Notices of Archæological Publications.

A BOOK OF FAC-SIMILES OF MONUMENTAL BRASSES ON THE CONTINENT OF EUROPE, WITH BRIEF DESCRIPTIVE NOTES. By the Rev. W. F. CREENY, M.A. Printed for the Author, Norwich, 1884.

There is, perhaps, no branch of archæology that has been more thoroughly worked at, we had almost written, worked out, in England than monumental brasses. Before the discovery of the uses and merits of heel-ball the work of brass-rubbing was in the hands of a small but zealous band of antiquaries, such as, in the early days, Cole, Kerrich, Stothard, Cotman, and Craven Ord, who, for the sake of the valuable information which they perceived was to be obtained, went to the trouble of taking impressions from brasses in printers' ink, working off portions at a time. Later men laboriously made rubbings proper with new blacked leather, or leather and black-lead, adding to the probability of imperfect or feeble impressions, the chances of entire disappointment and the certainty of dirty fingers. Others used black-lead mixed with linseed oil, working on silver paper, and succeeded well. All these impressions were far superior to any other representations of such memorials that had appeared in printed works up to the early part of this century, though there was still the serious drawback that they could not be multiplied and made available for general reference with the absolute accuracy so essential. Engravers without knowledge of costume and armour turned both into hopeless confusion, and we gather something of the difficulties that Cotman had to contend with, in bringing out his fine collection, from the perusal of some of his letters now before us to an eminent Cambridge antiquary

Thus the work languished, while greedy clerks and sextons continued their wicked habit of appropriating and consigning to the melting-pot the evidences of the history of many a village and district, until about the year 1838, when Mr. Ullathorne's invention for quite a different purpose was suddenly found to provide exactly what was required. Then arose an army of rubbers; the work was easy, naturally a great inducement to it; no knowledge or training was wanted, a still greater advantage; the equipment was simple, and it was not unamusing to produce "white lines with black heel-ball." Almost coæval with this new-born enthusiasm was the formation of the Archæological Association, now the Institute, and of the numerous archæological and architectural societies throughout the kingdom, and if every brass in England was not rubbed many times over within a very few years it was from no want of inclination on the part of the rubbers. Whether the greater number of these enthusiastic men and women—for both sexes were occupied—knew, or cared to learn much, if anything, of the individuals represented, their armour, or costume, is quite a different matter. For the most part the rubbing of brasses was the mere

amusement of the hour; the long rolls were soon found to be cumbersome and no higher use could be found for hundreds of brass rubbings in the early heel-ball days than that of papering for walls. Another evil was that people cut up their rubbings and newly and symmetrically arranged the shields and other accessories round about the principal figure, thus dislocating the whole story, and it is these mutilated lying rubbings which reappear from time to time in our own day for exhibition at archæological meetings, usually *apropos* of nothing at all.

But the study was soon to be lifted to its proper position. In 1840 the brothers Waller issued the first part of their great work on English brasses, in which the skill of the etcher and engraver is no less conspicuous than the knowledge displayed in the letter-press. In the same year the late Rev. C. H. Hartshorne, who had already accumulated a large collection of rubbings, published his useful book on "Sepulchral Monuments;" while soon after the Rev. H. Addington began his great collection, sumptuously bound in vast volumes, and which was just completed at the time of his lamented death in 1883. This series, though somewhat marred by the elaborate painting of the heraldry, now finds a fitting resting in the British Museum. The publication in 1846 by the Rev. C. R. Manning of his valuable list, which has bitten many a man with the rubber's fever, Mr Creeny among the number, was followed two years after by the Rev. H. Haines's more complete catalogue, amplified from all sources.

Antiquaries have long been aware that a considerable number of brasses still existed on the Continent. Attention has been called to some of them from time to time by the late Mr. Way and by Mr. A. Nesbitt, but no general collection has hitherto been brought together—such a collection as Mr. Franks is amassing for England and, with his usual generosity, depositing in the library of the Society of Antiquaries. Thus, when Mr. Creeny exhibited a first instalment of his rubbings from the continent before the Society of Antiquaries in May 1882, the surprise was great; and when a second series was laid before the Fellows in May 1883, the opinion was general that their reproduction in a permanent and convenient form was highly desirable. With this encouragement Mr. Creeny, who is not a man to let the grass grow under his feet, issued a prospectus a few week's later, and, starting for another holiday of hard work, completed his collection. Eighteen months after, the subscribers have in their hands a copy of the folio volume now before us, which will assuredly find a worthy place in public libraries, beside the goodly works of Stothard, Hefner, Waller, and Hollis, and take a principal position in the smaller collections of students of costume.

This is in every respect a remarkable book, and one which would have been impossible fifteen years ago; but so rapid has been the development of photolithography since its first general practical use in 1868, in its application to the illustration of art, and so successful the introduction of artificial light in the beginning of 1880, that a work which might have formed the labours of a lifetime has now been brought within the compass of eighteen months. The author in his introduction does not profess to go very deeply into the general subjects, but he gives a useful synopsis of the contents of the book, which is followed by a lively account of the journeys he took in search of his subjects. From this we get an insight of the robustness and energy of his character, and we catch not a little of

the enthusiasm which enabled him to go so cheerily through his labours. For instance, in August, 1883, he begins with a rubbing at Nymwegen : five days later he has done the brass of King Eric Menved and his queen at Ringstead, in the island of Zealand, and is in Copenhagen on his way to Upsala and Vester Aºker. In another five days he has crossed the Baltic, and is calmly at work in the "Tom" of Posen, with Breslau and Cracow, his furthest point, in prospect. Not the least of the difficulties that had to be conquered was the mural position of so many of the brasses ; this must have made the rubbing of such great plates a task of considerable severity. The author, of course, was occasionally baffled by the total disappearance of subjects for which long journeys had been made ; this is the common fate of antiquaries, and we have a fellow feeling with him in his account of how he found himself locked up in Paderborn Cathedral, for we were ourselves in the same dilemma many years ago in the Romanesque crypt of the very same church. In addition to the chronological list of the contents of the book, Mr. Creeny gives us another table of continental brasses, which may, perhaps be amplified, now that the list has been started, to possibly form the material of another volume on a future day.

It will be immediately understood that an exhaustive review of a book like this would be impossible in the limited space at our command. The subjects and details which it illustrates are so numerous and so varied that it might rather require a series of hand-books. Mr. Creeny's own descriptive letter-press is excellent and suggestive, and we believe we cannot do better now than run lightly through the book with his aid, dwelling from time to time upon certain special examples (premising, however, that we are disposed to linger with the early rather than with later brasses), and not disdaining the help of the magnifying glass.

We can easily realize Mr. Creeny's feelings when he was first brought face to face with the figure of Bishop Ysowilpe, at Verden in Hanover, which, being clearly dated 1231, is the earliest brass known. In its simplicity one cannot help comparing the Ysowilpe with the early abbatical effigies at Westminster, with the effigy of abbot Benedict, at Peterborough, and with the early bishop at Salisbury with his pall inscribed "affer opem devenies in idem." Ysowilpe's weighted pall, the simple indications of the rich stuff of the dalmatic, the light chasuble with an apparently woollen lining, the low mitre, and the plain and slender pastoral staff are interesting features. As Mr. Creeny says, "the drawing might have been better, the lines bolder and firmer, and the whole work more artistic—but not by this artist—not in this year, 1231." In his naked upraised hands the bishop bears respectively a castle and a church — another Gundulph—the evidences more eloquent than written history that he rebuilt part of his church, established the convent of St. Andrew, and fortified the marshes.

From the picturesque city of Hildesheim we have the brass of Otto de Brunswick, dated 1297. A considerable advance has been made in fifty years, and we may justly admire the gracefulness of the treatment of the folds of the bishop's different vestments. Another castle builder, he supports a capital model of a fortress in his left hand, inscribed on the curtain wall WOLOENBERGH. This castle is entered through a lofty gateway ; in the middle of the ward appears the lodgings of the lord in two stories, covered with a gabled roof and showing the windows of the chapel

on one side. A tall watch tower at one corner dominates the whole which is encircled by embattled curtains from tower to tower. The entire memorial is of considerable interest, and students of ecclesiastical costume will appreciate the delineation of the different vestments of these two thirteenth century bishops by local Germans. Others may contrast them with the only three brasses of this period in England, namely, the knights at Stoke d'Abernoun, Trumpington, and Buslingthorpe, and the difference in the general treatment will be at once seen, the English figures being cut out and extracted from a sheet of brass, while the German ones have the figures and background on the same plate. It will be observed that in these two early German brasses the plates narrow slightly to the feet. It is possible that they may have been originally fixed on the flat lids of stone coffins in accordance with the principle carried out in our own country, where the early stone effigies were sculptured upon the lids of the actual coffins which were placed level with the pavement. A notable instance of this arrangement was the effigy of King John, originally placed in Worcester cathedral, between the figures of St. Oswald and St. Wulstan, all three being coffin lid effigies. Monumental figures on such narrowing slabs were put later in low recessed arches and upon altar tombs, and so it was till towards the middle of the fourteenth century, when the narrowing slab, the survival of an ancient practice, gradually died away.

We pass on to the series of brasses of the fourteenth century, which appropriately opens in 1319 with the noble monument of King Eric Menved of Denmark and his Queen Ingeborg, at Ringstead in the island of Zealand. In describing this, the earliest example of elaborate works of the kind, Mr. Creeny takes the opportunity of showing us that the artist proceeded in setting out his work by first considering that the whole plate was diapered with flowers and birds contained in a geometric pattern. Over this ground he laid the rest of his work, viz., double panelled shafts containing figures of saints and prophets in niches and supporting the two great canopies, beneath which are the two principal figures. The king, who probably spent more of his life in armour than in any other costume, is habited in the royal robe, the dalmatic, in this case without sleeves, embroidered with the arms of Denmark ; he holds upright in his gloved right hand the two-edged sword of Justice and in his left the kingly sceptre. A sword is held in this way by Henry the Lion in his effigy at Brunswick, and the costume, the under tunic, dalmatic, and mantle, is the same as may be seen in slightly varying forms on the effigies of Cœur de Lion at Rouen, King John, Henry III, Edward II, and Edward III.

The Queen, who also holds a sceptre, is crowned and wears a kirtle, cote-hardi, and mantle. The cote-hardi is an early example and unusually high in the side openings. She wears a wimple, not, we think, as marking her short widowhood because mourning was hardly indicated by special habits at this period, but as one of the numerous varieties of the head-dresses of the ladies of the time. This example consists of a single cloth or veil laid flat on the throat, and then pinned up in a not unusual way to a band round the temples. The Queen's face is in marble, and we notice the straight under-line of the eyes, the peculiar fashion with artists of this period, and a satisfactory feature that may occasionally be seen in real life in conjunction with grey eyes. Some of the effigies of the Artois family in the dark crypt of the great church at La Ville

d'Eu have head and hands of marble; it is a practice far from uncommon on the continent.

Of the figures in the niches the saints have *nimbi* and naked feet, the prophets wear caps and are shod. In the canopies of the great arches the souls of the departed are received in sheets by kneeling figures of saintly or angelic persons, though they have no wings; others swing censers with graceful ease; while higher up the souls are welcomed by angels with the music of long curved horns, and so they pass out of sight into the arms of the Father. The whole composition is refined and elaborate; the details of the canopies are worked with the utmost minuteness and precision, and nothing is admitted that does not tend to enhance in one way or another the beauty and harmony of the composition. Certainly it is a great work. Beneath the feet of the royal pair, in long compartments, less than two inches wide, men with spear, horn, and bow hunt the deer and the boar; thus the amusements of life are finely contrasted with the striking and final scenes in the upper part of the canopy. The entire brass, which measures 9ft. 4ins. by 5ft. 6ins. is circumscribed by the inscriptions in Lombardic letters, written in the first person: Ego Ericvs q'dam rex de Dacia, &c. No other work of the kind appears to have been laid down in Denmark, and this is one of the finest examples in the century of the great Flemish school, from whence emanated the brasses at Lynn, Newark, and St. Alban's, all being "toned by the same mental influence."

From Vester Aºker, in Sweden, we have the brass of Frau Ramborg de Wik, 1327, in which the symbols of the evangelists occur in the later or fourteenth century arrangement, namely, top, dexter side, *eagle*, sinister, *man*; bottom, dexter, *lion*, sinister, *ox*. In the thirteenth century and earlier, according to Professor Reussens, the eagle and the man change places. This memorial, which consists of a single plate of brass measuring 6ft. 1in. by 3ft. 1in., is remarkable for the grandure of the inscription in Lombardic letters four inches high. It is written in the first person, and a separate inscription invokes vengeance on any despoiler, leaving no blessing for the protectors, which has in fact, happily, been well earned.

Glancing at the brass of Bishop Bernhard de Lippe, 1340, at Paderborn, cut out in the English manner, and in which this high ecclesiastic is shown in a chasuble embroidered with lions and eagles, we come to the great brasses of the four brothers Bulowe at Schwerin.

Bishops Ludulph and Henry died respectively in 1339 and 1347, and their memorial is evidently the creation of the artist who produced the brass of King Eric. The diapered background is the same, but the whole is not so fine a composition, and though it is much marred by the position of four heraldic achievements, we thankfully recognize the advantage of being able to study in a convenient form the intricate details of so large a work, such as the apparel of the alb of Ludulph and the graceful figure of St. Margaret in the middle shaft. The released souls are seen above the great arches of the canopy in the hands of the Creator.

The two other brothers, Bishops Godfrey and Frederic, died 1314 and 1375, are shown in a brass, measuring 13ft 6in. by 6ft. 5in., the largest known. This has many evidences of work of the latter end of the century, and what a work it is! Of extraordinary clearness and brilliancy we have conventional figures of the bishops under triple-arched

canopies, and vested so gorgeously that we can do no more than mention the fact. The plate must he carefully studied: we would, however, call attention—1, to the variety and interest of the musical instruments played upon by the angels on the maniples, in the crook of Bishop Frederic's pastoral staff, and by the twenty-six kings seated among the vine leaves and grapes that spring from the wavy stem of Jesse, which contains the two inscriptions, and forms the border of the brass; 2, to the details of the canopies, in which the Deity holds in his arms the souls which have laid aside earthly garments and, now redeemed, worship amidst a heavenly choir; 3, to the figures in the niches of the shafts, and specially, to the choice row of civil figures at the base; and 4, to the delightful scenes in the lives of the wodewoses, those hairy men, who, from their manners, we may fairly consider as the lineal descendants of the satyrs of classic times. In one scene a table is spread under the trees, and the hairy king dines; in the other a bold mounted wodewose has stolen a fair lady, and, while making his way with her to the king, who sits expectant in a tent,—which, by the way, he entirely fills, is stopped in his career by a mounted knight in full armour who suddenly gallops out from under the portcullis of a castle. The episodes are capital, and every figure, from the thin and hirsute turnspit to the stout knight, will well repay examination. It is not easy to reconcile the solemn scenes in the canopies with the hilarious goings on at the base, but we feel the thorough mediævalism of the whole thing, while remembering a curious instance of unexpected humour on an effigy at Peterborough, where the two angels who support the pillow steady themselves by grasping the abbot by the ears!

The fine brass of William Wenemaer, 1325, at Ghent, is known to most students of armour, but we welcome a representation of his curious costume that is not marred by the blundering of engravers. We only, at this moment, remember one other example of a heart-shaped shield, namely that borne by St. Michael in the great wooden statue in the church at Hameln. The attitude of Wenemaer with the body bent to the side is, as Mr. Creeny says, not graceful, but it was so arranged of set purpose, and this example is valuable, as showing that a position, fashionable in this country during the first half of the fourteenth century, had extended to the Low Countries. Here it was common to both sexes, and may be observed in effigies, brasses, and glass. We mention as examples, the figure of John de Creke, in his brass at Westley-Waterless, two statues of ladies in the hall of the Vicars Choral at Wells, and the figures of the De Clares in the painted glass at Tewkesbury.

Another great double episcopal brass is that of Bishop Burchard de Serken, 1317, and Bishop John de Mul, 1350, at Lübeck. It would be difficult to carry the art which this book illustrates much further than it has been brought in the example before us. We have the same conventional episcopal figures, but engraved with a boldness and vigour that shows, not only the perfect mastery the artist had over what must always seem to an amateur a most intractable material, but also what a consummate draughtsman he was. There is no over-loading and confusion of details and one can distinguish and read off the different vestments in a moment, and only in the cases of the crosses of the pastoral staves can it be said that one beauty has been overpowered by another. As Mr. Creeny well says:—"One

might dwell upon the wondrous details of this great work for hours. What observer would not like to have known the man whose weird fancy created the awsome and varied monsters that fill the trefoils of the background, and in a 'moment of sweetness and light,' made butterflies attend upon them? From the delicate finish of the minuter work, let the eye rest upon the effigies themselves, and there the triumph of the artist's refinement is complete." The shafts which support the canopy of this grand work contain niches full of lovely detail which shelter saints and prophets, and in the upper part the escaped souls are twice represented, first as small figures in napkins held by angels, then in a higher compartment in the arms of the Almighty. To the architectural details generally special attention should be called; they are rich and accurate beyond conception, and the elegance of the tabernacle work, and fullness and symmetry of the upper portions of the four great shafts fill the beholder with satisfaction. The long compartments below the feet are, with much propriety, filled with representations of incidents in the lives of the Saints Nicholas and Eloy. In spaces less than four inches deep, we have numerous scenes including the bringing to life by St. Nicholas of the three little children in the pickle-tub, and St. Eloy seizing the prince of darkness by the nose.

The memorial of Albert Hovener, 1357, at Stralsund, is another of the monster brasses, and a fine example of civil costume which requires study to be clearly understood. It consists of a close embroidered jupon, such as is worn by William of Hatfield, at York, and of which the sleeves only are seen. Then comes a long tunic, lined with vair with side waist openings, and having sleeves to the bend of the arm from which long tippetts faced with vair depend. Over this is worn a mantle, shorter than the tunic, and ornamented and stiffened with embroidered "barring" on the shoulders. This mantle is divided below the elbows into back and front portions, and has a hood attached, the whole being lined with vair. It is possible that, as Mr. Creeny suggests, this represents the scarf of a proconsul. The dress must have been exceedingly comfortable and picturesque, and we cannot recall any similar to it. The canopy and other parts of the work are generally the same as in the preceding examples of this school, but we notice a tendency to a decline in the quality of the art. We may not overlook the unusual shape of the horn from which a wild man seems perfectly well able to blow "bloody sounds," though he is trampled underfoot by the proconsul, and harassed in his rear by the furious attack of a lion. A spirited hunting scene is going forward below, in which there is more blowing of horns, under freer conditions, and a boar rushes blindly to his fate on the point of a spear. What illustrations for the treatises of Master William Twici and Dame Juliana!

The brass of Johan von Zoest, 1361, and his wife, is the last in this century of the great Flemish school, and give capital examples of civil costume. The embroidered sleeves of the man's jupon,—

"As it were a mede
Alle full of fresshe flowres white a rede,"

and the lady's rich kirtle, are familiar to us from our own monuments.

With a sudden drop in size, and a manifest decline in art, we come to the brass of Bishop Rupert, 1394, at Paderborn. This, in its costume, is the most curious and interesting figure in the book, and, as we take it,

the dress worn, or shown, is partly civil and partly ecclesiastical. We have first the tight jupon, indicated by its sleeves reaching to the knuckles; then the tunic with close sleeves, edged with fur; and over all a long gown buttoned across the chest and having a standing collar. This is a gown much of a kind which was worn in England in the early part of the fifteenth century; the long loose sleeves are like the sleeves of a surplice. On the shoulders the almuce is simply folded and laid, not worn, indicating a canon, and over the head two angels hold a mitre. In the inscription it is stated:—"Rapuit nex Rupert electū huī eccē"; an expression which further bears out the opinion, which a high authority has given us, that he was only a commendatory bishop. The military figures at Rupert's feet are good examples of armour. The one wears a visored bascinet and camail, and breeches of mail to the knees; the other wears a wide rimmed helmet, of which illustrations are frequent enough in MSS. but of the highest rarity in sculpture. Both are clad in the German jupon with loose sleeves of a light material, such as are worn by Conrad von Bickenbach, 1393, in his effigy at Roellfeld; Hefner gives another example, 1394, the date of Rupert's death.

Bishop Bertram Cremen, who died in 1377, is represented at Lübeck by a great brass full of bad drawing and bad workmanship. That the artist was not well acquainted with the ordinary proportions of the human frame is shown by the figure of St. John, and nothing can be more feeble than the architecture; the man does not even seem to have observed, in a city like Lübeck, how brickwork was laid. There is no doubt about the date of the border brass, for it is quite clear in the inscription upon it, though the part which contained the name of the bishop is gone. We can hardly believe that the whole of this memorial belongs to the same period. The person who drew and engraved the figure of the mitred saint in the border cannot have drawn the mitre of the principal figure, for such a mitre did not exist in his day; moreover, the details of the vestments of the bishop are in no way in accordance with any detail in the border. It would therefore appear that the border alone (we shall notice a similar example later on), forms Bishop Cremen's memorial, the work indeed of a sad bungler, and that the "cut out" figure of a bishop, clearly a work of the sixteenth century, has been introduced from elsewhere. The imperfect finish of the edges of the whole, the upraised hand comprised in a squared plate, the character of the lower end of the pastoral staff, and the chipped feet, are evidences that the figure has been extracted from another brass by rude hands in later times. This also accounts for the destruction of the name of the bishop originally commemorated.

The large brass of John and Gerard de Heere 1332 and 1398, the brass being of the latter date, presents two men in the well-known armour of the time of Richard II. with certain Flemish peculiarities, such as the embroidered jupon. We notice the absence of musical instruments in the canopies and a decided failing in the art. Among the several smaller brasses that follow we should call attention to the costume of "Miserere mei, 1400," from Nordhausen, wearing a German ceinture of bells, and a most curious baudric of tree-branches strung with coronets and having clapper bells attached.

The impressive monument of Joris de Munter and his wife, 1439, at Bruges shows them draped in winding sheets, of which the folds are most

skilfully and artistically arranged, and reposing upon a back-ground copied from "Lucca Cloth." Martin de Visch, 1452, also from Bruges, is a vast and martial figure. Within a border of bits and in front of a richly diapered wall he stands on a lion; he is clad in armour and wears a sleeved tabard on which, as well as on the shield and tilting helm, the *fishes* are represented with a boldness and vigour that would have startled Izaac Walton.

We may not, though we would fain, linger over the plate of Isabella Duchess of Burgundy at Basle, 1450, full as it is of heraldic and other details of the highest interest; nor can we do more than glance at the charming monument, by William Leomansz of Cologne, of Katherine de Bourbon, 1469, at Nymwegen, who so well becomes the heraldic dignity which surrounds her, a descendant of the illustrious houses of Bourbon and Bourgogne. The architectural details mark the advent of classic, and the curtain as a background is an early example.

John Luneborch, 1474, at Lübeck, is represented in a large but harsh and rigid work, in which the engraver would never decide upon his back-ground; still, as an accurate representation of the chief man in Lübeck four centuries ago, it cannot but demand notice.

"Magnificus Dominus Lucus de Gorta," 1475, at Posen, in a complete suit of plate, is an example of the peculiar German work in low relief—the features hammered up from the back. To painters and amateurs of armour the fluted gauntlets with double gadlings and strapped cuffs, and the vizored salade and mentonniere will be very welcome. The thoroughly German figure of Gerart, Duke of Julich, 1475, at Altenburg, also in full armour, shows an armet or close helmet and bavier, and the unusual addition of a horn—not the horn of the hunter, as Mr. Creeny says, nobody hunts in armour, but the horn of battle, such as is worn by the knight at Pershore of an earlier period. Gerart also wears a curious family collar, consisting of the repetition of two adossed horns between knots formed of the interlacing of the letter G. This would be an addition to a complete work on collars, badges, knots, &c., which is so much wanted.

Without any comment we may safely leave to students of ecclesiastical costume the study of the representations of Bishop Andreas, 1479, from Posen; Archbishop Jacobus de Senno, 1580, a queer figure, from Gnezen; Bishop Rudolph, 1482, from Breslau, and the *vera effigies* of Bishop Vriel de Gorka, 1498, and Cardinal Federicus, 1510, at Cracow.

The memorial of Pieter Lausanne and his wife, 1487, from Ypres, is very singular, consisting as it does of a border with a wavy inscription, within the curves of which we have a series of scenes in the life of a man. "First the infant," who is being warmed before the fire by his mother;—we will not forestall the intermediate pictures of the eventful history, but pass to the last scene but one, in which the ultimate rites of the church are administered; finally the iron-work of a "herse," surrounded by tall tapers, shows that "man goeth to his long home."

Of high interest and value are the memorials of the House of Saxony at Meissen. Beginning with Duke Frederic, with the Arch-Marshal's sword, in 1464, and ending with Duke Frederic in 1539, a brilliant pageant of noble men and women passes before us. Rich costume vies with magnificent armour, and both are at once heightened and sobered by the heraldry of an ancient house. We should direct attention to the brass

of the pious Sidonia, 1510, since the engraving is ascribed to Albert Durer. We doubt the attribution, but we should like to know for certain who was the artist of so refined and graceful a figure. It is well contrasted by the effigy of her courageous husband—immortalized in "Der Prinzenraub"—in his grand Maximilian suit. The dress of Amalie, Duchess of Bavaria, 1502, is a work of the same school, if not by the same hand as that of Sidonia. She is dressed in widow's weeds, which include a band tied over the mouth, a curious fashion never seen in England. She tells her beads standing under a canopy of tree-tracery—grotesque gardeners' gothic, which surely must be allied to the flowing tracery we remember at Goslar, all tied together with cords in solid stone.

There are yet many plates to arrest the attention, but these remarks have run to such a length that our pleasant task must cease, and on the confines of the German renaissance, we take our leave of this delightful book. We are glad to see a fair list of original subscribers, who will, doubtless, have received their copies with mingled feelings of satisfaction and gratitude. The prospectus informs us that the modest cost is now raised: this is quite right, and we trust the author may soon be fully recouped for his intelligent labours. We repeat our thanks to Mr. Creeny for thus bringing from afar and placing within our reach such wide sources of information. We are now, at last, enabled to extend and ratify our knowledge by comparing our own brazen records with a new and varied series, while we have the higher satisfaction of contemplating faithful copies of works engraved in enduring brass with the mind and by the fingers of genius.

MEDIÆVAL MILITARY ARCHITECTURE IN ENGLAND. By G. T. CLARK: 2 vols. 8vo. London: Wymans and Sons. 1884.

Those who have read Mr. Clark's papers contributed to the Archæological Journal at intervals for above forty years past, and have heard his explanations at the annual gatherings of the Institute, will have welcomed with more than ordinary pleasure the publication of two volumes containing the substance of his lectures, with much valuable matter added.

The work, which has appeared in the past year, does honour to British Archæology, and places this country on a par with France and other countries whose writers have treated on a similar subject.

What renders the work still more valuable is, that the plans and drawings of mediæval castles which it contains must prove of the greatest value to the student, since they enable him to compare the different systems of construction, and the engineering skill displayed in the work of each. We can give but a brief idea of the value of this work by mentioning the plan of its arrangement, and this appears particularly good.

The author begins by treating of the earth-works of the Post-Roman and English periods, and gives instances of the artificial mounds that have been formed long before the coming of the Norman. He carefully distinguishes between the Roman, the British and the English, and supports his statements by reference to authorities. The examples given of two of the ancients Burhs, and the enumeration of others, help us not a little to understand the character of an early British, or of a purely English, fortress.

The third chapter contains a very instructive account of the castles in England at the period of the Norman Conquest, and under the Con-

queror, and this leads on naturally to the consideration of the political value of the castles under the Conqueror.

It seems very clear that our earliest castles were not of stone, or if of stone, such examples were very rare, and their construction very slight. Wood seems to have been the material almost universally employed. But after the Norman Conquest arose those stone square keeps of which the tower of London, the keep at Malling, and the keep at Rochester, are such noble examples. "That William ordered many castles to be constructed is certain; and among the orders left with Bishop Odo and William Fitz Osborn, when acting as joint regents of the kingdom, was one specially charging them to see to the building of castles; and no doubt these orders were obeyed, but it has been hastily assumed that the castles were constructed of masonry. The keeps of Dover and Rochester for example (if such were erected under the Conqueror) were certainly not those now standing, which belong to the reign of Henry II., and yet the masonry of William's reign was of a very durable character, as may be seen in the tower of London, and in not a few still standing churches."

Mr. Clark conjectures that existing works were strengthened until it was conveniemt to replace them by others more in accordance with the new idea of strength and security.

"William and his barons evidently employed two classes of castles—one always in masonry, and one very often in timber. Where a castle was built in a new position, as in London, or where there was no mound, natural or artificial, they employed masonry, and chose as a rule for the keep, the rectangular form—a type said to have been introduced from Maine, and seen at Arques, at Caen, and at Falaise; but where the site was old, and there was a mound, as at Lincoln, Huntingdon, Rockingham, Wallingford, or York, they seem to have been content to repair the existing works, usually of timber only, and to have postponed the replacing them with a regular shell, till a more convenient season, which in many cases did not occur for a century,"

"The building of a Norman castle required both time and money. The architects, over-lookers, and probably the masons had to be brought from Normandy, and in many cases the stone for the exterior; and as most of the existing square keeps, and very nearly all the shell keeps, are of the twelfth century, it seems probable that the Conqueror was, to some extent, content with such defences as he found in England, strengthened, no doubt, very materially by the superior skill and resources of his engineers."

Henry II. was a great builder of castles, but this does not refer to new castles, of which he built but few, but rather to the completion or addition of new keeps to old castles, as for instance at Dover.

Mr. Clark devotes three chapters of his work to the castles of England and Wales at the latter part of the 12th century, and then gives an approximate list of rectangular keeps in England. These in number amount to above 50.

Chapter X treats of the shell keep, once the most common, but which has rarely been preserved, and as he tells us, is seldom if ever found in a perfect or unaltered condition.

The shell keep is always placed on a mound, either natural or artificial. Belvoir, Durham, and Lewes, and some others are placed on natural hills. The plan and dimensions of these keeps are roughly governed by the figure of the mound. Most are polygons of ten or twelve sides, not

always equal. Some are circular, others are polygonal outside and circular within, others are slightly oval. Their diameter is rarely less than 30 feet and seldom exceeds 100. The wall was usually from eight to ten feet thick, and as a security against settlement, generally placed two or three feet within the edge of the mound. An approximate list of shell keeps is also given by Mr. Clark, and these amount to about 119, though the evidence of them is not always perfect.

Instances are also given of the castles of the Early English period. Mr. Clark tells us that the rectangular, and circular or polygonal keeps, with their Norman features, retained their hold upon English castle builders through the reigns of Stephen and Henry II (1135-1189), or for a century and a quarter from the Conquest. He also mentions the "castra adulterina" of which so many were built during the reign of Stephen, but destroyed by his successor. These are supposed to have been constructed of timber or mere walled enclosures. Few of them represented the chief seat of large estates, as the aforementioned castles did.

By degrees the Norman and shell keeps fell out of fashion, and were succeeded by towers of a cylindrical form, known as donjons or juliets, and this change corresponds to the middle period of the Early English ecclesiastical architecture. Pembroke is an example of these castles, also Coningsborough. The donjons were entered at the first floor level, either by an exterior stone stair or by one of timber; the basement or ground floor was occupied as a magazine.

"In those days," says Mr. Clark, "when the keep was the citadel, and not unfrequently used as such, prisoners were not kept within its walls. Dungeons there were none, save in a very few exceptional cases. There were commonly three floors,—the basement for stores; the central floor contained the principal apartments, usually with a fire-place; the upper floor was either for the soldiery or a bedroom for the lord; the walls are ordinarily from ten to twelve feet thick. Mural towers formed a feature of the castles of this date, these served to flank or strengthen the *enceinte* wall. They were used to cap an angle or to flank a gateway.

In addition to flanking towers there was also at this period a contrivance in general use called a "Bretasche." This was a gallery of timber running round the walls outside the battlements, supported by struts resting on corbels, and covered with a sloping roof. Sometimes, in large towers, there were two tiers of such galleries, the upper projecting beyond the lower. These galleries concealed the top of the wall. The bretasche was only put up when a siege was expected.

Mr. Clark throws great light upon the structure of English castles, by bringing instances of more perfect work in castles of the same date which remain on the continent. He has enriched his work by plans and descriptions of some of these, as of the castle at Arques near Dieppe, and constant allusion is made to other typical fortresses such as Chateau Galliard on the Seine, to Plafonds, restored to its original state by Napoleon the Third under the supervision of the celebrated writer on mediæval castles and architecture, Mons. Violet le Duc. He tells us that in the latter part of the twelfth and beginning of the thirteenth centuries much was done to introduce domestic comfort into castles.

"Fire-places which in the Norman keeps were but recesses in the

wall, often with a mere lateral orifice for a smoke vent, as at Colchester and Rochester, were in the Early English period adorned with hoods, often of stone. sometimes of wood and plaster, and the flues made capacious and calculated to carry off the smoke." The vent or flue was often capped by a chimney-shaft and smoke lanthorn, an example of which may be seen at Grosmont and at St. Briavels. The hall, chapel, and other buildings placed usually in the inner ward, were more ornate than in the Norman period.

In royal castles and others, the "capita" of estates and the seats of the greater barons, great attention was paid to domestic comfort and splendour. The sheriffs' accounts of this date for repairs mention the filling of windows with stained glass and the painting of the walls in distemper. Castles for purely military defence were, however, neglected in times of tranquillity, and only refitted and strengthened when necessity arose.

The twelfth chapter treats of the Edwardian or concentric castles. "The first characteristic of a concentric castle is the arrangement of the lines of defence one within the other, two or even three deep, with towers at the angles and along the walls, so planned that no part is left entirely to its own defences."

The employment of mural towers not only added to the passive strength of the wall, but when placed within bow shot, enabled the defenders to enfilade the intermediate curtain; by this means the curtain could not be so easily breached with the ram. The parts of the lines of defence were so arranged that the garrison could sally from one part and so harrass the attack upon another part. Many Norman keeps became eventually the inner wards of these concentric castles, as may be seen in the tower of London. Caerphilly is the earliest and most complete example of a concentric castle—of this both a plan and drawing are given. "In a military point of view," says Mr. Clark, "Caerphilly is a work of consummate skill." Harlech is a concentric castle, probably designed by the same architect.

The twelve chapters which describe the rise, and lay down the principles of mediæval military architecture, are followed by descriptions of the most prominent and interesting castles in Great Britain. These are taken alphabetically, commencing with the most perfect and the most complete perhaps in this island,—Alnwick. While Mr. Clark does not weary us with detail, he brings into small compass the most prominent points which bear upon the history of each castle. As we examine its structure, we learn also the events which led to its successive changes; documentary records are brought to bear upon architectural details. This can only have resulted from great labour and much zeal in the pursuit of knowledge. While reading in succession the accounts of the castles which he has brought under notice, we feel as if we were reading the history of England under a new aspect, and reading it in a manner hitherto unknown. Every castle tells its own historical tale, and we people it with occupants, and clothe those occupants in their peculiar dresses, arms, and accoutrements.

History has lately been almost re-written from inscriptions, and churches have been made to give up their progressive developments by means of a careful examination of their architectural details. This has now been done for mediæval castles, and the value of their ruins, which

in past ages have met with such wanton destruction, is now brought to light, and we trust that the publication of these volumes may lead in future to their careful preservation. Their owners ought, indeed, to value these possessions as they deserve.

Mr. Clark's book does not profess to be a complete description of all the mediæval castles that remain in Great Britain. Some have not been described or even mentioned, as Nunney in Somerset, and Raby Castle in the county of Durham, though Barnard Castle in the same county has had ample justice done to it. We, therefore, look forward to a supplement to these volumes which may perfect the work, and we can only hope that Mr. Clark's life may be prolonged to accomplish it.

The style of Mr. Clark's writing is nervous and clear, and well suits the subject of which he treats. There is no difficulty in following his descriptions, and his historical information is drawn from the best sources. We may remark, however, a few trifling errors into which he has fallen, as, for instance, when he speaks of the Roman Emperor Claudius as *Claudian* (vol. ii, p. 537-8).

We do not know if this is a newly devised form of nomenclature, as so many new forms of spelling classical names have lately been adopted; but if so, it is calculated to lead to much confusion. We know the poet *Claudian*, but have never heard of an Emperor of that name before!

Again, in vol. ii, p. 451, we find the words *Sarsden*, printed for *Sarsen*, describing the Sarsen stones, so plentiful in Wiltshire, but on looking into Mr. Smith's description of the British and Roman antiquities of Wiltshire, we find it invariably written *Sarsen*.

These are but trifling errors to detect in two volumes containing so much accurate research and learning. We only point them out as needing correction in any future edition, which we hope may be soon called for. Indeed we cannot but think that an abridged edition in one volume, would furnish an invaluable help to students of their country's history, and would enable them to obtain a truer idea of our national growth than any simple historical account. Simple history often needs life, and when put into the form of a novel, creates suspicion and distrust. In Mr. Clark's book you have entertainment with the full persuasion that you are treading on very sure ground, and that what you receive is *Truth* unwarped by any political or party bias. H.M.S.

THE GENTLEMAN'S MAGAZINE LIBRARY: Being a Classified Collection of the Chief Contents of the *Gentleman's Magazine* from 1731 to 1868. Edited by GEORGE LAURENCE GOMME, F.S.A.: Dialect, Proverbs and Word-Lore. London: Elliot Stock, 62, Paternoster Row, E.C., 1883.

In issuing DIALECT, PROVERBS AND WORD-LORE—like its predecessor, "Manners and Customs," complete in itself—the editor alludes in his preface to the value of the local knowledge which is so abundantly shown throughout its pages, a kind of information which is now "so rapidly becoming impossible for the modern student to attain," and to the good work which the eighteenth century scholars have done in recognising the value of the materials at their hand, while, as he says, it is not a little remarkable that so popular a magazine as the *Gentleman's* should

have found room for those examples of dialect which we of the present day so gladly reprint and re-edit.

The contributors to the volume now before us are, with two exceptions, all different from those whose writings formed the book on Manners and Customs, and we shall probably, almost naturally, find, as the series advances, that we shall be successively dealing with the contributions of different sets of men, though, doubtless there will be some persons of such active minds that we shall track them through the library until we take a pleasant leave of them with Anecdote and Humour.

The philologist who lingers over the Lists of Local Words and Specimens of Dialect will have the advantage of communing with the late Mr. Kemble and with the Rev. W. Barnes, the venerable antiquary, happily still living, who has done so much for the preservation of the dialect of Dorset. He will soon discover that Mr. Gomme gives some useful *Notes* at the end of the book from which, *apropos* of Wageby's "Skyll-Kay of Knawinge,"—which *Eboracensis* points out is a mere *rechauffée* of Hampole's "Pricke of Conscience,"—we gather that the Dialect Society have not published a volume for Northumberland. The student will not overlook the letters in the dialect of the Shetland Islands, a valuable contribution that does not seem to have been known to Mr. Edmonston. This is a good example of the wisdom of collecting these hidden sources of information from the *Gentleman's Magazine*.

With regard to Provincial Glossaries we notice, almost on opening the book, the curious way in which nearly obsolete words crop up in the mouths of country witnesses in legal cases. For example the verb *to insence* used by a shoemaker at the Staffordshire Translation Sessions in 1827. Akin to this appears to be the expression, common among the upper classes fifty years earlier, namely, in asking for knowledge or information, "give me some sense on it." We do not remember that this expression is used in our own day, but anyone who has been in the habit of reading familiar letters of a hundred years ago and upwards can hardly fail to have noticed how much of the ordinary language and expressions of the better classes in those days now finds a refuge in the mouths of the lower classes, *e.g.*, polite, genteel, service, duty. That grotesque word "Unked," which is included in the list of expressions from the West of England, contributed in 1793, is common at the present day in the heart of Northamptonshire, as is also that more euphonious expression, "sarve the 'uggs," a variety of the Devonshire version, "sar the pigs." We are glad to see again the famous *Exmoor Courtship* and *Exmoor Scolding*, the authorship of which has been attributed by so high an authority as the late Sir Frederic Madden to Archdeacon Hole, but Mr. Gomme does not think this conclusive. The proper vocabulary of these pieces shows how curious and barbarous the dialect is. We observe the word "Upzetting" explained as "a gossiping or christening." The word was also used in the same sense in Norfolk, as is shown by the following expression in an original letter from that county, dated May 21, 1742, now before us: "I am invited to so many up sittings that I go to none, they being costly compliments," this sentence being preceded by a notice of numerous births in the neighbourhood.

With the section dealing with Proverbs, we have no space to stay, but we are struck in passing with the casual remark of a northern correspondent in 1754, concerning some cumuli of stones which he takes to be the

burying places of "the antient Druides," or of heroes killed in battle, reminding us that "Antient Druides" enjoyed a position in the world of archæology a hundred years ago, from which they have in the meantime been somewhat rudely dislodged. Proverbial phrases supply us, in 1754, with an amusing triangular squabble between Paul Gemsage (Dr. Samuel Pegge), James Dowland, and one "W.M.," about the not particularly interesting phrase, "Cat in the pan." They all talk a certain amount of nonsense, and Paul Gemsage wisely retires early from the fray; Mr. Dowland loses his temper, and is finally routed by "W.M."

Probably many matters worthy of note would never have been explained at all if some one had not first still further darkened them by his silly solutions. For instance, "L.E." propounds a childish explanation of the phrase, "eyes draws straws," which elicits from W. a reasonable note on an expression which seems now to have quite passed out of remembrance.

"Nine of Diamonds, the curse of Scotland," receives several explanations, but that which commends itself most to us relates to the Duke of Cumberland having sent the message to a certain general the night before Culloden to give no quarter, written on the back of the nine of diamonds. It was a fashion in the eighteenth century to write small notes on the back of playing cards, and this custom continued till quite the end of the century. Cards are certain to have been plentiful enough in the English camp, and nothing is more likely than that the Duke made use of one of them in the manner suggested. The allusions to the game of "comet," in which the nine of diamonds figures conspicuously, seem rather wide of the mark as furnishing the particular reason for the expression, though possibly an aide-de-camp may have singled out such a special card at that period for the Duke to make use of in sending his order.

Of Special Words the list contributed in 1770, of names and phrases expressive of the various stages of drunkenness, or, as the contributor puts it, in words redolent of the character of the period:—"To veil the turpitude of what is pleasing in itself and generally connected with reciprocrations," and "to express the condition of an honest fellow and no flincher, under the effects of good fellowship," is very full, and some of the expressions really very happy. The "beerometer," that strange table of "degrees," occasionally to be seen in old fashioned country houses, is but a fragment of this lengthy list, which, probably, no amount of temperance in the nation will ever consign to oblivion.

The fifteenth century "nunchion" (noontion) of workmen is now, owing to change of habits, represented by the "eleven o'clock" of country labourers; and many persons besides Knights of the Garter and blessed with fair digestions, will perhaps be grateful for the receipt for "Stump Pye"; in any case, they will find cause for gratitude in the explanations of certain antiquated words and other subdivisions of this section.

In the part treating of Names of Persons and Places, the papers by T. Row (another *non de plume* of Samuel Pegge) show how much material for reference on this subject has been set free and made available by Mr. Gomme's useful collection; it will be noticed how the science of heraldry may give collateral help in the elucidation of surnames, such as Forster and Hayles. The volume ends with a section on Signs of Inns, a subject upon which a good deal has been written from time to time. We wish some one would give a series of illustrations of the ironwork that upholds

inn signs both old and modern. There is much elegance in the work of both periods, and it so happens that their general character has not been influenced to any great extent by varying fashions. It should be borne in mind that the greater part of such ornamental ironwork comes direct from the mind of the *village blacksmith*, untrammelled by the exigencies of "high art," and is to be valued as an original production accordingly whether recent or old.

For the ordinary antiquary, or even for one who has no pretension to the title, the perusal of this book recalls a great deal, and it certainly sets one thinking upon a variety of out of the way subjects, a knowledge of which goes far towards the making, not only of an agreeable companion, but also of a well-informed man.

Notices of Archæological Publications.

THE GENTLEMAN'S MAGAZINE LIBRARY: being a Classified Collection of the Chief Contents of the *Gentleman's Magazine* from 1731 to 1868. Edited by GEORGE LAURENCE GOMME, F.S.A.: Popular Superstitions. London: Elliot Stock, 62, Paternoster Row, E.C., 1884.

No better hand could be found than that of the Secretary to the Folklore Society for classifying the quantity of material which falls under the general head of Popular Superstitions. This collection forms, to a certain extent, a continuation of the volume on Manners and Customs, and, though the editor has, fortunately for himself, not been quite called upon to—

"distinguish, and divide
A hair 'twixt *South* and *South West* side:"

we can easily realize the difficulty that he must have had in determining the best arrangement of this part of the collection. Speaking in the Introduction as to the force of traditional superstitions upon the minds of those who live on the outskirts of our civilization, Mr. Gomme says that "the full extent and nature of this force is only properly to be understood when, in getting together such a collection of instances as the *Gentleman's Magazine* affords, one comes upon the actual living superstition over and over again. . . . . The force at the back of this superstition in modern times is *traditional reverence* for what has been handed down. . . . . But when superstition has died out gradually from inanition and non-use rather than from a definite uprooting, times will come when the mother in her trouble or the cottager in some sudden emergency thinks of certain long-forgotton practices which their fathers had told them of, and had used before their eyes, and then we get a revival of traditional superstitions." In fact superstitions die hard, and many people will be surprized to hear that witchcraft, certainly of a harmless and childish character, was a living folly in Scotland so late as last year (1884).

Witchcraft is perhaps the most ancient, extraordinary, and wicked delusion of the human mind, and we have in this volume a very interesting collection of evidences of this degrading lunacy—we can call it nothing else—headed by a series of interesting articles by "J. P." on its rise and progress. This contributor ends his remarks, in 1830, with a quotation from No. 117 of *The Spectator*, adding that the conclusions of "the elegant and sensible Addison" entirely coincides with his own humble opinion. Equally humbly, we venture to think that if Addison had lived in our day, while he would have written with equal elegance, he would, in all probability, have expressed himself with

more decision. It may, however, be born in mind that Addison wrote at a time when the atrocities of Matthew Hopkins, committed under a commission from Parliament, were yet fresh in the memories of the people who suffered them to take place. Still it is not easy to understand why a man like Addison should have suspended his judgment so many years after rough justice had overtaken the Witch Finder General,

> "Who after prov'd himself a *witch*,
> And made a rod for his own *breech*."

The great writer was perhaps influenced to a certain extent by the fact that the devil and his agents were still believed to be restrained by Act of Parliament, in accordance with the principles of *traditional reverence*.

William III is said to have wished a foolish man who came to be touched for the *evil*, "better health and more sense." Doubtless the better mental health of the present generation, at least as regards witchcraft, is the result of more education, and we may happily walk abroad without the remotest chance of meeting the sights which greeted our ancestors—the senseless barbarities which were the daily dread of the most harmless and helpless members of the community who happened to be poor, solitary, old, and ugly, and to have a cat for a companion.

We have, on a former occasion, noticed how much material on special subjects will be gathered up and placed within easy reach by the publication of the *Gentleman's Magazine Library*, and certainly the section dealing with superstitious customs attached to certain days and seasons is a good example of what we then had in our mind. But the "interpenetration" of church custom and folk-lore is such that, as Mr. Gomme says, "it is oftentimes difficult to define where the one begins and the other leaves off." This matter, together with the special handling of the Folk-lore of the Calendar must before long fall to the treatment of specialists, and such workers cannot fail to gladly make use of the material which Mr. Gomme has here placed ready to their hands and elucidated not a little by his "Notes." In the meantime we shall be glad to see a certain long-projected volume on Church Folk-lore by two able men.

Superstitious customs and beliefs of other kinds is pleasant and varied reading. We are not disposed to think that any particular county bears away the bell for credulity, though Suffolk certainly takes a good place and is well worthy of its own "Garland."

Of folk medicine Edward Potter's MS., fifth book, is an agreeable study, and we must confess to a sort of "traditional reverence" for his wonderful receipts, "taken out of the vicar of Warlingham's booke," since "they were taught him by the fayries." Of course there is "A good drinke for them that are bewitched or forespoken," though we may congratulate ourselves that we do not require such a decoction. It is not quite clear whether "the fayries" had a hand in all these receipts, but if these airy sprites are to be held responsible for "A good oyntment against the vanityes of the heade."—a bitter cure indeed—and for the receipt "To remedye baldness of the heade," after which (as we can well believe) we "shall see great experiences,"—though we should imagine not exactly the desired result—we begin to lose faith in the gentleness of the fairy character. We regain some confidence, however, on reading

the simple remedy "against all manner of infirmities" for the rest of the year if taken on the first Thursday in the fairy month of May.

We gather that the latter part of the MS., 6th book, treating of plaisters, salves, potions, &c., is not quite such pretty reading as the fairy cures, and it is soothing to look forward in the history of medicine, even if we get no further than the incessant tar-water, blisters, bleedings, and vomits, which made life miserable a hundred and fifty years later.

We need only call general attention to the number of unexpected subjects which fall under the head of Superstitious Customs and Beliefs, in a long list, ending with the well known and most popular of all charms, the horseshoe. But special mention should be made of the excellent *Index*, because it appears that many writers imagine that when "The End" is written the book is finished. It is unfortunately too late now to enshrine this idea among "Superstitious Customs and Beliefs," of which this volume treats; but, really, the sooner it is properly classified among "Vulgar Errors" the better it will be for the rapidly increasing numbers of persons who buy books, not to put them on their shelves and forget them, but to read them and make use of them by means of an index such as Mr. Gomme gives us.

We notice the handsome way in which the Editor in his introduction acknowledges his indebtedness to many correspondents for help during the progress of his work. This is a literary custom not infrequently somewhat dishonoured in the observance. Special mention is also made of an obliging critic, who has taken the pains to send him a list of the errata which he has lighted upon in the preceding volumes of the series. We are glad to hear that this list will be printed, for it will add to the permanent value of the series and stand a constant record of the straightforward and generous way in which Mr. Gomme goes to work. We have not attempted to deal critically with the book—that would be impossible in a limited notice—but we have probably said enough to indicate that this volume, like the former ones, is not a mere dead collection of dull disjointed extracts, but a series of original records sufficiently linked together in sections and annotated with experience and ability.

Notices of Archæological Publications.

COSTUME IN ENGLAND. A HISTORY OF DRESS to the end of the Eighteenth Century. By the late F. W. FAIRHOLT, F.S.A., third Edition. Enlarged and thoroughly revised by the Hon. H. A. DILLON, F.S.A., Illustrated with above seven hundred Engravings. Vol I.—HISTORY, Vol. II.—GLOSSARY. London : GEORGE BELL & SONS, 1885.

We are not aware that anyone has been industrious, not to say bold enough, to attempt to set forth the multifarious causes that led to the rise and contributed towards the progress of what we venture to call the modern English renaissance, though the subject has almost naturally been more or less touched upon as regards certain branches of it. A renaissance appears to be a natural phase of human nature, and probably few nations have not from time to time gone through some such great mental and material change. There was, for instance, an Egyptian renaissance at the time of the 26th dynasty when, with Egyptian sternness and simplicity, earlier types of art were, for a moment only, so to speak, reverted to. Centuries after, and in strong art contrast, was the great Italian renaissance when the middle ages were rolled away as a cloud, and a rapid and widely spreading development came about, scattering throughout Christendom the noblest buildings, priceless pictures, and other works of art, the mere contemplation of which, if it has not actually made life worth living,—many think it has,—certainly has contributed in an extraordinary degree towards ennobling existence and carrying the mind to higher things. In our own day has come a second Italian renaissance, and no one who has watched the modern progress of the gifted dwellers in that wonderful land but has become aware, not how inferior the second renaissance is to the first, but how much of noble sentiment has descended through long distracted times from the former period to the latter.

In this country our first renaissance was but a dim reflection of that in Italy, leavened first by French foibles, and later by Dutch conceits, but it is fair to say that throughout its course men strove after better things for better things' sake, there is nothing that is absolutely vulgar or purely offensive. Of the second or modern English renaissance it is unfortunately true to say that it has fallen at such a time in the life of the country that it has from various causes, chiefly commercial, been disturbed and dislocated in what might have been a dignified course by the demons of "restoration" unrest, notoriety, and "shoddy"—we may thank the Americans for the use of the last word, it is comprehensive and characteristic. We cannot trace much connection between the first English renaissance and the second ; but we know only too well that within the last fifty years from thirteenth century gothic cathedrals to eighteenth century silver

spoons, every art has been rummaged, ransacked, turned inside out, not for the sake of, or with a national and natural feeling for art, as has ever been the case in Italy, but apparently merely to pander to a craze for change, simply for the sake of novelty, and a movement that began in reason has ended in something very much akin to art chaos. And this present state of things is the more remarkable because at no previous period have the arts been so intelligently and closely studied, but the result shows that the "art manufacturers" have profited very little from the mass of books that have been provided for them. Occasionally a little bit of good detail trickles out and somehow "tickles" the public; it is immediately seized upon and applied in all directions to the wrong purposes, the wrongness apparently constituting its chief attraction; yet some of us are surprised that foreigners do not think us a cultivated nation!

If any quiet man still has doubts in his mind as to the general art record of the modern English renaissance let him spend an hour in the "Emporium" of a modern furnisher, for instance, whose "business" embraces "all the arts." Here he will behold "shoddy" in full cry and let him derive what comfort he may from the most harsh and violent productions in wood, glass, iron, and specially brass,—that beautiful metal which will surrender with such readiness to the artist's hand,—that have been since the beginning of time. That these horrors are to the taste of the average Englishman (in spite of all he has gone through), is shown by the fact that they sell readily, and if there were not at last some slight glimmering of improvement visible one would almost feel disposed to give the whole thing up in despair and ignore, even in the Archæological Journal, the appearance of any more new books dealing with "old unhappy far off things."

What a number of extraordinary popular delusions in both taste and dress a middle-aged Englishman has witnessed! "Gothic"; "blue china"; "peacocks' feathers"; "sun flowers"; "high art"; "Queen Anne"; "Japanese"; "Early English"; "Chippendale," and a hundred others have wearied astonished, or disgusted him by turns, the Tulip Mania and the South Sea Bubble have been quite put into the shade, "motley" has indeed long been his "only wear," and he may well acknowledge himself, in art as in costume, a proper descendent of the Englishman whose "mutabilitie" was satirized by Andrew Borde three hundred years ago:—

> "I am an Englishman, and naked I stand here,
> Musinge in my mynde what rayment I shall were,
> For now I will were this, and now I will were that,
> And now I will were I cannot tell what."

We have been led to the above considerations by the appearance of a new edition of a book that has held a good place during the last forty years, and which, doubtless, had its origin in the modern movement, and we gladly recognize that if the results of some studies, similarly encouraged, have been a good deal travestied, others have gone forward in the right way. For whatever the critical foreigner may think of our artistic efforts he must give us credit for the earnestness, truthfulness and success of our historical studies. To these, the stem of the tree of knowledge, students of costume may be proud to feel themselves usefully and closely connected, in fact, as Mr. Fairholt remarks in his preface to the second edition of *Costume in England*, "a knowledge of costume is in

some degree inseparable from a right knowledge of history." We cannot, indeed, correctly read the story of Senlac without having before us the pictures that live in the stitchwork, any more than we can completely realize the actors in the Barons' Wars, or the strife between the rival Houses, without some of the information that may be gained from the study of neglected and mouldering figures in out-of-the-way village churches, or, more important still, from the attentive examination of illuminated MSS.

Yet, unlike history, the subject of costume has ever been in the hands of comparatively few workers, but that it has been studied in a sound and solid manner has become gradually more apparent as, one by one, the books of Grose, Meyrick, Stothard, Bloxam, Waller, Hollis, Fairholt, Hewitt, and Planché, have set before us the pictures of our ancestors in court, camp, castle and cloister. He would be a captious critic who could now find much worth cavilling about in the mounting of any historic play or pageant that may be set before us, for what has been learnt has been learnt well.

But it may not be at once assumed that there is nothing more to find out; there are still many obscure points in armour that demand solution,—what, for example, is the piece called "tacle," and who will finally solve for us the mystery of the construction of "banded mail"?

Within the last few years the subject of armour specially has been more critically examined and classified, thanks, in great measure, to the acumen of the late Mr. Burges, and other members of the Archæological Institute, such as Way and Bernhard Smith. We may honestly claim credit for the results and, above all, congratulate ourselves that so little harm,—we except, of course, such senseless mischief as the "restoration" of the Temple effigies, and the gilding of the statue of king John, at Worcester,—has been done to original examples in order to attain them. Would that we could say as much for the modern study of architecture!

It is well for us that we have thus gone forward; the Italians run us very close, as is shown by the solid brick "Castello Feodale del Secolo XV" set up two years ago in Turin and carried out with all its fittings, munitions of fifteenth century warfare, armour, decorations, and costume, with extraordinary accuracy and beauty. Apparently without an effort, bascinets and chapelles have been forged in single pieces, on the banks of the Po, and not a rivet out of its proper place, just as though the course of history had been arrested and there had been no span of five hundred years to bridge over.

It is well-known that Mr. Fairholt, with whose work we are now particularly concerned, was a very painstaking antiquary; he was a good draughtsman,—we believe he made his own drawings on the wood blocks, omitting, however sometimes to reverse them,—and the first edition of his "Costume in England," brought out in 1846, was well up to the knowledge of that time. Mr. Planché, as long ago as in 1834, had brought out his valuable little book on costume, and in the same year, Mr. Bloxam, the kindly veteran happily still among us, had published his "Glimpse." A second edition of "Fairholt" was issued in 1860, much enlarged, and again up to the knowledge of the day, and the third, or Revised Edition is at present before us.

This is, in many respects a new book. It is enlarged to two volumes so

that we have the History and the Glossary kept apart. This is a convenience, for while the book remains a Handbook, in more senses than one, it is still such that the student may carry about with him on his travels. We may certainly congratulate the publishers on having obtained the services of so capable, conscientious, and enthusiastic an editor as Mr. Dillon, and when we say that the book is a third time even with our present knowledge, and in many ways a good deal beyond it, we at once indicate the amount of careful labour that has been necessary to make it so. We ascertain from Mr. Dillon's preface that he "has striven to make such corrections and additions as the present state of knowledge of the subject demand." That this is an extremely modest way of telling us how much he has done soon becomes apparent if we turn over a few pages only of the book. "The quotations have been restored to their original spelling." The amount of vexatious labour that this statement implies is best known to those who have undertaken such a wearisome task. In the cases of armour and costume so very much depends upon the proper reading of a quotation that if this point alone had been dealt with in the revised edition the gain would have been great.

We rejoice that the editor has expunged the Druids. The little we know about them has been surrounded and darkened by such a mist of nonsense, that we are glad to have seen the last of them in a work where reliable information—simple truth,—is the first object.

We should also have rather liked to have seen that Flaxman's notion, which everyone quotes, that the figures of queen Eleanor at Northampton and Waltham are the work of Italians had also been set aside. Mr. Burges has pretty clearly shown in his admirable paper on the tombs at Westminster in Scott's "Gleanings," that the sculptor of the effigy of the queen was an Englishman. And it would appear from sources which Botfield made available in 1841, in his valuable contribution to the Roxburgh Club, that the figures at Waltham and Northampton were, in all probability, modelled from that very graceful statue. The figures of the queen at Geddington are inferior, and seem to be the work of a local sculptor. But all of them partake more of the character of the purely English school of sculpture, such as may be seen in its earlier character, (in spite of modern restorations), in the wonderful array in the west front of Wells cathedral church, than of that of Pisano.

Although Mr. Dillon's additions to the letterpress have been very sensibly worked into the "Fairholt" text, or inserted in notes, we think we can nevertheless without any reference to the former issues of the work, track the editor's improving touch page by page, and a more continuous and interesting story is the result, illustrated by apt and now correct quotations, by Mr. Fairholt's well-known illustrations, and,—we are grateful to him for them,—by numerous new wood-cuts from the delicate and faithful pencil of the editor.

It would be easy to extend our remarks far beyond the limit of the space at our command. The Glossary alone contains about two hundred new headings, forming an addition of much value; but we cannot, if we would, consider them one by one on this occasion, nor can we attempt to take the sections of the History *seriatim*, though we could linger long over more than one of them: each student will turn to his own particular period. For ourselves we went at once to "the Plantagenets," passing in review, as it were for the hundredth time, "helm and hauberk's

twisted mail," the varied harness and fascinating costume of the companions, soldiers, and subjects of the great Edward, and, at this distance of time, feeling rather disposed to be grateful to his unworthy son for his follies and extravagances, which produced the richest and most interesting armour and dress.

Mr. Dillon recognizes the value of an Index, and, unlike many persons similarly convinced, has taken the pains to give us one, as w as a capital list of illustrations, giving their *provenance*, and a list of books treating of costume.

As we intimated before, the modern renaissance gave a great impetus, and if some of the seeds of that movement fell among thorns, others, happily, fell upon good ground, as this book among many others of its class certainly shows." Additions and insertions there must always be, but Mr. Dillon tells us "the selection, rather than the supply of information has been the chief difficulty to contend with. We may therefore perhaps offer our sympathy in advance to the editor in the next century, who attempts to disentangle the amazing and bewildering intricacy, the almost daily change in the costume, if costume it is, of the last fifty years. To the present editor our warm thanks are justly due for the improvement he has made to the picture of our ancestors "in their habits as they lived" up to the end of the eighteenth century, and that this will be the feeling of every student of costume we have not the smallest doubt.