

heraldically in the spandrels of a fireplace at Little Mote, Eynsford, Kent ⁸ and on a brass to Sir Nicholas Kniveton (c. 1475) at Mugginton Church, Derbyshire. ⁹

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A face carved on a capital in Orford Church. Plate XII, *b* shows a hitherto unpublished face carved on the north- or inward-facing side of a capital in an arch which was once part of the triforium in the Norman north transept and is now incorporated into the east wall of the north aisle. ¹

The setting is decidedly *late* Romanesque, with multi-scalloped capitals and one apparently approaching water-leaf, chevrons opposed in two planes and touching over a roll and fairly good attic bases. This is consistent with c. 1170, or the date of Orford keep, though perhaps a shade less metropolitan.

Most capitals of this period are plain and repetitive, though occasionally highly figured ones may still occur. But incidental sculpture on this limited scale looks forward to the 13th century. The head in question calls for no more skill than the multi-scalloped capitals, and is just mason's sculpture. In the 13th century the foliage is much more specialised and the incidental heads that occur with stiff leaf are correspondingly skilled. It is a mere face or mask attached to a multi-scalloped capital with pointed, probably bearded, ² chin protruding over the neck of the shaft. The sides of the falling scallops stand in the place of the ears. It represents a male, with thin but curled lips, a line from the place of the ears representing the edge of the hair, or possibly a cap or helmet. There is no clear sign of a nasal and the straight band below the abacus hardly form part of a helmet or other head dress.

What stylistic affinities it has are equally late Romanesque. The bulbous eyes with lids marked in well-defined orbits, as though of concentric arcs, with little or no marking of the pupils, as well as the tight and slightly protruding mouth can be matched on work as early as the Prior's Door at Ely and also on the frieze of the West

⁸ Illus. in Druce, 'The Sybill Arms at Little Mote, Eynsford,' *Archæologia Cantiana*, xxviii, p. 363.

⁹ Illus. *op. cit.*

¹ This end of the aisle is illustrated in V. B. Redstone's article on Orford Church in *Proc. Suff. Inst. Arch.*, x (1898), but neither he nor F. N. Fairweather who described the Norman remains in *Arch. Jour.*, xiv (1934), pp. 43 f., mention the face; nor is it noted in Fairweather's MSS. in the library of the Society of Antiquaries of London.

² It is not clear whether the beard is marked or the stone flawed or damaged.

Front of Lincoln (a much more sculptural work), the highly stylized figures of Tournai fonts and, a decade or two later, and much nearer the manner and style of the 13th century, on the heads in Oakham Castle Hall. In short, we have a stage between the very competent but superficial sculpture of the second quarter of the 12th century, before any specialisation of monumental sculpture seems to have begun, and the 13th century, when sculptural competence in close alliance with mason's work had re-asserted itself. Incidental sculpture of this late Romanesque phase is very exceptional.

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