



Bury south aisle WS2w(a)

1110

The Gripple Master (1102-1138)

Gripple was one of the older members of the rinceau group. He had a clearly-defined manner with many variations. He may have travelled, as did most of the others, though only late in life. Most of his work was within 40 kilometres of the Oise quarries.

This was an exciting time when the crudely fashioned capitals that had been all that carvers in the north could imagine began to change with profound improvements in design and execution. As new concepts were being evolved carvers were improving their use of symmetry and geometry, introducing templates to maintain accuracy and carving with greater exactness [v.3:17-24].

Over 40 of his capitals remain, as well as decorated columns and voussoirs. The earliest that clearly describes his manner is in Bury, north of the Oise on the road to Beauvais, in the south aisle of the nave [r1]. The tendrils form a ring placed on the corner of the block, never on the face. At the top, the vines turn down to display a bouquet of five or more fronds. The upper fronds expand slightly and turn backwards like little fingers, usually lying on top of the ring. The next pair pass under the ring and grip it tightly. The French coined the poetic term *feuilles prenantes* for what I call a grip. The tip of the one at the bottom turned back before it could touch the ring, and was often split down the centre. The effect is like a wreath.

The vine may have a chock between the bottom of the ring and the astragal. The tendril itself is articulated with a central rib and the leaf outline is enlivened with three tips.

He carved another at Bury in the clerestory [r2]. It has a tiny crowned head set between the wreaths. Where the branches come together at the top he has tied them with a collar. There is a curious imbalance in the design, for in the wreath on the left the bouquet has nine fronds [r3], whereas on the right it has seven [r4].

The axis of the latter has been bent to the side. It looks clumsy, but he seems to have been trying to align the centre of the wreath with the geometry hidden within the stone. Imagine there are 45° diagonal axes from the centre of the column under the capital [r5]. The impost above was widened on the right to support a crossing arch that was larger than envisioned when the column was designed. As the right corner of the impost does not lie over the axis he twisted the design to join the two. Already geometry had become a more important design consideration than aesthetics.



Bury WN1s(c) south face

1110



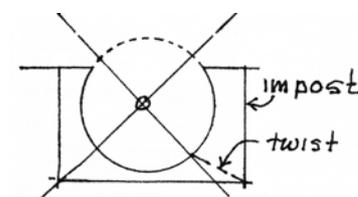
Bury WN1s(c) left corner

1110



Bury WN1s(c) right corner

1110

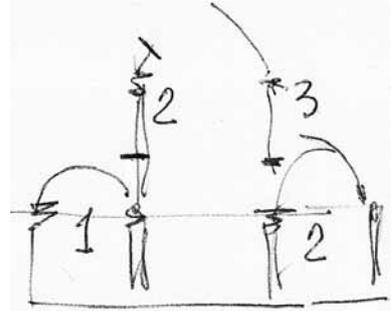


Bury, plan WN1(c) impost offset to right of column

1110

DRAFT

The toichological evidence and the capitals show there were at least three major building campaigns in the eastern two bays. The first campaign concentrated on raising the two bays on the north side to the aisle vaults as in the sketch [r1]. The second built the two bays on the south and on the north the first clerestory capital next to the crossing. This was above the earlier work on the north aisle. The third worked on the southern clerestory capital and the crossing arch.



Section through Bury nave, facing east, with the three major campaigns numbered

Gripple's two capitals from the first campaign on the north are neither coherent nor sure [b1,2]. They lack the artistic cohesion of the later one in the south aisle [b3]. They have his tendrils, dewdrop fronds, collar and clasp at the base, but the members are thinner and not as well organised. Gripple had over the intervening years learned his trade, and was taught how to set out with greater accuracy by the other masters in his shed.

1105



Bury WN3sw(a) (restored)

1105



Bury WN3n(a) first campaign in the north

1105



Bury WS2n(a) second campaign in the south

1110

In the first campaign on the north aisle the arches were probably erected with the 'royalty' figures under the ribs [b1]. The design of the chevrons and the segmented section of the rib vaults were both part of this campaign [b2]. As others have noted, these design characteristics are more English than French, suggesting that the master, though not necessarily the carvers, may have come from over the Channel.

Some five years after the north vault had been completed the capitals on the south aisle were carved under different arcade arches and a different vaulting system. It would have been in this campaign that Gripple carved the single capital on the northern clerestory with the twisted wreath. The connection between the south aisle and the north clerestory is born out by two other carvers who worked in both places. In the clerestory there are two capitals adjacent to Gripple's by the Facet Master and Aviateur [r2]. In the south aisle there is another by the Facet Master [r3] near one by Aviateur with the same head and with a bird with stiff outstretched wings [r4].

1110



Bury WN1sw(c) by Faceter and Aviateur

1110



Bury WS3(a) by Faceter

1110



Bury rib support with female 'royalty'



Bury WN2se(a)

1105



Bury WS2sw(a) by Aviateur

1110

DRAFT

The 31 surviving works by the Facet Master between 1090 and 1123 were discussed in a schematic way in volume 3 [v.3:58-59]. The similar number by Aviateur with wide-spreading wings were carved during a slightly later time frame.

Before considering some of the complex considerations that arise from this evidence for teamwork in the second campaign it will be more prudent to discuss his earliest work so we may then glimpse where he learned to improve the orderliness of his designs and so achieve the competence of his later work.

Gripple prior to Bury II

1102

The earliest locations where gripping fronds were contained within a frame of tendrils carved in a cruder manner than those at Bury, are located in three places. In the nave of Villers-Saint-Paul in three capitals that vary considerably yet all follow a similar format with a bouquet of three fronds set within vines with collars [b]. In all three the upper fronds curl under the vines and then turn to grip.



Villers-Saint-Paul nave aisle

1102



Villers-Saint-Paul nave aisle

1102



Villers-Saint-Paul nave aisle

1102

1103

The second is in the second campaign in the nave of Saint-Vaast-lès-Mello [b1]. The third is the crossing of Courcelles-sur-Viosne [b2,3]. The bouquet has become more flowery, though in only one does the enclosing vine fully frame it [b3]. The hanging bouquet was used in later work, as in Bury. More by feeling than by logic I would place Saint-Vaast after Villers, (both without rib vaults) and then Courcelles third as it has rib vaults.

1104



Saint-Vaast-lès-Mello nave WS3e(a)

1103



Courcelles-sur-Viosne crossing WS1s

1104



Courcelles-sur-Viosne crossing WS1sw

1104

In these three buildings we can follow him accumulating the elements of a style, step by step. In the first he experimented with double bouquets of equal size touching lightly at the tips. In the second and one in the third he enlarged the bouquet and hung it from the top. In the other capital at Courcelles he completed the enclosure, placed the bouquet at the bottom and added two tendrils at the top that gripped the frame. The latter looks most like those from Bury. It should be remembered that at this time and in this regions few mentors were available to guide a young man.

However, they could have been carved in any order. All could be dated to just after the turn of the century. They were followed by the north aisle from campaign I at Bury around 1105 with the first example of what was to become a standard arrangement [r3].



Bury WN3n(a)

1105

DIRAFT

Gripple as a member of one team (1110-1114).

Gripper, Faceter and Aviateur formed a close team for a few years, often with The Duke in tow. The relationships are listed in the chart in which the letter stands for the carver [r1]. Marked in bold are the four campaigns where they worked together, being the second Bury campaign, the Foulangues crossing and the Saint-Leu-d'Esserent narthex. Also probably two restored works in the Latilly and Fitz-James crossings. I have therefore grouped these five projects into the same time frame.

Bury I	G			
Morienvall east (c)	G		Av	D
Ansacq	G			D
Bury II	G	F	Av	D
Foulangues crossing	G	F	Av	D
Latilly crossing	G	F	Av	
Fitz-James	G	F		
Saint-Leu narthex	G	F	Av	D
Angers cloister	G			
Auvers east	G			D

The second campaign at Bury would have been followed by the Foulangues crossing. One capital has the Gripple form with collars, ties at the base and a bouquet [b1]. One difference is that the edges of the fronds are sharpened, there is a massive split down the centre and there are little berries on stalks. None of these motifs were used again.

Next to it on the same pier is a head by Aviateur with long tufts of plaits in sausage-like splays with curled ends, and adjoining that another with vines descending from a head by The Duke [b2,3]. Notice the same chevrons on the western crossing arch as in the arcade of Bury I.



Foulangues WS1w(a) by Gripple, WS1wnw by Aviateur and WS1n by The Duke 1111



Foulangues crossing looking east

Making any attributions in the Latilly crossing is perilous as the capitals have been replaced and were redesigned in the process. Yet one has a distinctive Gripple flavour with a vine encircling a bouquet-like cartouche, and lateral arms [b1]. Another has a bird with wings outstretched yet flattened against the cone that refers back to the Aviateur capital in Bury with a similar bird that was carved on the same stone as the head with radiating plaits [b2]



Latilly crossing WS1n(a) renewed 1112 Latilly crossing WN1s(a) renewed 1112



Latilly crossing looking south-west

In order to establish the other links we need to jump ahead a couple of years to the gallery narthex at Saint-Leu-d'Esserent, where Gripple was working with the same three masters: The Duke, Aviateur and the Facet Master [b].



Saint-Leu-d'Esserent narthex, XN1se by The Duke, two external window capitals by Aviateur, and XN1ene by the Facet Master 1114

1111
1112
1114
D R A F T

Gripple's contribution was six capitals on the interior. Even though there has been a considerable amount of restoration most of his characteristics speak out clearly. Examined along the corners some are fairly plumb [b1,4], while others have a strong projection that bulges outwards [b2,3,5,6]. In some with the bulge he has undercut the vines to create a rather cavernous affect, though all the latter have been restored. This involved, of course, great care in the cutting as well as in the selection of the stone for fineness and quality. This may be why most of the restored capitals are the bulbous ones, for they may have been too easily damaged.



Saint-Leu-d'Esserent narthex

1114



Saint-Leu-d'Esserent narthex

1114



Saint-Leu-d'Esserent narthex

1114



Saint-Leu-d'Esserent narthex

1114



Saint-Leu-d'Esserent narthex

1114



Saint-Leu-d'Esserent narthex

1114

Carving both designs in the one campaign suggests this may be where he developed the idea of thrusting the upper half of the capital outwards. If the bulge determines a watershed in his design, and if Saint-Leu was the moment of its invention, and if extreme undercutting came later than the solidity of Bury, and if the thinner designs of Auvers are later than Foulangues and Latilly, and we make a few adjustments for experimentation, then the order of carving may have been:

- Bury clerestory in 1110,
- Foulangues and Latilly crossings,
- Saint-Leu narthex gallery,
- Bury south portal,
- Angers Saint-Aubin Chapter House doorway
- Auvers choir,
- Bruyères tower
- Monchy crossing,
- Villers inner portal and Poissy N1 pier.

These would have been followed by the Saint-Martin dado and Villers outer portal. Spreading these campaign evenly over the thirteen years between Bury (which is dated from the work of three masters) and Saint-Martin (which is similarly dated from the work of a larger number of men) we get the dates on the right. It offers just over a year between each. Further analysis will correct these figures, possibly by considerable margins. But even with the degree of error inherent in them they are much better for the historian than the current vague dating.

List of all Gripple carvings

1102	Villers-Saint-Paul	nave (a)
1103	Saint-Vaast-lès-Mello	nave campaign 2
1104	Courcelles-sur-Viosne	crossing
1105	Bury	nave (a), W1(c)
1106	Morienvall	east (c)
1107	Fitz-James	crossing
1108	Ansacq	west door
1110	Bury	W1(c), south aisle
1111	Foulangues	WS(a)
1112	Latilly	crossing
1114	Saint-Leu-d'Esserent	narthex (g)
1115	Bury	south door
1115	Angers, Saint-Aubin	chapter house door
1116	Auvers-sur-Oise	apse
1117	Bruyères-sur-Oise	tower 2
1118	Monchy-Saint-Eloi	tower base
1119	Villers-Saint-Paul	west portal stage I
1120	Poissy	north 1-2(a)
1123	Saint-Martin-des-Champs	choir (d)
1125	Villers-Saint-Paul	nave (c)
1125	Villers-Saint-Paul	west portal stage II
1126	Toulouse, museum	panel
1128	Bourges	south portal
1130	Saint-Martin-des-Champs	choir inner piers (a)
1131	Saint-Martin-des-Champs	choir (c)
1133	Bruyères-et-Montbérault	choir (c)
1135	Creil	
1136	Bougival	crossing
1137	Pontoise	ambulatory walls
1138	Chartres campaign D	WN(1)
1138	Chartres	colonnets group 1

At Saint-Leu there is one external capital in the narthex gallery of particular importance [b1]. The left corner is typically Gripple [b2], whereas the right, carved on the same piece of stone, consists of two upright animals with raised paws that touch and have a shared head. As with most carvers, he had a range of motifs, besides the one foliate type that are being distinguished here. I applaud these connections wherever they can be made for they can broaden the analysis considerably.



Saint-Leu-d'Esserent narthex window capital 1115



Saint-Leu narthex, detail to the left

Moving back a little in time to work probably carved before Saint-Leu, the same double-bodied animal with a common head can be distinguished in the restored capital in the Fitz-James crossing, by Gripple [b1]. There are also next to it 'copies' of other capitals that we could, with some stretch of the imagination, credit to Faceter and The Duke [v.3:287-8].

In the Ansacq west door there is another double-bodied animal [b2]. In both the tails and bodies enclose the inner space just as the vines do in his more common foliate versions. The capitals on the opposite embrasure of Ansacq are by The Duke [b3].



Fitz-James crossing by Gripple

1107



Ansacq west door by Gripple

1108



Ansacq west door by The Duke

1108

The same group of men may have worked a little earlier at Morienval. In the north end of the ambulatory there is a bird with outstretched wings in the manner of Aviateur [b1]. There is another in a replaced capital nearby [b2], and also one that could have been by The Duke [b3]. Both the latter have been much altered by the restorers.

On the dating of Morienval most historians have accepted the Lefèvre-Pontalis thesis and the more recent Prache and Johnson argument for the 1120s. However, the documentary evidence is tenuous whereas that from the capitals, when all of them taken together, for an earlier date is



Morienval chapel

1105



Morienval

1105



Morienval ambulatory

1105

1107

1108

1104

DRAFT

overwhelming. I have alluded to this in volume 3 [v.3:461] and will do so further in vol. 6.

1106

The group also appeared together in the clerestory of Morienvall. There is are heads with the Assyrian plaiting in beard and hair [r1], and nearby there is a pair of birds with their wings held back [r2]. Interestingly the birds have the same decoration between them as used in the beards, arrowed. Both are original and would have been by Aviateur.

There is also one restored capital that could have been based on an original by Gripple [b1]. The restorers made it all neat and tidy, but if we allow for the uncertainty in layout we would expect in a young man and compare it to one of Gripple's earliest works in the crossing of Courcelles-sur-Viosne [b2], then the comparison is more valid than it would have been if we had tried to match it with later works. It could also have been carved by the Apple group, so I leave this uncertain.



Morienvall choir clerestory by Aviateur 1106



Morienvall choir clerestory by Aviateur 1106



Morienvall clerestory, possibly Gripple 1105



Courcelles crossing WS1sw by Gripple 1102

In some buildings where these carvers worked together the architectural profiles are similar. Firstly, the most of the impostes over the capitals are complex, and the capital under the rib has been angled in its direction.

Secondly, the form of the vault is domical (except in Bury I) and the ribs are either pointed or peaked.^{James, 2005.} Thirdly, the other arches around the vault are often peaked, and may be decorated with chevrons or dentils. These items are among the first occurrences anywhere in France.

The presence of four carvers in so many buildings, and the development of their individual styles provide a dating, which in turn helps to date the work of other carvers who worked with them. This raises too many intriguing possibilities to be discussed here, and I shall attempt a further analysis in volume 7.

1115

Returning to Bury, the south porch off the third bay of the nave seems to have been added after completing the first two bays. Though the stones are badly worn two Gripple capitals can be discerned. One has four fronds suspended from a heart-shaped vine that is supported at the bottom [b1], while the other has five fronds with a vine that does not touch the astragal, but instead has a collar at the top [b2]. In both, one pair of fronds sits within the vine while the next pair pass underneath with tips that turn back to grip it.



Bury south porch 1115



Bury south porch 1115

DIRAFT

Gripple and the Saint-Aubin cloister

In the east range of the cloister at Saint-Aubin in Angers there is a confusing junction between the chapter house portal and the three openings to the south with tympani [r1]. The portal is noted 'A' and the opening with the Virgin tympanum noted 'B' in [b3].

The stonework of the platform under the shafts is continuous on each side of the portal, but differences in the torus bases of the doorway 'm' and 'n' suggest each jamb was set out from different templates [b3].

Higher up on the south side there is a break in the coursing heights above the portal capital dashed and earlier work shaded [b1].

The two stones of the second shaft above the junction (arrow) are in the manner of one of the Apple Masters. The design of the two below is quite different. Both are enlarged in [b2]. This is where the joint lies between two campaigns, one that built the arches over the doorway 'A' and that built for the three openings and the tympani 'B' by Jérôme. The rest of this jamb, and all the others in the southern arcade are from this later campaign.



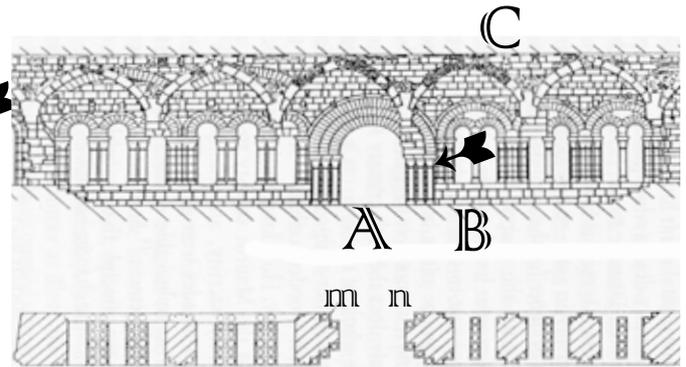
Angers, Saint-Aubin portal and first window 1115



Angers, Saint-Aubin junction between chapter portal and opening to the right 1115



Shaft details at the joint



Saint-Aubin east range of cloister: elevation and plan (Daniel Prigent)



Angers, Saint-Aubin opening 1-R2 shaft 1115

The thin shaft to the next pier under 'C' on the elevation is marked with an arrow in [r2]. Seen in detail it has gripping fronds, thin collars, hanging lateral leaves, and the central frond of the bouquet turns back before it meets the vine, all in the Gripple manner [left].

The topmost course of this shaft has an upper frond that turns over and hangs, and the vine enfolds the bouquet in the Gripple manner. It was carved on the same stone as the capital that sports a pair of dogs with conjoined tails raised high into the air. This means that the dogs were also carved by Gripple, unless another master interposed his skills alongside the work of another. In the detail of that capital on the second



Angers, Saint-Aubin opening, right shaft 1115

1115

DRAFT

pier 'C' notice the long-toes and the strident rampant nature of the dog [b1].

However, the dog capital on the left of the opening, on the same side as the doorway into the chapter house, also has a attached shaft [b2]. The design looks like one of the Apple Masters. This course is above the two mentioned at the top of the previous page. It looks a little bit like an Apple, but its detailing is not. Apple carved the two courses underneath marked with an arrow [b3].

I understand that the dogs were by Gripple, and that Gripple made a small modification to the design of the top of the shaft that would relate with some sympathy with Apple's work underneath.



Anger, Saint-Aubin opening right cap 1115



Anger, Saint-Aubin opening left cap 1115



Angers, Saint-Aubin upper shaft by Gripple 1115

The beautiful voussoirs of the double arches over the doorway were carved in the campaign before this. Many of the rinceau carvers were involved in them, and the division of work and the masters involved will be discussed in volume 6 [v.6:***].

Gripple carved three voussoirs. Like so many of his designs, the arrangements are experimental, yet all have been contained within an enclosing vine that returns to meet itself, and a bouquet of usually five fronds which pass over and under the vine, and in which the central frond backs away from contact. There are no berries, ever. His bouquet is present in all three panels, though the arrangements differ.

Angers, Saint-Aubin cloister, details of three panels in the outer arch of the chapter house doorway 1115



All his voussoirs are in the upper range. This suggests that he arrived on the job as the work was partly completed and helped to carve the last stones in the arch. The five voussoirs of the SS Master were also concentrated in the upper arch, as were the three by Grégoire. This suggests that the three of them may have travelled together to work here, and then stayed on when work on the southern openings was resumed.

The controlled geometry that now underlies all arrangements and the symmetry of the bird on the voussoir and the dogs on the two capitals shows he has learned control, the key to magnificent sculpture. These three items are the first in which Gripple has used more than foliage, and may lead us to more sculptural work by him.

The date would have been just after Saint-Leu when the earlier group that included Aviateur broke up. At Angers Gripple met a new group with some extremely skilled members of whom we will read a lot more. Those I have identified on the voussoirs are listed on the right [r1].

Among the almost 50 stones in these voussoirs the motifs that one might attribute to one master or another from the rinceau group are a little mixed, with Gripple foliage in a Willow template, and so on. As most of these men were still working in the 1140s, they would have been younger at this time and still in the process of determining their personal *métier*. Thus they were open to trying out each other's ideas. Within this a number of idiosyncratic elements are readily recognisable, even if somewhat inconsistent.

It does rather blur the edges of identification, for the details are not always idiosyncratic enough to form a firm dossier. The attributions I have made do not necessarily mean that x or y did the actual carving, but rather that their motifs (established from later work) have been incorporated in a manner that seems to match what they would be carving later.

There were other moments of intense sharing (as in Saint-Martin-des-Champs in 1130 and Saint-Germain-des-Prés in 1144) that seem to have deepened the maturity and creative depth on all who participated. Certainly the time spent at Angers made a deep impression on Gripple.

Gripple continues free-lance (1116-1125)

In the Auvers-sur-Oise apse he elongated the corner frond, repeating the thin arrangement he had used in the windows of the Saint-Leu narthex [r1]. It was as if he was testing variations and seeing how far he could take them without dishonouring the principles of his design. Or, we could essay, that he was still young enough to be unsure of his direction and seeking confirmation of his route before settling on a formula. Gripple could have been in his 30s during this time. Either way, the Auvers solution was inelegant and was soon phased out.

In all these works the basic form holds the design within which he played with different fronds and ties, rearranged the tendrils and varied the decoration of the vines. This is a man bent on discovery within a secure frame. However, there are two threads running through his work, the flatter two-dimensional designs such as Auvers, and alongside them the more plastic three-dimensionality of the Saint-

There is a very characteristic capital in the second storey of the tower at Bruyères-sur-Oise, not unlike Saint-Leu in many respects for he kept the bulge, dropped the collar and dangled two fronds [r2b]. The very worn adjacent capital is by The Duke. There is also a double-bodied dog with a single head on one of the tower piers [r2a].

Rinceau masters involved in the voussoirs at Saint-Aubin

- André 2 stones
- Félix 3 stones
- Grégoire 3 stones
- Gripple 3 stones
- Long-leaf 2 stones
- SS Master 5 stones
- Willow 5 stones

- 22 not yet identified



Auvers apse



Saint-Leu narthex

1116

1114



Bruyeres-sur-Oise tower stage 1117



Bruyeres-sur-Oise tower stage 2 1117

1116

1117

1118

Though the Saint-Leu capitals have been restored, the originals may not have been unlike an extraordinary and deeply undercut capital at Monchy-Saint-Eloi. Being deeply between the vines cut down to the cone had been a part of his craft since Bury. But undercutting is different.

The bouquet on the corner is bellied out and the gripping fingers were eased back at the bottom so the whole is more three-dimensional [r1]. Thinning the fronds adds to the feeling of movement as well as delicacy. The sculptural qualities have been enormously developed, especially the skill in thinning undercut members without breaking the stone, and selecting the appropriate material for such delicate work.

The buxom corner suggests a date after Saint-Leu, while the thinness of the members harks back to the first stage of Villers-Saint-Paul.

The bulge projects beyond the corners of the astragal. This is a most unusual move, for normally at this time the decoration lay within the block defined by its upper edges. It is much more difficult to design and carve a stone in this way as one template is required for the upper face of the block where it meets the impost, and another larger template for the foliage stretched beyond and under that. It became commonplace from the 1170s

1119

The west portal of Villers-Saint-Paul was carved in two campaigns [v.5:1730]. Comparing [r2 and b] sows the inner shafts were erected many years after the nave because his form had developed from a simplistic pair of tendrils with one pair of gripping fronds to a more complex arrangement.

Both threads in his work are displayed in the left embrasure [b1]. One is like Saint-Leu where the bouquet dips downwards with fronds emerging from the sides, while the one is more refined like Monchy, for the ring has been opened wide and the fronds spread more thinly across the surface. The opposite embrasure also has two capitals by Gripple [b2].

The outer shafts and their gable roof were erected later. Gripple was involved with all these campaigns. Maybe this was where he lived.



Monchy-Saint-Eloi tower base 1118



Villers nave (a) 1105



Villers west portal stage I, the left embrasure W.cL3,2 and the right embrasure W.cR3,4



1119

1120

There are not dissimilar arrangements in the Poissy aisle where he carved two small capitals alongside one by Long-Leaf and another next to one of the Apple carvers [r]. The bouquet has his standard arrangement with five fronds, the bottom of the tendrils are tied on one, and the gripping tips are just discernible on the worn surfaces. Symmetry is more rigorous than Angers, and remained under his control from then on. In one he employed crockets above the frame, possibly in sympathy with one of the other men in the gang. He did not use this motif again.



Poissy N2nne(a) 1120



Poissy N2sse(a) 1120

ID R A F T

As in Bruyères and other earlier buildings there is a double-bodied dog on an adjacent capital. I think these capitals confirm more than deny the presence of Gripple, for just as we see him as an imaginative carver of foliage with many variations at his disposal, so we could see him as a man who would carve more than tendrils and foliage, given the opportunity.

1123 He may also have been one of the team that worked on the dado arcade of Saint-Martin-des-Champs in the early 1120s. With a gap of about a decade between the walls of the chapels and the aisles, Saint-Martin could have been another Add-a-Chapel scheme in which the lower walls of the chapels were built to the window sills and a temporary roof set over them so that services could be started. Presumably this was to help raise funds for the rest of the building.^{n James 1989].}

The ring of the vine was set out along the corner and the long fingers grip the vine [r2]. He has reinstated the collar, seldom used after Bury, and altered the heavy bouquet. The leaves have a plate underneath, which is a device used by a number of carvers at Saint-Martin, and not used again. I presume he borrowed the idea and tested it out to see if he liked it. [v.6:**]

1125 There is a similar thinness and undercutting in one nave capital in the clerestory of Villers-Saint-Paul. The three faces indicate a delicate attempt at weaving the tendrils across the centre to hold the hanging fronds [b1-3]. The gripping tips are only lightly sketched. The overall arrangement is like his clerestory capital at Bury from ten or so years before [b4]. In both capitals he made an adjustment on the right corner by slightly twisting the bouquet [b3].



Poissy N3ne(a) 1120



Saint-Martin-des-Champs chapel dado 1124



Villers-Saint-Paul nave clerestory three views: left corner, south face and right corner



1125 Bury WN1s(c) south face 1108

1125 The outer bay of the west portal was probably added at the same time [r3]. The out-thrusting bouquet in the outer capital of the right embrasure is quite aggressive and has thicker tendrils. Though the lower half base is worn, the detail photo shows that the bottom of the encasing vines was originally tied and attached to the astragal [v.5:1736].

He also carved three smaller capitals in the embrasure [b]. The fronds have become heavier, even luscious, the leaves fuller and more rounded, and the spaces more completely filled. The undercutting is deeper and the collar more robust. The maturity of his later work is obvious.



Villers west portal stage II



Villers-Saint-Paul west portal stage II W.cR5, L4 and L3

Possible journeys to the south (1126-1128)

Gripple may have joined with a couple of the men working at Saint-Martin and travelled south. I have found some evidence for him in association with these men in two places well beyond the Paris Basin. One was well to the south and the other in Bourges. The years before 1130 are an empty period for him for which I have no examples of his work in the Paris Basin, so these two works may fill the gap.

1126 The first is the extremely uncertain, yet interesting possibility, that he travelled to Toulouse. This could have been in the mid-20s. There is a piece in the Museum, that has all his elements, perhaps carved to show the locals what he could do [r1]. It has a highly skilled yet repetitive pattern with the entwined vines of Villers, the expanding fronds that grip the edges, and collars. The central frond turns back before it touches the framing tendril.



Toulouse Museum (reversed) 1126

This arrangement summarises his template. It is like an impost in the Pontoise ambulatory [r2]. Considering the other capitals at Pontoise by The Duke and Palmier, I would hazard that it was carved a few years later.

1128 Bourges is more certain. He carved the shaft under the third column-statue on the left embrasure [b]. It is more controlled and disciplined than any he had done before, and seems to show the influence of his travels and the panel at Toulouse.



Pontoise En1sw(a) 1137

Being in the company of Héron and André, he emphasised the widening quality of his fronds more than before, somewhat in the Héron manner, and used collars. Being a continuous frieze the vines twist across one another as they move from one bouquet to the next. I will itemise their differences with Gripple in the sections on Héron and André. He was probably involved with the sculpture of the portal, but there are no foliate or rinceau items that would link sculpture with his type of decoration.

From his work at Bourges it was a natural step to accompany the same carvers to Saint-Martin-des-Champs to work on the aisle and clerestory capitals.



Bourges south portal 1128



Bourges south portal, statue bases in left embrasure



Bourges south portal W-sL3(d) 1128

1130 **Return to the Paris Basin, and the last eight years**

Two of the capitals he carved in Saint-Martin-des-Champs, one in the aisle and another in the clerestory, are quite outrageous and against all convention [b]. He turned his normal template sideways. Though restored, the original in the Musée de Cluny shows that the new work was faithful to the old [b2]. The central frond in the bouquet remained short of the vines, he used collars as elsewhere and double-curvature heron fronds, indicated by the arrow below and sketch [r1].



Heron frond



Saint-Martin-des-Champs An1R(a) 1130



Saint-Martin An1R(a) in Musée de Cluny 1130



Saint-Martin-des-Champs AS1(c) 1131

One capital in the aisle is also attributable to Gripple [r1]. His work has become more fluid, even relaxed. The foliage became more lissom, and he loosened the tightness of the grip and played around with different foliate arrangements. The parts flow most elegantly, as if the structure formed by the vines is now strong enough to hold whatever variety and decorative nicety he may have sought. The long lateral fronds pass under the vine, and the central one in the bouquet turns upwards, though not as a tip, but as a large separate leaf. The form is unchanged, the elements have grown and softened.

Nearly all the capitals from this campaign at Saint-Martin display an unusual site organisation, for it seems that the master mason in charge issues instructions about sharing motifs and ideas, presumably to obtain a certain uniformity in the decoration. The same happened in the Saint-Germain-des-Prés aisles and the Chartres colonnettes, and is too complex a subject to examine in detail here. See v.6:***.

This 'instruction' on sharing motifs heightened both the carver's creativity and their willingness to experiment. The evidence is that they shared quite freely with one another.

Under this scenario two other capitals may have been his [b]. The usual bouquet has been used with an up-turned central frond, a form emphasised in the 'negative' [b3]. Though the encasing vine has been split open at the bottom and no fronds pass under the tendrils, it is too like Gripple for the attribution not to be considered under the intense sharing being encouraged at Saint-Martin.



Saint-Martin-des-Champs AN4+Ls(a) 1130

DRAFT



Saint-Martin-des-Champs AS4+Ls(a) 1130



Saint-Martin-des-Champs AN2+R(a) 1130



Saint-Martin AN2+R(a) bouquet

If this is the case it resolves a problem left at Bury from 25 years before, for this alternative layout may connect Gripple with four small capitals in the Bury south aisle [b]. The long central turned-up frond and unclosed circle of the vine, the little projecting branchlet and the curled over crockets are typical. Given the freedom being offered at Saint-Martin he may have resurrected an old idea and experimented in this setting.



Bury WN2se(a) 1106



Bury WN2w(a) 1106



Bury WS3ne(a) 1109



Bury WS3nw(a) 1109

In a way they are not unlike the open-ended vine at Courcelles and Saint-Vaast, nor two unattached capitals at Foulangues and Poissy [b]. It is therefore possible he carved the open form in the Saint-Martin dado with its turned-up tip [r1]. It all depends on how creative we think this master would be, and the extent to which we trust our attributions. If these capitals were by another master then this would be almost all that he achieved in the Paris Basin over these thirty years.



P 1



Saint-Vaast-lès-Mello nave WS3e(a) 1103



Foulangues WN1se(a) 1111



Poissy N2sse(a) 1120

One capital carved just afterwards in the Bruyères-et-Montbérault apse may also be his [r1]. The vines crossing and twisted are unusual for this time, though not for the decade of Saint-Aubin. Also none of the fronds grips, which is a feature of the later capitals. His work may have been affected by the heated level of exuberance found in that workshop [v4:***].

Among the remains of Saint-Evremond in Creil, on the banks of the Oise river, there is a bulging capital that is clearly his [r4]. It would seem to have been from the later 1130s, though we have no way of knowing which part of the building it had been carved for.

There is another in which the vines have been turned into strapping [next page]. I think this was his pupil or his son, as it is a variation of style with wider straps rather than vines, described on page ***. The dimensions of the capital suggest it was carved for another place, and without that knowledge there is no way to determine relative dates.



Bruyeres-et-Montberault En2sw(c) 1133



Creil unknown provenance 1135

1133

1135



Creil unknown provenance

1135



Creil unknown provenance

1135

1136

In addition, in this period he worked on the Bougival crossing [r1]. It is clearly his work, as we can see by now, with the vine ring and hanging fronds. The only difference is the use of longer upturned tips under the upper corner.



Bougival crossing

1136

1138



He worked on the Chartres Royal Portal in 1138, carving one of the colonnettes from Phase 1, those mainly in the left embrasure [left]. This was part of the immense undertaking to carve all the figures for the Royal Portal, with a large assembly of men carving the colonnettes as well as a lot of the sculpture. I have no way of connecting his foliage with possible sculpture.

The design was adapted to a spiral form with vines supporting groups of five heron-fronds, three lightly passing over or leaning on the vine and two tucked under in an alternating pattern. The latter lightly grip.

At the junctions there are neither sockets nor berries. The vine itself is cut into facets with a sharp edge along the top as in Bougival and Saint-Martin.

These are Gripple characteristics adapted to the circularity of the shaft. Unlike capitals which have a static axial order, these flow.

At the same time he carved an external capital at level 1 on the north side of the north tower. This was in campaign D in 1138 [r4]. It has his thin fronds, heron leaves and buxom corners. It was carved from the extremely hard stone of the Berchère, and though it has weathered, the details are still quite clear. It is simpler than the colonnette carved in the same campaign as this stone was too hard to take the sharp edges he liked to form between the grooves in the fronds.



Chartres WN-n(1)

1138

At least one other master, Palmier, carved an adjacent capital as well as one on the inside of the narthex. As he stayed on to carve some of the figures, and as others working on the colonnettes also stayed on, I would expect that Gripple did so too, but I cannot identify him.

These are all highly mature works, and as far as I can see, his last.

His work divides into four phases: the earliest such as the Villers nave in 1100; the second the growth of his skills as at Bury during the next decade; the third with the bulging corners after Saint-Leu around 1115, and the fourth being his most mature work following Bourges and Saint-Martin.

DRAFT

As there is no sign of him after the Portal at Chartres he could have been out of the workforce by 1138, though his pupils were working on both. Gripple enjoyed a working life of almost forty years, detailed in the schedule below.

By fitting the number of jobs into the time available, and interlocking them with the time-lines of other masters, it is amazing how precise some of the dating can be. Not all, but in these places where many identified men are working and where those men have sufficient capitals to provide an evolutionary chronology, dating can at times be accurate to the year.

This has also been discussed in the '01 cover sheet'.

Schedule of works by Gripple

1102	Villers-Saint-Paul 01	nave (a)
1103	Saint-Vaast-les-Mello 02	nave 2
1104	Courcelles-sur-Viosne	crossing
1105	Bury 01	nave (a), W1(c)
1106	Morienvall 04	east(c)
1107	Fitz-James	crossing
1108	Ansacq	west door
1109	Angers, Saint-Aubin	cloister
1110	Bury 03	W1(c), south aisle
1111	Foulangues 04	WS(a)
1112	Latilly	crossing
1114	Saint-Leu-d'Esserent 02	narthex (g)
1115	Bury 04	south door
1116	Auvers-sur-Oise 02	apse
1117	Monchy-Saint-Eloi	tower base
1118	Villers-Saint-Paul 02	west portal stage I
1120	Poissy 01	north 1-2(a)
1122	Bruyeres-sur-Oise 03	tower 2
1123	Saint-Martin-des-Champs 01	choir (d)
1125	Villers-Saint-Paul 04	nave (c)
1125	Villers-Saint-Paul 03	west portal stage II
1126	Toulouse, museum	panel
1128	Bourges 02	south portal
1130	Saint-Martin-des-Champs 03	choir inner piers (a)
1131	Saint-Martin-des-Champs 03a	choir (c)
1134	Bruyeres-et-Montberault 02	choir (c)
1135	Creil	
1136	Bougival	crossing
1137	Pontoise	ambulatory walls
1138	Chartres 04 D	WN(1)
1138	Chartres 05b	colonnettes group 1