



ILLUSTRATIONS
OF THE
ARCHITECTURAL
ORNAMENTS AND EMBELLISHMENTS,
AND
Painted Glass,
OF THE
TEMPLE CHURCH, LONDON.

FROM DRAWINGS SPECIALLY MADE, BY PERMISSION,

BY

W. R. H. ESSEX.

WITH AN ACCOUNT OF THE RECENT RESTORATION OF THE CHURCH,

BY

SYDNEY SMIRKE, ARCHITECT,

F.S.A. F.G.S. ETC. ETC. ETC.



LONDON:
JOHN WEALE, 59. HIGH HOLBORN.
1845.

W. R. H. Essex

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AN ACCOUNT
OF
THE TEMPLE CHURCH.

BY SYDNEY SMIRKE, F.S.A. AND F.G.S.

THE date of the erection of the Temple Church can hardly be said to rest on mere conjecture, for, until the close of the seventeenth century, an ancient inscription on the wall of the round part of the church recorded its consecration by Heraclius, the Patriarch of Jerusalem, on the 10th February, 1185. A subsequent consecration is mentioned in the contemporary annals of Matthew Paris as having occurred on Ascension Day, 1240, which, doubtless, relates to the consecration of the square or chancel part of the Church. It is not however generally known that, during the progress of the recent restoration, the clearest evidence presented itself of a more ancient fabric at the east end of the circular church. Broad and substantial foundations of rubble stone work were discovered, and still remain, beneath the surface of the present pavement, exhibiting but little correspondence with the present chancel, and indicating an earlier one, of about the width of the present centre aisle of the square church. The foundations were traced for above fifty feet eastward of the chancel arch. Whether these remains formed part of a building still more ancient than the round church, or were part of a chancel originally attached to it, and replaced by the present one, are questions which we are not in a condition to determine.

The square part, which corresponds with the chancel in the ordinary arrangement of a church, consists of three vaulted aisles^a of about equal height, and not of very

^a There seems to be no inaccuracy in calling the central avenue an *aisle*, notwithstanding the opinion that has been expressed against the propriety of calling by that name any thing but a lateral avenue. The opinion is founded upon the notion that *alea*, or *alata*, in Middle Age Latin, means a wing, and not an alley.

dissimilar width. The equal height of the aisles, and the consequent absence of a clerestory, has diminished the light, and given to the interior perhaps a somewhat disproportioned width. Although rare, however, this arrangement is by no means peculiar to the Temple Church. The hardihood, which ventured to place so great a weight of roof and vault upon pillars so slender, is very remarkable, but may be said to be justified by the fact that the work has stood for six hundred years. It is true the pillars have to a certain extent yielded to the load imposed upon them, for there is not one quite straight or upright; the exterior walls also, previously to their restoration, were inclined many inches outwards; a defect of common, and almost universal, occurrence in our old churches. If there be any truth in the maxim of Vignola, "*Che le fabbriche non si hanno da sostenere colle stringhe,*" our old church builders have much to answer for.

The pillars are of Purbeck marble. Their surface appeared to have been originally polished, but to have suffered much from the effect of time. For nearly an inch in depth the marble had become corroded. Purbeck marble does not, indeed, appear to be a material capable of receiving a very durable polish, in consequence, perhaps, of the large proportion of aluminous matter in its composition. It is probable that the polish, that has been recently given to these pillars and other marble works in the course of their restoration, has been rendered more permanent by the coat of artificial varnish with which it has been deemed expedient to protect it.

The walls are of rubble work, consisting chiefly of unhewn fragments of chalk, flint, and Kentish rag stone; the original window jambs and tracery and the ribs of the vaulting are of firestone; the spandrils of the vaulting are of squared chalk. The practice of the medieval builders of turning the spandrils of a groined vault with a light material, as chalk and tufa, was common to them and to the Romans. The dome of the Pantheon is built of volcanic scoria.

The pavement was originally laid with small encaustic tiles, many of them ornamented in the manner attempted to be imitated in the new pavement.

The diameter of the round church is about the same as that of the square part. It consists of two concentric circles; the inner of which consists of six groups or clusters of polished Purbeck marble columns, supporting a cylindrical superstructure of about the height of sixty-three feet. Immediately over the great arches, which are pointed, and which spring from the columns, is a series of interlaced arches corresponding with the triforium of an ordinary church; and above this is a clerestory of six large circular-headed windows. From a slender marble shaft in the middle of each pier springs a groined vault, of which the springers are old and of stone; the rest of the vault is new, and is formed of wrought oak ribs with spandrils of oak. The for-

mer ceiling was flat, and was probably not the original one, although of considerable antiquity.^a There was found no indication of any stone vault, and perhaps a doubt was entertained from the first as to the capability of the vaults to sustain such an additional charge. Such vaulting, however, is not very common in English work of so early a date. The walls of the clerestory are 2 ft. 9 in. thick, built only of rubble stone work faced inside with a chalk ashlar. There are six external buttresses in it, but they are of slight projection, and rest, not on a solid foundation, but upon the ribs of the aisle vaults.

Around the inner circle, which corresponds with the centre aisle of the nave, is a concentric aisle with a stone groined vaulted ceiling. This aisle is lighted by plain circular-headed windows, beneath which, on the inside, is a series of wall-arches, pointed in their form, but for the most part Norman in their detail: the small shafts, supporting this arcade, rest upon a plinth which projects so as to form a stone bench extending round the walls not only of the circular but of the square part of the church.

The two parts of the church are connected by three large pointed arched openings, and much skill is thought to have been shown in overcoming the great difficulty of uniting in an harmonious manner two such dissimilar forms. Opposite to these openings is the great west door with a wheel window over it, which, although pierced and glazed, is now unfortunately blanked by external buildings. The door opens from a square groined porch, which has been carefully restored. A western porch is a rare feature in church architecture, and it is probable that this was not originally such, but merely one bay of the cloister, or porticus, which connected the church with other portions of the convent. The oak door is new, the former door having been an unsuitable design of the seventeenth century.

At the northern junction of the round and square parts is the newel stair^b leading to a small stone chamber, commonly supposed to have been a penitential cell or place of confinement, and also to the triforium and roofs. This is now surmounted by a new belfry turret; the bell, heretofore improperly placed in the roof over the centre of the round church, has been transferred to this more appropriate as well as safer position.

On the southern side of the round church there existed, till 1824, the remains of

^a The timber was of oak of the species called *Quercus Sessiliflora*, extensively used in our oldest works, and commonly mistaken for chestnut by workmen of the present day, who miss the silver grain which distinguishes the oak now chiefly in use.

^b Perhaps it is not generally known that the newel stair, so common in Gothic buildings of all periods, is found in pure Greek work: a fine example occurs in a Doric temple at Selinuntum, in Sicily.

a small chapel dedicated to St. Anne. That its date was later than that of the church, was rendered indisputable by the fact that the wall of the church, against which it abutted, was found to be everywhere of ashlar work, and finished as an exterior wall.

On the occasion of the important repair of part of the church in 1824, this chapel was found to be in state of great decay, and it became absolutely necessary either to remove or to rebuild it. The former course was adopted, for several reasons. It was clearly posterior to the church, and formed no part whatever of the design. It deformed the symmetry and encumbered the exterior of the church, without possessing any intrinsic architectural beauty or interest; for its features were plain, and the whole had undergone considerable mutilation and change. Its removal has recently been regretted, on the ground that it might have received the monuments; an object, however, for which it was altogether unfit and utterly inadequate, inasmuch as half a dozen of them would have filled it. It has occasionally been referred to, as a structure of "exquisite beauty," by those who can never have seen the original; for no living eye-witness of it could easily be found to confirm this exaggerated description; and the only blame that can fairly be imputed to the Benchers is, that they did not rebuild, after a design that must have been to a certain extent conjectural, a small and mutilated excrescence, for the mere gratification of curiosity. The chapel is said to have been formerly in much repute among certain votaries, whose fecundity was supposed to be promoted by the intercession of the patron saint.

Having now described the principal features of the church, it may be well to advert, in few words, to the nature of the recent works, which have been most munificently completed, at the joint expense of the two societies of the Inner and Middle Temple. The whole of the former interior fittings were removed, together with the screen and every vestige of modern work throughout the building. In the square part, the arches, ribs, and spandrils were restored, and in many places wholly renewed; the pillars, too, underwent extensive renovation, and a great quantity of new marble was substituted for the decayed parts; a task, it may be well imagined, of great labour, and requiring the utmost caution. On the walls and buttresses a new ashlar face has been given to the outside, and in some cases they were wholly rebuilt and made perfectly sound inside and out; new polished marble shafts and stringcourses were also introduced. All the monuments, of which there were about ninety-two, were removed, and the serious injury they had occasioned to the walls was repaired and made good. A few were refixed on such parts of the walls as would receive them without injury or disfigurement, and some were fixed in the new vestry-room; but they were for the most part removed to the triforium of the round church, which was paved, ceiled, lighted, and properly prepared to receive them. Much difficulty

was felt on the subject of these monuments, and much difference of opinion existed. Some thought that these memorials of the dead should have been restored, as nearly as possible, to the situations which they originally occupied. Others desired their entire removal from the church, and suggested the erection of an adjoining chamber or cloister, exclusively dedicated to their reception. The appropriation of the triforium to this purpose was a middle course, which satisfactorily solved the difficulty.

That a desire, so natural and so commendable, to place a record of the dead within the precincts of the church, should have led, as undoubtedly it has, both here and elsewhere, to much violation of decorum, and to grave architectural improprieties, is greatly to be regretted; and it seems worthy of consideration, whether the idea of converting the triforium to such a purpose might not be very advantageously entertained in many other sacred buildings, where that portion of the design is often a spacious and free avenue, formerly dedicated to various purposes, but now wholly neglected and disused.

Reverting to our enumeration of the works of restoration, we may proceed to the round church, where all the six clusters of pillars have been wholly renewed, the old pillars having become very unsafe, partly from decay, and partly from the inconsiderate manner in which they had been damaged by the erection of modern monuments. To a superficial observer they appeared at least *round*, although not perpendicular; but a careful inspection led to the discovery that much of their fair exterior was due to cement, with which modern hands had endeavoured to conceal the rottenness within. For the purpose of supporting the lofty superstructure, whilst these pillars were undergoing renovation, a cast-iron frame was shaped to receive the springing of the great arches, and this was supported by timber uprights brought closely up to their bearing by iron wedges. By these means the very difficult and even dangerous task of giving new pillars to the whole of the upper part of the round church was effected without accident.*

Here, as in the square part, the vaulting of the aisles and the whole interior surface of the walls were restored, and in great part rebuilt. A new roof, of cast

* Some peculiarities in the original construction of these pillars are worthy of notice. Very little pains had been taken to work close bedding joints; the two surfaces were very roughly tooled over, but an uniform bearing was secured by running in, in a fluid state, a great quantity of lead, to the thickness, in some places, of half an inch. A number of wedges were found in these beds, which appeared to have been used to bring the stones to a true level, previously to the running of the lead. Some of these wedges were three inches long, and were of lead, iron, and even of wood; the latter had of course nearly perished. The insertion and permanent use of these wedges prove that the visible joints must have been very imperfectly fitted, for some of the wedges were half an inch thick at their large end.

iron, was placed on the centre, with a new groined ceiling of oak beneath it. It has already been stated that the great door is new, and is formed of wainscot, ornamented and strengthened with scroll-work of hammered iron. The font also is new, and designed upon the model of an ancient font at Alphington, near Exeter, selected for its general conformity with the style of the circular church, though probably of rather earlier date. There is reason to believe that the subject of the sculpture is typical; but the precise import of it is open to question, and must be left, for the present, to the conjectural exposition of the learned. A font of similar form remains in the church of S. Mary de Gradibus in Exeter, and in the old church at Porchester Castle, also dedicated to S. Mary.

The painted glass and the elaborate paintings on the walls and ceiling, which are so well and so accurately illustrated in the accompanying plates, are, it need scarcely be said, entirely new. The unusual size of the windows renders it probable that in the original fabric they were all glazed with stained glass, although nothing but a few shields remained.^a With regard to the mural paintings, vestiges were met with, sufficient to warrant the conclusion that the whole was painted much in the manner we now see it. Some difference of opinion prevails as to the fitness of this style of decoration; and in England, where the climate, and perhaps the antipathies of the reformers of the sixteenth and seventeenth centuries, have left very little of the original painting on the walls of our churches, it was to be expected that many would object to a species of enrichment which had long ceased to be familiar to them. It will be unbecoming and unnecessary here to discuss the taste and propriety of this in a structure entirely new; but the certainty that the original building was so finished left no alternative to the architects, whose duty was that of simple restoration, except where necessity or convenience required them to deviate from their model.

The pavement, carved benches, pulpit, and altar, with its highly ornamented reredos, are entirely new works. The pavement was lowered fifteen inches, down to its original level, and has been laid with encaustic and partially vitrified tiles, a new manufacture, of great beauty, that has been brought into existence by the recent revival of the taste for ancient ecclesiastical architecture. The colours and general design of the tiles are borrowed from portions of the original pavement that had survived, and from contemporary remains in the Chapter House at Westminster.

^a Those who are familiar with the stained glass of the thirteenth century will recognise, in the design of these windows, the circular, elliptical, angular, and lobed medallions, on a rich mosaic ground, which distinguish the work of this period in England as well as in other countries. See Thibaud's *Peinture sur Verre*, p. 39, and the great work of M. Lastérye.

The organ chamber and gallery are entirely new. On the removal of the organ from its former position between the circular and square divisions of the church, it became a matter of grave discussion to assign to it a new and a proper position. If the body of the church had been selected, it would have formed a large and unseemly encumbrance; if the outer circular aisle had been chosen, the unity and completeness of the design would have been destroyed: the Benchers, therefore, acting on the advice, as well of their architect as of others, whose opinions they had solicited, came to the determination of building, outside the church, a recess capacious enough to receive the whole instrument; a decision which has not proved unsatisfactory in its result.

A few words are due, in this slight sketch, to the effigies, which add so greatly to the interest of the church. They are now ranged on either side of the centre avenue leading from west to east through the circular portion of the church. They were previously ranged in two groups, but crowded into so narrow a space, and so environed by iron palisades, as to be with difficulty examined. It is probable that they had held that position since the important changes that were made in the church at the latter end of the seventeenth century. According to Dugdale, their original position was the centre of the round. Six of these figures are of Purbeck or Petworth marble; two are of Reigate sandstone; and one of a harder stone, resembling the magnesian limestone of Yorkshire. Time, accident, and wanton mischief had greatly defaced the sculpture, and successive coats* of paint, which in some instances had attained a thickness of nearly half an inch, had so concealed the true surface, that the restoration of these figures was a work demanding great labour and critical skill. This, however, has been done with much success, and the more prominent parts that had been broken off are so effectually reinstated, that it is hardly any longer possible for even a critical eye to distinguish the old from the restored parts. A minute account, however, of the nature and extent of these reparations has been published by the sculptor, so that future antiquaries will have no reason to complain of any want of good faith.

It is needless here to enter into any description of these interesting specimens of early art; abundant information respecting them may be found in recently published works.

In closing these observations, it would be unfitting not to add some expression of that grateful acknowledgment, so widely and so warmly felt, of the liberality with which the Benchers of the two Temples have undertaken and carried out the restoration of this interesting edifice; an edifice which, it may be confidently said, would have been a ruin before many years had expired, but for this timely inter-

position. The main external walls were pushed out towards the north, south, and east; the vaulting was fissured to an alarming extent; and the pillars were mutilated and corroded to their core. The whole fabric was, in truth, on the verge of dissolution.

Very large as the expenditure has been, it has at all events been bestowed upon no unworthy subject. The square chancel is unquestionably one of the best surviving examples of a style of architecture scarcely to be found in its purity out of England. Examples of the circular style, which preceded it, abound on the Continent and here, almost identical in their character; whilst the ornate style, which succeeded it, exists in many gorgeous examples all over Europe, with various modifications, it is true, yet in the main identical. But where, out of England, is to be found the counterpart of the Temple Church?

Descriptive Catalogue
OF THE
PLATES ILLUSTRATING THE RESTORATION
OF
THE TEMPLE CHURCH,
LONDON.

BY R. H. ESSEX.

A DESCRIPTIVE catalogue of the plates executed for this work, illustrative of the restoration of the Temple Church, is desirable. We shall endeavour to supply it by commencing with those of the stained glass, proceeding thence to the decorations of the ceiling and walls, and lastly to the altar-piece, seats, and other architectural details, which will nearly follow the order in which they have been published.

Our obligations must be expressed, in the first instance, to the Masters of the Bench of the Honourable Societies of the Inner and Middle Temple, for their kindness in permitting the free access to their church at all seasonable times from the period at which I first commenced illustrating the progress of its restoration, and for their patronage and encouragement in regard to the perspective views I had the honour of making for *them*; to the architects, Messrs. J. Savage, Sydney Smirke, and Decimus Burton, for their politeness and liberality in communicating any thing of interest that was required; and also to Mr. Willement, to whose kindness in allowing me to take sketches of the stained glass windows, &c., in his atelier, previous to their erection, I am mainly indebted for the accuracy of that portion of the illustrations in particular. It may be due to myself also, as well as satisfactory to

those to whom these illustrations may be interesting, to allude briefly to the circumstances under which they were made.

I was introduced to the works in September, 1840, at the time the scaffolding was up, for the purpose of making perspective drawings for the Benchers of the two societies; and availing myself of the facilities thus afforded to the more accurate completion of the perspective views, and partly with a view to the probability of future publication, sketches were made of the measurements of those of interest thus attainable, from the commencement to the completion of the restoration.

Commencing with the windows at the east end of the north and south aisles will be found the following subjects, according to the arrangement assigned them in the accompanying general outline.

Plate 1. Nos. 1, 2, 9, and 10. Geoffrey, son of Stephen, and Amoric de St. Maur, who were Grand Priors or Preceptors of the Order of Knights Templars in England; the former in A.D. 1180, the latter in A.D. 1203. They each bear the celebrated black and white banner of the order, denominated "Beau Séant."

Plate 2., Nos. 3, 11, and 22., contains the arms of Henry I., of England; those of Baldwin, King of Jerusalem; and an ancient device of the Warriors of the Cross, representing that symbol of their faith triumphantly surmounting the crescent of the infidel, with the lion of England beneath, "taken from a seal attached to a deed of grant of lands to the Master and Brethren of the Temple in England, now preserved among the Harleian MSS. in the British Museum."^a

Plate 3., Nos. 4, and 15. The Red Cross of the Templars, "surrounded by a circular band, on which is inscribed the verse of the psalm of David, which the Templars '*humbly sang*' when they raised the exulting shout of victory."^b This, it will be observed, decorates the upper part of the central light of the windows of both aisles. No. 8. "The ancient device of the two Knights riding on the same horse, as represented on the first seal of the Knights Templars."^c The border shown in the two subjects is continued round the corresponding lights in both aisles.

Plate 4. Nos. 12, 13, 20, 21. Alanus Marcel, and Robert de Monfort, Grand Preceptors of England, A.D. 1224 and A.D. 1234, bearing the war-banner of the order, as those in the window on the north side before described.

Plate 5. No. 14. The lower panel, inscribed "Sigillum Templi," represents "the device of the Lamb bearing the banner and cross of the Temple, taken from

^a Vide the Temple Church, by C. G. Addison, of the Inner Temple; to which work, and the History of the Knights Templars, by the same author, I am indebted for many of the particulars here stated.

^b Addison's Temple Church.

^c Ibid.

the ancient seals of the Templars.”^a The remaining panels of the side lights in both aisles (not figured in the outline) being filled in precisely similar to the upper one in this plate. The side borders are also the same.

Plate 6., No. 19., has in the upper compartment the arms of Henry III., “who was one of the greatest of the many benefactors of the order of the Temple, and honoured with his presence the consecration of the quadrangular part of the church,”^b which took place on Ascension Day, A.D. 1240.^c The lower panel, containing within a circular border the ancient mystic symbol of the double triangle, revered alike by Christian and Moslem, is repeated in all the unfigured compartments in the centre light of this and the corresponding window; the side border is likewise carried round as mentioned in the description of No. 8., Plate 3.

Of Nos. 5, 6, 7, 16, 17, and 18., comprising conventional representations of the Temple of Jerusalem and the City of Bethlehem, no plates are given; for although they are perfectly in character with similar architectural delineations on glass, and in illuminated books of the 13th century, and are in admirable keeping in regard to harmony of colour and general effect with the rest of the design of these windows, yet, shewn separately, they would appear devoid of interest, as an incongruous heap of doors, windows, gables, and pinnacles, unintelligible but from the inscriptions beneath them, in yellow letters on a black ground: “Templum Hierusalem” — “Civitatis Bethlehem.”

Having thus completed our description of the windows at the east end of the north and south aisles, we come to that in the centre of the south aisle, opposite the organ gallery (given in two plates), which perhaps needs no further explanation or comment than the very appropriate quotation from the 150th Psalm, painted in red and black Norman letters on the jambs:—

“LAUDATE . DOMINUM . IN . SONO . TUBE . LAUDATE . EUM . IN . PSALTERIO . ET . CYTHARA . LAUDATE .
EUM . IN . TYMPANO . ET . CHORO . LAUDATE . EUM . IN . CHORDIS . ET . ORGANO.”

The last stained-glass window which remains to be noticed, is that at the east of the tower or clerestory of the “Round,” presented to the church by Mr. Willement, by whom it was designed and executed, together with those before described: it represents, within a *vesica*, the Saviour glorified, having the usual attributes and accompaniments, with the symbols of the Evangelists, &c., in the upper and lower compartments, and an appropriate text from Jeremiah^d beneath.^e

^a Addison’s Temple Church.

^b Ibid.

^c Ibid.

^d Lamentations, v. 19.

^e The completion of the other five windows, in the clerestory, with stained glass, as suggested by Prince Albert, when visiting the restored church, is absolutely necessary for the effective completion of

According to the order proposed at the commencement of this description, the ceiling next claims our attention, to which, in contemplating the edifice itself, the eye seems naturally to revert from the windows. A general plan in outline, as projected from above, intended to accompany the details, will be found figured in accordance with each plate.

Plate 1. The two first spandrils on the north side of the east end of the centre aisle, the scroll-work and groining being the same to the other six of that compartment. The vesica in this plate discloses an ancient mystic symbol, demonstrated by the learned to combine that of the cross with the sacred monogram of the Redeemer. The medallion contains the usual symbolic representation of the Evangelist St. Matthew, having "the face of a man." Those of Plate 2., Figs. 2, 3, and 4., representing the other Evangelists, Mark, Luke, and John, the first "like a lion," the second "like a calf," the last "like a flying eagle."^a The vesica piscis, Fig. 1., contains another ancient symbol of the redemption; the cross, with the initials I. N. R. I., Plate 3., develops the general design of the remainder of the ceiling of the middle aisle, to the west end of the parallelogram; the respective devices of the Inner and Middle Temple, viz., the winged horse, and the lamb with the nimbus, supporting the banner and cross, being arranged so as to alternate in each spandril. Plate 4. exemplifies the decoration of the spandrils and groining at the east end of the side aisles. On the label in this compartment (that of the north aisle) commences a part of the 19th Psalm, in red and black Norman characters, "LEX DOMINI IMMACULATA," &c., which is continued in Plate 1., and also to the south aisle. Plate 5., with the medallion in Plate 3., illustrates the decoration of the south aisles as continued to their western extremity, the banner "Beau Séant" alternating with the device of the cross triumphant over the crescent in the spandrils embracing the windows, the others being decorated with the red cross of the Templars, the colour of the border of each medallion varying from red to blue alternately, with a similar reciprocating change in the colours of the scroll-work.

A plate showing the decoration of the groined dome of the "Round" completes those of the ceiling, which it may be as well here to observe are each represented as developed on a plane surface, with the exception of the general plan of reference,

this part of the building; and the fresh arrangement in appropriate glazing of the lower windows is evidently required. At present the very unfinished state of this, the most interesting part of the edifice, might seem to indicate a falling off in the exertions and taste of the Committee, who had so very effectively completed all the other parts. A reduction of the now too powerful light in this vestibule would add exceedingly to the effect of the eastern division of this church. — W.

^a Revelations, iv. 7.

which is orthographically projected from above; the scale attached to Plate 1. applying to all those figured on the same, in accordance with this remark.

The two plates, entitled "Decoration of central archway of the west end of the chancel," and "Decoration over archways at the west end of south and north aisles," cannot be more accurately described than in the words of W. Burge, Esq., one of the most active and efficient members of the committee appointed for carrying these restorations into execution, and who has written an interesting account thereof.^a He says, "On the spaces of wall left between the vaulting and the three arches which communicate with the round church have been painted, in a style strictly according with the date of the architecture, six enthroned figures of those English monarchs who were connected with the history of the Knights Templars and with this church.

"The first represents King Henry I., in whose reign the order was first recognised in England. He bears their original banner, the Beau Séant; the second, Stephen, carries their subsequent device, the red cross, on the silver field. Then follows Henry II., holding a representation of the Temple Church as it was built in his reign. Next comes Cœur-de-lion, the only monarch of England who was personally engaged in the crusades: he bears loftily the representation of the Temple Church in his left hand, and in his right his sword, unsheathed. Between these, in a subordinate panel, is a representation of 'Henricus Junior,' the eldest son of Henry II., who was crowned as king, and died during his father's reign. These are followed by the figure of King John, who carries also a representation of the church; and the series is completed by the figure of King Henry III., who holds a model of the Temple Church, with its eastern addition, as it stood in his time.

"The interspaces are filled by scroll ornaments, similar in design to those on the vaultings, with the shields of Henry I. and III., and the cross of the order. On the jambs of the centre arch are the following quotations from the Psalms:—

'NISI DOMINUS ÆDIFICAVERIT DOMUM, IN VANUM LABORAVERUNT QUI ÆDIFICANT EUM.

'NISI DOMINUS CUSTODIERIT CIVITATEM, FRUSTRA VIGILAT QUI CUSTODIT EUM.'

"On the piers on either side are painted the emblazoned shields of the arms which are borne at the present time by the two societies."

Another plate gives the decoration over the principal window at the east end, with that of the splays, &c. The devices of the sun and moon in the quatrefoils on each side the centre light are appropriate symbolic representations of the old and

^a The Temple Church. An account of its restoration and repairs, by William Burge, Esq., of the Inner Temple, one of Her Majesty's counsel, M.A., F.R.S., F.S.A., &c. &c.

new covenants; the former as the moon reflecting the more full and perfect light of the latter.

The description of the altar-piece is extracted from Mr. Burge's account:—
 "In the design and construction of the tabernacle work of the altar, Messrs. Smirke and Burton have had to contend with, and they have overcome, great difficulties arising from the comparatively little height from the pavement to the base of the central eastern window. The string course on which the central eastern window rests is not more than nine feet from the pavement. There could be only one step from the pavement to the altar. The altar itself could not be raised above the surface of the wall. Greater richness in the ornamental parts which surmount and surround the altar would therefore be required to counteract the disadvantage of the want of height. These ornamented parts must be so constructed as not to conceal the string course or cornice, which, with severe simplicity, has been preserved round the whole church. The altar is surmounted by an arcade, which extends the whole width of the middle aisle, being the entire space appropriated to the altar. This is inclosed by a low perforated parapet of carved stone, elaborately painted. In the centre of the arcade are panels of rich tabernacle work. The Decalogue is inscribed in the two panels to the north, and the Lord's Prayer and Creed on the two panels to the south, with illuminated capitals and ornaments. The central panel is a cross fleury, with the monogram I. H. C. ; the ground is light blue, stellated in gold. Although the gablets of the tabernacle work extend above the marble string course, the eye distinctly recognises that same string course which has been continued round the whole church. The other panels of the arcade are well calculated, by the depth of their colouring, to give a peculiar brilliancy to the central panels."

"Carved oak elbows to seats."—These four plates afford but a small sample of the "endless luxuriance and variety" displayed in the carvings of the stalls and benches, which were executed from casts of ancient examples supplied by Mr. L. N. Cottingham, Architect, from his collection of architectural antiquities.

The plate in outline, "West end of the Benchers' seats, on the north side," may serve to give some idea of the appropriation of the above carvings, with their dimensions and arrangements. The outline "Elevation of one compartment of triforium," may be interesting as illustrating that portion of the "Round," in which, and some other ancient examples, the intersection of the circular arch has given rise to much animated discussion upon the origin of the pointed form. The whole periphery is divided into six similar compartments to the one here delineated, which is developed superficially, so as to equal (from centre to centre of the two outer shafts) one sixth of the inner circumference of the tower. The columns,

caps, and bases, in Purbeck marble, are complete restorations from the originals, which were much decayed. They stand out from the wall of their abutment, equal to the diameter of the shaft, as shewn in the plan on one of the two following plates.

“Caps and bases of columns of triforium.”—The style of design of these caps is remarkable, resembling that of the larger columns below, of an oriental character peculiar to the period of the transition from the Norman or circular to the early pointed style of architecture, no two being precisely similar.

Thus are briefly described all the plates supplied for this work, with the exception of the general plan, which will sufficiently explain itself, and thus tend to elucidate the whole.

R. H. ESSEX.

NUMERICAL LIST OF PLATES.

STAINED GLASS.

	Plates.
Outline elevation of the windows at the east end of the north and south aisles -	1
Coloured illustrations of ditto - - - - -	6
Centre window of south aisle - - - - -	2
East window of tower - - - - -	1
	10

DECORATION OF CEILING, WALLS, ETC.

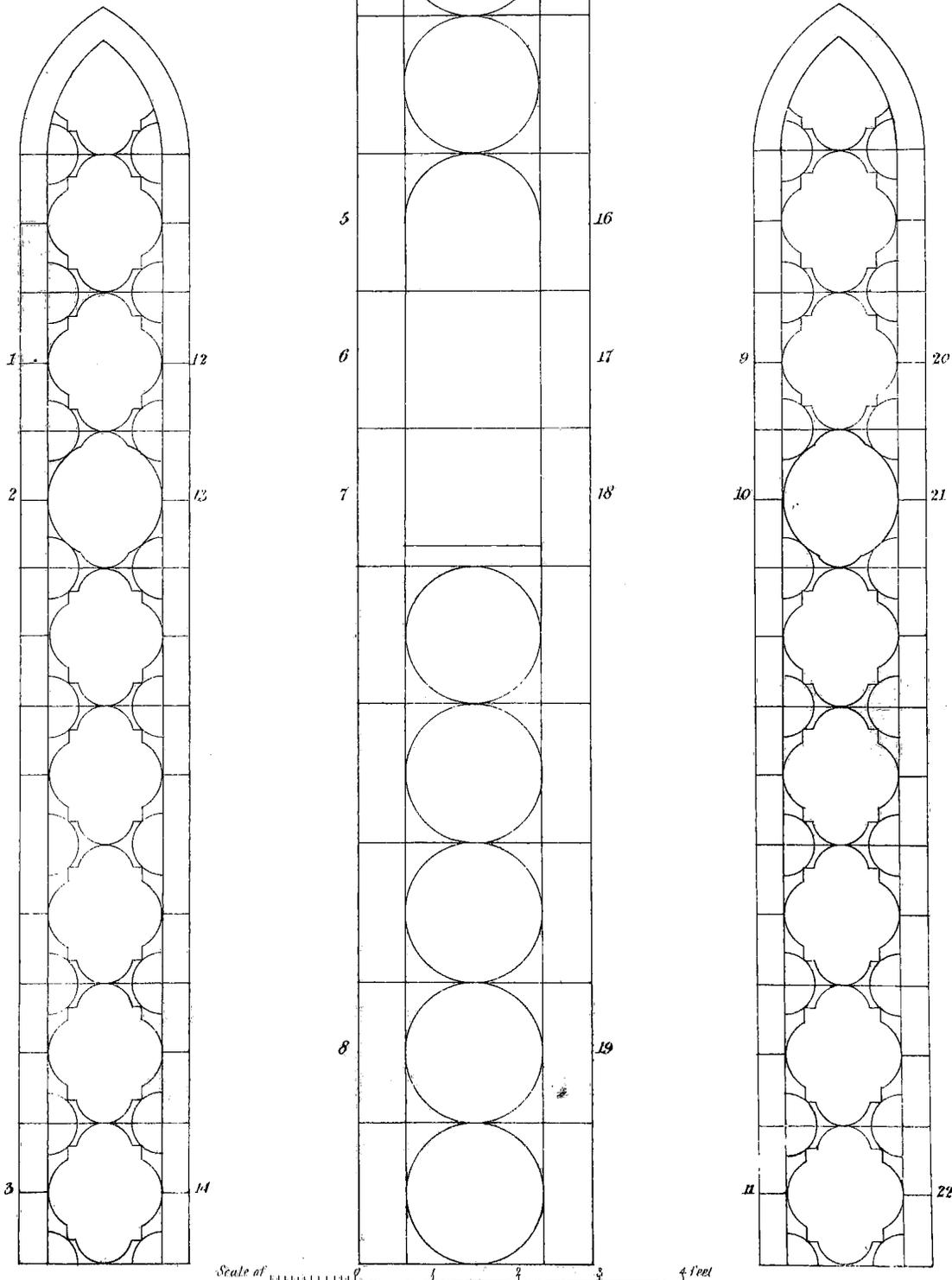
General plan in outline of the two eastern compartments - - - - -	1
Coloured illustrations of ditto - - - - -	5
Ditto of the groined dome of the "Round" - - - - -	1
Decoration over archways at the west end of chancel - - - - -	2
Ditto over the principal window at the east end, with that over the side windows, splays, &c. - - - - -	1
Altar-piece - - - - -	1
Carved oak elbows to seats - - - - -	4
Outline elevation of the west end of the benchers' seats on the north side, &c.	1
Ditto of one compartment of triforium - - - - -	1
Caps and bases of columns of ditto - - - - -	2
General plan of the church as restored - - - - -	1
	30

EAST END OF NORTH AISLE.

- 1 *Beau Seant.*
- 2 *Geoffrey Filius Stephani.*
- 3 *Arms of Henry 1st.*
- 4 *Cross of the Templars.*
- 5 } *Templum Hierusalem.*
- 6 }
- 7 }
- 8 *Sancta Militia X^{ti}.*
- 9 *Beau Seant.*
- 10 *Amaric de S^t Maur.*
- 11 *Arms of Baldwin.*

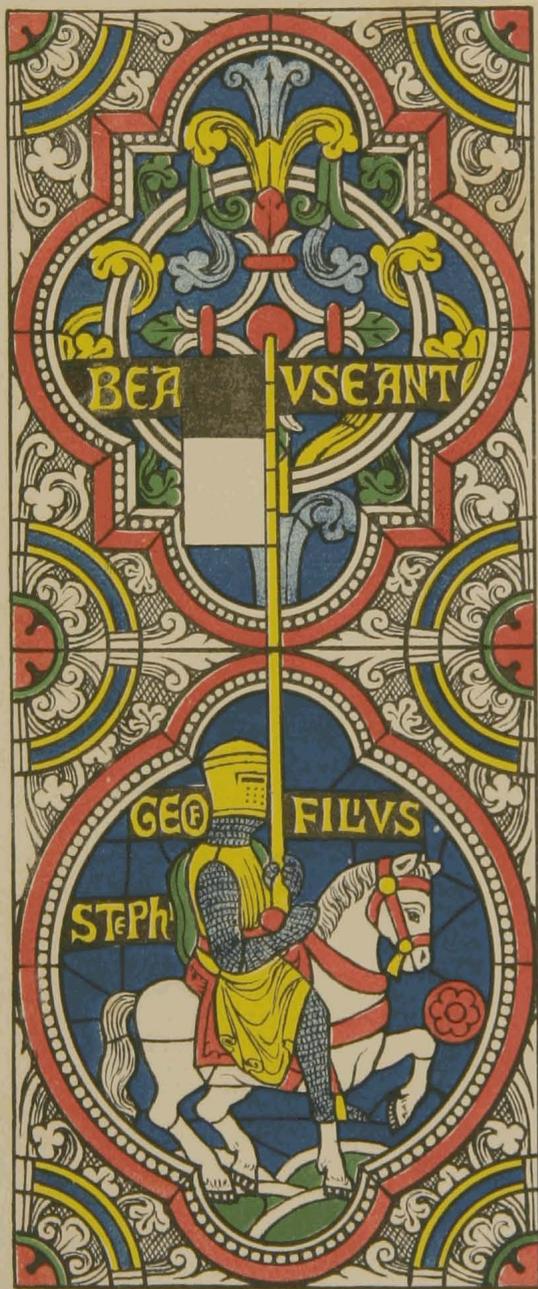
EAST END OF SOUTH AISLE.

- 12 *Beau Seant.*
- 13 *Alanus Marcel.*
- 14 *Sigillum Templi.*
- 15 *Cross of the Templars.*
- 16 } *Civitatis Bethlehem.*
- 17 }
- 18 }
- 19 *Arms of Henry 3rd.*
- 20 *Beau Seant.*
- 21 *Robert de Montfort.*
- 22 *Cross Triumphant.*



WINDOWS AT THE EAST END OF THE NORTH AND SOUTH AISLES,
 TEMPLE CHURCH, LONDON.

N° I.



R. II Essex del' 1843

N° II.

N° IX.

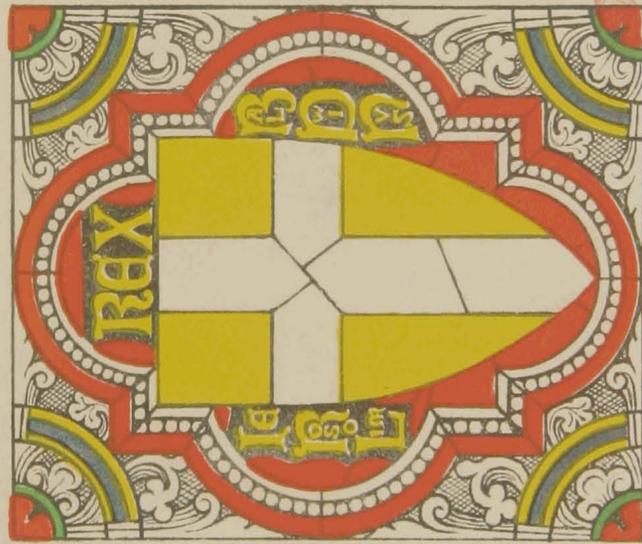


N° X.

STAINED GLASS FROM THE WINDOWS AT THE EAST END OF THE NORTH AISLE,
 TEMPLE CHURCH, LONDON.

London, John Weale, 59, High Holborn, January 1st 1844.

Day & Haghe, Litho to the Queen.



P H Essex del. 1843

STAINED GLASS FROM THE WINDOWS AT THE EAST END OF THE NORTH AND SOUTH AISLES

TEMPLE CHURCH, LONDON.

London, John Weale, 59, High Holborn, January 1st 1844.

Printed by G. & C. Whittaker.

N^o IV & XV



R.H. Essex, del.

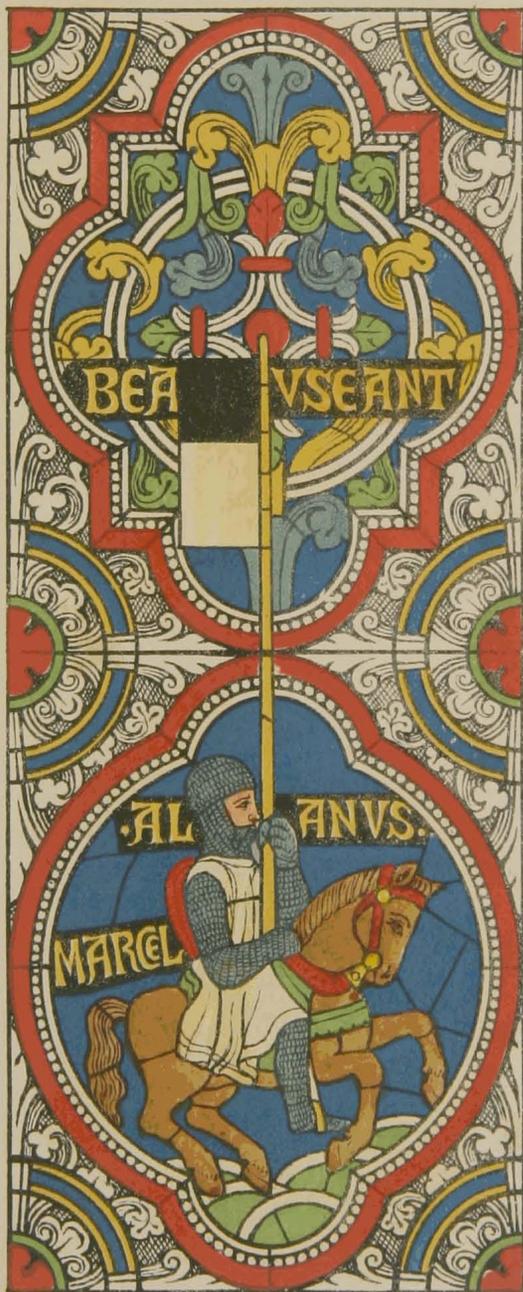
N^o VIII.

STAINED GLASS, FROM THE WINDOWS AT THE EAST END OF THE NORTH AND SOUTH AISLES,
TEMPLE CHURCH, LONDON.

London, John Weale, 59, High Holborn, January 1st 1844.

Day & Hughes lith^d to the Queen.

Nº XII.



R H. Essex del.

Nº XIII.

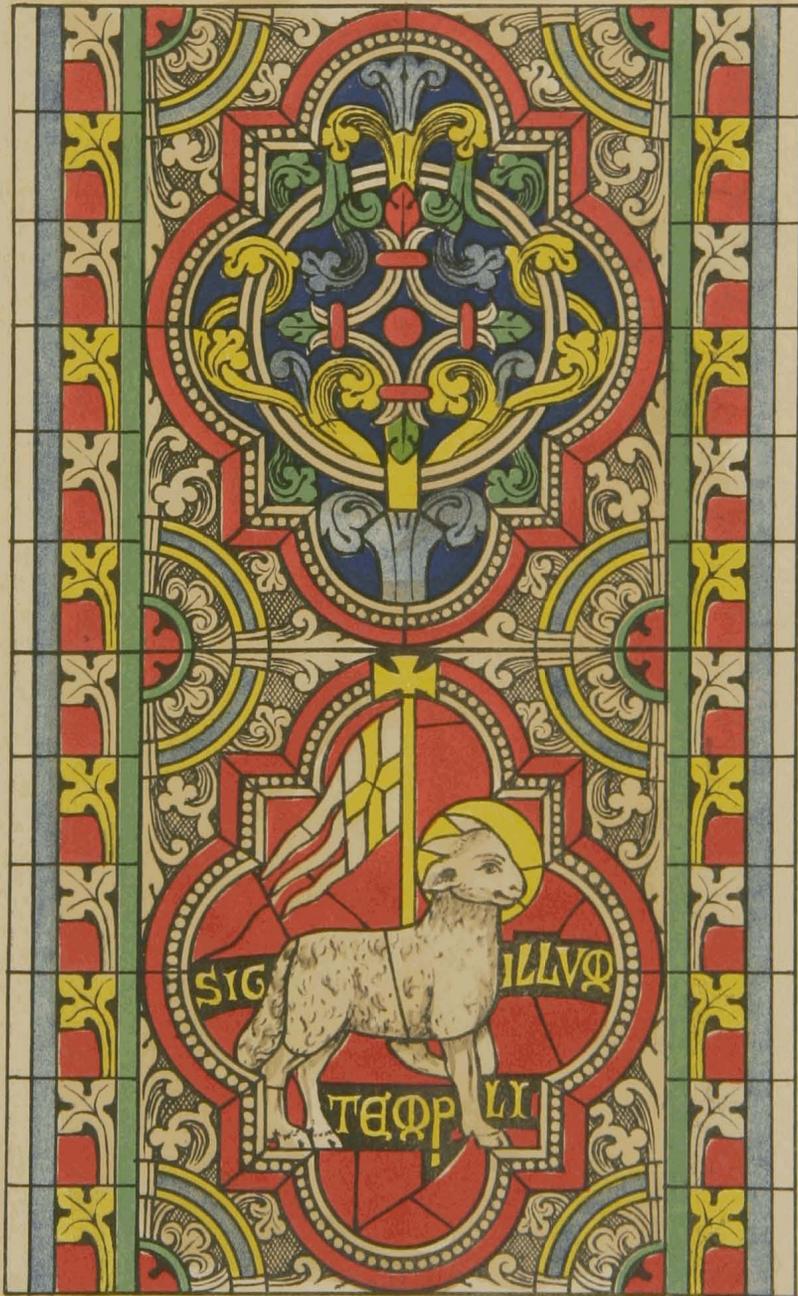
Nº XX.



Nº XXI.

STAINED GLASS FROM THE WINDOWS AT THE EAST END OF THE SOUTH AISLE
TEMPLE CHURCH LONDON.

London. John Weale, 59 High Holborn. April 1st 1844.



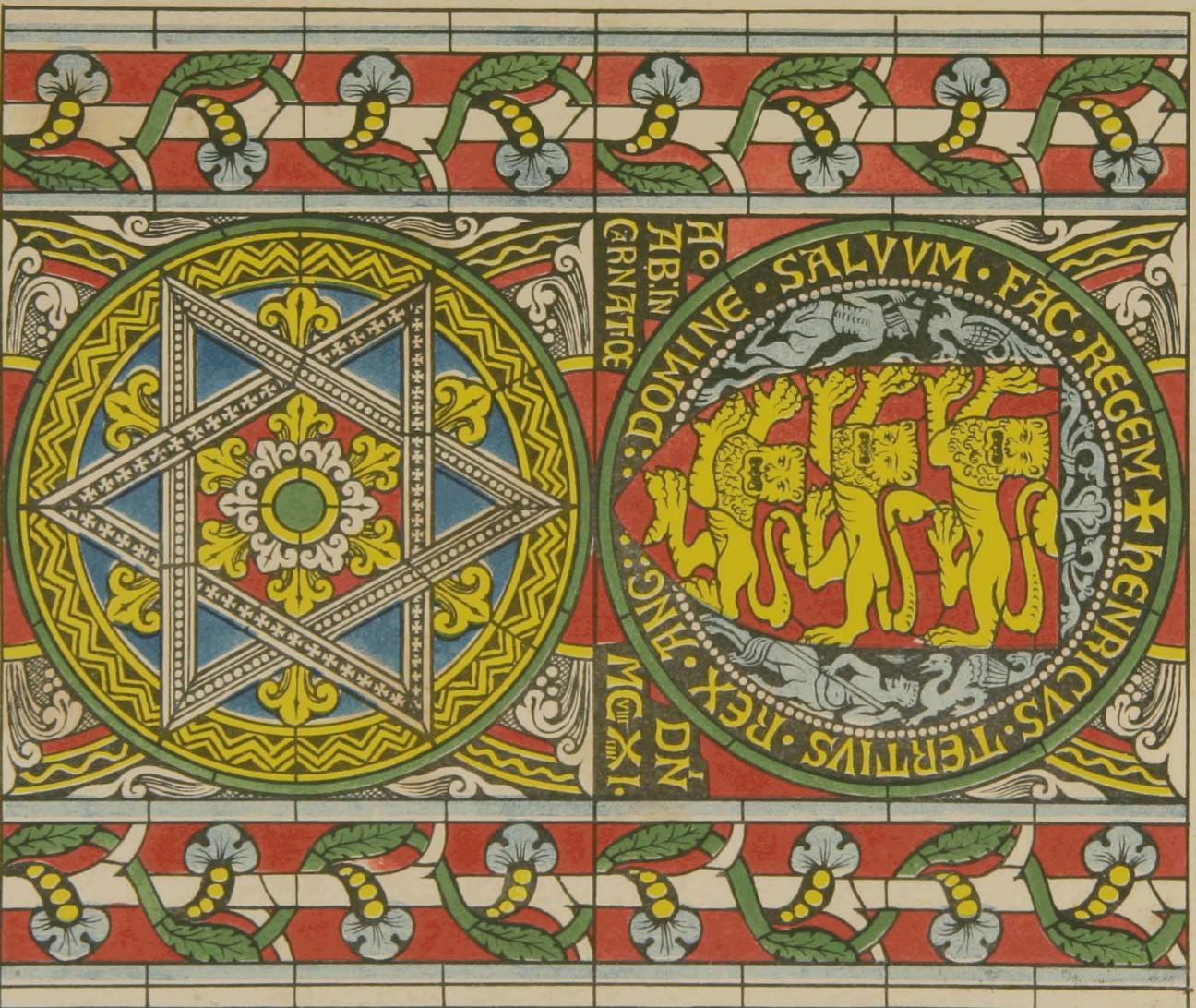
R. H. Essex del.

N° XIV.

STAINED GLASS, FROM THE WINDOWS AT THE EAST END OF THE SOUTH AISLE,
 TEMPLE CHURCH, LONDON.

London, John Weale, 59 High Holborn, January 1st 1844.

Day & Haghe, Lith^{rs} to the Queen.



No. XIX

H. H. Essex, del. 1843

STAINED GLASS FROM THE WINDOWS AT THE EAST END OF THE SOUTH AISLE,
 TEMPLE CHURCH, LONDON.

London, John Meale, 39 High Holborn, January 1st 1844
 Engraved by J. H. Colver, Queen

Mosaic Compartments - Scale 9 Inches to 1 Foot



East Side



West Side

Scale 1 Inch to a Foot

SIDE LIGHTS OF CENTRE WINDOW OF SOUTH AISLE
TEMPLE CHURCH LONDON

London, John Hill, 59 High Holborn July 1st 1844



Upper Compartment

Centre Figure



Lower Figure

Scale 1 inch to a foot.

MIDDLE LIGHT OF CENTRE WINDOW OF SOUTH AISLE
TEMPLE CHURCH, LONDON

London, John Wailes, 39 High Holborn, July 1st 1874

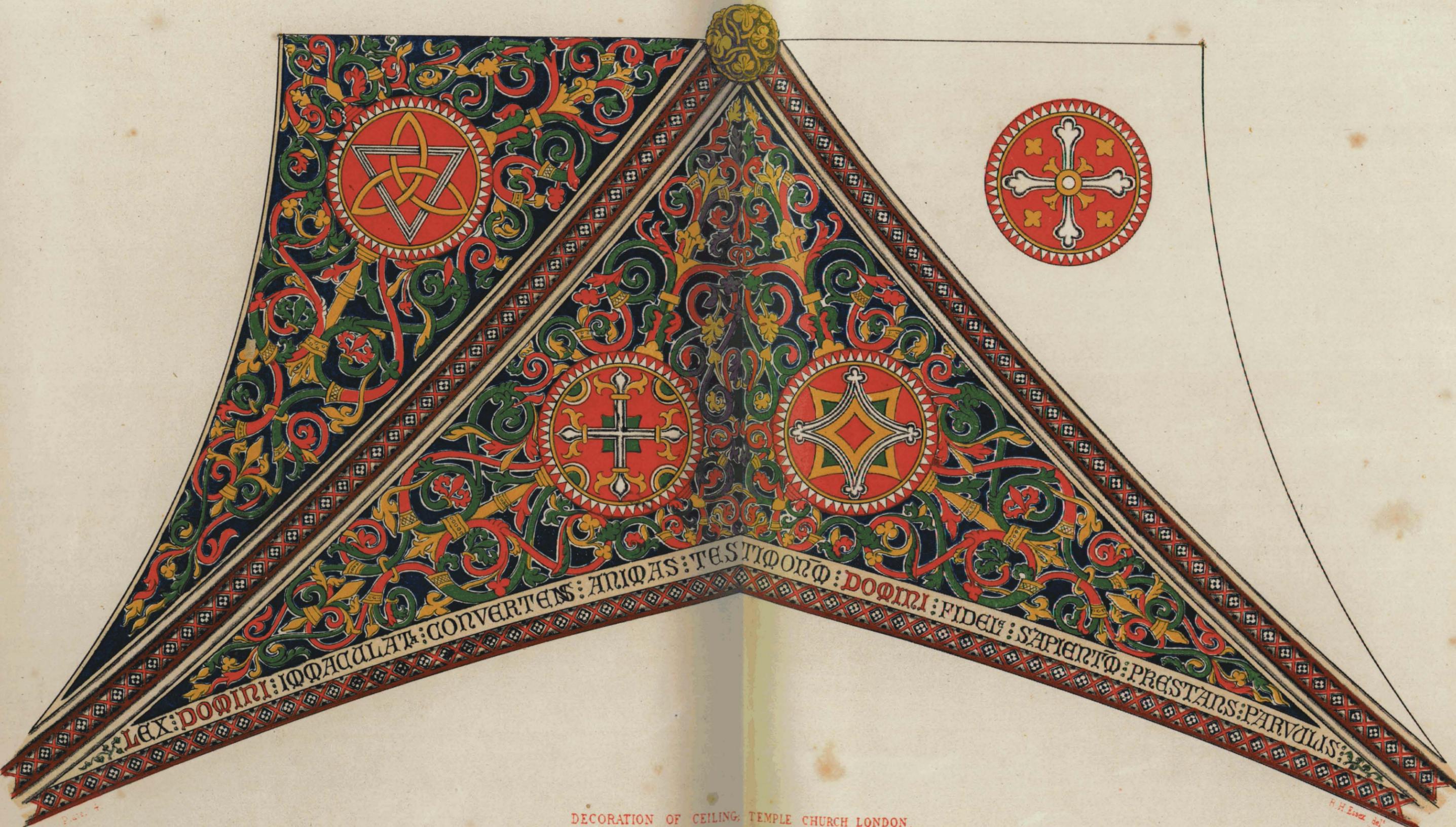


E. H. Essex.

EAST WINDOW OF TOWER: TEMPLE CHURCH LONDON

Presented by J. Willement F.S.A.

London, John Weale, 59 High Holborn, July 1st 1877



LEX: DOMINI: INQUACULAM: CONVERTENS: ANIMAS: TESTIFORUM: DOMINI: FIDELI: SAPIENTIO: PRESTANS: PARVULAS:

DECORATION OF CEILING, TEMPLE CHURCH LONDON.
SPANDRILS AT THE EAST END OF SIDE AISLES.

London John Weale, 39 High Holborn, July 1st 1844.

H. H. Essex del.

Fig. II.



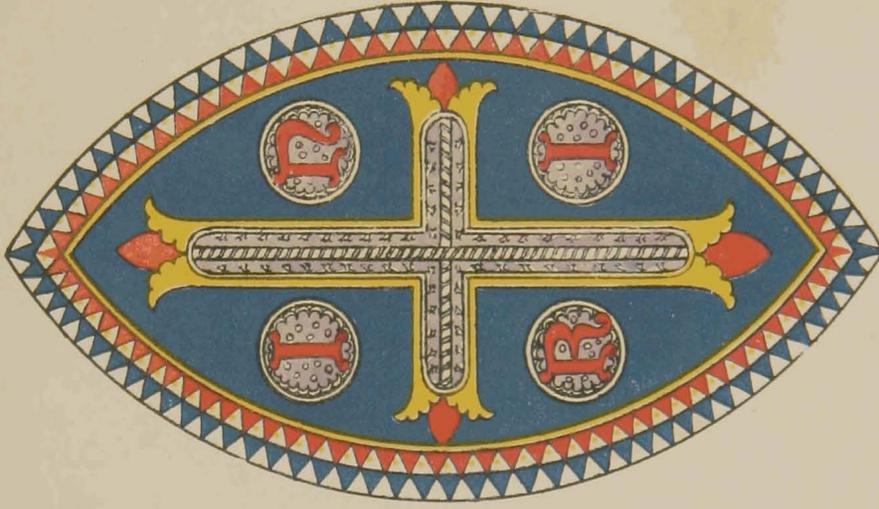
Fig. III.



Fig. IV.



Fig. I.



TEMPLE CHURCH LONDON

R. H. Essex, Del.

London, John Waide, 59 High Holborn, April 1st 1844

DECORATION OF CEILING.

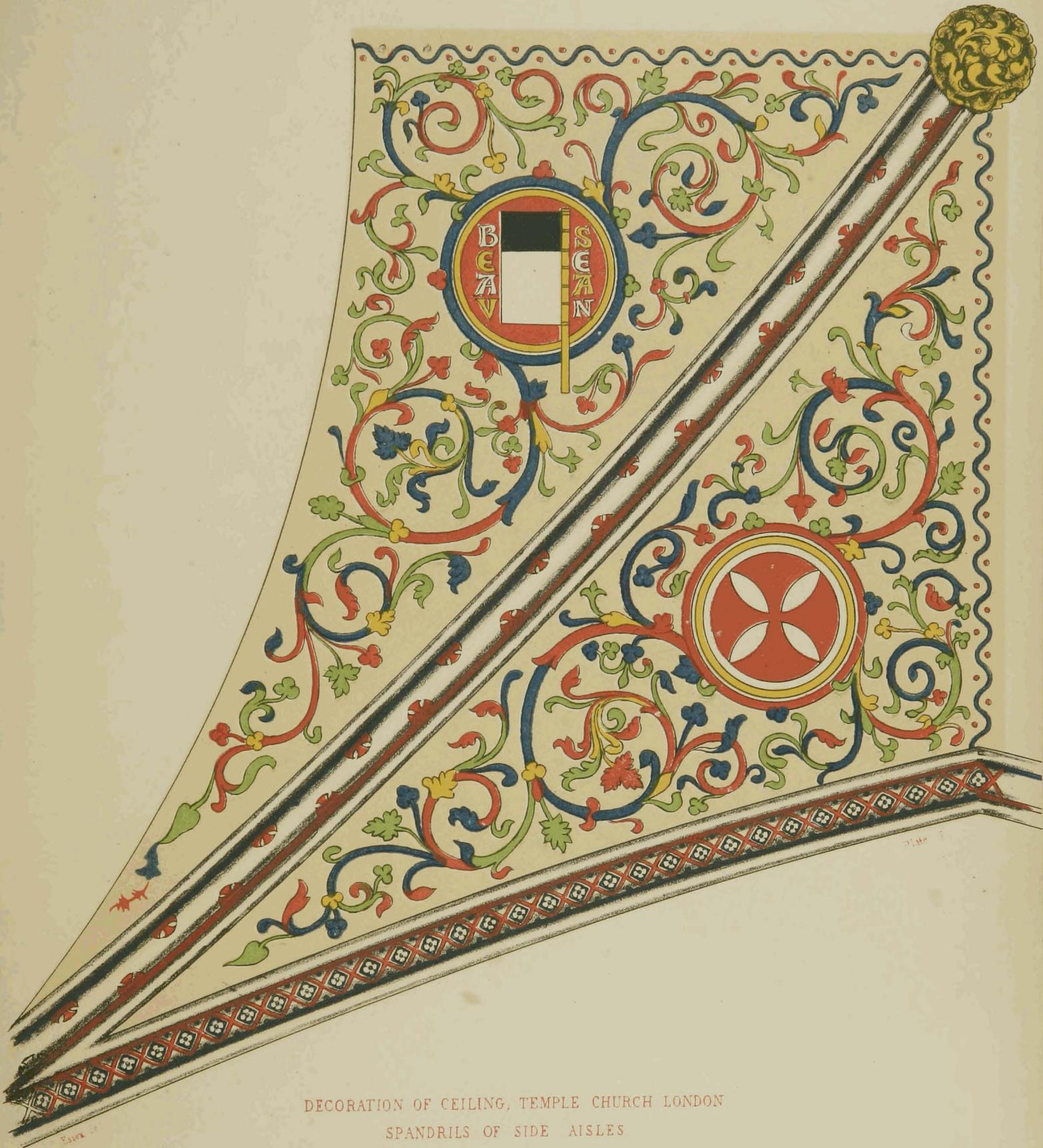


R. H. Essex del.

DECORATION OF CEILING. TEMPLE CHURCH LONDON.

SPANDRILS OF NAVE.- PLATE III.

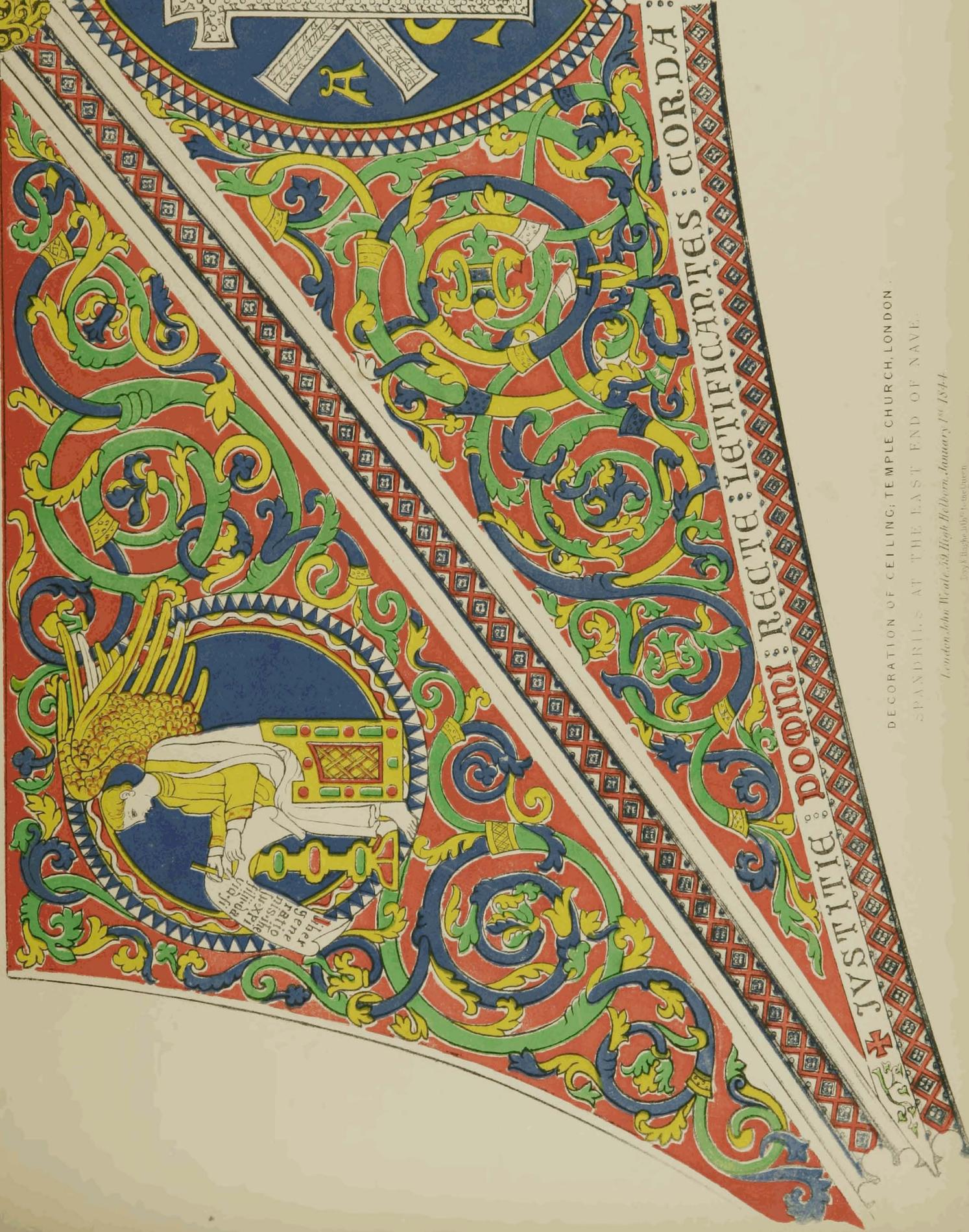
London John Weale 59 High Holborn April 1st 1844.



DECORATION OF CEILING, TEMPLE CHURCH LONDON
SPANDRILS OF SIDE AISLES

London John Weale, 59 High Holborn, July 1st 1877.

Scale of Feet



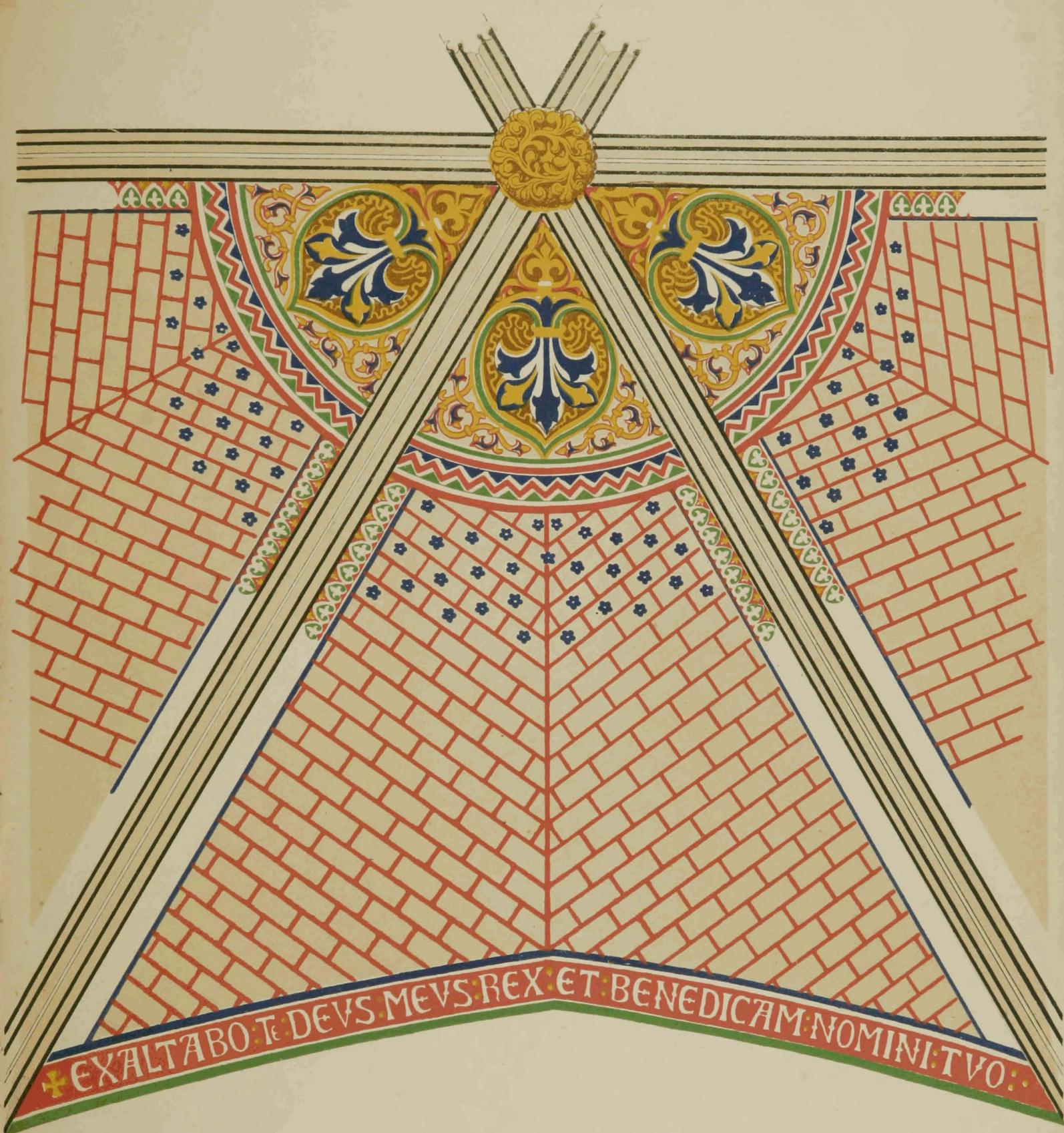
JUSTITIE : DOMINI : RECTE : LEVIFICANTES : CORDA :

F. H. Essex del 1844

DECORATION OF CEILING; TEMPLE CHURCH, LONDON.
SPANDRILS AT THE EAST END OF NAVE.

London, John Weale, 59, High Holborn, January 1st 1844.

Joy's Engraving Co. London



DECORATION OF GROINED DOME.

R.H. Essex del.

TEMPLE CHURCH, LONDON.

London. John Weale, 59, High Holborn, January 1st 1845.



R. H. Essex del.

DECORATION OF CENTRAL ARCHWAY AT THE WEST END OF THE CHANCEL

TEMPLE CHURCH LONDON.

London, John Weale, 59 High Holborn, January 1st 1845.



RICHARDVS: REX:

RICHARDVS:

R. H. Essex del. t.

DECORATION OF ARCHWAYS AT THE WEST END OF SOUTH & NORTH AISLES,
 TEMPLE CHURCH LONDON.

London John Weale 59 High Holborn January 1st 1845

DECORATION OF SPANDRILS & WINDOW SPLAYS
AT THE EAST END OF MIDDLE AISLE



R.H. Essex del.

TEMPLE CHURCH, LONDON

SPANDRILS OVER WINDOWS IN SIDE AISLES



DEVICE IN QUATREFOIL
ON THE SOUTH SIDE
OF EAST WINDOW



DECORATIONS TO WINDOW SPLAYS IN SIDE AISLES

ELEVATION OF ALTAR PIECE. TEMPLE CHURCH. LONDON.



R. H. Essex del^t

0 1 2 3 4 5 6 7 8 9 10 Feet





R. H. Essex del.

CARVED OAK ELBOW TO SEATS.
TEMPLE CHURCH LONDON.

London, John Weale, 59, High Holborn, Apr 21st 1844.



R.H. Essex del.

CARVED OAK ELBOWS TO SEATS.
TEMPLE CHURCH LONDON.

London. John Weale, 59, High Holborn April 1st 1844.

CARVED OAK ELBOWS TO SEATS.

TEMPLE CHURCH LONDON.

London. John Weale 59 High Holborn April 1st 1844.

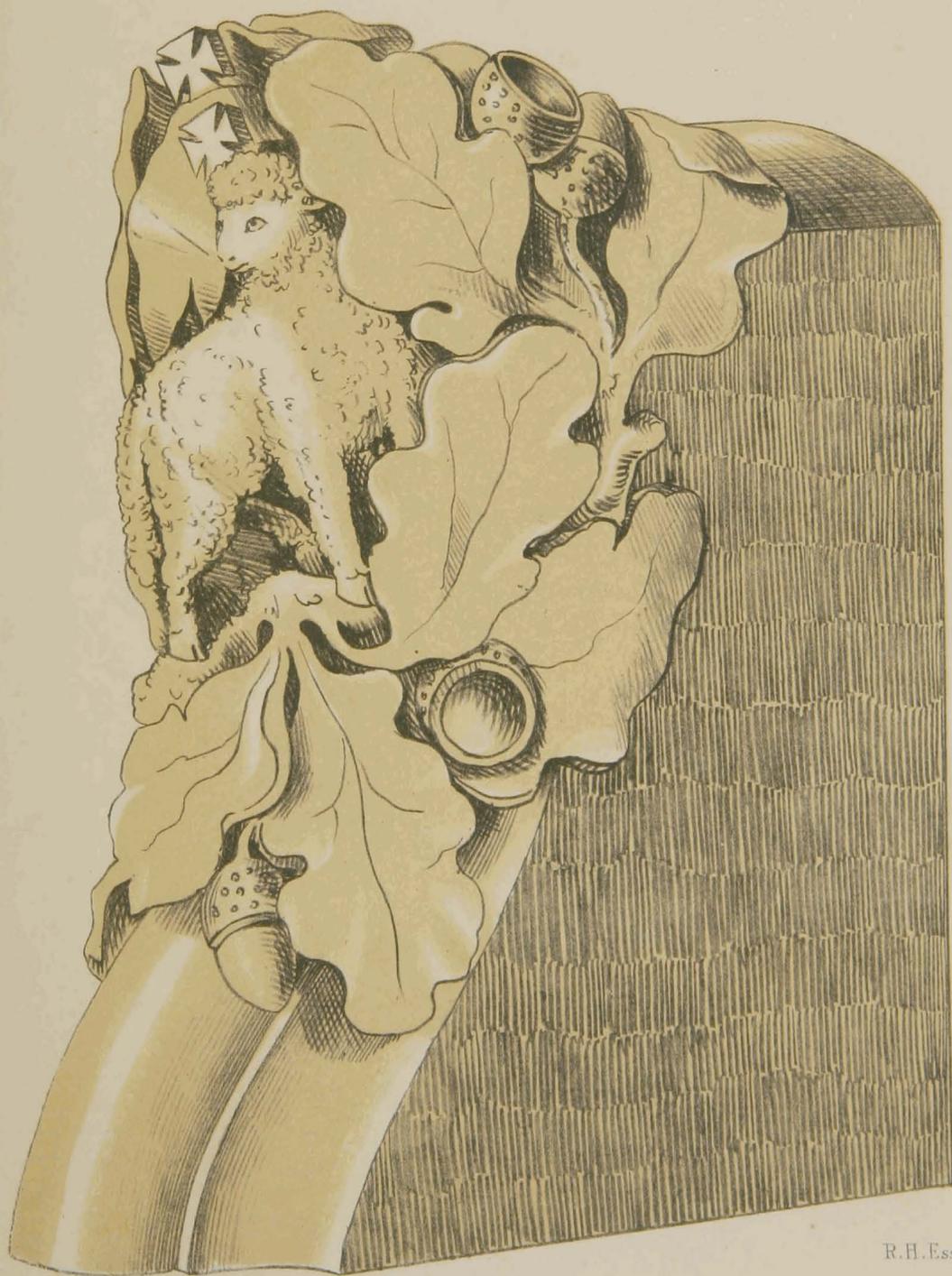


R.H. Essex del^y

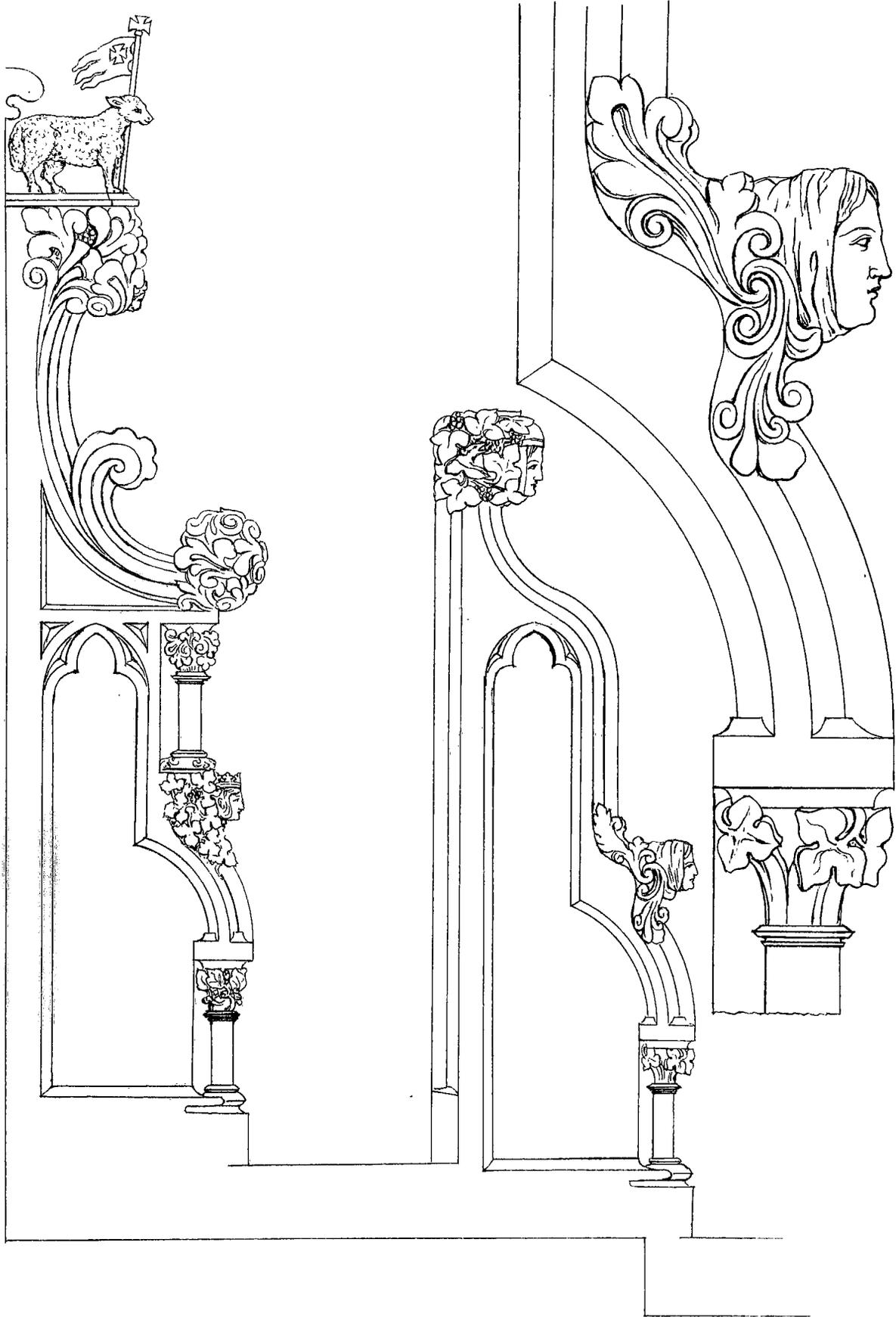
CARVED OAK ELBOWS TO SEATS.

TEMPLE CHURCH LONDON.

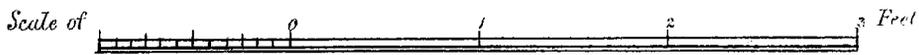
London. John Weale 59 High Holborn April 1st 1844



R.H. Essex del.



CAP AND ELBOW $\frac{1}{4}$ FULL SIZE

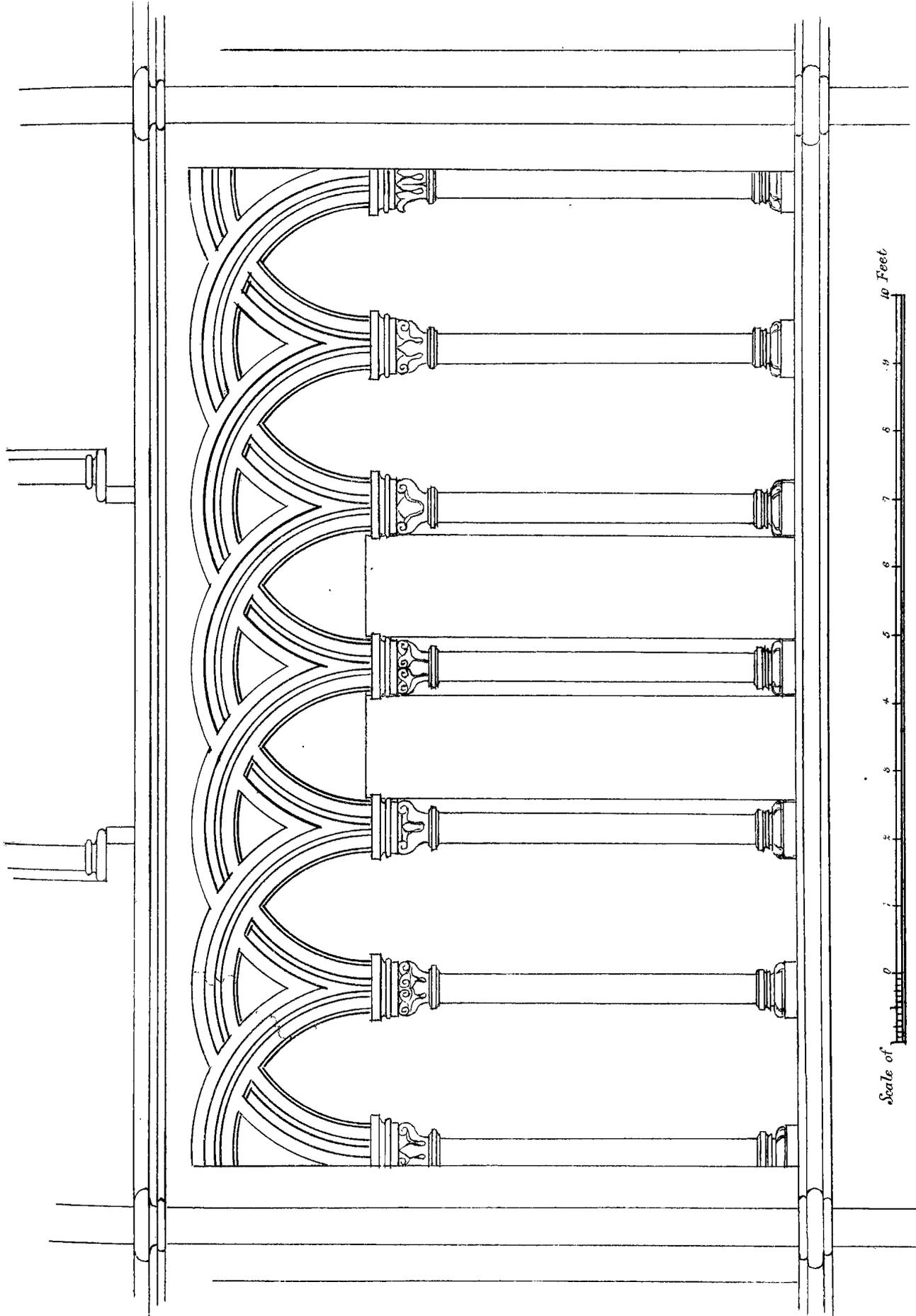


WEST END OF THE BENCHERS SEATS, ON THE NORTH SIDE.

R.H. Essex delt

TEMPLE CHURCH, LONDON.

By order of John Weale Esq High High Court, October 1st 1844.



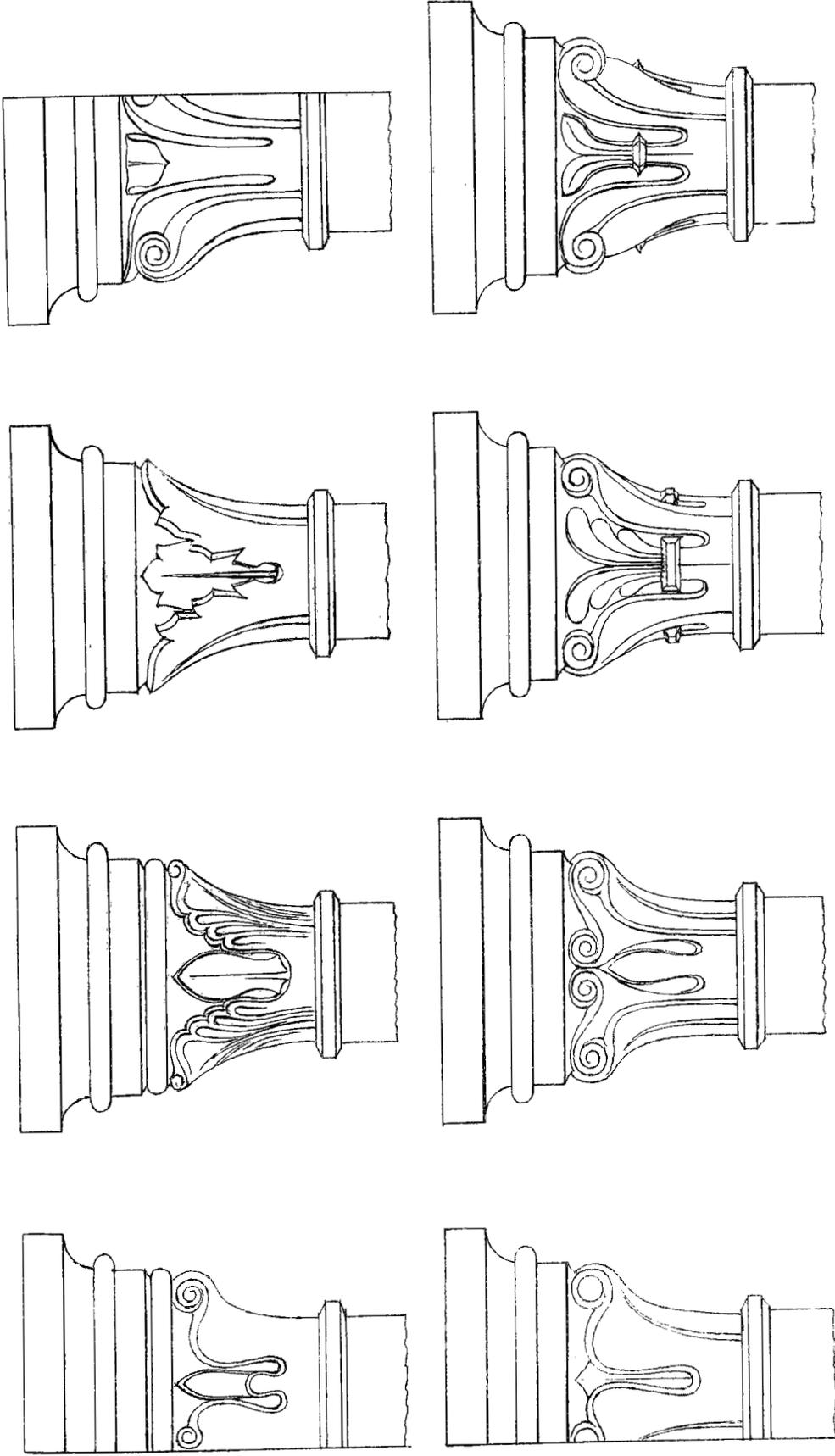
Scale of  10 Feet

ELEVATION OF ONE COMPARTMENT OF TRIFORIUM.

TEMPLE CHURCH, LONDON.

London. John Weale 59, High Holborn. October 1st 1884.

R. H. E. SSEX del.

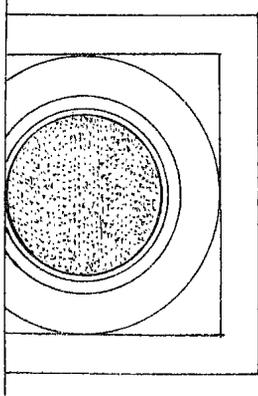


R H Essex delt

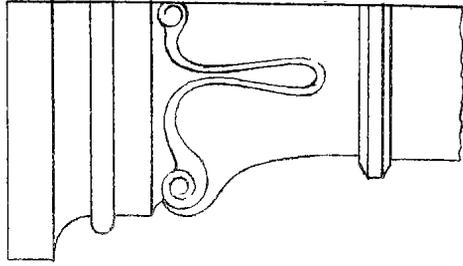
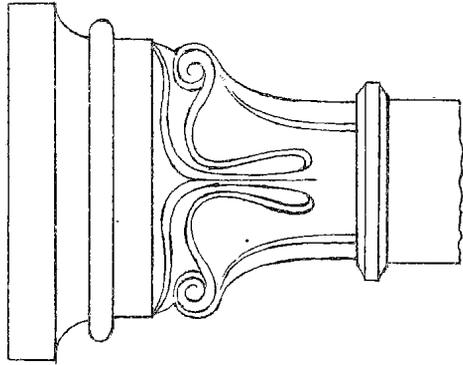
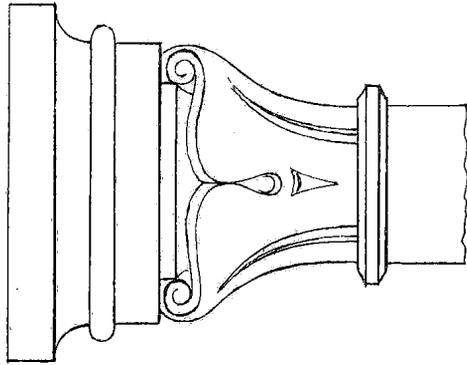
CAPS OF COLUMNS OF TRIFORM.

TEMPLE CHURCH, LONDON.

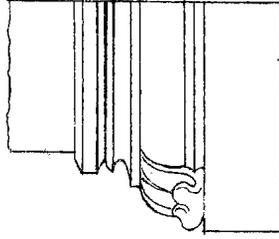
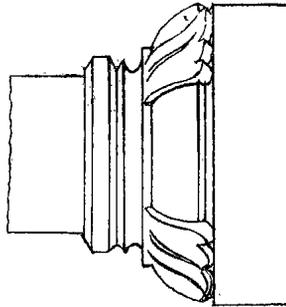
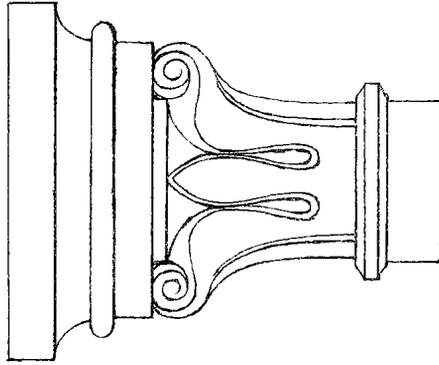
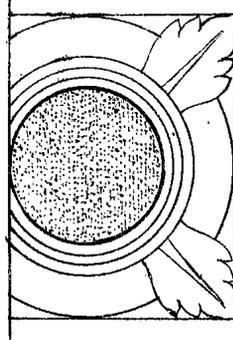
London. John Weale. 59 High Holborn. October 7th 1844.



PLAN OF CAP



PLAN OF BASE



CAPS AND BASES OF COLUMNS, OF TRIFORMUM.
TEMPLE CHURCH; LONDON.

London. John Waale 59. Fifth Pl. Horns. October 1844.

R. H. Essex. del.

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