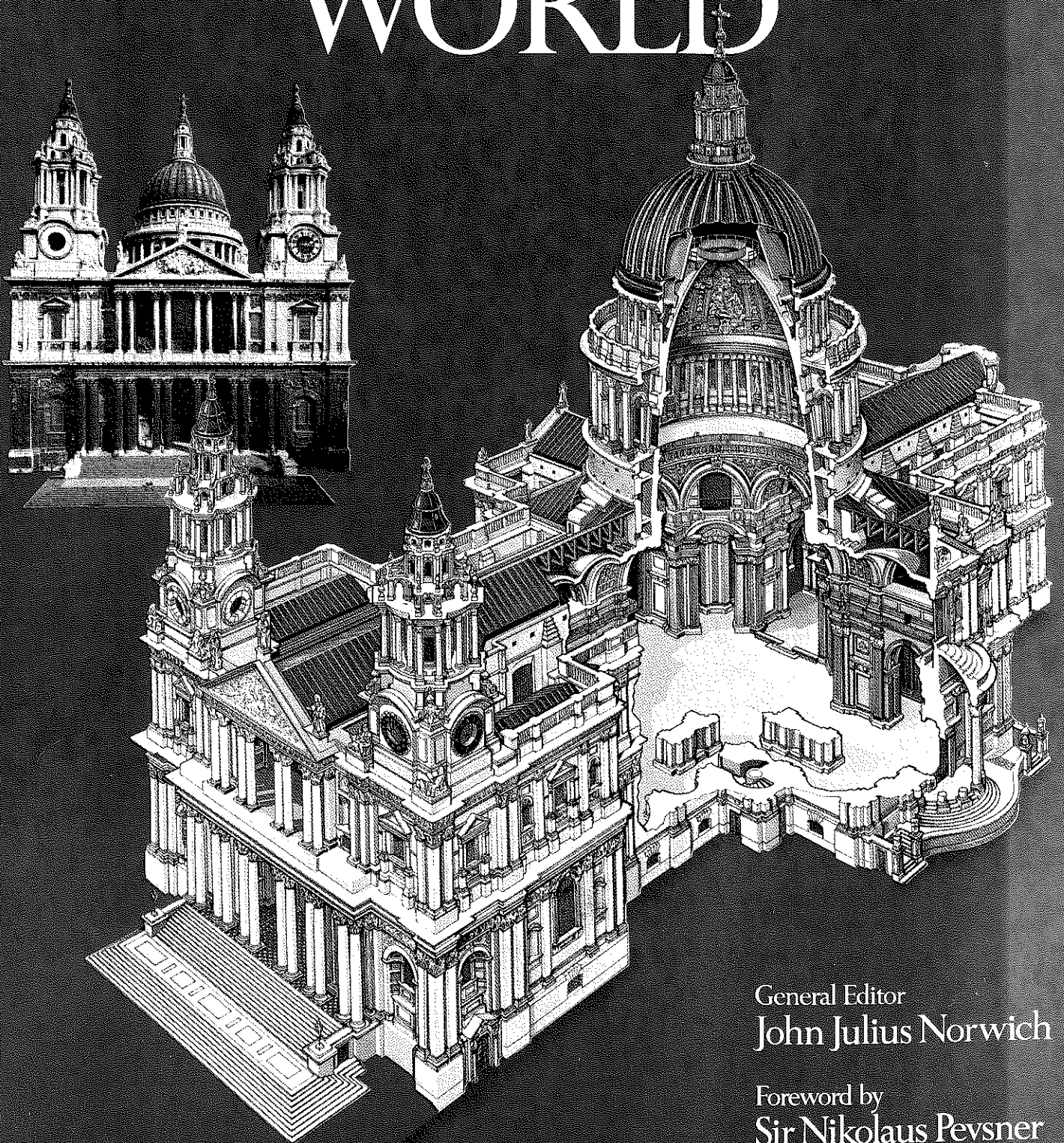


GREAT ARCHITECTURE OF THE WORLD



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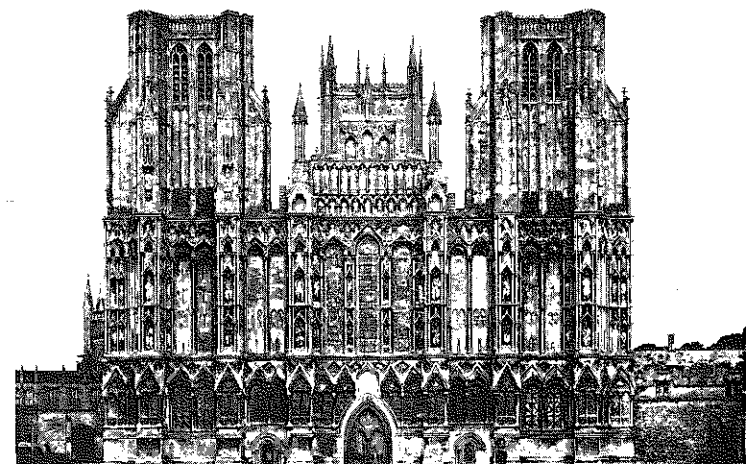
Early English, the springtime of a style

THE GOTHIC STYLE in England was introduced through the spread of the French monastic orders, especially the Cistercians, and by the French designer William of Sens, who was invited to rebuild the east part of Canterbury Cathedral after its destruction by fire in 1174. Before long a new English style developed. In the cathedrals, it appeared first in the transepts and nave of Wells. There is a striking contrast between the dry, somewhat charmless style of the choir of Canterbury and the rich linear elaboration of the piers and arcades at Wells, as well as the liveliness of the sculptured capitals and corbels.

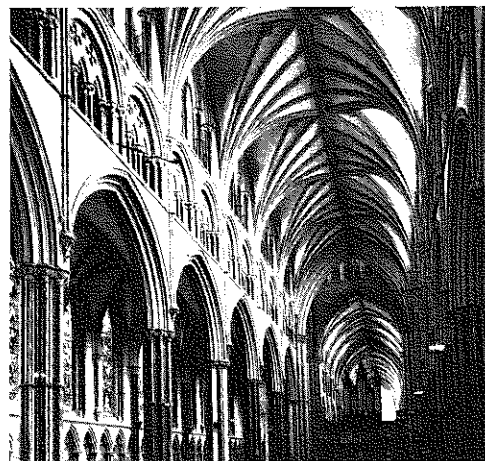
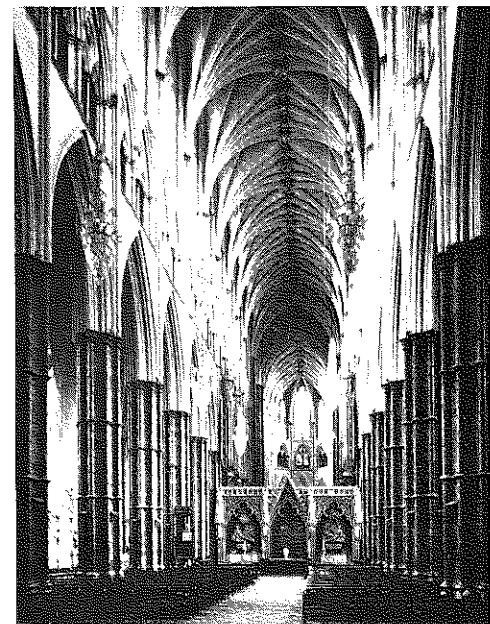
Spatially, however, English cathedrals are far less compact than those of the Continent, particularly those of France. The emphasis is on length rather than on width or height. The transepts project considerably and sometimes there is a second pair. Massive stone screens at the crossing further emphasize the separateness of the parts. Except at Westminster Abbey, where Henry III deliberately followed

French models, there was, in place of the French chevet, a reversion to the flat east end of Anglo-Saxon times, probably because more light was felt to be necessary at the high altar. In England, small chapels for the accommodation of secondary altars were therefore usually confined to the eastern sides of the transepts, or were placed within the body of the church itself. Here, too, more than in any other country, west fronts tended to be designed as screens. The west front at Wells, far broader than the nave, is the outstanding example, while that at Peterborough Cathedral, still wider, is the most original.

Early English, the first phase of English Gothic, is often called the springtime of the style. It was fresh and almost severe in its classical simplicity, comparable to that of the Cathedral of Bourges in France. The purest expression of the style is Salisbury Cathedral, begun in 1220. The richest example of 13th-century architecture, and probably the finest of all English cathedrals, is Lincoln.



The façade of Wells Cathedral (above), 150 ft wide, is a gigantic screen displaying nearly 400 13th-century figures, which were once gilded and painted.



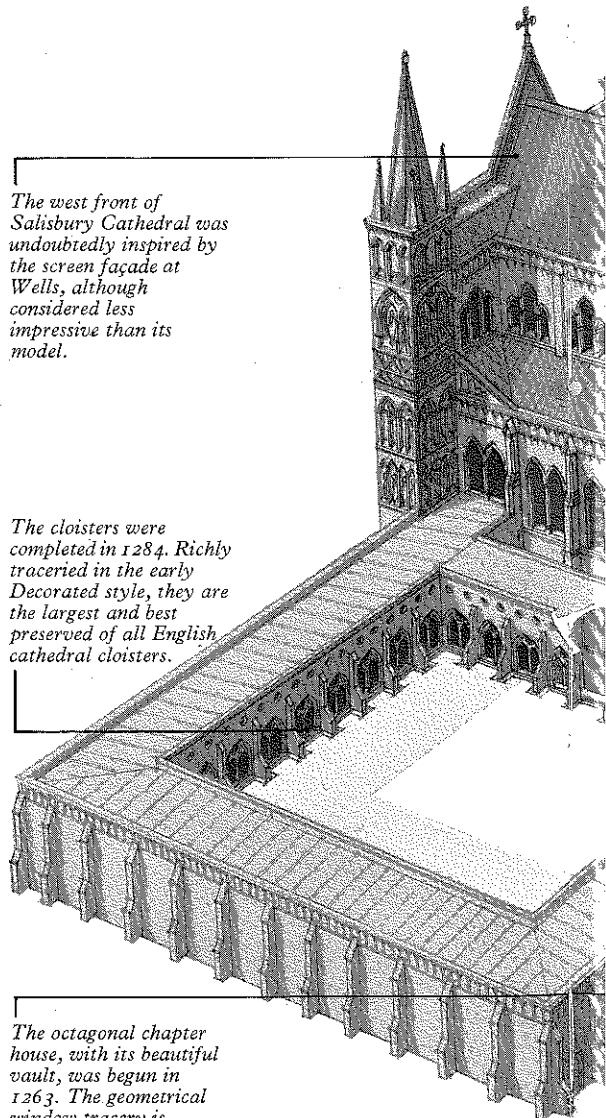
The nave of Lincoln Cathedral (above) is long, somewhat low and typically Early English. It contrasts sharply with the height and verticality of the nave at Westminster, which is nearer in style to French Gothic cathedrals than any other English church.

The nave of Westminster Abbey (left), 102 ft high, is England's tallest medieval vault. It follows the style of the choir and transepts, begun 150 years earlier, in 1245.

The west front of Salisbury Cathedral was undoubtedly inspired by the screen façade at Wells, although considered less impressive than its model.

The cloisters were completed in 1284. Richly traceried in the early Decorated style, they are the largest and best preserved of all English cathedral cloisters.

The octagonal chapter house, with its beautiful vault, was begun in 1263. The geometrical window tracery is typically of the first phase of the Decorated period.

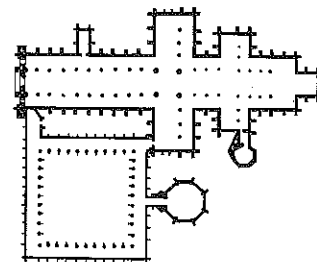


Salisbury Cathedral, where the light elegance of the Early English style is seen at its purest, is the only English Gothic cathedral built as a single unit on a virgin site. It was founded in 1220 and completed, except for tower and spire, in just over 40 years. Restrained in decoration, it is pyramidal in composition, the geometrical shapes of its masses culminating in the famous spire. An 18th-century close on the northwest is one of its most gracious features, and the cathedral in its pastoral setting was immortalized in the paintings of John Constable.

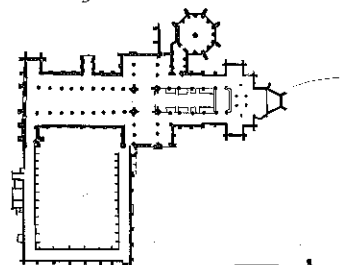
The nave, with its simple quadripartite vault, is only 84 ft high. Its horizontal line is accentuated by the gallery above the aisles.

Salisbury's spire, 404 ft high, was the loftiest stone spire of the Middle Ages in any country. Its supporting stonework is so thin that this crowning glory has no structural right to be still standing.

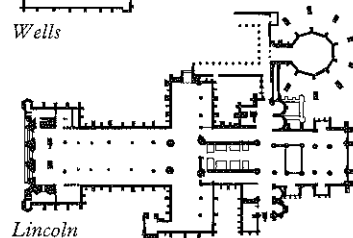
Prominent double transepts, which convert the choir into a secondary cruciform church, are a peculiarly English feature of cathedral architecture.



Salisbury



Wells



Lincoln

ENGLISH GOTHIC CATHEDRAL PLANS
These tend to be less compact than those of French churches. Long and narrow, they have boldly projecting transepts—sometimes double—and a square east end in place of an apse.

A church in miniature, the Lady Chapel has very slender piers of Purbeck marble.

