

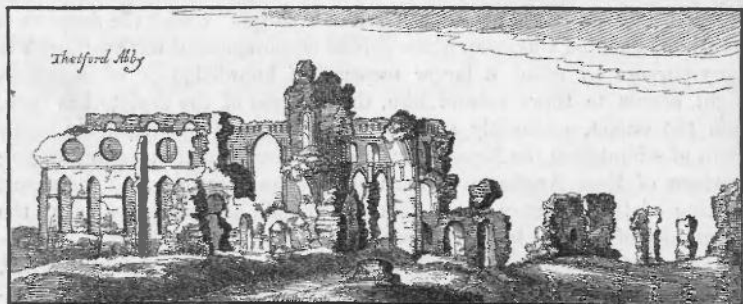
Notices of Archaeological Publications.

ORIGINAL PAPERS, PUBLISHED UNDER THE DIRECTION OF THE COMMITTEE OF THE NORFOLK AND NORWICH ARCHAEOLOGICAL SOCIETY. Norwich, 1850. 8vo.

THE active and intelligent antiquaries of Norfolk have entered upon the third volume of the series of their Transactions. We regard with cordial gratification the successful progress of the Society, and we have preserved the agreeable remembrance, both of the friendly welcome and fraternal co-operation which contributed so materially to the satisfaction and success that marked the Meeting of the Institute in Norwich, and not less of the hopeful presage of results advantageous to the extension of Archaeological science, afforded by their energetic proceedings. The promise has been amply realised; and, whilst the Norfolk Society has shown, in its meetings and publications, how much may be achieved for the promotion of historical and antiquarian knowledge by inquiries limited to a single county of the empire, they have satisfactorily demonstrated the practicability of giving to subjects and investigations, exclusively local in character, a general interest and bearing upon the history of the nation at large. Under the auspices of their late lamented Diocesan, whose cordial encouragement was ever given to every purpose by which a larger measure of knowledge or of happiness might accrue to those around him, the progress of the Society has been, from the outset, eminently successful. It has, moreover, had the happy result of stimulating the formation of a similar Institution in a neighbouring province of East Anglia, rich in Archaeological vestiges, and the recent meeting of the Societies of Norfolk and Suffolk at Thetford, evinced the community of purpose by which both are actuated.

The investigations to which we would invite the attention of our readers, relate to the early arts and monuments of the locality alone. The Transactions, however, published by the Society, present a variety of subjects, strikingly indicative of the Archaeological wealth of Norfolk. We might advert, if our limits permitted it, to contributions in their volumes, by which valuable light has been thrown upon the antiquities of almost every period and every class. The county is rich in vestiges of a primæval age, and it is instructive to compare examples from remote parts of the British Islands, such, for example, as the highly curious golden ornaments, and relics of amber, (the actual produce, doubtless, of the adjacent coast,) found at Little Cressingham, as related in the interesting notice by Mr. Barton, with which the third volume commences. The ancient remains which attract the antiquary in Norfolk, possess some features almost exclusively local. In scarce any other county may so many evidences be collected regarding the advance of the Arts of Design in England, at the period when in Italy and Germany they were taking so rapid a development. The gorgeous rood-screens and mural paintings which abound in East Anglia, possess a value, in connexion with the history of art, which has happily been long since appreciated by that distinguished and indefatigable archaeologist, Mr. Dawson Turner. We are indebted to him, and to the skilful pencil of more than one fair coadjutor of his extensive research in subjects of this nature, for

some of the most attractive and valuable contributions to these volumes. Mr. Dawson Turner has also freely opened for the gratification of his readers, many a rich store of historical or biographical materials, preserved amongst his invaluable collections. As a remarkable specimen of art of another class, we would call attention to the exquisite niello, in gold, found at Matlask, and selected by Mr. Fitch from the choice series of precious objects and antique personal ornaments, of which he is the fortunate possessor. To Mr. Hart, whose "Discourses on Antiquities" long since fostered the rising taste for these researches in Norfolk;—to Mr. Bulwer, also, Mr. Gunn, and others whose names are associated with agreeable days passed during the assembly of our Society in Norfolk, we are indebted for several interesting memoirs. Mr. Harrod, who labours with such successful assiduity in the investigation of the past, has contributed a valuable survey of Thetford Priory, of which little was known previously to the Congress of the kindred Societies, to which we have alluded. On that occasion, Mr. Harrod undertook the excavation of the plan of the Priory church, and adjacent remains of the conventual buildings. By his kindness we are enabled here to convey to our readers a notion of what the ruins of that noble structure



had been about two centuries since. This curious view is a fac-simile of an etching by Hollar, a rarity for which we are indebted to the local collections of Mr. Bidwell. The remains have subsequently suffered continual injuries, less from time and decay than the "destroying hands of rapacious tenants," according to the complaint of Gough. Amongst the most interesting portions now standing, may be mentioned the fragment at the west end of the interior of the church. The most prominent object is one of the internal piers of the tower, with its singular angular face; beyond this, appear the bases of an arcade along the wall to the great west doorway. The accumulated *debris* through which Mr. Harrod had here to carry out his laborious operations, was twelve feet deep. His toils were, however, amply repaid by the development of the greater part of the plan of the monastic buildings, including the church, with the Lady Chapel, north of the choir, and parallel to it,—the vestuary and chapter-house, the refectory, cloisters, and part of the Prior's apartments. The plan forms a valuable accession to our *data* in regard to ancient conventual arrangements.

We here must take our leave, for a while, of the good services to British Archaeology which East Anglia has rendered. The Society has, unhappily.

THETFORD PRIORY CHURCH.



Remains of the Tower and West end.

Interior view.

been deprived of that fostering care which presided over its early growth, and stimulated its progressive efforts. All who know the generous patronage with which the late Bishop of Norwich promoted every exertion for scientific and intellectual advancement, all who appreciate the undeviating impulse,—*nihil humanum alienum putare*, by which his character was signalised,—the members of the Institute more especially, who shared so freely in his kindness and the genial impulse of his encouragement,—must hold his memory in grateful remembrance. The Norwich Society has, happily, found no unworthy successor of their first President, in the distinguished possessor of Garianonum—the *Comes* of the Eastern shore. Under the auspices of Sir John Boileau, we anticipate that their future exertions will give a continued stimulus to the intelligent study of National Antiquities.

A TREATISE ON THE RISE AND PROGRESS OF DECORATED WINDOW TRACERY IN ENGLAND. By EDMUND SHARPE, M.A., Architect. Illustrated with 97 Woodcuts and 6 Engravings on Steel. 8vo. VAN VOORST.

A SERIES OF ILLUSTRATIONS OF THE WINDOW TRACERY OF THE DECORATED STYLE OF ECCLESIASTICAL ARCHITECTURE. 60 Steel Engravings, with Descriptions by Mr. SHARPE. 8vo. VAN VOORST.

ALL studies which embrace groups of visible objects have been more indebted to monographs than to almost any other class of works; nor do we know any instance, falling under our notice as archaeologists, in which a better subject for a monograph has been selected, or in which the subject has been more satisfactorily treated, than in the plates before us, with the accompanying letter-press.

No where is "The Beautiful" for its own sake more visibly the object of the architect than in the designing of tracery; and no where has that object been more happily attained, or by surer and more equal progress. Here, at least, he works almost with the plastic hand of nature; and we follow him in his task with an ever-growing interest and delight as he evokes each successive form and character from his stubborn material.

When we open Mr. Sharpe's plates and letter-press, and look at the transept chapel at Kirkstall (p. 12), we perceive at once that in the grouping of two windows with a third circular window above them, beneath a pointed vault of Semi-Norman character, we have the unconscious germ of traceried lights: pass over more than half a century, and we arrive only at several lights under an arch; they become a two-light Early English window, with a circle or some other figure in the head, as at Netley, Winchester, or St. Cross (plate B). The solid stone-work is soon attenuated into tracery bars, and we have a geometrical window of two lights, which reduplicates itself into such windows as Raunds, Leominster, Grantham, and Ripon: by and bye, with a kind of centrifugal force, (which we shall presently endeavour to reduce to rules), the more compact forms shoot out into strange shapes, struggling for freedom, but still half in bondage, as in Whitby, Chartham, and Great Bedwyn; until these again are softened into a new series of figures, bounded by undulating lines, and we have the

glorious windows of Selby, Heckington, and Carlisle. We are spared in a review of Mr. Sharpe's work, the last, the inevitable resemblance between the loveliest of sublunary forms and man's most successful efforts, which, however, we must point out in the stiffened graceless parallelograms of the perpendicular.

No wonder that the mere beauty and variety of the forms which he studies are among the sources of pleasure to the architectural student; but there are also other and yet higher sources. One of these, and the only one we shall here touch upon, is the interest with which he erects again, in his imagination, the memorials of the taste and skill of other days out of the fragments which time and the violence of later generations have bequeathed to us. He is a comparative anatomist, constructing giant skeletons, according to unerring rules, from the fragment of a tooth or of a thigh bone; and in proportion as his constructive talent is warmed with a spark of fancy and of enthusiasm, clothing his solid framework of hard unyielding forms with warm flesh and muscles;—with the very nerves of expression, with the play of feature, and the indications of character. Mr. Sharpe's "*Parallels*," a work of which we long to see the explanatory letter-press, is a series of illustrations of our meaning. We will extract a passage from the present volume, before we ask the reader to turn to the restored elevations of Tintern, and to compare them with the views which represent its present state. Alluding to the great east window of this noble abbey, Mr. Sharpe describes its peculiarities and its beauties, and adds in a note, which makes one long to have been a partaker in his task, "The problem of determining the actual design of this noble window from the small remains on the ground, and the fragments to be found still in the frame of the window arch, which was a work of no small labour and search, was successfully accomplished by the editor, assisted by Mr. T. Austin and Mr. Payne, the wardens of the abbey grounds, in the summer of 1846."

Let us turn for a moment to certain more severe speculations, which are suggested by this volume.

Without assuming the right to decide between contending parties, we would make a few remarks upon *Architectural terminology*; a subject which has given rise to much controversy. It is, we presume, evident to most, that the contest is about words and words only: the *arrangement* of Rickman being followed in the main by those who reject his *terminology*. Our own usage has been to adhere to Rickman's nomenclature; not, certainly, as the best that can be conceived, but as the best yet employed, and as having a prescriptive right to be used as long as his system is retained. But the question has, we will venture to say, suggested itself to many minds, whether we may not have some better arrangement than Rickman's; and if we have this, another and a better terminology will follow naturally and of right. How far others may agree with us we know not, but we feel very forcibly the need of a more perfect demarcation of three several styles than the words *early* and *late* adjoined to the names of any style yet recognised can afford. We greatly desire to see the *Semi-Norman* more fully distinguished from the Norman and the Early English on either hand; the *Geometrical* from the Early English and the Decorated; and

the *Tudor* from the ordinary type of Perpendicular. We believe that in the second of these, at least, we have most *architecturists* with us; and it is this in particular which is brought under our notice by the present work.

Much as we are in general guided by the eye; much as we affect to be ruled, and indeed are ruled, in the building up of systems, by far deeper matters than mere external character, it is strange that the introduction of tracery, which wrought so great a change, both in the aspect and in the constructive character of our buildings, did not at once suggest the separation of the Geometrical, even in its earliest forms, from the Early English. King's College Chapel and the open clerestories of the Suffolk churches differ almost as much in construction as in visible aspect from Darlington and Salisbury; and it is clear that a great part of the difference results (we can scarcely say indirectly) from the introduction of tracery. Yet, according to either nomenclature at present in use, the style in which tracery was first introduced is distinguished only by an "*Early*" or a "*Late*" from that which preceded it.

So, again, geometrical and flowing tracery differ most absolutely in character and in principle, at least as much so as flowing, decorated, and perpendicular; and yet here again we have but a subsection, an "*Early*" and a "*Late*," to distinguish the two.

Perhaps this may be, because, though the tracery peculiar to either style, the geometrical and the flowing, has been often enough described, some of the *formal differences between them* have not been adequately noticed. The character of the pure geometrical style consists, not so much in the mere use of geometrical figures as in the exclusive place which the circle or parts of a circle have in their construction,¹ and still more in the way in which those circles or parts of a circle are brought together, not in continuous curved lines, but as secants and tangents of one another. And this runs through the cusping even, and the mouldings; for until very late in the geometrical style, we have no appearance anywhere of an ogee or of a continuous complex curve. To this we must add, that in the pure geometrical period, the centre of every circle, any part of which is taken into the whole figure, is always within the figure. In the ordinary quatre-foiled circle, as treated in geometrical tracery, one circle forms the boundary; parts of four other circles, tangents of the first and of one another, form the cusps; and the points of these are cut off abruptly by another circle, a secant of the four preceding, and concentric with the first; and so a whole window of many lights may be drawn only with the compasses, and from centres within the whole design, and within each component portion of it which we are describing.

With the flowing tracery it is just the reverse. Here the figures are composed of complex curves, running into one another, the centres of which are alternately within and without the figure to be described; just as an ogee, one of the forms so distinctive of the style, is formed of parts of two circles, struck from centres, one on the one side and the other on the other side of the resultant line. The ordinary reticulated tracery is formed by

¹ Hence the triangles and squares introduced into tracery of this character are often described somewhat incongruously, as spherical triangles and spherical squares.

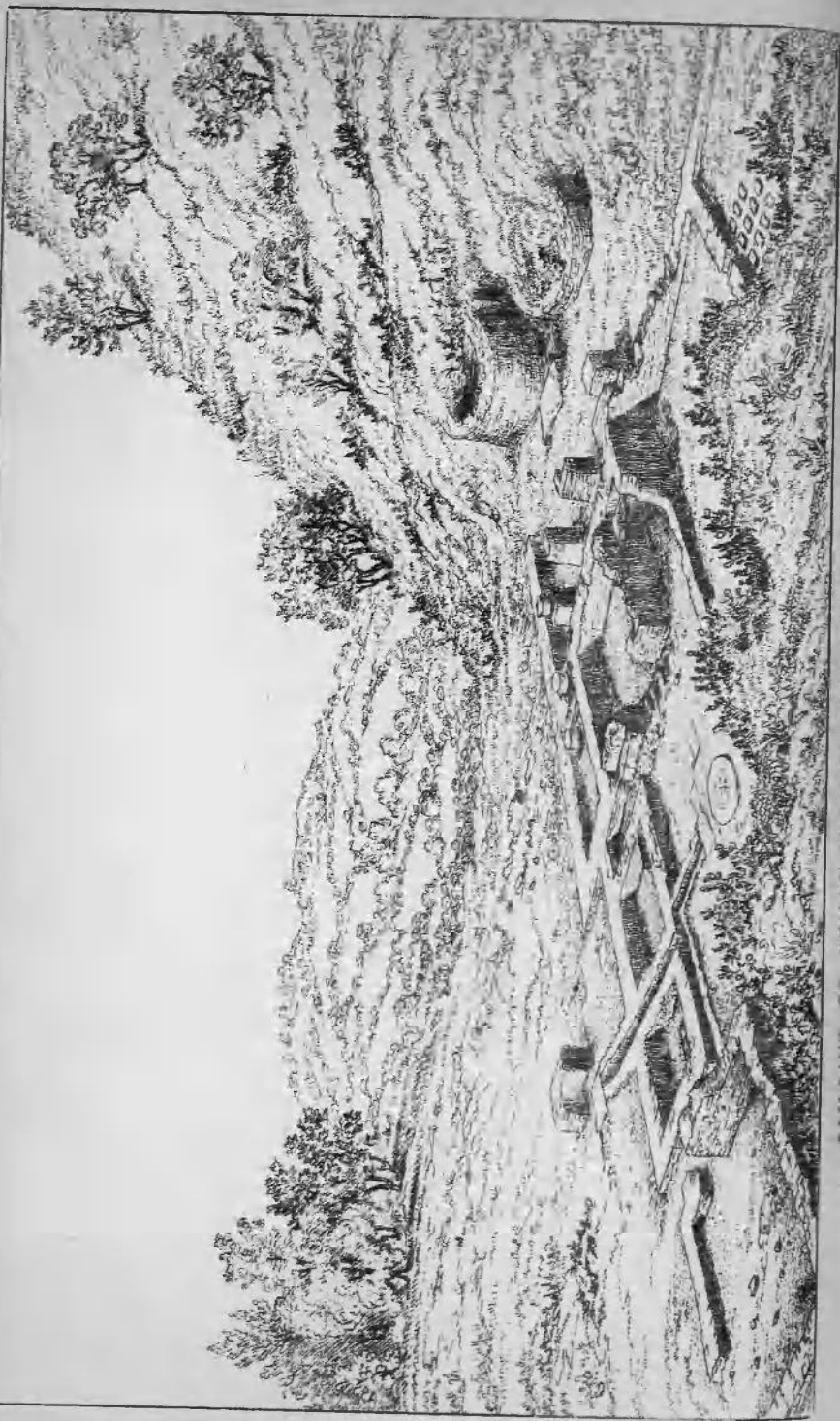
a series of such ogees; that is, the tracery bars are described from two series of centres, one on either side of them; and each reticulation is bounded by parts of circles, alternately struck from a point within and a point without it. The more varied patterns of late decorated tracery are formed on the same principle, so far as the *position of the centres* and the *meeting of the curves* are concerned. Tangents and secants no longer give the character to the whole, and indeed secants scarcely if ever appear at all.

And where is the point of junction between the two styles? We believe it will be found in certain eccentric forms, which differ most materially to the eye from either class which we have described, but which are formed with a strange combination of the principles of both.

The tracery of Whitby, Tintern, and several other windows, contains certain figures made up of two similar figures interlaced,—as, for instance, two triangles or two squares; but the one is formed of parts of circles struck from centres within, the other of parts of circles struck from centres without the figure. The former shape themselves into rounded or foliated, the latter into acutely pointed figures; and these last *carry out the pattern*, which, in pure early geometrical, seems complete in itself, *into the rest of the window*. Henceforward there is a tendency to fusion of several parts, and when that tendency is carried out even to excess, it is still by the same means,—*i. e.*, by combining curves struck from centres, some within and some without the resultant figure. A great difference, however, remains between the geometrical, even in its latest types, and the flowing tracery; the former still brings its circles together in angles, as tangents or secants; the latter always, where it is possible, carries on the same line in an unbroken though a complex curve.

This *eccentric* and *extravagant* tracery (and we use the words rather in their strict sense, for the character which we would express consists in a constant struggle to avoid a single centre, and to pass over certain confined limits); this *eccentric* and *extravagant* tracery never became common. It rather indicated a tendency than achieved an object; and that probably from its great complexity. Denude them of all accessories, such as cusping and foliation, and still the interlaced triangles from Canterbury (p. 91) form a figure struck from six centres, three within and three without the figure; the interlaced squares from Whitby and from Great Bedwyn (pp. 89, 90) form a figure struck from eight centres, four within and four without its own limits. So complex a system of tracery could hardly be employed very frequently or very long. Its real office was performed when it had led to the introduction of a new kind of tracery, formed by the inter-fusion of circles, struck alternately from centres within and without the main design or its subordinate parts.

But we have said enough, if we have vindicated our assertion, that we require the separation of at least one style from the two with which it is at present confounded—the *Geometrical*, that is, from the *Early English* and the *Decorated*. As for the change in nomenclature which may thus be justified and even demanded, we leave it to other persons, or at least to another occasion. As regards *windows alone*, Mr. Sharpe's names, *Lancet*, *Geometrical*, *Curvilinear*, and *Rectilinear*, are very expressive and very con-



venient, far more so than either of the systems of nomenclature generally followed, as those who use either of them will find if they try to translate his work into their language. Whether or no the windows give so much to the æsthetic, and demand so much of the constructive character of a building, as to justify a nomenclature derived from them, is another question.

DESCRIPTION OF A ROMAN BUILDING AND OTHER REMAINS LATELY
DISCOVERED AT CAERLEON. By JOHN EDWARD LEE, Esq. London:
J. R. SMITH. 1850. Royal 8vo, Eighteen Plates.

SOME years have elapsed since the appearance of an interesting contribution to Archaeological literature,—the Monograph on the Vestiges of Roman occupation at ISCA SILURUM, for which we are indebted to Mr. Lee.¹ The various remains brought to light in that locality by the energetic researches of this gentleman and his brother antiquaries of Monmouthshire, are of considerable interest. They comprise many valuable additions to our knowledge of arts and manners during the period of Roman dominion, evidences of its extended influence,—the striking diffusion of those Arts throughout the extreme corners of the *Orbis Romanus*, and the introduction of refinements in social life or public institutions. While history is silent in regard to the details of a period, so momentous in the early annals of our country, there is an eloquence in the sculptured fragment or the crumbling walls, the ornaments or appliances of every-day life, in times long past, to which few are now insensible.

Investigations of the numerous remains of Roman times in Great Britain have been recently pursued with renewed diligence: rarely have the results been recorded with more intelligent care than by the author of the work under consideration. Encouraged in the prosecution of his inquiry by the liberality of the proprietor of these remarkable remains, Mr. Jenkins of Caerleon (to whose kindness the Institute has repeatedly been indebted), an excavation of great extent has been achieved, which has developed the plan of one of the most important examples of domestic architecture of Roman times hitherto found in the principality. Its arrangement and details are perfectly shown in the plans and interesting birds-eye views, etchings, which we owe, as we believe, to the author himself. It is very fortunate when subjects of this nature fall into the hands of one who can so efficiently combine the ability to record with the skill to portray.

Amongst the ancient relics discovered during the progress of these researches, several specimens of more than ordinary interest claim our attention. We may notice especially the valuable accession to the series of Anglo-Roman inscriptions contributed in Mr. Lee's works, amounting to not less than twenty-five, some indeed in a very fragmentary condition, others accompanied by sculpture, and of considerable historical interest. The *ficilia* which have been found, present the usual variety of fabrication, with some curious unpublished potters' marks; some *antefixæ* are repre-

¹ Delineations of Roman Antiquities found at Caerleon. London, 1845. 4to. 27 plates.
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sented in one of Mr. Lee's plates, objects of considerable rarity in England, although a few specimens have been found at York (preserved in the museum there), at Chester and elsewhere. But the rarest works in *terra cotta*, discovered at Caerleon, and some of them in the extensive villa on Mr. Jenkins' property, are "Cornice bricks," which, as far as we are aware, had not been previously noticed in England. The diggings at *Isca* have been singularly productive in specimens of the curious art of enamel, so closely analogous, in the process employed, to the works of the Byzantine school of Limoges in mediæval times. By the kind permission of Mr. Jenkins, several choice relics of Anglo-Roman *champ-levé* enamel have been submitted to the Institute, in their Museum formed during the Norwich Meeting. The most interesting objects of ancient art, however, found at Caerleon, are ivory carvings, of which Mr. Lee gives representations in the work now before us: one of them is a tragic mask, the other a *canephorus*, possibly Pomona, with an attendant Cupid. Antique ivories are of great rarity and interest, and the material appears to be singularly perishable when exposed to the air after being disinterred. It may deserve mention, as a valuable practical hint, that these curious relics having rapidly become cracked after exposure, so that they would soon have become disintegrated, they were effectually preserved by means of a solution of isinglass in spirits of wine,—a process adopted with such happy success in the case of the ivory carvings discovered by Mr. Layard at Nimroud, and now to be seen in the British Museum.

Before we take leave of these Memorials of *Isca*, which had partly appeared in the "*Archæologia Cambrensis*,"² but have been given anew, much augmented, and with a double amount of illustration, we would call attention to the gratifying circumstance, stated by Mr. Lee, that nearly all the antiquities found during recent years in Caerleon, including those now described and delineated, will be deposited in the museum actually in course of construction. We regret to learn that the entire preservation of the remains of the villa and hypocausts, lately uncovered in Mr. Jenkins' grounds, may be impracticable. We doubt not that the liberality and good taste of that gentleman will ensure their conservation so far as may be consistent with actual requirements. But it is highly satisfactory to be assured that a safe place of custody will be provided for the numerous objects of curiosity and value described by Mr. Lee. The interest of such local collections, *in situ*, is very great; and the establishment of such a museum naturally tends to encourage all private collectors to incorporate their stores. Many a relic will find its place in the series, like the curious inscription of the time of Geta, mentioned by Camden, long since removed from Caerleon, and now restored by the laudable liberality of Mr. Lewis, of St. Pierre, who has presented it to the collection. We cordially wish success to the spirited antiquaries who have undertaken the establishment of such a museum: the interest of the object has been fully recognised in the county; but the contributions, we regret to learn from Mr. Lee, have not proved wholly adequate to the completion of an object, highly deserving

² *Archæologia Cambrensis*, Vol. iv., p. 73. Some other notices of discoveries at Caerleon, by Mr. Fox, may also be found in that periodical.

of the friendly aid of antiquaries in general. We feel assured that his appeal will not pass unheeded.³

PROCEEDINGS AND PAPERS PUBLISHED BY THE HISTORIC SOCIETY OF LANCASHIRE AND CHESHIRE. First Session, 1848—9. Printed for the use of the Members. Liverpool, 1849.

It is with much satisfaction that the progress of the Archaeological movement in the Provinces must be noticed. The agreeable duty now devolves upon us of calling the attention of our readers, and those especially who may have any connexion with the Counties Palatine, to the appearance of the first instalment of Transactions, produced under the auspices of the "Historic Society," instituted in Liverpool by the energetic exertions of Dr. Hume, Mr. Mayer, and Mr. Henry Pidgeon. It is well observed that it must be nationally instructive to trace the rise of the great centres of manufactures and commerce comprised within the limits of these two counties. Their antiquities of every class, the invaluable store of records, preserved at Chester,—the peculiar and interesting remains of domestic architecture,—the traditions and dialects, now so rapidly falling into oblivion in the iron age of steam, will not be overlooked. We regard, also, with especial satisfaction, the department in the task which the Historic Society has prescribed to itself with such laudable earnestness of purpose,—namely, the archaeology of trade, commerce, and inventions. We anticipate much from their prosecution of this curious subject. It is disgraceful, for example, to the English antiquary that scarce anything is known of the early rise of our celebrity in one important branch of manufacture, save that the merits of a "Sheffield whittle" were appreciated in the days of Chaucer. Many other subjects of investigation might be mentioned, equally deserving of attention; but we feel assured that they have not escaped the zealous intelligence of Mr. H. Pidgeon, who has most ably entered upon the functions of his office as secretary, by practical suggestions on the best means of carrying out the objects of the Society, with an admirable list of queries, for the systematic collection of local information, which we would cordially commend to our readers, as a very useful guide, both distinct and comprehensive.

The Inaugural Address, also, by Dr. Hume, whose highly curious researches on the coast of Cheshire, at Hoylake, formed a subject of much interest at the Meeting of the Institute at York, enounces very ably the purpose and destined plan of this Institution. In the present volume, a gratifying earnest is presented that his anticipations will be fully realised. Its composition is necessarily very miscellaneous, but an analytic arrangement is given, by which we perceive with satisfaction that history and antiquities generally, have, contrary to the more usual experience of such societies, a larger share of attention than "Ecclesiology." The current record of meetings of the Society shows a large number of antiquities and objects of

³ It may be observed that this work has been produced, at a most moderate price, with a view of aiding, by its sale, the Museum Fund. The sum of 500*l.*, liberally subscribed in the neighbourhood, has been judi-

ciously expended; the building is covered in, but the interior fittings, &c. demand a further outlay of 100*l.* Any contribution would be thankfully acknowledged by J. E. Lee, Esq., the Priory, Caerleon.

instructive character exhibited. It is most desirable that on such occasions, when the antiquarian wealth of Great Britain is tested, and mostly with such signal advantage, careful notices and delineations should be preserved. But the hint is needless in the present instance, and the skilful hand of Mr. Pidgeon has contributed greatly to the value of the volume by many very pleasing illustrations, from subjects thus brought under review.

We might notice, if our limits permitted, many subjects of general, as well as local, interest, brought before the Society during their first session. The Primeval and the Roman periods have their share of attention. Mr. Just, whose valuable aid was rendered with so much kindness, in furthering the object of the Institute, in preparing the Map of British and Roman Yorkshire, undertaken by Mr. Newton, has contributed an able sketch of the Roman roads in Lancashire, and of the Tenth *Iter* of Antoninus. We might well anticipate that the *vexata questio* of the ancient municipal seal of Liverpool would be brought *in limine* before the incorporated antiquaries of that city. Mr. Pidgeon has treated this curious subject anew, and now first has supplied a representation of the original, —the seal now used being merely a blundered copy of comparatively late date. An impression, however, of the ancient matrix has been brought to light. He has skilfully elucidated the legend, and corrected the erroneous readings previously suggested in various publications. One part of the enigma, however, although accurately read, has not, as it appears to us, been correctly interpreted. The bird, the species of which had so sadly perplexed previous writers, is undeniably an eagle, but not of Jove, as some had thought, from a conjectural explanation of the accompanying hieroglyphics. They are certainly the letters I O H' I S, but, as we think, without any allusion to King John, as our author inclines to conclude. Very probably the seal is of his times; but it is to the Evangelist, whose symbol they accompany, that this inscribed scroll refers, in accordance with a practice, not without precedent on seals, but most frequent on sepulchral brasses. No example on the other hand, as we believe, can be adduced, analogous to the supposed insertion of the name of a sovereign, on the seal of a town chartered in his reign.

The memoranda relating to Lancaster Castle are interesting, and here again, we are indebted to Mr. Pidgeon's facile pencil for the reproduction of two curious views of that structure, previously to the changes in 1780. It is a relic of military architecture which had not been examined or described as it deserves. The contributions to Family History by Mr. Brooke, and other writers, deserve attention, especially the memorials of the Randle Holmes and the Cheshire antiquaries of his period. We heartily hope that the publication of his curious collections, now preserved in the British Museum, and especially the completion of the "Storehouse of Armory," may be achieved through the agency of this promising Society.

Before we take leave of a volume which has afforded us so much pleasure, we may be permitted to advert to a singular omission in the memoir on the "Lancaster Runes," (p. 121). It comprises the remarks of previous writers on the inscribed cross there found, closing with the *last* (as stated) —the interpretation given by Mr. Kemble, in 1841.

Any reader conversant with the Journal of the Institute will not fail to

notice that, in giving the interpretation by Finn Magnussen, no allusion is made to its publication (in 1846) in the *Archaeological Journal* (vol. iii., p. 72), through the kindness of Mr. Michael Jones, who communicated his correspondence with the learned Professor, accompanied by accurate drawings and a cast from the inscription. The circumstance might not have claimed observation, since the author might have previously received, through some other channel, the solution by the great antiquary of the north, first published, as we believe, in this *Journal*. Our surprise is, however, excited by observing that the woodcuts then given, for the designs for which we were indebted to Mr. Jones, have been reproduced without a word of acknowledgment.

We do not allude to this to raise querulous remonstrance against appropriation of literary or archaeological materials. It is the aim and province of the *Journal* to record facts for general use; but justice, alike to ourselves and to Mr. Michael Jones, by whose friendly aid we were enabled to publish the first accurate representation of this remarkable monument, calls for these observations. We would cheerfully cede to Mr. Harland the credit of the copy given of these mysterious characters, and stated to have been decyphered with his wonted skill in such occasions; but, being assured that the original monument is now to be seen in the Museum of Manchester, where he resides, "carefully preserved in a glass case, for the gratification of antiquaries," we must observe that it would have been more gratifying if the "*copy*" to which we allude had been taken from the original, so near at hand, in preference to a facsimile of the woodcuts provided for this *Journal* by Mr. Delamotte.

THE PRIMEVAL ANTIQUITIES OF DENMARK. By J. J. A. WORSAAE. Translated and applied to the Illustration of similar Remains in England, by WILLIAM J. THOMS, F.S.A. London and Oxford, Parker. 8vo. 1849.

THE comparison of analogous facts, still more of the actual vestiges of the past, existing in various countries, which have been subjected, in their social development, to the same local conditions, or to the like influence of immigration or conquest, is a subject claiming our most careful attention. Nor is it solely to the archaeologist or the antiquarian collector, that such consideration is fraught with interest; the soil of our country teems with relics of the tribes by whom it has been successively peopled, of singular value in the elucidation of difficulties which the student of history or ethnography, in the absence of any sufficient written evidence, and without such aid, would find insurmountable. In these vestiges, submitted to scientific classification, and compared with similar remains from other lands and of other periods, the early history of a country may be read, and the progress of advancing civilisation traced through the obscure ages of its "primeval" conditions.

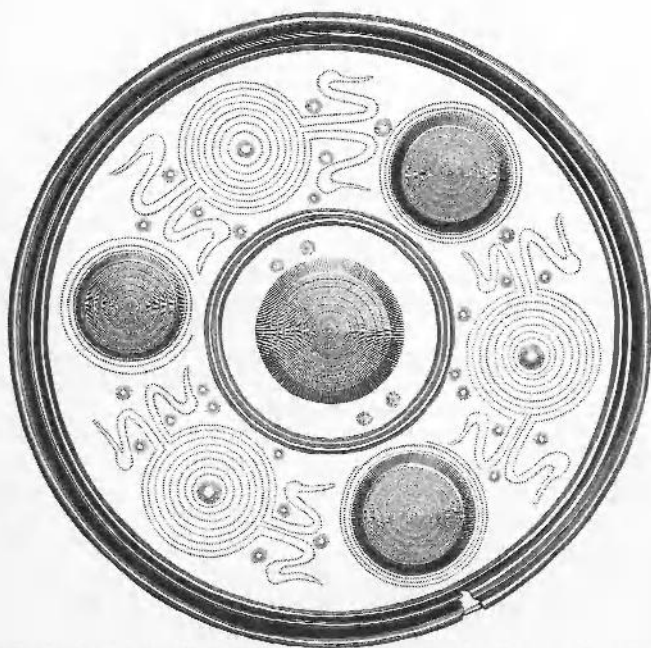
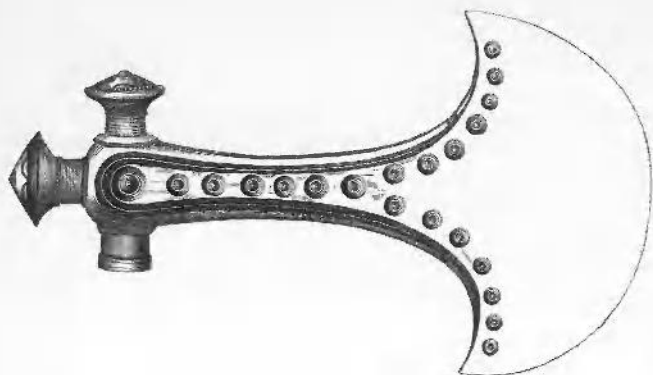
The facility for comparison, in the establishment of collections of national antiquities, is therefore one of the greatest advantages that can be afforded to the student of the early history of a country; and it is, doubtless, due to the judicious care which has provided for this important department of public instruction, in the States of Denmark, that we owe the publication

of works such as that now under consideration. A system, moreover, of conciliatory encouragement towards those, into whose hands relics of antiquity may casually fall, has, we are assured, essentially contributed to important scientific results, for a most useful synopsis of which the English antiquary is now indebted to Mr. Thoms. In our own country, unfortunately for the interests of science, no adequate public collection exists, as at Copenhagen, to evince that intelligent sense of the value of national antiquities so strikingly shown on the part of the Danish government, and for which archaeologists in Great Britain have so long looked in vain. They are accordingly compelled to seek in books the information more liberally afforded, in some other countries, by access to public depositories. Whilst no series of the cognate types of early remains from the North is displayed in our metropolis, as it has already been in Edinburgh and Dublin, through the establishment of friendly relations of interchange with the Royal institutions for preserving the national monuments of Denmark, the antiquary is greatly indebted to those, who, like the noble and accomplished editor of the "Guide to Northern Archaeology," the Earl of Ellesmere, place within his reach information so much needed.

The work before us is not, it must be observed, a repetition of the interesting manual to which we have alluded. The joint production of several distinguished labourers in the field of Archaeology,—Thomsen, the founder of the invaluable Royal Museum of Copenhagen, Finn Magnussen, Rafn and others, eminent in their several departments of knowledge,—that manual forms a valuable monument of their acute energies in a most difficult investigation. In the treatise translated by Mr. Thoms, the more matured results of this scientific inquiry are conveyed for the purpose of general instruction, combined with the valuable observations of Mr. Worsaae, not only in his own country, but formed during an extensive investigation of analogous remains in the British Islands and the northern States of the Continent.

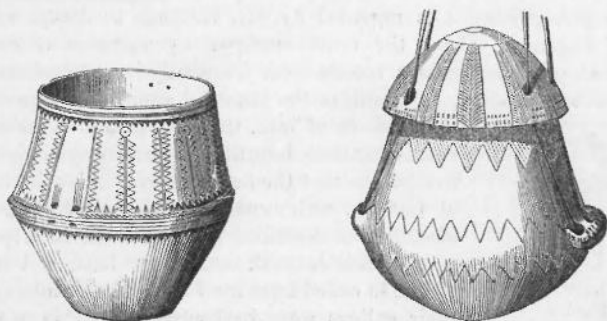
British antiquities, our author, with much candour, remarks, when once sufficiently collected, examined and compared, promise more interesting and important results than have been derived from those of Denmark and most other countries, because they belong to so many and such different people. There is, therefore, still great occasion for keen and critical discrimination; and we would hope that some British antiquary, emulous of Mr. Worsaae's ardent intelligence, may be aroused to undertake the task. Much has been achieved since times, not long past, when the great historic periods of antiquity, subsequent to the earliest British times, seemed, in the opinion of the learned, almost limited to two,—Roman and Danish. Still, as Mr Worsaae remarks, much confusion has resulted from the want of a fixed nomenclature, and he has been warmly seconded by the translator in the endeavour to introduce a more correct terminology, an object which claims the utmost consideration.

The work, which we desire cordially to commend to the attention of our readers, is signally interesting to the British antiquary in this respect—that it must materially aid his inquiries regarding vestiges properly to be attributed to a Danish influence in these Islands. It must candidly be admitted that, in the actual state of archaeological science, and from the



Bronze Buckler and Danish Axe.

deficiency, to which we have alluded, of any classified public collection of national antiquities, the objects or remains which can, with confidence, be pointed out as vestiges of the frequent inroads, or more permanent migrations, of the Danes, are exceedingly few, almost had said we, *none*. We have only entered upon the discrimination, in which the volumes edited by the Earl of Ellesmere and Mr. Thoms must prove valuable guides. In the first period, the "Age of Stone," the utmost similarity appears to obtain between the simple weapons or implements of the earliest occupants, and those found in our own country, and indeed in most parts of Europe, as also in America. This is admirably shown in the recently published memoir on the Valley of the Mississippi. The period, however, doubtless presents varieties of type, which may ultimately prove to be distinctive of certain tribes or localities. Thus, in the curious little urns found in the tombs of the "Stone-period," and here represented, the peculiar form and the conical lid, seem to recall a tradition of the simple expedient of more southern and genial climes in the use of the calabash. We are not aware that any vessels, precisely of this fashion, have been found in England: small fictile urns, pierced at the sides, for some like purpose, have occurred in British tumuli; but the projecting loops or ears, for suspension, are perforated in a horizontal, not, as in the examples here represented, in a perpendicular direction.



Mr. Worsaae states the remarkable fact, that the aboriginal Danes were occasionally deposited, cremation not being practised, in vessels of burnt clay, like the ancient inhabitants of South America.

The remains of the second, or "Bronze-period," are those which perhaps possess the highest interest, in their greater antiquity, as compared with objects of the "Iron-age," in the variety and perfection of their workmanship, and especially in their bearing on a search for some feature of analogy with weapons or implements of the East, tending to throw light on the supposed Asiatic origin of the European races. Our limits will not permit a detailed notice of points of similarity to ancient relics discovered in these Islands, and especially, it deserves remark, in Lincolnshire. The great inlet of the Witham was assuredly a frequent resort of the Danish Viking, as shown by the relics drawn from its muddy bed. We are enabled, however, to present to our readers one most curious specimen of this age, the round brazen shield of the Northman, with its remarkable ornaments and bosses. In England, several round shields of thin bronze

plate have been found; and it will be interesting to the reader to compare this example with that found near Harlech, and exhibited by Mr. Wynne at a recent meeting of the Institute. (See page 77 of this *Journal*.) A specimen, more closely similar and very probably of Danish origin, was found in the Cambridgeshire fens, near Ely, and is now preserved, with a second, of more simple fashion, in the museum of the Cambridge Antiquarian Society.¹

Many other points of analogy, as also of distinct character, when compared with our own antiquities of the same period, might be pointed out. We are not aware that any example of the bronze battle-axe, of which also a representation is here given (see Woodcuts), has been ever found in these Islands. It measures 16 in. in width, and the breadth of the edge is 10 in. This remarkable weapon was for parade rather than warlike use, being cast hollow, upon a nucleus of clay, extending to the edge. It is doubtless the prototype of the favourite weapon, the *hache Danoise*, so often mentioned by the early chroniclers and other writers. The familiar appellation, "Danish axe," seems to have been customarily adopted for weapons of this nature. We have here the "ring ornament," but the spiral and double spiral (found also on English antiquities) are considered the more ancient, whilst the "wave ornament" seems to characterise the transition to the third, or "Iron-period." In this age, a complete change in form and ornament is perceptible: it is regarded by Mr. Worsaae as coeval with the close of Paganism, about the tenth century. Ornaments of elaborate workmanship in the precious metals occur frequently; the interlaced type of decoration prevailed, as shown in the beautiful sword here represented;



the blade is of iron, the cross-guards of metal. In examining these beautiful works, the conviction seems irresistible, that the hero interred under the tumulus at Caenby, with ornaments of such delicate interlacement as described by Mr. Jarvis, in a previous part of this *Journal*, must have been a Viking, or pirate, so called from the *Viks* (wicks, or inlets), where their galleys were harboured. To this period are to be assigned the tortoise-like fibulæ, of which two splendid examples from Yorkshire and Lancashire have been given in the *Journal*;² the armlets and collars, with punched ornament, such as were found with the Cuerdale hoard, and many relics found in various parts of England, evincing more or less of assimilation to Danish types.

But we must take leave of this highly interesting and important work; the portion treating in detail of the stone monuments,—the modes of interment, Runic inscriptions, and especially the General Observations on the value of all these ancient remains, as sufficing to convey a clear idea of the character of races, the degree of their civilisation, their warfare, commerce, and manufactures. We hope that the example of Denmark may excite, in our own country, a more lively interest in national remains, and that Mr.

¹ They have been described by Mr. Goodwin, and figured in the *Transactions of the Society*, Vol. ii.

² *Archaeological Journal*, Vol. v. p. 220; vi. p. 74.

Worsaae's valuable labours will henceforth induce, as he so cordially desires, an increasing union of efforts between British antiquaries and the learned Society of the North.

THE ANTIQUITIES OF IONA. By HENRY DAVENPORT GRAHAM, Esq. London : Day and Son. 1850. 4to., with Fifty-two Lithographic Illustrations.

The architectural and sepulchral antiquities, of the medieval period, existing in North Britain, have hitherto been very insufficiently examined. The value of the examples of early monumental art in Scotland, previously known only through the imperfect notices and representations supplied in the works of Gordon, Pennant, or Cordiner, has in recent times been more fully appreciated, through the noble Publication for which we are indebted to the liberality of Mr. Chalmers,—the monograph on the sculptured monuments of Angus, to which the attention of our readers was called in a previous volume of this *Journal*.¹ We were enabled, also, on a former occasion, by the kindness of Mr. Auldjo, to lay before them one of the highly curious memorials in the Western Islands—the Cross of Abbot MacKinnon, still to be seen at Iona. We entertained the hope that some antiquary, inspired by the interest of the historical associations connected with that remarkable Island, might undertake to collect and pourtray the numerous vestiges of antiquity by which the site, long the burial-place of kings and chieftains, is distinguished.

In the work before us, Mr. Graham has supplied this *desideratum* in archaeological literature ; and the volume will be viewed with gratification by the architectural antiquary, as displaying, for the first time, detailed representations with a ground plan of the venerable Cathedral of Icolmkill, and the Primitive Chapel of St. Oran. The curious tombs surrounding it ; the monumental portraitures of ecclesiastics and warriors ; many a sculptured slab which recalls names of renown in ancient Scottish story, present to those who take interest in monumental sculpture a valuable series for comparison with examples in our own and in other countries. The details of ornament and costume are highly curious ; a peculiar local character may be distinguished, with traces of a traditional use of decorative design, probably of Irish or Scandinavian origin. It may deserve notice, since so large a class of English antiquaries take interest in sepulchral brasses, that the matrix, or indent, of a large effigy apparently of that nature, appears in the series of tombs given by Mr. Graham. Tradition affirms that the figure was of silver : it represents a knight of the Macleod family, date apparently about 1400. The outline of the figure seems to indicate that he wore the basinet with that singular projection at the apex, seen in other early examples of Scottish military costume.

In recommending this interesting work of Mr. Graham's to the notice of our readers, we must express the hope that his laudable example may stimulate other antiquaries to illustrate the sculptured remains of North Britain. In the island of Oronsay, especially, adjoining to Iona, several sepulchral memorials exist, of great curiosity, of which faithful representations would be a desirable acquisition.

¹ Archaeol. Journal, vol. vi., p. 86.

Notices of Archaeological Publications.

AN INTRODUCTION TO THE STUDY OF GOTHIC ARCHITECTURE. (Part of a Series of Lectures delivered to the Oxford Architectural Society.) Oxford and London: John Henry Parker, 1849. 12mo.

THE ECCLESIASTICAL AND ARCHITECTURAL TOPOGRAPHY OF ENGLAND. Published under the sanction of the Central Committee of the Archaeological Institute. First Volume, containing the Diocese of Oxford. John Henry Parker, 1850. 8vo.

GOTHIC architecture seems to have required, as a condition of its existence and vitality, the principle of perpetual change. It is this which invests the study of the subject with an increasing interest; and it is this, we may add, which renders the revival of the art so difficult, if not impossible. The change is not merely from infancy to maturity, perfection, decline and decay, but from one style or standard of perfection to another; each has its peculiar beauties and characteristics. The admirers of mediæval art may, without incurring any disparagement of his taste or judgment, give the preference to any one of these four styles enumerated by Rickman; the architect of the present day chooses among them indiscriminately models for imitation. Which is the culminating point, and whence we are to date the commencement of the decline, is still an open question; if we attempt to decide, it can only be by setting up some arbitrary standard.

The division into four styles, which has obtained ever since the publication of Rickman's work, is probably the best. Each of these has its own distinctive character, its gradual development, and its transition. Mr. Parker's statement of the periods during which they prevailed, is peculiarly happy, as it furnishes a rule easily remembered by the student, and teaches him to affix a date, with a considerable degree of accuracy, to a large class of buildings.

"The change from one style to another was not immediate, it generally took about a quarter of a century to effect the transition, and the last quarter of each of the five centuries, from the XIth to the XVth, was such a period of change or transition. The buildings remaining in England of the period prior to the XIth century are few and unimportant.

"1. To the eleventh century belong the greater part of the buildings supposed to be Saxon. In the last quarter of the century, the Norman style was introduced.

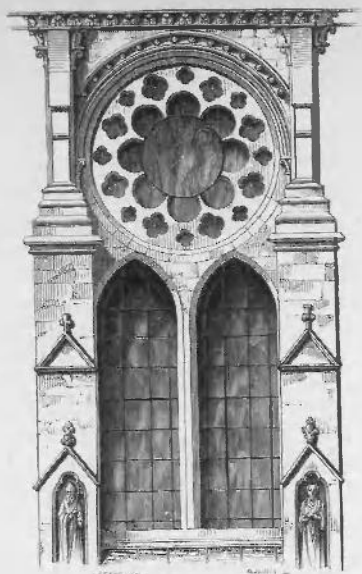
"2. In the twelfth century, the buildings belong chiefly to the Norman style. In the last quarter, the transition from the Romanesque or Norman to the Early English or first Gothic style took place.

"3. In the thirteenth century, the buildings belong to the style which is usually called Early English; the last quarter is the period of transition to the Decorated style.

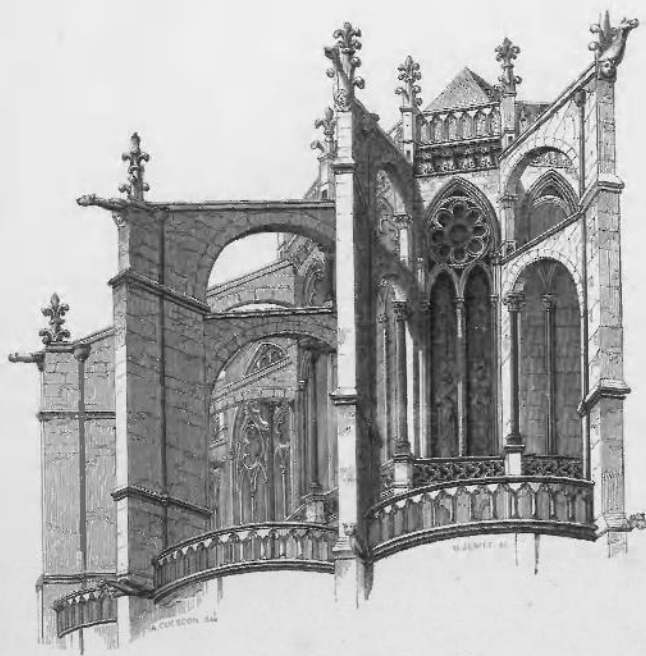
"4. In the fourteenth century, the general character is Decorated; the last quarter is the period of transition from the Decorated to the Perpendicular style.

"5. In the fifteenth century, the Perpendicular style prevailed, and this

GOthic ARCHITECTURE IN FRANCE.

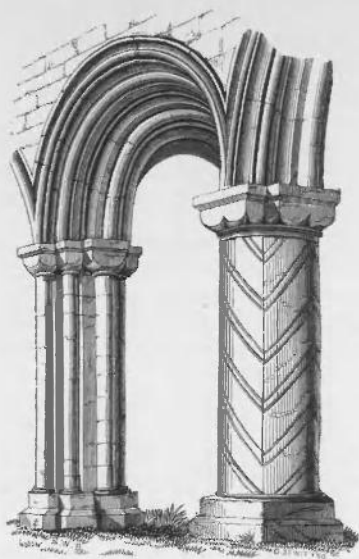


Chartres Cathedral. c. 1220.



Abbey Church of St. Denis, c. 1240

EXAMPLES OF THE NORMAN AND TRANSITIONAL DECORATED STYLES.



Lindisfarne Priory, Durham, A.D. 1094



West front, Edington Church, Wilts, A.D. 1361.

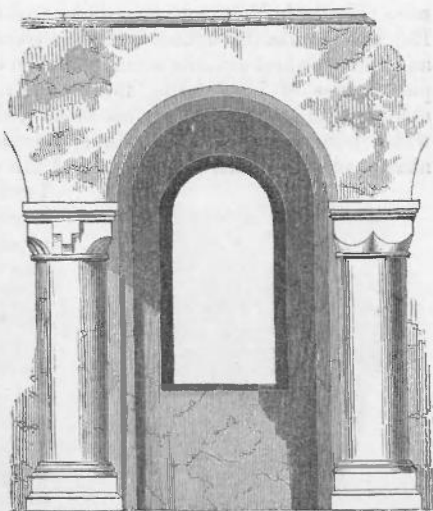
continued during the first quarter of the sixteenth century, though not without symptoms of a change even before the close of the fifteenth.

"6. In the sixteenth century, the Roman style was revived, and the period was called the Renaissance. In Italy it was called Cinque Cento, from the change having begun in the fifteenth century."—(P. 1-3.)

There can be no doubt that the style called Anglo-Saxon, the characteristic details of which are described and figured in p. 26 to 30, is earlier than, and in many respects essentially different from, that introduced about the time of the Conquest; but that many of our buildings of that style were erected very shortly before that event, and some subsequently, is equally certain.

"The ordinary parish churches which required rebuilding must have been left to the Saxons themselves, and were probably built in the same manner as before, with such slight improvements as they might have gleaned from the Norman works. We have a strong confirmation of this in the city of Lincoln; the Conqueror having taken possession of about a quarter of the old city to build a castle upon, and Bishop Remigius having purchased nearly another quarter to build a cathedral and monastery, the Saxon inhabitants were driven down the hill on which the old city stands, and took possession of some swampy land at the foot of the hill, which they drained, and redeemed from the fens or marshes, of which nearly all the low country then consisted. On this new land they built several churches. One of these, St. Peter's at Gowts, or at the Sluices, remains nearly entire; and St. Mary le Wigford has retained the tower built at this period. This is an important and interesting fact in the history of architecture, as it confirms what was before only a natural supposition, and it enables us to fill up a gap. We appeared to have scarcely any parish churches of the early Norman period, but it is now evident that many of the long list of churches called Saxon belong to a period subsequent to the Conquest."—(P. 33-34.)

The latter part of the eleventh century is, not without reason, pronounced to be a transitorial period. In the few works remaining to us, we observe that variety, not to say uncertainty, of character which we might expect at such a period. The specimens cited are, the Chapel in the White Tower, London; part of the nave of Rochester Cathedral, built by Bishop Gundulph; the nave and transepts of Ely, by Abbot Simeon, brother to Bishop Walkelyn; part of the west front of Lincoln, by Bishop Remigius, between 1085 and 1092; the crypt and transepts of Winchester, by Bishop Walkelyn; the crypt of Worcester; the crypt, the arches of the nave,



Chapel in the White Tower, London, A.D. 1081.

and part of the transepts of Gloucester ; the choir and transepts of Durham ; the nave and transepts of Christ Church, in Hampshire ; the choir and transepts of Norwich ; the crypt under the choir, and parts of the side walls of the choir aisles, of Canterbury.—(P. 40.) Now, of these examples, beyond the uniform use of the round arch, a certain boldness of mouldings, and a considerable degree of roughness in the masonry, scarce any two can be said entirely to resemble each other in general character. The forms and proportions of the piers, the sections of the architraves, the style of ornament, vary. In Walkelyn's work the orders of the arches are square, like the German Romanesque ; in his brother Simeon's, they are enriched with mouldings. In the work of Remigius the mouldings are so numerous as almost to lead to the suspicion that they have been cut at a subsequent period. There is no English work that exactly follows the type of St. Nicholas in Caen, with its external columns running to its cornice ; nor of Jumieges, which also differ much from each other. In the early part of the twelfth century a much greater uniformity seems to have prevailed, though we have still varieties, and some examples, as Tewkesbury and Gloucester, differing much from the ordinary type. After citing a passage from William of Malmesbury's description of the churches of Salisbury and Malmesbury, Mr. Parker remarks, "The buildings here alluded to were erected between 1115 and 1139; this may, then, fairly be considered as the turning point between early and late Norman work."—(P. 45.)

It may be a matter of dispute where the perfection of the Norman style is to be found. Some will assign it to the purity and simplicity which prevails in buildings belonging to Henry I.'s reign ; others to the richness which characterises the work of the later period, of which the magnificent nave of Selby in Yorkshire furnishes a striking example. The fact is, that the English-Norman throughout is rather a transitorial than an independent style, and from the first exhibits some indication of the approaching change. The pier arches of Lindisfarne, to which Mr. Parker affixes the date 1094, exhibit a series of mouldings not much less numerous and varied than those which immediately precede the appearance of the Early English. The abacus adapting itself to the shape of the cylindrical pier, as at Gloucester,

Tewkesbury, and Southwell, where it is circular, and at Durham, where it is polygonal, is a further step, and this also takes place at an early period.

"The general effect of a rich Norman church is very gorgeous ; but it has a sort of barbaric splendour, very far removed from the chasteness and delicacy of the style which succeeded it."—(P. 86.)

This is very true, and it constitutes the great difference between English churches of the Norman style, and many Romanesque continental buildings of corresponding date. The latter, though less rich in ornament, have a certain classical refinement unknown to us. They exhibit the marks of a permanent and inde-



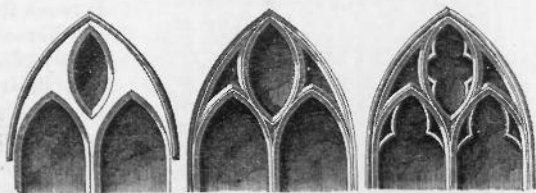
Wootton, Gloucestershire.

pendent style, rather than a transitorial one ; and indeed the style did continue long after our own Norman was superseded. "The greater part of the churches near the Rhine are of this period, as has been ably shown by M. de Lassaulx, the Romanesque character is preserved in three churches down to about 1220, a period subsequent to some of our finest Early English work, such as Bishop Hugh's work at Lincoln, and Bishop Lucy's at Winchester."—(P. 98.)

Through a large part of France the shafts and columns are uniformly finished with the Corinthian capital, or one nearly approaching it in elegance, and rarely, if ever, exhibit the cushion capital, so common with ourselves, which, however characteristic, can hardly be pronounced graceful. The shafts retain more of the classical proportions ; in the neighbourhood of ancient remains fluted pilasters, and other adaptations from the antique, frequently occur. This is especially the case at Autun, as observed by Batissier in his "*Histoire de l'Art Monumental*." Even the pointed and trefoiled arches do not appear to indicate an approaching change.

In the succeeding style the case was different, and our buildings of the thirteenth century appear to more advantage when contrasted with those of continental architects. The advance was uniform ; the change equally affected every member of the system. Early in the century every trace of Norman had disappeared. The dispositions of the shafts, the groups of mouldings, the capital and abacus, the base, the proportions of the columns, the arrangement of windows, had assumed altogether a new character, while, on the continent, some one or other of the Romanesque features lingered nearly to a period corresponding with our Decorated. The square abacus is retained to the last (p. 99) ; the sections of the piers and the mouldings have rarely that freedom and elegance which mark our examples ; in short, the early pointed of the continent was transitional, while ours was complete and independent.

The introduction of a new element, however, that of tracery, wrought a change. This subject is ably treated in the 120th and following pages. The three examples, given in p. 126, explain the progress of tracery with great clearness. The terms of Plate-tracery and Bar-tracery, applied by Professor Willis to the different kinds, are adopted and recommended ; they speak for themselves, and will be understood even without further definition or illustration.



Glaphorn.

Ashfordby.

Melton.

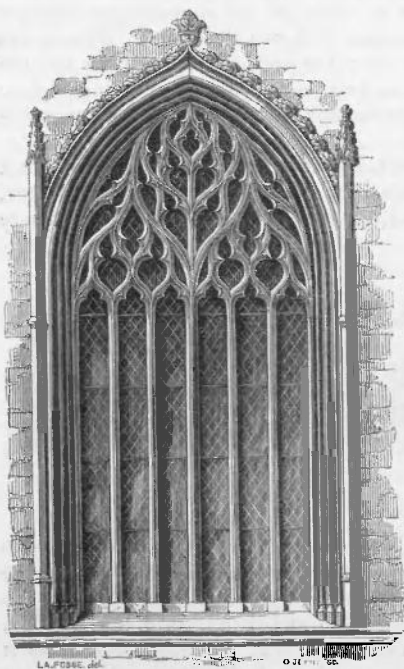
Examples near the transition between two styles will be classed with one or the other of them, according as the observer considers the one or the other of two characteristics to be most important. Mr. Parker classes the Presbytery of Lincoln, built between 1256 and 1282, as Early English, though approaching closely to Decorated (p. 133). Rickman pronounces it actually Decorated, though harmonising with Early English work. Perhaps the mouldings may be strictly Early English ; nevertheless the composition appears rather to belong to the Decorated. Would not the character be

less altered by changing the tracery of each window from geometrical to flowing, than by substituting for each a combination of lancets? Much of the Decorated work in Lincolnshire, which has flowing tracery, still reminds us of this exquisite example, and seems to have looked to it as a type.

In the transition from Decorated to Perpendicular, the very interesting church of Edington is noticed as the earliest authenticated example. We are enabled to give the view of the west front. "Built by William de Edington, Bishop of Winchester, the first stone was laid in 1352, and the church was dedicated in 1361. It is a fine cruciform church, all of uniform character, and that character is neither Decorated nor Perpendicular, but a very remarkable mixture of the two styles throughout: the tracery of the windows looks at first sight like Decorated, but, on looking more closely, the introduction of Perpendicular features is very evident; the west doorway has the segmental arch, common in Decorated work, over this is the usual square label of the Perpendicular, and under the arch is Perpendicular panelling over the heads of the two doors; the same curious mixture is observable in the mouldings, and in all the details. This example is the more valuable, from the circumstance that it was Bishop Edington who commenced the alteration of Winchester Cathedral into the Perpendicular style; he died in 1366, and the work was continued by William of Wykeham, who mentions in his will that Edington had finished the west end, with two windows on the north side, and one on the south; the change in the character of the work is very distinctly marked."

—(P. 176-178.) This is a church that demands attentive study, and is the more valuable from the date being known.

A few remarks on French-Gothic are appended, which, however cursory, are sufficient to direct attention to the principal points of difference, both between English and French work, and between that of different districts in France. Mr. Parker has kindly placed at our disposal a few illustrations, exemplifying the peculiarities of ecclesiastical architecture in that country (See woodcuts). The beautiful flying buttresses of the Abbey Church of St. Denis are, perhaps, without parallel in our country. Of the peculiar character of the style distinguished as "Flamboyant," the Church of St. Sauveur, Dinan, c. 1500, supplies an admirable illustration. We are introduced to a very remarkable class of churches—those in the province of Anjou.



St. Sauveur, Dinan.

They "have usually no aisles; the nave and choir are extremely wide,

and divided into square bays by very massive arch ribs, which are square in section, and either semicircular or segmental; to resist the thrust of these arches, instead of the usual flying buttresses, are solid square masses of masonry, which are, in fact, parts of the wall carried out at right angles, having the cornice and strings, or other ornaments, carried round them. The vaults, instead of the usual barrel or groined vault, are domical over each compartment; but these domes are low, and not raised into cupolas, as in Byzantine work, and do not interfere with the external roof, except in some instances at the intersection of the transepts, where a lantern with a cupola is introduced. This remarkable plan prevails in nearly all the churches of Angers, and the province of Anjou."—(pp. 203, 204.) These churches, from their great span, have considerable grandeur of effect. The cathedral of Angers is upwards of 50 feet in width between the engaged piers which support the transverse arch of the vault. The style is late Romanesque or transition, the vaulting compartments are square in plan, having a cross vault with diagonal ribs, very domical. The west front, which comprises two steeples, corresponds to the width of the nave. In some churches the vault has, besides the diagonal ribs, others passing transversely to the points of the longitudinal arches, forming the ribs of a sexpartite vault. In one, the vault is actually sex-partite, the square compartments being divided by engaged columns into two bays, each of which has an apsidal recess. The arrangement of the church, when there is a central tower, affords much variety.

The volume we have noticed contains much matter in a small compass, and well arranged. It is not intended to supersede Rickman, but will be useful to those who are not acquainted with him; still more so to those who are. The illustrations are numerous, well selected, and carefully executed; some of them contain more than mere details. By the obliging permission of the Publisher, we are enabled to lay before our readers several interesting examples.

The architectural student will always be indebted to Mr Parker for his frequent references to existing examples, both in the present and former works; as well as for the valuable collection of notes on English Churches, the "Manual of the Ecclesiastical and Architectural Topography of England," which he is now occupied in bringing before the public.

The first portion has been completed, most seasonably, for the occasion of the assembly of the Institute this year at Oxford, comprising the churches of Berkshire, Buckinghamshire, and Oxfordshire.

The utility of such a publication will be fully recognised by the numerous class of archaeological inquirers, whose attention is addressed to architectural antiquities. Mr. Parker, aided by several persons well conversant with the churches of the localities in which they reside, has carried out most successfully, and not without great labour and zealous devotion to his purpose, the preparation of a concise Guide to the Churches of our country, first commenced, with signal advantage to the student, by Rickman. The admirable, though brief, notices which were appended to his work, have very properly been preserved and distinguished from the numerous additions, which also are severally marked by the initials of the contributors, responsible for their accuracy. The diocese of Oxford, comprised in this, the first volume of the series, presents a singular variety of interesting and instructive examples: the succeeding portion, however, which is in forward preparation, and comprises the diocese of Ely, will include architectural

monuments not less attractive, and distinct in certain features of local character.

The Central Committee of the Institute has cordially recognised the value of this undertaking; and the work is commended to the notice of the Society as published under their sanction. Its merits as a local guide have, doubtless, been appreciated by those who visited Oxfordshire during the meeting recently assembled in the University; but the instruction which it conveys, as an aid to the scientific classification of architectural examples, must render it a Manual of permanent and extensive utility.

AN INQUIRY INTO THE CHRONOLOGICAL SUCCESSION OF THE STYLES
OF ROMANESQUE AND POINTED ARCHITECTURE IN FRANCE. By
THOMAS INKERSLEY. London, 8vo. John Murray, 1850.

THIS is an attempt to discriminate more particularly between the peculiarities of the styles of architecture prevalent in France from the eleventh to the sixteenth centuries. The author seeks, by careful comparison of the dates of the ecclesiastical edifices in the different provinces, with such authentic facts as could be gathered connected with their erection or consecration, to establish a more exact chronology, not only of the period when the Romanesque assumed the character which sufficiently distinguishes it from the debased Roman, but also of the time when the circular arch and its concomitant features gave place to the pointed forms, more strictly denominated Gothic, with all its successive transmutations, to its final extinction amidst the prurient absurdities of the period of the Renaissance.

Nor is this task by any means so easy as may at first sight appear, and accordingly the author has wisely done little more than transcribe from his notes the result of his personal observations on ninety or a hundred of the cathedrals or principal churches of France.

Availing himself of a conventional division of the period of which he treats into five different epochs, which he denominates Romanesque, Transitional, First Pointed, Second Pointed, and lastly, Flamboyant, he proceeds to enumerate under one or other of these heads all the examples cited; he then argues (and we are not disposed to gainsay his opinion) that, on comparing the dates of these buildings with those of a corresponding class in England, it will be found that (except perhaps in the province of Normandy) the earliest French first Pointed style preceded that commonly known to us as "Early Pointed,"—that geometrical Tracery or "Decorated" was invented and in use by our neighbours, at least half a century before it was adopted in this country,—that this latter style prevailed on the continent until it was in turn superseded by the Flamboyant, and must, therefore, have continued in use long after the introduction amongst us of the "Perpendicular." This style, of which we possess so many beautiful examples, it will be observed, has no place assigned to it in the author's arrangement; indeed, most writers have agreed in considering it as an exclusively English species of the Gothic architecture, which was in vogue here at the time when the Flamboyant was first introduced into France.

When it is remembered that few of the larger edifices were not the work of many different epochs before finally arriving at completion, it will be evident that extreme care was required in assigning dates to each parti-



Majolica Dish, dated 1541. Coll. Marryat.



Dish fabricated by Bernard Palissy. Coll. Marryat.



Fig. 26, p. 52.



Fig. 27, p. 53.

Biberon, and Aiguiere Coll. Preaux



Candlestick. In the Rothschild Collection

cular part, and Mr. Inkersley appears rather to have trusted to written records (where any such existed) than to have incurred the risk of error in hazarding an unsupported opinion of his own; indeed, when it is called to mind how often (in France at least) the architect of a later period attempted to carry out the design in which a building was commenced, by which the unwary are apt to be misled, there can be no doubt that the author has taken the wisest course to insure the general correctness of his observations.

It is fortunate, however, that in consulting these ancient documents and authorities for the purpose of seeking out chronological data, he has been also afforded an opportunity of enlivening his work with many curious notes containing instructive and historical facts; these extracts have been carefully drawn from sources entitled to consideration for their authenticity, and they undoubtedly form an agreeable feature in the work. In the absence, therefore, of all illustrations, which we consider almost indispensably necessary to render any work on architecture complete for the purpose of reference, we can, nevertheless, safely recommend this book to the perusal of our readers: if the author advances no new theories, he at least deserves no small degree of credit for the patience with which he has sought out such information as bears upon his subject, and also for the acumen and ability with which he has criticised and compared this evidence with the actual state of the edifices at the present time.

COLLECTIONS TOWARDS A HISTORY OF POTTERY AND PORCELAIN, in the 15th, 16th, 17th, and 18th Centuries: with a Description of the Manufacture, a GLOSSARY, AND A LIST OF MONOGRAMS. By JOSEPH MARRYAT. Illustrated with Coloured Plates and Woodcuts. London. John Murray. 1850.

THERE is, perhaps, scarcely any subject of enquiry, connected with the History of Industrial Arts, more deserving of examination, as illustrative of the progress of human development, than the chapter of Fictile Manufacture. It may not indeed, at first view, be admitted by the majority of our readers as of such essential interest; the full extent of the bearing of this enquiry upon the History of Man, in all ages and every country, will scarcely be recognised, even in times, when the importance of the most minute details, in the prosecution of scientific or Archaeological investigation, has been at length truly appreciated. Long time the butt at which thoughtless cavillers have specially aimed their shaft of ridicule, the collector of fictile productions has ranked with busy triflers,—children of larger growth. It has been left for our days to show how instructive the most despised subjects of human knowledge may be rendered, if pursued as a means to an end, and with that scientific classification of facts, which must ever lead to valuable results.

In inviting the attention of our readers to so attractive a volume as that recently produced by Mr. Marryat, it might indeed appear superfluous thus to insist upon the value of researches of this nature; were it not that great ignorance still prevails as to the true merits of the “Keramic Art,” as an aid to the investigation of the past. Amongst the numberless departments of human industry, from the most rude to the most civilised state of society, none presents to us productions more varied, in their simplicity as well as

in their elaborate character; none, notwithstanding their fragility, are more durable, or bear more indelibly the impress of the period or country, to which they belong; none evince more distinctly the conditions of social refinement or artistic taste, which had influenced their fabrication. The ease with which the material was obtained and fashioned, caused the plastic art to be one of the first devised by the ingenuity of man: in the obscurity which surrounds the primeval history of nations, its productions present to the Archaeologist the most positive evidence now to be adduced. The despised potsherd may become in his hands as certain an authority in the discrimination of periods or of races, of migratory settlements or international relations, as the isolated fossil or fragment of bone, brought to the scientific test of comparative anatomy, may prove a sure indication both of the Geological formation,—the stratum of the earth's crust, as also of the class in the animal kingdom and the individual species, to which such vestige appertains.

The interesting work before us relates to a class of fictile products far more attractive than those rude vessels which interest the antiquary. Such a treatise had long been a desideratum; the four centuries to which the researches of Mr. Marryat specially relate, comprise the period which has supplied examples of the potter's skill, in the richest variety, commencing with the age when the impress of artistic taste first, in Medieval times, bestowed upon vessels of clay the charm and grace which we so much admire. The facility of communication, enjoyed for twenty-five years past, has caused innumerable products of foreign art to be introduced into this country: the *maiolica* of Pesaro or Urbino, the curious *chefs-d'œuvre* of Bernard Palissy, the choicest productions of the *ateliers* of Meissen, of Sevres, and numerous continental states, are now as familiar to us, as were in the last century the vases of China or Japan, the kylins and monstrosities of porcelain, which composed the *cinelia* of the days of the Duchess of Portland and Horace Walpole.

Collectors are no longer content with mere accumulation: a more intelligent spirit of enquiry stimulates even the *dilettanti* of our age. Hence the multiplicity of hand-books and elaborately illustrated treatises, which familiarise us with the arts, the usages and manufactures of Medieval times, in all the detail of their history. The subject of pottery and porcelain had been left untouched in England; the valuable works of one of the most talented men of science that France has produced in recent years,—Alexandre Brongniart, and his coadjutor, Riocreux,¹ the intelligent founders of the Musée Céramique, at Sevres, aroused a fresh interest in the subject, and dissipated much of the obscurity in which it had been enveloped.

Mr. Marryat appears to have adopted, for the most part, the outline of classification ably sketched out by Brongniart. He commences with the soft and enamelled pottery of Italy, a manufacture presumed to be derivable from a Moorish origin, and which produced not only graceful appliances for domestic use, but enrichments accessory to architecture. In our own country, these last were but sparingly introduced: the genius of Holbein, however, rendered them available for the decoration of the palace at Whitehall, of which relics, well deserving to be placed in a national collection, serve, it is believed, to grace a grotto at some suburban Tusculum in Essex.

¹ *Traité des Arts Céramiques*, par Alex. Brongniart, 2 vols. 8vo. Paris 1844. With an Atlas of Plates.—*Description du Musée Céramique de Sevres*, 2 vols. 4to. copiously illustrated.

Hampton Court, also, was decorated with enamelled mural *revêtements*, executed by Maiano, an artist of the Della Robbia school, which produced such exquisite decorations for the interiors of churches. Our readers may form a notion of the charm of these last-named fictile productions, peculiar to Italy, from the annexed representation.

The dishes, and objects of daily domestic use, of early Italian fabrication, are often most graceful in form, and masterly in design. It is not possible to give any idea of their beauty, without the aid of colour, which has been liberally and very advantageously used in Mr. Marryat's work. Of their merits, however, the accompanying charming illustration is an example: it represents a Majolica charger, in the author's own cabinet, on which is depicted the storming of Goleta by Charles V. This noble work was executed at Urbino, in 1531. (See the accompanying woodcuts.)

We are next introduced to the soft pottery of France, the wares of Nevers and Rouen, —above all to the eccentric productions of a man of rare natural genius, whose autobiography is not less replete with interest and originality, than his artist-productions in clay. Bernard Palissy has, till recent years, been unknown in England; but the dispersion of several continental museums has brought many of his best works into this country. Mr. Marryat's collection has supplied a very characteristic example. (See woodcuts.)

From France, our author proceeds to Germany and Holland; he describes the wares of Delft, long the emporium whence not England alone, but many European countries were supplied; and whose industry adapted itself to the taste most in vogue, simulating the designs of those Oriental wares, which extended relations with India had brought into favour. The little pot for sack, of which the Hon. Robert Curzon is the possessor, is probably of the fine white enamelled ware of Delft. Under the division of "Hard Pottery," comprising the fine earthenware and the stonewares, we are made acquainted with the exquisite "fayence de Henri II.," of which some striking specimens have lately been exhibited at the Meetings of the Institute. None, perhaps, surpasses in elegance the candlestick belonging to Sir Anthony de Rothschild, here pourtrayed.

Of the fine earthenware produced in England in earlier times, not much is known. The celebrated "Shakspeare Jug" is stated to belong to this class, and we are not prepared to dispute the pedigree of a relic which we would fain accredit as authentic. (See woodcut, next page.)



Altarpiece of terra cotta, by L. della Robbia. San Miniato.



In treating of porcelains, Mr. Marryat gives an admirable and instructive history of the productions of the East, of their early introduction into England, of the laborious endeavours to detect the secret of their fabrication,—the imitations were at first unsuccessful; at length the combined efforts of men of science having attained to the desired result, led to the establishment of *ateliers* throughout Europe, under the direct encouragement of sovereign princes and rival electors. The numerous marks of fabrication, long an enigma to collectors, had been in greater part appropriated by Mons. Brongniart, in the course of an actual inspection of all the manufactories of Europe; they are given here in tabular form, augmented by the researches of the author. Our limits will not allow of entering in greater detail upon this interesting part of the subject, which, indeed, is somewhat beyond the true pale of archaeological inquiry. The work concludes with the history of the peculiar porcelain, technically termed “naturally soft paste,” comprising the principal fabrications of note in England, as also those in France, Italy, and Spain. We could have desired to see a larger share of attention bestowed upon those sections of the history of fictilia which are national, inferior as the productions of Chelsea or Worcester



The Shakspeare Jug.



may be to those of Meissen or Sèvres. We are, however, not ignorant of the dearth of such information and the difficulty of obtaining it; our object in advertising to the deficiency is, the hope that some of our readers, who may have specially investigated these branches of national manufacture, may contribute their store of facts to Mr. Marryat, who with the utmost candour solicits such contributions towards the supply, in a future edition, of what may now appear insufficient. Several examples of various periods, specially interesting to the English antiquary, will be found throughout the volume; amongst these we may cite the curious old English candlestick, bearing date 1549,

from the collection of the late lamented Mr. Bandinel. We may be here permitted to express the earnest wish that the charming series formed with

such taste and intelligent care by that gentleman, might be purchased for some national depository.

The Illustrated Glossary of Terms will be found a most valuable portion of Mr. Marryat's labours. The Tables of Classification, of Marks and Monograms, and other aids to research supplied in the Appendix, are of great utility and interest. The Glossary comprises also much curious information relating to periods not included in the general plan of the work. The volume presents a rich variety of illustrations, both lithochromic drawings and woodcuts; of the latter, the kindness of the publisher has enabled us to submit to our readers several highly interesting examples.

Archaeological Intelligence.

CAMBRIDGE ANTIQUARIAN SOCIETY. — April 22, 1850. Charles C. Babington, Esq., Treasurer, in the Chair.

The Rev. C. HARDWICK read an interesting memoir, entitled "Anglo-Saxon Notices of St. George," demonstrating the inaccuracy of the statement by Gibbon, that the veneration shown towards the patron saint of England commenced only at the times of the Crusades. Mr. Hardwick had found a metrical legend of the Passion of St. George amongst the Anglo-Saxon MSS. in the University Library, stated to have been translated from the Latin by Archbishop Ælfric (1023—1051), for the purpose of obviating certain heretical notions then current. The acknowledgment of St. George as patron of the English took place at the Synod of Oxford, in 1220. The Anglo-Saxons received their knowledge of this saint from Arculf, who visited the Holy Land about 700, and dictated to Adamna, Abbot of Iona, an account of the holy places, comprising also a singular legend of the saint. The metrical version discovered in the University Library will be edited by Mr. Hardwick, for the Percy Society.

Several additions were made to the Museum, already of much local interest,—comprising various early British remains found in the fens; a matrix of a seal of the fourteenth century—device, a star or mullet—S' FVLCON. D' QVAPLODE, probably Whaplode, near Spalding, Lincolnshire. A valuable addition to the Numismatic collection was presented by Mr. Thurnall.

SOCIETY OF ANTIQUARIES OF SCOTLAND.—The proceedings of this body have been conducted with renewed spirit and interest during this (their seventieth) session. We regret that our limits will not permit us to present a complete abstract of the communications received. We rejoice to find that the important question of "treasure trove," and the prejudice caused by the existing law as a fatal impediment to the extension of National Archaeology, has been seriously mooted; and the statement on this subject to which the attention of the Society had been urgently called by Mr. Wilson, their secretary, has been advantageously enforced by a communication from Copenhagen, through Mr. Robert Chambers, V.P., on the formation of antiquarian museums, with special reference to the practice in Denmark. Several curious notices have been received of Roman remains recently brought to light in North Britain, especially near Newstead, Roxburghshire, the supposed locality of *Trimontium*; at Inveresk, and in

ALARM-WATCH, PRESENTED BY CHARLES I. TO THOMAS HERBERT.



In the possession of William Townley Mitford, Esq.
(From the Sussex Archaeological Collections Vol. iii.)

Notices of Archaeological Publications.

SUSSEX ARCHAEOLOGICAL COLLECTIONS ; Illustrating the History and Antiquities of the County. Published by the Sussex Archaeological Society. Vol. III. London, J. RUSSELL SMITH. 1850. 8vo.

It is with satisfaction that we invite the attention of the members of the Institute to the transactions of the kindred Society of Sussex, on the completion of a third volume of their Collections. The extensive part of Southern England, to which their labours are devoted, may be regarded as especially claiming the attention of antiquaries, on account of the deficiency of any complete county history, and of the varied subjects of interest, hitherto untouched, which the locality presents. The volumes produced under the auspices of the Society have abundantly shown that it is needful only to break up the soil, in order to bring speedily to light forgotten treasures of the past.

In the volume before us fresh evidence is given both of the varied archaeological resources of the county of Sussex, and of the intelligent energy with which the interest of its antiquities has been appreciated.

In the transactions of the Society an agreeable variety of subject prevails. It deserves notice, that in the illustration of ancient remains of an architectural kind, the technical details of construction, to which frequently too exclusive attention has been devoted, are happily counter-balanced by interesting memorials of an historical nature. Documentary evidences, in connexion both with general and personal history, have been diligently investigated ; but matters of this description, which to many readers appear tedious and unattractive, are mingled with the more pleasant fruits of archaeological labour, notices illustrative of the state of society, of peculiar local customs, of the daily life of former times.

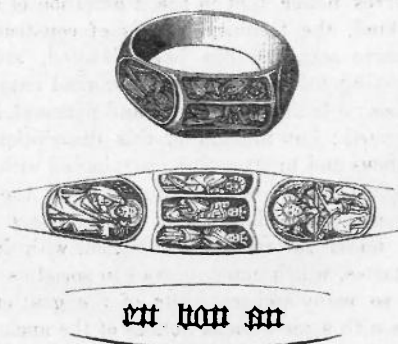
The collections under review are thus varied, with due consideration to the diversity of tastes, which must prevail in societies of this nature, in whose ranks also so many archaeologists of the gentler sex are enrolled. The volume opens with some curious notices of the ancient feudal castle of Knepp, once the resort of the sovereign, and whose history recalls the memorable struggle between King John and his bold barons. The documents relating to this stronghold of the Braoses were collected by Mr. Sharpe, the learned translator of William of Malmesbury, and are here contributed by Sir Charles Burrell, Bart., a name so intimately associated with Sussex archaeology.¹ Of another feudal fortress, remote from the county, but closely connected with the history of its ancient nobles, Mr.

¹ We must venture to differ from the learned Secretary of the Society, to whom we are indebted, we believe, for the notes illustrative of this Memoir. In the curious entries relating to the chace, in which John took such delight, the term *bernarii* is sup-

posed to be synonymous with *berroerii*, a term retained in the modern Italian *sbirri*. We think it must be distinct. The Berners were originally the *berniers*, vassals who paid the *brenage*, *brenagium*, a feudal claim exacted for the provender of the lord's

Lower has given an agreeable notice; it is the Norman castle of Bellencombe, the early residence of the De Warennnes, situated on the banks of the Varenne, from which they derived their name. It was there that Mr. Lower obtained the relic attributed to that family, a bronze wyvern, the monster which was their badge. It was kindly contributed by him, with other Sussex curiosities, to the museum formed at Oxford during the late meeting of the Institute.

The account of the ancient manse at West Dean, by Mr. Cooper, brings under our notice a curious example of the period of transition from the castellated fortalice, to a more cheerful and commodious order of domestic arrangements; and it is a rare instance of a dwelling, attributed to the fourteenth century, still almost unimpaired and habitable. Mr. Blaauw has selected from the Tower Records some appropriate documents of a class rarely available to the antiquary. They are letters of Ralph de Nevill, Bishop of Chichester, Chancellor of Henry III., and comprise, amongst other matters, the earliest familiar details, perhaps, as Mr. Blaauw remarks, relating to the management of landed estates; thus serving to illustrate the agriculture and condition of Sussex in the thirteenth century. To the same indefatigable antiquary we owe the valuable memoir on the Cluniac Priory, at Lewes, accompanied by a complete plan of the vestiges brought to light in 1845, during the formation of the railway, and comprising, with memorials of the Priory and the history of the establishment, many interesting observations on monastic matters in general. Numerous relics of interest have from time to time been disinterred on the site, inde-



Gold ring found at Lewes Priory.

pendently of the remarkable recent discoveries, to which we have adverted. Mr. Blaauw has kindly enabled us to lay before our readers the representation of an interesting enamelled ring, found amongst the ruins, and now the property of Mr. J. Parsons. It is conjectured to have been a new

hounds; and in after times the *brennarii* (See Ducange *in v.*) or *berniers* were attendants who had actually charge of the dogs, and are named in the Household Ordinances of Henry II., the list of liveries, Wardrobe Book, t. Edw. I. p. 317, &c. Their functions appear in the "Master of Game," Cott. MS.

Vesp. B. xii. f. 89. In the petition of the master of the buckhounds, t. Hen. VI., 1449, his officials appear to have been the "Yoman veautrer, and yomen Berners." Rot. Parl. It need scarcely be observed that from this term a distinguished noble family received their name.

year's gift, being inscribed—*en bon an*. It exhibits the patron saints of the Priory, the Virgin, St. Peter, St. Paul, and St. Pancras. The same motto occurs on the fine ring found in the tomb of Bishop Stanbery, at Hereford (*Archæologia*, vol. xxxi. p. 249); it is found on a ring, with a figure of St. Christopher, found at Attleborough, Norfolk, now in Mr. Fitch's cabinet; on one discovered near Leicester (*Gent. Mag.*, June, 1796); on one found in the chapel at Petworth, and formerly in the possession of the Earl of Egremont; and on the fine ring found in the Thames, sold at Strawberry Hill, with the impress of a castle.²

Our limits will permit only a brief mention of the account of certain primeval vestiges on the South Downs, by the Rev. E. Turner, the remarkable hill-fortresses, especially Cisbury, and the curious circular pits adjoining to it, supposed to be the remains of British habitations. The notices, by the Rev. M. Tierney, of recent discoveries in the Collegiate Chapel at Arundel, and of the interments of the Fitzalans, Earls of Arundel, are of considerable interest. Mr. Lower has supplied notes on the wills preserved at Lewes and Chichester, illustrative of the customs and state of society in the county in past times; and the Society is indebted to the same zealous archaeologist for observations on certain curious heraldic details connected with two distinguished Sussex houses, the Pelhams and the De la Warrs; as also for some additions to his valuable *Memoir* (given in a previous volume) on the important local manufacture, the Iron Works of Sussex. Mr. Figg has taken up a neglected and interesting subject of inquiry—manorial customs and services; and he has added to the illustrations of the volume several examples of decorative pavement tiles, of local interest. Amongst the objects of curiosity, produced for the gratification of the Society, the silver alarm-watch of Charles I., usually placed at his bedside, here claims especial notice, particularly since, through the kindness of the possessor, W. Townley Mitford, Esq., the members of the Institute have been permitted to examine this precious relic, exhibited at one of the meetings in London. We are much indebted to the Sussex Society for enabling us to give the accompanying representations, which enrich their recently published volume. The ill-fated monarch presented this watch, as he was going to the place of execution, to Thomas Herbert, his attached attendant. It is repeatedly mentioned in the memoirs of the two last years of the reign of Charles I. by Sir Thomas Herbert, from which



Seal of Sir John Pelham, A.D. 1469, with the cage as a crest, and badge of the buckle.

² Catal. fifteenth day, No. 11.

Mr. Mitford cites several very interesting passages. The workmanship of this watch is highly elegant. The maker was Edward East, of London. We cannot conclude this brief notice of so agreeable a volume, without alluding



Alarm-watch of Charles I. (Two-thirds of orig. size.)

to the entertaining Journal of Mr. Burrell, of Ockenden, with its graphic accompaniments. Our thanks are due to Mr. Blencowe for bringing forth this singular picture of the former domestic habits of the country gentlemen in his county; and although the period may be scarcely within the pale of archaeology, the perusal of these extracts will give a notion of manners and household economy in good old times, which must render them not the least acceptable of the varied contributions to this pleasing volume.

EMBLEMS OF SAINTS: BY WHICH THEY ARE DISTINGUISHED IN WORKS OF ART. By the REV. F. C. HUSENBETH. London, Burns, 1850, 12mo.

THE deficiency of any well arranged manual of ancient conventional usage, in that department of Christian symbolism which relates to the representation of Saints, has been often felt by the English antiquary. We were indebted to the Rev. Richard Hart, one of the Local Secretaries of the Institute in Norfolk, for a very useful outline of this curious subject; through the kindness of Mr. Dawson Turner we were enabled to give, at the very commencement of this Journal, a concise list of the chief emblems, with their appropriations according to the rules of Hagiotypic art.¹ Much, however, has subsequently been effected in the elucidation of this subject, especially by the archaeologists of Germany and France; and, with an increased desire to comprehend accurately all the details of medieval art

¹ Archæol. Journal, vol. i. p. 54.

especially those of a national character, it had become indispensable to bring within the reach of archaeologists in England the valuable researches of their learned fellow-labourers on the Continent, combined with the results of careful and extended inquiries at home. The eastern counties of England are still singularly rich in examples of this nature, of which many were liberally contributed, at the Meeting of the Institute in Norwich, from the precious collections formed by Mr. Dawson Turner. The learned author of the interesting work now before us, was also amongst those whose kindness on that occasion cannot be forgotten; we were indebted to the courtesy of Mr. Husenbeth for information and valuable suggestions, as also for contributions to the museum then formed,—of unusual interest in the illustration of Christian art.

The manual now commended to notice, commences with the converse of the list by Mr. Hart, formerly presented to the readers of the Journal: the first part comprises the catalogue of Saints, with their Emblems, the authorities being in almost every case given, demonstrating the great labour in research of which this useful little volume is the fruit. In the second part the Emblems are placed first, in alphabetical arrangement, thus affording every desired facility for reference, with the means of consulting original authorities; an advantage which will be duly appreciated by the artist. It is striking to remark how large a proportion of curious examples have been supplied from the rood-screens and painted glass, yet existing in the churches of Norfolk and Suffolk. A curious list of Patrons of Arts and Professions is appended, a subject of interest in connexion with ancient pageants as well as productions of medieval design; this is followed by a like catalogue of Patrons of Counties and Cities, and a synoptical comparison of the Roman, with the old English and the French calendars. These are chiefly given from the curious works of Von Radowitz and Dr. Alt, produced in Germany, and hitherto little known in our country.

In examining this valuable aid to the study of Christian Iconography, the inquiry is naturally suggested, to what extent may we trace any prescriptive or conventional usage, observed by ancient artists of the Latin creed, analogous to that rule of conformity to established types, which prevailed in the Greek church. As regards the latter, we possess a most curious guide in the ancient hand-book lately published by Paul Durand.² The learned secretary of the "Comité historique des Arts et Monuments," M. Didron, appears to reject the notion that the artists of Europe were guided by any traditional rule; and their freedom from the constraint under which the painters of the East were held, is declared by Durandus, in the "*Rationale*." We are not prepared to affirm that any laws of representation, even largely modified by local usage, can be traced in our own, or other countries of Europe; but it is highly probable that certain prevalent types may be observable in early examples of Iconography, and that their classification might throw a valuable light upon the History of Art in general, as developed in these Islands. In the prosecution of every research of such a nature the comprehensive hand-book, for which we are indebted to Mr. Husenbeth, must prove of singular value and utility.

² Manuel d'Iconographie Chrétienne Grecque et Latine; traduit par le Dr. Paul Durand. Paris, 1845, 8vo.

Notices of Archaeological Publications.

DIE BURG TANNENBERG UND IHRE AUSGRABUNGEN. Bearbeitet von
DR. J. VON HEFNER und DR. J. W. WOLF. Frankfurt am Main. 1850.

THIS volume has a double interest ; first, the articles found in the excavations of the Castle of Tannenberg are of the most interesting character ; and secondly, it has been their good fortune to find chroniclers who, for clearness of description, exactness of delineation, and familiarity with medieval usages, have few equals in Europe. The first thirty pages of the book before us are devoted to the history of the castle, the adventures of its lords, the assaults of its walls, its relation with the surrounding country, its decay and downfall. Then follows a cluster of legends connected with the old towers, charmingly wild and amusing, but too nearly resembling a fairy tale character for extract in these pages. Next comes a collection of records, selected from the town archives and other original sources ; followed by copious notes, illustrative not only of the subject in hand, but of middle-age practices generally. Lastly is given an account of the excavations in 1849 among the castle ruins, accompanied with admirable plates (twelve in number) of the principal objects found. Among these are encaustic tiles, of patterns in vogue about 1300, ornamental stove tiles of the same period, fictile ware in curious variety, domestic and artificers' instruments, scales, locks, adzes, cleavers, and so forth ; and, lastly, relics of knightly equipment, swords, daggers, helmets, spurs.

Among the articles of domestic employment are the remains of a stone quern, or hand-mill ; and the editor has given a subject from an illuminated manuscript of the fourteenth century in his possession, which admirably shows the manner of using the mill. It will be especially interesting to the members of our society, as illustrative of the remarks on ancient querns made at the December meeting (see page 393). To the ceiling of the room, immediately over the quern, is affixed a piece of iron, having a hole in it. Near the edge of the upper mill-stone is another hole. In these holes is placed a staff, and then a female, seated beside the apparatus, taking hold of the staff, revolved the mill ; the iron ring in the ceiling retaining the staff in a vertical position. A sketch of the mill, with the fair millers at work, will, however, better explain the proceeding than any account we can give.



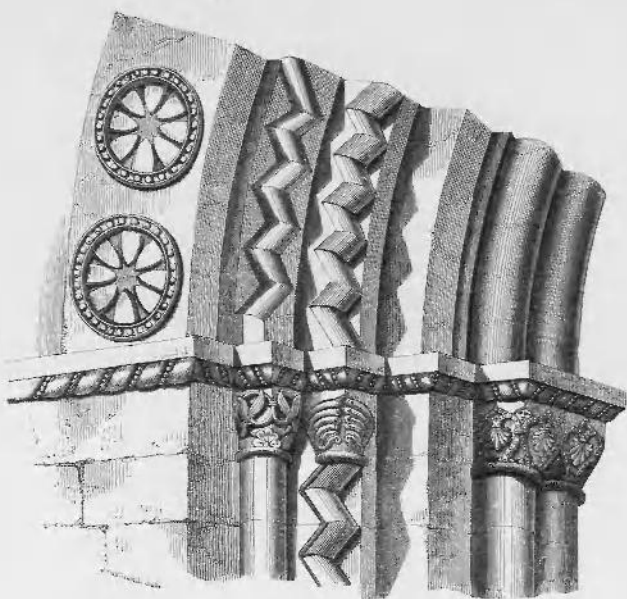
Mode of using the hand-mill ; from an illuminated MS. XIV. cent.

LLANDAFF CATHEDRAL.

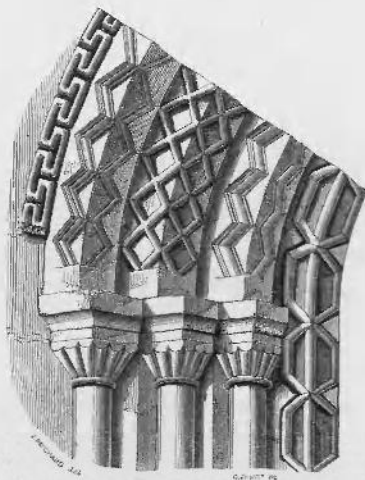


West Doorway. The episcopal figure supposed to represent St. Teilo.

LLANDAFF CATHEDRAL.



Portion of the Arch, between the Presbytery and Lady Chapel.



South Doorway. Nave.

In the store of armour-trove the most curious relics are the splints which formed the breast and back-pieces of a knight of the XIVth century; important, as they explain the structure of the bezzanted armour so often seen in the effigies and illuminations of this period. The defence is thus contrived; strips of metal, like hooping, are placed horizontally across the body, the upper edge of each band being perforated for rivets. These strips are arranged so as slightly to overlap each other, a piece of velvet or other stuff is then laid over the whole, and by rows of rivets fastened to the bands of iron beneath. The velvet being of a rich hue, and the rivet heads gilt, the garment presents exactly the appearance of those knightly caparisons in which spots of gold are seen studding the whole superficies of a dress of crimson or other brilliant tincture. It must not be forgotten that a portion of iron yet retains its coating of velvet beneath the rivet-heads. (It is figured in Plate X.) Next in interest are a bassinet and helm of the second half of the fourteenth century. The bassinet is described as being very heavy, and formed out of a single piece of iron. It comes low over the ears, and is sharply pointed above. Compare the bassinet of Sir Thomas Cawne, at Ightham, Kent.¹ The helm is of the same type, and closely similar in construction, with those of the Black Prince in Canterbury Cathedral, and of De Pembridge, in the Meyrick Collection. In Plate IX. is a knightly sword of the fourteenth century, furnished with a ring at the pommel, for attachment by a chain to the *mamellic* of the breastplate. A portion of the chain itself appears on the same plate. In Plate VII. is the figure of a hand-gun (*Handbüchse*), which was found in the castle cistern. It is of brass, and has still attached to it a portion of the wooden handle by which it was held. Pike-heads, daggers, cross-bow bolts, pole-axe heads, and other warlike implements of early construction are exhibited in other engravings; and in Plate XI. are collected various sketches from ancient sculptures, or illuminations, affording contemporary illustration of the objects found in the excavations. This monograph is perfect in all its bearings, and forms an admirable model for similar works in our own country.

REMARKS on the ARCHITECTURE of LLANDAFF CATHEDRAL, with an ESSAY towards a History of the Fabric. By EDWARD A. FREEMAN, M.A. Pickering, London, 1850. 8vo.

THE remarkable monuments of ecclesiastical architecture in the Principality have hitherto been very insufficiently considered by the numerous students of ecclesiology. It is due to the spirited efforts of the Rev. H. Longueville Jones, in establishing the "*Archæologia Cambrensis*," and to the impulse given by the meetings of the Cambrian Association, that antiquaries and authors, well known, like Mr. Freeman, by their successful labours in the *Illustration of Architectural Examples in England*, have at length devoted a share of their attention to those, long-neglected, which exist in Wales. We hail the appearance of this volume—the precursor, we hope, of an extended *Illustration of the Cathedral and other ecclesiastical antiquities of that country*.

We are unable to enter into the question between Mr. Freeman and

¹ Stothard's *Monuments*, Pl. 77.

the Dean of Llandaff, as to the probable site of the British church which existed previous to the building commenced by Bishop Urban, in 1120. It is not impossible that some portion of the masonry of this primeval cathedral may remain; the structure erected by Bishop Urban, to judge from existing details, must have been an edifice of no small magnificence. The arch between the Presbytery and Lady Chapel, with the north and south doorways of the nave (of which representations are subjoined by the author's kind permission), will convey a striking idea of the importance of this building. One of these presents an unique moulding, described by the Dean as an Etruscan scroll, without parallel in Norman work. It must be regarded as an interesting local feature of design, viewed in connexion with sculptured crosses and fonts in Wales, on which it occurs; as on crosses at Penally, Pembrokeshire; and Llangaffo, in Anglesea (Arch. Camb. vol. i. 301); and on the font at Penmon (Ibid. pp. 122, 123). The west doorway of the nave (see cuts), although Norman work also, Mr. Freeman does not consider to have formed any part of Urban's cathedral, but to have been subsequently erected when the enlargement of the cathedral took place, and before the Romanesque style was quite extinct, probably during the Episcopate of William Saltmarsh, from 1185 to 1193. This doorway is of very singular design, having never had a central shaft, although the tympanum is divided into two arches, with a singular figure of the patron, St. Teilo. The Early English portion of the fabric was completed about 1220.

It is gratifying to announce that the present authorities are strenuously exerting themselves to repair the injuries caused by the neglect of their predecessors. The designs of Mr. Thomas H. Wyatt, who is, as we believe, the diocesan architect, have been already in part carried out, under the superintendence of Mr. Prichard, of Llandaff. The Lady Chapel has been completed satisfactorily; but so completely had this venerable and beautiful cathedral been suffered to fall into decay, that its thorough restoration must be a work of considerable time, and large expenditure.¹

It is to the interest excited of late years by publications similar to this of Mr. Freeman's, that we are indebted not only for the preservation of much that is ancient and beautiful, but also for a general improvement in the style of our ecclesiastical edifices. In conjunction with the Rev. W. B. James, Mr. Freeman announces the complete history of St. David's. A monograph of the remarkable ancient remains of architecture at *Menevia* is still a desideratum in archaeological literature: it might have supplied to the Society of Antiquaries a very worthy object of illustration; and we believe that a valuable series of drawings was prepared some years since with that express purpose, which, however, was abandoned.

¹ Some surprise has been expressed that Mr. Freeman should have omitted all mention of Mr. Wyatt, as having largely participated in this good work, and supplied the designs. It is due to that talented

architect, as well as to the author, to observe that this inadvertent omission has been acknowledged by Mr. Freeman in "The Builder" of Dec. 7; vol. viii., p. 584.

NOTICES OF CHINESE SEALS FOUND IN IRELAND. By EDMUND GETTY, M.R.I.A. London : Hodgson, Paternoster Row. Dublin : Hodges and Smith. 1850. 4to., Nineteen Lithographic Plates.

THE curious Memoir, to which we would invite the attention of our readers, relates to a subject which has for some years been viewed with lively interest by the antiquaries of the sister kingdom. The discovery of objects of oriental porcelain in the beds of rivers, the peat-bogs, or places of interment, in Ireland, must be generally accounted one of the most mysterious facts presented by that country of antiquarian marvels. The apparent evidence of trade or relations with the East, afforded by such extraordinary relics, has naturally been claimed as a ground of vantage by theorists who love to speculate on Phœnician immigrations, and a supposed intercourse, at a very remote period, between Ireland and far distant lands.

The existence of these porcelain seals is perhaps not fully known or accredited by antiquarians in England. They have, however, been occasionally noticed in publications with which our readers are conversant, and authentic specimens have on various occasions been brought before the Institute.¹ It was indispensable that the facts connected with their discovery should be fully and cautiously investigated ; and that an interpretation of the curious characters which these seals present, should be sought by Chinese scholars, with any evidence in regard to their age, to be derived from the ancient or peculiar forms which these characters may present. In the interesting notices produced by Mr. Getty, and originally read before the Belfast Literary Society, the first detailed investigation of these questions has been supplied ; and although the subject may still be involved in considerable obscurity, the author is well entitled to our thanks for the mass of curious information which he has collected. The existence of ancient porcelain seals in Ireland was, we believe, first made known by a noted archaeologist of Dublin, Mr. J. Huband Smith, about the year 1839. His communications to the Royal Irish Academy were considered of sufficient interest to be repeatedly noticed in the "Athenæum," in the early part of the following year. Subsequent inquiries appear to have satisfactorily removed every doubt, which might at first have been thrown upon the statement of the discovery of such objects in Ireland, under circumstances sufficient to justify the conclusion, that their deposit in the silt of streams, in the peat-bogs, or elsewhere, had actually occurred at a remote period.

Some of our readers may not be familiar with the form of these porcelain seals. They are little cubes of pure white porcelain, highly vitrified, somewhat more than half an inch square, having, on the under side, certain characters for the purpose of producing impressions ; and, on the top of the cube, a little figure of an animal, seiant, in which naturalists recognise the peculiar form of the Chinese monkey. The facilities recently afforded for communication with China, has now enabled Mr. Getty to supply, with an extensive list of specimens existing in Ireland, the interpretations of these characters, given by the Rev. Mr. Gutzlaff and other learned authorities in that country.

¹ Four porcelain seals were communicated by Mr. R. Anthony. See *Archæol. Journal*, vol. ii., p. 71. Another example

was produced by Lord Talbot of Malahide ; and one recently by Mr. Murphy, see p. 403.

They had, from the earliest notice of the discovery, been recognised by Sir John Davis and several oriental linguists, as the ancient seal characters of China, used even at the present time on the seals of public and private persons. It does not, however, appear that *porcelain* seals of the type in question, are now fabricated; seals of *steatite*, of which examples are not uncommon, have probably been preferred. The impress appears to convey a double signification,—a personal name, and a kind of motto. For example, one of them is thus rendered :—“Put one’s self in the place of others,” an equivalent to the golden rule of Christianity. One of the learned translators observes—“It is to be remarked that all these, as well as other Chinese seals, invariably express proper names, or those marking some dignity; and besides, the greatest part contain various superstitions, agreeably to the capricious taste of each person; nor can the Chinese themselves understand them, nor give any reason or explanation.” How precisely does this description apply to various medieval seal-devices and legends in our own country, the mysterious import of which is so frequently an enigma to the antiquary?

Mr. Getty candidly admits his inability to offer any satisfactory clue to the mystery of the occurrence of these Chinese objects in Ireland. Had they been brought to light chiefly in any particular locality, near any one of the principal harbours, for example, or in the alluvium of any of the great estuaries and tidal rivers of that country, the conjecture advanced by some antiquaries might be admissible, that these seals had formed part of some cargo of Eastern produce cast by a tempest upon the shores of Ireland. But they appear to have been found, during the last eighty years, as it has been stated, in positions far apart, and remote from the coast. All inquiries have been fruitless, in the endeavour to trace their introduction through the channel of commerce; and, whilst Chinese seals of *steatite* are not uncommonly imported with the porcelain and curiosities of the East, the porcelain seals are wholly unknown to dealers, amongst the strange variety of oriental relics which fall into their hands by recent importation and the dispersion of old collections. It deserves to be recorded, that the late Mr. Baldock, whose experience and observation in such matters was perhaps unequalled, assured the writer of this Notice, that never, in his extensive dealings, had such an object occurred in the ordinary course of trade; and the testimony of other noted vendors of porcelain or curiosities in London entirely concurs with this statement.

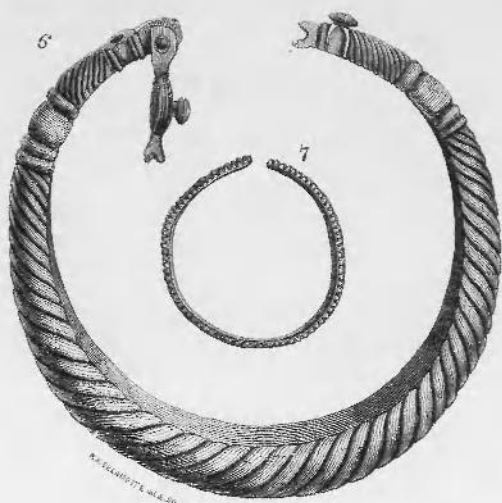
No conclusive argument appears to be deducible from the antiquity of the characters upon these curious seals. One eminent Irish antiquary has shown the use of such ancient characters since the time of Confucius, in the sixth century, B.C.; but, although all authorities seem to agree in attributing them to a peculiar, or archaic, class, we are distinctly assured by one of the Chinese scholars, whose translations are given by Mr. Getty, that the same characters “are now in use.”²

The author has given an interesting extract from the relation of Dicuil, an Irish pilgrim, in the early part of the ninth century, one of a little band of travellers who visited the Holy Land, Egypt, and the shores of the Red Sea.³ He suggests that the porcelain seals may have reached Ireland by the intervention of such pilgrims. It is remarkable that the *only* example,

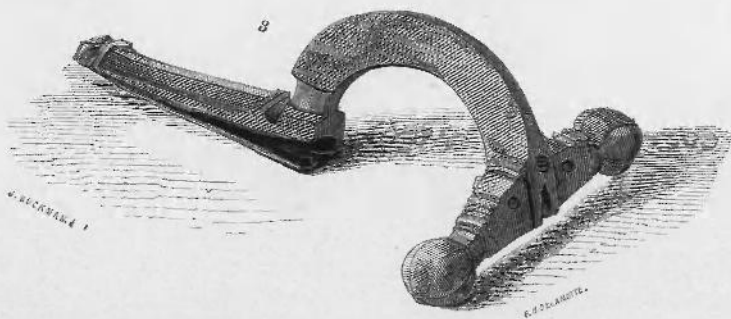
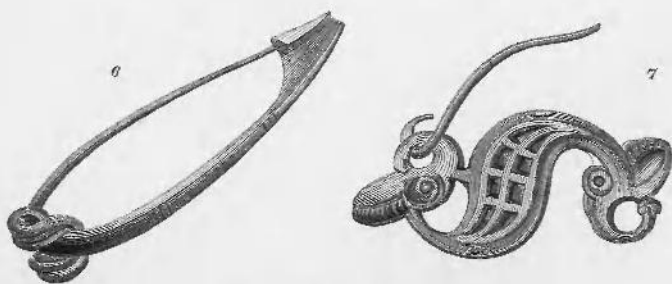
² See Mr. Getty’s “Notices,” p. 19.

³ This curious account was published by Letronne, at Paris, in 1814, in a volume

entitled, “Recherches sur le livre de mensura orbis terræ, composé en Irlande par Dicuil.”



Bronze armilla and ring.



Fibulae of various types.

so far as we are aware, discovered in any other part of the British Islands, should have been brought to light on the shores of Cornwall, a country with which in early times the Irish had much intercourse, and where the spread of Christianity appears to have been mainly due to the efforts of missionaries from Ireland. The porcelain seal in question, similar in every respect to those found in that country, and represented in Mr. Getty's work, is in the possession of Mr. Thomas Kent, of Padstow, to whom we are indebted for impressions, and a cast of this unique Cornish relic. It was found, a few years since in the neighbourhood of that place. (See page 403, *supra*.)

The discoveries, to which Mr. Getty's curious researches have been addressed, have, we believe, been accounted by some archaeologists as worthy of no more credence than the supposed introduction of Chinese monies into Ireland at a remote period, to which the late Col. Vallancey attached so much importance. In a former volume of the *Journal*, the trivial character of the discoveries of "cash" in that country has been fully explained. The recent labours of Irish antiquaries, and especially the successful interpretation of one great enigma—the true nature and age of the "Ogham," afford reasonable encouragement to hope that the mysteries of Irish archaeology may soon be dispelled, and that the real merits of the singular little relics of porcelain, first described in detail by Mr. Getty, may at length be satisfactorily elucidated.

ILLUSTRATIONS OF THE REMAINS OF ROMAN ART, IN CIRENCESTER, the Site of the Antient CORINIUM. By PROFESSOR BUCKMAN, F.L.S., F.G.S., and C. H. NEWMARCH, Esq. London, George Bell; Baily and Jones, Cirencester. 1850.

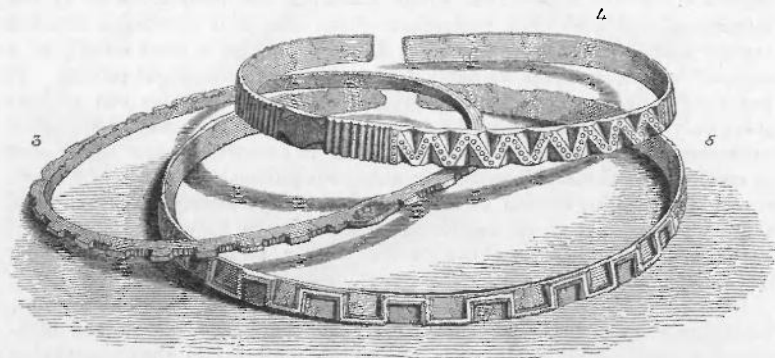
THE investigation of the evidences of Roman occupation in various parts of the kingdom has been prosecuted during the past year with unwonted assiduity. Some antiquaries, whose attention has been arrested by the interest of Ecclesiological researches, those also who devote an especial regard to the attractions of Medieval Art, or to subjects more strictly of a national character, have probably held such inquiries in slight esteem. It has frequently been remarked that Romano-British remains can at best serve only to illustrate the works and customs of the Romans, by a class of examples vastly inferior to those preserved in countries nearer to the seat of empire, and already described in numerous publications. No new facts, it may be thought, remain to be gleaned on comparatively obscure sites of the remote colonies of Rome, to demonstrate more fully the character of her arts or manufactures, the nature of her social usages, or public institutions.

But, whilst the scattered vestiges of the Romans in this island present, for the most part, a mere repetition of objects already known and illustrated in other countries, there is an essential interest in that remarkable chapter of our history relating to the influence of Roman settlements in Britain, which gives value even to minute details, and it has aroused in an increasing measure the attention of English archaeologists. Since no sufficient National collection exists, in which the advance, not merely of arts, but of civilisation, may be studied through the progressive series of ancient monuments, it is of high importance that discoveries should be faithfully recorded, that local collections should be established, and that a classification

of the relics of each period should by degrees be elicited. There can be no doubt how important the most trivial remains of Roman workmanship may prove in such a series, or how strikingly they may serve to illustrate the antiquities of the succeeding period, hitherto involved in such lamentable obscurity.

The antiquary will therefore gratefully appreciate the advantage of such memorials and illustrations as have been afforded in the publications of the past year. It will be memorable in the annals of archaeological science by the production of the valuable monograph on *Corinium*, as also by the interesting work on Richborough and Lymne, achieved by Mr. Roach Smith and Mr. Fairholt. Their zealous researches in a district where, probably, the earliest establishments were effected by the Romans, have brought to light a rich display of the ornaments and personal appliances, the *ficilia* and elegancies of life, with many matters of even higher interest. The field, on the other hand, successfully explored at Cirencester by Professor Buckman and Mr. Newmarch, has produced a series, unique perhaps in Britain, of those interesting decorations in Mosaic-work, which so strikingly evince, in this remote colony, the power of Roman art. These tessellated pavements, however, are not unknown to many of our readers, who may have seen at various meetings of the Institute, both at London and Oxford, the remarkable facsimile drawings, of the full size of the originals, produced with great skill and accuracy by Mr. Thomas Cox. It is much to be regretted that so much of their beauty has unavoidably been lost in the reduced representations, which still form a very attractive feature of the present publication.

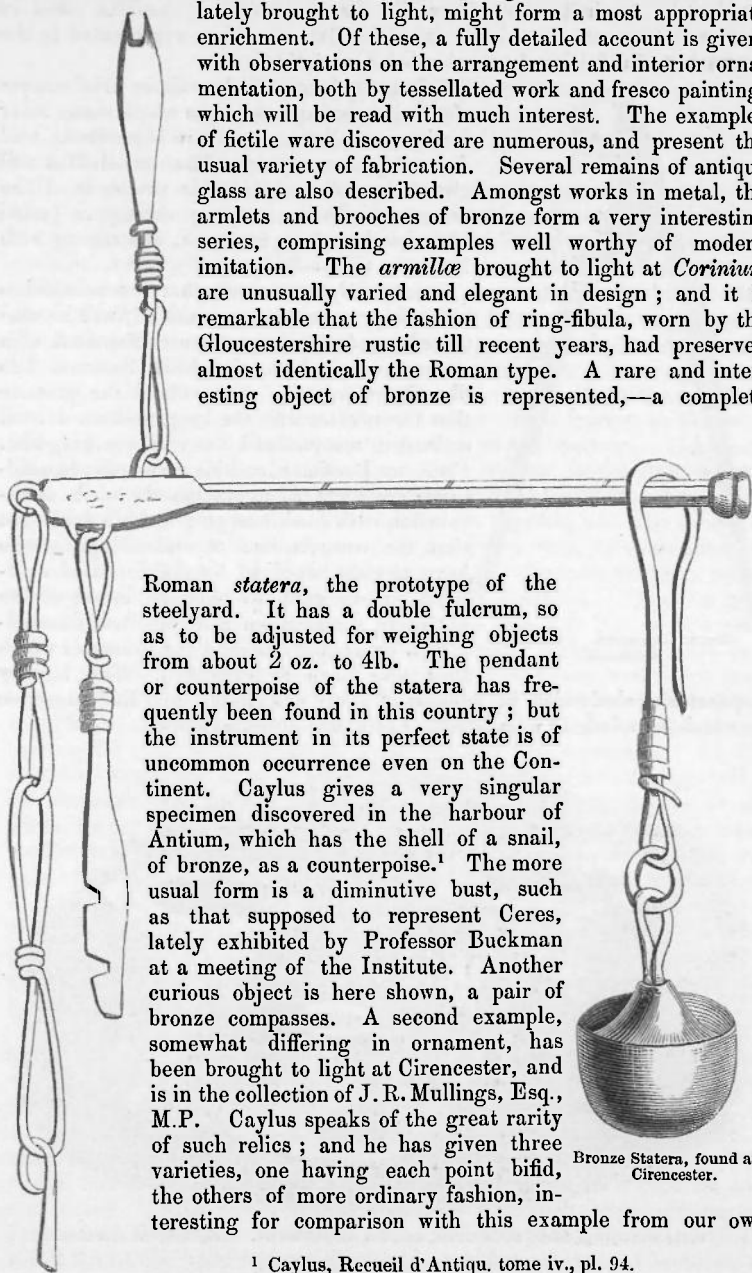
The work before us comprises also records of numerous discoveries in past years, so far as they could be rescued from oblivion. It commences appropriately with a notice of the site of *Corinium*, and the chain of entrenched works on the heights of Gloucestershire, vestiges of the fierce tribes displaced by the bold invader. The fortifications of the Roman city,



Bronze Armillæ, found at Cirencester.

and the roads diverging from it, are next described. The grassy mounds of the amphitheatre, adjacent to the line of the walls, and, as at Silchester, exterior to them, presents a striking demonstration of the condition of security to which the colony had attained, and of the luxurious indulgence quickly introduced. Various fragments of sculptured stone, friezes, capitals,

and architectural details, supply as conclusive evidence, within the walls, of the noble proportions of structures in which the grand mosaic decorations, lately brought to light, might form a most appropriate enrichment. Of these, a fully detailed account is given, with observations on the arrangement and interior ornamentation, both by tessellated work and fresco painting, which will be read with much interest. The examples of fictile ware discovered are numerous, and present the usual variety of fabrication. Several remains of antique glass are also described. Amongst works in metal, the armlets and brooches of bronze form a very interesting series, comprising examples well worthy of modern imitation. The *armillæ* brought to light at *Corinium* are unusually varied and elegant in design; and it is remarkable that the fashion of ring-fibula, worn by the Gloucestershire rustic till recent years, had preserved almost identically the Roman type. A rare and interesting object of bronze is represented,—a complete

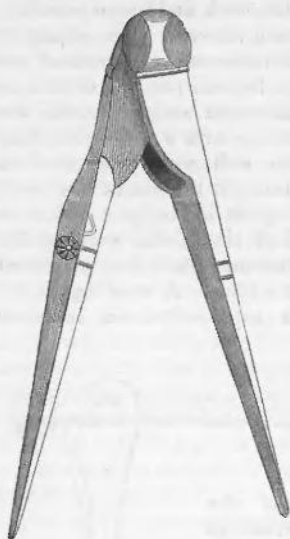


Roman *statera*, the prototype of the steelyard. It has a double fulcrum, so as to be adjusted for weighing objects from about 2 oz. to 4lb. The pendant or counterpoise of the *statera* has frequently been found in this country; but the instrument in its perfect state is of uncommon occurrence even on the Continent. Caylus gives a very singular specimen discovered in the harbour of Antium, which has the shell of a snail, of bronze, as a counterpoise.¹ The more usual form is a diminutive bust, such as that supposed to represent Ceres, lately exhibited by Professor Buckman at a meeting of the Institute. Another curious object is here shown, a pair of bronze compasses. A second example, somewhat differing in ornament, has been brought to light at Cirencester, and is in the collection of J. R. Mullings, Esq., M.P. Caylus speaks of the great rarity of such relics; and he has given three varieties, one having each point bifid, the others of more ordinary fashion, interesting for comparison with this example from our own

Bronze *Statera*, found at Cirencester.

¹ Caylus, *Recueil d'Antiqu.* tome iv., pl. 94.

country.² Two examples of the *obruendarium*, or stone receptacle for a cinerary urn, deserve notice ; they were found near the amphitheatre. (See woodcut.) A similar repository for the protection of the *olla*, used in Roman interments, has been found in Essex, and is represented in the Journal of the British Archæological Association.



Bronze Compasses. Found at
Corinium.

We must, however, close these brief notices of this interesting volume, in which many other vestiges of Roman art are described, well deserving of attention. The numismatist will also find a full and valuable catalogue of the numerous coins, extending through a period of more than four centuries, and closing with Honorius (395—423).

It is gratifying to learn that the researches hitherto prosecuted so successfully will be continued ; and the proposed establishment of a museum, for which the Earl Bathurst has liberally promised a site, affords the promise that Cirencester will, ere long, possess a local collection, unequalled by any in the kingdom. Professor Buckman, and his accomplished coadjutor, are prepared to resume the work of excavation with fresh energy ; and we doubt not that the contributions of archaeologists, who have already benefited by their spirited exertions, will be cordially tendered in aid of the extensive examination contemplated, demanding an expenditure beyond the resources which they may have at command. The locality appears singularly rich in remains of every description, and the enterprise to which we allude is well deserving of public encouragement.



Stone Sarcophagi, found at Corinium, near the Amphitheatre. Height, about 18 inches.

² Recueil, tome v., pl. 85, 99.