Notices of New Publications.

PRACTICAL GEOLOGY AND ANCIENT ARCHITECTURE OF IRELAND, BY GEORGE WILKINSON, ESQ., Architect, M.R.I.A., &c. *London*, John Murray. *Dublin*, William Curry. Royal 8vo., 1845.

THIS is an exceedingly interesting volume, which embraces in a comprehensive manner the subjects mentioned in its title, and exhibits in a new light the intimate connection existing between them; the antiquary and the professional architect will find in it a valuable contribution to scientific literature, and a familiar and instructive account of the ancient architecture of our sister island. It proceeds from the pen of a gentleman who possesses a practical and professional acquaintance with the subject, and appears to have had extensive opportunities of obtaining information on the matters of which he treats; the result of his researches he has submitted to the public in a systematically arranged volume, accompanied by well-executed illustrations on wood, stone, and steel.

The first division of the work comprises Geology, and exhibits a concise and familiar exposition of the science, describing the characters of the various rocks suitable for building operations; the able and comprehensive manner in which the subject is handled cannot fail to diffuse valuable information, and shew the necessity there is for an acquaintance with geological phenomena, and the character of the different rocks which have supplied materials for our varied structures. The author clearly sets forth the advantages to be derived by the public, the architect, and the antiquary from the pursuit of this science, and how indispensable is the study of it in order to pursue architectural design on right principles, and to arrive at that excellence which ancient edifices display. He observes that,

"The importance of practical geology will, doubtless, be hereafter better appreciated than at the present time, and the rocks which possess so great a variety in their composition will be profitably studied, their differences of character become better known, and those which are of easy conversion and durable composition be employed more to the permanent advantage as well as ornament of the country; and when people become sensible of the different qualities of the stones of the locality in which they have to operate, designs will be made to some extent subservient thereto, proper constructive arrangements will be adopted, and the simplicity of application, and originality of conception, belonging to ancient structures will be again equalled. At the present time so little is the geology of a district understood or studied, that designs are almost invariably prepared without the least reference to this important consideration: inquiries are rarely made as to the cost of obtaining the kind of materials suited to the execution of the design; the distance of the place of supply, or their suitability to the circumstances of the

locality, as well as the capability of the workmen in regard to the use of them, are seldom taken into account.

In this respect our buildings of the early ages present us with fine examples of simple constructive arrangement, being almost always erected with the materials of the locality, to which the design is made subservient: and hence we see a homogeneous effect and local adaptation which greatly enhance the general beauty of these structures. So in regard to the buildings of greater antiquity: in those ruins which have long survived the wear of time, simplicity of construction, and an adaptation of the design to the locality, as well as to the materials with which they are built, are strikingly characteristic. The antiquary may derive most profitable information from the distinguishing characters of the different rocks, and may thence frequently determine the age and other circumstances connected with the erection of the structure he is investigating, more accurately than by tradition and imperfect records. Uniformity of materials or other peculiarity in churches, &c., as compared with that which is found elsewhere, may, with collateral circumstances, determine facts otherwise obscure. The nature of the stone employed in many of the ancient structures originated in later erections, where the same stone was not available, a kind of ornament varying from that which the antiquary would expect or could otherwise account for—a variance at once explained by the difference of materials used in the later structure and that from which it was borrowed." Pp. 6, 10.

To our readers the most attractive portion of the work will naturally be the ancient architecture of Ireland. The subject is treated in chronological order, commencing with the earliest efforts of constructive skill, as displayed in the monolithal monuments, or pillar-stones, circles, cromlechs, and sepulchral remains; amongst these we recognise none equal in magnitude to the noble temples of Avebury and Stonehenge, but large circular enclosures, forts, and moats are described as existing in great numbers, and some very curiously designed examples are noticed. Amongst these we cannot omit to refer to the New Grange, a large subterraneous chamber, of which a plan and section are given; it is considered to have been a sepulchral monument of a very remote age, and consists of a large conical mound occupying an area of about an acre. This mound is composed of an immense assemblage of stones, covered on the surface with earth, and is now overgrown with trees. In the centre of this mound, and nearly level with the natural surface of the soil, is a bold but rudely domed chamber, of very primitive construction; the height of it is about twenty feet; it is formed by the inward inclination of large horizontally bedded stones, the sides being composed of very large upright blocks. The chamber is approached by a passage about sixty feet in length, formed by upright stones and covered by large horizontally disposed slabs, which make a rude kind of ceiling; this passage is about three feet wide by four to six feet high. Such is the famous New Grange, of which Mr. Wilkinson has given the most accurate representation yet published[a]. Several of these large tumuli occur in the same

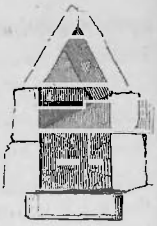
[a] An interesting description of this remarkable monument has recently been given to the public by an intelligent Prussian traveller, Kohl, in his Tour in Ireland.

locality, the banks of the river Boyne, near Drogheda, in the county of Louth.

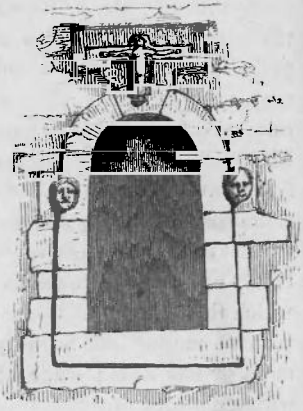
The author, after describing other interesting structures of dry-walled masonry of early date, gives a sketch of the progress of Architecture from the decline of the Roman Empire, and arrives at the period of the introduction of Christianity into Ireland, at the end of the fifth and beginning of the sixth century. Amongst the first stone edifices are to be noticed those interesting and very peculiar structures, the Round Towers, some of which are ascribed by Mr. Wilkinson to the early Christians, under the influence of the missionaries from other lands, who first evangelized Ireland at that early period. He appears to avoid reference to historical records, if indeed there are any upon which reliance can satisfactorily be placed, and grounds his conclusions upon the architectural character displayed in these monuments. Mr. Wilkinson, therefore, has investigated this subject in a different way from that in which it has hitherto been treated. The work contains a tabular statement, describing and shewing by lithographed drawings and numerous woodcuts, the constructive peculiarities, varied features, and present state of nearly every round tower in Ireland, with a description of the materials of which they are built. Some are of rough stones, ingeniously fitted together without mortar, and of very early character; others of rubble masonry, more or less rude; while others again are well built of ashlar masonry, with sculptured ornaments similar to those in general use in the 12th century.

The round tower on Devenish Island, county of Fermanagh, exhibits the form common to almost all these structures in their original state. Many round towers at the present day exhibit embattled tops, which are considered to be the work of a later period; many have doubtless altogether disappeared, and others are more or less in a state of decay. The general height of the towers in a perfect state varies from about 70 to 100 feet, their internal diameter, at the level of the doorway, measures about 8 to 9 feet; the walls are about 4 feet thick, and the door is usually placed from 8 to 10 feet above the surface of the ground; the doorways are either circular or square-headed, more usually the former; several openings occur between the door and the top of the tower, which are either square-headed, angle-headed or circular, generally either square or angle-headed, and of variable size; at the top, just below the

Round Tower, Devenish Island

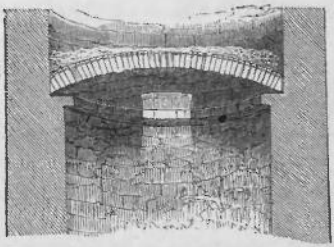


base of the conical covering are, in most cases four, and sometimes five large openings[b]. The masonry and the doorways are stated to have a close resemblance to the architecture common to the Lombardic and Norman structures, which were erected on the decline of Roman architecture. Some of the doorways present highly enriched examples of the Norman style, others contain carvings exhibiting emblems of the Christian religion; one of these, on the doorway of the tower of Donoughmore, county of Meath, represents the Crucifixion; another, on the large lintel of a flat-headed doorway of the Antrim round tower, exhibits a cross of a different character; bands and tori are also occasionally met with. All these features of decoration are supposed by Mr. Wilkinson to be original.



Doorway of Tower of Donoughmore.

The interior of the towers is divided at certain regular heights for floors, which rested on the sets-off formed in the diminished thickness of the walls, or on transverse beams, the ends of which were inserted in holes; the several floors are considered to have been approached by ladders, or some such moveable contrivance. A section of one of the floors at present remaining in the round tower of Meelick, county of Mayo, is here given. The great height of the towers is considered to be owing to the necessity for using them as watch-towers, for observing the approach or retreat of hostile parties, as they were, probably, often surrounded by trees; at the same time they may have indicated the position of the church with which they were connected. An interesting example of the combination of the round tower with the early stone-roofed church, is afforded by the Crypt of St. Kevin, as it is commonly called, of which a representation is given in the following page. Mr. Wilkinson considers the churches of this description as displaying what may be termed the transition style from the round tower to the later church.



Section of Floor in the round Tower of Meenck.

The similarity of construction and contrivance, which is to be observed

[b] The ornamented moulding, at the base of the conical covering of the 'Devenish tower, is of very remarkable character, which has not been exhibited by Mr. Wilkinson; and to which at some future occasion we may recall the attention of our readers.

by a comparison of the round towers with early Anglo-Norman castles, is illustrated by a sectional drawing of the circular keep at Pembroke, of which

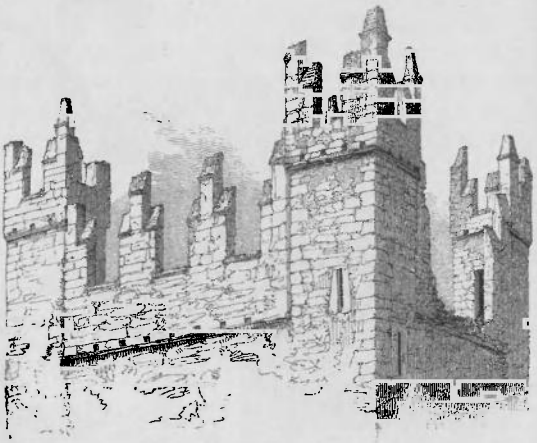
Round Tower, Crypt of St. Kevin.

Mr. Wilkinson has given, for the first time, as we believe, a detailed representation. In reference to this structure, he makes the following observations.

"Its security, too, so much like that afforded by the round towers, was owing to its small circumference, erected for the reception of a warrior chief, the lord of the castle and his family. The space obtained is but limited, but protection, the chief object of the erection, is, as in the round tower, admirably obtained; for the staircase ascending in the wall, which was thick enough to admit it, would render the approach to the upper rooms, even if the entrance door was passed, to be a matter of difficulty, and would place a limited party of defenders on equal terms with a powerful body of assailants, whose only approach could be that of the narrow passage; and in those days when artillery was slumbering, they were free from all danger except that of famine, until released by succour, or the retreat of their assailants; for their stone-built castle was proof against, doubtless, the most powerful agent in those times, viz., fire; and if even floor after floor was demolished, they would only advance still higher—and fearful would be the destruction they would cause to the assailants from the elevated and advantageous position the defenders would occupy, where, by gravity alone, stones would become more powerful weapons than any which could be brought against them by their assailants, from the reach of whose arms they would be almost free." P. 89.

In pursuing the notice of the architectural peculiarities of the ancient structures of Ireland, we can only afford space to allude to those which are the most prominent, and in contrast to such as are common in our own

island. An interesting and striking feature is presented in the peculiar battlement, which is common to all the ancient structures, ecclesiastical, castellated and domestic, and it is stated to be the only battlement which occurs in Ireland, affording, in the opinion of the author, a happy illustration of fitness or adaptation to the nature of the building materials of the country. The illustration here given represents a picturesque example of this singular battlement, taken from the tower of the abbey of Jerpoint in the south of Ireland: "This peculiar form admits of the most simple construction, being sometimes met with where none but small common stones are employed; where good mortar has been used the work remains secure for centuries." It may be observed, that the churches of Perpendicular date, in the county of Essex, many of which are built of brick, supply examples of a battlement very similar in design. It is a remarkable fact, as stated by the author, that no spires are met with in any ancient buildings in Ireland. In comparison with the ecclesiastical architecture of England, the author remarks, that the Norman style in Ireland exhibits two or three distinct characters. First, that in which the ornament more resembles the sculptured foliage of Roman work; this was probably a style of imitation, originating from the hard nature of the sandstone, which was better suited for work requiring more of surface-cutting than deep carving. Secondly, the style as commonly displayed in England, in which the hollow mouldings contain bold sculptured figures, or flowers, carved heads, &c. Thirdly, a style which appears more of a foreign character, prevailing chiefly in the west of Ireland, in which the arches and groins spring from long, tapering, and ornamental corbels, containing peculiar carvings; of this a very interesting and beautiful example is given in Plate 14, which we regret we cannot here display.

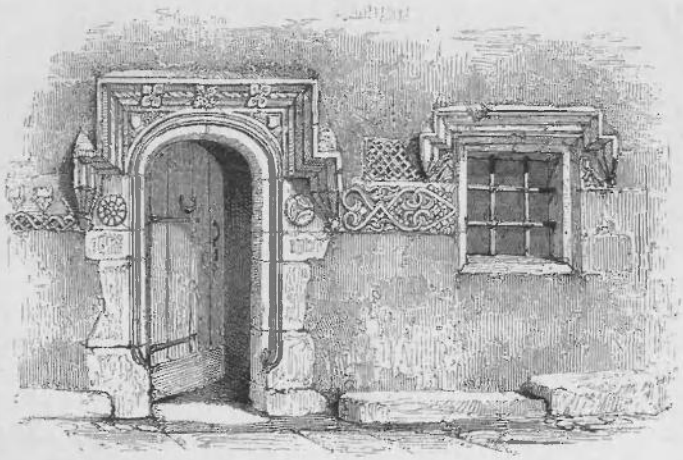


Battlement, Abbey of Jerpoint, Ireland.

Some beautiful examples of the transition Pointed style are to be found in Ireland, as also of the early Pointed: some fine remains in the style familiarly known in England as the Decorated, are also to be noticed; and the latest or Perpendicular style appears to have developed itself to a limited extent only at the time of the Reformation, when Gothic Architecture, as in England, altogether declined.

The most interesting examples are certainly in the Norman and early Pointed styles, the former appearing to have displayed itself earlier than in England, and to have extended over a much longer period than with us, and in the same manner did the transition, and early Pointed styles.

The author advances some very interesting remarks on the much greater use of stone in ancient buildings than in those of the present day, and illustrates the varied mode in which it was applied. We submit to our readers a curious illustration of a style in which the old domestic buildings in the town of Galway were constructed, and of which many interesting



Old Domestic Building Galway

remains are still to be found in some of the towns of the west of Ireland; these buildings were erected at a time when the decline of feudal habits gave importance to towns, by occasioning a change from castles to the castellated mansions, which, being erected with solid masonry, are still perfect, where undisturbed by violence.

Several towns in the west of Ireland still display curious specimens of architecture, of a modified style of the Elizabethan era; and speaking of the town of Galway, which at the period in question had much intercourse with Spain, and little with England, Mr. Wilkinson observes that the intricate tracery of some of the ornamental details appears to indicate their Moorish origin.

Of a remarkable class of ancient monuments, intimately connected with the ecclesiastical antiquities of Ireland, and the characteristic style of decoration which is displayed in architectural remains, we regret to find only a passing notice in Mr. Wilkinson's work. We allude to the sculptured

crosses, of which a single specimen is given, existing at Kells: a great number of these elaborately decorated works of sculpture are to be found in all parts of Ireland. They exhibit much variety of form and ornament, and are similar, in some respects, to the crosses which exist in Wales and other parts of our island. These monuments deserve to be carefully investigated and classified, not merely on account of the peculiarities of decoration at different periods, which they tend to illustrate, but as memorials of the progressive establishment of Christianity, and of events in ecclesiastical history, with which the erection of these monuments may, doubtless, in many instances, be connected.

Space will not permit us further to pursue a notice of this work; we confidently recommend it to the perusal of our readers, as conveying much valuable information, illustrated by a profusion of well-selected representations. The second portion of the work contains brief but valuable geological descriptions of the several counties, and the details of a most valuable and extensive series of experiments on the strength, weight, &c., of the various building materials which exist in Ireland.

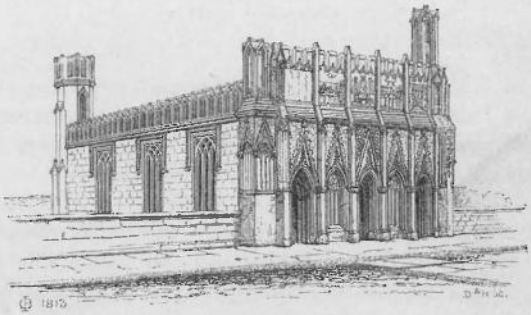
It is, perhaps, unnecessary to remind our readers, that the means of obtaining the like information, in regard to the building materials which are to be found in England, is most fully afforded by the national collection, freely open to the public, at the Museum of Economic Geology in Craig's Court, Charing Cross. This collection comprises the series of specimens procured by the commissioners who were appointed in 1838 to visit the quarries throughout the country, for the purpose of selecting materials for the new houses of parliament, and with these have been united the collections formed by the persons employed upon the Ordnance Geological Survey, affording not less to the architect and the antiquary, than to the Geologist, sources of most important and detailed information. D.

North East View of the Chapel on Wakefield Bridge.

REMARKS UPON WAYSIDE CHAPELS, WITH OBSERVATIONS ON THE ARCHITECTURE AND PRESENT STATE OF THE CHANTRY ON WAKEFIELD BRIDGE. By JOHN CHESSELL BUCKLER, and CHARLES BUCKLER, Architects. *Oxford,* Parker.

THE chief object of this little work is to call public attention to the interesting Chapel on Wakefield Bridge, and this part of the title would more correctly have stood first, as the few preliminary Remarks on Wayside Chapels in general are merely introductory to a detailed account of this one in particular. The general subject of the chapels on bridges and by the side of highways, and, in many instances, the formation of those ways for the purposes of communication with the larger monasteries, is deserving of more careful investigation than it has hitherto received, as part of the history of the civilization of the country; the public are indebted to the Messrs. Buckler for the few scattered notices they have here thrown together, as forming a nucleus from which a more full and detailed history may hereafter be developed. The learned President of Trinity College, with the concurrence of the Oxford Architectural Society, has endeavoured to call attention to the ancient bridges that still remain, but of which all vestiges are but too likely to disappear in this age of rapid improvement of

our public ways. He has hitherto met with little encouragement, the subject being too generally considered dry and uninteresting, but we trust that ere long he will be induced to put together the materials he has collected, and to connect the history of the bridges with that of the roads themselves, and the chapels which were found at intervals along their course. These seem in some degree to have served the purpose of the inns of a subsequent age. They are accordingly found to have been usually placed at such convenient intervals as would form stages in the progress from the monastery to the distant city. In many instances, but by no means always, chantries were founded in these chapels, and sometimes the chapels were built for this purpose, or were rebuilt by the munificence of the same donor who founded the chantry, but the two things, though frequently confounded together, are distinct in themselves, and it by no means always follows that a chapel is necessarily of the same age as the foundation of a chantry. In the case of the chapel on Wakefield bridge this popular error has led to an erroneous conclusion respecting the age of the building; a royal chantry was founded and endowed in this chapel after the battle fought near the spot between the conflicting forces of York and Lancaster in 1460, and this date has been universally assigned to the building itself, but the Messrs. Buckler endeavoured to shew by architectural evidence, that the structure is of the age of Edward II. The general style of the building and the speci-



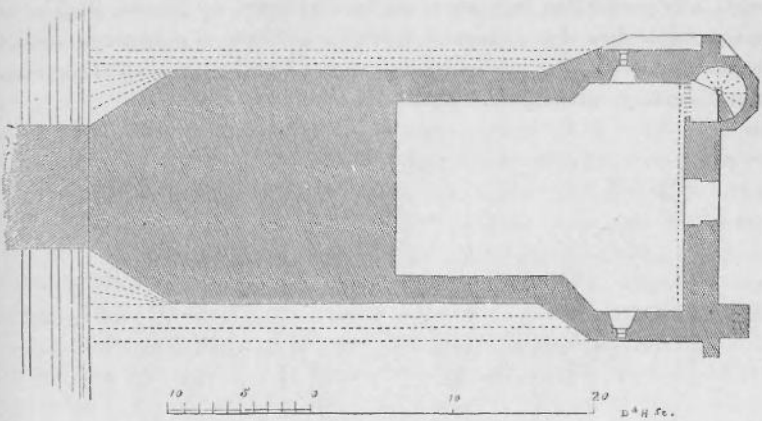
General View of Chapel.

mens of sculpture agree with this date, but it is to be regretted that the authors have not furnished the public with a few more architectural details, especially sections of mouldings.

"The Bridge at Wakefield is of considerable length, and was, till within little more than half a century, a footway about sixteen feet in width between the parapets, with triangular recesses over the side piers.

"Nine arches with their supporting piers were required to carry the way over the river at this place. . . . . The basement upon which the Chapel is raised from the bed of the river to the level of the bridge, offered no temptation to mischief, and consequently retains its pristine simplicity unimpaired; its firm

and compact condition is of the utmost importance to the permanent safety of the superstructure, which, by the care and skill of its builders, alike shewn in their choice of materials and ability in the use of them, retains a strong hold upon its massy foundations after long exposure to the excessive and repeated injuries it has suffered. . . . . It abuts upon a pier of the bridge between two of the main arches. . . . . The breadth at this extremity is limited to about nine feet, in order to prevent further impediment to the impetuous course of the Calder than is occasioned by the resistance of the pier itself.



Plan of Basement.

"This precaution has given rise to the most clever contrivances:—

"The basement becomes gradually increased by a slant on each side, the impending superstructure being carried over a bold projection by means of radiating corbels.

"This gain in space is surmounted by another continuous line of corbelling on each side, altogether thirty-five feet in length, and jutting forward so far towards the north and south, that the lateral walls are actually made to press their entire weight upon the outer verge of the deep and finely-moulded corbels, with the exception of an inconsiderable portion at the eastern extremities, which rests in the accustomed manner on the walls beneath, beyond the point at which the necessary width for the Chapel had been acquired, without encroachment on the current's passage.

"By the same ingenious application of corbels, the Chapel at Rotherham is sprung over two of the arches of the bridge, against a pier of which it is built.

"Although the water washes the plinth on both sides, and sometimes rises several feet above the bank, it has never occasioned any material injury to the structure or the material of which it is built. . . . . The parapet is full of sculptures beneath triple canopies richly groined and ornamented with pinnacles, over which rise the battlements completing the design."

The authors of this interesting work have concluded, from architectural peculiarities, that it may confidently be ascribed to the beginning of the fourteenth century, or the reign of Edward II. It must, however, be observed, that the peculiar features of military costume, displayed in the curi-

ous sculpture which appears in the centre of the western front, representing the Resurrection, are more properly those of the succeeding reign. The long shield, which was in fashion in earlier times, had given place to the small shield of a form approaching to an equilateral triangle, as early as the reign of Edward I., but the pointed basinet, with the camail appended to it, the short hauberk, and close fitting jupon, worn with demi-brassarts, vant-braces, and greaves of plate, are in accordance with the fashions of a somewhat later period than that which has been assigned by Messrs. Buckler as the probable date of the chapel. Upon the evidence of costume we should be inclined to consider this sculpture as a work of the later half of the fourteenth century, and reign of Edward III.

Sculpture in the Central Compartment of West Front.

A TREATISE ON PAINTING, WRITTEN BY CENNINO CENNINI IN THE YEAR 1437, CONTAINING PRACTICAL DIRECTIONS FOR PAINTING IN FRESCO, SECCO, OIL, AND DISTEMPER, WITH THE ART OF GILDING AND ILLUMINATING MANUSCRIPTS ADOPTED BY THE OLD ITALIAN MASTERS: TRANSLATED WITH NOTES AND ILLUSTRATIONS IN OUTLINE BY MRS. MERRIFIELD. *London*, Lumley, 1844.

THIS work is a precious monument of the art of painting in the fourteenth century, and as such enters into the plan of our Journal. Its author was a painter called Cennino, son of Drea Cennini, born about 1360 at Colle of Valdelsa, a small town of Tuscany. In his youth he was for twelve years a pupil of Angelo Gaddi, whose father Taddeo had been a disciple of the celebrated Giotto, the restorer of painting in Europe. We know from Vasari that "in conjunction with his master he painted many works in Florence," and moreover that "he painted with his own hand under the loggia of Bonifazio's Hospital a picture of the Virgin with Saints, so well coloured that it was still in good preservation at the time he wrote" (1550). This painting was subsequently removed from the wall, and fixed upon canvass by order of the Grand Duke Leopold, and is now to be seen in the Florentine Gallery. He does not seem however to have made a fortune by his talents; while Angelo Gaddi his master died leaving to his sons immense riches, his unlucky disciple at the great age of eighty years, or thereabouts, was confined for debt in the prisons of the *Stinche*, the King's Bench of Florence, a melancholy circumstance mentioned by himself in the colophon of his book, which he wrote in 1437, when in confinement. This is all that we learn of this painter and writer from Vasari, Baldinucci and Tambroni, and which is to be collected from the work we are speaking of. To this we may add, that we have reason to believe that he was the grandfather of that famous *orefice* Bernardo Cennini, who introduced the art of printing into Florence.

His work is a practical and mechanical treatise of the different modes of painting used in his time, and which had descended directly to him from Giotto through Taddeo Gaddi and Angelo his son. It is divided into six parts: the first relates to drawing: the second treats of colours and their preparation: the third, of painting in fresco: the fourth comprises the subject of painting in oil: the fifth, after a brief but curious estimate of the time requisite for learning to paint, gives directions for making sizes and glues of various kinds: the sixth and last treats of preparing the grounds for painting upon, of gilding on pictures, of painting pictures in distemper, of draperies, of mordants, of varnishing, of miniature-painting, of taking casts from the life, &c. All these subjects are treated by Cennino in such an unstudied style, with so much order, and such a minute particularity, that the most ignorant person in the art of

painting, could by himself, assisted only by this book, become familiar with every mode of painting practised by the masters of those days. And not only does he point out minutely every thing which ought to be acquired, but also what should be avoided, giving always reasons for what he advances. It is true that many of the processes and secrets found in this work, of which, in those ancient times, none but the masters were in possession, and which they imparted step by step only, to their pupils, are now well known, but there are many also that are now either entirely or in great measure lost. Such is, for instance, the mode of painting in fresco, which is so circumstantially described by our author, that the Commissioners on the Fine Arts have thought it worth while to give extracts from it in their first Report. This work, notwithstanding its great importance, remained for nearly four centuries neglected and almost unknown to every one; for, though Vasari mentions it, all that he says of it, seems to shew that he could not have read beyond the first chapter. Baldinucci also speaks of it, and quotes some passages, but without entering into any particular account of its contents. Bottari and Lanzi make only a passing mention of it. It is to the learned Cavalier Tambroni (member of several Academies connected with the arts and sciences), that the merit is due of publishing it for the first time at Rome in 1821, accompanied with valuable notes, and a most interesting preface: only it is to be regretted, that instead of a modern MS. written in 1737, probably by a German who had, as Signor Tambroni himself suspects, "but little knowledge of the things belonging to painting," he had not made use of an ancient one which, as he was aware, exists in the Laurentian library at Florence. This manuscript, (num. xxiii. plut. lxxviii.,) which is undoubtedly of the fifteenth century, has been examined by the author of this notice, who, from a comparison of a portion of it with the edition of Rome, can assert that it is far superior in correctness. On this account we should recommend, that in case of a new edition, Signor Tambroni's text should be collated with the Florentine MS., which may be done without any difficulty, there being no restriction as to copying MSS. in that library. The publication of Cennini's work was hailed with the greatest satisfaction by all professors and amateurs of the Fine Arts acquainted with the language in which the author wrote, but it remained of no avail to those who had no knowledge of it. An accomplished lady, fully qualified for the task, has at length presented it to the English public. Mrs. Merrifield's translation is a very important addition to our stock of memorials on the arts of past ages, and what makes it more acceptable is, that she has added copious and learned notes, together with engraved illustrations in outline. Artists in particular are indebted to this lady, for having put into their hands a Manual of the practical part of their profession, superior to any thing which has appeared, from the revival of the Fine Arts to the present day.

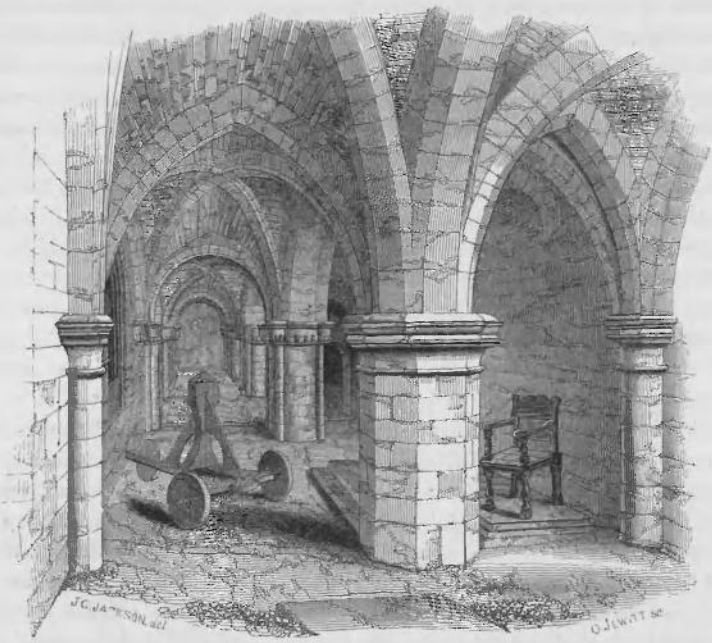
M.

NOTICES OF THE CHURCHES OF WARWICKSHIRE. DEANERY OF WARWICK. Nos. 1 and 2. ST. MARY'S, WARWICK. *H. T. Cooke, Warwick.*

MUCH good may be expected to result from the architectural survey of England which is now in progress: although unconnected by any systematic plan, many interesting facts will be brought to light, and information collected which might otherwise have been lost for ever. The impulse seems to have been first given by the Oxford Architectural Society, who, in their prospectus, first issued in the autumn of 1838, observed that, "from the scarcity of records, existing monuments are the safest guides in the study of medieval architecture; but as they are widely separated, the labour of examination and comparison is so great, that, without some more systematic plan of operation than has hitherto been adopted, it can scarcely be expected that the task should be satisfactorily accomplished." It was therefore suggested that this inconvenience might be best obviated by the formation of local associations, having for their principal aim the collecting of drawings, and descriptions of the edifices in their immediate neighbourhood, which would thus form so many sources, whence the enquirers into the architectural antiquities of any particular district might derive precise and detailed information.

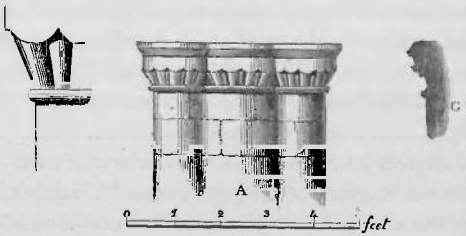
Numerous local associations are now diligently engaged in making careful surveys of their respective neighbourhoods, and publishing the results in different forms. Of these publications the Warwickshire Churches is one of the most creditable, alike to the members who have undertaken the labour, and executed it with much care, and to the spirited publisher, who has incurred the expense and risk of the undertaking. The lithographic views are very fairly executed, and give a good general idea of the building: the woodcuts of details are excellent, and the superior clearness of wood engraving appears to advantage by the comparison. The letter-press contains a very complete history of the celebrated church, and incidentally of the town of Warwick, and more research seems to have been used than in any other of the publications of the same class. The original documents here brought to light are curious and interesting. It appears that no less than eight parochial churches and chapels were merged in the collegiate church of St. Mary, at or soon after the time of its foundation, in 1123, by Roger second Earl of Warwick, the plan having been formed by his father, Henry de Newburgh, the first Earl, who did not live to complete it. Of these eight churches or chapels scarcely a vestige remains excepting the walls of St. Michael's chapel, now converted into "a blacksmith's shop and a dwelling-house," to the great disgrace of the good town of Warwick, and the chapel of St. Peter, over the east gate, which seems to have been effectually mutilated in 1800, under the name of reparation. This proceeding was exposed in the Gentleman's Magazine for 1801, probably by the indefatigable Carter, whose taste

and zeal were in advance of his age, and to whose spirited labours the present generation are indebted for much valuable information. That there was a church on this site of St. Mary's before the Conquest is placed beyond a doubt by the mention of it in the Domesday Survey:—"its rise into importance, however, took place in the reign of Henry I., when Roger de Newburgh, earl of Warwick, made it collegiate, and incorporated it with the collegiate church of All Saints, at that time standing within the precincts of the castle." He then rebuilt the church, and the piers and vaulting of the crypt are of that date.



The Crypt, St Mary's Warwick A.D 1123.

By a decree of the bishop of Worcester, dated at Hartlebury, Dec. 24, 1367, (41 Ed. III.,) it appeared "that the churches of St. John, St. Michael, St. Laurence, St. Peter, and St. James, all standing within the precincts of this town, the most wanted churchyards, and the rest were grown ruinous, and that the collegiate church had room enough to contain the inhabitants, and a churchyard spacious enough to bury their dead—and it was therefore



A Section of Norman Pier and Capital in Crypt.
C. Section of Decorated Capital

ordered that, from thenceforth they should constantly attend at this church, and have sepulture in the churchyard here, all other places within the compass of the town, except the church and churchyard of St. Nicholas, being prohibited from having any ecclesiastical burial in them."

Thomas Beauchamp, earl of Warwick, began to rebuild the church, and his will, dated Sept. 6, 1369, contains the following clause:—"I will that my executors new build the quire of the collegiate church of Warwick, where I order my body to be buried." This design was carried out in the noblest manner by his second son and successor, Thomas Beauchamp, "who finished the quire 15 R. II. (1391), and newly built from the ground the whole body of the church;" but this building was destroyed by the great fire in 1694.

A very valuable inventory of goods belonging to St. Mary's church in 1464 is printed at length, pp. 14 to 20. To make this more generally useful, notes have been appended. From the long list of books, jewels, and vestments here given, some idea may be formed of the richness of the furniture of churches at that period. The treasures were kept in the vestry, and the sextry above the vestry, in several receptacles, which are thus enumerated: "It. in the sextry above the vestrye, i old ark at the auter's ende, i olde coofre ire(n)-bounde having a large lok of the olde facion, and i lasse nyewer coofre havyng iij lokes, cald the tresory cofre, and certeyn Almaries."

Many of our old churches still retain the original vestry, and the sextry over the vestry, usually on the north side of the church. The Account Roll of the collegiate church for 1464—5 printed from the original in the possession of W. Staunton, Esq., contains some curious items, amongst which is one for strewing a church with straw and grass according to the season: "pro le strawynge ecclesie de Spellesbury cum stramine et viridi, secundum tempus anni."

College Seal

On the 20th of August 1534, the common seal of the college was affixed to the deed by which the supremacy of Henry VIII. and his heirs was acknowledged. This was the speedy forerunner of its dissolution, which took place in the 37th Henry VIII., when it was granted by letters patent bearing date 15th May of the same year to the inhabitants of Warwick, by the title of Burgesses of Warwick and their successors. On the 5th September 1694 Warwick was visited by a destructive fire, which burnt a great portion of the town: the loss sus-

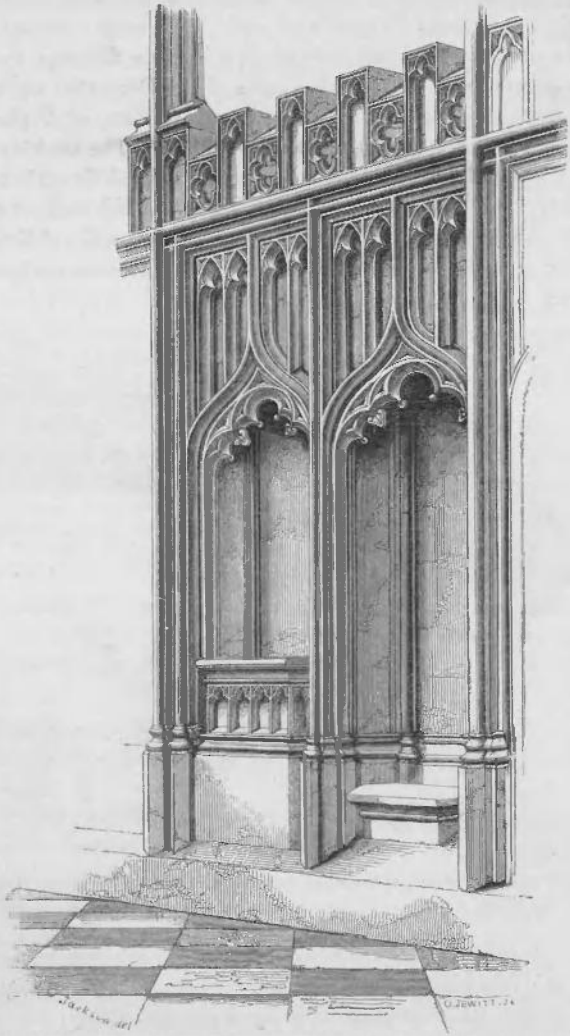
tained being estimated at upwards of £90,600. In less than six hours it consumed no less than 250 houses of the principal inhabitants, (which must have been of wood) as well as "the ancient and collegiate church of St. Mary, into which as a place of safety the distracted inhabitants had thrown the most valuable goods so short a time would permit them to remove." The origin of the fire is unknown, but it is said to have been communicated to the church by means of some partially burnt articles which were deposited there for safety. The eastern portion of the building was fortunately saved, though nothing but bare and smouldering walls remained of the tower, nave, and transept, and thus the work of Thomas Beauchamp lasted exactly three hundred years, having been completed in 1394 and destroyed in 1694. Commissioners were appointed by the Crown to superintend and direct the rebuilding of the church; and it appears that an idea was at one time entertained of placing the work in the hands of Sir Christopher Wren. If this were so, the design was for some reason abandoned, as Sir Thomas Wilson was selected to erect the new structure; and to him must be attributed the censure and the praise which the fine proportions but incongruous detail of this singular building have so frequently and so loudly called forth. In one of the volumes of plans and drawings by Sir Christopher Wren in All Souls College Library, at Oxford, is a design (an elevation and a perspective view) for rebuilding the church at Warwick, it is however totally different from the present building.

"In the wall, on the south side of the choir, near the altar, or holy table, are four sedilia, not graduated, but on a level; the canopies do not project, but are merely recessed, and correspond in design so as to form a continuation of the panel-work with which the lower part of the choir is surrounded; the arches of the panel-work are foliated and cusped, and the design is finished by an embattled cornice. Eastward of the sedilia is a piscina." This is a valuable specimen of early Perpendicular panelling, and shews that the change of style rapidly introduced this corresponding change of ornament.

The vestry with the sacristy over it, and the chapter-house adjoining, appear to be all of the same age with the choir. Several of the ancient monuments were destroyed in the fire, but a record of them is preserved by Dugdale; the very fine one of Thomas Beauchamp, Earl of Warwick, (the founder of the choir,) and his lady, still remains in the centre of his building, with the effigies of the Earl and Countess recumbent on an altar-tomb; it has been engraved in Dugdale's Warwickshire, Gough's Sepulchral Monuments, Nichols' Description of the Beauchamp Chapel, and Blore's Monumental Remains. Of the remarkable memorial which portrays the second Thomas Beauchamp, who died 1401, and his lady, an admirable representation has been recently given in Waller's Series of Monumental Brasses.

In the description of the church, it is remarked that the choir, which

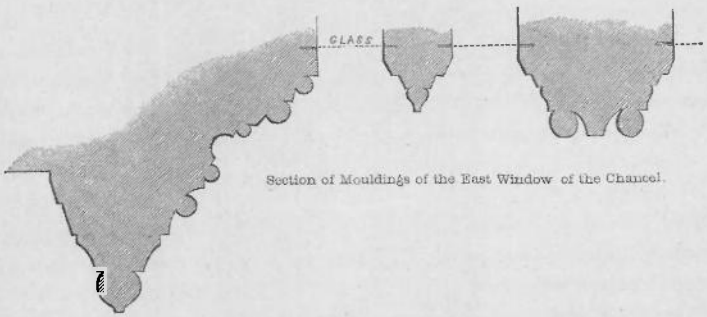
is stated to have been built by the second Thomas Beauchamp, A.D. 1392, would, from some of the forms and details, as the depressed four-centred arch of the large east window, (which form of arch is also apparent in the other windows,) and the panel-work with which the whole



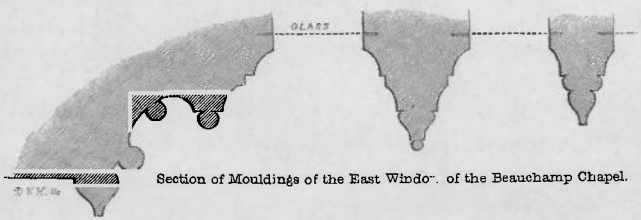
Sedilia and Piscina.

of the east wall of the choir is externally covered, from the sill of the window to the apex of the gable, incline us to imagine that it was built at least half a century later than the time it is historically stated to have been erected; and it is not at all improbable that alterations may have been

made by Richard Beauchamp, Earl of Warwick, who by will founded the chapel of St. Mary," which is attached to the south side of the chancel. It is with considerable diffidence that we venture to suggest a different opinion to that which is here expressed. The four-centred arch is no proof of late date, though it became much more prevalent in later times; it is found even in Early English work, as in the doorway of the City School at Bristol; the tracery of this east window is quite different from that of the Beauchamp chapel, and partakes more of the Decorated style; it is not of much later character than the works of William of Wykeham; for instance, New College Chapel, erected in 1379-86. The vaulting and pitch of the roof, the buttresses and pinnacles, are all quite different in the chancel and the chapel adjoining; even the panelling is of a different pattern, and to our eyes evidently earlier. The mouldings also are quite different. We see no reason to doubt that this chancel is the genuine work of Thomas Beauchamp.



Section of Mouldings of the East Window of the Chancel.



Section of Mouldings of the East Windo". of the Beauchamp Chapel.

We cannot conclude this notice without heartily wishing success to the labours of the Warwickshire Society, and hoping that their example will be followed in many other counties, with equal zeal and ability.

RECENT ARCHAEOLOGICAL PUBLICATIONS.—ENGLISH.

Antiquarian and Architectural Year Book, in which are gathered into one view all Antiquarian Discoveries and Proceedings for the past Year. London, 8vo. 14s.

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Collectanea Antiqua, No. V. Contents, 1. Roman Tesselated Pavement discovered at Basildon, Berks (with a coloured lithograph.) 2. Romano-British Remains found in caves near Settle, Yorkshire (with etchings). 3. On the Place of Cæsar's Landing in Kent. By the Rev. B. Post. Edited by C. R. Smith, F.S.A. 8vo. London.

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Decorated Windows, by Edmund Sharpe, Architect. Part I., January 1, 1845. Each Part will contain eight examples, selected from the Parish Churches of England. London. 8vo. Van Voorst.

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BULLETIN MONUMENTAL, ou Collection de Memoires et de Renseignements pour servir à la Confection d'une Statistique des Monuments de la France. 8vo., 10me tome. Paris, Derache.

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REVUE HISTORIQUE ET ARCHEOLOGIQUE DES EGLISES DU DIOCESE D' AMIENS, par MM. Roger et H. Dusevel. 8vo., with 14 plates. Paris and Amiens, 1844. This work is published under the express sanction of the Archbishop of Amiens, who addressed a circular to all the clergy of his diocese, requesting them to answer the questions transmitted by the authors.

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Revue Numismatique. Annee 1844. No. 5. Paris, 8vo. Table: Notice sur un statue d'or de Ptoleme 1er Soter, roi d' Egypte; par M. A. de Longperier.—2. Médailles inédites de Posthume; par M. J. de Witte.—3. Tiers de gros frappé par Charles VII. en qualite de Duc de Touraine, par M. le Dr. Rigollot.—4. Notice sur une decouverte de Monnaies du Moyen-Age a Mereuil, par M. F. Poey d'Avant.—5. Bulletin Bibliographique.—6. Mélanges.

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Notices of New Publications.

COSTUM-BUCH FUR KUNSTLER, a collection of the most interesting examples of the costume of all nations, and of every period since the Christian era; published by a Society of Artists. Düsseldorf, 1839, 4to. No. 1—15. TRACHTEN DES CHRISTLICHEN MITTELALTERS, &c., COSTUME DU MOYEN AGE CHRETIEN, d'après des monumens contemporains: publié par J. de Hefner, Mannheim, Henri Hoff, 4to. 48 livr.

AMONGST the numerous valuable works recently published in Germany, in illustration of various subjects of archæological research, there are few which present more attractive features, or better deserve to be known and appreciated in England, than the publications here brought before the notice of our readers. In the detailed investigation of the usages of life in former times, and of the minor circumstances to which, at first sight, little importance may be attached, the student of middle-age antiquities constantly feels how requisite it is to be enabled to form a comparison of the fashions or peculiarities familiar to him in his own country, with those of neighbouring nations. By this means alone can a clue be gained to the real intention of many interesting details, which are now only to be traced imperfectly amongst the few examples preserved in England, but are fully illustrated by ancient memorials on the continent; by this means, also, can a just appreciation be formed of the distinctive conventional peculiarities exhibited in the decorative or artistic productions of various nations and periods. The influence of political relations with several countries of Europe operated not less than the spirit of mercantile enterprise, in giving to the arts, and fashions, and costume of our country, a complexion in which foreign peculiarities are continually to be traced. Whilst our forefathers received by way of Italy or the Low Countries, splendid tissues of eastern manufacture, or armour of proof and weapons wrought at Milan or in Spain, their frequent intercourse with France and Flanders, the long duration of the Crusades, and the wars which arose from the claim asserted by our sovereigns to the succession of Philip de Valois, still more, perhaps, the influence of foreign alliances, brought into England at different periods the elegancies and luxuries of other climes. In regard especially to costume it is obvious that numberless novelties must have been successively introduced under the influence of the Queens of England; thus, if we investigate the origin of the eccentric fashions of the close of the fourteenth century, the crackowe shoes, and jagged tippets of the times of Richard II., we should seek it in his alliance with a princess of Bohemia; as likewise we must attribute to the influence of Katherine of France, and Margaret of Anjou, the picturesque fashions of female attire, prevalent during the succeeding century. Costume, correctly understood, supplies the key to the Chronology of Art, and the utility of all works which, like the interesting publications produced at Dusseldorf and Mannheim, afford the means of comparing authentic examples in various countries of Europe, must be fully recognised.

These two publications are much to be commended as affording a large amount of information at a very moderate price. The Costüm-Buch is issued in numbers, each containing four plates in outline, which may be obtained in this country for one shilling. The subjects are, in both works, selected from tombs, illuminations in MSS., or other authentic authorities, but the plates in the Costüm-Buch are very inferior in execution to those given by M. de Hefner; they are in many instances etched with a degree of freedom incompatible with accuracy of detail, and not a few subjects have been borrowed, without acknowledgment, from the faithful representations given by Stothard, from Willemin, and other recent publications. It is manifestly advantageous that the valuable information which in costly publications is too frequently stored away beyond the reach of the student, should be diffused and rendered more generally available in a less expensive form, but the source whence it has been derived should in every case be acknowledged, as well for facilities of further research, which many may desire, as because the concealment is not compatible with good faith or good feeling. No text, however, has hitherto been given with the Costüm-Buch, beyond a concise statement of the date of the original subject, or the place where it exists, with indications, in some cases, of the colouring; and it may be hoped, that the authority which has supplied each plate may ultimately be recorded.

M. de Hefner, with the assistance of a number of artists and antiquaries in different parts of Europe, has commenced a work superior in interest and artistic character to any which have hitherto appeared on the subject of costume. The representations of the ancient monuments of art, the stately monumental effigies of Germany, and many other memorials, wholly unknown to the English antiquary, are given in carefully detailed outlines, which bear the stamp of conscientious accuracy; and, as far as our acquaintance with the originals enables us to judge, are designed with a degree of fidelity rarely shewn in similar publications. They have been almost exclusively selected from examples hitherto unpublished; the series is accompanied by an able introductory essay on the chief peculiarities of secular and sacred costume at different periods, and detailed descriptions of the plates; it is divided into three portions, the first of which comprises costume from the earliest times to the thirteenth century; the second exhibits the peculiarities of the fourteenth and fifteenth; and the third division is devoted to the sixteenth century. The text may be procured either in French or German, and copies carefully and splendidly coloured are on sale, but the price of each number, containing four plates, (about 20 francs, or one pound, if procured in London,) places the illuminated copies beyond the reach of most purchasers; the uncoloured plates, however, accompanied by a careful description of the colouring of every portion, may amply suffice, and are attainable at the price of two francs, or in England shillings, for each number.

It would not be easy to convey a notion of the variety of examples of ancient art which have supplied materials for this collection. In the rich

and unexplored treasuries of mediæval sculpture, the churches of Germany, numerous striking specimens have been selected; we may here admire the grandeur of the sepulchral memorials of that country, and perceive the original intention of the canopy of tabernacle-work, sometimes termed a hovel, housing[a], or *dais*, which appears over the heads of some recumbent monumental figures in England. The tombs of Edward III., of Richard II. and his Queen, and of several other distinguished personages, afford examples of this feature of decoration; it is not improbable that it was introduced from Flanders or Germany, and in those countries we find it appropriately employed, the effigy being frequently placed in an erect position, as a mural, not a recumbent memorial. It may deserve enquiry whether in adopting a continental fashion of placing the figure in a kind of niche with shrine-work on either side and a richly purfled canopy, we did not disregard the propriety of its original use, and retaining our own usage of the recumbent portraiture of the deceased, surround it with ornamental accessories which properly belonged to the erect figure. A specimen of the earlier English effigies in the cross-legged attitude, peculiar, as it would appear, to our own country, has been added by M. de Hefner to his curious collection. It is the figure assigned to Sir Robert Harcourt, in Worcester cathedral, and engraved from a drawing communicated by Mr. Robert Pearsall, of Willsbridge, who has contributed some other subjects, comprised in this work, amongst which is the remarkable effigy of Sir Guy de Brian, preserved in Tewksbury abbey church.

Illuminated MSS., painted glass, and various other productions of art, have afforded well-chosen examples; M. de Hefner has also brought together representations of some of those interesting relics, which are associated with the memory of men eminent for great deeds or sanctity of life. At the present time, when sacred costume is a subject of much research, the chasuble of St. Willigisius, bishop of Mayence, A.D. 975, to whom the erection of the cathedral of that city is attributed, presents no slight degree of interest. In the same church is still to be seen a beautiful pastoral staff, an enamelled work attributed to the eleventh century, and similar to the curious specimens of the work of Limoges, which are to be seen in the galleries recently opened in Paris at the Louvre, and Palais des Thermes.

The illustrations of military costume contained in M. de Hefner's interesting series, are not less curious and novel than the subjects of a sacred character. He has given representations of a visored bacinet, of which he is the possessor, which has the extraordinary projecting beak, according to a fashion which prevailed in England during the reign of Richard II.; and

[a] By the indenture for the construction of the tomb of Anne, Queen of Richard II., in Westminster abbey, Nicholas Broker and Godfrey Prest, coppersmiths, of London, covenanted to make "tabernacles appelles Hovels, ove gabletz as testes, ove doublesjambes à chescune partie." A.D. 1395. Rymer, vol. vii. The hovels still remain, but the double jambs, or tabernacle-work at the sides, have been torn away.

it still retains the *vervilles*, or small staples, which were used in lacing on the mailed *camail* to the head-piece, at that period. These, which may be noticed on many of our sepulchral effigies, are wanting in the specimens preserved in the Musée de l'Artillerie, at Paris, but the curious Neapolitan bacinet in the armoury at Goodrich court still retains them. The visor was removed whenever the *grand heaume* was worn over the bacinet, surmounted by the stately crest, the pendant lambrequin, and other accessory ornaments which were introduced with such picturesque effect in German heraldry. As an occasional defence a kind of nasal was devised, of which no example has hitherto been noticed in England. Of this the monumental figure of Ulrich Landschaden, knight, who died 1369, and was interred in the church of Neckarsteinach, near Heidelberg, has supplied a very curious illustration, as seen in the woodcut here given. It will be perceived that to the mailed throat-guard, a small piece of plate, of a shape fitted to the nose, was attached; this, when brought up into place as a nasal [b], was fastened to the forepart of the bacinet, by means of a staple and pin which passed through it. It is remarkable to find at so late a period in the fourteenth century so small an admixture of plate, as appears in the armour of this figure. With the exception of the bacinet, the gauntlets and the genouillères, the defences are wholly of mail, and the shape of the body is expressed in such a manner as to make it evident that no plastron, or breastplate, was worn in this instance with the hauberk. The close-fitting jupon, called in Germany Lendner, the arm-holes of which are singularly jagged or foliated, is buttoned down the front, an uncommon fashion, of which a very curious example is to be found at Abergavenny, in Monmouthshire. It is the effigy of a knight of the De Hastings family, now placed under one of the arches on the south side of the choir, opening

[b] Another specimen of this curious nasal is given by Muller, in his plate of Johan von Falckenstein, 1365. Beitrage zur Kunst, p. 59.

into the Herbert chapel; in France no example of this buttoned *just-au-corps* has hitherto been noticed[c].

It deserves notice that the sword has a chain attached to its hilt, appended apparently to the breast of the hauberk, so that if the weapon slipped out of the grasp of the combatant it might readily be recovered. The fashion of wearing chains, usually attached to *mammelières*, or ornamental bosses on the breasts, appears to have been very prevalent in Germany; an example of their use in England is supplied by the curious effigy at Alvechurch, Worcestershire, which represents a person of the Blanchfront family, t. Edward III.: in this instance two chains appear, the one which proceeds from the left breast being connected with the sword-hilt, and the second attached, apparently, to the scabbard[d]; occasionally these chains were linked to the dagger, or even, as seen in the sepulchral brass of Sir Roger de Trumpington (A.D. 1292), to the outer head-piece, or *heaume*. In that example, however, the chain is attached to the girdle. An allusion to this usage occurs in the French romance, entitled "le Tournois de Chauvenci," written about A.D. 1285.

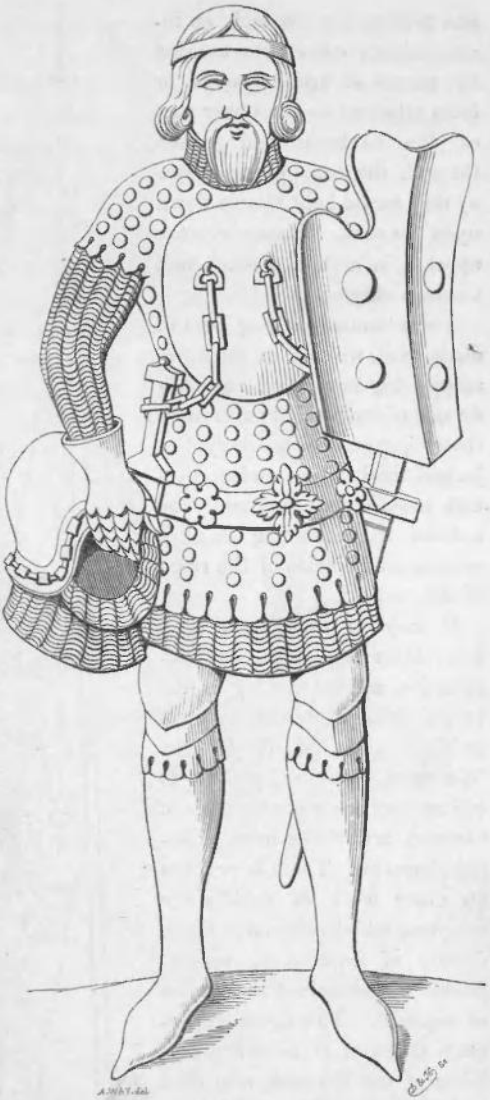
> "Chascun son hiaume en sa chaaine,
> Qui de bons cous attent l'estraine." v. 3543.

A further illustration of this fashion is given in the two military figures, taken from the carved wood-work in the choir at Bamberg cathedral. These curious effigies measure five feet and a half in height, and are placed as sentinels at the approach to the stalls of the choir; they were sculptured, probably, about the same period as the figure of Ulrich Landschaden. They exhibit several peculiar features: the armour consists of the long-sleeved hauberk, over which is worn a garment, in form similar to the jupon, but thickly set with little round plates, or *bezanté*, as it might be termed heraldically. This garment was probably quilted or gamboised, possibly with metal plates or pieces of whalebone inserted in the padding, and the round plates were connected with the rivets, which served to give compactness and strength. It is obvious that the garment could not have been in this instance of slight materials, like the ordinary

[c] The jupon was sometimes laced up in front, instead of being buttoned. M. de Hefner gives a good example of this fashion, it is the figure of Weikhard Frosch, who died 1378. XIV. Cent. pl. 49.

[d] Stothard's Monumental Effigies. See also the sepulchral brass, apparently of Flemish execution, which commemorates Ralph de Knevyngton, 1370, at Avely, in Essex. (Waller's Brasses.) The chain attached to the sword-hilt appears on the great seals of Edward III. In the accounts of the silversmith of John II., king of France, 1352, a charge occurs "pour forger—ij. mamellieres, et deux chaienes pour icelle mamellieres." The double chain from the right breast, with a single chain depending from the left, appears on two curious effigies in Alsace, date about A.D. 1344. Schoepflin, Alsatia Illustr. pp. 533, 633. In the "Ordonnance comment on soulloit faire anciennement les Tournois, (Colombière, t. i. 48, and Duc. in Joinv. Diss. vii. 183.) amongst the requisite harness for the knight are included "deux chaines a attachier à la poitrine de la cuirie, une pour l'espee, et l'autre pour le baston," which in the English version, Harl. MS. 6149, f. 46, is thus rendered, "item, ij. thengeis knet to the brest of the curie, one for the suord, the tother for the bastone."

armorial jupon, similar in general form, which was worn in England over plate-armour towards the close of the fourteenth century, for we here perceive attached to it a *plastron*, or breast-plate, with appended chains. This remarkable defence may be regarded as the primitive fashion of plate-armour for the upper part of the body, which led the way to the adoption of the more complete defence termed by Chaucer a pair of plates[e]. These figures also present early examples of the escutcheon, termed *à bouche*, that is, formed with an aperture at the dexter angle above, through which the spear might pass, whilst the body was not deprived of the protection of the shield. It may also deserve notice how carefully the throat was protected, for besides the camail appended to the bacinet, the high collar of the hauberk formed a complete defence for the neck; this was probably a provision against the risk of the point of a lance or sword finding its way under the camail,



[e] Some kind of breast-plate had been used as early as the reign of Henry II., as may be gathered from the lines of William le Breton, who describing a tilting match, in which Richard Cœur de Lion, at that time earl of Poictou, took part, says, that in the fury of the encounter the ashen lance pierced through shield, gamboison, and breast-guard, wrought with triple tissue; so that at last "vix obstat ferro fabricata patena recocto," the little plate of proof scarce could resist the thrust. The pair of plates were used in England as early as 1331. It appears by the Inventories of the Exchequer that in that year Edward III. ordered restitution of the armour of Roger, earl of March, to his son Esmon de Mortemer; and amongst the items occur "une peire des plates covertz de rouge samyt. vj. corsets de feer," &c. Possibly the small breast-plates represented as worn by the Bamberg warriors were termed "corsets."

and penetrating the neck, an inconvenience sometimes avoided by means of arming-points or laces attached to the upper part of the hauberk, and passed through the camail, which was by that means kept closely down upon the neck. This contrivance appears in certain French and German effigies.

For *chausses*, or long hose of chain-mail, we find in these examples leg coverings, probably formed of leather: Chaucer mentions "jambeux of coorbuly," or jacked leather, and defences of that nature may frequently be noticed in examining English monumental effigies of the reign of Edward III.

It may be sufficiently seen from these examples, how instructive and interesting is the series which is in the course of publication by M. de Hefner. We must, however, present to our readers one more example of German art, of the most splendid character. There is perhaps no other work of middle-age sculpture which exhibits so much dignity of expression, accompanied by the richest accessories of costume. The figure represents Günther of Schwarzburg, King of the Romans, who died in 1349, not as his warlike aspect would have led us to imagine, in the front of the battle, but a victim to poison. It was raised shortly after his decease by his partisans, and still exists in the choir of the cathedral of Francfort on the Mein. It is elaborately painted, to give the reality of life, as nearly as might be, to so majestic a portraiture. The general usage of colouring monumental

Figure in Bamberg Cathedral.

Effigy of Gunther, King of the Romans, 1349. Francfort Cathedral.

effigies, of whatever material they might be formed, appears to have prevailed at all periods in Germany, as well as in England; in France the effigies of white marble, sculptured during the fourteenth and fifteenth centuries, were frequently left without any such decoration. The nasal attached to the camail is here again to be noticed, the blue surcoat is powdered with golden lions, and lined with the white fur called Kleinspalt, which must not be confounded with the Imperial ermine. The most singular portions of the armour are the defences which are laid over the sleeves of mail, and those which supply the place of greaves. M. de Hefner describes them as formed of cuir-bouilli, formed in longitudinal bands, which are gilt, with intervening rows of gilt studs, serving probably not only as fastenings of the rivets, but also as a partial protection from a blow. Examples of armour of a similar kind are supplied by the effigy in the north aisle of the nave at Tewksbury church, and that of Sir Otho de Grandison, at Ottery St. Mary, Devon. Similar defences were used also in Italy, as shewn by sepulchral figures in the church of the Santa Croce, at Florence, (date about 1357,) which present likewise examples of the use of chains and mammelières, and of the nasal, above mentioned. (See Mr. Kerrich's interesting drawings preserved in the British Museum; Add. MS. 6728. f. 130.) Several sepulchral brasses also existing in England, exhibit defences formed with rows of small round plates; armour wholly formed in such a manner was in use as early as the thirteenth century, as is shewn by the figure of a knight, copied by Strutt from a MS. in the British Museum[f]. De Comines relates that the dukes of Berry and Charolois, in their expedition against Paris in 1465, "chevauchoient sur petites hacquenées à leur aise, armez de petites brigandines fort légères; pour le plus encore disoient aucuns qu'il n'y avoit que petits cloux dorez par dessus le satin, afin de moins leur peser[g]." In later times a defence similarly formed but of more rude description, appears to have been called a "peny platt cote," and a curious specimen of horse-armour, composed of round plates riveted upon leather is preserved in the Great Hall, at Warwick Castle.

[f] Royal MS. 2 A. XXII. Strutt's Dresses, vol. ii. pl. lxvi. Shaw's Dresses.

[g] Memoires, liv. 1. c. vi.

RUNEN-SPRACH-SCHATZ; ODER WORTERBUCH UEBER DIE ALTESTE SPRACHDENKMALE SKANDINAVIENS IN BEZIEHUNG AUF ABSTAMMUNG UND BEGRIFFS-BILDUNG. VON DR. UDO WALDEMAR DIETERICH.—STOCKHOLM AND LEIPSIC. 8vo. pp. 387.—LONDON: WILLIAMS AND NORGATE.

Too little attention has hitherto been paid by English antiquaries to the Runic monuments existing in this country[h]. We hope, however, that better times are at hand, and that the British Archæological Association may be the means of ascertaining, and this Journal the means of recording the various monuments of the kind scattered over the face of these islands.

It is with the view of exciting increased interest among our friends and correspondents throughout the country to these valuable relics of its earlier history, that we call attention to this small octavo volume, which is dedicated to the king of Sweden, and contains, in alphabetical order—that is, according to the order of the Runic alphabet—every word which occurs in the numerous inscriptions preserved by the late distinguished Swedish antiquary Liljegren, in his celebrated collection of Runic monuments, entitled *Run-Urkunder*, in which no less than two thousand inscriptions are recorded.

Although the Norse, or Scandinavian Runes, differ both in character and language from our Anglo-Saxon Runes, the two are still so closely connected, that the work before us cannot fail to furnish striking illustrations of any inscriptions existing or discoverable in these islands; more especially since the author illustrates each word by its corresponding forms in the cognate Scandinavian and Teutonic languages.

Dr. Dieterich appears, from his introduction, to be of opinion that the Runes themselves, (of which the invention is ascribed to Odin, as the invention of writing is always ascribed to some God,) existed in Scandinavia before the introduction of Christianity; but that, since no one has been able to prove the existence of a single Rune-stone which bears distinct traces of Paganism; that the Rune-stones have derived the style of their inscriptions from Christian monuments, but their upright form and position, and in some cases their application from the earlier *Bauta* stones. In short, that although the Runes are older, the Rune-stones of Scandinavia date from the conversion of Scandinavia to Christianity.

But to return to the volume before us, and to the use of which it may prove to English antiquaries, in facilitating their endeavours to interpret the Runic inscriptions of this country. These inscriptions, which are necessarily "brief as the posey of a ring," can only be deciphered by comparison with similar monuments; but to find the same word, or form of word, it was

[h] Mr. Kemble's valuable article on "*Anglo-Saxon Runes*," in the 28th vol. of the "Archæologia," forms an honourable exception to this remark.

necessary, previous to the publication of this Runic Dictionary, to go through the various existing inscriptions until it presented itself. Now, however, thanks to Dr. Dieterich, every word existing in the two thousand inscriptions to which we have alluded, may instantly be referred to, an advantage which those who have endeavoured to ferret out the meaning of one of these mystic records can alone sufficiently appreciate.

Before concluding our notice of this useful volume, we must add, that the earlier sheets contain some valuable notes, by our countryman Mr. George W. Dasent, whose translations of the *Prose, or Younger Edda*, and of *Rask's Grammar of the Icelandic, or Old Norse Tongue*, have established his reputation both in Sweden and his own "Fatherland," as an accomplished philologist, and a successful investigator of the early forms of the old Scandinavian and Teutonic languages.

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THE TAXATION OF THE DIOCESES OF DOWN AND CONNOR, AND DROMORE, made about the year 1292; edited from an attested copy of the original, and furnished with copious notes, by the Rev. W. Reeves, M.B. In one volume, price to Subscribers, 10s.

SOME ACCOUNT OF THE TERRITORY OR DOMINION OF FARNEY, WITHIN THE PROVINCE AND EARLDOM OF ULSTER, by E. P. Shirley, Esq., M.A., M.P. 1 vol. 4to.

Notices of New Publications.

THE ARCHITECTURAL HISTORY OF CANTERBURY CATHEDRAL. BY THE REV. R. WILLIS, M.A., F.R.S., &c., JACKSONIAN PROFESSOR OF THE UNIVERSITY OF CAMBRIDGE; comprising the substance of a Discourse delivered by him at the First Annual Meeting of the British Archæological Association.

THE high reputation of Professor Willis will suffer no diminution from the present work; on the contrary, the accurate research shewn in it, and the careful application of the information thereby acquired to the practical purpose of elucidating the history of this interesting Cathedral, would be sufficient to establish the reputation of an author previously unknown. It is not too much to say that we here have the first step towards a real history of architecture in England. Many attempts have indeed been previously made, and some of them with great pretension; an approximation to the truth has doubtless of late years been obtained, but no one hitherto has established the leading facts on the same firm and secure basis that we here find them fixed. Compared with this standard, all previous writers have been floundering in the dark, blind leaders of the blind; even the best informed differing strangely from each other as to the precise periods at which the principal changes took place, and no one feeling confidence in the results obtained from such uncertain premises. Professor Willis leaves no room for doubt: he demonstrates beyond all question every fact which he wishes to establish. It happens fortunately that the exact history of this celebrated building can be better ascertained from cotemporary authorities, than perhaps any other, and the acuteness with which the minute descriptions of Gervase and others are applied to the existing structure, is beyond all praise. After following the Professor in his comparison of the building itself with the details given by the chronicler, we feel that we can without hesitation affix a positive date to every stone of the church.

The work must become a standard of reference for all who wish to obtain accurate information on the very interesting subject of the progress of the art of building in England. It begins from the earliest period, and the first chapter relates "the history of the building, and the events which bore upon its construction, arrangement, and changes, in the words of the original authors as much as possible." The translation is remarkably close, and preserves all the spirit and life of the originals; those who had the pleasure of hearing that of Gervase read at the meeting at Canterbury, will not easily forget the thrilling effect which it produced, the rapturous manner with which it was received, or the clear and lucid explanations by which it was accompanied. The whole of these are here embodied, and the large diagrams which were hung over the Professor's head, and so often referred to in that interesting lecture, are here also presented to us and very clearly engraved, though on a small scale, with the date of the year when each part was built.

To those who were not fortunate enough to be present at the Canterbury

Meeting, the following extracts will give some idea of the nature and value of the work. The earliest are from Edmer the singer, whose work is now in part first published from a manuscript in the library of Corpus Christi College, Cambridge.

"A.D. 602.—When Augustine (the first archbishop of Canterbury) assumed the episcopal throne in that royal city, he recovered therein, by the king's assistance, a church which, as he was told, had been constructed by the original labour of Roman believers. This church he consecrated in the name of the Saviour, our God and Lord Jesus Christ; and there he established an habitation for himself, and for all his successors." p. 7. from Bede.

"A.D. 940 to 960.—In the days of Archbishop Odo (the twenty-second) the roof of Christ Church had become rotten from excessive age, and rested throughout upon half-shattered pieces: wherefore he set about to reconstruct it, and being also desirous of giving to the walls a more aspiring altitude, he directed his assembled workmen to remove altogether the disjointed structure above, and commanded them to supply the deficient height of the walls by raising them." p. 3. from Edmer.

"A.D. 1011.—In the primacy of Archbishop Elphege (the twenty-eighth) the sack of Canterbury by the Danes took place. During the massacre of the inhabitants, the monks barricaded themselves in the church. The archbishop at length rushed out, and appealed in vain to the conquerors, in favour of the people: he was immediately seized, and dragged back to the churchyard. 'Here these children of Satan piled barrels one upon another, and set them on fire, designing thus to burn the roof. Already the heat of the flames began to melt the lead, which ran down inside, when the monks came forth,' and submitted to their fate: four only of their number escaped slaughter. 'And now that the people were slain, the city burnt, and the church profaned, searched and despoiled,' the archbishop was led away bound, and, after enduring imprisonment and torture for seven months, was finally slain." p. 7. from Osbern.

"It must be remarked, however, that the church itself at the time of the suffering of the blessed martyr Elphege, was neither consumed by the fire, nor were its walls or its roof destroyed. We know indeed that it was profaned and despoiled of many of its ornaments, and that the furious band attacked it, and applied fire from without to drive out the pontiff who was defending himself inside. But when they had laid hands upon him on his coming forth, they abandoned their fire, and other evil deeds which were addressed to his capture, and after slaying his monks before his eyes, they carried him away."

"A.D. 1067.—After these things, and while misfortunes fell thick upon all parts of England, it happened that the city of Canterbury was set on fire by the carelessness of some individuals, and that the rising flames caught the mother church thereof. How can I tell it?—the whole was consumed, and nearly all the monastic offices that appertained to it, as well as the church of the blessed John the Baptist, where the remains of the archbishops were buried." p. 9. from Edmer.

"This was that very church (asking patience for a digression) which had been built by Romans, as Bede bears witness in his history, and which was duly arranged in some parts in imitation of the church of the blessed Prince of the Apostles, Peter; in which his holy relics are exalted by the veneration of the whole world." p. 10. from Edmer, and quoted by Gervase.

Of this Saxon church we are then furnished with a full description, accompanied by a ground plan, and for the sake of comparison a plan also of the ancient basilica of St. Peter at Rome, from which the design had been copied; but of this church it is clearly established that not a vestige now remains, and it is important to bear this in mind when comparing the history of other buildings with the severe test of Canterbury.

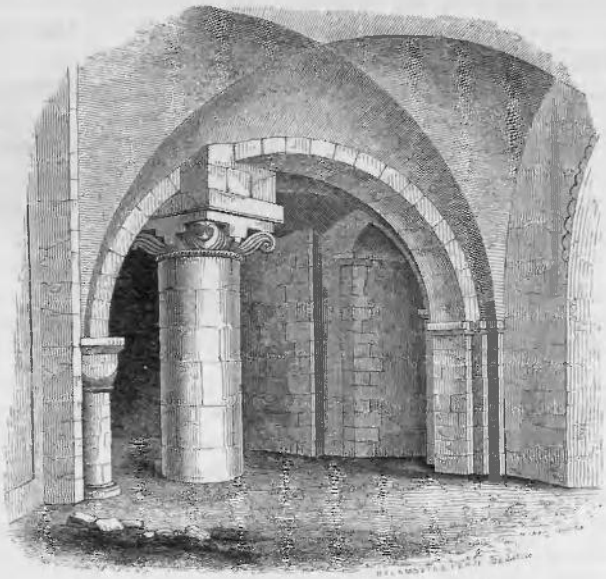
"Now, after this lamentable fire, the bodies of the pontiffs (namely, Cuthbert, Bregwin, and their successors) rested undisturbed in their coffins for three years, until that most energetic and honourable man, Lanfranc, abbot of Caen, was made archbishop of Canterbury. And when he came to Canterbury, (A.D. 1070,) and found that the church of the Saviour, which he had undertaken to rule, was reduced to almost nothing by fire and ruin, he was filled with consternation. But although the magnitude of the damage had well nigh reduced him to despair, he took courage, and neglecting his own accommodation, he completed, in all haste, the houses essential to the monks. For those which had been used for many years were found too small for the increased numbers of the convent. He therefore pulled down to the ground all that he found of the burnt monastery, whether of buildings or the wasted remains of buildings, and, having dug out their foundations from under the earth, he constructed in their stead others, which excelled them greatly both in beauty and magnitude. He built cloisters, cellerers' offices, refectories, dormitories, with all other necessary offices, and all the buildings within the enclosure of the curia, as well as the walls thereof. As for the church, which the aforesaid fire, combined with its age, had rendered completely unserviceable, he set about to destroy it utterly, and erect a more noble one. And in the space of seven years, he raised this new church from the very foundations, and rendered it nearly perfect." p. 14. from Edmer.

"After the death of Lanfranc, he (Ernulf) was made prior, then (in 1107) abbot of Burgh, (Peterborough,) and finally, (A.D. 1114,) bishop of Rochester. While at Canterbury, having taken down the eastern part of the church which Lanfranc had built, he erected it so much more magnificently, that nothing like it could be seen in England, either for the brilliancy of its glass windows, the beauty of its marble pavement, or the many coloured pictures which led the wondering eyes to the very summit of the ceiling." p. 17. from Will. Malms.

"This chancel, however, which Ernulf left unfinished, was superbly completed by his successor Conrad, who decorated it with excellent paintings, and furnished it with precious ornaments." p. 17.

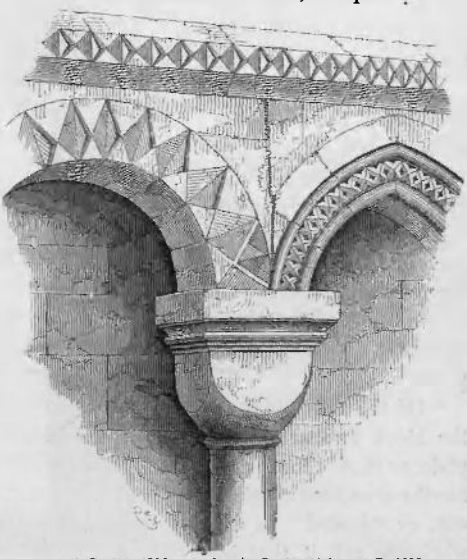
The oldest portions of the cathedral now standing are therefore of the time of Lanfranc, and of this period little more than a few fragments remain;

the principal part of the old work previous to the great fire is the work of Ernulf and Conrad; the distinct character of this early Norman work is



Part of the Crypt, A.D. 1096—1110. The Pillar inserted A.D. 1178.

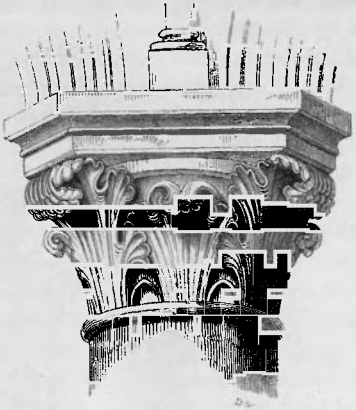
admirably brought out and contrasted with the late Norman and Transition work after the fire; this is well shewn in the annexed cut of part of the crypt, where the pillar had been introduced after the fire, the plan of the superstructure not being the same as that of the ancient crypt, so that additional strength was required to carry the weight in its new position. But the words of Gervase are so explicit that there is no need to add to them.



A.D. 1096—1110. Arches in South Aisle. A.D. 1178.

"It has been above stated, that after the fire nearly all the old portions of the choir were destroyed and changed into somewhat new and of a more noble fashion. The differences between the two works may now be enumerated. The pillars of the old and new work are alike in

form and thickness but different in length. For the new pillars were elongated by almost twelve feet. In the old capitals the work was plain, in the new ones exquisite in sculpture. There the circuit of the choir had twenty-two pillars, here are twenty-eight. There the arches and every thing else was plain, or sculptured with an axe and not with a chisel. But here almost throughout is appropriate sculpture. No marble columns were there, but here are innumerable ones. There, in the circuit around the choir, the vaults were plain, but here they are arch-ribbed and have keystones. There

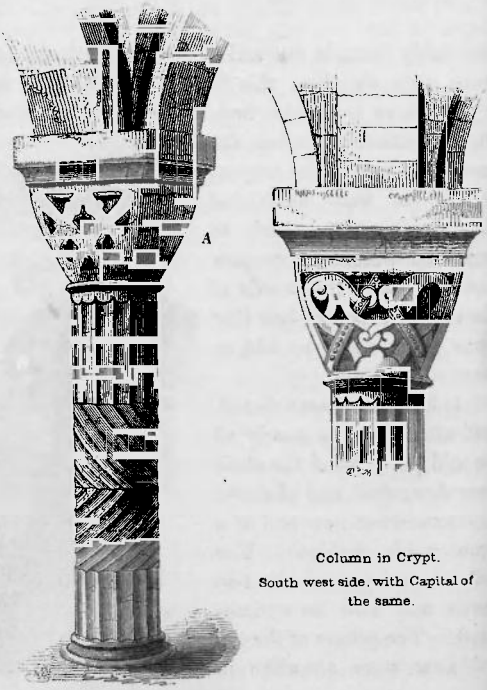


Capital of Choir. A.D. 1177.

a wall set upon pillars divided the crosses from the choir, but here the crosses are separated from the choir by no such partition, and converge together in one keystone, which is placed in the middle of the great vault which rests on the four principal pillars. There, there was a ceiling of wood decorated with excellent painting, but here is a vault beautifully constructed of stone and light tufa. There, was a single triforium, but here are two in the choir and a third in the aisle of the church. All which will be better understood from inspection than by any description." pp. 58—60, from Gervase.

"The capitals of the columns of the crypt are either plain blocks or sculptured with Norman enrichments. Some of them, however, are in an unfinished state. These figures represent one of the columns with the different sides of its capital." p. 69.

"Of the four sides of the block two are quite plain, as at *A*. One (as *B*) has the ornament roughed out, or "bosted" as the workmen call it, that is,



Column in Crypt.
South west side, with Capital of the same.

the pattern has been traced upon the block, and the spaces between the figures roughly sunk down with square edges preparatory to the completion. On the fourth side, as at *C*, the pattern is quite finished. This proves that the carving was executed after the stones were set in their places, and probably the whole of these capitals would eventually have been so ornamented had not the fire and its results brought in a new school of carving in the rich foliated capitals, which caused this merely superficial method of decoration to be neglected and abandoned. In the same way some of the shafts are roughly fluted in various fashions. The figure shews one of them, and the plain ones would probably have all gradually had the same ornament given to them, had not the same reasons interfered." p. 70.

The vivid and minute description of the great fire by Gervase, is literally translated in a manner which leaves nothing to be desired.

"In the year of grace one thousand one hundred and seventy-four, by the just but occult judgment of God, the church of Christ at Canterbury was consumed by fire, in the forty-fourth year from its dedication, that glorious choir, to wit, which had been so magnificently completed by the care and industry of Prior Conrad." p. 32.

"Meantime the three cottages, whence the mischief had arisen, being destroyed, and the popular excitement having subsided, everybody went home again, while the neglected church was consuming with internal fire unknown to all. But beams and braces burning, the flames rose to the slopes of the roof; and the sheets of lead yielded to the increasing heat and began to melt. Thus the raging wind, finding a freer entrance, increased the fury of the fire; and the flames beginning to shew themselves, a cry arose in the church-yard: 'See! see! the church is on fire.'

"Then the people and the monks assemble in haste, they draw water, they brandish their hatchets, they run up the stairs, full of eagerness to save the church, already, alas! beyond their help. But when they reach the roof and perceive the black smoke and scorching flames that pervade it throughout, they abandon the attempt in despair, and thinking only of their own safety, make all haste to descend.

"And now that the fire had loosened the beams from the pegs that bound them together, the half-burnt timbers fell into the choir below upon the seats of the monks; the seats, consisting of a great mass of wood-work, caught fire, and thus the mischief grew worse and worse. And it was marvellous, though sad, to behold how that glorious choir itself fed and assisted the fire that was destroying it. For the flames multiplied by this mass of timber, and extending upwards full fifteen cubits, scorched and burnt the walls, and more especially injured the columns of the church." p. 33.

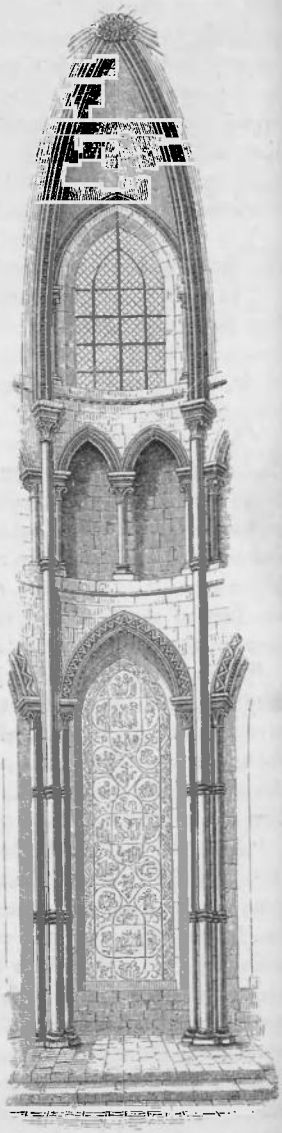
After the fire "the brotherhood sought counsel as to how and in what manner the burnt church might be repaired, but without success; for the columns of the church, commonly termed the *pillars*, were exceedingly weakened by the heat of the fire, and were scaling in pieces and hardly able to stand, so that they frightened even the wisest out of their wits.

"French and English artificers were therefore summoned, but even these

differed in opinion. On the one hand, some undertook to repair the aforesaid columns without mischief to the walls above. On the other hand, there were some who asserted that the whole church must be pulled down if the monks wished to exist in safety. This opinion, true as it was, excruciated the monks with grief, and no wonder, for how could they hope that so great a work should be completed in their days by any human ingenuity.

"However, amongst the other workmen there had come a certain William of Sens, a man active and ready, and as a workman most skilful both in wood and stone. Him, therefore, they retained, on account of his lively genius and good reputation, and dismissed the others. And to him, and to the providence of God was the execution of the work committed." p. 35.

Gervase goes on to describe the church of Lanfranc and the choir of Conrad, and to compare them with the new work, by which means we are now enabled to identify all that still exists of the earlier work. He afterwards describes the operations of each successive year of the construction of the new work, and here the skill of his translator and annotator is eminently shewn in applying his descriptions, and thus enabling us to identify in the existing structure the work of each year from 1175 to 1184. It is not a little remarkable that the earlier work partakes much more of the Norman character; thus the work of 1175 is pure Norman, with the exception only of the pointed arch, while in 1184, after having traced the progressive change, we have in the Trinity chapel and the corona almost pure Early English work. It must be remembered that in 1178 William of Sens was so much injured by the fall of a scaffold on which he was at work, at the height of fifty feet from the ground, that he was unable to continue the work.



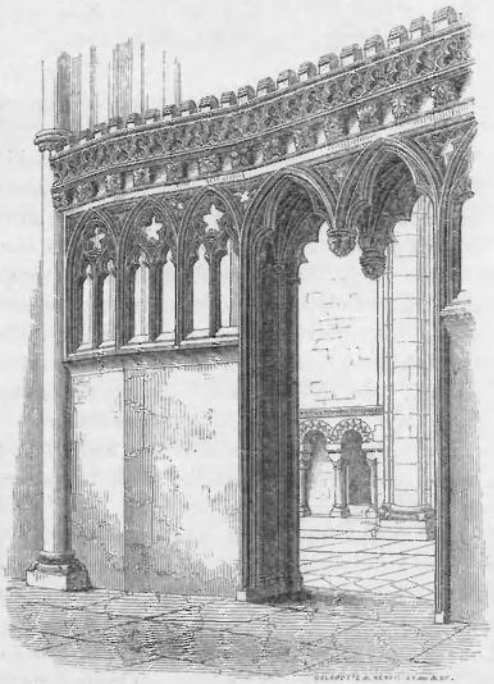
Compartment of the Corona, A D 1182—1184.

"And the master, perceiving that he derived no benefit from the physicians, gave up the work, and crossing the sea, returned to his home in France. And another succeeded him in the charge of the works; William by name,

English by nation, small in body, but in workmanship of many kinds acute and honest." p. 51.

The Early English work is therefore the work of William the Englishman, not of William of Sens; this may be accidental, but the main point is clearly established, that it was at this precise period the great change of style took place in England, and we may fairly assume in France also, since it is hardly possible that if the new style was known in France at the time William of Sens came over, he would be ignorant of it, and if acquainted with it, he would certainly have adopted it at once in his new work, instead of leaving it to be fully developed by his successor.

The subsequent history of the cathedral is perhaps less interesting, but every period is made out with equal clearness from the Registers and other documents; for instance, "'Anno 1304 and 5. Reparation of the whole choir with three new doors, a new screen or rood-loft, (pulpitum,) and the

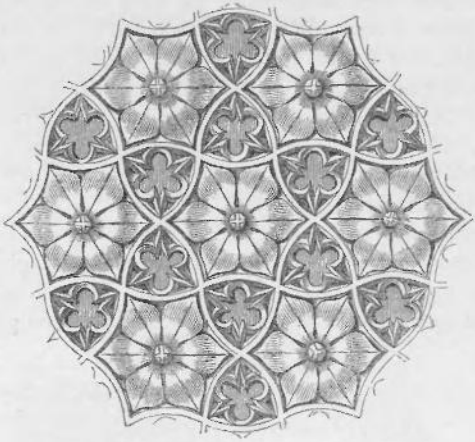


North Doorway and part of Screen, A.D. 1304, 5.

reparation of the chapter-house with two new gables . . . . 839*l.* 7*s.* 8*d.*' These entries must refer to the beautiful stone enclosure of the choir, the greatest part of which still remains. The three doors are the central or western one, and the north and south doors." p. 97.

The elegant diaper-work on the south side of the choir near the high

Altar is supposed to have been part of St. Dunstan's shrine, and probably also the work of De Estria.



Diaper, South side of Choir, A.D. 1304.

The fine decorated window in St. Anselm's chapel, said to have been erected in 1336, of which the bill is printed from the archives, bears so close a resemblance to the east window of Chartham church, a few miles only from Canterbury, that it must be considered as the work of the same hand, Henry de Estria, but as he died in 1331 there must be some error in the date of this window, which certainly looks earlier than 1336.

"*The Nave.*—In December of the year 1378, Archbishop Sudbury issued a mandate addressed to all ecclesiastical persons in his diocese enjoining them to solicit subscriptions for rebuilding the nave of the church, and granting forty days' indulgence to all contributors. The preamble states that the nave, on account of its notorious and evident state of ruin, must necessarily be totally rebuilt, that the work was already begun, and that funds were wanting to complete it." p. 117.

"A.D. 1381-96.—In the Obituary it is recorded that Archbishop Courtney gave more than a thousand marks to the fabric of the nave of the church, the cloister, &c.; and that Archbishop Arundell (A.D. 1396-1413.) gave five sweet sounding bells, commonly called 'Arundell ryng,' as well as a thousand marks to the fabric of the nave." p. 118.

"A.D. 1390-1411.—Of Prior Chillenden, the same document states that 'he, by the help and assistance of the Rev. Father Thomas Arundell, did entirely rebuild the nave of the church, together with the chapel of the Blessed Virgin Mary, therein situated, and handsomely constructed.' Also the cloister, chapter-house, and other buildings enumerated.

"The epitaph of this prior, preserved by Somner, confirms this statement, by saying, 'Here lieth Thomas Chyllendenne, formerly Prior of this Church . . . who reconstructed the nave of the Church and divers other

buildings . . . and who, after holding the priorate twenty years, twenty-five weeks, and five days, completed his last day on the assumption of the Blessed Virgin, (Aug. 25) A.D. 1411.'" p. 119.

"*The Lady Chapel, south-west Tower, and Chapel of St. Michael.*—The Obituary records of Prior Goldston, (A.D. 1449-68,) that 'he built on the north side of the church a chapel in honour of the Blessed Virgin Mary, in which he was buried. He completely finished this chapel, with a stone vault of most artificial construction, a leaden roof, glass windows, and all other things belonging to it. He also constructed the walls of the court-yard, 'atrium,' of the said chapel, with a lead roof but no vault.'—'Moreover, he finished with beautiful workmanship the tower or campanile which was on the south part of the nave; from the height of the side-aisle of the church upward.'" p. 123.

"*The central Tower, or Angel Steeple.*—(A.D. 1495-1517.)—In the year 1495 Prior Sellyng was succeeded by a second Thomas Goldston, who like his namesake was a great builder, and the Obituary records many works of his. But that which he added to the church will be best stated in the exact words of the original.

"'He by the influence and help of those honourable men, Cardinal John Morton and Prior William Sellyng, erected and magnificently completed that lofty tower commonly called Angell Stepyll in the midst of the church, between the choir and the nave,—vaulted with a most beautiful vault, and with excellent and artistic workmanship in every part sculptured and gilt, with ample windows glazed and ironed. He also with great care and industry annexed to the columns which support the same tower, two arches or vaults of stone work, curiously carved, and four smaller ones, to assist in sustaining the said tower.'" p. 126.

We cannot take leave of the learned Professor and his interesting work without expressing a confident hope that he will continue thus to give the Institute the benefit of his talents and researches, and to allow the world to profit by them afterwards in a similar manner.

ANNALES FURNESIENSES. HISTORY AND ANTIQUITIES OF THE ABBEY OF FURNESS, BY THOMAS ALCOCK BECK, ESQ. London, Payne and Foss, 1844. Royal 4to. pp. 403, with numerous plates.

IN calling the attention of the public to this splendid and important contribution to the topographical history of England, we perform a duty too long delayed, and which even now must be unsatisfactorily fulfilled, owing to the numerous claims on our notice, and the limited space at our disposal.

The History and Antiquities of the district of Furness were first investigated by West, who published his imperfect and in many instances erroneous work about the middle of the last century. He was followed by Dr. Whitaker, who touched upon the subject in his History of Richmondshire, and at a still later period Mr. Baines hurried over the same ground in his History of Lancashire. The present volume supersedes, in every respect, the several essays of these writers.

It was no easy task to undertake the history of a district so remote and so little remarked, and the difficulties attending a protracted enquiry into its ancient condition were increased by the fact, that from the twelfth to the sixteenth century it was for the most part dependent on the powerful religious house to which it gave a name, and thus all the materials for its illustration were to be sought among the muniments of the abbey, which were dispersed and partly destroyed at the Dissolution.

In the present volume, therefore, the author has confined himself to a narrative of the foundation, advancement, and decline of the abbey of St. Mary; though we believe a general history of Furness may be expected from his pen at no distant period; in the meanwhile, the work before us is no mean substitute for it, for, as we have intimated, the history of the church is, in a great degree, that of the surrounding country.

Mr. Beck divides his work into four chapters. The first being introductory; the second relates the history of the Cistertian order; the third contains the history of the abbey; and the fourth is descriptive of the ruins. There is also an appendix of original and valuable documents. It will be seen that the third and fourth divisions are the most interesting.

In narrating the history of the abbey the author has adopted a method which was first observed by White Kennett in his Parochial Antiquities; viz. the incorporation of documentary evidence with the narrative, and a strict chronological arrangement of the whole: but it seems to us that the immediate type of Mr. Beck's plan may have been Morton's Monastic Annals of Teviotdale, since he groups his narrative and documentary evidence under the successive abbots, so far as their names and serial order could be ascertained. This arrangement is at once more convenient and easier than Kennett's, for in numerous instances an undated document may be referred with probability or certainty to the time of a particular abbot, when it is absolutely impossible to assign it to a particular year.

On this plan then the writer has brought together every known document of the least importance, relating to the history of the abbey, and the con-

nexion between them is maintained by a narrative always lively, and not unfrequently aspiring to a quaint eloquence. Of the correctness of the documents we cannot speak too highly. Indeed it may be truly said that this is one of the ablest, and also one of the most magnificent, volumes ever dedicated to the history of a single ecclesiastical foundation at the cost of one individual. We trust the expense has not been incurred in vain, at a time when the spirit of preservation is actively exerted to shield the venerable relics of the past from dilapidation and decay.

It is not our purpose to dwell on the architectural portion of the work further than to commend the style in which the engravings and details are executed.

As might have been expected, the volume contains a mine of information respecting the ancient families of the district, the Flemings, Harringtons, and others; and we may call the attention of the herald to the curious seal of William le Fleming, in the time of Henry II., on which a winged dragon foreshadows the serpent which the family eventually adopted for their crest.

Seal of William le Fleming.

The conventual seal of Furness is known only by an impression of it attached to the deed of surrender in the Augmentation Office; which was badly engraved by West. The matrix was destroyed by the commissioners at the Dissolution. We are indebted to the politeness of the author for an opportunity of presenting the accompanying accurate engravings of it, and of the abbot's Secretum, to the readers of the Archæological Journal. (See frontispiece.)

Seal of Edith de Merton, 13th cent.

Seal of William Graindorge, 13th cent.

BULLETIN MONUMENTAL, OU COLLECTION DE MEMOIRES ET DE RENSEIGNEMENTS POUR SERVIR A LA CONFECTION D'UNE STATISTIQUE DES MONUMENTS DE LA FRANCE, by M. de Caumont, Director of the French Society for the Preservation of Historical Monuments. *Paris*, Derache, Rue du Bouloy; 8vo. vol. ix. 1843. pp. 704; vol. x. 1844, pp. 707; (with many woodcuts); each 12s.

THE above-named work is the publication of a sister society in France, to the establishment of which, and to some of its several General Sessions, we have already called attention at pages 81 and 186 of our first volume. But with the view of rendering the nature of its labours better known among us, and thereby of inducing, if possible, a feeling for more direct intercourse than yet exists with this Society, and with other Continental Associations similar to our own, it has been proposed to analyze occasionally such of its papers as may be most illustrative of English monuments. We shall therefore proceed to lay before our readers, as a supplement to the Essay on Sepulchral Brasses and Incised Slabs at page 197 of our first volume, the following abstract from a Memoir by the Abbe MAGNE on "Sepulchral Stones in the Cathedral at NOYON" in Picardy, hoping that it may aid our English correspondents in appropriating some of those dateless effigies and inscriptions with which many of our churches still abound.

Beginning with Monumental Slabs of the thirteenth century, M. MAGNE says that they are almost invariably coffin-shaped, and that their effigies are represented as in an arch springing from columns which occupy the whole length of the stone; while in each spandrel are quatrefoils or rosettes, and often a small angel with extended wings carrying a censer or a trumpet, the style being altogether simple and elegant. But the only Costume of this epoch which he instances is that of a Sub-deacon in an ample vestment descending to the feet and lifted up over the arms, as the chasuble then was, his hand holding a book against his breast. The inscriptions, of which the lines, as well as the lines of the effigy, are filled up with red or black mastic, are generally on the border of the slab, and merely indicate the deceased's name and title, and the year of his death, concluding with a brief pious invocation or consolatory sentiment. But sometimes we also find about the head of the effigy—and when there is no effigy, upon the middle of the slab—a scriptural passage admonishing the reader of his last days: these inscriptions, though sometimes in the vernacular tongue, being usually in Latin, especially when relating to ecclesiastics, who alone, whether priests or not, have the title of "Magister" before their names.

Incised Slabs of the fourteenth differ from those of the preceding century in having the arch, which contains the effigy, more acutely pointed and more adorned, and sometimes in having two persons represented on

them. With respect to their ecclesiastical costume, Deacons and Sub-Deacons are in a dalmatic and tunic: the Cantor has a long cope and a short staff or baton; Canons have the amice, (then an essential part of their costume,) and Priests are in a chasuble resembling a cloak closed in front, and lifted up over the arms; while, it is worthy of remark, the stole and maniple were then much narrower than afterwards. The Laity are in long robes covering the whole figure, so that, except the feet, which are in the peaked shoes common to the subsequent century, no part of their under-dress is visible.

Inscriptions of the fourteenth century differ from those of the thirteenth, in having, after the name of the deceased, a more detailed enumeration of his offices, and the precise date of his death; but the same kind of preceding honorary title and succeeding invocation are still found. The vulgar tongue is a little more employed; the form of the letters is somewhat different; and an expression of the date, partly with Roman numerals, and partly with words fully written out, as in the following example, is not uncommon:—

Hic jacet Dominus Johannes ..... Presbyter Canonicus et Sub-cantor ecclesie Nobio-mensis qui obiit anno domini millesimo trecentesimo IIII^{xx} nono XXX die mensis Maii ..... in Domino Amen.

And here we may remark that this effigy of a Sub-cantor has the same kind of staff as that borne by the Cantor of the thirteenth century.

Incised slabs of the fifteenth century are more profusely, though less elegantly adorned than those preceding them; and many have other symbolical representations than the small angels before mentioned, while the arch enclosing the effigy partakes of the same change as to form, which real architectural arches had undergone. Their Ecclesiastical Costume is also rich; the tunic having often a border of pearl-like ornaments, and a double band of Greek crosses. In the inscriptions, honorary titles are more numerous both before and after the name; the vernacular tongue is much oftener employed, and the uncial letters, hitherto generally used, give place to those called Gothic.

In the first part of the sixteenth century, that gorgeous style, called cinque-cento, so pervaded every branch of the fine arts, that it even modified the simplicity of tomb-stones, many having been then charged with small pointed-arched panels, of which some are occupied by figures of angels and weeping men and women, and others with skulls and crossed bones alternating with garlands. At the angles of the slab we now often find the four apocalyptic winged animals, emblems of the Evangelists; while above the effigy are the armorial escutcheons of the deceased arranged often about a death's head, and at the feet is occasionally the representation of a skeleton, accompanied with some scriptural sentences. It may be remarked, that where the countenances of the effigies are in good

condition, their expression is very appropriate, magistrates having a noble and severe mien, and their wives generally an amiable and pious look. Towards the latter part of the sixteenth century the embellishments of incised slabs are in the renaissant style, with Italian pilasters and mouldings, but altogether poor and feeble in execution; they were soon discontinued, and except in the bearing of inscriptions, monumental slabs became quite plain. The Costume, however, of the sixteenth century is in general very rich. The chasuble, for instance, is covered with flowers and arabesques, and often has an embroidered cross on its front, (like one in Salisbury Cathedral,) although the author of an ancient work, called "The Book of the Imitation," says that chasubles, with crosses on them, were never used out of Italy. Canons have their heads covered with the aumusse, and are also represented with the insignia of any particular dignities which they may have held. Bailiffs and other officers of the Chapter are clad in habiliments appropriate to their employments, their dress being a cloak descending to the heels, with loose sleeves, or else an open short frock-coat, with narrow sleeves terminating at the wrists, and a small turned-down collar; women have flowing sleeves adorned with fringe, and cords ending in knobs, and a garment like a pelerine having a small collar over it. The inscriptions of the sixteenth century always give the family name of the deceased, and fully set forth his honorary titles; the names of priests being often preceded by the words venerable and discreet—epithets restricted to them alone—while the laity are designated as honourable, though sometimes wise and good; and women, whether they had been single or married, are termed merely 'damsels.' After the name, moreover, we find all the scientific degrees of the defunct, whether Doctor, Licentiate, or Bachelor, &c.; the secondary inscriptions, before alluded to, as occurring on the middle of the slab, are still short and sentential, like those in our own country churches, viz.:—

"Quisquis ades, qui morte cades, sta, respice, plora;
Sum quod eris, modicum cineris; pro me, precor, ora."

The principal inscriptions are, however, longer than those of former centuries, and generally end with "Orate pro eo," or "cujus anima requiescat in pace," and occasionally the emphatically pious ejaculation, "Jhesu, esto mihi Jhesus." The vulgar tongue is almost invariably employed, although Latin was then the language of the schools and scientific bodies.

All funereal monuments of the seventeenth and eighteenth centuries are bad imitations of Greek and Italian art, except a few at the beginning of the seventeenth century, on which we still find the ornamentation, the bordering, the panelling, and the effigy, accompanied with its trumpet-bearing angels of preceding times. But soon afterwards effigies on slabs gave place to antique semicircular or flattened arches on pilasters, with capitals, which, though somewhat like Corinthian, have, instead of acanthus leaves, the

interlaced pearled bands, &c., of debased Italian embellishment. Sometimes these pilasters seem merely to support funereal torches, or angels, who, with one leg in the air, sustain large heavy medallions inscribed with affected antitheses and enigmatical anagrams. At other times we find a monstrous figure with outspread wings, like those of a bat, holding a kind of fasces, composed of pick-axes and spades; to which are often added the death's-heads and cross-bones so common in the present day, the whole being generally enclosed in a border of tears and lambent flames mixed up with garlands and flowers.

With a view also of comparing the style of the representations of the crucifixion now often discovered on our church-walls, we give from the same number of the "Bulletin Monumental" the following abstract of "An account of the first representations of the Crucifix and of early Hieratic Paintings," by the Chevalier Joseph Bard, of the Pontifical Academy of Archæology at Rome.

M. Bard states that it was not until after the figure of the Cross had been adopted as an imperial ensign by Constantine that it was regarded as an ecclesiastical symbol, and that in very early times it was merely a cross devoid of any representation on it. He asserts also that no part of the passion of our Saviour was ever depicted or any allusion whatever made to it, on any of the walls of the catacombs at Rome or elsewhere, or on any mosaics, or sculptures, or sacred vessels, except in the character of a good Shepherd. He attributes this non-existence of very early crucifixes, 1st, to the expediency of treating with deference the feelings both of Jews and Gentiles as to the horror with which they regarded a mode of death then inflicted only on the meanest slaves and malefactors. 2ndly, to the piety with which the early Christians, and among them artists themselves, venerated their Incarnate Deity. 3rdly, because their faith did not require any such excitement: and 4thly, because the rulers of the Church would not probably have tolerated any exhibition of the Redeemer's sufferings.

M. Bard proceeds to state that the earliest crucifix he has discovered is a small bronze, once gilt, now in the cabinet of bronzes in the Galleria degli Uffizi at Florence. This crucifix has the head inclined to the right, and is crowned with a kind of mural crown of three battlements. The hair is only indicated by dots, but the upper lip has a decidedly marked mustachio. The chest and legs are naked, the rest of the body being in a tight half tunic, through which the ribs are indicated by engraved lines. The folds of the tunic and of the girdle are respectively represented by a blue and white composition. The face is long, and in conformity with the hieratic type which all Byzantine artists continued to adopt up to the eleventh century. The body is attached by four nails, a practice which is said to have been prevalent during the whole period of Roman-Byzantine art, until the time

of Cimabue, who was the first who painted the feet of Christ placed one upon the other and affixed by one nail only.

The legend is in intaglio, and consists of the following words thus arranged:—

J . C . NAZ
ARENVS
REX JVD
EORUM.

It is remarkable that these characters are completely of Roman form, because the back of this crucifix has the date MCCCXII, but this M. Bard says is undoubtedly a date denoting the addition to it of a circle enclosing the figure of the Lamb, and four other circles, circumscribing the four evangelistic symbols, like those on the external stone of the prepositorium of the apsis of the ancient church at Serigny in the diocese of Dijon.

This interesting crucifix, which M. Bard assigns to the latter part of the fifth century, is an evidence of the gradual triumph of artistic feeling over popular repugnance, by first half-clothing the figure before venturing to represent it in that naked state to which we have now been so long accustomed. He compares the mosaic crucifix in St. Clement's church at Rome, which has arabesques of a Romano-Byzantine type, with some crucifixes in the South of France of the thirteenth century, with one in St. Martin's church at Lucca, and with the magnificent crucifix in the library at Sienna, which are all of the same date, and all, except about the middle, quite naked.

Alluding to the ancient Hieratic Paintings formerly in the catacombs and crypts, but now mostly removed to the Vatican, M. Bard says that the earliest portraitures of Christ, of the Virgin Mary, and of the Apostles, were brought from the East and adopted without any variation by all artists until the beginning of the eleventh century, when a few ventured to depart from them. He states also that very early paintings were destitute of chiaroscuro or any blending of their tints; and that although in the sixth century, the mechanical process of painting had been greatly modified, artists of every kind continued faithful to this traditional portraiture and hard oriental type until after the tenth century—the third period of Romano-Byzantine art—which it is easy to perceive by carefully comparing the mosaics of various periods contained in the several edifices above mentioned.

W. BROMET.

DANEMARK'S VORZEIT DURCH ALTHERTHUMER UND GRABHUGEL BELEUCHTET VON J. J. A. WORSAAE.

DENMARK'S OLDEN TIMES ILLUSTRATED BY ANTIQUITIES AND GRAVE-HILLS,—BARROWS. BY J. J. A. WORSAAE, COPENHAGEN, 8vo. 1844.

THIS interesting little book on the early remains which are found in the barrows and tumuli of Denmark, may be said to owe its origin to the magnificent collection of national monuments preserved in the Museum of Northern Antiquities at Copenhagen. This collection, which is believed to be without its equal in Europe, was commenced so recently as the year 1807, when the exertions making by some of the most learned Archæologists of Denmark, to rescue from destruction the remains discovered from time to time, in the early sepulchral monuments scattered over the country, had the good fortune to attract the attention of the government, and a commission was issued for the express purpose of securing the immediate transmission of all such antiquities as might be discovered to Copenhagen, where a wing of the castle has been specially appropriated to their preservation and arrangement.

The volume before us may be regarded in the first place, as an attempt to encourage the feeling now expressed amongst all classes of the community in Denmark, of the value and interest attached to such remains in a national and historical point of view, by furnishing them with a popular sketch of the contents and importance of their unrivalled collection :—and secondly, as the precursor of a more extensive work on a subject, of which the interest, as the editor very properly remarks, is not confined to Denmark, but extends to all the countries of Europe, and in an especial degree to such as are of Germanic race.

How valuable the contents of the work before us will be found to English Archæologists, would readily be learned from a slight glance at its contents, did not our knowledge of the connections which formerly existed between England and Denmark, render such evidence superfluous. But to resume our notice. It is well observed by the accomplished author, that many of the difficulties which impeded the labours of earlier antiquaries, in connection with this subject, arose from the error into which they fell of supposing that all the remains discovered in the various graves and barrows had originally belonged to one period and to one race. This error (pardonable enough when we consider the imperfect knowledge attained by those by whom it was committed) gave rise to many absurd theories and speculations which are now very properly exploded. Thus instead of looking upon celts, hammers, and other implements of stone, as sacrificial instruments, in which light they were formerly regarded, we now know that they belong to the earlier periods of history, and are in all probability remains of the primitive inhabitants of the countries in which they are found.

In this handbook of the Archæology of Barrows and Tumuli, for such M. Worsaae's little volume might, with great propriety, be designated, he

has adopted the simple, yet comprehensive system of classifying the relics of earlier times according to the materials of which they are composed; for unquestionably the material marks the period in which such relics respectively were produced; while the skill displayed in their construction seems to shew the gradual development of the arts, the gradual progress of civilization during such period. And little does the uninformed reader, who is ready to scoff at what he considers the useless labours of the antiquary, little, we say, does such a reader dream how much of historical information as to the state of society, and the condition of the people, the daily business of their lives, their domestic relations, their modes of warfare, and the extent of their commercial intercourse with other parts of the globe, M. Worsaae has acquired from an examination of the monuments of which he treats, and how agreeably he brings such information to bear upon the illustration of those very mouldering and time-eaten monuments from which he has extracted it.

Our limits will not admit of our laying before our readers any evidence of this in the shape of extracts, neither would such extracts do justice to the book, without the neat woodcuts by which they are accompanied: we must content ourselves, therefore, by directing attention to its contents. These are divided into three parts. The first, and to our mind the most interesting, treats of The Antiquities of Denmark:—*our* Antiquities, the author styles them, and so closely are they identified with those discovered in this country that *we* might well adopt his phraseology and his book as an exponent of *our* Antiquities. This division treats, 1. Of Antiquities of the Age of Stone. 2. Of Antiquities of the Age of Bronze. 3. Of Antiquities of the Age of Iron. The second division treats of Barrows and Tumuli under the several heads of, 1. Graves of the Age of Stone. 2. Of the Bronze, and 3. Of the Iron Age. 4. Of Graves in other countries, (more particularly in Sweden and Norway,) and 5. Of Rune Stones.

The third division treats, 1. Of the Importance of Monuments of Antiquity for History. 2. Of their Importance in a National point of view: and lastly the work concludes with some Observations on the opening of Barrows and Tumuli, and the preservation of Antiquities.

LIST OF RECENT ARCHAEOLOGICAL PUBLICATIONS.

Delineations of Roman Antiquities found at Caerleon (the Ancient Isca Silurum) and the Neighbourhood, by J. E. Lee. Royal 4to, 27 plates. Cloth, £1. 1s.

Dictionary of Archaic and Provincial Words, by J. O. Halliwell. Parts 4 and 5. 8vo. Each 2s. 6d. sewed.

Notes, Historical and Architectural, of the Church of St. John the Evangelist, Slymbridge, Gloucestershire: with some Remarks on Decorative Colouring. Royal 8vo., with engravings and woodcuts. 7s. 6d. sewed. Bristol.

Memorials of the Antiquities and Architecture, Family History and Heraldry, of the County of Essex. 4to., with 34 plates and 71 woodcuts. £1. 8s. half bd. Large paper, £2. 2s.

The History and Antiquities of the Collegiate Church of All Saints, Maidstone, with illustrations of its Architecture; together with Observations on the Polychromatic Decoration of the Middle Ages, by John Whichcord. 4to., with 13 engravings, some illuminated, 10s. 6d.

Specimens of Ancient Church Plate, Sepulchral Brasses, &c. Royal 4to. 49 plates. Cloth, £1. 3s.

Palæographia Sacra Pictoria: being a Series of Illustrations of the Ancient Versions of the Bible, copied from Illuminated Manuscripts executed between the fourth and sixteenth centuries, by J. O. Westwood. Royal 4to., half bd. morocco. £4. 10s.

Illustrations of the Architectural Ornaments and Embellishments, and Painted Glass, of the Temple Church, London; from drawings especially made, by permission, by W. R. H. Essex. With an Account of the Recent Restoration of the Church, by S. Smirke. 4to., with 30 plates, many of them illuminated. Half bd. morocco, £2. 2s.

History of the Religious Orders and Communities, and of the Hospitals and Castle of Norwich, by J. Kirkpatrick, Treasurer of the Great Hospital. Written about the year 1725. 8vo., 6s. Norwich.

FRENCH.

Le Viographe Bordelais, ou Revue historique et pittoresque des monumens de Bordeaux tant anciens que modernes, et des rues, &c., de cette ville dans lesquelles il subsiste quelques fragmens d'Antiquité, &c. par l'Auteur de la dernière histoire de Bordeaux. Livraisons 1 a 19. 8vo. Bordeaux.

Paulin, A. Les Manuscrits Français de la Bibliothèque du roi, leur histoire et celle des textes Allemands, Anglois, Hollandois, Italiens, Espagnols, de la même collection. Paris, VI. 8vo.

Saint-Amand, le Chevalier de. Recherches historiques sur Saint-Amand Montrand; suivies de documens historiques sur la même ville. Bourges.

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Failly, M.E. Essai Archeologique sur l'image miraculeuse de Notre-Dame de Grace de la Cathédrale de Cambrai. Lille.

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Landry, J. Verriere executée par M. Lamin de Nozan d'aprés les Cartons originaux de M. Auguste Galimard. Paris, 4 plates.

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Bordes, A. Histoire des Monumens anciens et modernes de la Ville de Bourdeaux. 4o. 2 plates. Paris.

Baron, A. La Belgique Monumentale Historique et Pittoresque. Ouvrage suivi d'un Tableau sur l'etat actuel des Arts, &c. Bruxelles, 1844. Containing many engravings of architectural and monumental antiquities.

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Notice sur les Deniers de Plomb du Chapitre noble des Chanoins de Sainte-Aldegonde, à Maubeuge. 8vo. Valenciennes.

Batz, Adolphe. Dictionnaire de l' Architecture du Moyen Age. 8vo. Paris.

Vie et Miracles de St. Rombaut, Patron de la Ville de Malines, d' apres les Tableaux de Michel Coxis, qui se trouvent a la Cathédrale de Malines. To be published in 15 livr., 6 of which have appeared; each contains two plates. The paintings contained in this work are very interesting as specimens of early Flemish art, and valuable for details of costume, architecture, ships, &c.

Ducorneau, A. Histoire Nationale des Departments de la France—Guienne. Illustrée de 280 Gravures, representant les principaux Monuments de cette province. Paris, 1845. 2 vols.

BATISSIER, L. HISTOIRE DE L'ART MONUMENTAL DANS L'ANTIQUITE DU MOYEN AGE. Suivi d'un Traité de la Peinture sur verre. 8vo. Paris. To be published in 64 livrs., 19 of which have appeared, containing the Monumental Art of the Egyptians, Phœnicians, Persians, Chinese, &c.

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LETRONNE—Examen critique de la découverte du pretendu Cœur de Saint Louis, fait à la Sainte Chapelle le 15 Mai, 1843; Paris, 1844. 8vo. Reviewed, Rev. Archéologique, July, 1844.

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CHAMPOLLION, FIGEAC—AIME, Louis et Charles Duc d'Orléans, leur influence sur les Arts, la Littérature, et l'Esprit de leur Siècle, d'après les Documents originaux et les Peintures des Manuscrits—1re et 2me partie. Paris, 1844, 8vo. Reviewed, Rev. Archéol., September, 1844.

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DE LA SAUSSAYE—Mémoires sur les Antiquités de la Sologne Blésoise. 4to. Paris.

Revue Numismatique de la France, November and December.

Revue de la Numismatique Belge, Tome II. No. 1, 1844.

MERIMEE, P.—Peintures de l'Eglise de St. Savin, Departement de la Vienne. Atlas, Livraison I. Paris. Folio.—The figures in this work are drawn on a very large scale, and the designs are very interesting: the glass is of a very early period.

MERIMEE ET LENOIR (Albert) Instructions du Comité des Arts et Monuments. 3e cahier, Architecture Militaire du Moyen Age. 4to. vignettes.

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1844, *April.*—Archeologie, par M. Ch. Lenormant. Musee du Palais des Thermas et de l'Hotel de Cluny, (1re Partie) par M. Duchalais. Commission des Monumens Historiques instituee au Ministere de l'Interieur.

June.—Ancienne Chapelle du College de Navarre à Paris, par M. N. M. Troche. Ancien Pave de Paris, par M. A. P. Gilbert. Commission des Monuments Historiques instituée au Ministere de l'Interieur: Travaux 1re Partie, par M. Grille du Beuzelin.

September.—Encore le Pretendu cœur de Saint Louis.

October.—Peinture Symbolique sur l'Annonciation, par M. A. Maury. Observation sur l'Age du Porche de Notre-Dame-des-Doms, a Avignon.

November.—Nouvelles Observations sur l'age du Porche de Notre-Dame-des-Doms, à Avignon, par M. Merimee. Reliquaire de Saint Charlemagne, explication de la Pl. 15, par M. A. de Longperier.

December.—Nouvelles Observations sur l'Age du Porche de Notre-Dame-des-Doms, par M. J. Courtet. Explication du vitrail de Saint-Denis, par A.M. Note sur une ancienne gravure en bois, par M. le Baron de Reiffenberg.

1845, *January.*—Tableau du Saint-Louis, explication de la Planche 20, par M. L. J. Guenebault.

February.—Arbre de Jessé, boiserie du XVe siecle, et vitrail de l'Abbaye de Saint-Denis, par M. A. Maury.

April.—L'Abbaye de Senanque, par M. J. Courtet. Eglise Gothique du Dobberan, par M. le Comte de la Bordes. Vitrail de l'Abbaye de Saint-Denis. Des Nouvelles Idees Emises par M. Guillery touchant la Nature de l'Ogive, par M. A. Maury.

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F. T. M. MAMACHI, Origines et Antiquitates Christianæ. Editio altera recensita curante Angelo Fazzini presbytero. Romæ, 1839

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Notices of New Publications.

Eburacum, or York under the Romans, by C. Wellbeloved.

The work before us is a valuable contribution to our knowledge of Roman civilization in this country. The first chapter treats of the origin of Roman York, and of its history as far as it can be gathered from classical authors, the few incidental notices which ancient writers afford being incorporated in a general sketch of the progress of the Roman arms in Britain. Mr. Wellbeloved considers that Eboracum, or according to the orthography which he prefers Eburacum, was originally, as its name implies, a British city, and that the Roman station was there founded on the occasion of the expedition of Agricola against the Brigantes. That it was founded by Agricola himself, and that it was subsequently visited by the emperor Hadrian, are statements of earlier topographers, for which there does not appear to be any sure warranty. In the time of Antoninus Pius, Eburacum is described by Ptolemy the geographer, as the head quarters of the sixth legion, and Septimius Severus, as is well known, resided and died there. From his time till the fourth century, nothing certain seems known of Roman York. Constantius Chlorus on his accession to the divided empire of Rome, came over to Britain and fixed his residence at Eburacum, where after two years he died, and where after his death, his son, Constantine the Great, was proclaimed emperor by the army. To the arguments that have been adduced to prove that this latter emperor was born at York, Mr. Wellbeloved gives due consideration, more perhaps than reasoning depending so entirely on doubtful interpretation and late authorities deserves; his conclusion is, that so far from its being proved that Constantine was born at York, it is highly probable that he was not born in Britain. Nor does there seem any true evidence for the assertion that his mother Helena was the daughter of a British king named Coïl, which, like the story of the tomb of Constantius Chlorus in the church of St. Helen's, is probably an invention of some ancient local historian, whose zeal for his native city surpassed his critical discretion. Such are the few facts recorded in history of Roman York, but we might infer from these scanty particulars that it became the chief northern station of the Romans, after the invasion of the Brigantes, by Agricola. That such was the case, Mr. Wellbeloved proceeds to shew by a consideration of the monumental evidence, afforded by the Roman remains found at York.

First, as to the plan and extent of the ancient city, Mr. Wellbeloved shews that Eburacum was laid out in the usual rectangular form of a Roman camp, inclosed by a wall, on the inside of which was a rampart mound of earth, and on the outside probably a fosse; that in dimensions it was about 650 yards by 550, and that it was situated between the Fosse and the Ouse, near

their point of junction, the longest side lying north-east and south-west. Of this camp considerable portions of three of the walls exist, the most perfect part being from the south-west corner, where a Roman mult-angular tower (Pl. I. and IV.) still remains, to the gate now called Bootham Bar. Between these two points the foundations of two towers and a small arched chamber (Pl. III.), which must have belonged to a third, have been discovered within these few years. Mr. Wellbeloved supposes that this chamber served as a place of deposit for arms or military stores. These towers are placed at regular intervals. No traces of any of the gates of the camp have been discovered, except at the modern entrance at Bootham Bar.

The structure of this wall, and of the multangular tower, has been ascertained, and is very minutely described by Mr. Wellbeloved. Both are built on piles of oak, and formed of courses of ashlar work, enclosing concrete, courses of bricks being inserted in the face of the ashlar at intervals in the usual manner of Roman masonry. The diameter of the interior of the tower is about 33 ft. 6 in. The lowest floor appears to have been of mortar; at the height of about 5 ft. are marks of a timber floor, and at the height of about 7 ft. 5 in. of another. This tower appears to have been divided in the interior into two equal portions by a wall. No other architectural remains have been brought to light within the Roman city; but in its suburbs, particularly those on the south-west and north-west sides, ruins of temples, baths, and other buildings have been discovered. Of tesselated pavements very few have been excavated, one partially preserved exists in the museum at York. Having traced the boundaries of the ancient city, Mr. Wellbeloved proceeds to give an account of the various Roman antiquities found at York. Of the inscribed monuments the most remarkable is a tablet (Pl. IX., fig. 2. p. 75.) recording the erection of a temple DEO SANCTO SERAPI by Hieronymianus, legate of the sixth legion, which Mr. Wellbeloved considers not later than the time of Severus,—a pedestal inscribed BRITTANNIÆ SANCTÆ, p. 92. which probably supported a statue of Britannia as she appears on the medallions of Antonius Pius, and a sepulchral tablet (Pl. XIII., p. 113) representing a Roman signifer or standard-bearer in bas relief standing in an arched recess, "having in his right hand a signum or standard of a cohort, in his left the vessel for holding the corn received by the Roman soldiers as pay;" this monument is inscribed with the name of L. Duccius Rufinus, signifer of the eighth legion. In the inscription on the base, we are disposed to read L(ucii) VOLT(inii) F(ilius) rather than L(ucii) VOLT(inia) (Tribu) F(ilius). The details of the standard and costume of this figure are curious but very rude.

Of the other inscriptions, the dedication by Marcianus to the Di Hospitales, p. 87, is published by Orell. Inscript. Latin. Select. Collectio, I., p. 317, No. 1675, where it is stated to be at Durham. Three explanations of the much disputed concluding letters, F.N C.D, on this monument are offered in that work; F(ecit) n(un)c D(edicavit), F(ecit) n(ummis) CCCC, and F(ecit) N(onis) D(ecembribus), N(O) being read instead of NC.

Some very interesting sepulchral remains have been preserved at York.

Two of the curious arched graves formed of tiles have been discovered, one of which is engraved, Archæologia, II. pl. xi. fig. 2, and the other preserved in the museum at York. The tiles are such as were used by the Romans in roofing houses. They are about 1 ft. 8 in. long, are slightly curved, and are inclined against each other at such an angle as to form a Gothic arch of about 2 ft. diameter. At each end of this chamber was a tile, and the roof was surmounted by a row of ridge tiles. See Pl. XI., p. 104.

In one of these tombs were found some urns containing ashes and earth, and near it a coin of Vespasian, and another of Domitian. Each tile was stamped LEG. IX. HISP., Legio Nona Hispana. The other tomb contained nothing but a layer of charcoal and bones and some iron nails. The tiles had the mark LEG. VI. VI., Legio Sexta Victrix. Mr. Wellbeloved mentions other instances of these tombs; and we may add that this mode of sepulture was not peculiar to the Romans, but was in common use among the Greeks, for the majority of the graves found at Athens are so formed, the tiles used being both flat and curved, and some of them stamped in the centre with the letters ΑΘΕ, and the cavity within containing bones and urns. See Dodwell, Tour through Greece, I., p. 452; and for three varieties of this kind of tomb, Stackelberg, Die Graber der Hellenen, tab. vii. p. 41.

In the museum is also preserved a coffin found in the neighbourhood of York, half-filled with lime, which still retains the impression of a human body originally laid in it; a number of female ornaments, consisting of gold ear-rings and bracelets, and copper and jet rings, were discovered imbedded in the lime.

Great abundance of the so-called Samian ware has been found at York, and a most excellent collection is exhibited in the museum there. It is probable that a Roman pottery was established in the neighbourhood, where there is abundance of clay. Mr. Wellbeloved gives a very full list of the names of potters stamped on the fragments found at York, which should be compared and incorporated with the lists drawn up by archæologists in this and other countries occupied by the Romans. See a work published at Leyden, 1842, by Dr. Conrad Leemans, keeper of the Museum of Antiquities at Leyden, entitled Romeinsche Oudheden te Rossem, pl. xv. pp. 118, 119. A comparison of the list of potters there given with Mr. Wellbeloved's exhibits the following coincidences:

Wellbeloved.	*Leemans.*
ALBILLIM.	ALBILLVSF.
BELIAIICI.	BELINICCVSF.
CASSIVSF.	CASSIVSF.
DIVIXTI.	DIVIANV.
PRISC.L.M.	PRISCVSF.

The groups in relief on this kind of ware frequently exhibit subjects of mythological interest, and the compositions seem often borrowed from those on late sarcophagi. See among the specimens engraved in pl. xvi., a vessel on which figures are represented under arches.

Mr. Wellbeloved's last plate contains some Roman ornaments, among which are several interesting specimens of enamelled copper, figs. 1, 4, and 6; fig. 3 seems also to have been enamelled; the ornament of fig. 4, a circle from the centre of which issue rays of enamel, resembles that on the enamelled thorax of the remarkable bronze figure of a Roman Emperor[a] in the British Museum, which is of late Roman times. Of sculpture there is but little at York except a very interesting Mithraic group, engraved in the work before us, Pl. ix. All the fragments that have been found at York, as far as we know, exhibit that decadence which characterizes art throughout the ancient world from the time of Severus downwards.

But the remains we have enumerated are sufficient evidence of the military consequence of this station, and of the civilization of its inhabitants; and prove, as Mr. Wellbeloved observes in his concluding sentence, "that it was in all respects worthy of the distinction it so long enjoyed of being the head-quarters of one of the bravest of the Roman legions, the seat of justice, the imperial residence, the capital of the province of Britain."

While noticing the chief local subjects of the work before us, we must not omit to add that it contains information on a variety of subjects of general interest to the classical scholar. Mr. Wellbeloved has illustrated the antiquities of which he had to treat with a great deal of sound, well-digested learning, and, arranging them under general heads, has prefaced the description of each class with an excellent introductory sketch of the branch of Archæology to which they belong. Sometimes perhaps he may have indulged a little too much in digression, but his researches are always valuable, and his remarks judicious. Such digressions are, moreover, as Livy expresses it, legentibus velut diverticula amœna, pleasant convenient halting places for the reader, relieving the dryness of such details as must necessarily be of local interest only. Among the most instructive essays of this kind in the work before us, we may mention the chapters on numismatics, on sepulchral monuments, on legions, encampments, and stations of the Romans, and the account of military roads in the Roman empire and particularly in Yorkshire, with which Mr. Wellbeloved concludes his book. We cannot here take our leave of him without expressing the hope that his work may be made the basis of a real monograph of *Roman Yorkshire*, written with the same candour and dispassionate judgment, and enriched with the same varied and well directed research; and we trust that before the visit of the Archæological Institute to York this summer much will be done for the illustration of this subject by the combined exertions of archæologists resident in the county.

[a] Vetusta Monum. iv. Pl. 2—15.

MONUMENTAL EFFIGIES OF THE TEMPLE CHURCH, LONDON, WITH AN ACCOUNT OF THEIR RESTORATION IN THE YEAR 1842. By EDWARD RICHARDSON, SCULPTOR. Longman, Imp. 4to.

ILLUSTRATIONS OF THE ANCIENT STONE AND LEADEN COFFINS AND ENCAUSTIC TILES, DISCOVERED IN THE TEMPLE CHURCH. By EDWARD RICHARDSON. Imp. 4to.

AMONGST various branches of Antiquarian research few have in recent times been more generally followed than sepulchral antiquities. Replete with curious and interesting information, the monumental memorials of our ancestors arrest our attention, even in their most mutilated and unsightly condition, by a certain noble simplicity of design, rarely however united with perfect artistic skill. They derive perhaps their greatest charm from this cause, that they were, to the full extent of the sculptor's ability, portraitures; and the faithful reproduction of all accessory details enables us by means of these defaced effigies to convert into a brilliant pageant historical scenes which the tedious chronicler may have failed to invest with any charm. There are scarcely any of the remarkable early memorials of this kind which possess a higher degree of interest than the figures in the Temple Church, generally, but as Mr. Richardson appears to conclude, erroneously supposed to be memorials of Knights of the Order of the Temple. It is not even satisfactorily ascertained that the cross-legged effigies of the twelfth and thirteenth centuries were portraitures exclusively of Knights "of the Holy Voyage," and if in truth this attitude had been chosen as a distinctive mark of the crusader, it is hardly to be supposed that it would have been exclusively adopted in our own country; it is remarkable that no cross-legged monumental figure has hitherto been noticed in any other part of Europe. Much valuable information has been collected by Mr. Richardson, and the investigator of sepulchral antiquities will find a mass of curious evidences in the two works to which we desire to call the attention of our readers. They are especially valuable as comprising the results of careful personal observation: it was to Mr. Richardson that the task of restoring these much defaced effigies was assigned, and although many may regret the depreciation of their value as authentic and original examples, preferring the undeniable evidence afforded by the broken sculpture, to the more sightly aspect which it now presents, every one must commend the perfect skill of the restorer, and the conscientious manner in which he has recorded the process and circumstances of renovation. With his works in our hands we are enabled satisfactorily to discern what portions are of undeniable authority, and to distinguish those which have been, by means of a most ingenious process of his invention, admirably supplied. The recent discoveries on the site of the Chapter House at Lewes will possibly lead many to consult the curious statements published by Mr. Richardson in his notice of the leaden coffins discovered in the Temple Church. They

appear to be unique, and the accurate plates are highly to be esteemed as memorials of their curious character. Some interesting examples of ancient interments in lead appear to have escaped the diligent researches of Mr. Richardson, such as the leaden coffin discovered on the Ermin street near Gloucester in 1784, supposed by Mr. Douglas to be Roman, but probably of the Saxon period[b]. The leaden coffins found more recently in the neighbourhood of London and at Colchester, as also on the site of Wymondham Abbey[c], may also deserve attention, for the purpose of comparison with the more richly ornamented cists represented in Mr. Richardson's work. To the valuable facts connected with sepulchral usages he has added a notice and representations of some curious examples of ancient pavement tiles, and of small earthen vessels discovered in the excavations at the Temple Church. It would have been interesting, had it been practicable, to have ascertained whether any of these vessels had been deposited in the graves of ecclesiastics or other persons. It was usual, as it is well known, to inter with the corpse of a priest, a chalice, usually of pewter, but in default of such vessel of metal, it occasionally occurred, as we learn from the ancient Custumal cited by Martene, that an earthen cup was deposited in its place—"si non habetur (calix) stanneus, saltem Samius, id est, fictilis." There was also another singular purpose which might have occasioned the deposit of such earthen vessels. In the relation of the interment of a French Bishop it is stated that a lamp was placed in his coffin, so that at the moment when it was closed it might still be full of light[d]. Certain earthen vessels, not very dissimilar in form to one found at the Temple, were discovered in sepulchral cists near the abbey church of St. Denis; they had evidently served as small funereal lamps.

ROMAN ANTIQUITIES FOUND AT CAERLEON, (the ancient Isca Silurum,) BY JOHN EDWARD LEE. *London*, 1845.

AT Caerleon in Monmouthshire was, as is well known, one of the most important of the Roman stations in this country, it was occupied by the 2nd legion, and called Isca Augusta, or Isca Silurum, the term Isca being preserved in the modern name of the river Usk. The ruins of the Roman city were considerable enough in the twelfth century to attract the notice of Giraldus Cambrensis, who speaks of the walls of temples, palaces, theatres, and hypocausts, as yet remaining in his time. These great architectural features have nearly all disappeared, but the plan of the ancient city may still be traced, and within the walls, in the suburbs, and in the neighbourhood, many very interesting objects have of late years been found.

In the work before us these antiquities have been delineated by Mr. Lee with the most praiseworthy care and fidelity. The first six plates contain

[b] Archæol. vii. 376.
[c] Archæol. xvii. 334, and xxvi. 293. See also Phil. Trans. lxii. 465.
[d] Guill. Major, Ep. Andegav. lib. de gestis suis, Spiceleg. x.
[e] Vetusta Monum. iv. Pl. 11—15.

fragments of the so called Samian ware. These pieces are drawn on such a scale as to enable us to discern the character and motive of the figures and ornaments with which the surfaces are relieved; in his preface the author fears that what he has here copied may be thought of insignificant interest, but we do not think such remains are things to be overlooked, or slightingly examined. From the careful comparison of the specimens of this kind of ware in different parts of the Roman empire, of their fashion and fabric, and of the potters' names found on them, the question as to their age and place of manufacture will be more nearly ascertained, while the compositions represented on them will be found to illustrate that later mythology which we trace in all its strange combinations on the sarcophagi, tesselated pavements and coins of imperial times. The materials for a work on Roman pottery are abundant; many fragments found in different provinces occupied by the Romans have been of late years published, see Dr. Joseph Emele, Beschreibung Römischer und Deutscher Alterthümer in dem Gebiete der Provinz Rheinhessen, Mainz, 1825. Tabb. 1, 2, 3, 31, 32, for vessels of this ware, and also for potters' names, Artis, Durobrivæ of Antoninus, Pl. 46, 48, 50, 52, and the works we have quoted in the notice of Mr. Well-beloved's York. Plates xv. and xvi. contain a number of ornaments and implements, among which may be particularly noted, Plate xv. fig. 5, a fibula of very late time, which has been covered with blue glass, and is pierced with four apertures, in form something like the late representations of the pelta, or Amazonian shield; Plate xvi. figs. 6, 8, two other specimens of enamel, one a fibula with a cruciform pattern, the other a stud with a flower of several colours; and fig. 21, a perforated oval bead, formed of a tube of concentric coatings of glass, the colours of the coatings being successively purple, white, red, white and green, and the ends of the tube having been bevelled off in facettes, so as to shew the colours. Another of these beads is engraved in Douglas, Nenia Britannica, Plate xxxi. fig. 7; the reliefs on the Portland vase were, it is well known, produced by grinding away the upper coating of glass in a similar manner.

Several other beads are engraved in this plate, figg. 17, 18, 19, and 20, which are generally found only with British remains, but which are met with among Roman antiquities, and in Roman stations, at Caerleon as Mr. Lee here records, and at Castor in Northamptonshire, as is stated by Mr. Artis, Durobrivæ, Plate xli. figg. 20, 23. A great number of Roman coins have been found at Caerleon, a very full list of which is given in the work before us: they are chiefly in silver and third brass, and range through the whole period of Roman occupation from Vespasian to Arcadius, when the legions were finally withdrawn. The most interesting among them is a silver Carausius, with the type of Venus Victrix, and the legend, VENVS VI. . . .

In Pl. XVIII is represented an inscribed monument with an arched niche, in which two figures are standing, one nearly effaced, the other pouring a libation from a patera on an altar: this figure is an interesting specimen of late costume, part of the drapery is folded in a belt-like form and brought twice round the body, its arrangement is analogous to that of the

garment which has been variously called *læna*, *lorum*, and *subarmale*. See the instances cited, Ancient Marbles in the British Museum, Pt. X., in the description of a bust of Gordianus Africanus, and particularly the full length statue of a youth, engraved, Leplat, Marbres de Dresde, Pl. xi. Below the arched niche in this monument, is an inscription stating that Cornelius Castus and Julius Belisimnus and their wives erected it to Fortuna and Bonus Eventus.

We regret that our space does not here permit us to do more than glance at the contents of this volume, and that we must defer till our next number the notice of the unedited inscriptions, published by Mr. Lee, which have been copied with the greatest accuracy, and are some of them very interesting, not only from their contents but as specimens of late palæography.

THE HISTORY OF THE ART OF WARMING AND VENTILATING ROOMS AND BUILDINGS, &c. &c. WITH NOTICES OF THE PROGRESS OF PERSONAL COMFORT. By WALTER BERNAN. *London*, George Bell. 2 vols. 12mo., 1845.

THIS is an interesting work, apparently written with much care and research. The author undertakes to illustrate the theories of warmth and cold, and begins *ab ovo* by an account, not unentertaining, of the climate, dress, and comparative comforts of many different nations: he shews the effects on the individuals of each nation resulting from the greater or less degree of heat they enjoy by the aid of natural or artificial means, and points out many important moral and physical peculiarities which, he says, not untruly, may be referred to the same cause; he then discusses at length the state of the ancient world in this matter, and draws a picture, sufficiently cheerless and uncomfortable, of the manners of the Egyptians, Jews, and Greeks.

But the portion of his labours most valuable to the archæologist, will be found in his third Essay, in which he enters with considerable minuteness into the construction of the Roman hypocaust. As the subject is one not wholly uninteresting to the inhabitants of an island in which Roman remains are found in profusion, and as such details are not generally accessible, we propose to give the sum of what he states upon the subject of the hypocaust.

The objects of the hypocaust were *two-fold*, either to supply heat to the water with which warm baths were filled, or to heat the *caldarium*, or dry sweating room. Our author describes its construction for the second purpose thus; "The floor is made inclining, so that a ball placed on any part of it would roll towards the fire-place, by which means the heat is more equally diffused in the sweating chamber. The floor is paved with tiles eighteen inches square; and on these are built brick pillars, eight inches on the side and two feet high, and cemented with clay and hair mixed together. The pillars are placed at such a distance as will allow tiles two feet square to be laid on them to form the ceiling of the hypocaust

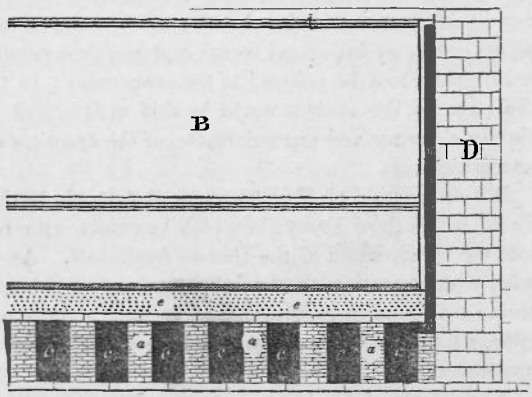
and support the pavement of the *caldarium*. The air to the *caldarium*, or room over the hypocaust, is admitted through an aperture in the centre of the roof, from which a brazen shield is suspended by chains. By raising or lowering this shield, which opens or shuts the aperture, the heat of the *caldarium* is regulated[f]."

Secondly. "For heating the water to supply the baths, there are to be three caldrons, one for hot water, another for tepid, and a third for cold; arranged so that as the hot water runs out of the lower vessel, it may be replaced from the tepid vessel, and that in like manner replenished from the cold vessel[g]."

A third use of the hypocaust, viz. for heating domestic apartments, is stated by Seneca to have come into fashion within his memory. For this purpose, "The hypocaust being constructed in the under story of a building, and in the manner described by Vitruvius, several pipes of baked clay are then built into walls, having their lower ends left open to the hypocaust. These pipes were carried to the height of the first or second story, and had their upper orifices made to open into the chamber that was to be heated. They were closed by moveable covers."

It is clear that this system must have been subject to many of the evils attendant on the use of the simple charcoal brazier, and it appears from Seneca that they were considered as unwholesome, as similar methods of heating are now found to be.

The author then enters more fully into the details of the construction of the heating apparatus, and gives several woodcuts which illustrate admirably his statement of the case. The first of these illustrations enables us to present to our readers the representation of the *caldarium* resting on its pillars.

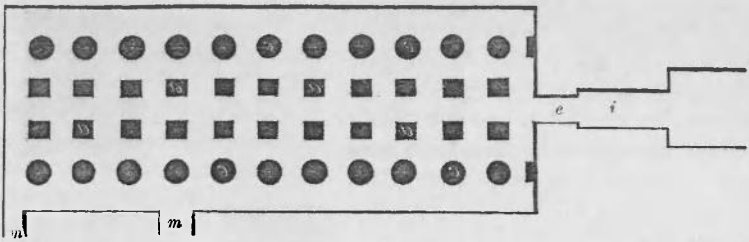


The next woodcut gives a plan of the arrangement of the pillars, which rested upon a thick stratum of cement, composed of lime and pounded bricks. The floor of the *caldarium* itself was made of a stratum of cement nine inches thick, ornamented by mosaics. The sides were hollow, so as to permit the warm air from the hypocaust to ascend to the cornice of the room.

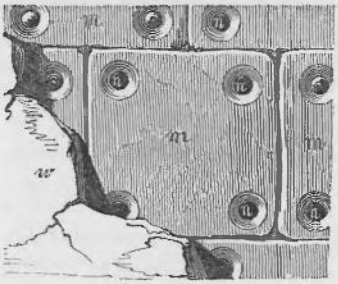
[f] See also engravings to article "Baths," in Dict. of Greek and Roman Antiquities, pp. 136, 142, (edited by William Smith, Ph. D., London, 1842,) in which this arrangement is very distinctly shewn.

[g] See engraving, Dict. of Antiq., p. 145.

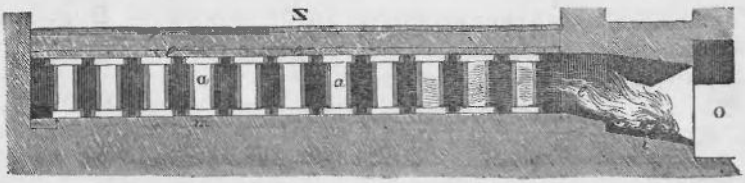
[h] See Winckelman, Lett. on Herculaneum.



The contrivance whereby this was effected is curious, and is clearly shewn in the figures here given, in the former of which we see the flat surface of the tiles which lined the Thermal chamber, with their fastenings at each corner; in the latter, a vertical section of the same chamber, shewing the manner in which the tiles were attached to the wall.



Adjoining to the *caldarium* was the *tepidarium*, which, as its name implies, admitted the use of only a moderate temperature, a flue passed under it connected with those of the *caldarium* and hypocaust, but its real warmth proceeded from a large brazier of bronze lined with iron, at one end of it [d], in which the boilers were placed, as exhibited in the figure here given. It has,



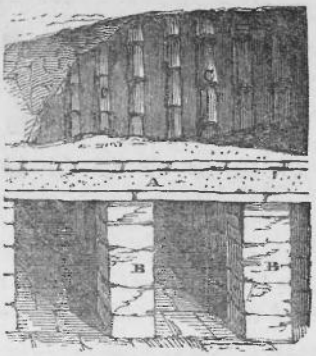
however, been conjectured that in the great baths at Rome some better system for heating must have been adopted. The supply of water was conveyed by an aqueduct into a cistern placed above them, and open to the air, so that it might be warmed as much as possible by the sun, before it was admitted to the boilers.

In some cases, the water was heated by earthenware pipes, which passed through them full of hot air from the hypocaust. Of this arrangement a more precise notion may be obtained from the woodcut in the following page.

Many practical difficulties co-exist with such a system of heating, and in the cases of the largest Thermæ the radiation was probably so great as to

[d] See engraving, Dict. of Antiq., p. 139.

prevent any great heat being conveyed to the chamber. Cameron (Baths o the Romans) has entered into a long calculation to shew that the plan was feasible, but after all, it was more likely that the hypocausts in these baths were used to preserve the temperature which had been given to the water by some other means not now known to us.



Our author then describes Pliny's Laurentine villa, which, as he shews, was constructed with hypocausts such as have been already noticed, and then proceeds to remark at considerable length upon the remains of Roman villas in England. In these the hypocausts seem to have been chiefly of two kinds, those which were constructed with flues running under the floor of an apartment, and heated from a fire-place external to the building; or else constructed like a low chamber, with a ceiling supported (as Vitruvius directs) by small pillars, or dwarf walls, and occasionally having flues leading from them under other apartments.

A detailed description is then given of the construction of Hadrian's villa at Woodchester, which is the most magnificent discovered in Britain, but it does not materially differ from the preceding[e]. In two instances only have means for the use of open fires (in some degree like our own) been discovered. There were two rooms in the Roman villa at Bignor, in Sussex, with hearths against the wall, enclosed by jambs like a modern fire-place. In the villa likewise discovered in 1823, at Bramdean, Hampshire, remains of an open fire-place without vault or flues were discovered[f]. This last example had not been noticed by Mr. Bernan.

No chimneys have been discovered; but this may be accounted for from the falling in of the upper part of the walls; although the arguments seem strong against their early use in Italy, it is probable that with this arrangement of their fires, the Romans had also the use of chimneys.

The whole of the work seems to be arranged skilfully and drawn up with care; it comprises much information valuable to the student of antiquities, and will well repay the perusal of those who are interested in the theories and practice of warming and ventilating houses.

[e] The reader may compare the engravings of the hypocaust, &c., recently discovered at Wheatley, described in the present number, pp. 350, &c.

[f] Sketches of Hampshire, by John Duthy, p. 40; where a detailed account of this villa, and plates of two fine tesselated pavements, are given.

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