

NOTICES OF ARCHAEOLOGICAL PUBLICATIONS.

LE TOMBEAU DE SAINT MARTIN DE TOURS : Notes et documents sur la decouverte du Tombeau, le retablissement du culte de saint Martin et la reconstruction de la Basilique 1854-1893. Par le R. P. DOM BESSE, O.S.B. 11 x 9, xxvi + 467 pp. 31 planches, 5 plans. Paris : Librairie Champion ; and Tours, L. Pericat, 1922.

This elaborate account of the project for rebuilding the famous basilica of St. Martin at Tours is of archaeological interest, in so far as the original promoters of the scheme consistently maintained the position that the new building should follow the lines indicated by the foundations of the *chevet* of the church destroyed at the French revolution, and that the shrine of St. Martin should occupy its ancient site, discovered in December, 1860. The destruction had been so complete that by that time all that remained above ground was two towers, the south-western Tour de l'Horloge and the Tour de Charlemagne at the end of the north transept. The streets driven through the site had fortunately avoided the central and southern portions of the apse, and the survival of trustworthy plans made it easy to locate the situation of the saint's chapel, which, with the neighbouring foundations, was buried beneath a group of houses. A charitable society, the Oeuvre du Vestiaire de Saint-Martin, established in 1854 by the 'saint of Tours,' Leon Papin-Dupont, with the encouragement of the archbishop, Mgr. Morlot, devoted itself to the task of raising funds for the rebuilding of the church on a splendid scale. Among its most ardent members was an engineer in the employ of the Chemin de fer d'Orleans, M. Stanislas Ratel, whose excavations recovered enough of the foundations of the chevet to indicate the obvious lines of rebuilding ; and it was found that, owing to a curious accident, fragments of the walls of the chapel surrounding the tomb of St. Martin, long since rifled by the Huguenots, had been preserved between the walls of two adjoining cellars. •

It was long thought that these remains belonged to the church consecrated in 470 by St. Perpetuus, of which Gregory of Tours has given a famous description. This theory was supported by the high authority of Jules Quicherat, who wrote with knowledge of M. Ratel's excavations, a fact overlooked by the late Comte Robert de Lasteyrie in his *L'architecture romane* (p. 185). M. de Lasteyrie, who had the advantage of a fuller study of the foundations, as laid bare in 1886, rejected this early date, but assigned them to the church which, early in the tenth century, took the place of that ruined during the Viking invasions, and was the predecessor of the building raised by the care of the treasurer Herve and dedicated in 1008. As it is, no earlier example of the chevet plan has been found.

Circumstances, however, combined to hinder the pious plan of restoring the cult of St. Martin in a church which should recall the glory of the former house. The story is of more than local importance, for the conflict in which, not many years after the death of the 'saint of Tours,' his surviving friends found themselves engaged with a government which threatened with confiscation the property acquired by their association and held by them in trust with a hostile municipality, and with an archbishop bent on a policy of placating the civil authority to which he owed his nomination, belongs to the intimate history of the relations between church and state in France. The collection of letters, memoranda and press-cuttings used for this narrative was deposited, after the death of M. Rayer in 1904, at the monastery of Ligugé, a daughter house of Solesmes founded in the place which, after Tours itself, is most closely associated with St. Martin. At Chevetogne in the province of Namur, where the community of Ligugé is now settled, the learned Dom Besse undertook the task of arranging them in historical form: he completed his work some years ago, but its publication was prevented by the war, and he died before the book appeared.

It is not for us to pass any judgment upon the uncompromising attitude of the supporters of the project, though we may sympathise with the deferment and ultimate disappointment of their hopes. M. Rayer, left to fight single-handed, made an honourable surrender upon conditions which he hoped would secure the safety of the sacred site in which for more than thirty years he had been so deeply interested. By his policy of compromise, the archbishop, Mgr. (afterwards cardinal) Meignan, who had no natural enmity to the cult of the saint, procured the erection of a new church. The property of the association, sequestered and sold by order of the government, was bought back and handed over by the archbishop to the *conseil de fabrique* of the neighbouring parish of Saint Julien, and a chapel of ease was begun on new foundations. At this time, in 1886, fresh excavations, from which the public were somewhat jealously excluded, were made by a well-known Tourangeau antiquary, Mgr. Casimir Chevalier, the diocesan historiographer, who had devoted much learning to the support of the archbishop. The new church, from the designs of M. Laloux, included the remains of the tomb-chapel, but was built with its main axis north and south, so as to preserve the alignment of the adjacent streets. It thus bears no relation to the plan of the older building, and, though a handsome and costly structure, the expense of which doubled the estimate, is very different from the revived basilica which was the dream of M. Dupont, M. Rayer and their associates. Moreover, the supports of the imposing dome above the altar were constructed with disregard of the venerable stonework which lay below the soil, and the *confessio* of St. Martin has thus lost its historical interest.

Victrix causa deis placuit, sed victa Catoni, and Dom Besse writes with some indignation of the methods by which the original scheme of rebuilding was foiled. M. Rayer's collection contained a number of drawings and water-colour sketches, which, with the plans at the end of the book, are of great value in explaining the topography of the ancient church and its precincts. In looking at the scholarly designs for the rebuilding, produced by M. Baillarge in 1871, when, after the Franco-Prussian war, zeal for the soldier-saint of France gave renewed life to the scheme, we regret that

M. Laloux's church, in plan and style, differs so widely from any likeness to its renowned predecessor. M. Baillarge proposed to follow the old foundations of the chevet and to unite his church to the two towers, now scheduled as historic monuments, on the old lines. The scheme was large and would have been costly in fulfilment. It would have involved new approaches and the construction of new streets in place of those which it blocked, a consideration which naturally strengthened the opposition. As completed, it might have been disappointing; but it would at any rate have preserved the entire site of one of the most ancient sanctuaries of France, with which the present building has nothing in common.

A. H. T.

L'ART FRANCAIS SUR LE RHIN AU XVIII^e SIECLE. Par Louis RÉAU. 9½ × 6½. viii + 184 pp. 12 plates. Paris: Édouard Champion, 1922. 15fcs.

When Sir Christopher Wren fled from the plague of London to Paris he found going forward there a vast amount of building work, the design of which was of a very high quality. The French nation, under the powerful impulse of Louis XIV, was evolving a national style of its own from the teaching of its Italian masters. Wren's subsequent work was much influenced by the lessons he learnt in Paris. Indeed from the end of the reign of Louis XIV until the Revolution, French taste dominated Europe. Dr. Louis Réau therefore has little difficulty in proving his contention that throughout the eighteenth century the Rhineland was a province of French art and especially of French architecture. His evidence is given in topographical order, a method which requires more attention on the part of the reader and appears in effect to be less satisfactory than a chronological arrangement.

Alsace, the Electorate Palatine, Mayence, Trèves and Cologne are the subjects of individual histories of provincial French art during the eighteenth century. But the larger half of the book is occupied by original documents printed in full. They are for the most part letters written by the Electors to their architect, Robert de Cotte, who was the pupil and brother-in-law of Mansard and his successor as chief architect to the king. De Cotte was too busy to leave Paris, but he seems to have finished the designs for nearly all the great buildings of the Rhineland between 1700 and 1735. The work was conducted by the help of this correspondence with his employers and with his assistants on the spot. The letters demonstrate the anxious desire of the Electors to copy as exactly as might be the French court architecture of the time—and French eighteenth-century architecture is essentially an affair of palaces. Over and over again the building ambitions of the Electors outpaced their means and there are many records in the correspondence of Mansard of abandoned projects.

There are illustrations in this volume of the Palais Rohan at Strasbourg, the Hôtel of Thurn and Taxis at Frankfurt and of the chateau at Poppelsdorf. These buildings were designed by Robert de Cotte and would be equally at home in the eighteenth-century quarter of Paris.

S. D. K.

JACOPO DA TREZZO ET LA CONSTRUCTION DE L'ESCURIAL. Par JEAN BABELON. $9\frac{1}{2} \times 6\frac{1}{2}$, 348 pp. 12 plates. Bordeaux : Feret et Fils, 1922. 30fcs.

This, the third publication of the French School of Spanish Studies, is a monograph of the life of a little-known Italian artist whose name is linked to that of Philip II of Spain in the building and adornment of the Escorial. Jacopo da Trezzo was born in 1519 at Milan, and for him, as for so many of the craftsmen of the Italian renaissance, art was one and indivisible. He was apprenticed to a goldsmith and first became famous as a medallist. The portrait medal was as much in demand in the sixteenth century as the miniature painting was in the eighteenth century; and the rulers of Europe and the princes of Italy were accustomed to order the striking of medals in celebration of all and every occasion.

In 1548 the sumptuous marriage festivities of Ippolita di Gonzago and Fabrizio Colonna were celebrated at Milan, and Jacopo da Trezzo made medallion portraits of the bride and bridegroom. One of the guests at the wedding was prince Philip of Spain, who there saw and appreciated Jacopo's work. From this time until the end of his life the artist became the servant and friend of the future king of Spain. He accompanied his master to Flanders. When Philip became betrothed to Mary Tudor, queen of England, he sent envoys to England who carried with them gifts of jewels to his future bride. Some of these jewels were made by Jacopo, and particularly the medallion portrait of Philip, which is considered to be among the finest of his works. Paolo Morigia, a contemporary of Jacopo, states that the artist accompanied the deputation to England. Indirect evidence of this exists in the wonderful medallion portrait of queen Mary which Jacopo made about this time. A reproduction of this medal is figured in one of the plates in this book. Mary is shown in profile; her gaze is stern and her lips set. It is a remarkable portrayal of character, and it is difficult to believe that it could have been accomplished without the aid of direct studies of the living original. The figure is half length and the dress and accessories are modelled with infinite skill. There can be few portrait medallions in existence which more satisfactorily fill the circle or convey a stronger sense of actuality. Dr. Babelon points out that Jacopo was influenced in the technique of these medals by the work of the brass-founders of Augsburg and Nuremberg.

Philip succeeded to the throne of Spain eighteen months after his joyless marriage at Winchester and henceforward he remained in his native country, with Jacopo da Trezzo as his chief artistic adviser in the vast scheme for the building of his palace-monastery, the Escorial. This strange romantic pile, half castle and half church, and wholly grim and gaunt, whose grey granite walls and towers rise in the middle of the desert of Guadarrama, some thirty miles from Madrid. Fergusson, in his *History of Architecture*, has compared the building of the royal palace of Spain at the Escorial in the sixteenth century with the building of the royal palace of France at Versailles in the seventeenth century. But whereas at the Escorial the huge church with its central dome dominates the whole group of buildings, and the king's residence itself is clustered round the sanctuary, in order that he might view the high altar from his dwelling-rooms, at Versailles on the other hand the chapel is relegated to a back court and is made a pendent to the theatre, which it resembles in size and shape.

The second title of the book under review is perhaps misleading in that Jacopo was in no way responsible for the design of the Escorial. The original architect was Juan Bautista de Toledo, a pupil of Michael Angelo. He died shortly after the first stone was laid in 1563 and was succeeded by Juan de Herrera who continued to superintend the works until they were finished in 1584. Herrera's plans, which had been lost for centuries, were found a short while ago and purchased by the present king of Spain, Alfonso XIII. They bear numerous corrections and alterations in the hand of king Philip.

While Jacopo was responsible for the invention of numerous devices for hoisting stone and for scaffolding the buildings, the details of which have perished, he was primarily concerned with the embellishment of the interior, the sculpture, paintings and furnishings of the great church. He gathered a large band of craftsmen and assistants around him in the studio at Madrid designed for him by Herrera, which was state property. His chief works were the great retablo which occupied the whole of the east end of the church, and the *custodia* set above the altar. This structure is illustrated in the book. It is of strictly classical design, elegant in form and relying for the richness of its effect upon its materials. So highly did king Philip think of this masterpiece that he caused Jacopo's name to be inscribed upon the frieze together with his own.

But perhaps the most lasting memory which the visitor to the Escorial carries away with him consists in the two great tombs to north and south of the high altar. On one side Jacopo da Trezzo and his assistants have cast in gilded bronze the kneeling figures of Charles V and the empress Isabel, with Dona Maria, their daughter, and the emperor's two sisters, Eleanor of France, the wife of Francis I, and Mary of Bohemia. On the south side of the altar Philip II kneels before a prie-dieu, clad in full armour beneath his flowing coronation robes. His son Don Carlos kneels behind him, and three of his four wives—for strangely enough Mary Tudor is not represented here—complete the sumptuous group.

At the end of the volume some forty-eight *pièces justificatives* are printed, drawn for the most part from the apparently inexhaustible archives of Simancas.

Dr. Babelon's scholarly monograph is of great interest in the side-lights which it throws upon the building of the Escorial, on the character of Philip II and upon the band of architects, painters and sculptors, for the most part Italian by birth and training, the forerunners and teachers of the national Spanish school which was to arise a generation later. The book contains a mine of material for the historical novelist; for much of the stern romance of the counter-reformation is built in with the granite blocks of the Escorial.

S. D. K.

MAZES AND LABYRINTHS. By W. H. MATTHEWS, B.Sc. 9 x 5½, xviii + 254 pp. Longman, Green & Co. 18s. net.

The paper cover tells us that 'in this work an attempt is made to review the history of the labyrinth idea and its various developments, and to offer

a few speculations upon its origin.' The attempt has been made with care and elaboration, and if the matter is still left in the realm of hypothesis and conjecture, little blame, perhaps, can be attached to a writer on a subject the roots of which lie embedded deep in the remote and unrecorded past. The full bibliography at the end shows how wide Mr. Matthews' search for information has been, and his readiness to acknowledge his debt to others is apparent throughout the book, which is, in the main, a skilful blending together of the work of others on many different subjects, bearing upon the main point, rather than a work of original research. The arrangement of the book has evidently presented some difficulty and, in some ways, it is to be regretted that a good deal of the matter in the chapters on the 'Dance or Game of Troy,' and 'Maze Etymology' could not have been incorporated earlier, the former in the section allotted to turf mazes and the latter still earlier in the book. The chapters on the Egyptian, Cretan and Etruscan labyrinths are excellent summaries of what has already been written upon them by excavators and others, and from them Mr. Matthews comes to the evolution of the maze in art as a symbolic idea, and opens up an interesting field for thought or discussion on the subject of the use of the symbol in ecclesiastical art. In France and Italy the idea found frequent expression in the early middle ages: in these islands it seems to have been seldom used. To the only two ancient examples cited may be added the probable one at Thornton in Leicestershire, which, though not very clear in design, is still fairly distinct upon the floor at the back of the church. The most interesting early form in England is undoubtedly that of the turf maze, connected with a game known to go back at least to Roman times. The illustrations of these by photograph and plan are of great value as a record of these curious links with a remote past in the actual state in which they exist at the present day. So many must have perished that it is of great moment to urge the preservation of the remaining ones as much as possible.

In dealing with the use of the maze in the formal topiary art, so dear to the heart of the seventeenth-century garden designer, we are on much safer ground. This section does not, perhaps, contribute much to the main subject, though the matter and illustrations are excellent of their kind and form a concise record of the curious ingenuity and taste of the period. A certain amount of the material of the closing chapter strikes us, perhaps, as a little frivolous, and photographs of mazes made upon the sea-sand to-day, or a plan of another made of wire-netting at a garden fête seem scarcely worthy of inclusion in the book. Art so self-conscious and imitative loses its charm, and things so impermanent seem hardly to need a record.

Little can ever be known of what made the idea of the maze so persistent in the human mind, but that it has been a symbol, perhaps of the difficulty of life, perhaps of the triumph of achievement, there can be no doubt, and anything which attempts to put upon record all that is known of it at any given period is of great value.

A. T.

THE OLD ENGLISH HERBALS. By ELEANOR SINCLAIR ROHDE. 10 $\frac{1}{2}$ × 7 $\frac{1}{2}$, xii + 243 pp. Coloured frontispiece and 17 illustrations. Longman, Green & Co. 1922. 21s. net.

Those who are plant-lovers, as distinct from gardeners, should be grateful to Miss Rohde for her excellent book on Old English Herbals, while those whose love for all concrete links with the past leads them to an appreciation of the treatment of such in literary form, will thank her for a work which is at once scholarly and readable. In 1912 Mrs. Arber gave us a book dealing with printed European herbals from 1470 to 1670, in which she set out to prove that botany 'rose from being a mere handmaid of medicine to a position of comparative independence.' Miss Rohde, who, as she passed that specified period, has of necessity to deal with many of the same facts, has not in the main approached the subject as leading to a scientific study of botany, but has kept to the more human interest of showing how remote was the belief in, and knowledge of, the medicinal value of herbs, and how mixed that belief and knowledge were with almost incredible superstition. However, with regard to the practice of ancient attempts at cures by means of conjurations and charms, she very extensively enquires if there is much difference between it and the cures by suggestion to-day.

The most valuable part of the book is perhaps the earlier part, dealing with the famous tenth-century *Leech-Book of Bald* and the *Lacnunga*, from which she gives a wealth of extract and information throwing much light upon the social habits of the period; with the *Herbarium* of Apuleius (translated into Anglo-Saxon about the middle of the eleventh century) and with Macer's *Herbal* written in Latin in the tenth century and translated into English by John Lelamoure in 1373. In the period between the writing of the A.-S. herbals and the printed ones, there seems to have been very little written in England on the subject beyond the treatise of Bartholomaeus Anglicus, but with the coming of printing the literary side of plant-lore came again to the fore, offering, as may be well imagined, an excellent opportunity for woodcuts. The English printed herbals began with that of Richard Banckes in 1525, followed by a number of others, the best known being the *Grete Herball*, Turner's *Herbal* and, at the close of the sixteenth century, Gerard's *Herbal*, in all of which Miss Rohde shows plainly that, dominant as superstition still was, there had grown with it a desire to study plants for their own sakes. No doubt the increasing knowledge of the plants of the New World had much to do with this. In the seventeenth century we have the *Paradisus* and *Theatrum Botanicum* of Parkinson, and the chapter upon this last of the great English herbalists is well worth attention.

As the life of the middle ages drifted through the many changes of the fifteenth and sixteenth centuries into the greater domesticity of the seventeenth century we gradually cease to find the herbalist—his place is taken on the one hand by the botanist and on the other by the writer of the still-room book, that ardent collector of recipes, that epicure of flavourings

and universal provider of remedies for all household ills. Interesting as Miss Rohde is at this point, she is a little tempted here to forsake her earlier scholarly manner, and to a certain extent this mars the unity of the book. However, it is ungracious to strain at a gnat or to complain of one ingredient in an excellent pot-pourri, and we would cordially recommend this book, attractive alike in production and matter, as a valuable addition to any library.

A. T.