

1: Medieval Architecture

*The Architecture of Medieval Britain [Colin Platt] on www.enganchecubano.com *FREE* shipping on qualifying offers. Subtitled 'a social history', this book is, with its feast of fine pictures, is about largesse (and the distribution of surplus wealth).*

Historical The See of Canterbury was founded in by St. Christianity was carried to England by the Romans and spread throughout Britain, until the 5th century when it waned through the departure of the Romans and the invasion by Saxons. In Pope Gregory sent Augustine as a missionary from Rome to Canterbury where a church was established and run initially by secular canons, then Benedictine monks from the late Saxon period until One of the effects was that the units of government, both of church and state, were comparatively large. England was divided between the Province of Canterbury and the Province of York under two archbishops. During the medieval period there were no more than 17 diocesan bishops in England, far fewer than the numbers in France and Italy. Rochester Cathedral was a foundation of secular canons from , then Benedictine until when it reverted to a secular chapter. Very soon after the Norman Conquest , all the cathedrals of Saxon England were rebuilt. In many dioceses, William the Conqueror ordered that cathedrals should be relocated into major settlements - especially into towns associated with the Roman occupation - Lincoln , Chester , Bath , Chichester , Thetford , Old Sarum. Elsewhere, the foundations of the Saxon cathedral have been found partially under its Norman successor - as at Winchester and Canterbury. Neither of these two demolished Saxon cathedrals were small, around the year they would have been amongst the largest churches in Western Europe; but they had both grown through successive additions to a venerable original structure. Typically Saxon builders would extend older churches by adding very substantial structures and apses west and east of the original building, and also by adding smaller side chambers,, or porticus north and south. This resulted in longitudinal buildings with little architectural coherence. Saxon Canterbury had a similar arrangement, the westwork there extending laterally as western transepts, terminating in two towers. Benedictine monasticism , present in England from the 6th century, was greatly extended after the Norman Invasion in The Romanesque style , of which the English form is often known as Norman architecture , developed local characteristics. The possession of the relics of a popular saint was a source of funds to the individual church as the faithful made donations and benefices in the hope that they might receive spiritual aid, a blessing or a healing from the presence of the physical remains of the holy person. Among those churches to benefit in particular were St. Etheldreda , Westminster Abbey with the magnificent shrine of its founder St. Edward the Confessor and at Chichester, the honoured remains of St. The relics of the murdered archbishop, Thomas Becket, brought great wealth to Canterbury Cathedral. All these saints brought pilgrims to their churches, but among them the most renowned was Thomas Becket , the late Archbishop of Canterbury, assassinated by henchmen of King Henry II in As a place of pilgrimage Canterbury was, in the 13th century, second only to Santiago de Compostela. Over the next years it developed in England, sometimes in parallel with and influenced by Continental forms, but generally with great local diversity and originality. Some existent buildings became cathedrals at this time. Several of the buildings were structurally damaged or left incomplete because of the Dissolution of the Monasteries , Many of the large abbey churches, particularly those outside the towns, were robbed, burnt out and abandoned. The late 16th and early 17th centuries saw repairs to the fabric of many cathedrals and some new building and stained glass as well as many new fittings. It was reconstructed in During the period of the Commonwealth , , wholesale iconoclasm was wrought on all the pictorial elements of Christian buildings. Medieval paintings almost disappeared. Vestments embroidered in the famous style known as Opus Anglicanum were burnt. Those medieval Communion vessels that had escaped the Dissolution were melted down so that only about 50 items of pre-Reformation church plate remain. The loss of the ancient St. This situation lasted for about years with the fabric of many major cathedrals suffering from neglect. The severity of the problem was demonstrated by the spectacular collapse of the spire of Chichester Cathedral which suddenly telescoped in on itself in By this date medieval architecture was back in fashion. The consciousness accelerated until in the s two academic groups, the Oxford Society and the Cambridge Camden Society both

pronounced that the only suitable style in which to design a church was Gothic. The critic John Ruskin was an ardent advocate of all things medieval and popularised these ideas. The architect Augustus Welby Pugin, who designed mainly for the growing Roman Catholic Church, set himself to recreate not only the structural appearance of medieval churches, but also the richly decorated and colourful interiors that had been almost entirely lost, existing only as a painted screen here and there, a few tiled floors such as those at Winchester and Canterbury and the intricate painted wooden ceiling of Peterborough Cathedral. Some buildings left incomplete were completed at this time and the greater part of existent church furniture, fittings and stained glass dates from this period. Historical development of Church of England dioceses Lincoln Cathedral had a chapter of secular canons, for whom the earliest polygonal chapter house was built. All the medieval buildings that are now cathedrals of England were Roman Catholic in origin, as they predate the Reformation. All these buildings now serve the Church of England as a result of the change to the official religion of the country, which occurred during the reign of Henry VIII. The cathedrals fall into three distinct groups depending on their earlier organisational structure. Firstly, there are those which during the medieval period, as now, were governed by a body of secular clergy, or chapter, presided over by a dean. The fan-vaulted south range of the cloister at Gloucester Cathedral, which was a Benedictine Abbey from the 12th century. Secondly, there was a group of monastic cathedrals in which the prior also had the role of bishop. The monasteries were Benedictine except in the case of Carlisle which was Augustinian. At the Dissolution of the Monasteries under Henry VIII, all the previously monastic cathedrals became governed by secular canons like the first group. The third group were those five great medieval abbey churches that were established as new cathedrals under Henry VIII: Bristol, Chester, Gloucester, Oxford and Peterborough; and five further large churches which were later to become cathedrals, St Albans and Southwark which were of monastic foundation; and Manchester, Ripon and Southwell which were collegiate churches and all of which consequently combine the functions of cathedral and parish church. Westminster Abbey was a Benedictine monastery which became a cathedral after the Dissolution of the Monasteries, but only for the period of ten years. Four other churches are associated with this tradition: The collegiate church of St John in Chester was raised to cathedral status in 1564, but became a co-cathedral in 1568, when the see was removed to Coventry. The large parish church of St. It was bombed during World War II, leaving intact only its spire, regarded as one of the finest in England. The new Coventry Cathedral designed by Sir Basil Spence was consecrated in 1962 and adjoins the shell of the ancient church. Cathedral In practice, the cathedrals are places where the Christian rituals particular a bishop can be performed, especially the sacrament of Holy Orders and the ceremony of enthronement, and are structured and furnished for these purposes. Firstly, the cathedral contains the seat of the local bishop, often literally a large throne; and around the bishop seating may be provided for the other significant clergy of the diocese such as the archdeacons. Secondly, a ritual choir may be provided for the resident clergy of the cathedral, the dean who is the foremost priest at the cathedral, the precentor, and canons. Thirdly, there will be a high altar, the main focus of worship in the cathedral, which in the medieval period would always contain or be associated with saintly relics. The tombs of former bishops would typically be arranged either side of the major shrine, so the worshipping congregation symbolically comprised the whole body of clergy of the diocese, living and dead, in communion with their patron saint. The laity, by contrast, were not regarded as regular participants of cathedral worship in the medieval period, it being expected their needs would be provided in their parish church. Choir practice at York Minster. In addition, cathedrals normally have a number of small chapels which can be used for private devotion, or for small groups; and which in the medieval period, were used by cathedral clergy for private celebration of the Mass. In England there is a very strong tradition that each such chapel should face the east. This may be the reason why the transepts of English cathedrals are long by comparison with those of most other countries, and why there is often a second transept, as at Salisbury. This arrangement permits a greater number of eastward-facing chapels. Because of this tradition, that part of the building which is usually located to the east of the central tower and contains the stalls is known as the "choir" or "quire". The choir is sometimes divided from the nave of the cathedral by a wide medieval screen constructed of stone and in some instances carrying a large pipe organ. In a large cathedral, particularly in those where the building is divided by a screen as at Canterbury, an altar may be set

at the eastern end of the nave so that services might be held there for large congregations. One of the functions of the nave is for processions. At each place where services are held there is a lectern on which rests a Bible. There is also, usually in the nave, a raised pulpit from which the dean or other clergy can expound the scriptures. Towards the western end of the building is the font basin used for the ritual washing service of Baptism, at which a person, most often an infant, is symbolically accepted into the church. The font is usually made of stone and is usually the oldest fitting in the cathedral, many of them being Norman.

Cathedral diagram Like the majority of medieval cathedrals, those of England are cruciform. While most are of the Latin Cross shape with a single transept, several including Salisbury, Lincoln, Wells and Canterbury have two transepts, which is a distinctly English characteristic. See right, plan The transepts, unlike those of many French cathedrals, always project strongly. The cathedral, whether of monastic or secular foundation, often has several clearly defined subsidiary buildings, in particular the chapter house and cloister. With two exceptions, the naves and eastern arms of the cathedrals have single lower aisles on either side with a clerestory that illuminates the central space. See right, plan At Bristol the aisles are at the same height as the medieval choir like some German cathedrals, and at Chichester there are two aisles on either side of the nave like some French cathedrals. At a number of the cathedrals where the transepts are large they also have aisles, either on the eastern side as at Peterborough, Durham, Lincoln and Salisbury or both, as at Winchester, Wells, Ely and York.

Length The nave and sometimes the eastern arm are often of great length by comparison with the medieval cathedrals of other countries, [4] seven of the twenty-five English cathedrals, Canterbury, Durham, Ely, Lincoln, St Albans, Winchester and York, exceeding metres being between and feet, metres, only equalled by the cathedrals of Milan and Florence. See left, pic Another 9 of the cathedrals, Norwich, Peterborough, Salisbury, Worcester, Gloucester, Wells, Exeter, Chichester and Lichfield, are between metres long being between feet, The longest cathedrals of Spain, including Seville which has the largest floor area of any medieval church, are about metres. Chester, Hereford, Rochester, Southwell and Ripon are metres feet, metres. The last four cathedrals all, for various reasons, either have no medieval nave or only a few remaining bays.

Height By contrast with their tendency towards extreme length, the vaults of English cathedrals are low compared with many of those found in other countries. The majority of English cathedrals have vaults ranging in height from metres feet. Among the cathedrals that have three towers, the central tower is usually much the tallest. At Southwell the two western towers are capped by pyramidal spires sheathed in lead. See below left, pic The central tower of Canterbury Cathedral is Tall Gothic central spires remain at Salisbury and Norwich, that at Chichester having been rebuilt in the 19th century after its collapse. It is also the tallest 14th century spire, the tallest ashlar masonry spire, as against the openwork spires of Germany and France and tallest spire in the world that remains from the Medieval period that has not been entirely rebuilt. However it was greatly surpassed in height by the spires of Lincoln and Old St. At Lincoln, between the early s and , the central tower was surmounted by the tallest spire in the world at about metres ft but this fell in a storm. Lichfield Cathedral, uniquely in England, has three medieval masonry spires.

2: Medieval Britain - Home

This is an approach to the social history and architectural heritage of medieval Britain through an examination of its buildings. History and archaeology are brought together to study those characteristics of medieval architecture which mirrored contemporary values, and to investigate the buildings.

Durham Cathedral, above the River Wear. Though diversified in style, they are united by a common function. As cathedrals, each of these buildings serves as central church for an administrative region or diocese and houses the throne of a bishop, from the Greek. Each cathedral also serves as a regional centre and a focus of regional pride and affection. A further five cathedrals are former abbey churches which were reconstituted with secular canons as cathedrals of new dioceses by Henry VIII following the dissolution of the monasteries and which comprise, together with the former monastic cathedrals, the "Cathedrals of the New Foundation". Two further pre-Reformation monastic churches, which had survived as ordinary parish churches for years, became cathedrals in the 19th and 20th centuries, as did the three medieval collegiate churches that retained their foundations for choral worship. This is much more the case than in the medieval cathedrals of Northern France, for example, where the cathedrals and large abbeys form a relatively homogenous group and the architectural development can easily be traced from building to building. Only at one building, Salisbury Cathedral, is stylistic unity demonstrated. Christianity was carried to England by the Romans and spread throughout Britain, until the 5th century, when it waned through the departure of the Romans and the invasion by Saxons. In Pope Gregory sent Augustine as a missionary from Rome to Canterbury where a church was established and run initially by secular canons, then Benedictine monks from the late Saxon period until One of the effects was that the units of government, both of church and state, were comparatively large. England was divided into the See of Canterbury and the See of York under two archbishops. During the Medieval period there were no more than 17 bishops, far fewer than the numbers in France and Italy. Benedictine monasticism, present in England from the 6th century, was greatly extended after the Norman Invasion in There were also a number of Cistercian abbeys, but these were often in remote areas and not destined to become cathedrals. The Romanesque architecture of Normandy replaced that of Saxon England, the buildings being generally larger and more spacious, the general arrangement of monastic buildings following those of the great Abbey of Cluny. The Romanesque style, of which the English form is often known as Norman architecture, developed local characteristics. Furthermore, the development of tithe as a compulsory tax on agricultural production resulted in greatly increased incomes for incumbent clergy. Although all cathedrals gathered donations from worshippers and pilgrims; in practice major building campaigns were largely, or entirely, funded from the accumulated wealth of the bishop and the chapter clergy. The availability of finance largely determined the speed of construction for major projects. When money was readily available, cathedral works could proceed with great speed. At Winchester, during the Norman period, an entire cathedral of unprecedented size was built from scratch in less than 20 years. The possession of the relics of a popular saint was a source of funds to the individual church as the faithful made donations and benefices in the hope that they might receive spiritual aid, a blessing or a healing from the presence of the physical remains of the holy person. Among those churches to benefit in particular were St. Ethelreda, Westminster Abbey with the magnificent shrine of its founder St. Edward the Confessor and at Chichester, the remains of St. The relics of the murdered archbishop, Thomas Becket, brought great wealth to Canterbury Cathedral. All these saints brought pilgrims to their churches, but among them the most renowned was Thomas Becket, the late Archbishop of Canterbury, assassinated by henchmen of King Henry II in As a place of pilgrimage Canterbury was, in the 13th century, second only to Santiago de Compostela. Over the next years it developed in England, sometimes in parallel with and influenced by Continental forms, but generally with great local diversity and originality. Some existent buildings became cathedrals at this time. Several of the buildings were structurally damaged or left incomplete because of the Dissolution of the Monasteries, " Many of the large abbey churches, particularly those outside the towns, were robbed, burnt out and abandoned. The late 16th and early 17th centuries saw repairs to the fabric of many cathedrals and some new building and stained glass as

well as many new fittings. It was reconstructed with new statues in 1660. During the period of the Commonwealth, wholesale iconoclasm was wrought on all the pictorial elements of Christian buildings. Medieval paintings almost disappeared. Vestments embroidered in the famous style known as *Opus Anglicanum* were burnt. Those medieval Communion vessels that had escaped the Dissolution were melted down so that only about 50 items of pre-Reformation church plate remain. The loss of the ancient St. Dunstons Church in London was a severe blow. This situation lasted for about 100 years with the fabric of many major cathedrals suffering from neglect. The severity of the problem was demonstrated by the spectacular collapse of the spire of Chichester Cathedral, which suddenly telescoped in on itself in 1548. By this date medieval architecture was back in fashion. The consciousness accelerated until in the 1840s two academic groups, the Oxford Society and the Cambridge Camden Society both pronounced that the only suitable style in which to design a church was Gothic. The critic John Ruskin was an ardent advocate of all things medieval and popularised these ideas. The architect Augustus Welby Pugin, who designed mainly for the growing Roman Catholic Church, set himself to recreate not only the structural appearance of medieval churches, but also the richly decorated and colourful interiors that had been almost entirely lost, existing only as a painted screen here and there, a few tiled floors such as those at Winchester and Canterbury and the intricate painted wooden ceiling of Peterborough Cathedral. Some buildings left incomplete were completed at this time and the greater part of existent church furniture, fittings and stained glass dates from this period.

Historical development of Church of England dioceses Lincoln Cathedral had a chapter of secular canons, for whom the earliest polygonal chapter house was built. All the medieval buildings that are now cathedrals of England were Roman Catholic in origin, as they predate the Reformation. All these buildings now serve the Church of England as a result of the change to the official religion of the country, which occurred in during the reign of Henry VIII. The cathedrals fall into three distinct groups, depending on their earlier organisational structure. Firstly, there are those that, during the Medieval period as now, were governed by a body of secular clergy or chapter, presided over by a dean. These cathedrals are Chichester, Exeter, Hereford, Lichfield, Lincoln, London, Salisbury, Wells, and York, all of which built specifically to serve as cathedral churches. The fan-vaulted south range of the cloister at Gloucester Cathedral, which was a Benedictine Abbey from 1080 to 1540. Secondly, there was a group of monastic cathedrals in which the bishop was titular abbot. These monasteries were Benedictine except in the case of Carlisle, which was Augustinian. Six of these churches were built from the start as cathedrals. Carlisle and Ely are purely monastic churches, which then became the seat of a bishop during the course of construction. At the Dissolution of the Monasteries under Henry VIII, all the previously monastic cathedrals became governed by secular canons like the first group. The third group are those churches established as new cathedrals since the Reformation. Bristol, Chester, Gloucester, Oxford, and Peterborough. Five further large churches later became cathedrals: St Albans and Southwark, which were of monastic foundation, and Manchester, Ripon, and Southwell, which were collegiate churches and all of which consequently combine the functions of cathedral and parish church. Westminster Abbey was a Benedictine monastery that became a cathedral after the Dissolution of the Monasteries, but only for ten years. Four other churches are associated with this tradition: The collegiate church of St John in Chester was raised to cathedral status in 1564, but became a co-cathedral in 1568, when the see was removed to Coventry. The large parish church of St. Dunstons Church in London was bombed during World War II, leaving intact only its spire, regarded as one of the finest in England. The new Coventry Cathedral designed by Sir Basil Spence was consecrated in 1962 and adjoins the shell of the ancient church. Cathedrals are places where the Christian rituals particular to a bishop, especially ordination and enthronement, can be performed, and are structured and furnished for these purposes. Each cathedral contains the seat of the local bishop, often literally a large throne. In the early Medieval period, the altar always contained, or was associated with, the relics of a saint. Sometimes the relics were held in a separate shrine, near the high altar. In this part of the church are often located the tombs of former bishops, typically arranged either side of the major shrine, so the worshipping congregation symbolically comprised the whole body of clergy of the diocese, both living and dead, in communion with their patron saint. Seats are provided for the other significant clergy of the cathedral: To this end, cathedrals normally have a number of small chapels used for private devotion or for small groups. In England there is a strong tradition that each chapel should face the east. For this reason the transepts of English cathedrals are longer than those in most other

countries, and there is often a second transept, as at Salisbury. This arrangement permits a greater number of eastward-facing chapels. That part of the main interior which is furthest to the east and reserved for the prayers of the clergy is the presbytery. Many cathedrals now also have a girls choir, and a lay choir. Because of this tradition, that part of the building that contains the stalls, usually to the east of the central tower but sometimes extending under it, is called the choir or quire. The choir is sometimes divided from the nave of the cathedral by a wide medieval screen constructed of stone and in some instances carrying a large pipe organ. The nave of the cathedral, in medieval times, was used primarily for processions. At its western end it contains the font for the ritual washing service of Baptism, at which a person, most often an infant, is symbolically accepted into the church. The font is usually made of stone and is usually the oldest fitting in the cathedral, many of them being Norman. Since the Reformation, the nave is that part of the building which is usually open to and most used by the congregation and general public. There is also, usually in the nave, a raised pulpit from which the dean or other clergy can expound the scriptures. In the late 20th century it became customary in some cathedrals for an hourly prayer to be said, for the benefit of visitors, and this is often presented from the nave pulpit. In a large cathedral, particularly in those where the building is divided by a screen as at Canterbury, an altar may be set at the eastern end of the nave so that services might be held there for large congregations. At each place where services are held there is a lectern on which rests a Bible. General characteristics of English cathedrals Note: Cathedral diagram Like the majority of medieval cathedrals, those of England are cruciform. While most are of the Latin Cross shape with a single transept, several including Salisbury, Lincoln, Wells and Canterbury have two transepts, which is a distinctly English characteristic. The transepts, unlike those of many French cathedrals, always project strongly. The cathedral, whether of monastic or secular foundation, often has several clearly defined subsidiary buildings, in particular the chapter house and cloister. With two exceptions, the naves and eastern arms of the cathedrals have single lower aisles on either side with a clerestory that illuminates the central space. At Bristol the aisles are at the same height as the medieval choir like some German cathedrals, and at Chichester there are two aisles on either side of the nave like some French cathedrals. At a number of the cathedrals where the transepts are large they also have aisles, either on the eastern side as at Peterborough, Durham, Lincoln and Salisbury or both, as at Winchester, Wells, Ely and York.

3: Medieval Manors in England

The Romanesque Period At the beginning of the Norman era the style of architecture that was in vogue was known as Romanesque, because it copied the pattern and proportion of the architecture of the Roman Empire.

Though diversified in style, they are united by a common function. A further five cathedrals are former abbey churches which were reconstituted with secular canons as cathedrals of new dioceses by Henry VIII following the dissolution of the monasteries and which comprise, together with the former monastic cathedrals, the "Cathedrals of the New Foundation". Two further pre-Reformation monastic churches, which had survived as ordinary parish churches for years, became cathedrals in the 19th and 20th centuries, as did the three medieval collegiate churches that retained their foundations for choral worship. This is much more the case than in the medieval cathedrals of Northern France, for example, where the cathedrals and large abbeys form a relatively homogenous group and the architectural development can easily be traced from building to building. Only at one building, Salisbury Cathedral, is stylistic unity demonstrated. Christianity was carried to England by the Romans and spread throughout Britain, until the 5th century, when it waned through the departure of the Romans and the invasion by Saxons. In Pope Gregory sent Augustine as a missionary from Rome to Canterbury where a church was established and run initially by secular canons, then Benedictine monks from the late Saxon period until One of the effects was that the units of government, both of church and state, were comparatively large. England was divided into the See of Canterbury and the See of York under two archbishops. During the Medieval period there were no more than 17 bishops, far fewer than the numbers in France and Italy. Benedictine monasticism, present in England from the 6th century, was greatly extended after the Norman Invasion in There were also a number of Cistercian abbeys, but these were often in remote areas and not destined to become cathedrals. The Romanesque architecture of Normandy replaced that of Saxon England, the buildings being generally larger and more spacious, the general arrangement of monastic buildings following those of the great Abbey of Cluny. The Romanesque style, of which the English form is often known as Norman architecture, developed local characteristics. Furthermore, the development of tithe as a compulsory tax on agricultural production resulted in greatly increased incomes for incumbent clergy. Although all cathedrals gathered donations from worshippers and pilgrims; in practice major building campaigns were largely, or entirely, funded from the accumulated wealth of the bishop and the chapter clergy. The availability of finance largely determined the speed of construction for major projects. When money was readily available, cathedral works could proceed with great speed. At Winchester, during the Norman period, an entire cathedral of unprecedented size begun in was built from scratch in less than 20 years. The possession of the relics of a popular saint was a source of funds to the individual church as the faithful made donations and benefices in the hope that they might receive spiritual aid, a blessing or a healing from the presence of the physical remains of the holy person. Among those churches to benefit in particular were St. Ethelreda, Westminster Abbey with the magnificent shrine of its founder St. Edward the Confessor, at Chichester, the remains of St. Richard and at Winchester, those of St. The relics of the murdered archbishop, Thomas Becket, brought great wealth to Canterbury Cathedral. All these saints brought pilgrims to their churches, but among them the most renowned was Thomas Becket, the late Archbishop of Canterbury, assassinated by henchmen of King Henry II in As a place of pilgrimage Canterbury was, in the 13th century, second only to Santiago de Compostela. Over the next years it developed in England, sometimes in parallel with and influenced by Continental forms, but generally with great local diversity and originality. Some existent buildings became cathedrals at this time. Several of the buildings were structurally damaged or left incomplete because of the Dissolution of the Monasteries, " Many of the large abbey churches, particularly those outside the towns, were robbed, burnt out and abandoned. The late 16th and early 17th centuries saw repairs to the fabric of many cathedrals and some new building and stained glass as well as many new fittings. It was reconstructed with new statues in During the period of the Commonwealth, "60, wholesale iconoclasm was wrought on all the pictorial elements of Christian buildings. Medieval paintings almost disappeared. Vestments embroidered in the famous style known as Opus Anglicanum were burnt. Those medieval Communion vessels that had

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The large parish church of St. It was bombed during World War II , leaving intact only its spire, regarded as one of the finest in England. The new Coventry Cathedral designed by Sir Basil Spence was consecrated in and adjoins the shell of the ancient church. Cathedrals are places where the Christian rituals particular to a bishop , especially ordination and enthronement , can be performed, and are structured and furnished for these purposes. Each cathedral contains the seat of the local bishop , often literally a large throne. In the early Medieval period, the altar always contained, or was associated with, the relics of a saint. Sometimes the relics were held in a separate shrine, near the high altar. In this part of the church are often located the tombs of former bishops, typically arranged either side of the major shrine, so the worshipping congregation symbolically comprised the whole body of clergy of the diocese, both living and dead, in communion with their patron saint. Seats are provided for the other significant clergy of the cathedral: To this end, cathedrals normally have a number of small chapels used for private devotion or for small groups. In England there is a strong tradition that each chapel should face the east. For this reason the transepts of English cathedrals are longer than those in most other countries, and there is often a second transept, as at Salisbury. This arrangement permits a greater number of eastward-facing chapels. That part of the main interior which is furthest to the east and reserved for the prayers of the clergy is the presbytery. Many cathedrals now also have a girls choir, and a lay choir. Because of this tradition, that part of the building that contains the stalls, usually to the east of the central tower but sometimes extending under it, is called the choir

or quire. The choir is sometimes divided from the nave of the cathedral by a wide medieval pulpitum screen constructed of stone and in some instances carrying a large pipe organ [4], notably at Exeter, Gloucester, Lincoln, Norwich, Rochester, St Albans, Southwell, Wells and York. This screen traditionally separated the quire from the nave and the clergy from the laity, who were expected to worship at parish churches, rather than at the cathedral. The nave of the cathedral, in medieval times, was used primarily for processions. At its western end it contains the font for the ritual washing service of Baptism, at which a person, most often an infant, is symbolically accepted into the church. The font is usually made of stone and is usually the oldest fitting in the cathedral, many of them being Norman. Since the Reformation, the nave is that part of the building which is usually open to and most used by the congregation and general public. There is also, usually in the nave, a raised pulpit from which the dean or other clergy can expound the scriptures. In the late 20th century it became customary in some cathedrals for an hourly prayer to be said, for the benefit of visitors, and this is often presented from the nave pulpit. In a large cathedral, particularly in those where the building is divided by a screen as at Canterbury, an altar may be set at the eastern end of the nave so that services might be held there for large congregations. At each place where services are held there is a lectern on which rests a Bible. General characteristics of English cathedrals Note: Like the majority of medieval cathedrals, those of England are cruciform. While most are of the Latin Cross shape with a single transept, several including Salisbury, Lincoln, Wells and Canterbury have two transepts, which is a distinctly English characteristic. The transepts, unlike those of many French cathedrals, always project strongly. The cathedral, whether of monastic or secular foundation, often has several clearly defined subsidiary buildings, in particular the chapter house and cloister. With two exceptions, the naves and eastern arms of the cathedrals have single lower aisles on either side with a clerestory that illuminates the central space. At Bristol the aisles are at the same height as the medieval choir like some German cathedrals, and at Chichester there are two aisles on either side of the nave like some French cathedrals. At a number of the cathedrals where the transepts are large they also have aisles, either on the eastern side as at Peterborough, Durham, Lincoln and Salisbury or both, as at Wells, Winchester, Ely and York. The longest cathedrals of Spain, including Seville, which has the largest floor area of any medieval church, are about metres. The last four cathedrals all, for various reasons, either have no medieval nave or only a few remaining bays.

4: Medieval architecture in England

The medieval cathedrals of England, which date from between approximately 1066 and 1540, are a group of twenty-six buildings that constitute a major aspect of the country's artistic heritage and are among the most significant material symbols of Christianity.

In strict architectural terms a manor house is a late medieval country house. Ightham Mote The medieval manor house has its architectural roots in the Saxon hall, a simple rectangular building which acted as a communal gathering place for eating, sleeping, and transacting business. Servants and other retainers slept around an open fire in the centre of the hall, while the lord and his family occupied a raised dais at one end of the hall. This simple Saxon design was incorporated into early Norman castles, with the hall occupying the first floor of the castle keep. By the 13th century the fortified manor house emerged. Not quite castle, yet more advanced than the Saxon hall, these early fortified manors were built in brick or stone, with a timber roof. The fire was still open and the hall was still the abode of servants and retainers, but now a new room was added; the solar. The solar was a private room for the lord and his family, usually on the first floor, and reached from the raised dais at one end of the hall. The space beneath the solar was often given over to storage. At the other end of the hall from the solar was the kitchen area, usually separated from the main hall by wooden screens. Over time the kitchen became a totally separate room, often arranged at right angles to the main hall. The main entrance to the manor was at the kitchen end. A good example of this type of manor design can be seen at Stokesay, Shropshire. Window space was at a minimum in the fortified manor, and outer defenses may have included a moat with a gatehouse reached by a drawbridge. The buttery, or food storage area, appeared between the kitchens and the main hall. Above the buttery was a guest room, a further evidence of a growing awareness of, and interest in, personal privacy. The simple entrance of the earlier century became a more elaborate porch, over which could appear a gallery for musicians. The various rooms; solar, hall, buttery, kitchen, had their own separate roofs, often at right angles to each other. Though the most desirable building material was still stone - for those who could afford it - bricks made an appearance, particularly in East Anglia. The more settled conditions of the period meant that defense was no longer the highest priority, and more time and energy was spent creating structures with comfort in mind. The drawbridge gave way to a fixed bridge over the moat, and the gatehouse became more elaborately decorative; a grand entry way rather than a forbidding barrier. The upper floor of the gatehouse was often used as a chapel. The house itself was most often arranged around a central courtyard, with domestic buildings of one to three stories in height. With more space devoted to comfort, private bedrooms and reception rooms became common, as well as family areas like the solar. Materials varied with the locale; half-timber, stone, brick, and flint were all used. Elizabethan manor house To generalise about the post-Medieval manor, it is safe to say that buildings became more spacious and elaborate, more ostentatious and ornate. The basic pattern of country houses evolved from the courtyard design to a more open E or H shape. Windows occupied a large proportion of wall space; advances in glazing techniques account for part of this approach, but so did less need for defense. Another strain of influence was a burgeoning interest in classical design. More Englishmen were travelling abroad and they were influenced by Italian classicism, and still more by Flemish and French interpretations of that classical style. In this last ornate flowering of the medieval manor we can see the origins of the neo-classical country house estates of the next several centuries. More Medieval manors to see in England:

5: The Architecture Of Medieval Britain: A Social History by Colin Platt

The Architecture of Medieval Britain extends far beyond the conventional span of the Middle Ages This book is a treasury of useful information and revealing interpretation."â€”William Stainer, *English Heritage*.

Print this page The Middle Ages - and all that Architecture is about evolution, not revolution. It took the Norman Conquest of to bring back the light, and the Gothic cathedral-builders of the Middle Ages played an important part in the revival of British culture. The great cathedrals and parish churches that lifted up their towers to heaven were acts of devotion in stone However, the truth is not as simple as that. Romano-British culture - and that included architecture along with language, religion, political organisation and the arts - survived long after the Roman withdrawal. And although the Anglo-Saxons had a sophisticated building style of their own, little survives to bear witness to their achievements as the vast majority of Anglo-Saxon buildings were made of wood. Even so, the period between the Norman landing at Pevensey in and the day in when Richard III lost his horse and his head at Bosworth, ushering in the Tudors and the Early Modern period, marks a rare flowering of British building. The great cathedrals and parish churches that lifted up their towers to heaven were not only acts of devotion in stone; they were also fiercely functional buildings. Castles served their particular purpose and their battlements and turrets were for use rather than ornament. The rambling manor houses of the later Middle Ages, however, were primarily homes, their owners achieving respect and maintaining status by their hospitality and good lordship rather than the grandeur of their buildings. Fitness for purpose also characterised the homes of the poorer classes. These were dark, primitive structures of one or two rooms, usually with crude timber frames, low walls and thatched roofs. The structure was completed in , providing a colonial stronghold and a powerful symbol of Norman domination. The choir was extended in the Gothic style between and Muscular pillars and round-headed arches make Durham one of the most imposing Norman buildings in England. Haddon Hall, Derbyshire, was probably begun in the 12th century, but was remodelled and adapted at various times right through to the 16th century. It was then carefully restored in the early 20th century. Haddon shows the quality which characterises the great medieval house, in which function dictates form. Its foundation stone was laid in by Henry VI and the structure, with its lacy perpendicular fan-vaulting, was completed by during the reign of Henry VIII. The windows were installed in Top The Tudors - stately and curious workmanship In a sense, the buildings of the 16th century were also governed by fitness for purpose - only now, the purpose was very different. In domestic architecture, in particular, buildings were used to display status and wealth, as William Harrison noted in his *Description of England* Each one desireth to set his house aloft on the hill, to be seen afar off, and cast forth his beams of stately and curious workmanship into every quarter of the country. This stately and curious workmanship showed itself in various ways. A greater sense of security led to more outward-looking buildings, as opposed to the medieval arrangement where the need for defence created houses that faced inward onto a courtyard or series of courtyards. This allowed for much more in the way of exterior ornament. The rooms themselves tended to be bigger and lighter - as an expensive commodity, the use of great expanses of glass was in itself a statement of wealth. There was also a general move towards balanced and symmetrical exteriors with central entrances. In spite of this building boom the Renaissance was generally slow to arrive in England In addition there was progress towards more stable and sophisticated houses for those lower down the social scale. Stone, and later brick, began to replace timber as the standard building material for the homes of farmers, tradespeople and artisans. To quote Harrison again: Every man almost is a builder, and he that hath bought any small parcel of ground, be it never so little, will not be quiet till he have pulled down the old house if any were there standing and set up a new after his own device. Craftsmen and pattern-books did come over from the Protestant Low Countries, but by and large our relative isolation from the European cultural mainstream led to a national style which was a bizarre though attractive mixture of Gothic and classical styles. Longleat House, Wiltshire, which was completed in , exemplifies the confidence of Tudor craftsmen in a society that was more stable than that of their medieval ancestors. It looks outwards rather than in on itself, whilst classical detailing such as the pilasters that flank the expanses of glass, and the roundels carved with busts of Roman emperors, show that

Renaissance ideas were creeping slowly into Britain during the mid 16th century. Hardwick Hall, Derbyshire This is the archetypal late-Elizabethan house: Her descendants, the Dukes of Devonshire, made Chatsworth their principal seat, and left Hardwick more or less unscathed. Whilst Elizabethan houses in England concentrated on the conspicuous display of wealth, Scotland saw the building of castles and fortified houses continue well into the seventeenth century. Top Styles of the 17th century - a world turned upside down With the exception of Inigo Jones , whose confident handling of classical detail and proportion set him apart from all other architects of the period, most early 17th century buildings tended to take the innocent exuberance of late Tudor work one step further. But during the s and 50s the Civil War and its aftermath sent many gentlemen and nobles to the Continent either to escape the fighting or, when the war was lost, to follow Charles II into exile. The style is heavy and rich, sometimes overblown and melodramatic. As the century wore on, this resolved itself into a passion for the Baroque grandeur which Louis XIV had turned into an instrument of statecraft at Versailles. Formal, geometrical and symmetrical planning meant that a great lord could sit in his dining chamber, at the physical as well as the metaphorical centre of his world, with suites of rooms radiating out in straight lines to either side. His gardens would reflect those lines in long, straight walks and avenues. The British Baroque was a reassertion of authority, an expression of absolutist ideology by men who remembered a world turned upside down during the Civil War. The politics which underpin it are questionable, but its products are breathtaking. Greenwich Hospital was built from onwards. It was designed by Wren to replace the old cathedral which had been devastated during the Fire of London in Although built in the 18th century, the ideology behind Blenheim Palace in Oxfordshire lies firmly in the 17th century. A new style was needed for a new age, and the new ruling class, which aspired to build a civilisation that would rival that of ancient Rome, looked for a solution in antiquity. Or so it thought. Actually, the solution was found in an antiquity which had been heavily re-interpreted by the 16th century Italian architect Andrea Palladio By the end of the 18th century, the idea of a single national style of architecture had had its day. But architects soon found the Palladian search for an ideal architecture pointlessly limiting. The Cult of Styles had arrived. Kedleston Hall, Derbyshire , is a high point of British neo-classicism. The Palladian layout had already been established when the up-and-coming Scottish architect Robert Adam was asked to take over the project in by the owner, Sir Nathaniel Curzon. The austere, delicate interiors, with their remarkably unified decoration, show Adam at the height of his powers. Kedleston, the Glory of Derbyshire, was one of the most consistently praised of all Georgian houses. Over the next three decades Walpole transformed the uninteresting villa he had bought by the Thames at Twickenham into one of the landmarks of the Gothic Revival in Britain. Strawberry Hill aroused enormous interest - Walpole had to issue tickets to restrict the number of visitors coming to see it - and demonstrated that native medieval architecture could be every bit as valid as classicism. Top Victorian times - Merry England In the early 19th century, the French Revolution was recent enough to provide an awful example of what might happen if the upper classes lost control, whilst Peterloo and demonstrations against the Six Acts in were a reminder that it could happen here. The myth of Merry England, with its strictly ordered society and its chivalric code of values, had a strong appeal for a ruling elite which felt under threat from social and political unrest at home and abroad. The huge glass-and-iron Crystal Palace, designed by Joseph Paxton to house the Great Exhibition of , shows another strand to 19th century architecture - one which embraced new industrial processes. Mass production resulted in buildings and furnishings that were too perfect, as the individual craftsman no longer had a major role in their creation. Railing against the dehumanising effects of industrialisation, reformers like John Ruskin and William Morris made a concerted effort to return to hand-crafted, pre-industrial manufacturing techniques. Pugin, replaced the building destroyed by fire in It was originally designed for newly-weds William and Janey Morris. Castell Coch, near Cardiff , is a piece of inspired lunacy by William Burges, best known for his restoration of Cardiff Castle, an opium habit and the fact that he used to relax at home with a pet parrot perched on the shoulder of his hooded medieval robe. Mackintosh was uncompromising in his rejection of historicism, and his buildings have more in common with the vertical geometry and sinuous curves of Art Nouveau work in France, Belgium and Austria. But his decadent approach to design met with hostility in Britain and, a few years after the School of Art was completed in , he gave up architecture. Top Styles of the 20th century - conservatism and change The

most important trends in early 20th century architecture simply passed Britain by. Whilst Gropius was working on cold, hard expanses of glass, and Le Corbusier was experimenting with the use of reinforced concrete frames, we had staid establishment architects like Edwin Lutyens producing Neo-Georgian and Renaissance country houses for an outmoded landed class. In addition there were slightly batty architect-craftsmen, the heirs of William Morris, still trying to turn the clock back to before the Industrial Revolution by making chairs and spurning new technology. Only a handful of Modern Movement buildings of any real merit were produced here during the 1920s and 1930s, and most of these were the work of foreign architects such as Serge Chermayeff, Berthold Lubetkin and Erno Goldfinger who had settled in this country. Local authorities, charged with the task of rebuilding city centres, became important patrons of architecture. After the Second World War the situation began to change. The use of prefabricated elements, metal frames, concrete cladding and the absence of decoration - all of which had been embraced by Modernists abroad and viewed with suspicion by the British - were adopted to varying degrees for housing developments and schools. This represented a shift away from the private individuals who had dominated the architectural scene for centuries. Since the War it has been corporate bodies like these local authorities, together with national and multinational companies, and large educational institutions, which have dominated British architecture. By the late 1950s the Modern Movement, unfairly blamed for the social experiments implicit in high-rise housing, had lost out to irony and spectacle in the shape of post-modernism, with its cheerful borrowings from anywhere and any period. But now, in the new Millennium, even post-modernism is showing signs of age. It was hailed as one of the most magnificent examples of civic planning in Britain but, in retrospect, its deeply conservative architecture also seems both arrogant and strangely out of touch with contemporary building in the rest of Europe.

6: Early medieval architecture in Britain: examples from the era | Art and design | The Guardian

Looks at the social history and architectural heritage of medieval Britain through its buildings. It brings together history and archaeology to study those characteristics of medieval architecture.

Additional Information In lieu of an abstract, here is a brief excerpt of the content: This bare recitation of what is contained in this volume, which is all that space will allow, hardly does justice to it. Pistarino is a master of the extraordinarily voluminous Genoese archives. His expertise is unrivalled. The present volume constitutes a valuable new addition not only to the history of the Genoese abroad in the medieval Mediterranean but also to the broader spectrum of late medieval Mediterranean history. Colin Piatt is well known for his publications on the material remains of the Middle Ages. The need for interaction between medieval history and archaeology is very great but the case is not made here by Professor Piatt or Mr Kersting. The fundamental flaw in the concept of this book is that high art is all that matters. Tony Kersting has produced photographs of large secular buildings and impressive ecclesiastical structures. The minority of the illustrations which do not show castles and churches still belong to the same mindset. The three bams shown are Tisbury, Great Coxwell and Bradford-on-Avon, some of the lordliest farm buildings in creation. The nearest thing to an ordinary cottage is a Wealden hall-house now in the Singleton open-air museum. The flirtation with kitchens stops short at Glastonbury, Durham and Stanton Harcourt. There is little evidence that the collaborators in fact collaborated at all. The early section of the book, which assumes that the Middle Ages began in , has a bracing and innovative text putting the Norman castle into a good perspective, stressing its antecedents on the continent, its long period of development in England and Wales and aggressively attributing the distinction of early Norman buildings solely to their size. The photographer does not match any of these contentions, although visual evidence is obviously desirable. The reliance on an architectural rather than an historical eye for the illustrations denies the book a single ground-plan, a single drawing, even a single aerial photograph. Mr Kersting seems to be earth-bound. As a result there is a rather conventional selection of illustrations: A fair number would do well in standard glossy guidebooks and none seems to stress the social content and context of these vastly expensive structures. It is striking how England dominates Britain. In photographs only 20 Scottish buildings are

7: Architecture of the medieval cathedrals of England - Wikipedia

The medieval cathedrals of England, which date from between approximately 1040 and 1540, are a group of twenty-six buildings that constitute a major aspect of the country's artistic heritage.

It was infused with spiritual symbolism and meaning. The purpose of art was to awe and inspire the viewer with the grandeur of God. It also served to symbolize what people believed. Pope Gregory the Great, he of the Gregorian chants, said, "painting can do for the illiterate what writing does for those who read. Church Sculpture The mission of the sculptor, whose work was seen almost exclusively adorning church buildings, was to educate as well as decorate. He brought Biblical tales and moral lessons to life in stone. Carvings were not just religious, however. Everywhere you look there is evidence of pre-Christian symbology in church sculpture; animals real and fanciful, scenes of everyday life, and the pagan "Green man" peering out from amongst carefully wrought leaves and vines of stone. Sculpture burst forth gloriously in the Romanesque era, with little regard for classical conventions of proportion of figures. John at the Tower of London, early Romanesque style The Romanesque Period At the beginning of the Norman era the style of architecture that was in vogue was known as Romanesque, because it copied the pattern and proportion of the architecture of the Roman Empire. The chief characteristics of the Romanesque style were barrel vaults, round arches, thick piers, and few windows. The easiest point to look for is the rounded arch, seen in door openings and windows. In general the Romanesque churches were heavy and solid, carrying about them an air of solemnity and gloom. These early Norman churches were not always so stark as they seem today, however. In their heyday the church walls were hung with tapestries or painted richly. The statues of the saints were gilded on some you can still see traces of the paint if you look closely , and the service books were inlaid with gold, jewels, and ivory. Chalices and reliquaries were encrusted with gems. Gothic chantry chapel, Winchester Cathedral The Gothic Style Beginning in 12th century France a new style of architecture and decoration emerged. At the time it was called simply "The French Style", but later Renaissance critics, appalled at the abandonment of classical line and proportion, derisively called it "Gothic". This was a reference to the imagined lack of culture of the barbarian tribes, including the Goths, which had ransacked Rome in the twilight of the Roman Empire. Gothic architecture is light, spacious, and graceful. Advances in architectural technique learned from contacts with the Arab world during the Crusades led to innovations such as the pointed arch, ribbed vault, and the buttress. Heavy Romanesque piers were replaced by slender clusters of columns. Window sizes grew enormously, as did the height of vaults and spires. Sculpture became free standing rather than being incorporated in columns. The new expanse of window space was filled with gloriously rich coloured glass. The easiest point of reference to look for in a Gothic church is the pointed arch, seen in window openings and doors. Also, the later Gothic churches had very elaborate decoration, especially the "tracery", or stonework supporting the stained glass windows. Church Building Churches were a point of civic pride, and towns vied to outdo each other in the glory of their churches. Money for the church was raised by the sale of indulgences, fund raising caravans of relics, parish contributions, and donations from nobles. Many times a guild would pay for a stained glass window depicting their trade. Often people would volunteer their labour to the construction, though much of the work was carried on by skilled workmen under the watchful eye of the head mason and the architect. Worship was carried on in the same place, just with a Christian orientation. Speaking of orientation, churches are nearly always oriented so that the main altar is at the east end of the church, facing Jerusalem and, not coincidentally, the rising sun. Even if the altar end of the church is not literally in the east, that end is still referred to as the east end. In theory, then, the east end of an English church could face west.

8: Architecture of the medieval cathedrals of England

Piatt's text, on the other hand, is a good, up-to-date discussion of standard themes in upper-crust medieval England. It is striking how England dominates Britain. In photographs only 20 Scottish buildings are.

The Palace of Westminster, completed in 1870, designed by Sir Charles Barry and A. Pugin. The 19th century saw a fragmentation of English architecture, as Classical forms continued in widespread use but were challenged by a series of distinctively English revivals of other styles, drawing chiefly on Gothic, Renaissance and vernacular traditions but incorporating other elements as well. This ongoing historicism was counterposed by a resumption of technical innovation, which had been largely in abeyance since the Renaissance but was now fuelled by new materials and techniques derived from the Industrial Revolution, particularly the use of iron and steel frames, and by the demand for new types of building. The rapid growth and urbanisation of the population entailed an immense amount of new domestic and commercial construction, while the same processes combined with a religious revival to bring about a resumption of widespread church building. Mechanised manufacturing, railways and public utilities required new forms of building, while the new industrial cities invested heavily in grand civic buildings and the huge expansion and diversification of educational, cultural and leisure activities likewise created new demands on architecture. The Gothic revival was a development which emerged in England and whose influence, except in church building, was largely restricted to the English-speaking world. However, widespread Gothic construction began only in the 19th century, led by the renewal of church building but spreading to secular construction. Early Gothic revival architecture was whimsical and unsystematic, but in the Victorian era the revival developed an abstract rigour and became a movement driven by cultural, religious and social concerns which extended far beyond architecture, seeing the Gothic style and the medieval way of life as a route to the spiritual regeneration of society. The first great ideologue of this movement was Augustus Welby Northmore Pugin, who together with Charles Barry designed the new Houses of Parliament, the grandest work of Victorian Gothic architecture. This High Victorian Gothic was driven chiefly by the writings of John Ruskin, based on his observations of the buildings of Venice, while its archetypal practitioner was the church architect William Butterfield. It was characterised by heavy massing, sparse use of tracery or sculptural decoration and an emphasis on polychrome patterning created through the use of different colours of brick and stone. The Gothic revival also drove a widespread effort to restore deteriorating medieval churches, a practice which often went beyond restoration to involve extensive reconstruction. The most active exponent of this activity was also the most prolific designer of new Gothic buildings, George Gilbert Scott, whose work is exemplified by St Pancras Station. Other leading Victorian Gothic architects included G. The Victorian period also saw a revival of interest in English vernacular building traditions, focusing chiefly on domestic architecture and employing features such as half-timbering and tile-hanging, whose leading practitioner was Richard Norman Shaw. This development too was shaped by much wider ideological considerations, strongly influenced by William Morris and the Arts and Crafts Movement. While its ethos shared much with the Gothic revival, its preoccupations were less religious and were connected with romantic socialism and a distaste for industrialisation and urban life. In the later 19th century vernacular elements mingled with forms drawn from the Renaissance architecture of England and the Low Countries to produce a synthesis dubbed the Queen Anne Style, which in fact bore very little resemblance to the architecture of that reign. While some architects of the period were ideologically committed to a particular manner, a tendency personified by Pugin, others were happy to move between styles. An exemplar of this approach was Alfred Waterhouse, whose works included buildings in Romanesque, Gothic and Renaissance styles and eclectic fusions between them. The Palm House at Kew Gardens, a key example of Victorian glasshouse construction. The new technology of iron and steel frame construction exerted an influence over many forms of building, although its use was often masked by traditional forms. It was highly prominent in two of the new forms of building that characterised Victorian architecture, railway station train sheds and glasshouses. The greatest exponent of the latter was Joseph Paxton, architect of the Crystal Palace. In the 18th century a few English architects had emigrated to

the colonies, but as the British Empire became firmly established in the 19th century many architects at the start of their careers made the decision to emigrate, several chose the United States but most went to Canada, Australia or New Zealand, as opportunities arose to meet the growing demand for buildings in these countries. Normally they adopted the style of architecture fashionable when they left England, though by the latter half of the century, improving transport and communications meant that even quite remote parts of the Empire had access to many publications, such as *The Builder* magazine. This enabled colonial architects to stay abreast of current fashion. Thus the influence of English architecture spread across the world. Several prominent 19th century architects produced designs that were executed by architects in the various colonies. Historical styles in the 20th century[edit] The last great exponent of late Victorian free Renaissance eclecticism was Edwin Lutyens , and his shift into the Classical mode after symbolised a wider retreat from the stylistic ferment of the 19th century to a plain and homogenous Classicism based on Georgian exemplars, an approach followed by many architects of the early 20th century, notably Herbert Baker and Reginald Blomfield. This Neo-Georgian manner, while not greatly favoured in later decades by the architectural profession or architecture critics, has remained popular with clients and conservative commentators, notably Charles, Prince of Wales. Domestic architecture throughout the 20th century and beyond has continued to be strongly influenced by a homogenised version of Victorian vernacular revival styles. Some architects responded to modernism, and economic circumstances, by producing stripped down versions of traditional styles; the work of Giles Gilbert Scott illustrates this well. International Style[edit] The International Style also known as Modernism emerged as a reaction against the world before the First World War, including historical architectural styles. Stylistically it was functional, drawing upon objects that were designed for a specific purpose such as Oceanliners. It emerged as an idea from continental Europe, but was of interest to some English architects. However it the arrival of emigre architects such as Mendelsohn and Lubetkin that galvanised the position of modern architecture within England. To meet this many thousands perhaps hundreds of thousands of council houses in mock- vernacular style were built, giving working class people their first experience of private gardens and indoor sanitation. The demand was partly sated through the pre-fabrication of buildings within factories, giving rise to the "Pre-fab". Brutalist architecture The reconstruction that followed the Second World War had a major impact upon English architecture. The austerity that followed the WWII meant that cost dictated many design decisions, however significant architectural movements emerged. One such movement was the native development of Brutalism. Its look was created though the desire to express how buildings were constructed, for example through the use of exposed concrete. High-Tech architecture[edit] High-Tech architecture emerged as an attempt to revitalise the language of Modernism, it drew inspiration from technology to create new architectural expression. The theoretical work of Archigram provided significant inspiration of the High-tec movement. High-tech architecture is mostly associated with non-domestic buildings, perhaps due to the technological imagery. The two most prominent proponents were Richard Rogers and Norman Foster. Their respective influence continues into the current century. Postmodern architecture[edit] Postmodern architecture also emerged as an attempt to enrich Modern architecture. It was especially fashionable in the s, when Modernism had fallen from favour, being associated with the welfare state. Many shopping malls and office complexes for example Broadgate used this style. Notable practitioners were James Stirling and Terry Farrell , although Farrell returned to modernism in the s.

9: Early medieval architecture: a story of castles and churches | Art and design | The Guardian

Although medieval architecture went through the same phases as medieval England, the medieval secular architecture that survived to this day mainly served defense purposes during the medieval era. Castles and walls were the most notable non-religious examples of medieval architecture throughout Europe.

Church of the Holy Sepulchre, Cambridge Round churches were something of a fad following the first crusade in the late 11th century. The Normans translated it into their own style in Cambridge, with thick pillars and supporting round arches, and rainbow-like concentric bands of dog-tooth carving. Viewing by appointment only, 3. Around the south door and on the remaining corbels stone blocks set into the tops of the walls is a lexicon of British symbolism, with some decidedly pagan entries. There are snakes eating their tails, mythical beasts, even an explicit sheela-na-gig. They almost look like the work of a modern-day cartoonist. Viewing by appointment only, 4. All Saints, Earls Barton, Northamptonshire In plain Saxon terms, this 10th-century church tower is riotous with ornament, dressed up as it is with decorative strips of stone pilasters, none of which are strictly necessary to the structure. They may be an imitation of timber-frame buildings of the era. The rest of the church has elements from every subsequent century – from a medieval rood screen to Victorian pews. The style was unlike anything else London had seen in scale and workmanship at the time of its construction in William imported the Caen stone with which to finish the windows and corners the whitewash came years later. It was impregnable as a military stronghold, but a gloomy royal residence. It escaped with little alteration during the medieval period. The porch may be a late medieval structure and the nave roof is dated The small windows, splayed on the inside to let in maximum light, are typically Saxon. Durham Cathedral "It rather awes than pleases," as Samuel Johnson put it. The vast building holds innumerable riches and mysteries, such as the "odd column" with a different pattern to the others – a deliberate mistake? Or material for a new Dan Brown novel? It is known as a Rhenish helm – a style imported from the Rhineland in the time of Edward the Confessor, and this is the only surviving British example. Beneath the fancy foreign hat, note the narrow, triangular and round-headed windows and scant decoration on the tower. The rest of the church was built in the 12th century by the Knights Templar. It has been through many changes, while enough 11th-century features remain – the walls of the nave, the north door and its honeysuckle carvings. The tower and south transept were added a few centuries later, but it has been in constant use for about 1, years.

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