church, mentioned by Brandon and Brandon, has not been identified.

DOORWAY Romanesque, with chevron arch, foliate capitals and two columns of spiral and zigzag ornament.

IRONWORK Single strap with central groove, ending in split-curl terminals across the centre of the door.

DATE Mid-twelfth century.

Brandon and Brandon 1847, section II, Metalwork, pl 4.

WOOTTON

St Mary, Bedfordshire

Door

Ironwork lost. Information from Brandon and Brandon.

IRONWORK Strap hinge with four pairs of scrolled branches. Each branch has one short lateral stalk ending in (?)stamped trefoil terminals. Profiled bars cover the welds. All the straps and scrolls have a swaged profile.

DATE c 1300–25.

Brandon and Brandon 1847, section II, Metalwork, pl 13.

WOOTTON WAWEN

St Peter, Warwickshire

Ring plate

SIZE 150mm diameter

IRONWORK Open-work ring plate with a raised rim of semicircular profile. The plate has a radiating design of punched lancets and trefoils. The circular handle has two serpents overlying the ring. Moulded pindle.

DATE Late fifteenth century.

Hart 1893, 29.

WOOTTON WAWEN

St Peter, Warwickshire

Chest

Fig 4.153

SIZE 1,810mm long, 850mm high, 520mm deep

CARPENTRY Style chest. The styles widen to form an elbow across the bottom of the chest, and their legs have a semicircle cut out of the inner edges. In the middle of the semicircle is a raised knob. The styles are rebated into the front and back boards. New lid.

IRONWORK Five plain broken straps on lid and back. Three hasps reach across the front half of the lid. The ends have three plain corner brackets and one vertical strap. The front has nine vertical bands, bent under the bottom of the chest. There are three brackets on each corner. All the vertical straps are decorated with a pair of back-to-back C scrolls; and all, including corner brackets, end in lobe and tendrils.

DATE c 1200.

Cox and Harvey 1907, 306; Johnston 1907, 296.

WORFIELD

St Peter, Shropshire

Doors hung on north aisle wall

Figs 4.25, 4.26

SIZE Double doors: right leaf 910mm × 2,620mm, left leaf 930mm × 2,620mm

DOORWAY The doors do not fit any of the present doorways in the church. They were made to fit a round-topped, Romanesque doorway but at some later stage a pointed top was added to them.

A church existed at Worfield at the time of the Domesday Book and from 1102 to 1318 the advowson was in the hands of the Crown (Eyton 1856, III, 105–18). The present south doorway to the church is early thirteenth century, pointed ('made good and scraped' in the restoration of 1862). When Sir Stephen Glynné visited in 1846 he noted 'a fair door [ie, doorway] with continued mouldings of MP [middle pointed] character'. This suggests that the ironbound doors, if they came from the church, had been removed from the main entrance before Glynné's visit because he is unlikely to have overlooked them: he remarks on the far less striking chests. However, a graffiti on the right leaf, W.L.1770,

indicates they were still in public view in the eighteenth century. A south porch – ‘a bad Italian one’, according to Glynne – was built in the eighteenth century and removed in 1862 when a new Gothic porch was built and presumably the present south doors installed. It is significant that the present entrance doors, with their pointed top, are each 910mm × 2,950mm, almost the same width as the old doors (910 mm and 930mm), but the old doors are naturally shorter as they have lost their pointed addition.

Cranage, in his 1912 appendix, mentions the doors for the first time, having missed them on his earlier visit in 1893: ‘Some doors have been placed on the west wall of the north aisle: I hear they were in an out-house at the vicarage. The ironwork is very fine and has beasts, birds and serpents: the crescent hinge is used and the date is probably the end of the twelfth or beginning of the thirteenth century.’ (Cranage 1901–12, X, 1016.) Opie-Smith, who mentions them in 1929, said they were found under a haystack.

The documentary silence about the doors before 1912 poses some questions: did Glynne overlook the doors or had they disappeared between 1770 and his visit in 1846? The major overhaul of the entrance and porch in 1862 is well recorded (Shropshire Record Office 1374/111 and 1374/112) but new doors are not mentioned although the style of the existing doors would fit that period. When did the doors leave the church and go to the vicarage?

CARPENTRY Round-topped doors with six boards, each counter-rebated once. One original ledge on each leaf survives, fixed with trenails. The opening edges of the doors have been cut back, indicating that their original entrance was wider. When photographed in 1929 by Ayrton and Silcock, the doors had segments added to give them a pointed top. These were subsequently removed. In the photograph, these repairs do not appear to be medieval in character, although the details are hard to judge. Also, by the time the segments were added, the bottom of the left door must have rotted and been trimmed away because the ironwork on the left leaf is not level with that on the right. Each leaf had a shoulder cut into the hanging edge, presumably an adjustment when they were moved from a round Romanesque to a pointed Gothic doorway. The same adjustment was made at Staplehurst.

IRONWORK The ironwork on each leaf is more or less symmetrically arranged. It is of two sorts: thin iron with flattened edges and thick iron with squared edges. The latter consists of the bottom strap hinges, all the straps with lobes and tendrils, and the two crosses. The thin iron with flattened edges includes all the figurative work. At the top are two fighting cocks, both having lost one leg. The two snakes have rounded bodies, modelled heads and a loop in their tails. The outer Cs terminate in three leaves with stippled edges. The inner Cs have lobed terminals also with stippled edges. By the door handles are two heraldic beasts, lions, in circles.

DATE Late twelfth century.

Ayrton and Silcock 1929, 11; Cranage 1901–12, I, 55, and X, 1016; Eyton 1856, III, 105–18; Glynne 1846, fos 39–40; Opie-Smith 1929, 152; Restoration records: Shropshire Record Office 1374/111, 112. I am obliged to David Cox for researching the local records.

WORFIELD **St Peter, Shropshire**

Chest I

Not seen. Information from Roe, who says it was ‘bought by Mr G Green of Claverly’. Present location not known.

CARPENTRY Style chest with a trefoil arch cut into the side of the legs.

IRONWORK Four vertical straps on the front and one at each end, all terminating in triple splits. Corner brackets with split curls. ‘Found standing in a yard with a lot of old timber.’

DATE Thirteenth century.

Roe 1933, 26–8.

WORFIELD **St Peter, Shropshire**

Chest II

Fig 4.80

SIZE 2,070mm long, 690mm high, 540mm deep

CARPENTRY Style chest with dovetail joints. The styles are shortened so only half of an open-work cusped triangle remains on the feet. The lid is slightly ridged.

IRONWORK Most scrolls are lost from the lid and replaced by plain straps. The front has six vertical bands of scrolls, and further scrolled straps bind the back, sides and bottom. The iron is very thin and flat. There are comparable French chests in the Victoria and Albert Museum (inv 733–1895) and the Musée des Arts Décoratifs (Paris, PE 982).

The central lock plate has a cut-out rosette folded back, below the keyhole.

DATE Late fourteenth or early fifteenth century.

WORKSOP PRIORY (formerly known as RADFORD PRIORY) **Nottinghamshire**

West doors, nave south

Figs 5.114, 5.115

SIZE Double doors, each 790mm × 3,120mm

DOORWAY Three orders of nook shafts with waterleaf and ball capitals. Moulded voussoirs. Doorway opens on to porch.

CARPENTRY New back but mainly original wood on front.

IRONWORK The door hangs from hinges at the back of the door. The entire outer surface of each leaf is covered by four sweeping S scrolls, one above the other. Each loop of the scroll ends in four smaller floral scrolls. The decoration of each flower becomes more elaborate from the bottom of the door to the top. The iron itself is sometimes grooved, flat or on edge. The flowers resemble irises. Repairs are difficult to identify because all the iron is equally weathered, but the majority of the second scroll up on the right leaf appears to be thicker iron, which could indicate that it is new. However, the exposed nineteenth-century ironwork on the west doors is not at all weathered compared to the iron of these doors, which are under a porch.

DATE c 1325–50.

Bordeaux 1858, 31; Ffoulkes 1913, 6; Gardner 1927, 76, pl 16; Lueer 1904, 28; Trollope 1859–60, 211; Yates 1939, 179. Ffoulkes and Gardner both illustrate the nineteenth-century copies on the west doors instead of the medieval work on the south doors. The west doors were probably made in the 1845–9 restoration by J Nicholson and Gilbert Scott.

WORKSOP PRIORY (formerly known as RADFORD PRIORY) **Nottinghamshire**

North aisle door (east bay of nave)

Ironwork not located. Information from Trollope and Walker.

According to Trollope (1859–60), there was another door ‘adorned with beautiful ironwork similar to that still remaining on the south door of the church’. In 1955 Colin Walker discovered ‘an ancient single door ... having some fragments of ironwork contemporary with that on the south-west porch doors’ during the restoration of the aisles.

DATE c 1325–50?

Trollope 1859–60, 211; Walker 1975, 22.

WROXETER

St Andrew, Shropshire

Chest

Fig 5.121

SIZE 1,880mm long, 680mm high, 520mm deep

CARPENTRY Style chest with trefoil arch on front of feet. Lid slightly ridged.

IRONWORK

LID Three hinge straps ending in circular cut-out cross and two lobes with side scrolls. Two more straps end in split curls. The two oval hasps carried on short, plain straps are a later addition, as are the lock plates and two looped hasps.

ENDS Bound by two horizontal brackets ending in fleurs-de-lis. One central vertical strap on each end terminates in two scrolls with lobed tips.

FRONT Five vertical straps, the three central ones having a pair of branches. The branches end in fleurs-de-lis. The middle strap ends in a circle, providing space for the lock, while the side straps end in circular cut-out cross and two side scrolls. The outer two vertical straps only have one side branch. Three short plain straps extend from the front under the chest.

DATE Late fourteenth century.

Roe 1931, 529.

WROXHAM

St John, Norfolk

South door

SIZE Ring plate 200mm diameter

DOORWAY Elaborate Romanesque, with three orders, column shafts, each with two knobs carved with foliage and interlace. Capitals and voussoirs carved with foliage, interlace, chevron.

CARPENTRY Four boards with new ribs between them. The rear has four ledges and edging frame. There are two diagonal battens in the tympanum of the door. Large rectangular lock case.

IRONWORK Ring plate with crenellated rim and open-work keyhole and star patterns. Oval ring with two animal heads adjacent to the pivot.

DATE Ring plate fifteenth century.

WYTON

All Saints, Cambridgeshire

North door

Fig 5.129

SIZE 960mm × 2,310mm

DOORWAY Circular moulded waterholding bases, single attached shafts, leafy capitals, with leaves extending on to the jamb, moulded voussoirs. The middle section of the left exterior jamb is cut back for an unknown purpose.

CARPENTRY New door.

IRONWORK The scroll in the pointed part of the door is mostly missing. There are two hinges, each with three large pairs of scrolls extending the whole width of the door. The bottom hinge was cut off when the door sill was raised. The scrolled terminal now by the left capital was probably incorrectly reset. A raised animal head is placed at the hanging end of each hinge and all the scrolls come from its mouth. In the centre of the door is a concave-sided diamond, originally with scrolls pointing both inwards and outwards at each corner. All ironwork must have come from a taller door because the central diamond is now about half its original height. By the diamond is a harpy with human head, claws

and tail. All the terminals are flat cut-outs: polylobed leaves, asymmetrical leaves, and discs.

DATE c 1300–50.

RCHME *Huntingdonshire* 1926, 302; *VCH Huntingdonshire* 1932, 253–4.

YARNSCOMBE

St Leonard, Devon

Chest

SIZE 1,320mm long, 320mm high, 420mm deep

CARPENTRY Hollowed-out tree trunk and flat lid.

IRONWORK The chest is held by plain vertical and horizontal bands. There are three lock plates on the front with a raised rim around the hasp. The hasp has a knob on the tip. There are seven hinges on the back.

DATE Sixteenth century.

YARPOLE

St Leonard, Hereford and Worcester

Door to detached belfry

SIZE 1,790mm × 2,100mm

DOORWAY A timber-framed, detached belfry with a stone base stands to the south of the church. The timberwork is thirteenth century. The broad doorway uses a single chamfered stone for the jamb and another single stone for one side of the arch.

CARPENTRY Door locked. The random scatter of nail heads on the exterior of the door suggests it has been repaired many times. V-edged boards.

IRONWORK Two slender strap hinges. The upper hinge has a curved split half-way along.

DATE The ironwork is likely to be original, thirteenth century: it has no features such as an enlargement at the hanging end or excessive use of iron that would suggest a later date.

YORK

St Margaret, North Yorkshire

Door

Door and ironwork lost. Information from drawing by Carter.

Fig 4.52

DOORWAY Elaborately carved c 1160, removed to St Margaret's from St Nicholas's Hospital.

IRONWORK C-and-strap hinge.

DATE c 1160.

Addyman *et al* 1979, 101; Carter 1780, II, 30.

YORK MINSTER

North Yorkshire

The information on the minster is divided into sections, each in chronological order:

Doors and door furniture

Furniture and chests

Grilles

Tomb railings

YORK MINSTER**North Yorkshire**

Chapter house doors, leading from vestibule

Figs 2.8, 5.16–5.18

SIZE Double doors, each door 1,570mm × 2,900mm

DOORWAY Twin doorways with trefoil arches, underneath a larger containing arch. Chapter house built c 1280–5.

CARPENTRY Rectangular doors. The boards are joined by loose fillets diminished on the inside. Lattice bracing. The doors are made of coniferous wood (R Morgan, pers comm). The trefoil head to each doorway is boarded up.

IRONWORK The doors hang from plain strap hinges attached to the back. The design on each door is slightly different but both are based on a vertical stem up the middle, from which branch four pairs of spiral scrolls. They also both have a pair of winged dragons at the top, with scrolled foliate tails. The central stems spring from a raised animal head. On the north door, the central stem has a diamond opening in the middle and the raised door handle is attached to a saltire cross within one of the spirals. On the south door, scrolls from the dragons' tails spread half-way down the door. The raised door handle is attached to a scrolled cross with arms vertical and horizontal. Some welds are covered by patterned bars or folded leaves. Most of the scrolls have a swaged profile. All terminals are delicately stamped in the following designs: pelleted trefoil with a straight stem; eight-petal rosette with a pellet in each petal: oval, pelleted fruit; asymmetrical leaf facing left and right with pellets in each lobe and a straight upper edge; trefoil with pelleted, tapered lobes comparable to that in Chester; trefoil with a pointed central lobe, small and large size.

The drawing of 1813 by Carter shows iron scroll-work in the trefoil heads of the doorways but this seems to be an invention by the artist. It is not shown in Drake's drawing of 1736 nor Britton's of 1819.

DATE c 1280–5.

Ayrton and Silcock 1929, 18; Brandon and Brandon 1847, section II, Metalwork, pl 6; Britton 1819, pl 27; Carter 1837, pl XXI; Drake 1736, 476–7; Ffoulkes 1913, 11; Gardner 1927, 81–2; Geddes 1987, 174; Gee 1977, 136; Hewett 1985, 171.

YORK MINSTER

Ring plate on entrance to chapter house yard, in north choir aisle

SIZE Ring plate 120mm diameter

CARPENTRY Door with moulded ribs and transoms.

IRONWORK Flat rosette ring plate, as on Zouche aumbries (see entry below).

DATE c 1390s.

YORK MINSTER**Zouche Chapel**

Door, east leaf

Fig 6.7

CARPENTRY Door with moulded ribs and crenellated transom.

IRONWORK Six-petal rosette ring with three punched bosses on each petal. Flat oval ring swelling to a slight point at the lower centre. Roughly made draw bar and rectangular lock plate with concave sides.

DATE c 1390s.

YORK MINSTER**Zouche Chapel**

Door, west leaf

SIZE 200mm diameter

IRONWORK Star-shaped ring plate with a central raised boss and an additional star disc on top of the boss.

DATE Sixteenth century.

YORK MINSTER

Grilles, north and south entrances to undercroft

SIZE Doorway of north entrance 1,350mm × 1,900mm

IRONWORK Grilles and gates protect the entrances to the undercroft. The stanchions on either side of the gates are moulded and there is a crenellated transom. On the north entrance, the grille work of the gate has been renewed.

DATE Fifteenth century.

YORK MINSTER

Cope chest I

Figs 2.20, 4.154

SIZE Quadrant 1,880mm radius, 590mm high

CARPENTRY

LID Five planks, cut tangentially, butt jointed. Covered on the underside with white-coloured leather and on top with red-coloured leather. No frame on the lid. The boards are held by iron only. The lid opens up the middle, as two leaves.

BASE Lined with hessian/linen, which is covered in gesso/whiting(?) in good condition. The base and lid are made of coniferous wood and the corner posts of oak. The boards are cut as cords of a circle.

SIDES The curved face is made of one piece of wood, painted red, fixed by trenails to the frame above and below.

IRONWORK Each lid has two C hinges with straps curving concentrically. The straps branch effusively. The Cs and straps have adossed C curls along them, and terminate in lobes and tendrils. There are additional curved straps along the circumference and near the centre of the quadrant. There is a single broad groove profile along the Cs and straps. Large, round, decorative nail-heads.

DATE Probably fourteenth or fifteenth century.

Gardner 1927, 83; Gee 1979; Hewett 1988a, 106–9.

YORK MINSTER

Cope chest II

Figs 2.20, 5.20

SIZE Quadrant 1,880mm radius, 635mm high

CARPENTRY

LID Radial planks originally held by two half-round curved battens with white gessoed hessian/linen glued over. The white fabric lining extends along the edges of the planks but the upper surface of the lid is painted red, directly on the wood. The lid opens up the middle as two leaves.

BASE Two battens form an A frame, placed as cords to the quadrant. The boards on the base are radial and butt edged. The front is made of four thin bent boards nailed to the frame. The middle of the front has one leg, mortised to the bottom rail and tenoned to the top rail, and there are two half-round struts between the rails to support the bent boards.

IRONWORK The lids were completely covered in scrolls, now mainly broken. Only one lid has the three original hinges. The short straps are

decorated with raised dog's heads, and then split into four curls. The scrolls have a V-shaped convex profile and end in the following delicate stamped terminals: a seven-petal pelleted rosette; an asymmetrical leaf facing left with an upper lobe curving downwards; a fleur-de-lis with convex petals; a trefoil with tapered lobes comparable to trefoils of two sizes at Chester; a cinquefoil with a rounded lobe. The edges of the lid have a sawtoothed band.

DATE c 1275–1300.

Architectural Association Sketch Book 1876, drawing by Baggallay; Gardner 1927, 83; Gee 1979; Hewett 1988a, 106–9.

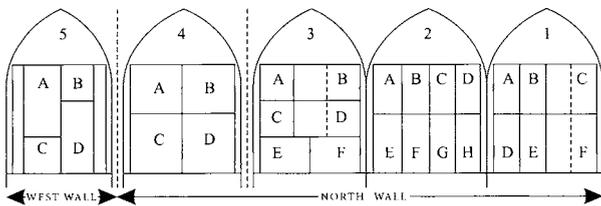
YORK MINSTER

Zouche Chapel

Five aumbries built into north and west walls

Figs 6.4, 6.5

SIZE Each aumbry approximately 1,990mm high. Anti-clockwise from north wall, east end, aumbry 1: 3,100mm wide; aumbry 2: 3,500mm wide; aumbry 3: 1,630mm wide; aumbry 4: 1,540mm wide; west wall aumbry 5: 1,320mm wide.



6.155 Diagram showing arrangement of armoires.

CARPENTRY The aumbries are built into recesses in the walls and are therefore contemporary with the fabric of the Chapel. The doors are flush with the walls and are framed by a projecting crenellated cornice and moulded pilasters down each side. The vertical boards of each door are held by strap hinges; some doors have a double set of hinges enabling them to open like a concertina. The aumbries are lined with rough boards. The wood's surface is stripped to its natural colour and polished.

On 3D the crossed keys of St Peter, emblem of York Minster are carved in the wood. On 5A there is a carved compass pattern.

IRONWORK There are slight individual differences in the ironwork, hinges and lock plates but all appear to be contemporary. Some of the slender strap hinges are attached to the jamb by an elongated T bar. The hinges have a rectangular enlargement at the hanging end, sometimes enhanced by a cut-out rosette. Two or three cut-out rosettes enlarge the straps, which end in various forms of fleurs-de-lis. The lock plates are rectangular with fleurs-de-lis projecting at each corner. The ring plates are cut-out rosettes of various sizes.

Aumbry 5, on the west wall, has open shelves down each side, next to the doors. This would appear to be an original arrangement because the strap hinges of the doors bend around the corners of the shelf recesses and terminate in rosettes. It would not have been possible to attach doors across the shelf voids with this hinge construction.

Repairs are recognizable because they are attached with screws; the original iron is attached with hand-made nails that have various sizes of flat head.

Detectable repairs to iron: upper hinge on 1D; new wood and new iron on 2E, F, G, H – the lock plates have no keyholes behind them; ring plate on 2B; end of upper hinge on 3D, E, F all new; upper hinge on 5C.

DENDROCHRONOLOGY Tests indicate that the aumbries were made between 1395 and 1410.

Eames (1977, 247–8) dates the building and aumbries to c 1500 for architectural reasons, unaware of the dendrochronological date for the woodwork or the documentary date for the adjoining vestry (Raine 1879–94).

DATE c 1395–1410. Archbishop Zouche obtained permission to build a chapel on the south side of the choir in c 1350 but was buried in the nave in 1352, suggesting his chapel was not complete. The new choir was being built between 1361 and 1394, the north wall of the Zouche Chapel being integral with it. The chapel, as built, was designed as an important sacristy and vestry, with a well for washing vessels and aumbries for storing vestments. It must have been complete by 1394 when the adjacent and contemporary vestry was used for services.

Eames 1977, 15–17, 247–8; Fletcher and Morgan 1981; Geddes 1979; Harvey 1977, 160; Raine 1879–94, II, 426.

YORK MINSTER

Armoire in Consistory Court

Fig 6.6

SIZE 1,740mm high, 1,480mm wide, 300mm deep

CARPENTRY Pegged frame supporting two pairs of wide central doors and narrower doors to either side. A crenellated cornice surmounting fleurons continues around one side of the armoire; the other side is missing. This indicates that the armoire, although resembling the aumbries in the Zouche Chapel, was intended to be free standing, not inset.

IRONWORK Delicate strap hinges ending in fleurs-de-lis, with a rectangular enlargement at the hanging end and flat rosettes on the strap, as in the Zouche Chapel. The lock plates are rectangular, with fleurs-de-lis projecting from each corner. There are flat rosette ring-handle plates. The bottom hinge on the right door has been moved up; traces of its original position are on the frame but not on the door leaf, so the door leaf is likely to be a replacement.

The wood and ironwork are stained very dark brown.

DATE c 1390–1410.

Roe 1902, no pagination.

YORK MINSTER

Grille over tomb of Thomas Haxey, treasurer (died 1425), in north transept

Fig 6.86

SIZE 870mm deep, 1,000mm high, 2,410mm long

IRONWORK Iron cage supporting a table tomb with cadaver in the cage, under the table. The cage is around three sides of the cadaver, and is divided into five square panels supported by moulded stanchions. The dense iron grid filling the panels appears to be recent, attached with bolts and nuts. The frame itself is held with wedged pegs.

The grating supports a marble top, which was used for rental payments from tenants to the Dean and Chapter until the nineteenth century.

DATE 1420s.

Aylmer and Cant 1977, 107, 443; Crossley 1921, 79, 182–3, 249.

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