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Roods and Roodlofts

by F. F. Fox
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ROODS AND ROOD-LOFTS.

A PRESIDENTIAL ADDRESS DELIVERED AT BATH BY MR. F. F. FOX,
President of the Society.

[*The writer of this Paper, believing the reproduction of certain ambones, screens, and rood-lofts, in addition to those mentioned, would be of interest to Members of the Society, has ventured to introduce them.*]

THE presidential addresses of those gentlemen who have preceded me in this chair have ranged over a wide field, and have been marked by an ability which I cannot pretend to emulate. Sometimes they have dealt with the archæology of foreign countries, sometimes with that of England; more commonly with that of the county of Gloucester, or with that particular portion of the county in which we happened to meet.

Last year our president, Mr. Gardiner Bazley, struck out a new line, and dealt in a very able and thorough manner with the history and manufacture of stained glass, especially of that in the windows of our churches. With such an example before me, I venture to follow suit, and to attempt to deal with the history of roods and rood-lofts, a subject which the Rev. W. Bazeley challenged some of us to take up at our last meeting.

It is in England an archæological subject, one that was very dear to our forefathers in the Middle Ages, and one which, though roughly handled at the Reformation, has in some quarters not quite lost its interest at the present day. The feeling of our forefathers found expression in Chaucer, who says: "I looking up into that ruful roode," and "That for us dyede on the roode-tree"; and again, "He lyeth in the grave under the roode-beme."

William Langland also, the author of *Piers Plowman*, who wrote about the same date, and who was a native of Shipton-

under-Wychwood, which we visited in 1897, says: "Mercie for Mary's love of heven that bare the blisful barne, that bought us on the rood."

The good and learned Bishop Douglas (1474 to 1522), in the prologue to his translation of *Virgil*, says: "Those large stremys sched upon the rude"; and in the prologue to the eleventh book, "Think how the Lord for the on rude was rent."

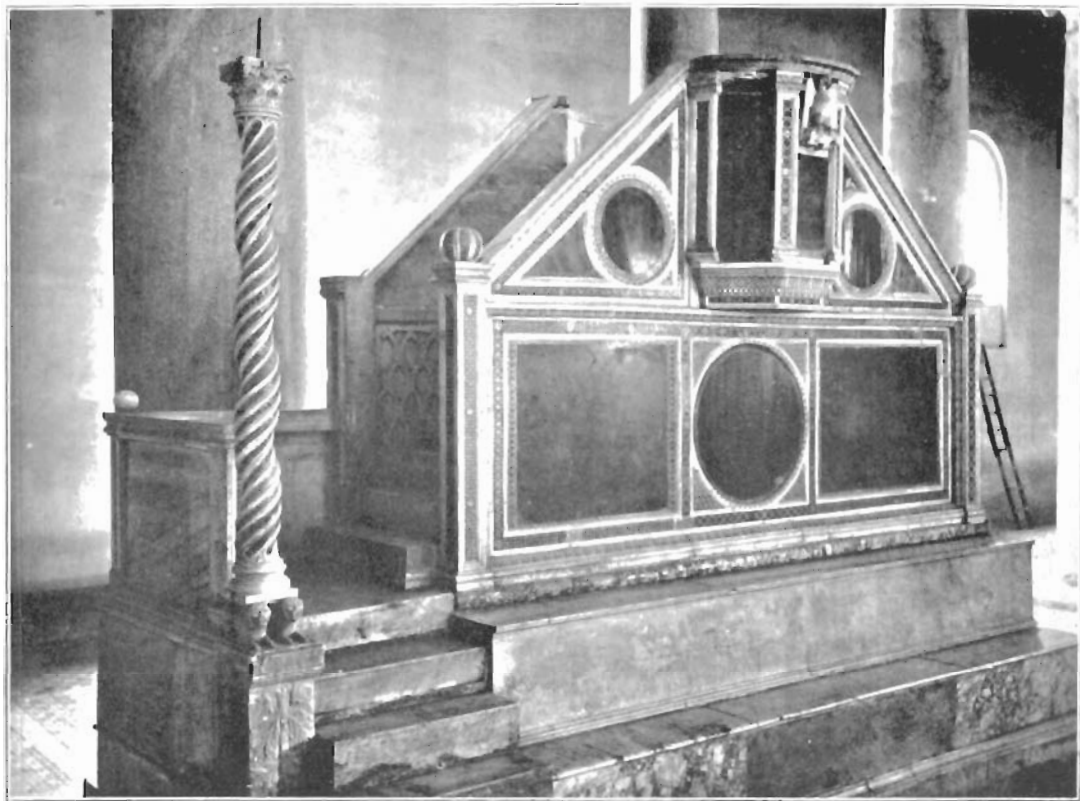
An unknown writer who is quoted in *Archæologia* says: "Wot you what spiritual mystery was couched in the position thereof? The Church (forsooth) typified the Church militant; the chancel represents the Church triumphant; and all who would pass out of the former into the latter must go under the rood-loft—*i.e.*, carry the cross and be acquainted with affliction."

It is necessary to trace the descent of the rood loft from the screen, and of the screen from the ambo, because they were introduced into the Church at different dates, and for not dissimilar purposes.

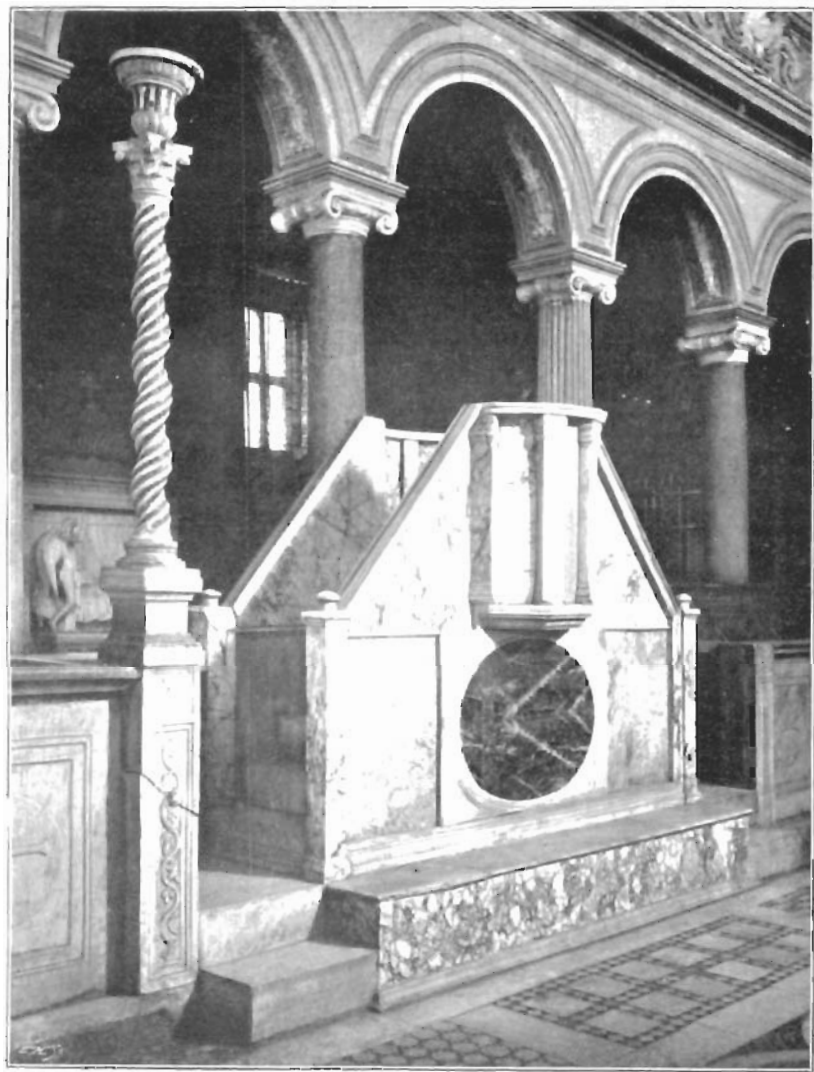
In regard to the ambo, it was the custom of the Primitive Church and long afterwards to sing the Epistle and Gospel from two stone pulpits placed at the lower end of the choir, from whence they would be conveniently heard by the people; and for this reason they were termed "ambones." Of these many examples remain in ancient basilicas, such as at San Lorenzo and San Clemente in Rome (*Figs. 1 and 2*). These pulpits were also used for chanting the lessons of the divine office; and from the reader asking a blessing before commencing with "Jube Domine Benedicite," they were commonly called jubés, which name was afterwards retained when these pulpits were exalted into a lofty gallery or screen reaching across the choir.¹

The ambo was an elevated tribune (pulpit, rostrum, gallery) placed at the lower end of the choir, between that

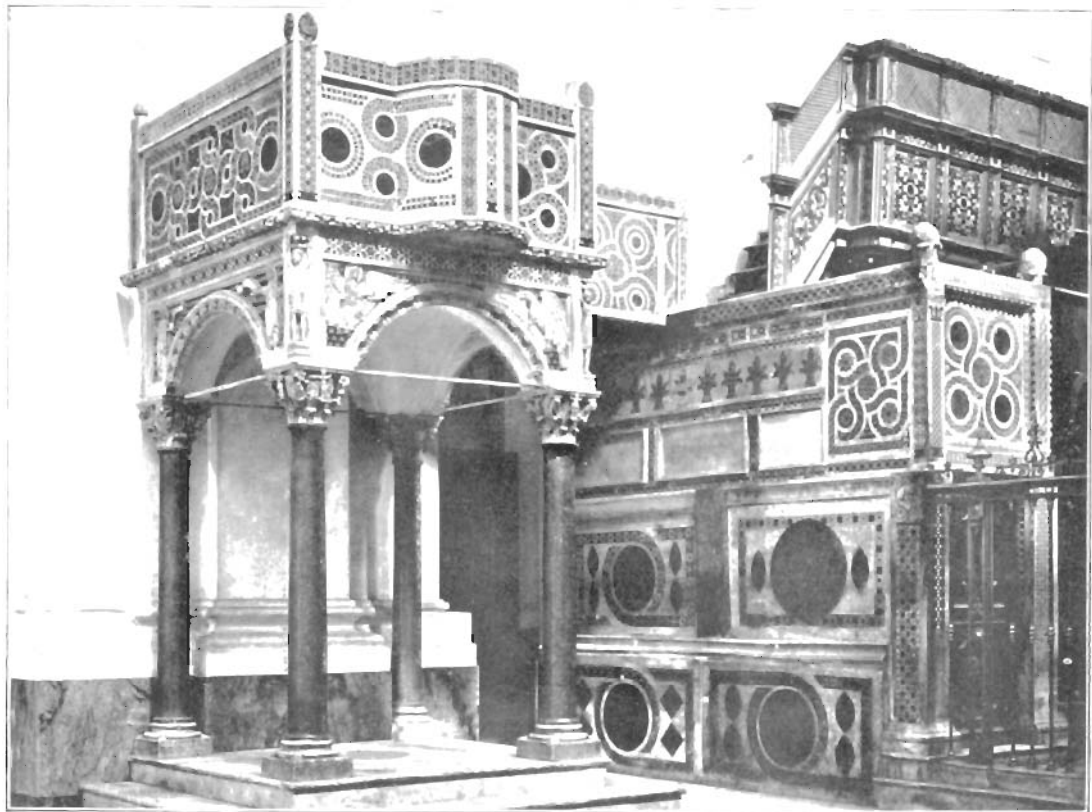
¹ Modern instances of ambones may be seen in the church of St. George, Brandon Hill, Bristol, set up during the vicariate of Archdeacon Norris.



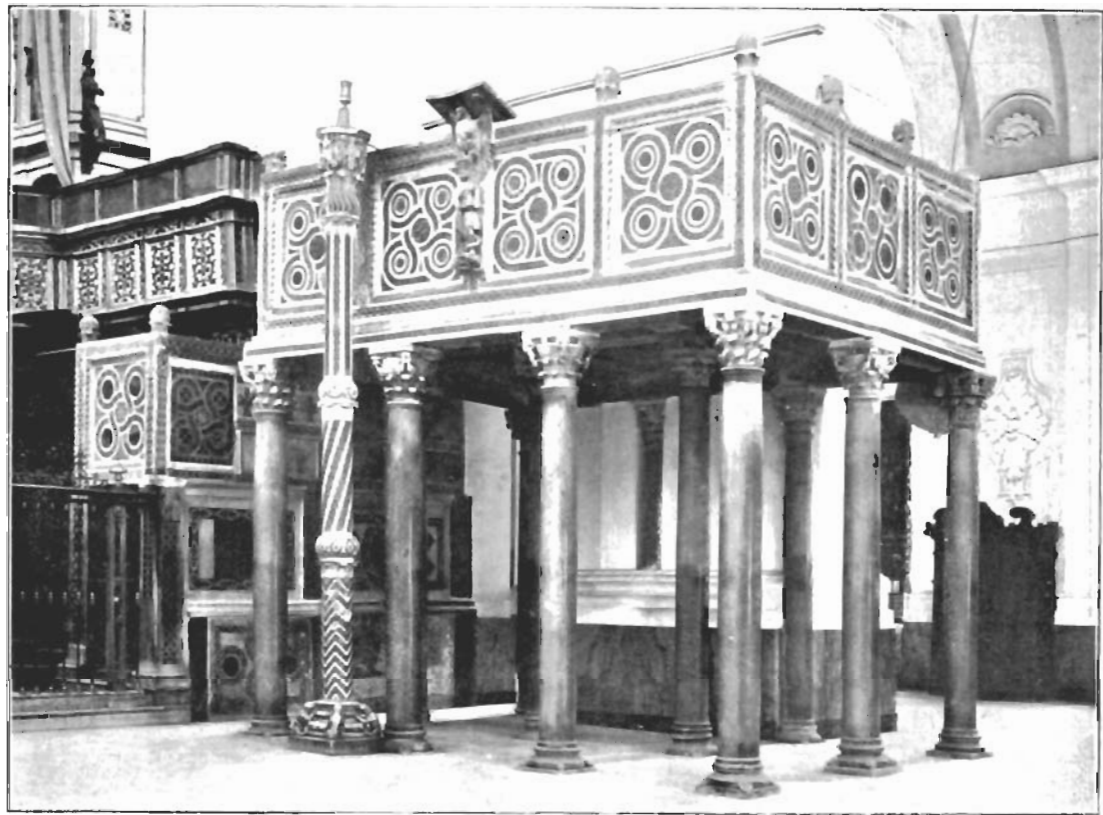
AMBO—S. LORENZO, ROME. (Fig. 1.)



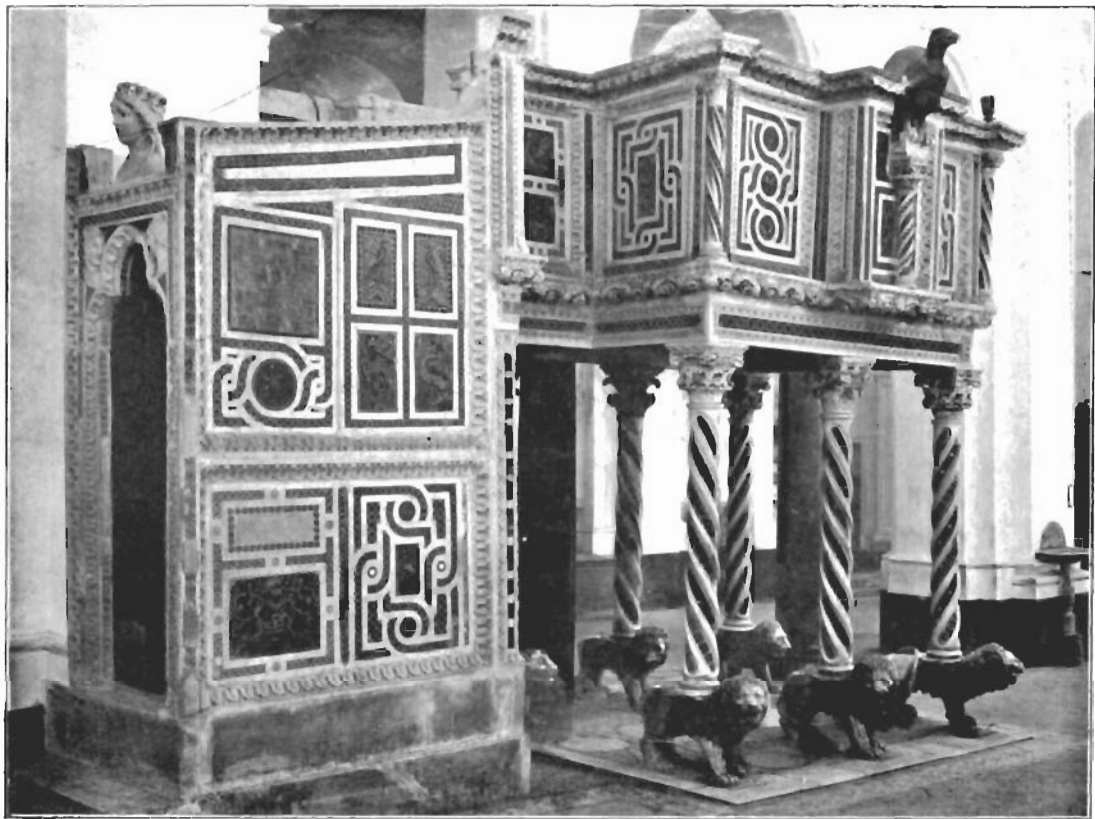
AMBO--S. CLEMENTE, ROME. (Fig. 1.)



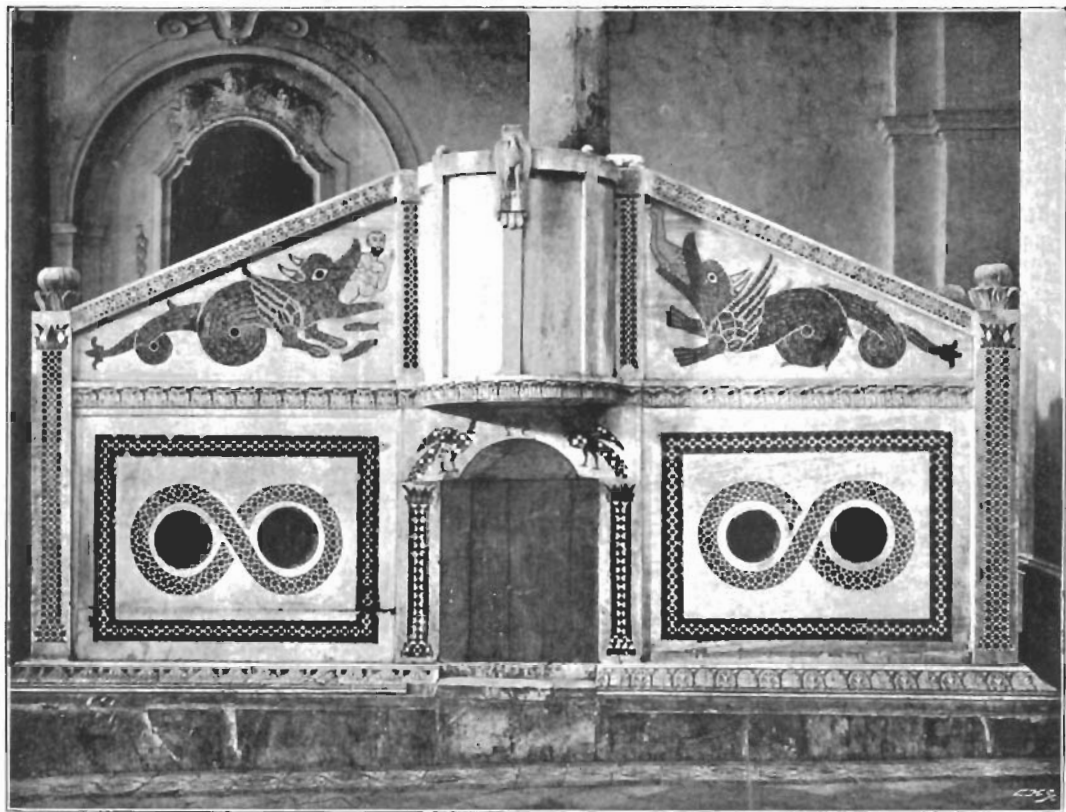
AMBONES—CATHEDRAL, SALERNO.



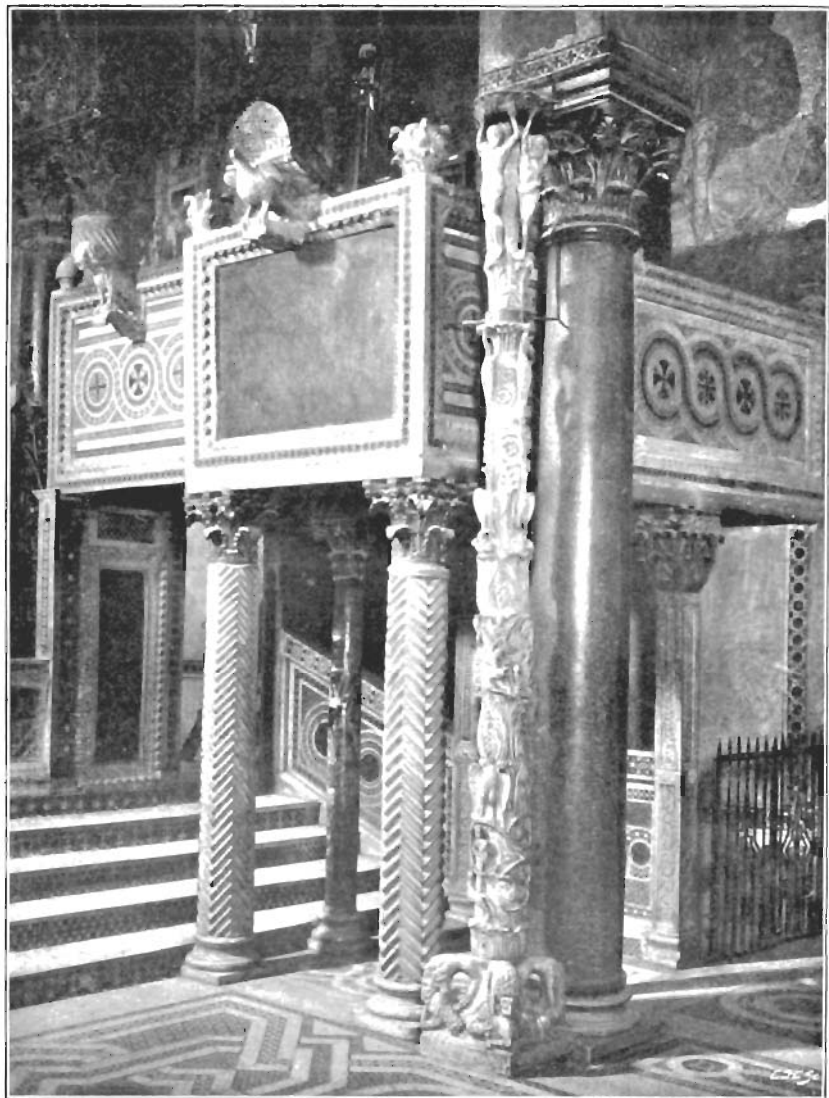
AMBO—CATHEDRAL, SALERNO.



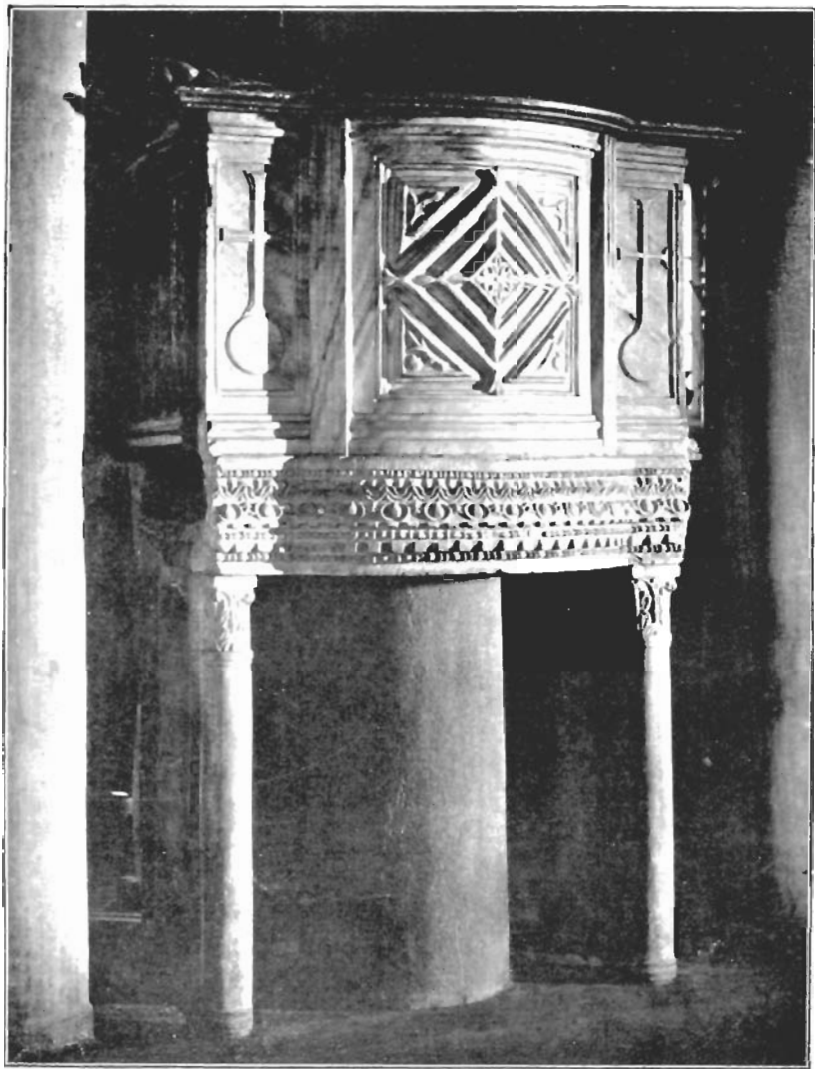
AMBO—CATHEDRAL, RAVELLO.



AMBO--CATHEDRAL, RAVELLO.



AMBO—CAPPELLA PALATINA, PALERMO.



AMBO—S. APOLLINACE NUOVO, RAVENNA.

and the faithful collected in the nave. Prudentius relates that the Bishop instructed the people from the jubé. Gregory of Tours describes the jubé of the Church of St. Cyprian. The Pope Martin I. caused the canons of the Council of the Lateran in the seventh century to be read from the height of the jubé of that basilica. The capitulars of Charlemagne order that the regulations of the Prince be read from these. The "Alleluia" and the "proses" or "sequences" were also sung from the jubé; but that custom was not preserved. From the time of Guillaume Durand (a Dominican, died about 1333) they were sung "in plano," and the lessons were only read from the jubé on great occasions.

It is certain that the ambones of the Greek and Latin churches up to the 14th century were not at all in form what we understand to-day by jubé. The ambones of San Vitale of Ravenna, San Marco of Venice, San Lorenzo without the walls of Rome, Sant Ambrogio of Milan, the Cathedral of Siena, San Miniato at Florence, are rather vast pulpits, able to contain several persons, than screens like those of our Western churches, which, dating probably from the 13th century, form a separation, a sort of raised gallery between the choir and the nave.

In the 13th century these jubés generally developed into screens, and served thus to screen the choir of the religious (monks or nuns). A screen was sometimes pierced with three doors, but oftener with only one. Two staircases led to the top—one to the right on entering, the side of the Epistle; the other to the left, the side of the Gospel—which did not prevent the upper gallery from being open from one side of the nave to the other, like a tribune. There does not exist in France a single jubé of the ancient period; and yet the abbey-churches, cathedrals, and even many parish churches possessed them. We must observe, however, that the cathedrals built towards the end of the 12th century and at the beginning of the 13th had not been arranged to receive jubés. It was only towards the middle of the 13th

century that the bishops or chapters raised jubés before the choirs of cathedrals.

Jubés were sometimes of very large proportions. That of St. Sophia at Constantinople was large enough to enable the emperors to be crowned in it, a function which would require space for a considerable number of persons. The French kings always ascended the "jubé" of Rheims Cathedral at their coronation; and on the accession of Charles X. of France in 1824, the ancient rood loft having been demolished, a temporary one was erected for the solemnity of his coronation.

The jubé was usually erected on a solid wall to the choir, and pillars with open arches towards the nave; and under these there were usually one or more altars for the parochial mass.

There is no country in Christendom where so many screens are still preserved and standing as in England. The counties most abounding in screens are Norfolk, Suffolk, Lincolnshire, Cambridgeshire, Somerset, and Devon; but every county presents some interesting examples, and it must be distinctly understood that every church, great and small, was originally provided with a screen. The cathedrals of York, Lincoln, Southwell, Wells, Exeter, Chichester, Canterbury, Rochester, Chester, Norwich, and Gloucester all have their old screens and rood-lofts standing, but of course the roods themselves have been taken down and have been replaced by organs. When roods and rood-lofts were ordered to be removed at the Reformation, screens were ordered, as we shall presently see, to be preserved; and their wholesale destruction chiefly took place in the earlier part of the present century, when modern church restoration began. Mr. Pugin pours the vials of his wrath upon the restorers of Durham Cathedral for destroying the screen, and he states that the Cromwellian Puritans did not injure the church so much as these restorers have done.

With regard to Devonshire screens, I give some extracts

from a pamphlet (4to, 1896) entitled *Rood and Other Screens in Devonshire Churches, Past and Present*, by Harry Hems, of Exeter (Member of the Royal Archæological Institute), read before the Society of Architects, at St. James's Hall, Piccadilly, on Tuesday, 21st April, 1896:—

“Devonshire screens have a distinct family likeness. They are altogether more elaborate than those in Cornwall, and in some respects are different from those in Somerset. They are, in the main, built of English-grown oak. No chestnut was ever used. The cills upon which the rood-screens stood were nearly always massive, and often very effectively moulded. As a rule, these cills run right through from end to end, under doors and under panelling alike; thus they must have been constant stumbling-blocks to successive generations when entering or leaving the chancel. Stone screens are few and far between, and, save the splendidly conceived and superbly wrought one at Totnes (*Fig. 3*), few perhaps have such distinct merit as to call for more than passing mention.

“Staverton screen has 17 bays, and is 50 feet long and 15 feet high.

“The three screens at Collumpton are the most superb in the West of England (*Fig. 4*). The rood-screen is 54 feet long and has the three doors intact. High above the lovely rood-screen itself is an ornamental rood beam supported by angels. On the east side of this the iron stay is still remaining that helped to steady and hold the great crucifix beneath. This latter rested on the rood-loft. The Golgotha is now in the western tower. It has evidently been carved out of the butts of two oak-trees, measuring 9 ft. 6 ins. by 1 ft. 6 ins. by 1 ft. 9 ins. and 6 ft. by 1 ft. 6 ins. by 1 ft. 9 ins. The rood is hewn and carved to represent rocks, with skulls, cross thigh-bones, and shoulder-blades upon them.”

The earliest wooden screen-work that I know of in this country is that of St. Nicholas, at Compton, in Surrey. There the chancel is low and groined, and of Norman architecture of the 12th century; and above is a loft

opening into the church westward, and it is across the western boundary of this loft, formed by the Norman chancel arch of considerable width, but of no great height, that this screen, consisting of a series of semi-circular arches springing from cylindrical shafts with moulded bases and caps, is placed.

Chancel screens of the 15th and early part of the 16th century are so numerous that I do not think it necessary to particularise examples. They exist from comparatively plain to enriched and elaborate carved work. The uprights are moulded, and support a horizontal cornice richly carved with vine leaves and grapes; whilst in the lower division of the screen the close panels are sunk, foliated in the heads, and are often painted with figures of saints bearing their peculiar symbols.

Many of these are still visible on the screens of churches, especially of those in Norfolk. The open work in the upper division of these screens is composed of carved Perpendicular tracery, supported and divided by moulded uprights, and finished with a horizontal cast moulding. Stone screens, both of the Decorated and of the subsequent style, are occasionally met with, as at Berkeley in Gloucestershire, and Yatton Keynell in North Wilts.

The word "rood" is derived from the Anglo-Saxon "róde," the cross; and it was early applied to our Saviour as fixed on the Cross, or to the Cross itself. The rood-loft surmounted the screen, and was of later date.

The references to the antiquity of roods are very unsatisfactory. One by a Byzantine historian of the 15th century, Georgius Codinus, who described an ancient cross over a screen in the church of St. Sophia, in Constantinople. He says it was of gold, enriched with precious stones, and furnished with chandeliers. The Abbé Migne quotes this writer in proof of the assertion that such crosses are "d'une haute antiquité," and assigns him, probably by a typographical error, to the 5th century, whereas he was really of the 15th. The quotation from Codinus appears, however, doubtful.

Anastasius states that a silver figure was set up in St. Peter's, Rome, by Pope Leo III. in 793. There is, however, nothing in the account given by Anastasius which leads to the conclusion that this crucifix was a *rood*, in the sense that it was raised aloft upon a beam or gallery. These two examples, the alleged description of Codinus, and the remark of Anastasius, are the only two facts that are adduced to support the great antiquity of the rood.

The Abbé Migne states that every screen between nave and choir was anciently surmounted by a rich cross, but *without* image of our Saviour; that such screens existed both in Greek and Latin churches; that down to a comparatively modern epoch churches were never constructed without them, either in France, Germany, or Flanders; and that every church in England had a screen down to the reign of Edward VI. There seems, however, to be no satisfactory evidence that in the early centuries these structures were surmounted by a rood.

The rood-loft generally projected in front of both sides of the screen, so as to form a sort of groined cove, the ribs of which spring or diverge from the principal uprights of the screen beneath, and this cove supported the flooring of the loft.

An earlier date than the 11th century can hardly be assigned for the introduction of the *rood* with the figures of St. Mary and St. John into our churches, though in illuminated manuscripts, somewhat before that period, we find such figures portrayed with a crucifix.

In the Abbey Church, Bury St. Edmunds, the rood and the figures of St. Mary and St. John, which were placed over the high altar, were, as we are informed by Joceline (who wrote his chronicle in the 12th century), the gift of Archbishop Stigand. The Archbishop died in 1072.

Another authority states that roods were not used much before the 14th century, and they were not common before the 15th.

We find occasional mention of the rood-loft in ancient

documents as in *wills*. Thus : *William Burges*, Garter King at Arms, at London, by his will, dated 26th February, 1449, leaving money, amongst other objects, for the making of a plain rood-loft in Stamford Church.

John Fane, of Tunbridge, will dated 6th April, 1488, left 10 marks for a rood-loft in Tunbridge Church, "provided the churchwardens build it within two years."

Joan, Vicountess Lisle, widow, by will dated 8th August, 1500, says : "I will that my executors cause to be made and set up on the high rood-loft in St. Michael's upon Cornhill, two escotcheons; one with the arms of my right noble lord and husband, the Viscount Lisle, and my own arms jointly; and the other of the arms of my right worshipful husband, Robert Drope, and my own jointly; to the intent that our souls by reason thereof may the rather be there remembered and prayed for."

Thurston Tyldisley, of Wardley, by will dated September 1st, 1547, left to the building of the church of Eccles, "if it be not built in my life, and a rodes-alter made," 10 marks.

Up to the middle of the 16th century some of the rood-lofts were most elaborate and costly specimens of composition and wood-carving. Probably the most perfect rood-loft in England is the one which still remains in the Chapel of St. Michael, Hubberholme, at the head of Wharfedale, in Yorkshire (*Fig. 5*). The following description is taken from Mr. Harry Speight's *Upper Wharfedale*,¹ p. 493:—"The most striking feature of the interesting interior, happily retained, is an original rood-loft separating the choir from the body of the church. There is no chancel arch. . . . The Hubberholme rood-loft is, therefore, of very special interest, and fortunately retains its original character almost entire. The ancient rood, or image of Christ on the Cross, has, however, disappeared, and in its place is the present plain cross, erected about forty years ago. The usual images of John and Mary are likewise absent, but their positions on each side of the cross are

¹ London : Elliot Stock, 1900.

indicated by the mortice holes still apparent in the beam. The length of the screen measured from the extremities of the supporting jambs is 18 feet, and the width is about 6 feet. The loft is open at the north end on the east or choir side, and has evidently been entered by a movable step or ladder. The east face of the loft consists of thirteen arched panels filled with Gothic tracery, and the support bears a running pattern in black, with a band below painted in its original colour—red. The open floor consists of stout oaken balks, their under surfaces presenting roughly hewn surfaces from the tree. On the south jamb, beneath the loft, is cut the Percy badge, a fetterlock within the horns of a crescent, and upon the north jamb is an annulet. They are repeated on the west front, together with the following inscription:—**Ano Dom mvelviii hoc opus erat Willm Fake carpet:** Whitaker gives the date as MCCCCCLVIII, but the second and third letters appear to me to be a rude form of 'VC,' which, like the inscription over the tower entrance at Bolton Abbey, is intended to indicate five hundred, the whole date being one thousand five hundred and fifty-eight." As Queen Elizabeth ascended the throne on November 17, 1558, this must have been one of the very last rood-lofts set up in England.

In Long Sutton, near Langport, Somersetshire (*Fig. 6*), is a splendid wooden rood-loft elaborately carved, painted, and gilt, which extends across the whole breadth of the church, and is approached by means of a staircase turret on the south side of the church.

Banwell Church, in the same county, has also a rich rood-loft, which was set up in 1522 (*Fig. 7*).

Many rich rood-lofts were removed from conventual churches, on their suppression, to neighbouring parish churches, and there set up, as the beautiful screen which belonged to Jorvaulx Abbey is now in Aysgarth Church, in Wensleydale. A curious example of this may be seen in Llanwryst Church, North Wales, taken, it is said, from a neighbouring conventual church—Maenen. And here a

peculiarity, which may at the time of the removal have been designed, exhibits itself; for the crest or transverse beam which supported the images, as appears by the morticed holes, has been placed *eastward* of the loft instead of westward.

The furniture of the rood-lofts consisted of:—

1.—THE GREAT CRUCIFIX AND ROOD,

with its attendant images, stood always in the centre of the loft. The cross was usually framed of timber, richly carved, painted and gilt. At its extremities the four Evangelists were depicted, and frequently on the reverse the four doctors of the church. The Evangelists were sometimes represented as sitting figures in the act of writing, but more frequently under the form of the Apocalyptical symbols. The extremities of the cross usually terminated in fleur-de-lys, and its sides were foliated and crocketed.

The Blessed Virgin and St. John were the almost invariable accompaniment of the crucifix, but cherubim were occasionally added.

As these roods were of great weight, their support was assisted by wrought-iron chains depending from the great stone arch on the entrance to the choir and chancel, and the staples for these chains are frequently to be seen in churches from which the roods have been removed. The angel still exists above the chancel arch in Banwell Church which held the chain from which the rood was suspended.

Although the figures which I have mentioned were generally carved in wood, at Winsham Church, near Chard, in the county of Somerset, which is on the property of Mr. Francis Fry, one of the members of the Bristol and Gloucestershire Archæological Society, there is a rood painted upon canvas representing our Blessed Lord between the two thieves, and with the two Marys below (*Fig. 8*). These roods were at one time not uncommon, but they have now nearly all perished. A description of the Winsham rood is given at the end of this paper.



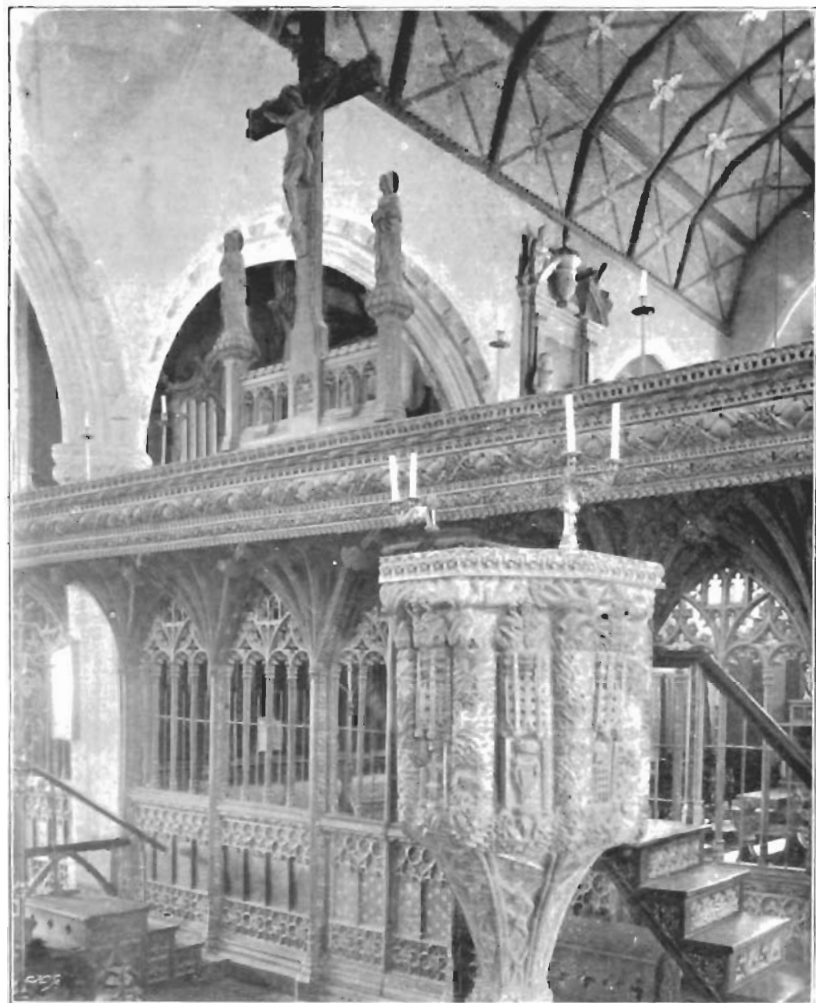
STONE SCREEN AT TOTNES. (Fig. 3.)



SCREEN AND ROOD-BEAM AT COLLUMPTON. (Fig. 4.)



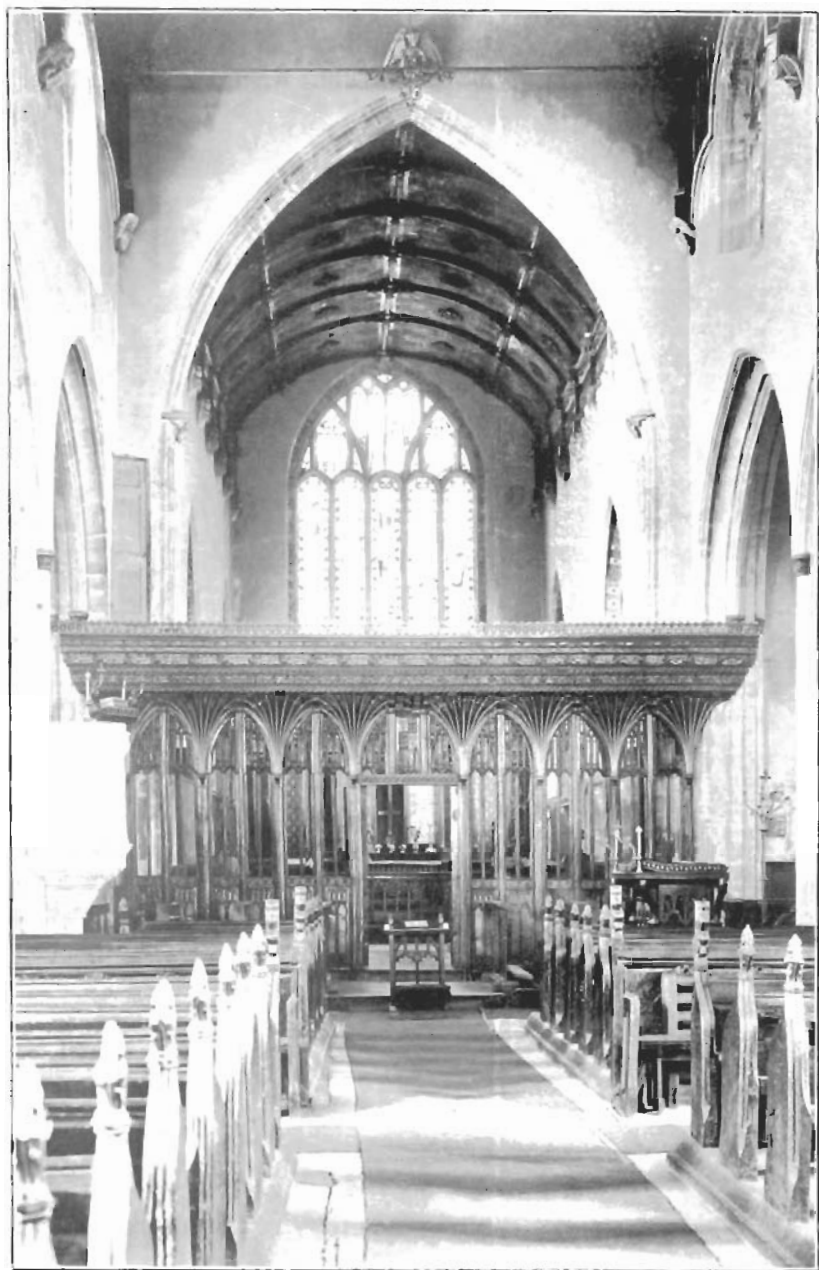
ROOD-LOFT AT HUBBERHOLME (YORKSHIRE). (Fig. 5.)



ROOD AND ROOD-LOFT AT DARTMOUTH.



ROOD-LOFT AT LONG SUTTON (SOMERSET). (Fig. 6.)



SCREEN AND ROOD-LOFT—BANWELL. (Fig. 7.)



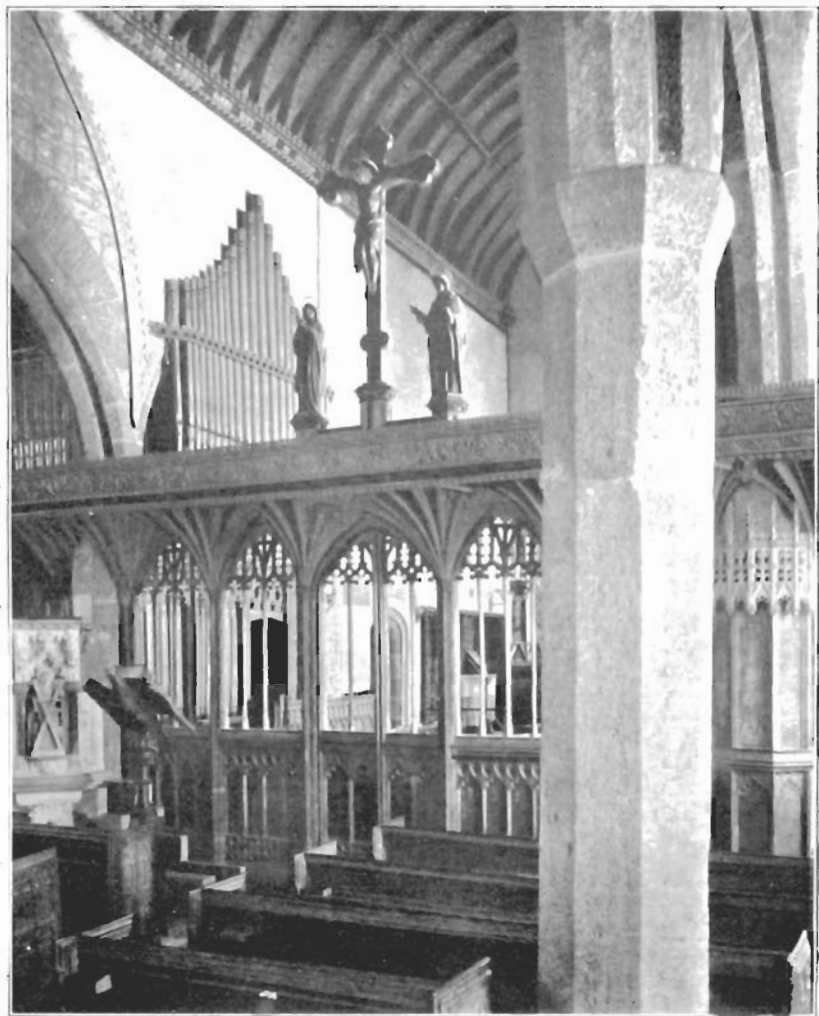
SCREEN AT MINEHEAD.



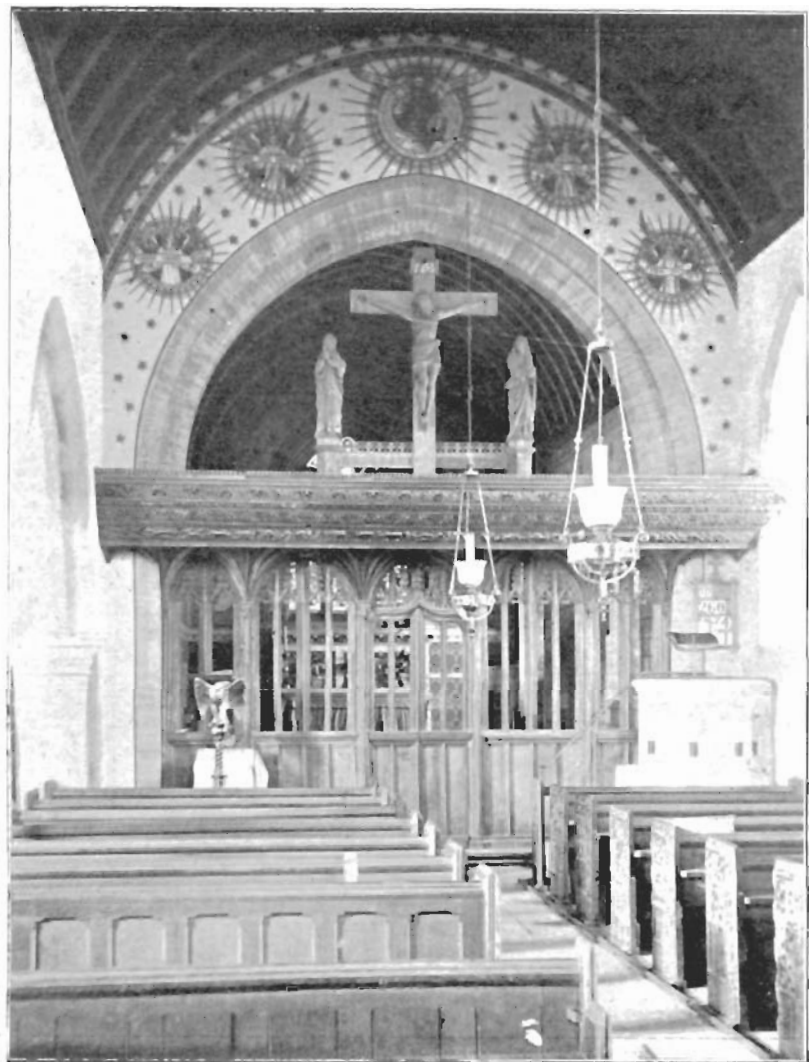
SCREEN AT ALPHINGTON



ROOD-LOFT AT KENTON (DEVON).



ROOD AND ROOD-LOFT AT KEN (DEVON).



ROOD AND ROOD-LOFT AT NORTON FITZWARREN (SOMERSET).



ROOD-BEAM AND ROOD-LOFT AT MERE (WILTS.).

2.—THE LECTERNS

were either movable brass stands, like those in choirs, or marble desks forming part of the masonry of the design. These are still left in many churches on the Continent. Those at the Frari at Venice are most beautiful, and, to come nearer home, in a rood-loft at Tattershall Church, in Lincolnshire, is a curiously moulded stone desk for the reader of the lessons.

3.—CORONALS

of silver or other metal were suspended on all the great rood-lofts, and filled with lighted tapers on solemn feasts. The maintenance of the rood-lights was a frequent and somewhat heavy item in the old churchwardens' accounts.

4.—THE COMMANDMENTS

were originally depicted on cloth and set up in rood-lofts; and not over the altars, or on the east walls of churches as ordered by Canon LXXXII. of 1604.

There is reason to believe that the Blessed Sacrament was sometimes exposed either on the rood-lofts or on the altars attached to them; but these expositions were only at considerable intervals of time, and only permitted on some great and urgent occasion, and they were then conducted with the greatest possible solemnity. Branches of trees were commonly set up in these rood-lofts at Christmas and Whitsuntide, and they were also occasionally decorated with flowers.

The principal use of these lofts was for the solemn singing of the Epistle and Gospel; the lessons and Great Antiphons were chanted. In the Greek Church the deacon read the diptychs from the rood-loft, and warned the catechumens and the penitents to depart before the mass, crying out, "Sancta Sanctis."

THE ROOD BEAM.

In the generality of wooden screens the breast-summer¹ of the screen forms the beam on which the rood is fixed and tenoned; but there are instances where the beam is fixed at some height above the top, as at Little Malvern. In Italy, at Siena Oviato and several of the larger churches there is only a beam sustaining the rood, with images of the Blessed Virgin and St. John. Some of them are ornamental in design, but I do not think any of them older than the 16th century. Gervase, the Monk of Canterbury, in his description of the Cathedral built by Lanfranc, makes the following statement:—

“A screen with a loft (pulpitum) separated in a manner the aforesaid tower from the nave, and had in the middle and on the side towards the nave the altar of the holy cross. Above the pulpitum, and placed across the church, was the beam, which sustained a great cross, two cherubim, and the images of St. Mary and St. John the Apostle.”² Lanfranc's Cathedral was built between 1070 and 1077, and the history of Gervase ends abruptly with the record of the enthronement of Archbishop Baldwin, on May 19, 1185. Lanfranc's screen stood where the screen stands now, between the two western pillars of the central tower.

Churchwardens' accounts contain many items of interest relating to rood-lofts and their images. Those at St. Margaret's, Westminster, show that in the reign of Henry VII., towards the end of the 15th century, it cost £38 to erect a rood-loft, and £10 to make a rood with Mary and John. These sums would represent at this date £380 to £400 and £100 to £120 respectively.

In the same parish, during the latter half of the 16th century, in Edward VI.'s reign, it cost 2s. 8d. for three days'

¹ This name is applied to a beam which supports the front of a building, as the beam which supports the front of a gallery, or the beam over a shop-front.

² Rev. R. Willis, *Architectural History of Canterbury Cathedral*, 37.

work in taking down the rood, Mary and John, and is. for cleaving and sawing them up.

In *St. Lawrence, Reading*, almost in the last year of Henry VII.'s reign, the churchwardens paid xx^d for setting up the rood, Mary and John, for removing the organ, and for making a seat for the player.

In *St. Mary Hill, London*, £5 was paid for painting and gilding the rood, the crosse, Mary and John, four evangelists and the three dyadems (*i.e.*, nimbus), with other items. . . . 10s. for making three diadems, and of one of the evangelists, and for mending the rood, the cross, Mary and John, the crown of thorns, and all other faults. Hardly a rood-loft is remaining of earlier date than the 15th century.

At South Tawton there are some queer entries in the churchwardens' accounts:—"Here followeth the acompte of John Burne, hed warden of the parish of South Tawton, made in the year of our Lord 1563, and in the 5th year of our sovereign Lady Elizabeth, Queyne of England, France, and Ireland, Defender of the Faith, &c.

Item: Paid for the excommicat of my men because the rood-loft was not taken down, 3s. 5d.

Item: Paid for John Burne's excommunicat and hys rhydyng thether, 2s.

Item: For taking down of the rood border, 12d.

Item: Paid for twystes and nales for the rood-loft door, 14d."

Of the rood-loft images, out of the general destruction by authority in the reign of Edward VI. and of Elizabeth, I know of one set only which has escaped. This is in the little church of Bettys-Gwerful-Goch, near Corwen, North Wales, where the image of the crucifix, of St. Mary and St. John, rudely carved in a wooden panel in low relief, and formerly affixed to, or in front of, the rood-loft, are still preserved and placed as a reredos over the holy table. The panel, 4 ft. 3½ ins. wide by 2 ft. 3 ins. in height, is divided into five compartments, each from 7½ to 8 inches wide. The central compartment contains a rude re-

presentation in low relief of the crucifix, the figure of which is very indistinct; on the sides of the head of the cross are the words "Ecce Homo." In the adjoining compartment is the figure of the Blessed Virgin in a veiled head-dress, a nimbus over her head, and the hands folded on the breast; by her side in the outward compartment are the pincers, thorns, and nails. On the other side of the crucifix is St. John, who is holding his right hand to his head, and beyond the hammer, the reed with hissop, and spear. The whole is a specimen of very rude carved work of the 15th or early 16th century.

Rood-loft altars (or, as they were sometimes designated, altars of the crucifix) were anciently very numerous. They were placed either westward of and adjoining the rood-loft screen, or up aloft and probably on the rood-loft. "Besides the altars at Peterchurch, in Herefordshire, the only rood-loft altars I have met in this country," says Bloxam, "are two beneath the rood-loft in the little church of St. Patricia, near Crickhowell, South Wales—one placed on each side of the entrance into the chancel, westward of and against the screen of the rood-loft."

In the account of the Lancastrian chantries published by the Cheetham Society we find a few references to these altars. The Parish Church of Croston, "The Chantrie at the roode altar" within the aforesaid church; the same at Standycke; and "The Chantrie at the altar of the crucifix within the Parish Church of Preston."

Of altars formerly existing over rood-lofts, that at Burghill Church, Herefordshire, in the south wall, high above the rood-loft has a piscina, indicative of an altar appended to the rood-loft. At Wigmore Church, Herefordshire, on the south side of the nave, high up in the wall is a piscina. At Maxey Church, Northamptonshire; at Deddington Church, Oxfordshire; at Eastbourne Church, Essex; at Tenby Church, South Wales, there is a rood-loft piscina. The piscina of rood-lofts have lately been brought to light in the chapel of Brownsover, and in the churches

of Bilton, Bitton, Chesterton, and Church Lawford, Warwickshire.

PAINTINGS ON ROOD-LOFT SCREENS AND PARCLOSES.

These erections in many of our churches appear to have been covered with painting and gilding. Of these, the churches in Norfolk and Suffolk present the most perfect examples. The lower portions of these screens being panelled, the various compartments were painted, apparently in tempera, with single figures, mostly of saints distinguished by their several symbols.

In the third and fourth year of Edward VI., 1548, an order in Council was passed for "abolishing and putting away divers books and images." Images of stone, timber, alabaster, or earth, graven, carved, or painted, were to be defaced and destroyed. But a year before this images appear to be generally pulled down, as appears by the following passage from the chronicles of the Grey Friars of London: "Item: The 5th day after in September began the Kynges visitation at Powlles, and all images pulled down; and the 9th day of the same month the sayd visytation was at St. Bryddes, and after that in dyvers other churches; and so alle images pullyd downe, through alle Inglonde att that tyme, and alle churches whytte-lymed, with the commandments wryttyne on the walls. Item: The 17th day of the same month (November, 1547), at night, was pullyd downe the rode in Powlles with Mary and John, with all the images in the church. Item: Also at that time was pulled down, throughout all the King's dominion in every church, all roods, with all images, and every preacher preached in their sermons against all images."

In 1556 Mary passed an Act against those who demolish images and rood-lofts. In the first Act of Parliament in Elizabeth's reign the order of Edward VI. was re-established.

In the visitation articles of Archbishop Parker, 1569, we find enquiries were to be made, amongst other matters, as to whether the altars have been taken down; also whether

images and all other monuments of idolatry and superstition were destroyed and abolished; whether the rood-lofts were pulled down; and if the partition between the chancel and church was kept.¹ This last enquiry explains the fact why, when the rood-lofts were taken down, the screens beneath them were left. In the province of Canterbury, Archbishop Grindal, in 1576, enquired "whether your rood-lofts be taken down and altered, so that the upper part thereof, with the soler or loft, be quite taken down into the cross-beam, and that the said beam have some convenient crest put upon the same."² In some churches the Royal Arms, with heraldic supporters, were substituted, or those of the lords of the manor, or sometimes texts of Scripture.

In conclusion, I must acknowledge my obligation to the following works, from which I have derived much assistance in drawing up this paper:—Viollet-le-Duc's *Dictionnaire Raisonné de l'Architecture*, Pugin's *Chancel Screens and Rood Lofts*, Smith's *Dictionary of Christian Antiquities*, Bloxam's *Gothic Architecture*, and Parker's *Glossary of Architecture*.

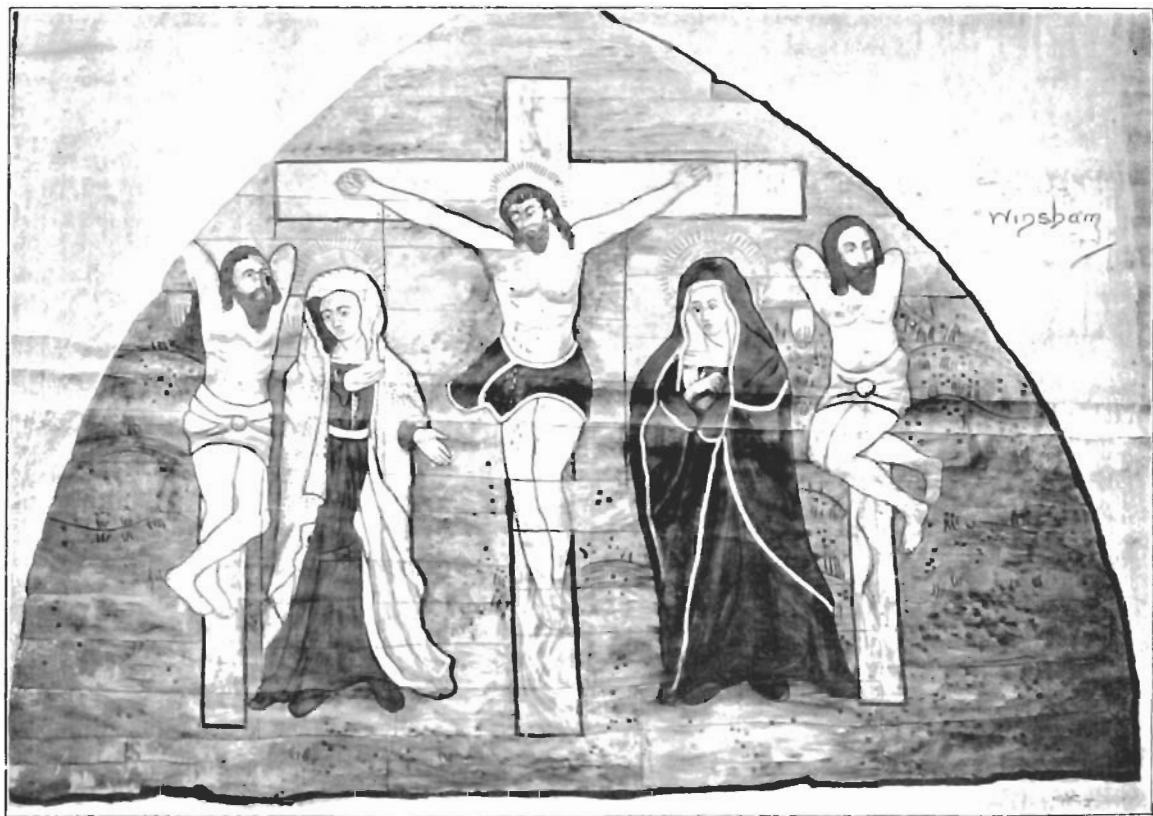
REPORT ON THE PAINTING IN ST. STEPHEN'S CHURCH, WINSHAM, SOMERSET.

To Messrs. FROST and REED, Bristol.

Gentlemen,—I have made a thorough examination of the most interesting painting in Winsham Church, and find that, although it is in a most deplorable condition, there is happily enough of original paint left to ensure, if wished, the complete restoration of the work. It is, I should think, of the latter end of the 15th century, judging by the costumes of the two female figures, especially noting the hanging lapels on the sleeves and the wimple of the Virgin; also, the arrangement of the drapery around the necks and shoulders of both the figures proclaim the picture English work of that date.

The care shown in the attempt to realise the anatomy of the other three figures is surprising for so early a work; the bosoms and nipples, together with the short ribs and the abdomen, are drawn with fair correctness; and the arrangement of the hair and beards is done with good feeling for expression and balance.

¹ Cardwell, *Documentary Annals*, i. 357. ² *Ibid.*, i. 398.



THE ROOD AT WINSHAM CHURCH. (Fig. 8.)