

Notices of New Publications.

ICONOGRAPHIE CHRETIENNE. HISTOIRE DE DIEU, PAR M. DIDRON, DE LA BIBLIOTHEQUE ROYALE, SECRETAIRE DU COMITE HISTORIQUE DES ARTS ET MONUMENTS, 4to. pp. 600. Paris, imprimerie royale, 1843.

FRANCE owes to the enlightened administration of M. Guizot (then Minister of Public Instruction) the formation in 183- of a *comité* (or commission) for the publication of historical monuments, on a much more liberal and extensive plan than our Record Commission. Under the term *historical monuments*, not only documents of history, but monuments of art and literature, were included, and it was proposed to publish gradually a complete antiquarian survey of France, with descriptions and delineations of all its monuments of antiquity. At first the whole business was transacted by one commission, but subsequently this commission was separated into four or five, according to the different classes of monuments it was intended to publish, purely historical, philosophical, scientific, artistical, &c. This new plan appears not to have worked well, and more recently the number of *comités* has been reduced to two, that of historical documents, and the *Comité des Arts et Monuments*. Both these comités have already issued many valuable publications, some of which we shall have other occasions to notice.

The subjects embraced by the *Comité des Arts et Monuments* had hitherto been less systematically studied than those of the other departments of historical research, and the *comité* found it necessary to publish short popular treatises on different branches of archæology in the form of instructions for the use of its numerous correspondents. These instructions, at first brief and incomplete, have by degrees grown into learned treatises, such as the profound volume on Christian iconography, which has just been completed by M. Didron, the Secretary of the Comité. This volume is itself only a portion of the subject; a second, on which M. Didron is now employed, will include the iconography of angels and devils; and there will still remain for future labours other scriptural subjects of pictorial representation, with saints, martyrs, &c.

The work now before us contains the history of the artistical representations of the Persons and attributes of the Deity during the middle ages. It is only necessary to know that it appears under the name of M. Didron, to

be assured that the subject is ably treated. After an introduction of some length on the object and practice of pictorial representations of religious history and doctrine, M. Didron enters upon his subject by treating first one of the most striking characteristics of divinity and sanctity, which, when it appears about the head is called the *nimbus*, and when it encircles the whole body he distinguishes by the term *aureole* or *glory*. The *nimbus* is used very extensively; but the *aureole* surrounding the whole body is almost entirely restricted to the Divine Persons and to the Virgin, and does not dispense with the use of the other at the same time. The following figure, (fig. 1.) taken from an illuminated Italian MS. of the fourteenth century, in the Bibliothèque Royale at Paris, represents Christ carried up to heaven by angels: the Saviour has the nimbus about His head, and an elliptical glory about His whole body; the angels are also nimbed, but with a nimbus of an inferior rank.



(Fig. 1.) Christ in an Elliptic Aureole.

By far the most general form of the *nimbus*^a is a circle, but it sometimes occurs under other forms, particularly in early monuments. In Italy, and

^a M. Didron's observations on the *Nimbus* were first published in an article in M. César Daly's *Revue Generale de l'Architecture et des Travaux publics*, of which an

abridged translation appeared in the *Literary Gazette*. They have been revised, newly arranged, and much amplified, in the *Iconographie Chretienne*.

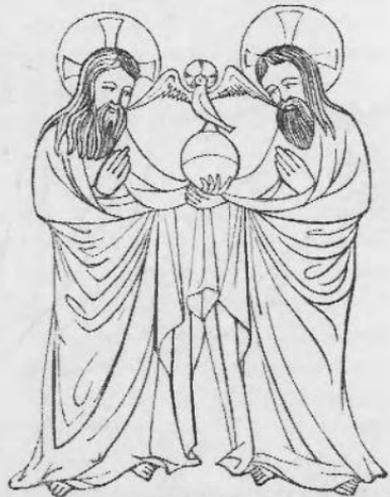
more especially in Greece, the nimbus is found in a triangular form: in other instances it becomes square or lozenge-shaped. The circular nimbus, when it belongs to the Divine Persons, is always distinguished by four rays at right angles to each other, one of which is concealed by the head. The three Persons of the Trinity are thus nimbed in fig. 2, taken from a MS. of the thirteenth century in the *Bibl. Royale* at Paris. M. Didron proceeds to describe other varieties of the nimbus, which (as well as the aureole or glory) he believes to have been intended merely as the outline of the rays of glory supposed to issue from the head or body of the divine or sainted personage. These rays are sometimes found without the line of circumference, and in some of the figures given in the book before us, we see how the line came to take these different forms. As we have already observed,



(Fig. 2.) The Trinity creating Man.

the nimbus of God is always (unless by a rare instance of negligence or ignorance in the artist) distinguished by two cross perpendicular bars, arranged in the form of a Greek cross, one being partly concealed by the head, above which it rises vertically.

In fig. 3, taken from a MS. of the thirteenth century, in the same collection as the former, we have another representation of the Trinity, each Person of which bears the cruciferous nimbus. M. Didron gives reasons which appear satisfactory for believing that this form was not allusive to the cross on which our Saviour suffered. The nimbus appears to be derived from the pagan symbolism of the eastern nations: it is not found in Christian monuments of the earlier ages. We have just observed that the cross of the divine nimbus appears to have no connection with the Christian symbol of the cross: one of the cuts given by M. Didron furnishes a curious proof of this. In the



(Fig. 3.) The Trinity nimbed.

more ancient monuments, where the nimbus is absent, the Person of Christ is frequently accompanied by, or typified by, a lamb, which lamb always has

a cross, which is often placed on the forehead. In fig. 4, taken from an Italian sculpture of the tenth century, we have the lamb with the divine nimbus, and the figure of the cross in each limb of the cross of the nimbus.

In its original application, the nimbus appears to have been understood as representing power and intelligence, and was given to all supernatural beings. Even in Christian monuments it is not unfrequently used thus: and we find it not only applied to saints,



(Fig. 4.) The Divine Lamb.

but to the various personages of the Old Testament, to kings and emperors after their death, and even to the spirit of evil, and to allegorical personages. Living persons, who had reached a certain point of reputation of sanctity or greatness, were represented with a nimbus, but in this case it was always *square*. We are assured by Johannes Diaconus that this was the case; and his statement is supported by various monuments, which appear, however, only in Italy. M. Didron gives a cut of a bishop, from a Latin MS. of the ninth century, with the square nimbus in the form of a roll of paper; another from a mosaic in the Vatican of the same century, representing St. Peter, with the plain circular nimbus, and Charlemagne and Pope Leo III. (who were alive at the time the monument was executed) both bearing a square nimbus; and a third, from a mosaic likewise of the ninth century, in the church of Santa Cecilia at Rome, representing Pope Paschal with the square nimbus. We reproduce this latter cut in our fig. 5. Various other examples of the square nimbus are cited, many of them very curious. According to the doctrines of the Neoplatonists, the square was of less dignity than the circle, a notion which appears to have given rise to this square form of the emblem. It has been already observed that the nimbus is not found in the earlier Christian monuments.



(Fig. 5.) Pope Paschal with Square Nimbus.

The Divine Person is there also frequently represented without a beard,

which was quite contrary to the notions of a later period. The following cut (fig. 6), taken from a very early sarcophagus in the Vatican, represents God, without nimbus or beard, condemning Adam to till the earth and Eve to spin wool. At the period of the Renaissance, and subsequently, the real character and distinction of the nimbus was almost entirely neglected.

From the nimbus, M. Didron proceeds to the *aureole*, or the nimbus of the body. "The aureole," he observes, "is a nimbus enlarged, as the nimbus

is an aureole diminished. The nimbus encircles the head; the aureole surrounds the whole body. The aureole is as it were a drapery, a mantle of



(Fig. 6.) God condemning Adam and Eve to labour.



(Fig. 7.) Our Saviour in an Aureole of Clouds

light which envelopes all the body from the feet to the top of the head. The word *aureole* is much used in Christian iconography; but it is vague, and people apply it sometimes to the ornament of the head, and at others to that of the body. We here restrict and adopt it entirely to the great nimbus, which incloses, almost always, Jesus Christ, and sometimes the Virgin. It is true that antiquaries call this nimbus the fish's bladder (*VESICA PISCIS*); but a dignified terminology ought to reject such an expression for its coarseness; it was invented by the English antiquaries, who repeat it perpetually. Moreover this denomination is false, for very often the aureole has not the form of a bladder, as we shall see. It has also been called the *divine oval*, and the *mystic almond*; the word *mystic* prejudices, before any examination, a symbolical intention, which we have very good reasons for doubting. Moreover, it is frequently neither an oval nor an almond; it is simply what the nimbus is to the head. The head being round, the nimbus is round; the body when upright forms a lengthened oval, and the aureole also lengthens itself generally into a form nearly oval. But when the body is seated, the oval contracts itself into a circle, sometimes into a quatrefoil; because then the four protruding parts of the body, the head, legs, and two arms, have each their particular lobe, their section of the nimbus, and the torso is collected into the centre of the four leaves." M. Didron gives many examples of the aureole in its different forms. The most common is that represented in our fig. 1, where Christ is seated on a section of a rainbow: this figure is the *vesica piscis* of the English antiquaries. In the preceding figure (fig. 7), taken from a MS. of the tenth century in the Royal Library at Paris, Christ appears in an aureole formed of clouds, which mould themselves to the shape of the body.

In Italy especially, and indeed most generally in other countries, the outline of the aureole is more regular and geometrical. It is in some instances a perfect circle. The accompanying cut (fig. 8.) is taken from a fresco in the great church of the convent of Salamina in



DESSINE A SALAMINE PAR PAUL DVRAND

(Fig. 8.) God in a Circular Aureole.

Greece, executed in the eighteenth century; but, as M. Didron observes, Christian Greece of our times is a country of the middle ages, and a monument of art there executed in the eighteenth century answers to one of the thirteenth century in western Europe. Here the aureole is circular, and supported at the four cardinal points by four cherubim. The field of this aureole is divided by symbolical squares, with concave sides, which intersect.

The Divinity has here His feet on one rainbow while He is seated on another. In fig. 9. we have the Virgin, with a plain nimbus, seated in an

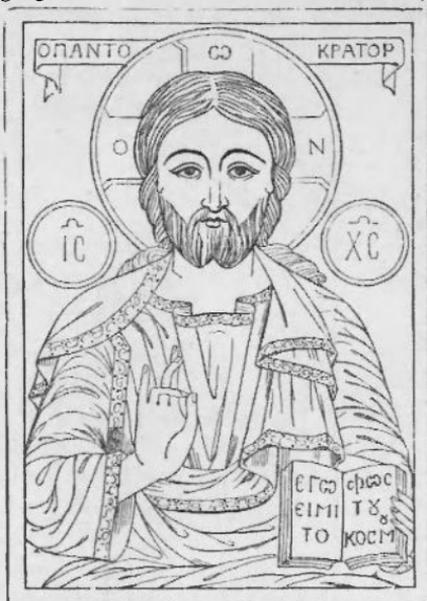


(Fig. 9.) The Virgin in an Aureole.

oval aureole, intersected by another lesser aureole of the same form, which encloses her feet. It is taken from an illuminated manuscript of the tenth century, in the Bibl. Royale at Paris.

We have said so much on the nimbus and the aureole, that we must pass much more rapidly over the remaining, and much larger portion, of the important volume before us. In the first section, M. Didron treats of the different manners of representing the first Person of the Trinity, God the Father. The Father is properly represented as the Creator; yet in some monuments, and especially among the Greeks, the Son usurps the place of

the Father, and is frequently represented in the act of creating, as well as in other acts and attributes belonging to the Father. In the following figure (fig. 10), from a fresco of the eighteenth century, at Salamina, Christ is represented as the Almighty — ὁ παντοκράτωρ. In some instances we find the second Person of the Trinity placed in a superior position, or with higher attributes, than the first. In other instances we find the Father clothed in the attributes of pagan deities, as the god of combats, &c. Some of the singularities of this kind may perhaps be attributed to sectarian doctrines which ruled at the time and place where they were made. Platonism, Judaism, and Gnosticism, are sometimes traced distinctly in early monuments. The Father is frequently represented by a mere hand, inclosed in a nimbus, and issuing from the clouds: he generally appears aged and with a beard, and is frequently clad in the mantle and crown of a Pope.



(Fig. 10.) Christ the Almighty

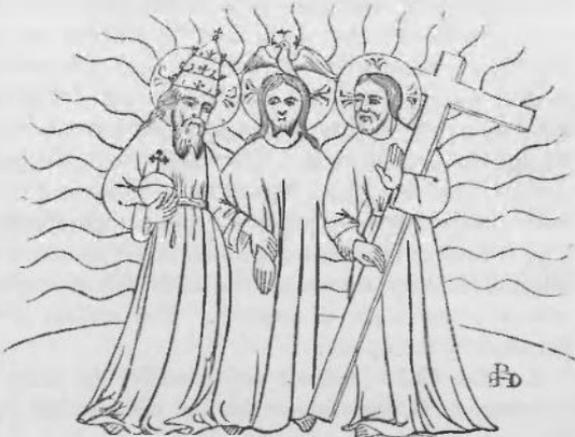
The different events of the history of our Saviour, and His immediate intercourse with mankind, give to the Son a much more varied character than the Father in the hands of the medieval artists. "In iconography," as M. Didron observes, "the God *par excellence* is Jesus." We prefer sending our readers to the book itself than to attempt giving any notion of the mode in which this extensive part of the subject is treated. It embraces many collateral emblems, such as the cross, the fish (*ixθvs*), &c. With regard to the fish, we think that M. Didron has shewn satisfactorily that this figure, when sculptured on the early Christian sarcophagi in the catacombs, signified nothing more than that the person buried there was a fisherman. There has been a tendency in archæology to extend too widely the system of symbolism. The Holy Ghost, the third Person of the Divine Trinity, also occupies a considerable space in Christian iconography. Its most common form is that of a dove, always accompanied with the nimbus. The following miniature (fig. 11), taken from a French manuscript of the fifteenth century, represents the Holy Ghost carried upon the face of the waters in the work of creation. The nimbus of the Creator is here not bounded by an outline.

At other times (and not unfrequently) the Holy Ghost is represented in a human form, sometimes with the dove seated upon the head or arm of



(Fig. 11.) The Creation.

the figure: this occurs chiefly when the three Persons of the Trinity are represented together, and the Holy Ghost appears as joining the Father and the Son. In these cases a regular gradation of age is most commonly observed: the Father appearing in the character of a man far advanced in years, the Son as a man in the vigour of age, and the Holy Ghost the youngest of the three. The last cut we borrow from the book before us (fig. 12), was taken



(Fig. 12.) The Trinity.

from a French miniature of the fifteenth century, and represents the three Persons of the Trinity, each with a cruciferous nimbus, and enveloped together in a flamboyant aureole, not limited by an outline. M. Didron's book ends with the chapter on the Trinity. The importance of this work, and the complete and satisfactory manner in which the subject is treated, seemed to call for a longer notice than we shall be able, except in few cases, to give to new publications.

T. WRIGHT.

PICTURESQUE ANTIQUITIES OF IPSWICH, DRAWN AND ETCHED BY FREDERICK RUSSELL AND WALTER HAGREEN, Parts I. and II. folio, *Ipswich*, Pawsey. London, Longman and Co.

TIME, casualties, and the indiscriminate removal of ancient buildings for modern improvements, are contributing to deprive our old towns of their most attractive features, the remains of the monastic and domestic architecture of the middle ages. In many towns which, a few years ago, abounded in memorials of the taste and skill of our forefathers, scarcely a solitary example is now to be found in each street. The skill of the artist is therefore demanded to perpetuate the character of the remains and their localities before impending decay and removal render the project fruitless.

No town has suffered more than Ipswich from the bad taste of the persons entrusted with the care of public buildings, and of owners of ancient edifices, who, because they felt they could *do as they liked with their own*, seem to have studied to illustrate the bad maxim, by pulling down their property and substituting fantastic and incongruous piles.

The Parts of this Work already published exhibit views of buildings recently destroyed, and of others which are fast disappearing; such as *Christ's Hospital*; *Gateway of Wolsey's College*; *interior of the Grammar School*; *Archdeacon Pykenham's Gateway*; the *Neptune Inn*; &c. The execution of the drawings and the etchings reflects great credit on the artists, both of whom are natives of Ipswich.

SEANCES GENERALES TENUES EN 1841 PAR LA SOCIETE FRANCAISE POUR LA CONSERVATION DES MONUMENTS HISTORIQUES, 8vo. pp. 272. (With many wood-cuts.) *Caen*, 1841.

THE above-named work shewing the good that has been already done in France by a Society whose objects are similar to those of the "British Archæological Association," is therefore selected for review in order to demonstrate what may also be eventually achieved in this country.

The "Société pour la Conservation des Monuments Historiques de France" was founded about nine years ago by the zeal and talent of M. de Caumont, a gentleman of Caen in Normandy. He was immediately joined

by M. Lair of Caen, by the Comte de Beaurepaire de Louvagny, and by the Abbe Daniel, Rector of the 'Academie' at Caen; and shortly afterwards by many members of the 'Institut de France' and other learned societies, besides several of the noblesse and enlightened persons of its agricultural and industrial classes. At first the Society held its meetings only in Normandy; but it was soon invited to visit other provinces of France, in order to confer with their various literary bodies, and the clergy and gentlemen who were laudably endeavouring to restore their desecrated churches, and to prevent that destruction of feudal castles, and Roman and Gaulish remains then daily perpetrated: and this feeling has since so much increased, that the Society is now called on to visit several provinces in one year, diffusing thus its civilizing influence over nearly the whole kingdom.

The meetings of the Society in 1841 took place at Clermont, at Le Mans, at Angers, at Cherbourg, and at Lyons, during the session there of the *Congres Scientifique de France*. The meeting at Clermont was held on the 11th of June, under the presidency of M. Bouillet, its divisional inspector; but as its object was only to visit those churches and other monuments in that province, which, with the aid of government, it had recently restored, I shall proceed to relate the transactions of the sitting at Le Mans, on the 17th of June, under the presidency of the venerable M. Cauvin, and at which his wife, with a few other ladies of acknowledged literary acquirements, were permitted to be present. Business commenced by a report on the restoration of a window of the twelfth century in the cathedral there, and a description of its subject, (the history of St. Julien;) followed by a notice of a Dolmen lately discovered in the vicinity, and the presentation of sundry archæological prints and drawings. M. de Caumont, as Director of the Society, then distributed a list of the questions for discussion at its subsequent great meeting at Angers, in which those questions not otherwise intelligible were illustrated by marginal woodcuts, and he afterwards read an essay on the Lantern-towers of ancient cemeteries, which was succeeded by a description of a beautifully carved organ-case put up A.D. 1531. A grant of money was then voted for two casts from some ancient sculpture at Le Mans; one for the museum there, and one for the Society's museum at Caen. A statistical report was next made on the civil and religious edifices in the diocese of Le Mans, whence it appeared that of seven hundred churches therein no fewer than five hundred were as old as the eleventh and twelfth centuries—many of them having crypts and stained glass, of which a tabular view was in course of publication for the Society. An enquiry was thereupon addressed to the Clergy present as to what particular restorations were most urgently requisite in the diocese, and their replies having been noted by the Secretary, the sitting at Le Mans then terminated.

The Society subsequently met on the 21st, 22nd, 23rd, 24th, and 25th of June, at Angers, into which city it was honourably welcomed by the Bishop, the Clergy, and the literary societies there. The business was

opened with a panegyric by M. Cauvin on the general utility of Archæology; the services which it had already rendered towards the settling of several historical opinions previously doubtful, and an enumeration of those towns wherein branches of the Society had been planted. The architect of the department having then reported on the church reparations recently effected in it, funds were voted for casts from a capital, which he had spoken of as very remarkable, and for the purchase of a certain tumulus which seemed to him likely to afford, on excavation, some interesting objects. A map of the Celtic monuments of Le Maine having been presented, the director suggested that its value might be much augmented by the addition to it of the Roman roads.

At the afternoon sitting of this industrious Society, under the presidency of the Bishop, notice was given of a Credence-table of the twelfth century lately found in a church, remarkable also for containing an equestrian statue. A request was then made that a grant of money voted in 1839 for the restoration of certain carved stalls should not be revoked because of such restoration not having been commenced within the period assigned by the Society for so doing. M. Barraud announced that he had instituted a research into the several materials and ornaments of chalices and other ritual vessels of known date. A notice of a mass of bronze fish-hooks, and bronze celts, arms, and ornaments, all found under one large stone, then led to an enquiry how such heterogeneous articles became so placed together. Next followed a report on the monuments of the Upper Loire, chronologically and geographically arranged, and again subdivided according to their supposed purport or style of art: its author eloquently deprecating the frequent indifference to such things on the part of the authorities to whose guardianship the laws of France now commit them, and, in some degree, also of the clergy, even towards sacred objects. A new edition of the map called Peutingier's table was afterwards exhibited; and the Bishop having announced that a Chair of Archæology was about to be established in his diocesan seminary, M. de Caumont, in the name of the Society, thereupon offered its best thanks to his lordship, and suggested the introduction of some archæological instruction into the Government school of mechanical arts at Angers.

At the morning sitting on the 22nd, the chief judge of the Cour Royale condescendingly acted as Secretary, and business began by a report from the Society's inspector of the Aisne (no less a person than the Prefet himself) upon the several works recently executed in that department. Among these were some restorations in the cathedral at Laon, and other churches there, and the upholding of certain feudal castles and Roman camps—naming the members under whose special superintendance these works had been conducted. The inspector of the Moselle then enumerated the labours of the Society in his department, one of which was the preservation of a Roman aqueduct, and the purchase of which structure was recommended as an instructive example of ancient subterraneous masonry. He

stated, moreover, that the Prefet had forbidden any appropriation of the stones of a certain Roman causeway in the vicinity of some modern road-making, and that he had ordered all designs for any 'beautifications' of the cathedral at Metz to be previously subjected to the approval of a committee of taste; and concluded by informing the Society that a sum had been granted by the department for the maintenance of an interesting edifice formerly serving both for sacred and military purposes.

The director then commenced the following series of questions addressed especially to members inhabiting the neighbouring departments. Are there any Dolmens? Of what stone are they formed? What are their dimensions? Are they single or divided? Is their chief opening to the east or south? Have any bones or cinerary urns, or instruments of stone or bronze, been found beneath them? Are there any Celtic tumuli in their vicinity, and are there any collections of upright stones artificially placed in circles or otherwise? These questions elicited much information, (but which it would take too much space here to detail,) and led to a vote requesting the Prefets of the several departments in which Celtic remains had been thus shewn to exist, authoritatively, to forbid their destruction.

At the second sitting on the 22nd, which was again presided over by the Bishop, the director put the following questions. Are there any villas in the departments bordering on Angers referable to the Gallo-Roman epoch? Or any remains of ancient masonry near mineral springs? Do the fragments of Gallo-Roman sculpture, hitherto found, throw any light on its general system of ornamentation? and of what form was the architectural capital usually adopted? The subject of the middle age geography of Anjou having been introduced, M. Marchegay, the departmental archivist, furnished some documentary information thereon. The Secretary then read a memoir on the tombs of certain Dukes of Anjou, formerly existing in the cathedral of Angers, one of which, that of King René, he concluded with a motion for entreating government to restore. At seven in the evening the Society visited some of the principal buildings in Angers, inspecting first, under the guidance of the Bishop, his cathedral, and the ancient portions of his palace; then the interesting castle, and, finally, the pretty little chapel of Lesvieres, one of the many Angevine edifices erected by 'the good' King René.

(To be continued.)

W. BROMET.

RECENT ARCHAEOLOGICAL PUBLICATIONS.—ENGLISH.

- THE MONASTIC RUINS OF YORKSHIRE, illustrated by a Series of General Views, Plans, Sections and Details, from Drawings made expressly for this Work by W. Richardson, Architect, with an Introduction by the Rev. Edward Churton, M.A., and Historical and Descriptive Notices of each Ruin. Imperial folio, Part I., *plain*, 1*l.* 1*s.*; *tinted*, 1*l.* 11*s.* 6*d.*; *coloured*, 2*l.* 2*s.* York, 1843.
- THE CHURCHES OF YORK, by W. Monkhouse, and F. Bedford, Jun., with Historical and Architectural Notes, by the Rev. Joshua Fawcett, M.A., Royal 4to. price 2*l.* 2*s.* York.
- CHURCHES OF YORKSHIRE, No. I. to IX. Royal 8vo., *prints*, 2*s.* 6*d.* each: *proofs*, 3*s.* 6*d.* Leeds, 1843-44.
- CHURCHES OF CAMBRIDGESHIRE, AND THE ISLE OF ELY, published by the Cambridge Camden Society. Nos. I. to IV. Royal 8vo., *plain*, 2*s.* 6*d.*; *tinted*, 3*s.* 6*d.* Cambridge, 1843.
- LINCOLNSHIRE CHURCHES. An Account of the Churches in the Division of Holland, in the County of Lincoln, by Stephen Lewin, Architect. Imperial 8vo., price 1*l.* 8*s.* Boston, 1843.
- THE ARCHITECTURAL ANTIQUITIES OF THE COUNTY OF DURHAM, from Drawings by R. W. Billings, 4to., No. I. and II. price 2*s.* each. London, 1844.
- ARCHAEOLOGICAL AND GRAPHIC ILLUSTRATIONS OF ASHBOURN CHURCH, DERBYSHIRE, by the Rev. S. Tenison Mosse, M.A. Folio, price 2*l.* 2*s.* Ashbourn, 1842.
- BARONIAL HALLS, PICTURESQUE EDIFICES, AND ANCIENT CHURCHES OF ENGLAND, drawn in Lithotint, by J. D. Harding, edited by S. C. Hall. Parts I. to III. Imperial 4to., price 5*s.* each. London, 1844.
- QUARTERLY PAPERS ON ARCHITECTURE, edited and published by John Weale, with 41 Engravings, many of which are coloured. Vol. I., 4to.; *sewed*, 15*s.*; *half bound*, 1*l.* 4*s.* London, 1844.
- CONTENTS, PART I.
- IV. Stained Glass at York, p. 1.
 - V. Primitive Churches of Norway, pp. 4.
- PART II.
- I. Treatise on the Pointed Style of Architecture in Belgium, by A. G. B. Schayes, translated by Henry Austin, Architect, pp. 74.
 - II. The Art of Painting on Glass, or Glass Staining, by Dr. Gessert, translated from the German by William Pole, Assoc. Inst. C. E. pp. 34.
 - III. Account of the Painted Glass Windows at the Church of Gonda, in Holland, pp. 14.
 - IV. Illuminated Capital Letters, p. 1.
 - V. Temple Church, London, p. 1.
 - VI. On Artistic Ecclesiastical Decoration, by John Woody Papworth, A.R.I.B.A., pp. 32.
 - VII. An Historical Account of the Church of St. Margaret, Stoke-Golding, Leicestershire, by T. L. Walker, Architect, pp. 22.
 - VIII. Selections of Painted and Stained Glass, from York, by Messrs. Ball and Gould, pp. 4.
 - IX. Church of St. Jacques, at Liege, p. 1.

THE ECCLESIASTICAL ARCHITECTURE OF ITALY, from the time of Constantine to the fifteenth century, with an Introduction and Text by H. Gally Knight, Esq. Imperial folio, Vol. I., price 5*l.* 5*s.*

THE PRESENT STATE OF ECCLESIASTICAL ARCHITECTURE IN ENGLAND, by A. Welby Pugin, Architect, with 36 Illustrations. Reprinted from the Dublin Review. 8vo., price 9*s.* London, 1843.

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[Other Drawings of a similar nature are in preparation: also ground plans and elevations of old Churches.]

RECENT PUBLICATIONS OF THE CAMBRIDGE ANTIQUARIAN SOCIETY, 4to. No. VII. A Description (by Professor Willis) of the Sextry barn at Ely, lately demolished. Cambridge, 1843.

THE SYMBOLISM OF CHURCHES AND CHURCH ORNAMENTS: a translation of the first Book of the "Rationale Divinorum Officiorum," written by William Durandus, sometime Bishop of Mende, with an introductory Essay, Notes and Illustrations, by the Rev. John Mason Neale, B.A., and the Rev. Benjamin Webb, B.A., 8vo., 10*s.* 6*d.* Leeds.

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CHARLES CAHIER, PRETRES. Folio. Paris. Livraisons i.—xi. pp. 226.

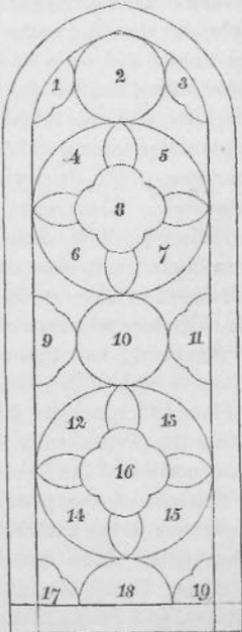
OUR wish to draw the attention of our readers to this truly magnificent work has induced us to notice it thus early. It will be completed in fifteen livraisons. The eleven already published contain fifty-two folio plates, most of which are richly coloured by the cromolithographic process.

The first plate of the series (of which we give a diagram) represents a window of Bourges cathedral, in which are the following subjects:—

- Nos. 1 and 3. In each is represented an arm issuing from a cloud, and holding a censer.
2. Jacob blessing Ephraim and Manasseh. His arms are crossed, which, according to the authors, is typical of the cross of Christ.
8. The Resurrection.
4. Elijah raising to life the son of the widow of Zarephath.
5. Jonah issuing from the fish's mouth.
6. David seated, a tree bearing a nest, and the pelican shedding its blood on its young.
7. Three lions: one is stretched out on the ground, apparently dead; a second standing by closely regards it; the third is seated at some distance.
9. Moses causing water to issue from the rock.
10. The Crucifixion.
11. The brazen serpent.
16. Christ bearing the cross.
12. The woman of Zarephath gathering wood, her child, and Elijah. The wood is in the form of a cross.

13. The sacrifice of the paschal lamb. A figure is marking the door-posts.

The words "Scribe Thau" are on the glass.



14. Abraham and Isaac going to Mount Moriah. The wood borne by Isaac is in the form of a cross.
15. The sacrifice of Isaac.
- 17, 18, 19, represent butchers engaged in their trade. This shews that the window was given by the corporation of butchers, and is called by the authors the *signature* of the window.

This window is a fine specimen of the thirteenth century, and exhibits the usual characteristics of that period. The subjects are placed within medallions, and, from the large proportion they bear to the surrounding ornamental details, are the most prominent and striking objects in the design. The whole window presents to the eye one great mass of various colours, among which blue predominates, sparingly relieved with white.

The next fifteen plates represent windows in the same cathedral, resembling the last in general character, but differing from it in slight particulars of arrangement and colouring. Such windows are frequently termed by French antiquaries "*mosaiques*," to distinguish them from "*grisailles*," i. e. windows in which white glass predominates.

Plates No. 20, 21, 22, 24, 25, 26, exhibit a series of windows, containing in each of their principal lights one large figure, drawn in a vigorous but stiff style, and standing under a low-crowned canopy, similar to those met with on the tombs and seals of the thirteenth century. The figures represented in these plates, besides the Virgin Mary and St. Stephen, are fifteen of the prophets, and the twelve Apostles, and evidently form part of the series of saints and prophets, which, according to M. Lasteyrie, (*Histoire de la Peinture sur verre*, p. 96,) occupy the clearstory windows of the choir of Bourges cathedral. The tracery lights of some of these windows are represented in Plate 28. The whole of these windows are richly coloured. The figures, from their great size, must have a magnificent effect, and are admirably calculated to adorn positions so distant from the eye. The original glass of the clearstory windows of Canterbury cathedral was somewhat similar in its arrangement; two figures, however, one above the other, appear to have occupied each of the lancets, of which that clearstory is composed.

Plate 19 represents figures of Christ and the Virgin Mary, each figure within the divine oval; these figures are of a very large size, and occupy a great portion of the lights in which they are placed.

Thirteen of the plates are called *Planches d'étude*, some of which are illustrative of the authors' views of symbolism; the subjects represented are taken partly from illuminations, but principally from glass at Bourges, Chartres, Tours, Beauvais, Mans, St. Denys, Lyons, Troyes, Strasbourg, Rheims, and Sens. Some of the plates exhibit details of the full size of the original glass; others give views of entire windows. Of these, No. 14, which represents a remarkably fine window of Strasbourg cathedral, is interesting, as exhibiting in particular the change from what we should call the Early English to the Decorated style of glass painting. This window

has a marked German character, and bears a German inscription at the bottom.

One plate is termed '*Usages civiles*,' and appears intended to form part of a series, which, if completed, will prove interesting and valuable from the light it will throw on the manners and costumes of the age.

In addition to the plates already enumerated are fourteen others, eight of which represent details of "*mosaiques*," and the remaining six of "*grisailles*," collected from the cathedrals of Bourges, Angers, Mans, Clermont-ferrant, Fribourg, Lyons, Soissons, Laon, Rheims, Sens, and Salisbury, from St. Thomas and St. William of Strasbourg, St. Denys, Colmar, and St. Remi at Rheims.

It is almost impossible to speak too highly of the plates in this work, which are by far the most magnificent representations of painted glass which we have yet seen. If we were to make any distinction among the plates, we should say that Nos. 3 and 6 of the full-sized details are the most valuable, as best exhibiting the peculiar character of the *shading* used in the thirteenth century. All the plates, however, preserve to a wonderful extent the *spirit* of the originals, and appear to be executed with great fidelity. We could wish that in some of the plates the *leading* had been more distinctly marked. This point, which is very important, is frequently too much neglected in representations of painted glass. The work acquires an additional value from having specimens of glass selected from different countries.

It is to be hoped that our own artists will derive a useful hint from this publication. A *single* work, which should attempt to illustrate the whole of the glass contained in this country, would necessarily be imperfect, and, at the same time, too expensive to be within the reach of persons of moderate fortune. But detached publications, representing with care the *whole* of the glass in any one building, would, we are convinced, be valuable additions to our archæological works, and do much towards propagating a correct taste in glass painting. At the present time, when public attention is so strongly directed towards subjects of this nature, an undertaking, such as we have mentioned, would, if properly executed, hardly fail to meet with deserved success.

We have not met with any thing in the letter-press of this work which throws light on the history and antiquities of glass painting. The subject which occupies by far the largest portion of it, is Christian symbolism; and this is so evidently the favourite topic of the authors, that we were by no means surprised to meet with the avowal (page 175, note), that "these their first researches into the cathedral of Bourges are, in truth, only an introduction to the study of figured symbolism during the middle ages, in its relation with written symbolism."

The symbolism discoverable in the windows is very elaborately treated, and leads to the discussion of more subjects than can be noticed in a brief review. Many of the topics, moreover, are, from their theological cast, little calculated for this journal. All that we can attempt is, to state concisely the general view of symbolism entertained by the authors, and to

notice in particular a few symbols, a knowledge of which may be of practical use in rendering more intelligible some of the productions of medieval art.

According to their view, the twelfth and thirteenth centuries were ages of grandeur, of earnestness, and of faith; the people, though illiterate, were not ignorant; and religious art, addressing itself rather to their well-instructed understandings, than to their senses, endeavoured to express something beyond mere historical events or sensible objects.

Painted windows were constructed conformably to this principle, and, except in some particular instances in which the subjects represented are in themselves sufficiently expressive, or do not admit of any ulterior meaning, every window is intended to convey to the spectator's mind some one abstract idea, some sentiment, or point of doctrine. The particular subjects which compose the work, when taken in connection with each other, express something beyond their individual, literal, or symbolical import.

Thus our authors designate the window before described, "the window of the New Covenant," the combination of subjects being such as to bring to mind the call of the Gentiles. Another window, in which is depicted, in a series of medallions, the parable of the Prodigal Son, is considered by them to be a symbolical representation of the admission of the Gentiles into the number of the children of God, and the abrogation of the Sabbath by the consummation of the law of Moses.

Subsequently to the thirteenth century, the kind of symbolism which has been mentioned fell into disuse, and artists were contented with bringing into juxtaposition events, of which one was the type, and the other the anti-type, or which were parallel to each other. This latter method of treating Scripture is apparent in the ecclesiastical writers as well as in the artists of the fifteenth century. It was not altogether unknown in the thirteenth century.

The interpretation put by the authors on the windows described in this work, is of course mere conjecture; it is nothing more than their manner of reading a language, which, however it might formerly have existed, has long been a dead one; but they abound in authorities which justify the symbolical meaning they attach to individual subjects. Indeed they more than once insist on the principle that in endeavouring to discover the secret meaning of a work of art, the enquirer is not at liberty to indulge his own imagination, but must submit to be guided by the authority of contemporary or earlier writers. He must interpret figured monuments through the medium of written authorities. The profusion of quotations which are employed for the purpose just mentioned, are also brought forward with a view of shewing the prevalence of the figurative mode of biblical interpretation in the ages in question, and the consequent tone of thinking which was likely to be imparted to artists, and to the people at large.

We have already specified the subjects represented in the "window of the New Covenant." To do justice to our authors we ought to follow them through their commentary on this window, which occupies above one hundred pages; but this is impossible; we can merely state that in every one of the

subjects represented (excepting of course the "signature," and Nos. 1 and 3), they find a type of the call of the Gentiles, or some special allusion to it.

We shall now, as we proposed, mention a few of the numerous symbols commented upon in the course of the work, premising however, that our notices of them are in general very much abridged.

In No. 13. of the diagram the words "Scribe thau" are found. The letter Thau, or T, particularly in some ancient alphabets, resembles a cross, and is here directed to be inscribed because it has been supposed that the mark placed by the Israelites on their door-posts was a cross. The words are taken from Ezekiel (ch. ix. ver. 3, 4), the Thau or mark there ordered to be placed on the foreheads of the righteous having been in the middle ages universally considered to be a T.

In Nos. 12. and 13. the *wood*, as has been noticed, is in the form of a cross. Death having been brought into the world by means of wood (the tree of knowledge), and the human race having been saved by means of wood (the cross), wood as a symbol attracts great attention in ecclesiastical writers, and in the mention of it in the Old Testament a symbol of the cross is generally detected.

No. 10. is the Crucifixion. The figures on the right and left of the cross represent respectively the Church and the Synagogue, or the old and the new law. These figures are of frequent recurrence, though with occasional variations. The Church is veiled and crowned, and bears a sceptre. In the window at Bourges, she has a cup to receive the blood which flows from our Saviour's side; sometimes she holds the chalice of the altar surmounted by the host; in the right hand she generally has a long pastoral staff. In a window at Chartres, her cross bears a veil (*velum*, *sudarium*, *orarium*, *pallium*) suspended from the upper part of the shaft. At Chartres too, instead of a cup, the left hand holds a church, or model of a church, a type often used by other artists; sometimes the figure is placed in a shrine, in the form of a church. The Synagogue is almost always represented with bandaged eyes, and a drooping head, from which a crown is falling. Commonly she has no cloak. Frequently she has a banner, the shaft of which is broken in two or three places; the banner is almost always pointed, sometimes it has two points, here it has three. The tablet inscribed on the windows at Bourges with the word *Synagoga*, which she bears in one hand, is the text of the Divine law, which in her blindness she suffers to fall. The figures of the Church and Synagogue are the only allegorical ones which occur in the present composition, but they are not surrounded by a polygonal nimbus, the usual mark of an allegorical personage, perhaps, because in the thirteenth century they were looked upon rather as real (though immaterial) beings than as mere personifications. (p. 43.) The cup in which the Church is receiving the Saviour's blood, shews that the Church is in possession of the true Sacrifice. This becomes more apparent when the Synagogue is accompanied by a sheep, goat, or ram, indicating that the figurative victims have given place to the real One.

The bandage on the eyes of the Synagogue is a Biblical type. Moses

covered his face when he came from the Divine Presence. In Suger's glass at St. Denis, Christ, from the cross, raises the bandage from the eyes of the old law.

The Virgin and St. John, who are often found at the side of the cross, are to be looked upon not as mere historical personages, but as representatives of the Church and Synagogue.

There is much symbolism in the *vine*. The Fathers all compare the blood of Christ to the juice of the grape, and the Passion to the wine-press. The origin of the idea is in Isaiah. The blood of the grape is spoken of in many places in Scripture. Christ compares Himself to a Vine. The bunch of grapes carried by the two spies was universally looked upon in the middle ages as a symbol of Christ crucified. St. Austin admits it in the fourth century; after him Evagrius sees in the two bearers the Jew and the Christian. The one who goes first never sees the mysterious bunch of grapes, the other has it always before him. This idea has subsequently been much enlarged upon. Hence the old artists transformed the cross sometimes into a vine^a, sometimes into a wine-press. Hence too the bunch of grapes which is sometimes placed in the hand of the Virgin, and the idea found in several windows of the fifteenth and sixteenth centuries, of angels holding cups under the wounds of the crucifix. The Virgin also has been compared to the promised land, from which the bunch of grapes was brought.

In No. 7. *lions* are introduced. The Lion of Judah is the symbol of the triumph of Christ, and of the Divine Power; in ecclesiastical writers, however, it is frequently taken with reference to the Resurrection. It is on account of its being symbolical of the Resurrection, that the lion is assigned to St. Mark as an emblem, St. Mark being called the historian of the Resurrection. This title he has probably obtained from his gospel being used on Easter-day. The reason why the lion is taken as a symbol of the Resurrection, is to be found in the fabulous history of the animal; according to which the whelp is born dead, and only receives life at the expiration of three days on being breathed on by its father.

In Nos. 9. and 10. of the diagram, Moses is represented with *horns*, but it seems that this type was not adopted by the majority of artists in the thirteenth century. The idea of the horns appears to have originated in the word *cornuta*, applied in the Vulgate (Exod. xxxiv. 29—35.) to Moses' face, or in some earlier tradition, which caused St. Jerome to adopt that word. The authors do not know a single Byzantine work representing Moses, in which the horns occur.

In a window at Lyons (Planches d' étude, No. 8.) the *chaladrius* or

^a In a window of Lullingstone church, Kent, Christ is represented nailed to a vine in the form of a Y, rising from the middle of a square cistern, from one side of which water appears to flow. People of all ranks are approaching the cistern, and some are filling vessels from it. A monk is digging a channel to let the water flow freely

through the land. One of the figures appears to call attention to the proceeding of the monk, and another is bending over the channel in order to fill a vessel from it. Above the vine is the text, (John vii. 37,) "If any man thirst come to me and drink." The date of this glass is about 1520.

charadrius occurs. The word is there written *gladrius* or *glabrius*. The *chaladrius*, in fabulous natural history, is a bird perfectly white, which, by looking on a sick person, takes away his diseases. It is a symbol of our Saviour.

The *unicorn* is a symbol of the Incarnation. The description of the animal, together with the well-known method of taking it, is given from a French Bestiary. According to this, it is a beautiful and not large beast, with the body of a horse, the feet of an elephant, the head of a stag, a loud and clear voice, and a tail curled like a pig's; in the middle of the forehead is a straight sharp horn, four feet in length. It can only be taken by means of a virgin beautifully arrayed. She is placed near the haunts of the animal, which, on perceiving her, runs towards her, kneels down, and laying his head on her lap, falls asleep and is taken. In the Bestiary of Philippe de Thaurin, the unicorn is described as having merely the body of a goat. The application of the fable to the Incarnation may there be found. In the present work it is given in the following lines from a MS. in the Bibliothèque Royale.

Si ceste merveilleuse beste
 Qui une corne a en la teste
 Senefie nostre seignor
 Ihesucrist, notre Sauveor.
 C'est l'unicorne espritel
 Qui en la vierge prist ostel,
 Qui est tant de grant dignite,
 En ceste prist humunite
 Par quoi au monde s' aparut.

Towards the sixteenth century, the Incarnation is found represented under the *allegory of a chase*. The animal is pursued by two couple of hounds, followed by an angel sounding a horn, and throws itself into the bosom of the virgin, who is waiting for it. The two couple of dogs are Mercy and Truth, Justice and Peace, (Psalm lxxxiv. 11.) The huntsman is the archangel charged with the Annunciation.

In the *Pelican* (No. 6. of the diagram) the authors do not see the commonly received emblem of the Eucharist, or the body and blood of Christ, with which we are fed; but the restoration of the human race to life by means of Christ's blood. This interpretation they justify by the position which the emblem holds in the present window, and in some others, by the early fables respecting the bird, which represent it as restoring its young to life by the blood which it causes to flow from its breast: and by several passages in ecclesiastical writers. They have met with no author anterior to the fifteenth century who speaks of the blood being given as nourishment.

The tree bearing a *nest* in this medallion appears to be an allusion to the text in Job, which, according to the Vulgate, is, "I will die in my nest, and spread myself as a palm tree."

The *dragon's* or *whale's throat*, by which, in the middle ages, the mouth of hell is represented, is "an extension of the symbolism of the Leviathan." From want of space the authors abstain from doing more than giving this

hint, and referring to various writers who treat of the allegory. For the benefit of those who will be satisfied with a brief and ready explanation of the form adopted, they quote a passage from the *Bestiary of Philippe de Thau*. (Edited by Mr. Wright, London, 1841, p. 108.)

E ceo dit escripture, cetus ad tel nature,
 Que quand il volt manger, cumence a balier :
 Et el baliement de sa buche odor rent
 Tant suef e tant bon que li petit peissun
 Ki l' odor amerunt en sa buche enterunt,
 Lores les ocirat, issi les transluterat.
 E l'diable enement strangluerat la gent
 E ceo dit Bestiaire un livre de grammaire.

An illumination accompanying the verses is mentioned, which has these words. "*Cetus hic pingitur . . . et quomodo pisces entrant in os ejus . . . Cetus diabolum significat . . . et pisces animas.*"

Besides the window of "the new covenant" there are described those representing the History of St. Thomas (Plate 2), the last Judgment (Plate 3 and 19, the latter Plate is not yet published), the Prodigal Son (Plate 4), the Passion of Christ (Plate 5), the Good Samaritan (Plate 6), and the Apocalypse, or reign of Christ through the Church (Plate 7). Our limits prevent us from doing more than merely enumerating these Plates. We have also abstained from making any remarks on the costumes, and on the colours and artistical treatment of the windows, as the authors have reserved these subjects to be treated of in a subsequent part of the work.

We ought not to omit noticing that in the commentary on the window containing the History of St. Thomas, occasion is taken to give an analysis of part of "*Les Catholiques Œuvres et Actes des Apôtres,*" a mystery, or miracle play, represented at Bourges in 1536. It contains 66,000 lines, and occupied between thirty and forty days in the representation. But we are under the necessity of omitting all particular mention of this curious production, as well as of many other subjects, the consciousness of having already too greatly exceeded our limits obliging us to rest satisfied with a very imperfect notice of a work which, from the care and labour that have been bestowed upon it, might well deserve to be treated of more at length.

F. B. & C. W.

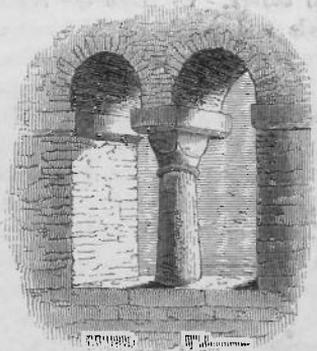
* * * Since the above was written we have been informed that fourteen livraisons are now published: but we have not had an opportunity of seeing any more than those we have already noticed. We have also learned that Messrs. Cahier and Martin are not priests of the cathedral of Bourges, as we had been led to suppose, but are Jesuits resident at Paris: and that the descriptions of the windows, &c., were written by le Père Cahier, and the drawings made by le Père Martin.

A GUIDE TO THE ARCHITECTURAL ANTIQUITIES IN THE NEIGHBOURHOOD OF OXFORD. Part I, DEANERY OF BICESTER. Part II, DEANERY OF WOODSTOCK. Published by the Oxford Society for Promoting the Study of Gothic Architecture. 8vo. Oxford, J. H. Parker.

Although this work has to a certain degree a local object, yet it deserves to be generally known to all lovers of ancient ecclesiastical architecture, as possessing a general interest and utility. When the student is familiar with the first principles of a science, nothing is more useful than the study of a miscellaneous collection of examples; and few districts afford examples of architectural antiquities so varied, and so well grouped for historical study, as the neighbourhood of Oxford. We have there, within a small compass, every style from the supposed Saxon to the debased Gothic of the seventeenth century. The book is published by a very praiseworthy Society, under the immediate care of its Secretary, Mr. Parker, and is illustrated profusely with woodcuts, of which we can best convey an idea to our readers by giving a few specimens.

The 'neighbourhood of Oxford,' comprised in a circuit of about ten miles, is divided into four deaneries, those of Bicester, Woodstock, Cuddesdon, and Abingdon, of which the first two are already published, and the others are, we believe, in an advanced state of preparation. The Deanery of Bicester commences with Islip, the birth-place of King Edward the Confessor, and includes sixteen parishes; that of Woodstock contains twenty-nine parishes, in several of which the churches are remarkably interesting.

The church of Caversfield, in the Deanery of Bicester, presents in its tower a remarkable example of the style supposed to be Saxon, joined, as usual, with Norman additions. In the nave of Bicester church is a triangular-headed arch, supposed also to belong to the Saxon style. The tower of Northleigh church, in the Deanery of Woodstock, has also been supposed to be Saxon; it contains curious belfry-windows of two lights, with a balustre, supporting a long stone through the wall, corresponding with the imposts.

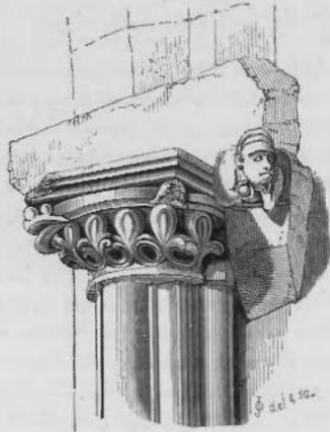


Belfry Window, Northleigh Church

Interesting specimens of Norman architecture are found in the churches of Islip, Caversfield, Bucknell, Cassington, Begbroke, Northleigh, Southleigh, Stanton Harcourt, &c. The north porch of Caversfield has a good doorway, ascribed to about the year 1180. The pillars in Islip church are also late Norman. The tower of Bucknell church is a specimen of plain Early Norman, with interesting belfry windows. Large portions of the churches of Begbroke and Cassington are of this style, as well as the nave of that of Stanton Harcourt. The inner doorway of the south porch

of the church of Middleton Stoney is a rich example of late Norman, with varieties of the zigzag moulding, and very singular foliage in the head.

The Early English style is found in the naves of Bicester and Charlton-on-Otmoor, in the nave of Kirtlington, in the tower of Middleton Stoney, in the east windows of Hampton Poyle, and one or two other churches, and in various parts of Stonesfield and Stanton Harcourt. The chancel of Bucknell church is pointed out as a fine specimen of the manner in which country churches were built in the thirteenth century. The nave and aisles of Bicester church present some interesting examples of Early English clustered columns, many of which have been mutilated. They have capitals, with the stiff-leaved foliage, as represented in the cut.



Capital, Bicester Church, c. 1200.

Merton church is nearly a perfect specimen of the Decorated style. The church of Ambrosden is a very fine example of the same style; as are also Kidlington, North Aston, Chesterton, Hampton Poyle, and several others. Of these the south aisle and porch of Kidlington are particularly worthy of notice. That of Chesterton contains some elegant early Decorated sedilia, consisting of three cinquefoil arches, with a square label over them, with ball-flowers.

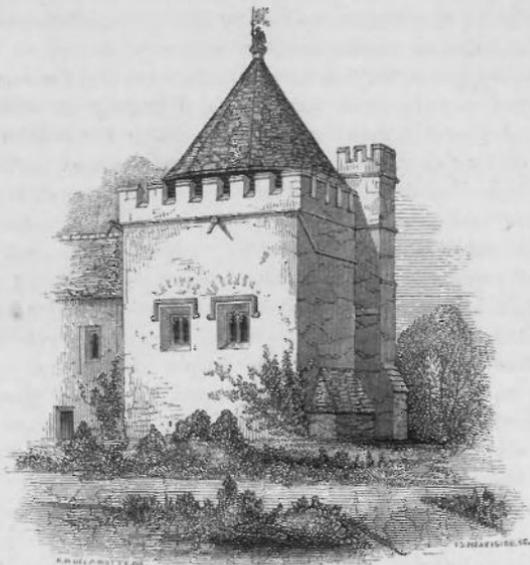
The Perpendicular style is found in the later additions to, and many windows inserted in, nearly all the churches, and it is hardly necessary to mention particular examples. Ensham is a fine church of this style; and those of Handborough and Coombe, in the Deanery of Woodstock, and of Bicester, contain many parts deserving of study.



East end of South Aisle, Kidlington, c. 1320.

Most of the parishes described in these two Parts are connected with interesting historical events, and many of them contain other ancient remains, besides their churches. Islip, as we have already observed, was the birth-place of King Edward the Confessor; and there appear to be

some remains of the old palace, afterwards the manor-house of the abbots of Westminster. There are several good specimens of old domestic architecture in various parishes. Of these the most remarkable are the remains of an ancient seat of the Harcourts at Stanton Harcourt, with the tower in which Pope translated the *Odyssey*, and the kitchen, a valuable specimen of



Kitchen, Stanton Harcourt.

a class once numerous, but of which the only examples remaining, that we are acquainted with, are this and that at Glastonbury. Remains of monasteries are found at Bicester, Godstow (the burial-place of Fair Rosamond), and Woodstock. Some of the churches contain early crosses. Traces of a castle are seen at Middleton Stoney. British, Roman, and Saxon remains are found scattered over the whole district.

T. WRIGHT.

COINS OF THE ROMANS RELATING TO BRITAIN, DESCRIBED AND ILLUSTRATED
BY JOHN YONGE AKERMAN, F.S.A., &c. Second Edition. 8vo. London.
1844. JOHN RUSSELL SMITH.

Among the many claims which the Roman coins and medals have upon the consideration of the historical antiquary, are those which arise from their direct reference to events connected with the history of countries which successively fell beneath the arms and arts of the then mistress of the world. Upon these imperishable monuments, which have outlived, in all the beauty and freshness of early youth, the sculptured trophy, the triumphal arch, the

pompous and elaborate inscription, and the many costly and gorgeous works of art that were erected to commemorate the conqueror's achievements, may be read the meaning, though sententious legend, which, assisted by appropriate designs, tells its story plainly and effectively. In the progress of Roman provincial history, coins and medals occasionally bear allusion to friendly relationship between the subjected countries and imperial Rome, in the establishment of colonies, the raising of temples, and other public buildings, the formation or improvement of highways, as well as in the visits of the emperor himself as the redressor of grievances and the restorer of peace. The historical importance of these coins is usually accompanied by well-designed and executed representations, in which the painter, the sculptor, and the poet, may each find something to admire and instruct, and from which the superintendents of modern mints, and governments themselves, might derive useful hints for the improvement of national coinages, by making them the medium of recording national events, and of conveying some sort of popular instruction. The coins of the Romans relating to Gaul and to Britain, are among the most interesting of the series, as they include many not struck by the imperial powers of Rome, but issued at times when rulers in these provinces assumed the purple, and, more or less effectually, maintained an independence which, obtained by means of military power more frequently than by the general will of the people, lasted only until the fortune of war led to the re-establishment of the foreign yoke, or that of some more successful usurper. From the immense quantities of coins struck, it would appear that in many instances these revolutions were much more extensive and general than the notices given by historians would of themselves lead us to imagine. These are often so brief, and so palpably partial, that it is impossible, without having recourse to the aid of inscriptions and coins, to form even an imperfect notion of the true state of the provinces at these important epochs in their history. The six years' sway of Postumus in Gaul is but incidentally alluded to by historians, but the vast quantities of his coins still extant, many of them executed by the best artists of the time, evince the success of his arms and the undisturbed tranquillity of the province under his rule.

Mr. Akerman's work is, as its title shews, confined to Roman coins relating to Britain. Of these the first are of Claudius, whose gold and silver coins exhibit the front of a triumphal arch, surmounted by an equestrian figure between two trophies, with *DE BRITANNIS*, or, more rarely, the emperor in a quadriga, and the same inscription. In the reign of Hadrian, the Britons revolted, but the opportune arrival of the emperor himself seems to have smothered the insurrection, and left him but little to achieve after repelling the Caledonians, who had broken through the northern frontiers of the province. The visit of Hadrian is commemorated by a large brass coin, inscribed on the reverse, *ADVENTVS AVG. BRITANNIAE. S.C.* The emperor is represented clothed in the toga, and holding a patera over an altar, with the fire kindled, on the other side of which stands a female figure with a victim lying at her feet. In the second middle brass coins of Hadrian, the province

of Britain is personified as a female seated on a rock, holding a javelin, her head slightly inclining on her right hand, by her side a large oval shield; beneath, the word BRITANNIA. The attitude exhibits a mixture of repose and of watchfulness, happily emblematical of the state of the province, free from dread of her enemies, yet provided with the means of repelling future invasion. These latter coins are frequently discovered throughout England. Nearly a dozen, differing in some slight degree from each other, were found in the bed of the Thames near London Bridge a few years since.

The coins of Antoninus Pius give us many interesting references to Britain. The reverse of one of great beauty is here given and described:—

Obverse:—ANTONINVS . AVG . PIVS . P. P.

TR . P . COS . III.

Antoninus Augustus Pius, Pater Patriæ, Tribunitia Potestate, Consul tertium. The bearded and laureated head of Pius.

Reverse:—IMPERATOR II. (*Imperator iterum*): across the field of the coin, BRITAN. An elegant winged Victory standing on a globe, holding a garland in her right hand, and a palm-branch in her left.



This coin, Mr. Akerman remarks, “in all probability commemorates the victory gained by Lollius Urbicus over the revolted Brigantes, who made incursions upon their neighbours, then leagued with the Romans. Victory was an important deity among the Greeks and Romans, and she is accordingly figured on great numbers of their coins. Tacitus says that, besides other prodigies which preceded the revolt of the Britons under Boadicea, the image of Victory, set up at Camulodunum, fell down without any apparent cause, with its back to the enemy. Sylla built a temple to Victory at Rome; and we are told that Hiero, king of Sicily, made a present to the Romans of a statue of Victory in solid gold. She had a fine statue in the Capitol, of which the figure on the reverse of the coin here described, may have been a copy.” The reverse of another, with the same inscription, exhibits a helmeted female figure seated on a rock, holding a javelin in her right hand, her left reposing on a large ornamented shield by her side, her right foot resting on a globe. The author remarks, “the reverse of this coin differs materially from those of all the others of this series. Instead of a female figure bare-headed, as on the coins of Hadrian, we have here doubtless a personification of Rome herself, her dominion being aptly enough portrayed by the globe beneath her right foot, while she grasps a javelin (a barbarian weapon) instead of a spear.” Another specimen presents us with a female figure seated on a globe, surrounded with waves; in her right hand a standard, in her left a javelin; her elbow resting upon the edge of a large buckler by her side; a type illustrative of the oft-quoted line of Virgil—

“Et penitus toto divisos orbe Britannos^a,”

and similar descriptions by Claudian^b and Horace^c. The most common

^a Ecl. l. 67.

^b De Mall. Theod. Cons. v. 51.

^c Carm. lib. 1. Od. 35. v. 29.

of the whole Britannia series are the second brass of Pius, reading on the reverse, round a female figure seated in a dejected position on a rock with shield and standard, BRITANNIA. COS. IIII.

The reign of Commodus, during which the Caledonians invaded and ravaged the north of Britain, afforded opportunities to that emperor for recording upon medals and coins the successes of his legions, whose victories also gave him a pretext for taking the name of *Britannicus*, although he never visited the province in person. There are three or four medallions of this emperor relating to Britain, a variety of which is given below. On the obverse his titles commence, and are continued on the reverse, on which is represented a Victory seated on a heap of arms, inscribing on a shield VICT. BRIT. (Victoria Britannica): before her a trophy.

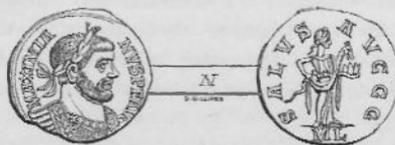


The coins of Severus, and his sons Caracalla and Geta, afford the author ample scope for a dissertation on the events connected with their visit to Britain and their military operations in it. The following coin is one of many varieties relating to this important period in the Romano-British history. It is of Geta, and in second brass: the reverse presents a Victory seated on shields, holding a palm-branch, and a shield resting on her knee; legend, VICTORIAE BRITANNICAE. It will be observed there is a change in the orthography of the word Britannia: for this alteration Mr. Akerman gives some pertinent reasons.



From the reign of Caracalla to that of Diocletian and Maximian, no Roman coins have been found bearing direct allusion to Britain. During the reign of these emperors, however, we find a new and extensive series of coins struck *in* Britain, and affording curious and valuable information relative to

one of the most important epochs in the early history of this island. Carausius, the admiral of the Roman fleet stationed in the British channel to protect Gaul and Britain from the depredations of the Saxons, being accused or suspected of appropriating to his own uses the rich booty he had captured from the pirates of the north, and anticipating in consequence the worst from the emperors at Rome, landed in Britain with several legions previously under his command in Gaul, took complete and permanent possession of the province, and assumed the titles of Augustus and Imperator. From some remarkable coins to which the reader is referred, it would appear that the Britons, hoping perhaps that any change would be for the better, invited and awaited his coming. Defended by his fleet, Carausius defied with success the attempts of Diocletian and Maximian to recover the lost province, and a peace, to which it seems the Roman emperors unwillingly but unavoidably conceded, confirmed the adventurer in the undisturbed possession of Britain for upwards of six years. Numerous coins of Carausius refer to the establishment of this peace, and appear from the inscription *PAX . AVGGG.* (*Pax Augustorum*) to imply the free concurrence therein of Diocletian and Maximian, especially as coins also of these emperors are extant with a similar legend. The careful numismatist, however, detects these coins from certain peculiarities to have been struck by Carausius himself, to give an appearance of being recognised in his assumed titles and power by the emperors at Rome. One of the rarest from the collection of the writer of these notes, is here given. It is in gold, and was found a few years since in the bed of the Thames.



The *ML* in the exergue of the reverse is believed to stand for *Moneta Londinensis*. It may also be remarked that these coins with the three *G*'s are not recorded to have been found in any other country except England, but the coins of Diocletian and Maximian with two *G*'s, as *PAX AVGG*,—*SALVS AVGG*, &c. are exceedingly numerous, and are continually discovered wherever the Roman rule extended. Descriptions of isolated coins, from the extensive series of the coins of Carausius and his successor Allectus, would only afford a faint notion of the various points of view in which they interest the historian and the antiquary. Mr. Akerman's volume, which contains a notice of every known variety, with copious illustrations, and is published at a very moderate price, should be consulted, not merely for these particular coins, but also for facts most valuable to all who are interested in Romano-British history.

C. R. SMITH.

ANCIENT AND MODERN ARCHITECTURE, CONSISTING OF VIEWS, PLANS, ELEVATIONS, SECTIONS, AND DETAILS OF THE MOST REMARKABLE EDIFICES IN THE WORLD: edited by M. JULES GAILHABAUD. Series the first, Royal 4to. London, Firmin Didot et Co. 1844.

This work has been published with the praiseworthy design of offering science in a popular and inviting form. While furnishing pure and correct examples of the architectural styles of different peoples and different ages, it forms at the same time a handsome ornament even to the drawing-room table. It is particularly calculated to give wide and general views to popular readers, by leading to habits of comparison, and for this reason it is especially deserving of encouragement. The drawing is correct, and the plates are beautifully executed. It ought to be stated that the work was originally published in France, and that the plates are the works of French artists; the text, written by some of the most distinguished of the French antiquaries, has been translated into English, with the addition of a preface by professor Donaldson. The volume we have before us forms the first series, or year, and we have also received five parts of the second year, which give promise of a volume fully as interesting as the first.

The subjects in the first volume commence with the Indian temples. It is remarkable that the most durable monuments of the far east were temples, while those of the west which have lasted longest are its tombs. Several plates are devoted to the wonderful temples of Elora, excavated from the solid rock, which, although they are placed first in the series, are probably not much older than the commencement of the Christian era. They hold the position here given to them by their primeval character, rather than by their early date. The Egyptian style is illustrated by interesting details of the little temple of Ebsamboul, one of the most remarkable monuments of that singular country. From Egypt we are led to the primitive monuments of Persia, which are illustrated by the celebrated tomb of Nakshi-Rustam, and by some details from the ruins of Persepolis. There can be little doubt that the tomb of Nakshi-Rustam was the burial-place of some one of the early Persian kings, and it is supposed to be that of Darius, described by the Grecian writers.

From these eastern monuments we are brought to the primeval monuments of the west, which are here divided into Pelasgian and Celtic. One of the most remarkable examples of the former has been discovered in the small isle of Gozo near Malta, of which several views and ample details are given in the volume before us. It is interesting as furnishing a more perfect specimen of a building which appears to bear some analogy in form to the supposed circular temples left by the earlier inhabitants of our islands. The selection of Celtic monuments engraved in the present work is especially interesting to the English reader, because they are all chosen from examples in Brittany, and afford the means of comparison with similar monuments in our own island. The Celtic monuments consist entirely of unornamented

stones, of colossal dimensions. A single stone, or Maen-hir, at Locmariakar, was, when unbroken, sixty-five feet in length. These monuments have always been objects of reverence among the lower orders, and they often bear marks of the superstitious worship of the peasantry in modern ages. "Near Joinville (Meuse), there is a maen-hir remarkable for a Roman inscription, at about two-thirds of its height. It consists of the words VIROMARUS ISTATILIF; *Viromarus son of Istatilius*, and was evidently engraved long after the erection of the monument. . . . A few maen-hirs have been found covered with rude sculptures, but these decorations were doubtless added at a later period. There is a stone of this kind near Brecknock, in Wales; it is called the maiden stone, and bears a rude carving of a man and woman in high relief. . . . But notwithstanding all that has been said on this subject, we do not think it possible a single specimen of carving on a Celtic monument can with any certainty be attributed to the Druids; of course we do not consider as sculptures a few lines or shapeless ornaments, scarcely visible, which may be seen on some stones of that epoch." After having shewn how, in the earlier ages of Christianity, these monuments of paganism were doomed to destruction, and great numbers must have perished, the writer of this article proceeds to state the feelings with which they were subsequently consecrated to Christian purposes. "At last the epoch arrived when Christianity, become more tolerant from the fact of its triumph being no longer doubtful, condescended to appropriate the monuments of polytheism, and converted the Roman temples into churches. The lower orders had been accustomed to perform acts of devotion at the foot of the Druidical stones; so instead of throwing these down, they were sanctified and consecrated to the worship of the true God. Sometimes the maen-hir itself was hewn into the form of a cross, as one of those near Carnac; sometimes one or more crosses were cut upon them, as on that of the Mountain of Justice on the road from Auray to Carnac; at a more recent day, crosses and religious symbols were sculptured upon them in a more advanced style of art, as those on the maen-hir of Ploemeur (north coast), which can scarcely be older than the sixteenth century." The numerous figures of the Celtic monuments of France given in this first volume, and in the parts published of the second series, are extremely valuable.

The monuments of primeval architecture, however wonderful by their mass, or interesting by their associations, have little of real beauty and are totally deficient in purity of taste. These important qualities first present themselves in the works of the Greeks and Romans, which are here illustrated by views and details of the elegant temple of Segesta and the noble Parthenon, and of the amphitheatre of Nismes and the arch of Trajan at Benevento. We are then introduced through the Roman basilicas to the Christian architecture of the middle ages. The succeeding subjects are the basilica of St. Clement at Rome, the existence of which may be traced from the fifth century; the church of St. Vital at Ravenna, begun in the sixth century, a good example of the Byzantine style; the Catholicon, or cathedral of Athens, another early example of the same style; the church of St. Mary at Toscanella, a beautiful example of the earlier ecclesiastical architecture of

Provence; the cathedral of Bonn, a specimen of the style prevalent in Germany at the beginning of the thirteenth century; the mosque of Ibn Tulun at Kairo, said to have been completed in 878, a valuable specimen of Saracenic architecture; and the cathedral of Freyburgh, an imposing monument of the Gothic style as prevalent in Germany. All these form very excellent studies, and the outline will naturally be filled up by other examples in the two following volumes; for it appears by the preface that the whole work is to extend to three volumes.

This volume concludes with two specimens of modern buildings, the church of the Invalides at Paris, a work of the age of Louis XIV., and the Halle-auble, or Corn Exchange, with its remarkable dome of cast-iron, executed in the earlier part of the present century.

T. WRIGHT.

SEANCES GENERALES TENUES EN 1841 PAR LA SOCIETE FRANCAISE POUR LA CONSERVATION DES MONUMENTS HISTORIQUES, 8vo. pp. 272. (With many Woodcuts.) *Caen*, 1841.

(Continued from our last.)

At the morning sitting of the 23rd of June, business was commenced by an account of some renewed excavations on the site of the castellum at Jublains, lately purchased as a specimen of transition from Gallo-Roman to that of early feudal military architecture, and the Society had the pleasure to learn that a habitation having thereon been built for the superintendent of the roads thereabout, this monument had been put under his protection; and it was also announced that an archæological map of Anjou had recently been published. M. de la Sicotiere having then read an account of the preceding evening's archæological promenade, the Director, in continuation of his former questions, asked, What were the most ancient churches of the neighbourhood, and what peculiarities of construction and decoration did they exhibit? In answering this, the Abbe Bourasse took occasion to suggest the advantage of carefully studying all those churches built by Gregory of Tours, in order to ascertain therefrom the principles of Romano-Byzantine architecture in Touraine. Other questions discussed were—Whether any Angerine churches of the eleventh and twelfth centuries were of circular or Greek-cross form, or with unusually arranged masonry, or peculiarly shaped buttresses, or the beak-moulding, the pearl-studded moulding, or that called by the French flabelliform, and more especially what churches had been fortified with machicolations. The archivist of the department having then presented sundry documents illustrating the dates of several churches therein, and of the old stone bridge at Angers, the President closed the sitting by inviting the Society to visit at noon the abbey church of St. Serge.

At the second sitting, at two o'clock, M. Godard, the author of an excellent monumental history of Anjou, informed the Society as to the mouldings most worthy of remark in that province. M. de Caumont then animadverted

on the great utility of locally studying the peculiarity of mouldings towards the formation of what might be termed architectonic zones; an opinion which M. Segrestain corroborated by referring to the beautiful cloister of St. Aubin, the mere physiognomy of which at once demonstrated the locality of its author's architectonic studies. A conversation then ensued upon the different systems of ornamentation in different provinces, and a comparison of the simplicity of Romano-Byzantine edifices in one part of Touraine with the highly adorned churches of the same epoch, near the rivers Cher and Vienne, and on those Mosaic-like incrustations composed of different volcanic stones so common in the churches of Auvergne.

The Director then proceeded to enquire, illustrating his several questions with large drawings, as to the usual shape of columns of the eleventh and twelfth centuries in Anjou; whether the Attic base was not constantly adopted; what was the mode of grouping them, and whether any are encircled with pearly bands. In reply to these, it having been incidentally remarked that arches were sometimes made of pointed form so early even as the twelfth century, not merely from caprice but upon the well-understood principle of their constructional utility; M. Godard combated the opinion that pointed arches were of eastern origin, for otherwise they would have been introduced by Foulque Nera in some of the many churches built by him after his return from the first crusade. It was then asked whether there existed in Anjou any columns based on lions, or any allusion in its ancient charters to the administration of "*Justitia inter leones.*" Whereon M. Marchegay stated that the church and the bishop's residence were places in which public justice was often administered, and alluded particularly to a document dated "*in veteri camera Episcopi Pictavensis;*" M. Godard relating also, on documental authority, that so lately as 1640—1650, the common place of justice at S. Georges des Mines, was the porch or narthex of its church. This led to a long conversation on the manumission of slaves having always taken place in the church, and also on the heating of ordeal water and iron therein,—M. de Caumont eloquently descanting on the deep impression which judgment pronounced in such holy places could not but have had on the bystanders.

The Director having then made a remark upon the rarity of historically sculptured shafts in Anjou, enquired whether there existed any with foliated bases, or any such channelled pilasters as are common in Burgundy. A conversation afterwards ensued on historied capitals and their colouring, which, it was said, is generally either red and blue, except where green foliage is introduced, and there the ground is always red, the colouring matter being fixed with fat oil or varnish. The resemblance of corbel-heads in Anjou and other provinces was next discussed, and M. de la Sicotiere having read an account of the Society's visit to the church of St. Serge, the meeting adjourned to the next day.

At the morning sitting of the 24th of June, under the presidency of the Marquis de la Porte, a memoir on the cathedral of Cahors was read, and a proposition thereon made that the Society should take down a wall then

hiding a fine Byzantine doorway. Next followed a report upon the monuments of the province of Saintonge, proving that many of the towers therein said to have been erected by the English during their occupation of that district, were not built until after their departure.

The Director then continued to put the archæological questions on the programme, and first, Whether the large Angevine windows of the twelfth century had any bas-relief on their archivolts—whether certain windows with exteriorly semicircular heads had not interiorly pointed heads, or vice versa? (M. de Caumont being of opinion that many windows were originally so formed.) The usual decoration of doorways, and the symbolical meaning of the statuary columns at the western entrance of Angers cathedral, was next learnedly investigated, and the peculiarity of Angevine vaulting demonstrated to consist in the central portions of each compartment being somewhat higher than its sides, so that a series of longitudinal ribs (unless observed from directly beneath it) is seen to be a succession of curved lines, as those of King's College chapel evidently are when seen from between its two roofs. As to the most ancient vaults in Anjou—with the exception of the Byzantine cupolas at Loches and Fontevault, which are completely domical—M. Godard stated them to be generally either of semicircularly wagon-form or very flatly groined and ribless; observing that Angevine churches, being usually without triforia, are not so lofty as those of other provinces. It appeared also that in Anjou pier-arches and their spandrels are plain, and that church-towers are mostly placed over the transepts, and consist of cubes surmounted with octagons. M. Biseul then read a learned report on the Roman roads of Anjou, and at eleven o'clock the morning sitting terminated.

The business of the afternoon sitting having been opened by a comparison of the sum expended for restoring the spires of Angers cathedral in 1839 with that of building them in 1516, the consideration of the questions in the programme was then resumed by the Director enquiring, What were the subjects generally represented on Angevine bas-reliefs of the twelfth and thirteenth centuries? upon which attention having been drawn to an infant Jesus on the Virgin's knees in the cloister of St. Aubin, the Director stated that, during the Romano-Byzantine epoch, our infant Saviour was almost always represented with the intellectuality of a good man, however inferior the art of sculpture then was in portraying the human figure, compared with that of representing vegetable substances.

With regard to the former existence of any canon for religious symbolical sculpture, M. Godard thought that sagittary-centaurs and mermaids holding fish—the emblem of Christ—should be so considered: but that many of the monstrous figures met with on corbels and capitals had their prototypes in the east, whence they were brought by Greeks and the early crusaders, referring in aid of this opinion to the figure of a camel at Nevers, and of several plants only indigenous in the Holy Land—not to mention other forms of gnostic or hieroglyphic origin. The mermaid, so common in Poitou, M. de Caumont, from having seen it often upon ancient fonts, could

not but deem allusive to baptism, and remarked that sometimes, instead of the figure holding in both hands a fish, it had in the right hand a knife—expressive perhaps of the vindictive power of God. In reply to a question as to the manner of depicting Vice, reference was made to certain representations of men entwined by serpents, and of women sucked by toads and snakes. The Director then enquired the usual mode in Anjou of figuring Christ—whether by surrounding Him with the evangelistic emblems—one hand being in the attitude of benediction, and the other holding an open book—or by the Cluniac mode, with His arms spread out on each side; and whether the representation of God the Father by a hand placed on a crossed nimbus was ever met with in Anjou.

An interesting discussion then ensued as to the infrequency of Christ being represented on the cross previously to the end of the twelfth century—earlier figures of Christ being either in an attitude of glory or as a good shepherd—M. de Caumont remarking that the last judgment and the pains of hell were not depicted before the eleventh century. A question whether there existed any general collection of inscriptions from the churches of Anjou was replied to in the negative. Some well-executed drawings of the several mouldings, sculptured shafts, capitals, &c. of the cloister of St. Aubin, and of David's combat with Goliath, were then exhibited, and this led to a conversation on the Polychromy of the eleventh and twelfth centuries, which terminated the general afternoon sitting; but at seven in the evening an assembly of the Society's administrative council took place, when various sums were accorded for the reparation of several churches, and the upholding of certain interesting ruins.

At the morning sitting of the 25th, business began by an account of the remarkable objects observed during the preceding evening's archæological promenade, especially of certain melon-like ornaments in Trinity church, and the hexagonal masonry of the church of Ronzeray, built A.D. 1025. It was then announced that a course of archæology had been established in the Diocesan Seminary of Touraine, and that several churches in that province had been restored in consequence of a circular address from the Archbishop to his clergy. A sum having been voted for the upholding of the aqueduct at Luines, and of another Roman monument near it, the Director then commenced his usual questions relative to Pointed architecture, but from the rarity in Anjou of this style, except in castles, the only observation on it was that its mouldings were less boldly undercut than in Normandy and elsewhere. It was next asked if there existed in the vicinity any representations of Christ on the cross reposing in the bosom of the Father, but of this the only known example was in a stained glass window of the thirteenth century in Tours cathedral. The introduction of what is called the Renaissance style having been briefly observed upon, the Director requested information as to the ancient interments in the city of Angers, and especially those with medals or arms, from which it appeared that though skeletons were sometimes found in rude excavations of the rock, they were generally in uncovered coffins either of coarse shelly stone or ferruginous sand-stone. A

memoir was thereupon read shewing that in the province of Le Maine the use of stone coffins, and the occasional depositing therein of perforated pots filled with charcoal and cinders, existed even so lately as the end of the seventeenth century. M. de Caumont having then remarked on our want of a chronological essay on the former modes of sepulture, the sitting was terminated by a memoir on the sepulchral statues of the English monarchs at Fontevault.

At the afternoon sitting, a notice was communicated of a certain chapel of the thirteenth century at Fontevault, having at its top one of those cemetery lanterns described to the Society at Le Mans. The Director then enquired as to stone altars and baptismal fonts in Anjou, but reference was only made to a font in the chapel of Behuard, which contains also a contemporary fresco-portrait of Louis XI. M. Marchegay then enumerated from ancient abbey-inventories lists of articles of gold-work and enamel, and referred to M. Grille's collections of Byzantine ornaments as well worthy of a visit from the Society. With regard to reliquaries, M. de Cauvin described a remarkable one at Evron, a wooden statue covered with silver plates, and having a girdle of precious stones, alluding also to several ancient crosses, pixes, chalices and censers, and silken tapestry, &c. at Le Mans and in its vicinity. Of the most remarkable stained glass in Anjou, the oldest was said to be in the cathedral and the hospital chapel at Angers, but the most beautiful at Champigné. The church-music of Anjou, during the eleventh and twelfth centuries, was then enquired into, with allusion to the form of certain musical instruments represented in that mine of archæological information—the cloister of St. Aubin. As examples of ancient penmanship, the archivist laid before the Society some fac-similes of charters varying in date from A.D. 847 downwards, shewing that the small Roman character introduced by Charlemagne was not commonly employed before the eleventh century, and that the long Gothic character arose in the thirteenth, when the use of Latin in public documents had given way to the vulgar tongue.

The origin of various manufactures in Anjou, and the influence of monasteries on agriculture, having been discussed, an account of the castle and church of Noatre was read, and M. de Caumont, in the name of the Society, then thanking the inhabitants of Angers for their hospitality, concluded the session by requesting their assistance at the session to take place the next year at Bordeaux.

This review might here terminate, but as some of the subjects noticed are, from their novelty and import, we conceive, worthy of consideration by our readers, and since it is probable that other subjects equally interesting may be met with in the account of the Society's sessions at Cherbourg and Lyons, I shall proceed with an analysis of what was there transacted.

The Cherbourg meeting took place on the 18th of July, during the session of the Norman Association, M. de Caumont being president. Business began by voting thanks to M. Renault, for having stopped the demolition of a gateway of the twelfth century at Dompont. A letter was then read from the Abbé Texier, stating that he was busily engaged in a

work describing the stained glass (not less than 9000 square yards) still existing in the diocese of Limoges, promising also in addition to his notice on enamels (published in the sixth volume of the "Bulletin Monumental" of the Society) an account of not fewer than 57 Byzantine reliquaries, which he saw at the late septennial exhibition of relics at Limoges, and of which some—donations from the kings of Jerusalem—strongly illustrate the introduction of Byzantine architectural ornamentation into France. Next followed a communication from the Minister of the Interior expressing his willingness to accord the aid requested by the Society for the restoration of King René's tomb at Angers. M. du Moncel then gave an excellent report, accompanied with a monumental chart, upon the Celtic, Roman, religious, military, and civil, antiquities around Cherbourg. Among Celtic monuments were noticed a gallery (*allée couverte*) at Bretteville, nearly sixty feet long by three in breadth and height: an immense logan or rocking-stone; and various other Druidical stones and barrows. Of middle-age antiquities were described the twelfth-century churches of Octeville, Martinvast, and Tolle-sast, and the ruined chapels at Surtainville and at Querqueville (figured by Cotman), and two churches of the thirteenth century at Gouberville and Biville, in which latter are still preserved a chasuble and chalice given to it by St. Louis. A memoir was then read on that strange inexplicable sculpture sometimes found in churches, and a report on the government restorations going on at Mont St. Michel. Some curious stone circles were then exhibited, similar to those described by Dr. Legrand, of St. Pierre sur Dives, with an account of certain discoveries at Avranches, proving that city to be the *Ingena* of the *Peutinger* table.

The Society having then decided as to what reparations were most necessary to be undertaken near Cherbourg, terminated its session there by a vote of thanks to M. de Caumont, for having individually purchased and so rescued from destruction, the ground on which stands the magnificent doorway to the refectory of the abbey of Savigny.

The first meeting of the Society at Lyons was on the 5th of September, during the session of the *Congres Scientifique de France*, M. de Caumont acting as president, on account of the absence of the cardinal on clerical duties. Business was opened by a narration of the origin of the Society and of the good works that it had already accomplished, and of which the assembly testified its approbation by loud applause. Reports were then severally made on the historical monuments in the province of the Lyonnais, M. Branche requesting aid towards the restoration of a church in the Romano-Auvergnat style, and of one of the 14th century remarkable for a Dance of Death painted on its walls, and for being a good architectural example of a church suited to a village congregation. The church is also interesting on account of its tower still retaining (in accordance with an ancient canon) an Altar dedicated to St. Michael, and the contents of the tomb of a prioress lately found, viz., the remains of a hempen shroud, some partly burnt tapers of yellow wax, fragments of inscribed parchment, ivory beads, and a gilt wooden crozier. The discovery of some Merovingian tombs at Ville sur

Journoux having been announced, a sum of money was granted for further researches in that vicinity; whereupon a member took occasion to deplore the want of municipal authority for preventing objects of antiquity from being dispersed among goldsmiths, &c., alluding particularly to the discovery of a jewel-box of some Gallo-Roman lady, containing collars of precious stones, a gold twisted bracelet, set with a head of the Empress Crispina, and cameos, medallions and coins, giving reason to believe that the place in which they were found was a Roman villa of the reign of Septimius Severus.

The Director then, addressing himself to the clergy around him, requested to know if in the diocese of Lyons any archæological lectures had been instituted, whereupon a member stated that the cardinal had already established a course at L'Argentiere, and a Society at Lyons, denominated "L'Institut Catholique," for the preservation and description of the general ecclesiastical monuments of that Society, and which he begged might be associated with the General French Society he was addressing; a request accorded with acclamation, and with an assurance that Government would gratefully recognise so powerful a means of moralizing such a class as the manufacturing population of the city of Lyons. It was then asked if there existed any work on the ancient inscriptions of Lugdunum, to which M. Commarmond replied that the work of the late M. Alard was in continuation by him preparatory to a course of lectures on the subject. M. Crespet having announced his discovery of the figure of a serpent-tailed cock, with the word "Basiliscus" over it, among some stones with zodiacal signs of the 12th century, immured in the tower of the church of St. Foy, the Director took occasion to recommend the taking of casts from all such ancient sculptures, so that the several archæological museums of Europe might interchange them one with another. M. Boilet then noticed a credence-table at Chasselay, and a description was given of a newly-discovered portion of the theatre at Lyons, the only Roman monument, except the aqueduct, now remaining in that city, urging the mayor to require notice of the discovery of any ancient substructure that may be discovered by the engineers now erecting the new fort, and to prevent any new houses from being built with Roman remains; all which he graciously promised, if possible, to do. M. Dupasquier then requested aid for repairing the Byzantine chapel of the castle of Chatillon, complaining of the occasional impediment to intelligent restoration by injudicious local authority, and the Abbé d'Avrilly begged to recommend to the mayor the removal of the shops disfiguring many of the churches in Lyons. In reply to a question whether the churches of Lyons were as much the victims of whitewash as elsewhere, a member begged to know whether such tinting as might harmonize new work with old was objectionable; to which M. de Caumont answered no, but only such trumpery colouring, which, pretending to imitate marble, carved wood, and Italian mouldings, so spoilt the true character of many churches, that their real mouldings could hardly be distinguished from the supposititious ones. He then enquired as to the usual mode of depicting Christ in country churches, and whether any gentleman had particularly

studied its symbolism during the 12th century; whereupon M. de Barthelemy presented some drawings of Christ and of the Byzantine doorway at Bourg-Argental. The sitting then terminated by a report from the administrative council of the 3rd of September, and the appointment of the following gentlemen as divisional inspectors of monuments, viz., M. V. Simon for Metz; M. Commarmond for Lyons; M. V. Baille of Besançon for the Jura; and M. Hubert of Charleville for the Ardennes.

On the 7th of September the Society went down the Rhone to visit Vienne, M. de Lorme the conservator of the museum conducting them to the several subjects of peculiar archæological interest there. Of these however, not noticing those described in guide-books, we have only space to mention—a chapel of Greek-cross form; a circular Byzantine building with a dome on a circular series of columns; a singular mosaic-like insertion of bricks into the stone-work of its early churches; a window-arch (bearing the date 1152) springing from columns based on couchant lions; and a flying buttress of the twelfth century; the symbolic statuary of the cathedral with its ancient tombs and mural inscriptions, and marble lining set in red cement; besides the many Roman remains yet existing in this capital of the Allobroges.

On the 9th of September the Society inspected the cathedral of Lyons under the guidance of his excellency the cardinal, who pointed out as especially worth notice, its several symbolic bas-reliefs, the red cement we have seen at Vienne, and a beautiful marble primatial chair of the twelfth century.

At the meeting of the 13th of September, which took place in the town-hall, (many members of the 'Congres Scientifique' having joined the Society,) M. de Caumont with the purpose of comparing the phases of Christian art in the province where they were then assembled, and of shewing also to its inhabitants its state in other provinces of France, exhibited a large collection of architectural prints and drawings. He then, after having alluded to symbolism generally, drew attention to the mermaids on the tympanum of the churches at Puy and Autun, and others, and to the mode of representing the seven deadly sins. On which M. Branche cited many sculptured capitals in Auvergne, and one especially at Mirat, from which it appeared that these sins were indicated by attaching to that part of the body in which the peccant humour was presumed to reside, the toads and snakes represented as devouring it; that thus by surrounding the head, for instance, with such reptiles, the sin of pride was designated; while if about the heart, envy and malice; if about the hands, avarice; and if about the feet, idleness &c. M. de Caumont then drew attention to the figures of the Sagittarius and Capricorn which are of such frequent occurrence; Samson conquering a lion; and other symbols, yet more inexplicable.

M. de Caumont then remarked, as to the various modes of representing Christ, that His nimbus is always of crucial form, whereas that of the saints is not. He stated also that about the middle of the thirteenth century the apocalyptic animals were replaced on the tympanums of churches by angels,

the Virgin and St. John, and that the representation of Christ crucified and lying on his parent's knees, did not occur before the fifteenth century; M. Monnier corroborating this by allusions to the churches of the Jura, and M. Laurens to a stained glass at Villefranche, where above the head of the Father is a dove. M. Frelet then learnedly discussed the manner in which, during the twelfth century, the figures of Christ and the Virgin were depicted, observing that in pictures and sculptures the features given to Christ were invariably alike. He attributes this similarity to a conceived duty on the part of the artist to imitate a Mosaic traditionally said to have been given to Prudentius a Roman patrician by St. Peter himself, and of which mention was made by church writers of the fourth century, and that the manner prevailed until the fourteenth century. M. Frelet stated also that he had observed the same conventional similarity in the figures of the Virgin and of certain saints, and supposes that there was formerly some authentic portrait of the Virgin.

With these observations the session, the last of the Society in 1841, closed.

W. BROMET.

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DRESSES AND DECORATIONS OF THE MIDDLE AGES, FROM THE SEVENTH TO THE SEVENTEENTH CENTURIES. By HENRY SHAW, F.S.A. 2 vols. imperial 8vo. *London*, Pickering, 1844.

This very attractive and superbly embellished publication presents the most instructive series of specimens of the arts, and decorative artistic processes of the middle ages, that has ever been offered to public attention: it comprises ninety-four elaborate plates, the greater number of which are very richly coloured, and a profusion of characteristic woodcuts. The subjects, selected at home and on the continent with much judgment, are represented with the skill and minute accuracy which stamps Mr. Shaw's publications with so high a value, and renders them not merely elegant table-books suitable for the drawing-room, but treasuries of curious and valuable information, to which the antiquary or the artist may constantly have recourse with fresh interest and advantage. In a former production, this talented artist had given a few striking examples of the taste displayed by our forefathers in the utensils or appliances of ordinary life, such as decorated the table or the dwellings of the higher classes of society; in the present work, he has taken a wider range, and brought together, as a chronological series, an interesting selection of objects which are preserved in public and private collections in England and abroad, scattered far apart, and in many cases scarcely accessible to the curious. By representations executed with a degree of care and fidelity hitherto unequalled, Mr. Shaw has now in some measure supplied the deficiency so heavily felt in this country by the student of medieval art and antiquities. England is the only country in Europe which has up to the present time formed no public collection illustrative of national art, and specially destined to receive objects interesting from the historical associations attached to them, personal relics valuable from their connexion with the memory of eminent characters in ancient times, and not less to be prized as supplying characteristic examples of the gradual progress of art and taste from the earliest periods. Mr. Shaw has materially enhanced the value of his work in the eyes of the English antiquary by the judicious selection of numerous interesting memorials connected with the history of the realm. Such are the enamelled ring of Ethelwulf, the jewel which Alfred caused to be made, and which he is supposed to have lost at the eventful period of his career, when he fled before the Danes into the west; the contemporary portraits of several of our monarchs and personages of the blood royal, and the nuptial present of Henry VIII. to Anne Boleyn, the elegant clock which was purchased at Strawberry Hill for Her Majesty the Queen.

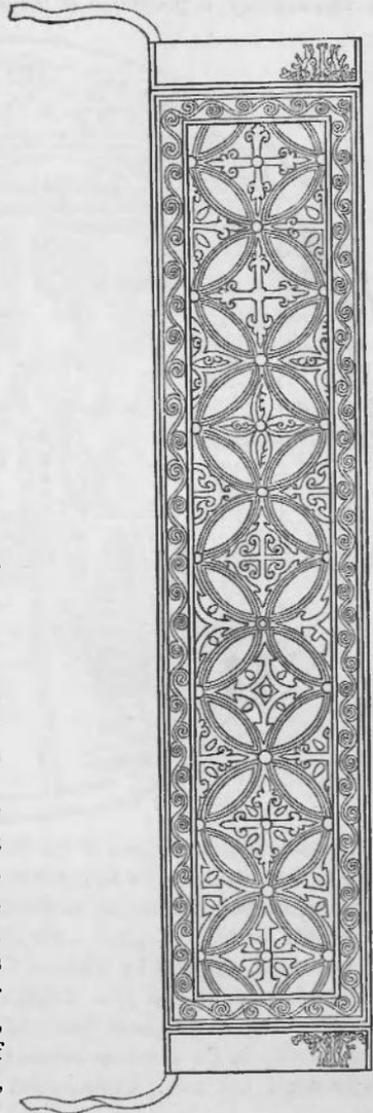
It would be difficult to mention any kind of art, or decorative process, practised during the medieval period which is not exhibited and illustrated in these volumes. There is scarcely any branch of antiquarian research upon which they do not throw a new light by some of the varied examples

DRESSES AND DECORATIONS OF THE MIDDLE AGES.

which embellish every page. Mr. Shaw has availed himself of the recent improvements in the process of printing in colours by the use of woodcuts : the effect is most satisfactory, the brilliant initial letters and coloured decorations introduced in the letter-press, render it scarcely less attractive to the eye than the plates themselves.

This work will prove particularly serviceable to those who investigate the details of costume, which are constantly found to be the most valuable key to the chronological arrangement of works of art during the middle ages.

The examples of ecclesiastical costume, as also of sacred ornaments and appliances, are of a very interesting character, especially the mitre and vestments of St. Thomas of Canterbury, preserved in the treasury of the cathedral of Sens, where he resided for a time after his flight into France in 1164. The apparel of the Amice, of which a representation is here given, may serve as a specimen of the designs of the embroidery which adorns these curious relics. The colours, which alternate at short intervals, are red, blue, and green ; the crosses, the running design on the border, and some other portions, appear to have been wrought with gold, whence embroidery of this kind received the appellation *aurifrigum*, or an orfrey. The width of the original apparel is $4\frac{1}{2}$ inches. The most curious object preserved at Sens, as having belonged to Becket, is the mitre, of which Mr. Shaw has given a beautiful representation. It appears to be the *mitra auriphrygiata* of the Roman Ceremonial, which was formed of tissue of gold and embroidery, without any gems or plates of gold and silver. It is adorned with a remarkable ornament, which was very frequently introduced on the vestments of the Greek Church, and of which several examples occur on sepulchral brasses or other memorials in England : this symbol, originally formed by a combination of the letter gamma four times repeated, was termed *Gammadion*. The conformity of fashion between this mitre attributed to St. Thomas, and the mitre



which appears in the representation of Hedda, bishop of Winchester, executed about the same period, deserves notice. The same form appears in both, the elevation is slight, compared with mitres of a subsequent period, and the apex forms a right angle. This curious subject is taken from the Roll, which presents a series of drawings illustrative of the Life of St. Guthlac, and it exhibits his admission into priest's orders. These designs have been engraved for Nichols' History of Leicestershire, and the original roll, a remarkable specimen of English design during the latter part of the twelfth century, is preserved at the British Museum^a.



The successive variations in the form of the mitre, or other similar details, serve to the practised eye as indications of date; it is on this account interesting to compare the simple embroidered mitre of the twelfth century with the superb, but less elegant work of the fifteenth, the splendidly jewelled *mitra pretiosa*, wrought by Thomas O'Carty for Cornelius O'Deagh, bishop of Limerick, about the year 1408, which has supplied Mr. Shaw with the subject of one of his most beautiful plates. This valuable relic of Irish workmanship in the precious metals had previously been represented in the *Archæologia*, vol. xvii., accompanied by a dissertation from the pen of the

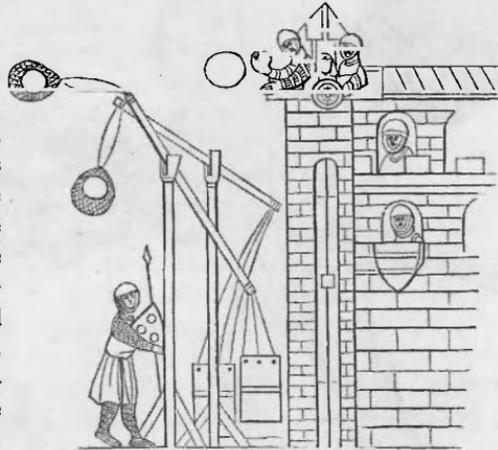
^a Harl. Charter, V. 6.

late learned Dr. Milner, but a very erroneous notion of its real form is there conveyed, inasmuch as the plate exhibits the design of one moiety of the mitre, as if it were developed, or as a flat object, instead of shewing it in the true perspective. This defect has been properly corrected in Mr. Shaw's plate.



The student of military antiquities and costume will find in these volumes a profusion of well-chosen examples, some of which, like the splendidly emblazoned monumental effigy of William Longuespée, at Salisbury, are of the highest interest as specimens of ancient English art. This beautiful early work of sculpture is formed of the grey marble which formerly was quarried in great abundance at Corfe, and various places on the Dorsetshire coast. The figure is in great part highly polished, but was richly painted and gilded throughout, as a lively portraiture of the warrior in his complete equipment. Mr. Shaw has bestowed much care and pains in the endeavour to give, from indications which are still to be found on certain parts of the statue, a restoration of the original effect. It should be observed, that all monumental effigies, of what material soever, of stone or wood, of marble or alabaster, were, from the earliest periods down to the seventeenth century, invariably painted and gilded, in accordance with the proper colouring of the original costume. An interesting exhibition of the military accoutrement of a later period is afforded by the delineation which is copied from the Life of Richard Beauchamp, preserved in the British Museum. It represents a single combat with axes, which took place at Verona between

that doughty earl of Warwick and Sir Pandulf Malacet (? Malatesta). In the porter's lodge at Warwick castle may be seen a specimen of the singular long-handled axe, such as is represented in the drawing in question ; possibly it may be the identical weapon which was used by Earl Richard at that memorable feat of arms, but it has been fitted with a short handle, as if intended for single-handed use, like a battle-axe. Besides the numerous subjects illustrative of armour and arms, much information is to be gained in regard to the details of ancient warfare. The curious military engines, which were used with dire effect previously to the invention of gunpowder, are exhibited in active operation, as in the annexed representation, taken from a drawing executed about the close of the fourteenth century, which shews the machines used for projecting huge stones. It is said that these powerful machines, which were called *pierrières*, *calabres*, *mangonels*, &c., were introduced during the reign of Henry III. by the second Simon de Montfort. It is singular that the



only specimens which have been noticed of the large stone balls or pellets, with which the walls of a fortress were battered by means of such artillery, were found a few years since in the soil, on the site of the extensive lake which formerly washed the walls of Kenilworth castle, granted by Henry III. to the same De Montfort, earl of Leicester. Possibly these might have been some of the ponderous projectiles which had been employed during the obstinate siege maintained against Henry by the partizans of the rebel baron, under his younger son, after the battle of Evesham. The fashion of the stately pavilion, which served to shelter the warrior in the field, of the galley in which he crossed the seas, with its lofty quarter-deck, and

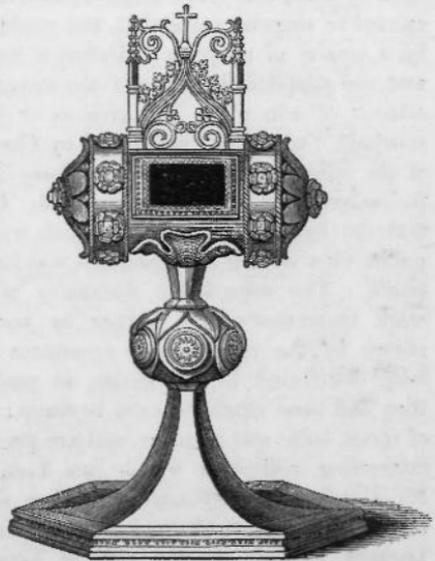


contrivances suited for warfare with the sling and the cross-bow, as well as many other curious details, are to be studied in the delineations faithfully copied by Mr. Shaw. It is surprising, that in a country which makes its boast of the dominion of the seas, no antiquary should hitherto have taken up a subject of research so fraught with curious interest as the history of ancient shipping; we may, however, anticipate that ere long this deficiency in national archæology will be supplied from the pen of Sir Samuel Meyrick, by whose assiduous research another most obscure and intricate subject has already been elucidated, and whose valuable collection at Goodrich Court, laid open with the utmost liberality to the student and the curious, affords the most instructive chronological series of armour and arms which exists in Europe.

The admirer of the quaint and elaborate works of the middle-age goldsmiths and enamellers will find in Mr. Shaw's attractive plates many objects of more than ordinary interest. One of the most elegant is the gold coronation spoon, which is used for receiving the sacred oil from the ampulla, at the anointing of the sovereign; it is probable that this is the sole relic of the ancient regalia which has been preserved to the present time. Its date is about the twelfth century. A rich display of chalices, crosses, crosiers, reliquaries, and other sacred ornaments, is given, as also of elegant works destined for ordinary or personal use, jewellery, arms, the beautiful parcel-gilt covered cups, which served to garnish the court cupboard of the sixteenth century, and amongst them that unique specimen of German *niello*, which is now preserved in the print-room at the British Museum. The elegant little reliquary, of which a representation is here offered to our readers, is a work of the fifteenth century; the original exists at Paris.

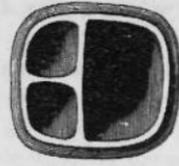
It would not be possible to advert in detail to all the artistic processes, of which specimens are here brought together. Painted glass, illuminated MSS., tapestry and embroideries, decorative pavements, the sepulchral brass and the incised slab, as well as works of a higher class of art, such as the remarkable portraits of Richard II., at Wilton, Margaret, queen of Scotland, at Hampton Court, and Francis I., attributed to the pencil of Janet, all are presented to view in rich variety.

The portrait of King Richard may be regarded as the most curious painting in the earl of Pembroke's



collection, and is known by the etching executed by Hollar, which gives but an imperfect idea of the original. This picture has been cited as a specimen of painting in oil, the date assigned to it being 1377, thirty-three years previous to the supposed invention of the art by John ab Eyck. Mr. Shaw, however, considers it to be painted in distemper, and supposes the resemblance to oil-painting to be occasioned only by the varnish.

The scattered objects which are preserved in the mansions of the aristocracy in Great Britain, and must be regarded with special interest on account of historical associations which are connected with them, are very numerous. Of an interesting little relic of this description, which has now been brought to light by Mr. Shaw, a representation is here submitted to our readers. It is the penner, which, as tradition affirms, was left at Waddington Hall by Henry VI., during his wanderings in Yorkshire, after the fatal battle of Towton. At Bolton Hall, the previous place of his concealment, he had parted with his boots, his knife, fork, and spoon. The case for pens and ink, destined to be appended to the girdle, is formed of leather, neatly ornamented with patterns in relief. The process of impressing designs on leather softened by heat, and termed *cuir-bouilli*, was anciently carried to singular perfection, and rendered available for a variety of purposes. Defences formed of this material supplied the place of the more cumbersome armour of iron plate, and greaves or "jambeux of coorbuly," which are mentioned by Chaucer, as part of the equipment of Sir Thopas, may be noticed on the monumental effigies of the period. It is recorded that the figure of Henry V., which was exposed to public view during his obsequies, was formed of *cuir-bouilli*. The remarkable durability of ornamental work impressed upon leather by such means, is shewn by the very curious specimens which have been discovered in Moorfields, in positions where they had been much exposed to damp: they consist of shoes, belts, and pouches, and are preserved in the interesting collection which has been formed by Mr. Charles Roach Smith, consisting almost exclusively of antiquities, of every period, which have been brought to light in the city of London and its environs.



AN ANALYSIS OF GOTHIC ARCHITECTURE, ILLUSTRATED BY DRAWINGS MADE FROM ACTUAL MEASUREMENT OF EXISTING EXAMPLES THROUGHOUT ENGLAND, AND CAREFULLY DELINEATED TO SCALE. By R. & J. A. BRANDON, Architects. Nos. I. and II. London, P. Richardson. 1844.

We cannot better explain the object of this publication than by reprinting the first paragraphs of the Prospectus :—

“The want of a work on this important subject has long been felt by the profession. The many beautiful pictorial works that are now being published are quite inadequate to the purpose, and seem designed rather for the amateur than for the architect : it is with the view of supplying this deficiency and with the earnest hope of contributing a work of real value and interest to the libraries of scientific, professional, and practical men, that the authors have been induced to place before the public the result of deep research and study, laying claim to nothing new or unattainable by others, but merely to a careful and patient investigation of the truly beautiful remains of Gothic architecture in this country and an accurate representation thereof.

“All the different examples will be classified according to their date, and when complete the work will take that arrangement, but it is not proposed to publish them in chronological order.

“Each subject will be accompanied with plans and ample sections of the mouldings, and whenever any particularly interesting constructive feature occurs, it will be carefully drawn out to a larger scale.”

The publication being intended chiefly for architects, we must not expect the plates to be made intelligible to unprofessional eyes ; they are accordingly executed in such a manner, that few besides architects can enter into the spirit of them, or take much delight in beholding them. They are drawn on stone with a pen, in outline only, without any attempt at shadows or effect, but fairly done in their way, with general accuracy and attention to details, sections of mouldings, &c. So far as the work has yet gone, we cannot say that the selection of subjects appears very judicious : it would be easy to point out finer examples of the respective styles. The use of the term *Semi-Norman* on the first plate is unfortunate ; this term has been always repudiated by our best-informed architectural antiquaries, and the Messrs. Brandon have not shewn much discretion by commencing their work with the use of it. In this example, (a doorway from Orpington, Kent,) if the mouldings are drawn with tolerable accuracy, the style is much more Early English than Norman. Our limits forbid any detailed criticism of each plate ; we can only observe that several of the specimens are not *pure* specimens of the styles, but partake more or less of a transition character, and therefore should not have been selected as models of the style. For instance, the distinction between the *Decorated* windows at Chenies and Chesham, Bucks, and the *Perpendicular* window at Kingsworthy, Hants, is not apparent ; the designs are nearly the same, and the variation in the mouldings very trifling ; neither the one nor the other is a pure specimen of either style. Still, on the whole, the work deserves to be recommended as cheap and useful.

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