

## NOTICES OF ARCHAEOLOGICAL PUBLICATIONS.

A RECORD OF EUROPEAN ARMS AND ARMOUR THROUGH SEVEN CENTURIES. By SIR GUY FRANCIS LAKING, Bart. C.B. M.V.O. F.S.A. With an Introduction by the Baron de Cosson, F.S.A. Vol. 1, 13½ × 10, lxx. 286 pp. with 330 Illustrations. London: G. Bell & Sons, Ltd. 1920. £3 3s. od. net. The set of five volumes, £15 15s. od.

There is a melancholy interest attached to the volume before us, as it is the first instalment of the life work of its gifted author, who was not destined to see the fruition of his labour, he having passed away a month before its publication.

Sir Guy Laking was a remarkable personality, and blossomed early; when he was about twelve years of age he took an intelligent interest in Japanese art, and a little later, when he was fourteen, became an ardent student of armour and also a collector, having acquired several valuable pieces; it was at this time that his friendship with the Baron de Cosson commenced, a friendship that influenced his future life and lasted until the end. Although Sir Guy's knowledge of objects of artistic and antiquarian interest was exceedingly wide and comprehensive, yet the study of armour was his ruling passion; he used to say that he dreamed about it; and he certainly was never so happy as when discussing the points of some recent acquisition with a friend of kindred tastes.

Armour collecting is by no means a recent cult, as we find that in 1502 Louis XII formed a collection in his castle at Amboise, and we are indebted to the pages of Brantôme for an account of a museum of armour of apparently a very valuable character founded by Marshal Strozzi at Rome in the first half of the sixteenth century.

Augustus the Pious of Saxony originated the collection at Dresden in the second half of the century, and about 1570 the Archduke Ferdinand of the Tyrol commenced the magnificent assemblage of arms, armour, and other artistic objects which he housed in his castle of Ambras near Innsbruck; this has been removed to Vienna and very considerable additions have been made, so that it now ranks as the finest armoury in Europe.

In England, the Tower of London and Greenwich were rather of the nature of storehouses and workshops than museums; and it was not until early in the nineteenth century that Sir Samuel Rush Meyrick founded the celebrated Goodrich Court collection on a scientific basis; and in 1830 he published his 'Critical Enquiry,' to be followed some years later by Skelton's 'Illustrations.' These volumes form the groundwork for our study of armour in England; as regards the Continent Sir Samuel admitted that his knowledge was very limited, but of course the bulk of his collection would be of continental provenance. His researches have been supplemented by Lord Dillon, the Baron de Cosson and others, and in the present work Sir Guy Laking seeks to consolidate the labours of his predecessors, adding his own extensive knowledge and perception, together with the experience

of many friends, and illuminating his material by a copious wealth of illustration. For these illustrations, which are particularly valuable and which contribute in no small degree to the success of the book, Sir Guy sent all over Europe; we wish that they were all of the same degree of excellence; some few are certainly rather obscure and useless for the delineation of detail.

It has been a very great regret to those interested in armour that for the last twenty years the Baron de Cosson's contributions to the literature of the subject have been so infrequent, but in his introduction to this book he has made most ample amends, for it is a most valuable addition to our knowledge, and contains so many fresh facts, the fruit of an immense amount of research; he has, moreover, a charming gift of description. The Baron traverses many fields, and gives us several curious items of information; for instance, he tells us of an inventory of Charles VI of France wherein is mentioned a complete harness for man and horse made of Syrian leather, he tells us how armour was bought at a fair near Leeds Castle, and that Charles V bought rare tapestries at a fair in Spain; he gives a most interesting account of the manufacture of swords and lances carried on at Bordeaux, and describes to us how the Germans competed with the Italian armourers, and how the marquis of Mantua bought German breastplates in 1493. His remarks on the difference in physique between the man of the sixteenth century and the man of to-day will be read with interest. Students of armour will be most grateful to M. de Cosson for this brilliant and illuminating essay.

Sir Guy's arrangement of his work in chronological order strikes us as being the best way of dealing with it, as we can follow the gradual process of evolution to the end of the fifteenth century, when armour reached its zenith practically and artistically; and follow it on to its decadence as portable firearms and artillery became more developed.

Beginning with the eleventh century, our author arrives at the conclusion that both our Saxon and Norman ancestors wore chain mail, that the various fanciful names that have been given, tegulated, trellised, masclad, etc., arose from the difficulty that the early artists experienced in representing mail, so that even of the same type of hauberk illustrated in the Bayeux tapestry we have two conventional renderings.

Any one who has tried to draw mail will appreciate the difficulty which we venture to think has been the cause of so much confusion in arriving at what was really worn. The art of wire drawing is much more ancient than is generally imagined, and although we have the authority of Anna Comnena, 1083-1146, that mail was unknown in Byzantium, and only worn by the northern nations, yet its antiquity is beyond doubt, as we find it represented on the Trajan column, not to mention the fragment from Assyria in the British Museum which is assumed to date from 700 B.C.

The mystery of 'banded' mail, such a source of contention amongst antiquaries, does not meet with any elucidation in these pages, which is a disappointment; the late Mr. John Green Waller, who was a great authority on chain mail, considered that it was mail strengthened by a thong of leather passed through every alternate row of links, such as we commonly find in Oriental specimens, and we confess that we are quite in unison with this belief.

In this, the first volume of the series, the author deals with the general history of armour from A.D. 1000 to 1500; he also gives a separate chapter to the evolution of the bascinet and another to the helm, both subjects being most ably and exhaustively treated. The chapter on the bascinet is an example of the untiring industry of the author, as it traces in detail the development of this piece, from its genesis as the *cervelliere* or steel cap worn under the mail coif down to the period when it became merged in the helm; and there are illustrations of all the most important specimens in existence. We were always under the impression that there was no documentary evidence of the bascinet until the end of the thirteenth century; Sir Guy, however, states that it is mentioned by Guillaume Guiart as early as 1214. This must be a misprint, as Guiart was serving in Flanders under Philip IV in 1304, and he wrote after that date. He is quoted also on page 143 as giving a contemporaneous account of the battle of Courtrai in 1302.

In England, the bascinet is not represented on any monumental effigies until about 1315, and we do not find it on any brass until 1325 (Sir John de Creke, Westley Waterless). These early examples were frequently fluted, and were worn with a camail, or curtain of mail which protected the neck and shoulders, and also in many instances had a nasal guard; this protection seems to have originated in Germany. As the bascinet developed the camail was discarded, and a moveable visor was added; this culminated in the salient or 'pig-faced' variety of the late fourteenth century, so dearly prized by collectors.

The author tells us how these bascinets were frequently adorned with jewels of considerable value, and mentions a ruby now in the crown of England which according to tradition was worn by Henry the Fifth in his bascinet at Agincourt. By degrees this form of helmet became enlarged and more like a helm; it was then the favourite protection in those combats on foot which we read of in Olivier de la Marche, and which were common in the second half of the fifteenth century. This dissertation on the bascinet will be carried on in the next volume.

Our author has difficulty in dealing with the early helm, as there are no examples in existence until the end of the fourteenth century, and the seals and illuminated manuscripts are by no means trustworthy guides as to the construction of a piece; there are, however, a few effigies of the thirteenth century which represent the flat-topped helm, and the aquamaniles or water vessels of that period give an accurate and invaluable delineation of the costume and armour. These little vessels were used for holding scented water at banquets; they were made usually of metal, but sometimes of pottery; they were frequently in the form of mounted knights, and many of them were formed as helms.

In this chapter there is a detailed account of the helm of the Black Prince, and also of the Pembridge helm, together with a most careful drawing of the latter by the author. The account of the helm will also be continued in the next volume. In the chapters on the general history of armour from 1100 to 1500 the reader will find much to interest him, as there are not only a number of new facts, but the author has brought his knowledge and experience to bear on subjects which have already been discussed; thus he throws light on the question of ailettes—which has so perturbed the souls of antiquaries—by giving us an illustration of an aquamanile of the

fourteenth century in which they are shown lying flat, and protecting the shoulders. We have also a detailed account of the effigy of Richard Beauchamp, earl of Warwick, who died in 1439, comparing it with Mantegna's St. George; this will be read with interest in connection with Lord Dillon's recent paper on the subject which appeared in our columns. This book will be a necessity to the student of arms and armour, and if the succeeding volumes fulfil the promise of the first, the work will become the standard authority on the subject.

H. P.

COWDRAY AND EASEBOURNE PRIORY, in the County of Sussex. By SIR WILLIAM H. ST. JOHN HOPE, Litt.D. D.C.L. London. Published at the offices of 'Country Life,' mcmxix.

Archaeology lost a learned and eminently sane student by the death of Sir William Hope. No one attacked the problems with which he was confronted in a more thorough and scientific manner than he. No one brought a wider knowledge or a greater patience to bear upon them. Any history of an ancient building which he compiled may therefore be taken to be, within the limits to which he confined himself, both complete and accurate. His great work on Windsor Castle is his masterpiece in careful research and this book on Cowdray is a worthy successor—smaller, of course, in the same degree as the house of the Montagus is smaller than the castle of our kings. Much of the book was written during his last illness, but fortunately the text was finished, and there remained but the preface to write. This, however, got no further than a note of its title, 'Preface to Cowdray,' and the actual preface was written by Sir Aston Webb, P.R.A., who was associated with Sir William in the work of repairing the buildings at Cowdray. In it a due tribute is paid to the author. 'It may be said without exaggeration that all that is authoritatively known of historic interest concerning the land and buildings of Cowdray is here set down for the future edification and information of all interested. The sources of all information are given—nothing is taken for granted—but the actual sequence of events is plainly described without adornment or unnecessary elaboration.'

The text is illumined by fifty-three admirable illustrations, including plans and a series of photographs which enable the enquirer not only to follow the author's description, but to see for himself almost as much of the building as if he inspected it on the spot. The views of that which still exists are supplemented by reproductions of drawings made a few years before the destruction of the house by fire in the year 1793. The fire was a great calamity, for Cowdray ranked among the first and most interesting of our old houses, both in its architecture and in its furniture and pictures. Now it is only a noble ruin.

Cowdray stands just to the east of Midhurst, in Sussex, about a quarter of a mile from the North Street of that town and about twice that distance from the priory of Easebourne, a village which practically adjoins Midhurst on the north-east. The priory is as carefully described by Sir William Hope

as the great house, but the latter necessarily claims greater attention. It was begun and indeed largely built by Sir David Owen in the early years of the sixteenth century, 1520-30, and was a fine example of a mansion built for comfort and display untrammelled by the need for defence; at least, it may be said that what defensive precautions were taken were as much a concession to past custom as to present necessity. They appear chiefly in the gate-tower, which seems at once to invite and repel the visitor, therein differing from the entrances of Elizabethan mansions over one of which is written: 'Through this wide opening gate none come too early, none depart too late.' Before the house was finished it was sold to Sir William Fitzwilliam, who continued the building, and, among other things, erected the hall porch with a charming vaulted roof in the ornament of which are some of the earliest evidences of the advent of Italian influences in English architecture. Although Sir William was the owner, Sir David Owen appears to have resided at Cowdray until his death in 1535, and it was between this date and 1542, when Sir William, then earl of Southampton, himself died, that his very extensive works were undertaken. He was succeeded by his half-brother, Sir Anthony Browne, whose son was created viscount Montagu. The estate remained in the Browne family until 1843, when it was sold, the male line being extinct, to the earl of Egmont, from whose family it was purchased by the present owner, Viscount Cowdray.

The Montagus altered and embellished their great house from time to time, and the details of their work can be traced in Sir William Hope's pages. It will be enough to mention here the four large pictures painted on the walls of the parlour by Sir Anthony Browne, representing incidents in the campaign of the siege of Boulogne in 1544; and the charming and uncommon stucco ornamentation of the chapel, executed at the end of the seventeenth century. Some of this latter work still remains, although much damaged by the fire. The pictures were entirely destroyed, but fortunately engravings of them (reproduced in the book) had been published by the Society of Antiquaries. Sir William Hope reprints a communication made to the Society shortly after the fire, in which the pictures which perished are described; and we learn what an incalculable loss they were. Of the very few which escaped destruction, one—a portrait of Sir William Fitzwilliam, earl of Southampton—is reproduced in colours as the frontispiece.

It will be gathered that Cowdray in all its aspects, both historical and architectural, is thoroughly dealt with by Sir William Hope, who fortifies his conclusions by many original documents given in full. Among these not the least interesting are Sir David Owen's will, dated 1529 and 1535, and the second viscount Montagu's Household Book of 1595, in which are set forth in great detail the duties devolving upon all the members of a great nobleman's house.

One incident, more allied perhaps to romance than to serious history, finds no place either in Sir William's text or his evidences—and that is the Curse of Cowdray. But less grave historians, and among them Mrs. Charles Roundell in her interesting history of the house, mention a fact which, if true, resulted in a curious coincidence, and, whether true or not, sheds a gleam of tragic romance over the fate of the house and the family who dwelt there.

When the priory of Easebourne was suppressed and the king's commissioners came to demand the keys from the sub-prioress, that valiant, austere and holy lady warned them that an ancient curse of fire and water would fall on the male children and heirs of the spoilers. It was Sir William Fitz-William to whom the lands of the priory were granted, but he had no children, male or female, and was succeeded by his half-brother. He in his turn was succeeded by his lineal descendants for some two centuries and a half without disaster. But the curse, though quiescent, was on the watch. Perhaps the fact that the Montagus were ardent Roman Catholics baffled its malignity. Then came the seventh viscountess, who was a rigid Evangelical and brought up her two children in her own faith. Her husband, the last of the old faith, who had indeed seceded but recanted before his death, died in 1787. Then, six years later, came the fire which destroyed the house. The young viscount was abroad at the time, and the messenger who was sent to tell him of the catastrophe met, it is said, another messenger who was conveying to England the news of the drowning of the viscount in the Rhine where it borders Switzerland. A curious coincidence, and one to be followed by further disaster. The viscount's sister, lady Mary Browne, inherited the estates and married Mr. William Stephen Poyntz; they had a family of two sons and three daughters. In 1815, while the family were at the seaside, at Bognor, the father took the boys out for a sail, the boat capsized and both lads were drowned. The daughters grew up and married and eventually sold the estate, as already said, to the earl of Egmont.

Such, in brief, was the tragic close of the history of the great house of Cowdray. But in Sir William Hope's book, with its careful records, its documentary evidence and its splendid illustrations, it will still survive. At Cowdray we can echo Shakespeare's conclusion, when, in lamenting the destruction wrought by time, he asks who can hold his swift foot back or forbid his spout of beauty?

O, none, unless this miracle have might.  
That in black ink my love may still shine bright.

J. A. G.

A BRIEF DESCRIPTION OF THE HOLY SEPULCHRE, JERUSALEM, AND OTHER CHRISTIAN CHURCHES IN THE HOLY CITY, WITH SOME ACCOUNT OF THE MEDIEVAL COPIES OF THE HOLY SEPULCHRE SURVIVING IN EUROPE. By GEORGE JEFFERY, F.S.A. Cambridge: University Press, 1919. 9½ × 5½ in., pp. xii, 234. 59 illustrations and plans.

Mr. Jeffery's familiarity with the architecture of the Levant enables him to write with some authority upon the difficult and fascinating subject which he has chosen. His account of the Holy Sepulchre appeared first in print in the *Journal of the Royal Institute of British Architects* in 1910, since which date our nation has acquired a special interest in the preservation of this remarkable monument. In the present volume he traces the history of the buildings with great care and at some length. The task of describing the group at its various stages is much complicated by the chequered history of the site; and, though the accounts left by pilgrims and later travellers are numerous, their indefiniteness leaves many problems to be solved.

The fire of 1808, the last of the catastrophes which befell the church, was followed by the rebuilding of the rotunda over the sepulchre in 1810. Up to that time the old circular tomb-church, in spite of many vicissitudes which included a thorough restoration in 1553, had survived, although it may be doubted whether, in the course of successive fires and periods of abandonment, it had retained much of its original appearance. The church of the Crusaders, consecrated in 1149, was joined on to the eastern circumference of this older building, instead of standing, like its predecessors, clear of it with a courtyard between. East of the church, and entered from it by a stair from the north part of the apse, was the cloister of the monastery of Austin canons founded in 1120, with its dormitory on the north and refectory on the south. This occupied the eastern part of the site of the early basilica of Constantine, rebuilt by Heraclius and destroyed early in the eleventh century; and the underground chapel of St. Helen, entered from the apse of the church by another stair, is doubtless a rebuilding of the original crypt below the altar of that building. Mr. Jeffery gives full details of the various parts of the church and its surroundings in their present state, together with an account of remains of earlier work and of the cloister and its builders. He has performed his task thoroughly and clearly, and his description of the construction of the quire of the twelfth-century church, whose features are obscured by modern substitutes for decoration, is excellent. His general remarks on the architectural origin of the work are somewhat diffuse, and some of the resemblances which he detects between it and certain French monuments are possibly more tempting than exact; but, while there are points of this kind which might be reconsidered, the emphasis which he lays upon its thoroughly European character and its place as an example of French transitional Gothic art is thoroughly justified. The discussion of the church of the Holy Sepulchre is followed by chapters upon the churches within the walls of Jerusalem and in the suburbs, and by a brief account of imitations of the Holy Sepulchre in Europe. Apart from a description, with a plan, of the 'Nuova Gerusalemme' at Bologna, the group of churches built in connexion with the monastery of San Stefano, the notes on these are rather meagre; and, while there is a short comment upon Easter sepulchres in England, which have a rather remote connexion with the main subject, there is no allusion to the English round churches, the plan of which was a direct reminiscence of the sacred tomb-church at Jerusalem.

The book is well illustrated with photographs and plans, and the familiar view of the exterior of the south transept of the Holy Sepulchre, with the dome of the *chorus dominorum* rising behind it, forms a good frontispiece. The plans are small in scale but clear: the photographs vary in merit, and in one or two details are rather blurred. From the illustration of the interior of the Coenaculum, the traditional site of the Last Supper, it is rather difficult to accept the statement in the text that the present building dates from 1342. We note that Mr. Jeffery suggests that it may be the work of Cypriot masons, with whose special methods he is well acquainted; but the evidence for the date is conjectural, and the capitals and the mouldings of the vaulting-ribs appear to be considerably earlier. There is an occasional looseness of statement. On p. 83 Mr. Jeffery says that, when the Holy Sepulchre was being erected, i.e. about 1149, 'our own

English cathedrals of the eleventh century were also rising in all the majesty of their massive "Norman" naves, and that 'Canterbury, Peterborough, Oxford, Norwich, Ely, etc. were almost completed as we see them at the present day.' Cathedrals of the eleventh century were not contemporary with the Holy Sepulchre; and, of the examples chosen, Canterbury is rather unfortunate, as the greater part of the work which we see at present above ground had not been begun at the time and was not completed till long afterwards. The notes on the constitution of the priory of the Holy Sepulchre are useful, though the general statements about Austin canons are, as is not uncommon, too summary to be of much value. A list of the Latin patriarchs of Jerusalem, taken from Mas Latrie's *Trésor de Chronologie*, introduces a few errors which are absent from the not wholly impeccable original. But, as a whole, the book is a valuable handbook to its subject, and, being slim and easy to carry, it might with advantage form part of the luggage of a modern pilgrim to the Holy Places.

A. H. T.

SEVENTEENTH-CENTURY LIFE IN THE COUNTRY PARISH, WITH SPECIAL REFERENCE TO LOCAL GOVERNMENT. By ELEANOR TROTTER, M.A. Cambridge: University Press, 1919. 9×5½ in., pp. xiv, 242.

This carefully compiled book is a good example of institutional history written from a local standpoint by a student who is thoroughly acquainted with the chosen district. Miss Trotter's interest in social and economic conditions has led her to examine them as they existed in the North Riding of Yorkshire at a given period, and her copious illustrations are taken from the records of that district. For a certain amount of her work she has also consulted the vestry books of parishes in the diocese of Durham, which are valuable sources of information as regards parish churches and their officers. Her main source, however, has been the series of North Riding quarter sessions records, the editing of which, begun by the late Canon Atkinson, is still in progress. Others have already found these volumes and their foot-notes indispensable as storehouses of miscellaneous detail, but few have used them so thoroughly or with so discriminating an appreciation of their contents. Miss Trotter deals with her material in a practical and matter-of-fact style, summing it up concisely without indulging in superfluous comment; and her arrangement is thoroughly logical, dealing in succession with the parochial officers, the classes of the community chiefly affected by their duties, and the social life of the community, and ending with a notice of the justice of the peace as a link between the parish and the county. Her quotations, in copious foot-notes and in appendixes to various chapters, are very accurately given, and she has taken care to preserve contemporary forms of place-names. Here and there, however, a slight correction or an identification might have been added. Thus 'Hantwesell' (p. 33) should be 'Hautwesell,' i.e. Haltwhistle, and the form 'Rumbolde' (p. 45) might have been explained as referring to Romalldkirk. 'Sandbridge in Chester,' again (p. 173), is a disguise for Sandbach; and in a note on p. 175, 'Middlewith in Cheshire' should be 'Midlewich,' while 'Macklin in the county of Relsmore in Scotland' needs some illumination. The outstanding

value of Miss Trotter's work is her application of national legislation to the circumstances of her own neighbourhood. Her study of the statute-book has been as close as the attention which she has paid to her local authorities, and she has set an excellent pattern to students and teachers of history by using the annals of a special locality to illustrate the social organization of the country. There are a careful bibliography and index, and at the end of the book will be found a reproduction of Blaeuw's map of the North Riding, in which 'Rumbolde' appears as 'Rombaldkirk.'