

## Notices of New Publications.

---

A HISTORY OF THE ARCHITECTURE OF THE ABBEY CHURCH OF ST. ALBAN, WITH ESPECIAL REFERENCE TO THE NORMAN STRUCTURES. By J. C. and C. A. BUCKLER. Longman and Co. 1847. 8vo.

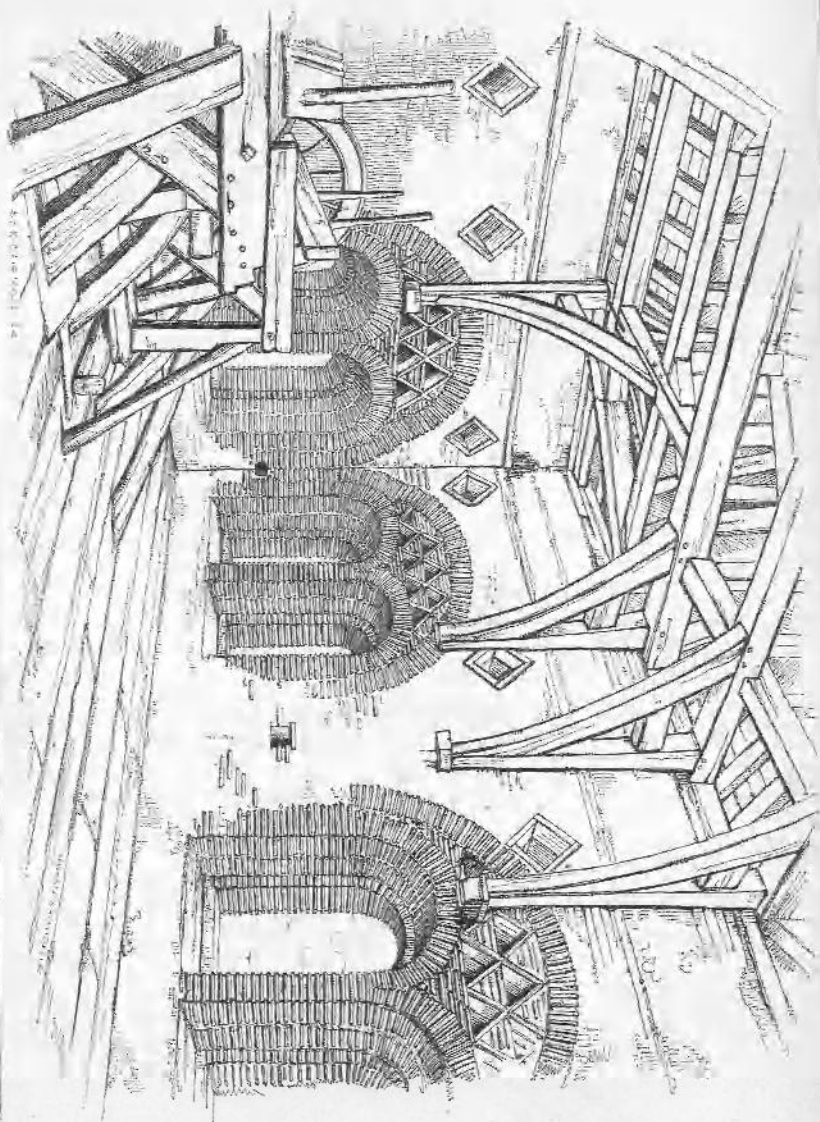
THE abbey church of St. Alban is undoubtedly one of the most remarkable of the ecclesiastical buildings of ancient times now remaining in this country; it may be regarded as one of the few monuments which connect the Christian history of England with the period immediately succeeding the decay of Roman dominion; while in its constructive features it bears a closer resemblance to Roman art than any other edifice in the kingdom. The origin of this peculiarity is evident: when the Saxon founder of the church began his work in the eighth century, the ruins of Roman Verulam afforded an ample supply of materials, and this source was not exhausted when at the close of the tenth century preparations were made to rebuild the original structure. Although that work was delayed from various causes until after the Norman Conquest, the authority of Matthew Paris establishes the fact that the church was built "of the stones and tiles of the ancient city of Verulam;" and thus the building was in a great measure designed to suit the peculiar qualities of those materials; "at one and the same time it may be supposed that the work of demolition on the south side of the Ver, and that of rebuilding on the consecrated spot on the opposite side, were seen in rapid progress, the structures rising with almost as much activity into form on the one hand, as those on the other were sinking into shapeless fragments; and it is not surprising that a mode of construction thus rendered familiar to the workmen should have been adopted by them in the re-employment of the materials."

In the present work the Messrs. Buckler have examined this subject with most praiseworthy accuracy, and their observations are illustrated by numerous engravings which shew the peculiar construction of the foundations and the more ancient parts of the church, all of which tend to prove that "a Roman, not a Norman model" was before the architect.

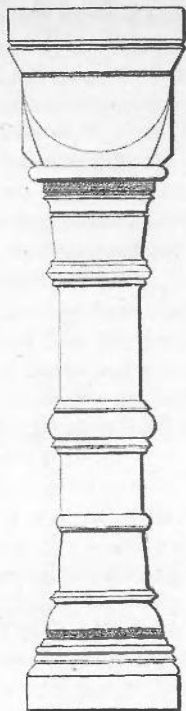
The resemblance of the masonry and mode of construction to Roman work is very striking, and, as the history of the actual structure is fortunately preserved to us, there can be no doubt whatever that it was raised from the foundations subsequently to the Norman Conquest. The light which

BUCKLER'S HISTORY OF ST. ALBAN'S.

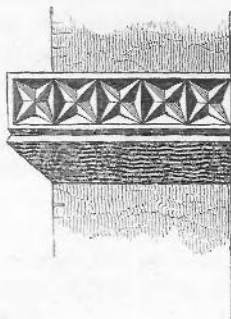
INTERIOR OF THE CHURCH



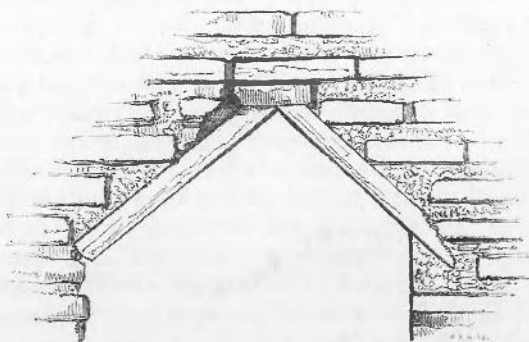
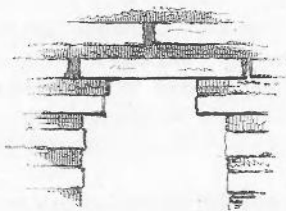
BUCKLER'S HISTORY OF ST. ALBAN'S.



NORMAN BALUSTRE SHAFT. from p. 131.



NORMAN IMPOST, from p. 81



WINDOW, FROM STAIRCASE IN NORTH-WEST ANGLE OF TRANSEPT, from p. 129

is thus accidentally thrown upon the vexed question of Saxon architecture is very remarkable, and we are greatly indebted to the Messrs. Buckler for their beautiful and accurate drawings of those parts of the work which are of great interest and importance in this point of view.

“The interior of the bell-chamber, never having been covered with cement, exhibits most fully the construction of its walls; the brick-work of which they consist is carried in regular courses through the deep reveals of all the openings to the exterior. The peculiar formation of the interior arches of the windows, and the various ornamental piercings on the sides, are not so easily described as represented with the pencil, and the view in the interior, shewing these curious particulars of the Norman brick-work, and at the same time the ancient timber framing by which the spire was supported, may be deemed useful and interesting.

“The staircase in the north-west angle of the tower approached from the clerestory of the transept, and ascending to the summit, presents in one of its loop-windows a feature too remarkable to be overlooked. The arch is straight-lined, or gable-shaped, formed of bricks, as shewn in the preceding figure. Others are corbelled in order to contract the space to suit the length of the bricks which cover the openings, and in some cases these lintel-bricks are laid diagonally.” p. 129, 130.

“Among the many curious particulars presented to view in these interesting features of the interior, the dexterous application of mouldings in composition, in order to unite the different portions of the masonry in an ornamental manner, will not be regarded as the least remarkable. The work has been so well performed, and has escaped with so little injury, that the material is not likely to be detected except upon close examination.

“If some of the semicircular columns are Norman, which is highly probable, the greater number of the circular and octagonal pillars, in addition to those distinguished by bands, are of more remote origin. They are so roughly formed, that they can scarcely be supposed to have occupied a prominent and dignified position until the present one was assigned to them in the Norman abbey.

“Reference to the accompanying figures will be necessary in order to form a correct notion of these remarkable columns. They *undoubtedly claim* a date anterior to the Conquest, with the architecture of which era they can have no title to kindred. They surpass in multiplicity of bands almost every specimen hitherto observed of the peculiar class of building before referred to; but their affinity to it seems certain, and on this account there can be little temerity in viewing these columns as remnants of the Saxon church which was superseded by the present structure.” p. 133, 134.

We must beg leave to dissent from this conclusion of the Messrs. Buckler; there are many examples of banded shafts in good Norman work, not of a late period; and we see no ground for the assumption that these shafts claim a date anterior to the Conquest. We consider the present work as affording indisputable evidence that the early Norman work in England was extremely rude, and that a large number of the buildings supposed to

be Saxon, are in fact early Norman. The finished style usually called Norman, not being prevalent until after the year 1100.

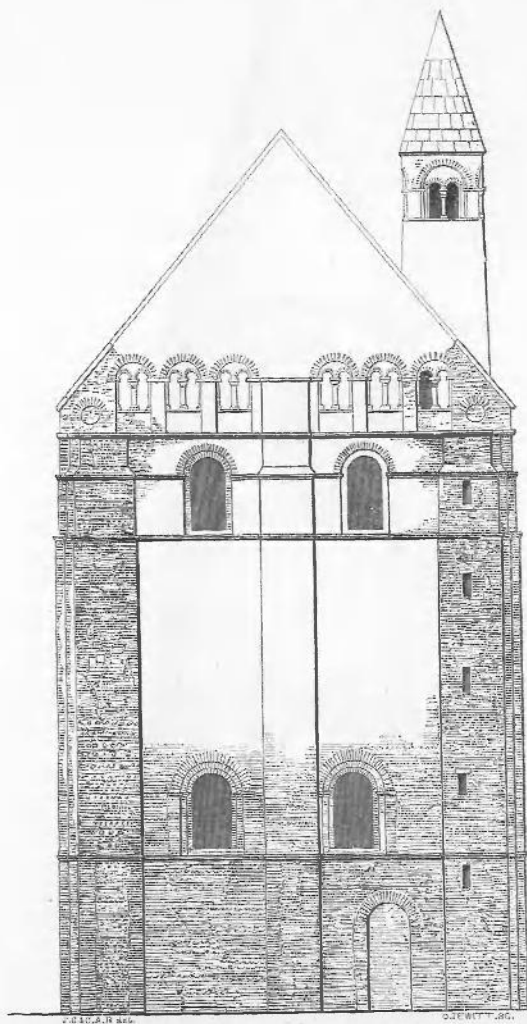
“The Norman masons, as we have before seen, were at no pains to give so much finish to their work as would be likely to provoke comparison with the neighbouring mouldings of coated brick; but it is by no means certain that their ultimate intention was not to have improved its appearance, by indenting ornaments on the surface after the stone had been fixed in its position. A single performance of the kind was executed on an impost of one of the arches in the triforium on the north side of the nave, as shewn in the annexed figure; but the relief is so slight, and the height so great, that the characteristic ornament of early Norman architecture is scarcely visible from below, and it might have been on this account that it was allowed to remain without repetition.” p. 81.

“The noble design which the front of the Transepts presented when the lofty wall was surmounted by a broad and fleet gable spreading over its extreme width, may so far be traced from the remains which have survived the alterations of various periods, that no essential feature would be wanting to its complete restoration. A central pilaster-buttress divides the breadth into two bays, and similar buttresses, with a still broader surface, stand near the angles, and terminate below the gable-springers: the spaces between are only sufficient to admit of a single window in each; these are in two stages, and range with those of the clerestory and aisles, the triforium never having received light from the exterior. The lower part of the gable was enriched with a tier of blank arches, inclosing others with a column in the middle, according to the pattern assigned for imitation by the Norman architect, wherever this kind of embellishment was introduced, which was not departed from for any more ornamental combination. The columns and bases are of stone, and the abacus and impost mouldings of brick; the upper part of the gables has been destroyed, but the springers, with considerable portions of the slopes, remain on the sides, and owe their preservation to the turrets which partly rest upon them. In their complete state they were out-topped by the *cones* of the circular turrets, which were like those on the chancel of the church of St. Peter-in-the-East, Oxford. The walls of these handsome finishings of the staircases are slightly higher than they originally were, and are pierced in the upper part with four windows corresponding with the prescribed model before referred to.” p. 130.

We may observe that the pinnacles at St. Peter's, Oxford, did not originally terminate in a point, as they are made to do in the modern restoration, the original flat capping stone is preserved, and seems to have been surmounted by an iron cross or vane.

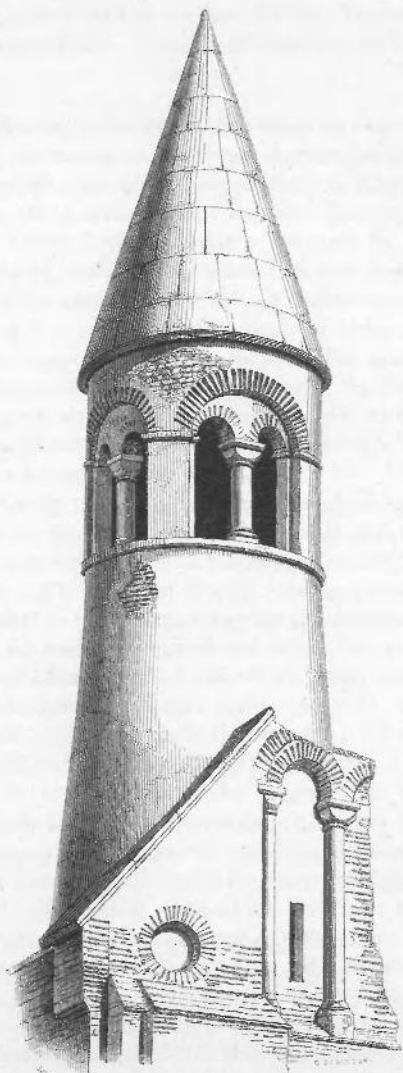
The successive alterations in the church are described and clearly explained; the best authorities have been consulted in every instance, and the result is a volume, which as respects its execution and merits reminds us more strongly than any other work of the kind, of the admirable monographs of the cathedrals of Canterbury, Winchester, and York, by Professor Willis.

BUCKLER'S HISTORY OF ST. ALBAN'S.



ELEVATION OF THE NORTH TRANSEPT, from p 130.

BUCKLER'S HISTORY OF ST. ALBAN'S.



TURRET ON THE SOUTH TRANSEPT.



THE HISTORY OF THE COLLEGE OF ALL SAINTS, MAIDSTONE, BY  
THE REV. BEALE POST. London, Whittaker, 1847, 8vo.

THE college of All Saints, at Maidstone, has received from the researches of Mr. Post, a degree of illustration which we should gladly desire to see bestowed upon many other ecclesiastical foundations in England. During the alterations made in this building by the late Earl Romney, in 1845, the structure was greatly relieved of the modern erections by which it was choked up and disfigured, and availing himself of this favourable opportunity for examination, the author of the volume before us, with the spirit of a true antiquary, searched out the original plan and design, as well as the appropriate use of the rooms within the building. The county of Kent is not particularly rich in secular foundations. Besides the college at Maidstone, we believe there were similar establishments only at Cobham, Wye, and Wyngham. A deficiency remarkable, when the large number of its monastic institutions is borne in mind.

It appears that originally there was a hospital established at Maidstone for the benefit of pilgrims journeying to the shrine of Becket at Canterbury, and that in 1395, it became merged by Archbishop Courtney, in this larger foundation of his own. The terms of licence however, confirmed the original alms of the hospital in the grant of the new endowment. The former house had continued for about a hundred and thirty-five years, when this change took place; and after the union was effected, they existed conjointly for a period of a hundred and fifty years more. In 1547, they shared the general fate of religious establishments in this country; the lands were purchased by the Cobhams, and from their hands passed through the Salisburys and the Marshams, till they centered in the present Earl Romney. The union of a hospital with a secular establishment like that founded by the archbishop, presents many singularities in structural arrangement, and the unusual nature of the plan proportionately increases the difficulty of giving a true appropriation to the various parts of the building; but the minute investigations of Mr. Post, have thrown considerable light upon the characteristic features of this edifice. Having been used since the Dissolution for farming purposes, it has been much better preserved than is commonly the case with those buildings that have been diverted from their original intention; and it is mainly owing to this that there exists at the present day, the range of buildings which form so interesting an architectural group at Maidstone. Amongst the most conspicuous portion, there still remain a tower supposed to have been the kitchen, and priest's lodgings, considered the most ancient portion of the fabric: a tower near to the master's house, a large gateway tower, the ruins of a smaller one, and a barn; the different



rooms in these respective buildings are traced and assigned with sufficient distinctness, a task of no slight difficulty when it was to be performed under the obstructions and impediments the author had to contend against. There is one very singular arrangement in the gateway, that calls for especial mention. On the left hand side was the college bakehouse, and this position would seem to indicate that the bread was baked here for charitable purposes, and distributed to the applicants on their first entrance within the precincts of the institution. That it was a bakehouse of some importance, may be gathered from the fact of the field adjoining being called in the certificate of the college in 1546, the bakehouse mead. Connected in history with the college of Maidstone, is the church of All Saints, where the founder of the former, and the first master were buried. The tomb of the primate is marked by the indent of a very fine brass, and that of John Wootton, the first master, by some remarkable polychromatic decorations painted over it. Of these, the volume before us, besides other decorations, contains a coloured representation, indicating the original to be marked by the mystic symbolism peculiar to medieval works of art. In the name of William Grocyn, who was eleventh master of the college, the reader will recognise an individual, whose friendship with Linacre and Erasmus, and whose own literary acquirements, will however associate him with loftier sympathies. In addition to the chorographical facts relating to the habitation of these secular canons, which this work has brought to light, the author has laid before the public a series of documents bearing upon the general history of the foundation, which tend to throw new information on the manorial and ecclesiastical property in the neighbourhood. If Mr. Post had printed these only, he would have established sufficient claim to the thanks of all those who can appreciate the value of original materials.

---

HISTORICAL MEMORIALS OF NORTHAMPTON, TAKEN CHIEFLY FROM UN-PRINTED RECORDS; by the Rev. C. H. Hartshorne, M.A. Northampton: Abel and Sons, 1848. 12mo.

DURING the preparation of this agreeable and learned sketch of the history of Northampton, Mr. Hartshorne had the advantage of consulting the archives of the corporation, a valuable privilege rarely granted by our municipal authorities. It is to be hoped that the liberality of the mayor and town-council of Northampton will be generally imitated. What curious results may with reason be expected from the opening of the town chests of Yarmouth, and of Newcastle-on-Tyne, two ports of past and present importance on our eastern coast, the history of which remains to be written. We will say nothing of the metropolis; its great collection of muniments were but superficially examined by Stow, who left more than half of the

curious materials he selected unused in his very poor work on the history of London; yet he may be said to be the only writer who ever had comparatively free access to the record room of the corporation; since his time it has been virtually closed to historical enquirers. The reason generally alleged for withholding access to municipal archives is the possibility that municipal interests may suffer by their being made public; a poor reason, unless indeed it is to be understood that corporate privileges generally rest, which they certainly do not, on insufficient authority. It is agreeable to refer to the liberal example already set by Winchester, Southampton, Northampton, Norwich, and York, while deploring the principle of exclusion generally prevalent among municipal bodies throughout the country.

We dwell the more on this point because many of the best features of Mr. Hartshorne's work would have been wanting but for the facility he happily obtained of consulting the archives of Northampton. As an illustration of mediæval manners the following picturesque narrative of a commercial feud between the citizens of London and the men of Northampton, in the reign of Henry the Third may be quoted; the story, although not unpublished, is now first translated for the benefit of general readers. It is derived from that most valuable manuscript in the possession of the corporation of London, entitled "*Liber de Antiquis Legibus*," a notice of which has already been given in the *Archæological Journal*.

"¶ Memorandum, that in this year, at the fair of Northampton, it happened that in a conflict between the Londoners and the men of Northampton certain of the Northampton men were wounded, of whom one afterwards died, but whether he died from that wounding or from natural causes is unknown. But the bailiffs of that town, who always envy the Londoners, seized four of the Londoners, imputing that death to them, and they imprisoned them, and arrested their goods, and the goods of other of their fellow-citizens. Which being heard, the mayor and citizens, because no Londoner ought to plead without the walls of the city, except pleas of external tenures, sought for royal letters for their delivery to the mayor, or to his messenger bringing the foresaid letters, for their standing right before the king, as they ought according to the laws of the city; but the aforesaid bailiffs were unwilling to dismiss them, neither for that writ, nor for another which the mayor again requested. But they shut them up closer and more cruelly, against the precepts of the king and the liberties of the Londoners, and so they remained there until after the Purification of the blessed Mary, (Feb. 2,) at which time the king came to London, and dwelt at the Tower. And on the morrow of his coming the mayor and citizens came to the king and requested from him a third writ for delivering the foresaid prisoners, and another writ directed to the sheriff of the county of Northampton, that if the aforesaid bailiffs should be unwilling to dismiss them, that he should enter within their liberties, and should deliver them to the bearer of the king's letters, bringing them before the king to be punished as they deserved, according to the laws of the city. Which letters being obtained, behold rumours that the aforesaid prisoners

were at Charing, near Westminster, where the mayor and bailiffs of Northampton had brought them. Which being heard, the mayor of London sent to them certain citizens, bringing the aforesaid writ, which writ being read and understood, they were still unwilling to assent that these prisoners should be liberated to the messengers of the mayor. Then, indeed, the mayor of London, with an innumerable multitude of people, approaching the king, shewed him, heavily complaining, how the bailiffs themselves, in despite of royalty, and to the great dishonour of his city of London, wished to make his third writ of no avail, who, moved by anger, sent Peter de Nevile, a certain marshal of his household, to Charing, who immediately brought the prisoners before the king, and they were delivered to the mayor. But the citizens immediately told against those of Northampton their transgression, and their contempt of the royal writ, and they replied. Upon which relation and answer the king assigned a day to give judgment on the morrow, to give and receive which judgment, to those intent on deceiving, it was postponed from day to day for more than five weeks, and afterwards the third day before the feast of the Annunciation the mayor and citizens came to the Tower, and the bailiffs of Northampton, before the king in his chamber, there being present the chief justice Philip Basset, John Maunsel, Robert Walerand, and others of the royal council. And the men of Northampton said that they would never answer to them, but to the king alone, because they were not bound to plead beyond the walls of their borough, and then they produced the charter of the king, which was made in the 41st year of the king who now occupies the throne; and the citizens say that that charter ought not to avail them any thing, because they are not in possession of many provisions contained in it, and chiefly because the provisions apply to all the fairs of England; to which they answered, that the fairs of St. Ives, St. Botulf's, Winchester, Lynn, and Stamford, and even this, are particularized by their charter. Afterwards the record of the justices' roll was read, in which was openly and distinctly specified the enrolment concerning the answer made to the king for contempt of his writ; but regarding the complaint of the citizens and the answer of the burgesses little or nothing was written. And the citizens said that they complained against them that they had unjustly detained their free men, against the liberties of the Londoners, after the receipt of the royal writs, and even still detain their chattels; and they complained of other injuries which they had sustained to the value of ten pounds. To which in turn they so replied that part they acknowledged and part they defended, and in this business placed themselves upon the record of the bishops and barons who were present on that day, and then sought judgment. And they sought judgment concerning the new charter of the burgesses, which ought to be of no value against the charters of the citizens which they produce, namely, those of Hen. II., Richard, John, and the charter of the reigning monarch, and that they are in possession of all the liberties contained in the aforesaid charters.

“ At length, after much altercation between them, a convention and council

was held before the king and his barons, and because the bishops and others who were present at that day on which the suit was pleaded were not present, that judgment was deferred to five weeks after Easter. Afterwards, when the five weeks after Easter were past, the judgment was deferred to the quinzaine of the feast of St. John (May 6 ?), and we hear no more of the affair."

On this relation Mr. Hartshorne observes, "the legal question involved in this long dispute appears to be whether the royal writ or the charter was of the highest authority." This we think is not the case; the writ issued only as a natural consequence of the privilege contained in the charter of the Londoners, viz., the right of not pleading without their walls; the difficulty arose from the same immunity having been granted by Henry himself to the men of Northampton; the latter were clearly wrong in detaining their prisoners in contempt of the royal writ.

The burgesses of Northampton were not incorporated until the year 1460, by a charter of Henry the Sixth. The minutes of the council do not go back to so early a period; they appear, as far as we can gather from Mr. Hartshorne's remarks, to commence about the year 1552.

Not the least important chapter in Mr. Hartshorne's work, is a valuable catalogue of the records still remaining in the custody of the corporation, commencing with the charter granted by Richard the First. It is very desirable that accurate returns of the municipal records throughout the country should be made and published; the reports furnished to the Commissioners of the Public Records being notoriously incomplete.

The cross erected by Edward the First in memory of his consort Eleanor of Castile, is one of the most remarkable architectural monuments connected with the town of Northampton. Mr. Hartshorne has given a sketch of the queen's life, and reprinted all the information respecting the erection of the cross contained in the volume illustrative of Domestic Manners and Expenses in the Thirteenth and Fifteenth Centuries, presented to the Roxburgh Club by Mr. Botfield. It is at least doubtful that the crosses were erected by order of Edward; the queen certainly made a will, hitherto undiscovered; and the only particulars respecting these monuments known to exist, occur in the accounts of her executors. Therefore, either the executors built them in pursuance of testamentary instructions, perhaps in the exercise of a discretionary power not unfrequently granted by testators in those times; or the king had no share in the matter, unless indeed he were one of his consort's executors, a more than probable supposition, although he is not named in the accounts. One fact is certain, that whoever may have directed the construction of these memorials, their cost was defrayed out of the estate of the deceased queen. Mr. Hartshorne's account of the Northampton cross is illustrated by a clever engraving in outline of the elevation of that monument and by two plates of details.

Chapters on the churches and religious foundations of the town, on the local mint, and a reprint of the interesting letter describing the great fire which ravaged Northampton in 1675, conclude this popular contribution to topography.

AN ATTEMPT TO DISCRIMINATE THE STYLES OF ARCHITECTURE IN ENGLAND FROM THE CONQUEST TO THE REFORMATION: with a Sketch of the Grecian and Roman Orders, Notices of numerous British Edifices, and some Remarks on the Architecture of a part of France. By the late THOMAS RICKMAN, F.S.A. Fifth Edition. John Henry Parker, Oxford and London, 1848. 8vo.

THE long promised new edition of Rickman's invaluable treatise has at length appeared, and the expectations of it which have been raised will not be disappointed. It is published in a style worthy of the intrinsic value and established character of the work; its general appearance reminds us forcibly of the Glossary of Architecture from the same press, and those who possess the one will welcome the other as the fitting Grammar to accompany their Dictionary; the two will henceforward be almost inseparable, and together will form the most complete treatise on Gothic Architecture which is extant in our own, or any other language. It is remarkable that Rickman's work, though it was the first on the subject, is still the best; we may say the only really systematic and scientific treatise that we possess. Notwithstanding all the talk about it that we have had of late years, and the number of pretty books that have been published, the result has been only to dilute and bring down to the comprehension of the million those facts which Rickman alone had reduced to system and order, and the knowledge of which had previously been confined to a few.

Notwithstanding the outcry which has been raised in some quarters against the system of Rickman, his work remains unapproached, and his simple easy nomenclature is universally established, and generally used even by those who are the loudest in their complaints against it.

Let us examine a little in detail the slight and superficial grounds on which these objections have been founded. The names Saxon and Norman are so purely historical that no one objects to them, though an attempt has been made to swamp them in the general term Romanesque, embracing all the varieties of debased Roman work and the imitations of it. These are so various in themselves, that some distinctive names were necessary, and without objecting to the use of the general term, (Mr. Rickman's work being confined to England did not require it,) we may observe in passing that those who employ it do not seem to have agreed among themselves whether the Byzantine style is included in it or not. Such general terms indicate and encourage a confusion of ideas rather than a real increase of knowledge.

The first term of Rickman's invention which is cried out against is "The *Early English* style of Gothic Architecture." Now for the word Gothic it is useless to contend, it is established by the common consent of the civilised world; it was first given in mockery, but is now cordially adopted. The

Gothic style then is naturally divided into three periods, early, middle, and late. If these three divisions were alike and simultaneous in all countries, one general nomenclature would suffice, but Rickman had acuteness enough to see, what his opponents cannot or will not, that this is not the fact, but the opposite of the fact; that in truth each country had a distinct progress of its own, that the Early English style is *not* the same as the Early French style, or the Early German style of Gothic Architecture. This objection then is purely a proof of the ignorance of the objectors. The next is "The *Decorated English* style of Gothic Architecture." In this style, which has been called the Perfect Gothic, there is something more like uniformity throughout Europe, though still with considerable peculiarities in each country. Another ground of objection to the name is here taken, "There are as many *plain* churches in the Decorated style as in any other." Who ever doubted it? Did any one know this better than Rickman himself? But it happens that the tracery of the windows, which is the characteristic feature of this style, is essentially a feature of decoration, a ready mark by which to distinguish it, and an easy guide to the student; the term is singularly happy and appropriate, it is never forgotten, and causes no real confusion or practical difficulty. We may join in the laugh at a "plain Decorated church," as we may at many other anomalies of language, without therefore considering that the language is a bad one, and should be altered. The next is "The *Perpendicular English* style of Gothic Architecture;" this term is peculiarly his own, and it is impossible to find one which more clearly and readily distinguishes the third and last style of English Gothic from those that preceded it, and from the cotemporaneous styles of the continent of Europe. It is peculiar to England, and the Perpendicular lines of its tracery at once and immediately distinguish it from any other, even to the most inexperienced eye. Mr. Rickman did not belong to the modern school, who consider a knowledge of the Greek language an indispensable requisite for any one attempting to study Architecture in England; he had an abhorrence of hard names when merely adopted for the sake of puzzling people, and of giving an appearance of learning and research to very simple and easy matters; his object was to instruct, not to mystify.

We have scarcely allowed ourselves time to describe the beautiful book before us, or to do more than recommend it, perhaps that is all which is necessary, for once seen it will be felt to be indispensable. It is sufficient to say that the text of Rickman's work is given entire, with such additions as increased facilities of obtaining information seemed to have rendered necessary, that this is done cautiously and judiciously, without any parade of knowing more than the author. In one or two instances we could have wished that the editor had spoken out more boldly, and not appeared afraid to say that Rickman was sometimes wrong. For instance, when Rickman calls the Eleanor crosses Early English, and the gateway of Thornton abbey Decorated, it is clear that he was in error according to his own definitions of the styles; the editor is evidently aware of this, but abstains from saying so openly, shewing a superabundance of caution hardly



necessary: but perhaps this is an error on the safe side, Rickman's opinions on such a subject ought not to be lightly set aside.

The chief feature of his new edition however is the mode of illustration, by engravings in the first style of art from drawings of remarkable accuracy, taken for the most part expressly for the work by Mr. Mackenzie and Mr. Jewitt, from the best ancient examples remaining, instead of the vile lithographs from Mr. Rickman's own designs, which disgraced the last edition. In place of the imaginary ground-plan, we have the real plan of Wells cathedral, which shews every part with equal clearness. Each of the successive styles, and each part of a building which forms a separate division or chapter of the work, is illustrated by good ancient examples, more or less numerous, according as they seemed to be required or as opportunity offered. Some idea of the richness and copiousness of the illustrations may be formed from their number; thirty steel plates engraved chiefly by Le Keux, and upwards of six hundred woodcuts in Jewitt's best style. A small portion of these have appeared in other works of limited circulation, chiefly the Northamptonshire Churches, but by far the larger part are original, well selected, and form a valuable contribution to the knowledge of the subject which is now to be obtained by stay-at-home travellers. We could have wished the whole were original, but must acknowledge the justice of the editor's plea, that this "would have greatly increased the price of the book without any equivalent advantage." We may observe also that it would have caused still greater delay in the appearance of the volume; we know by experience the length of time required to execute such elaborate engravings as these, and how few hands can be trusted with them.

The lists of churches in different counties are omitted, as was indeed necessary, from the bulk of the book, and are announced for publication in a separate work on the Ecclesiastical and Architectural Topography of England, to which we beg to draw the attention of our readers, especially those who are able to assist in such a truly valuable and national undertaking. It is intended to form one of the series of Manuals of Archæology to be published under the direction of the Central Committee of the Institute, and the Notes for Bedfordshire are ready for the press.



## Notices of New Publications.

---

THE VISITOR'S GUIDE TO REDCAR, IN THE NORTH RIDING OF THE COUNTY OF YORK, with an Historical and Descriptive Account of Coatham, Kirkleatham, Wilton, Eston Nab, Ormesby, Middlesbrough, Marske, Saltburn, Skelton, Upleatham, Guisbrough, &c. &c. By JOHN RICHARD WALBRAN, Corresponding Member of the Society of Antiquaries of Scotland, Honorary Member of the Society of Antiquaries of Newcastle-upon-Tyne, and Local Secretary of the Archæological Institute of Great Britain and Ireland. 12mo. Harrison, Ripon; Simpkin and Co., London. 1848.

MR. WALBRAN is already favourably known by his work on the antiquities of Gainford, in the county of Durham, noticed in our third volume<sup>a</sup>; and although his present unpretending brochure aspires only to the character of a guide-book, it will be found to contain an amount of research and information which would do honour to any topographical essay. The account of Guisbrough and its priory is particularly worthy of perusal: the following view of the state of the building and adjacent country, contained in a letter to Sir Thomas Chaloner, written in the latter half of the sixteenth century, may be quoted with advantage to our readers.

“At the weste ende of the Abbey Church, ouer a doore in a Steple, are certaine auntyent letters circular wise written<sup>b</sup>. Auncyent Men sometyne broughte upp in the Monastery told me that a Dutchman was Maister-workman of the abbey when it was builte, and yt seemeth to mee, that the inscription is in Dutch. I remember that I had conference once with you concerning the peopling of England. It is manifeste that that Parte of the Country called Cleveland hath been wonderfully inhabyted more than yt is nowe; for within the length of a fewe Myles the Lordes following have had their Seates; at Kyldale Castle the Perceys, Earles of Northumberland; at Aton, Nevyll of Westmorland; at Wharlton Castle the Lord Menell; at Skelton Castle, the Lord Conniers; at Danby Castle the Lord Latymer; at Harlsey Castle, S<sup>r</sup> James Strangwaies; at Wilton Castle, S<sup>r</sup> Ralf Bulmer; at Mulgrave Castle S<sup>r</sup> Ralf Bigott; at Ingleby, the Lord Eure; all these great Personages dwelte together in a small Cyrecuite, and in the mydeste of them the Prior of Gysbrough, who kepte a moste pompous House, inso-much that the Towne consy stinge of 500 Householders, and had noe Lande,

<sup>a</sup> Archæological Journal, vol. iii. p. 184.

<sup>b</sup> “It may reasonably be inferred from this passage, which has hitherto been printed in an incorrect and imperfect

manner, that the west front of the nave was flanked by two towers, after the fashion of our chief cathedral and collegiate churches. The inscription alluded to was most likely Longobardic.”

but lyved all on the Abbey; two Gatehouses had Lodgings, and all Houses of offyces appertayninge to a Dwellinge House, whereof two of the Bulmers Knights within the Memory of me were resydent, havinge allowance when they came of a plentifull Dyet, at eyther to entertaine Strangers, and as many Horse in Winter in the Stable as in Sommer at Grasse; the Number whereof and other particulars one Thompsone an Almesman there, and diverse others have related to me; and alsoe of the State Pryor's Service by Yeomen, who broughte his Water to a rounde Hole in the great Chamber where it was receayved by Gent<sup>d</sup> who served the Pryor only at his Table; one Thing I remember of this great Provision, that a Steward of theirs was put out of his offys because he had aforehand but only 400 Quarters of Grayne to serve their House. But nowe all these Lodgings are gone, and the Countrey as a Wydowe remaynethe mournfull."

There is another passage in the same letter especially interesting to the architectural antiquary:

"In a previous portion of this letter, where the writer is alluding to a vein of russet-coloured sand, not far from Guisbrough, which, being mixed with lime, he supposed would make 'a mortar as strong as Cyment,' he incidentally mentions the very singular fact that a pillar in the chapter-house of this priory was coated with artificial marble; and, what is still more remarkable, that he found the method of preparing this ancient scagliola recorded in one of the books of the abbey. 'Walkinge,' says he, 'in the chapter-house at Gisbrough I remarked a broken piller, that had a cruste of blue polished stuffe, like naturall blewe marble, the inner p'te being nothing else but a piece of ordinary freestone.' He then presumed that the marble crust was compounded of the like substance as the devil's arrows at Boroughbridge, which were long thought, from their bulk, to be of artificial composition, 'beinge of a blewe harde stone found there in the shallow ryvers and knowne by the name of a lyme stone, of w<sup>ch</sup> stone finely beaten and seaued after yt hath bin half calcynd take two p'ts, and of the same stone not calcynd but beaten, three parts, of quicke lyme made of marble or blacke flynte one p'te. All these beinge tempered w<sup>th</sup> the oulde glayse of egges or water wherein sal gemme is dissolved (w<sup>ch</sup> hath the propertye to turne wood beinge steeped therein, into a stone) make an excellent marble, and when your plaister soe tempered is of the thickness of Cyment eyther cast yt in mouldes or applye yt to pillers as they do worke plaister of parys. Lastly when yt is drye burnish yt w<sup>th</sup> oyle and w<sup>th</sup> p'te of the calcynd stone. This receipte I tooke out of an antyent booke belonginge to some of the Abbey, and, consyderinge yt, entred into a conceyte that in steede of Sal gemme or whites of egges, allum water might very aptly be incert in the mixtures.'"

The following notice, by Chaloner's correspondent, of superstitions prevalent in the district, may be valuable to the student of our ancient manners and customs

"They have a custome, that if any whistle after daylight is closed, that he must be put out of dores, and three tymes goe about the house, for pen-

nance. When any dieth, certaine women singe a songe to the dead body, recytinge the iorney that the partie deceased must goe; and they are of belief (such is their fondnesse) that once in their lives yt is good to give a payer of newe shoes to a poore man; for as much, as after this life, they are to pass barefoote through a great launde full of thornes and furzen, excepte by the meryte of the almes aforesaid they have redeemed thereof forfeyte; for, at the edge of the launde an aulde man shall meete them w<sup>th</sup> the same shoes that were given by the partie when he was living, and after he hath shodde them, he dismisseth them to goe through thicke and thin without scratch or scalle. An other practise of theirs is more redyculous then the former; for, when any maydes take the potte of the fyer in great haste, she setts yt downe, and, without feare of burninge, clappes her handes on the pot hookes, to staye them from shakinge; and this she doth for tender hearte, believing that our Lady wepeth, or greelith as they terme yt all the while the pott hookes wagle, w<sup>ch</sup> were a lamentable case."

A belief that the soul after death passed over a place called Whinnymoor is said by Aubrey to have been prevalent among the vulgar in Yorkshire in the seventeenth century.

We close this notice, expressing an earnest wish that Mr. Walbran may favour the public with further researches into the topography of North Yorkshire; the various works hitherto published on the subject are in general very unsatisfactory. When may we expect the completion of the author's history of Gainford?

**THE CHURCHES OF SCARBOROUGH, FILEY, AND THE NEIGHBOURHOOD.**

By G. A. Poole, M.A., Vicar of Welford, and J. W. Hugall of Pontefract, Architect, and Secretary to the Yorkshire Architectural Society. 8vo. Masters, London.

A collection of notes relative, as the title implies, to the churches of Scarborough and its vicinity, illustrated by numerous cuts of elevations and details. This little volume contains much valuable information, and cannot fail to be acceptable to those archæologists who may select this pleasant watering-place for their autumnal sojourn. The names of the authors guarantee the accuracy of their notes.

**RAMBLES ABOUT BATH, AND ITS NEIGHBOURHOOD.** By James Tunstall, M.D. Second edition, with map and illustrations. 8vo. Simpkin and Co. London.

The present year has been prolific of hand-books, to spots of popular resort in England, of very superior merit; and among them Dr. Tunstall's publication justly deserves mention. However we may differ from the author in some of his conclusions on archæological subjects, it affords us much satisfaction to bear witness to the evident high feeling which per-

vades his work ; to the researches he has made on the subject of local antiquities, and to the good taste shewn in the selection of objects for illustration. It is certainly one of the most attractive publications of its class.

**SOME REMARKS UPON THE CHURCH OF GREAT HASELEY, Oxfordshire, &c.** Second edition. Published for the Oxford Society for promoting the Study of Gothic Architecture.

This revised edition of the best account of the architectural features of a country church ever published, is distinguished by considerable additions and an account of Rycote chapel, with an engraving of it. The chapel is situated in the parish of Haseley, and is a good specimen of Perpendicular work, its date is ascertained to be about 1460. We are glad to observe that the heraldic decorations of the church have also received much additional illustration. It may be added, that it is reprinted in aid of the expense incurred in restoring the edifice, which exceeded the amount of subscriptions by the large sum of £526. 9s. 10*d.*: but were this not so, its republication is in every respect a gratifying testimony to the merit of the work.

**A BOOKE OF SVNDRY DRAUGHTES.** Principally serving for Glasiers : and not impertinent for Plasterers and Gardeners : besides sundry other professions. By Henry Shaw, F.S.A. Pickering. London, 1848.

The Editor states in his preface that this work is almost wholly copied from a volume by Walter Gidde printed in London in 1615. The numerous designs it contains cannot fail to be most useful, as working drawings, to glaziers ; and we may add that the volume is prepared with Mr. Shaw's usual taste and discrimination.

**ENGLISH MEDIEVAL EMBROIDERY.** John Henry Parker, London.

As the greater portion of this essay, written by a member of the Institute, appeared in the pages of the Archæological Journal, we are precluded from any criticism upon it. It may be remarked, however, that the reprint is distinguished by many additional illustrations, among which are two etchings by Le Keux of the ancient altar-cloth at Steeple Aston church, Oxfordshire ; and its value is further enhanced by a practical chapter from the pen of a lady, who will be recognised by many of our fair readers under the initials E. C. P. The want of a publication of this nature has long been felt, and doubtless the present volume will be found in every respect useful. The elegant style in which it is printed and its tasteful binding render it a most appropriate ornament for the drawing-room table.

## ARCHAEOLOGICAL WORKS RECENTLY PUBLISHED.

---

ANCIENT and MODERN COINS, by J. Y. Akerman, Fellow and Secretary of the Society of Antiquaries of London. 8vo., with many Wood Engravings. J. R. Smith, 4, Old Compton Street, Soho.

ENGLISH MEDIEVAL EMBROIDERY. 16mo., with numerous illustrations. John Henry Parker, Oxford and London.

THE ECCLESIASTICAL and ARCHITECTURAL TOPOGRAPHY of ENGLAND, Published under the sanction of the Central Committee of the Archaeological Institute of Great Britain and Ireland. Part I.—Bedfordshire.

SOME REMARKS UPON THE CHURCH OF GREAT HASELEY, Oxfordshire, together with Extracts from Delafield's MS. in the Bodleian Library, entitled "Notitia Hasleiana." Second edition. 8vo. Oxford. Published for the Society for promoting the Study of Gothic Architecture. Parker.

THE CHURCHES OF SCARBOROUGH, FILEY, and the Neighbourhood. By G. A. Poole, M.A., Vicar of Welford, and John W. Hugall, Architect. fcp. 8vo. Masters, Aldersgate Street.

SKETCHES OF CONTINENTAL ECCLESIOLOGY, or Church Notes in Belgium, Germany, and Italy. By the Rev. Benjamin Webb, M.A. 8vo. Masters, Aldersgate Street.

THE LATIN CHURCH DURING ANGLO-SAXON TIMES. By Henry Soames, M.A. 8vo. Longman and Co.

### *Preparing for Publication.*

THE MONUMENTS OF NINEVEH. From Drawings made on the spot by Henry Austen Layard, Esq. In one handsome volume, folio, illustrated in one hundred plates.

It is proposed to publish a Selection from the Drawings made by Mr. Layard, of Sculptures, Bas-reliefs, and other objects discovered during excavations carried on by him among the ruins of Nineveh and other ancient Cities of Assyria. Plans of the Buildings, and Views of the principal Mounds, enclosing them, together with Drawings of Ornaments, and various small objects of considerable interest in ivory, bronze, and other materials, will be included in the work.

The Drawings are in outline, and will be carefully engraved as nearly as possible in fac-simile. John Murray, Albemarle Street.

DESCRIPTIVE NOTICES OF SOME OF THE ANCIENT PAROCHIAL CHURCHES OF SCOTLAND. 8vo., with woodcut illustrations. John Henry Parker, Oxford and London.

SACRED AND LEGENDARY ART. By Mrs. Jameson. 2 vols. sq. crown 8vo., illustrated by numerous woodcuts, with Etchings by the Author. Longman and Co.

## Notices of New Publications.

---

**EXAMPLES OF DECORATIVE TILES**, sometimes termed Encaustic, engraved in fac-simile, chiefly in their original size ; with introductory remarks by John Gough Nichols, F.S.A. London, 1845, 4to.

**PATTERNS OF INLAID TILES**, from Churches in the Diocese of Oxford, drawn and engraved by W. A. Church. Wallingford, J. G. Payne, 1845, 4to.

**ANCIENT IRISH PAVEMENT TILES**, existing in St. Patrick's Cathedral, &c.: with introductory remarks by Thomas Oldham, Esq., F.G.S., Dublin, 4to.

THE remains of decorative pavements, formed of baked clay, extensively used in former times in sacred structures and in the dwellings of our ancestors, have recently been investigated with considerable attention. Regarded as vestiges of a most ingenious and effective process of fabrication, in connexion with the neglected subject of the fictile manufactures of the middle ages ; viewed as objects of antiquarian interest, supplying frequently valuable information regarding heraldry, the descent of property and endowment of religious foundations, or merely as pleasing adaptations of ornament, available for many practical purposes in our own days, the decorative tiles, found in abundant variety in Great Britain, claim alike the notice both of the architect and the antiquary. These remains have, indeed, found increasing estimation in consequence of the successful revival of the manufacture of tile-pavements in later times, under the influence of a renewed taste for ecclesiastical architecture and decorations, strictly in accordance with the best medieval examples.

The attention of the curious, even in the last century, was occasionally arrested by the singular devices, the heraldic bearings or inscriptions presented by these ingenious productions of fictile art. Thoresby had admitted into his museum certain ornamental tiles found at Fountains abbey : the learned Ducarel called the notice of antiquaries to the interest of the armorial pavement in the palace of the dukes of Normandy, at Caen. Dallaway, Carter, Fowler, Lysons, and other authors, endeavoured to reclaim these relics from unmerited neglect, and the researches of later antiquaries have brought before us a great variety of interesting examples, ranging from the thirteenth or fourteenth century to the Reformation. The series produced by Mr. John Gough Nichols, with the accompanying memoir, comprising the results of his extended and careful researches, has supplied

examples of a great variety of remains of this nature, existing in England. The specimens which have occurred in cathedral or abbey churches in Ireland, have formed the subject of an interesting memoir by Mr. Oldham, well deserving of the attention of all who are interested in such branches of antiquarian research. During the past year only, as far as we are aware, have any decorative tiles been noticed in Scotland; and we owe to Mr. Cosmo Innes the knowledge of certain curious examples from the ancient priory church of North Berwick, represented in the volume of documents relating to that monastery, presented to the Bannatyne Club. A collection of beautiful examples from the churches of the diocese of Oxford have been successfully reproduced, in the colours of the original tiles, by the late Mr. W. Church, of Wallingford; and a profusion of other remains of these pleasing decorations have been given in the Gentleman's Magazine, and many topographical or architectural publications. Whilst therefore, no public collection of specimens as yet exists, to illustrate the progress of the manufacture or the characteristic varieties of design, at various periods, the works to which we have alluded afford a mass of curious and useful information.

The decorative pavements of the middle ages, traced in their connexion with the mosaics of Roman times, the brilliant *opus Alexandrinum*, and gold-grounded mosaics of a later period, or compared with other decorations accessory to architecture, would form the subject of a memoir of considerable interest, far beyond the limits of our present purpose. The principles of general arrangement, the combination either of geometrical designs, or of flowing ornament disposed in a kind of diapered work, on a large scale, analogous to that exhibited by ancient heraldic blazonry, deserve closer attention than has hitherto been bestowed upon the subject. The minor details are correctly understood, but scarcely has any attempt been made to define the rules and conventional principles, by which general arrangement was produced, so as to preserve harmony with the other decorations or features of the structure; many valuable examples of arrangement exist in England, and we hope that at no distant time they may be collected, and classified in accordance with the distinctive character of each successive period. Such a work, although inferior in interest and beauty to the exquisite reproductions of the geometrical mosaics of the middle ages, displayed by Mr. Digby Wyatt<sup>a</sup>, from the striking examples existing in Italy, might, we feel convinced, form a publication not less practically useful in the present times of church-restoration and church-building, than acceptable to the antiquarian enquirer.

The pavements of our own country were necessarily of a more homely description; the materials available for their formation and the mechanical process employed were of the most simple kind. It may, however, well excite surprise to notice the pleasing and effective results produced in many

<sup>a</sup> Specimens of the Geometrical Mosaic of the middle ages, with a brief Historical Notice of the Art: by Mr. Digby Wyatt, with plates representing the medieval mo-

saics of Italy and Sicily, printed in gold and colours. Folio. Published by Messrs. Day.



instances by simple combination of red and white clays, as also the precision with which the designs were expressed by means of this ingenious expedient of medieval art. The varieties of design exhibited by these tiles are endless; in the publications, to which it is our present object to invite attention, many of the most striking specimens will be found; we regret that the dimensions of these fac-similes, which are given for the most part of the full size of the originals, preclude the possibility of our offering any here for the inspection of our readers: we have endeavoured to supply the deficiency by placing before them reduced representations of a number of very interesting decorative tiles hitherto unpublished, existing in Christ Church cathedral, Oxford. To these we have been enabled to add, by the kindness of Mr. John Gough Nichols, several reduced fac-similes of tiles of the fifteenth century.

We are indebted to Mr. John Gough Nichols for the first attempt to give a Series of medieval tiles, used in England; his publication materially contributed to call attention to the appropriate and beautiful character of pavements of this description, as decorations accessory to architecture, and to aid the selection of good models for modern use. This publication includes many interesting heraldic tiles and personal devices, memorials mostly of benefactors to the fabric which they adorned; such, for example, as the Stafford knot issuing from the nave of a wheel, and the swan of the Bohuns, here represented.

Armorial subjects seem singularly suited for the enrichment of pavements of this description, and they are of frequent occurrence. A very good example of the combination of the bearings of husband and wife, the single and impaled coats alternating, is supplied by a tile from Great Malvern, given by Mr. Nichols, charged with the bearing of the Bracys, of Madresfield, who contributed to the rebuilding of the abbey church. It is the quarter of an elegant compartment of four.

The most singular application, however, of fictile ornament, recorded by Mr. Nichols, is the use of tiles in place of panelled wood, to cover and decorate the lower part of the walls of the choir of a church, or any portion of the structure where stall-work or carved wainscot was customarily introduced. Our thanks are due to him for enabling us here to lay before our readers reduced fac-similes of these curious tiles: they are given of the full size of the originals in his work, to which we must refer for a description. Each tile measures  $8\frac{1}{2}$  in. by  $6\frac{1}{4}$  in., the set forming a design resembling stall-work, three feet and a half in length. We are not aware that any similar application of *terra-cotta* had been noticed in England or continental countries. These examples are from Great Malvern. The dimensions of our page will not allow of the entire set being here given in their proper order: the tile forming the base is ornamented with the symbol of the pelican, the uppermost tile is dated 36 Hen. VI. (1457-8.)

In connexion with these illustrations of tile pavements, Mr. Nichols notices a very curious ornamental pavement at Canterbury cathedral formed of circular slabs, sculptured with designs in low relief, the excised

ir  
c  
o  
t  
i  
r  
n  
c  
t  
r  
i  
a  
s



antiquary del. hoo

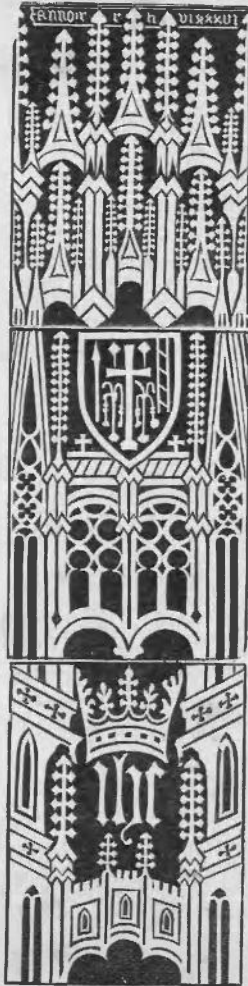
TILES, FROM THE CATHEDRAL, OXFORD.





NOTICES OF NEW PUBLICATIONS.

DECORATIVE TILES, OF THE FIFTEENTH CENTURY, GREAT MALVERN ABBEY CHURCH



Lower portion of the series

Small set of five Wall-Tiles, dated 60 Henry VI.. 1457-8

parts being filled up with a dark coloured cement. We are not aware that any work of this kind has been found elsewhere in England: it is however analogous to that of incised sepulchral slabs, on which coloured cements were unquestionably introduced in a similar manner, although the injuries of time have left us no perfect example. The subjects here presented are from Canterbury, and represent one of the favourite representations of the Virtues dominant over Vices, with one of a set of the operations of husbandry.

The collection formed by Mr. Church, and published by Mr. Payne of Wallingford, exhibit some curious designs, found at Wallingford castle, or in various churches in Berkshire, and Oxfordshire. The representations in this pleasing monograph of a district, highly interesting to the architectural student, are beautifully printed in colours, as are also the woodcuts in Mr. Nichols' work, which materially enhances their effect<sup>b</sup>.

The tiles discovered by Mr. Oldham in St. Patrick's cathedral, Dublin, and amongst the ruins of several Irish abbeys, have mostly a peculiar character, and possess great elegance of design. They bear a much closer resemblance to examples existing in Germany, at Bebenhausen, for example, in Swabia<sup>c</sup>, and to some vestiges of decorative pavements in Normandy, than can be traced amongst the numerous varieties found in England. We are inclined to assign several of them to the artificers of Flanders, whence, as proved by many records, paving tiles were extensively imported, even at an early period. In the Introductory remarks given by Mr. Oldham, comprising some very interesting general information on the subject, we learn that amongst the Irish specimens occur many with impressed designs, and sometimes with designs in relief as well as those of the more ordinary kind, where the impression is filled up with clay of a different colour. These varieties occasionally may be noticed in our own country, proving that several modes of fabrication were in use, and regarding these much remains to be explained by careful examination. Some persons have thought that these pavements were produced exclusively by ecclesiastics, and for the purpose of sacred decoration: it is remarkable, certainly, that the earlier examples mostly occur, if not exclusively, in or near churches, and private oratories in castellated or domestic edifices. We are indebted to Mr. Oldham for the notice of a singular passage in the statutes of a Cistercian chapter, in Normandy, relating apparently to pavements of this description, fabricated by a monk of Beaubec, who was thenceforth forbidden to work for any but persons of that order. This occurred in the year 1210, and is a curious proof of the estimation in which this ingenious fictile art was held at that time. The Cistercian had

<sup>b</sup> The *blue* and yellow tile from Dorchester church, given by Mr. Payne, is unique, if the bright colour of the field be correct. We regret that these interesting woodcuts are not accompanied by descriptions. It would have been very desirable

to know whether this blue were an enamelled colour, or merely a glaze, accidentally coloured in the kiln.

<sup>c</sup> See the "Baksteinplattchen" represented in the account of the Kloster Bebenhausen, by Heinr. Graf, Tubingen, 1828.



incurred blame, it seems, by designing pavements, "quæ levitatem et curiositatem præferunt," exhibiting some unbecoming selection of ornament, resembling, possibly, the grotesque subjects, occasionally obscene or indecorous, frequently found in cathedral or abbey churches. It is obvious that he had attained no ordinary skill in works of this nature, and it is remarkable that although few vestiges of such pavements have escaped the decay of time and the ravages of the revolution, evidences are preserved, shewing the perfection and elaborate character of the fictile pavements which formerly enriched the abbey churches of Normandy. The limits of the present notice will not permit us to enter fully upon this subject, to which we hope to advert on a future occasion. The curious citation, however, given by Mr. Oldham regarding Beaubec, reminds us of the very remarkable pavement of the chapter-house at Jumieges, one of the most celebrated Benedictine abbeys, of which order the Cistercian was a branch. The building, and every trace of these decorations have perished, but a series of drawings have been preserved in the collections formed by Monsieur de Gaignieres, about the year 1700, exhibiting the tombs of the abbots of that monastery, described as *tombes de quarreaux*, forming the pavement of the *chapitre*, and arranged side by side in several rows<sup>d</sup>. The sketches are tinted, and shew that the figures were partly coloured; in the example here given, the chasuble is red, the orfrays and maniple yellow, with blue ornaments. It is singular that the figure itself is represented as of one piece, not, like the pavement in Prior Crauden's chapel at Ely, of several portions cut out and united, as are the parts of a painted window. The joints of the tiles are only seen in the surrounding parts of the tomb. Unfortunately, there are now no means of ascertaining the peculiar construction of these *tombes de quarreaux*; it might be conjectured that the figure was of stone, incised and painted, or of some other material, presenting a flat surface and surrounded by tiles, but this seems improbable.

These curious tombs appear to have been executed at one period, probably when the pavement of the chapter house required to be renewed. Abbot Roger, first of the name, died, A.D. 1177. The abbots commemorated are those who presided at Jumieges, during the twelfth and earlier part of the thirteenth century; all the tombs appear to be the work of the latter period. We have the more readily presented this curious example to the readers of the Journal, as one amongst various fictile tombs which existed on the continent, because it has been stated recently, that remains of sepulchral memorials formed of tiles exist in our own country. If this be the case, it is hoped that this notice may draw forth further information on this subject.

<sup>d</sup> *Eglises de Normandie*, vol. ii. pp. 36—46. This curious assemblage of drawings is preserved in Gough's Collections, in the Bodleian Library. Another example

of tombs of tiles, one representing a knight in mail, is there given, from Fontenay, and is noticed by De Caumont, *Bulletin Monumental*, August, 1848.



© 21, 1871, and 1872.

TILE MONUMENT, FORMERLY IN THE CHAPTER HOUSE, ABBEY OF JUMIEGES



NOTICES OF NEW PUBLICATIONS.



The Swan device of the Bohuns, and Richard II.,  
Great Malvern.



Arms of Ernauf of Matresfield, Great Malvern.



The "Arms of the Passion," Great Malvern.



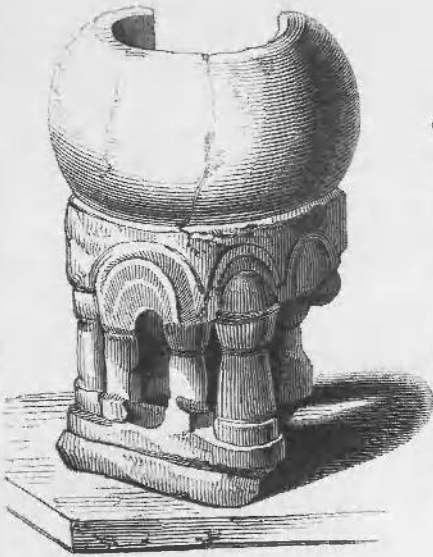
The Staff and Knot, Great Malvern.



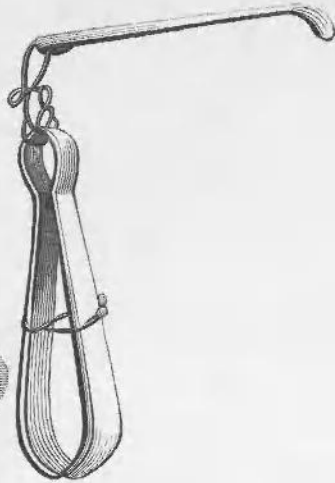
Inlaid Pavement, Canterbury Cathedral

NOTICES OF NEW PUBLICATIONS.

ANTIQUITIES DISCOVERED IN ESSEX.



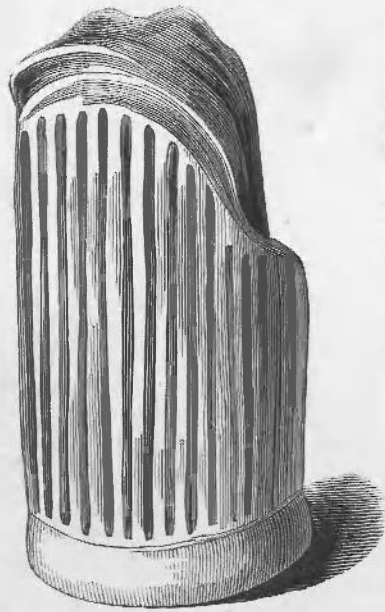
Roman Urnibulum of Terra Cotta, Chesterford.



Bronze Tweezers, Chesterford.



Roman Terra Cotta figure, symbolical of Plenty.



ANTIQUA EXPLORATA, being the result of excavations made by the Hon. R. C. Neville, in and about the Roman station at Chesterford, &c. 1847.

SEPULCHRA EXPOSITA, or an account of the opening of barrows, with remarks upon antiquities discovered near Audley End, Essex. By the Hon. R. C. Neville, F.S.A. Saffron Walden, G. Youngman. 1848. 8vo.

THE pursuit of archæological investigation must receive a considerable impulse from exertions such as are recorded by the noble author of the volumes to which we would invite the attention of our readers. Having adopted the study of antiquity as a means of alleviating the pains and tedium of severe illness, Mr. Neville has brought to its aid the accomplishments of a cultivated mind, and with returning health and strength has pursued his interesting labours in the field of archæology, plying the spade and mattock with most laudable zeal and good success. We heartily wish that more of our young nobility, who have ample leisure and means at their command, would follow in the steps of Mr. Neville, and by giving some of their attention to the history of their estates and neighbourhood, either topographically or archæologically, add their contribution to the great story of their country. The cases, however, in which the taste for the study, with ample means to pursue it, are united, occur but seldom, and we are therefore disposed to speak strongly in praise of such instances, when they fall under our notice.

The locale of Audley End is one well calculated to incite an enquiring mind to the study of antiquity, being surrounded, almost on all sides, by sites of no ordinary interest to the archæologist, and vestiges of the successive occupants from primeval to Norman times.

The "Antiqua Explorata" treats of these in a most agreeable manner, and although the author modestly insinuates in the preface to his "Sepulchra Exposita" that the dryness of the subject had rendered him doubtful of the success of his first volume, we are glad to find that his experience has taught him otherwise, and that he has been induced to produce his second series of antiquarian memorials. It is by the careful noting down of every fact connected with excavations and disinterments, such as are there described, by the cautious examination of the several remains discovered, and their comparison with those brought to light by similar researches in this and other countries, that we are enabled by degrees to form just conclusions as to the manners, habits of life, manufactures, and occupations during the remote periods of our history, to which they relate.

We cannot applaud too highly the careful tone of both these volumes, the anxiety not to assume any point without sufficient evidence, and the desire to describe each discovery with minute correctness.

We are enabled, by Mr. Neville's kindness, to lay before our readers a few of the interesting subjects represented in these volumes, engraved, as we believe, from faithful drawings by Mr. J. M. Youngman.

Amongst the curious vestiges of Roman occupation found at Chesterford,

some remarkable objects of terra-cotta deserve especial notice, one of them apparently a *thuribulum*, or vase for burning perfume, of singular form, strikingly resembling that of some early baptismal fonts in England; it might be conjectured that their design had been copied from some such prototype. The height of this curious little vessel is about four inches. The "Borough Field" at Chesterford, the supposed site of Iceanum, had long been celebrated for discoveries of ancient remains, including ornaments of gold of great value. Mr. Neville has not had the fortune to disinter objects of this precious nature, but his collection is rich in *ficilia*, bronzes, implements and various interesting relics of Roman date. The bronze armilla and *volsellæ*, with the ear-pick appended, as here shewn, are from Chesterford. In excavations prosecuted by Mr. Neville, near Hadstock, a flute, formed of two pieces of bone, was found with Roman coins, remains of tessellated pavement, "Samian" ware, &c. We believe that such a musical instrument is an object of unusual rarity in this country.

Mr. Neville's second publication relates chiefly to discoveries made in tumuli. He records a fresh and remarkable instance of the deposit of a large quantity of bronze celts and spear-heads, at Elmdon, with lumps of fused metal, giving rise to the conjecture that these curious implements had been in course of manufacture at that spot. The *thuribulum*, here represented, was found with cinerary urns in a barrow near Royston: it is perforated at irregular intervals all around: vessels of this type are very uncommon, one only, resembling this, has been found in Wiltshire. Mr. Neville notices an interesting discovery of Roman remains at Arkesden, in Essex, comprising specimens of Samian and other antique wares, and a most curious terra-cotta figure, three inches high, apparently symbolical of plenty or fecundity, representing a female holding an infant in each hand. It was possibly an *ex voto*; De Caumont has engraved a similar figure, found in France, and the symbol appears on the reverses of Roman coins. During the winter months of last year Mr. Neville prosecuted his research at the "Borough Field" with much success: about the same time a memorable discovery of Roman coins was made during railway excavations; in the bronze *patella*, or strainer, here figured, were found coins: a skeleton lay near this deposit, with an urn, containing several First brass coins of Trajan.

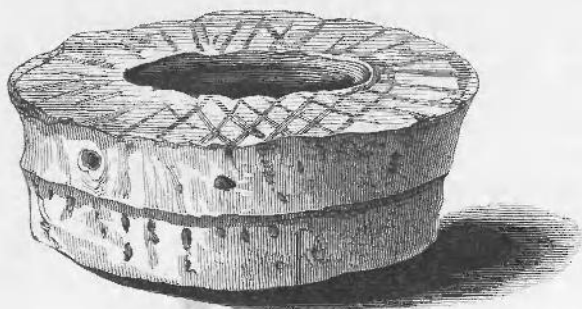
The remains of a later age, described and represented in Mr. Neville's work, portions of armour disinterred near Hildersham castle, have been previously noticed in our "Archæological Intelligence." The plan of a Roman villa, with a tessellated pavement, and vestiges of a structure of considerable importance, form an interesting feature of the "Sepulchra Exposita."

We understand that of late Mr. Neville has been again most industriously and successfully occupied in the disinterment of another Roman villa at Chesterford, and we hope that he will renew also his literary labours, and record with the like accuracy and intelligence the results of his researches.

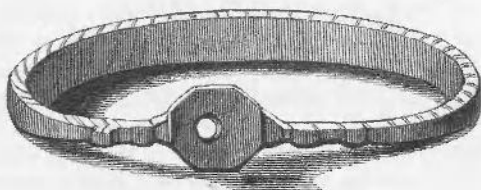
\* See page 227 of this volume.

NOTICES OF NEW PUBLICATIONS.

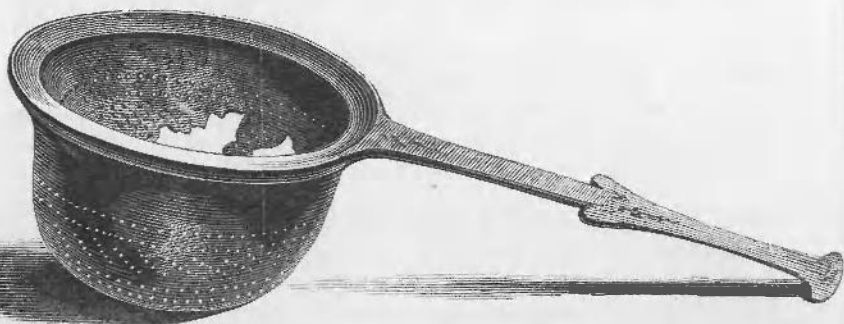
ANTIQUITIES FROM THE MUSEUM OF THE HON. RICHARD NEVILLE, AT AUDLEY END.



British Censer of clay, found in a tumulus at Royston.



Bronze Armilla, found at Chesterford, Essex



Roman Vessel of bronze, containing coins, found in the Borough Field, Chesterford

DESCRIPTION OF THE ROMAN THEATRE AT VERULAM. By R. Grove Lowe, Esq. Published for the St. Alban's Architectural Society, G. Bell, Fleet Street. 1848. 8vo.

It is gratifying to bear testimony to the increasing advantages which accrue from the establishment of Local Archæological Societies, in various parts of our country. The intelligent desire to comprehend and to preserve the structures and vestiges of ancient times has rapidly progressed, in late times: the investigation of forgotten sites daily brings to light abundant evidences, and we may hope, that ere long, the obscurity, in which the history of the earlier periods is involved, may be satisfactorily dispersed. The desire for Government interference, in the conservation of national monuments, has often been expressed; but, much as it might be wished that a salutary influence were exerted by the State, and encouragement freely afforded to the prosecution of research into British antiquities, many are the cases in which an intelligent Local Association may prove far more effective than any system of legislative control.

We see with satisfaction the readiness on the part of such Local Societies, as shewn in the little work before us, not merely to investigate, but to record the results, for general benefit. It is rarely that so valuable a prize repays the quest of the archæologist, as that which is due to the sagacity of Mr. Lowe. We are indebted to that gentleman both for the first discovery, and for an agreeable description, to which we would invite the attention of our readers. Various spots are known in England, adapted apparently for those public games, in which the Romans took so much delight; we believe, however, that no site of any regular structure, resembling the remains found at Verulam, had been previously brought to light. These important vestiges of the grandeur of that ancient Municipium, detected casually by Mr. Lowe, have been fully investigated, by the permission of the earl of Verulam, and through the instrumentality of the St. Alban's Society, of which he is the President. This interesting work was duly appreciated by other Societies, engaged in the prosecution of antiquarian research, who readily offered their aid; and a contribution of five pounds was voted by the Central Committee of the Institute to so good an object. The results of the subsequent discoveries have been recorded by Mr. Lowe, in this memoir, read at a meeting of the St. Alban's Society, in April last; he has given a ground-plan and section of the building, with plans of ancient theatres, Greek and Roman, for the purpose of comparison. His remarks will be read with much interest: the detailed account of the peculiarities of construction shews the care and ability of the writer in the important task of watching the progress of an investigation, and preserving a faithful narration. We rejoice to perceive that a Society of such hopeful promise, and established under such good auspices, as the Architectural Society of St. Alban's, bids fair, by taking a more extended scope than ecclesiology alone affords, to acquire an archæ-

ological reputation worthy of the ancient name of Verulam. We hope that Mr. Lowe will prosecute with fresh energy and success the labours which have added so important a fact to the memorials of Roman occupation in Great Britain.

DESCRIPTIVE NOTICES OF SOME OF THE ANCIENT PAROCHIAL AND COLLEGIATE CHURCHES OF SCOTLAND. With illustrations on wood by Jewitt. 8vo., Edinburgh, A. Lendrum and Co. London and Oxford, John Henry Parker.

WE received this work with much pleasure, accompanied by an offer of the use of any of the woodcuts, which are really beautiful, and the typography excellent. At first sight we hailed its appearance with satisfaction as a fitting companion to the Architectural Topography of England, publishing under the auspices of our Committee. It is with great regret that we find ourselves compelled to say that our expectations are not realized, the work does not come up to what we had anticipated from it. A good short and popular account of the churches of Scotland is a work much wanted. Notwithstanding the barbarous manner in which they have been treated by the zealous but ignorant fanatics of the sixteenth century, and the still greater injury caused by subsequent neglect, enough yet remains to be worth preserving, and to be highly valuable to those whose education is sufficiently advanced to enable them to appreciate these relics of the former greatness and piety of their ancestors. The great thing necessary for this object is a work which can be understood by the people, and is calculated to make them feel an interest in the preservation of what still remains. We trust Mr. Billing's work will do much to effect this object, but assuredly the present writer will do very little. His descriptions are verbose and scarcely intelligible without the aid of engravings, which though excellent as far as they go, are too scanty in number to be of much assistance. The work is encumbered by hard words to excess, and presents all the speculations and conceits of the Ecclesiological School. One half the churches are described as S ———, and the *orientation* is duly described in all, occupying space that might well have been better employed. It appears to us that a theory of orientation might with equal probability be based upon the age of the moon at the time the foundations were laid, as upon the time of the sun's rising on the day of the saint after whom it was named, which in many cases could not be known until it was finished.

Whoever has looked down on the city of Caen from the hills surrounding it, must have observed that the two great abbey churches of St. Stephen and the Holy Trinity stand nearly at right angles to each other, and that St. Peter's and other parish churches follow the line of the streets in which they stand. The latter observation applies equally to other cities, in England as much as abroad, any person who has been at the pains of observing with the compass the orientation of a score or two of churches in England, whether in towns or in the country, must be satisfied that no general theory



NOTICES OF NEW PUBLICATIONS.



DOORWAY TO CHANTRY CHAPEL, BOTHWELL CHURCH

can account for the endless variations; and as half-a-dozen St. Stephen's or St. Peter's will each have a different orientation, the saint can have nothing to do with it. A little further observation will convince him that the locality, the nature of the soil, and situation, had much more influence than any other cause. So that the general direction was eastwards, no matter how many points to the north or south, the builders appear to have been satisfied. The author of this work, and many others, are to be pitied for having been led into the waste of much valuable labour and research, which if properly directed might have added considerably to our stock of knowledge in a field which is quite wide enough in itself to afford ample room for the most active and the most energetic.

A more lamentable instance of the mischief which must arise from the introduction of the fancies of the Ecclesiologists into use, than is presented by this book, it would be difficult to point out. Much credit is due to the author for the labour he has bestowed upon it, and if he had exerted a little more of the usual shrewdness and common sense of his countrymen, he would have supplied a useful hand-book for travellers interested in architecture, and have helped to stir up the spirit of those who have the control of the fabrics. But a great part of his book is rendered quite unintelligible to the mass of readers, and almost equally so to those who are really familiar with the subject. It is notorious that the architecture of Scotland bears more resemblance to that of France at the same periods, than to that of England, and the first requisite for a writer on the architecture of Scotland was to make himself familiar with that of France by personal examination on an extensive scale. Yet we should say, judging from the book, that the author has never been in France, and knows nothing whatever of the mediæval buildings of that country. He has chosen to adopt the new-fashioned nomenclature of "First, Middle, and Third-Pointed," and most fatal confusion is the result. He forgets that the Perpendicular, or "Third-Pointed" of England, and the Flamboyant, or "Third-Pointed" of France, are two very different styles, and he gives us no clue whatever as to which he means in describing the "Third-Pointed" of Scotland. But worse than this, he evidently does not know the difference between the Decorated, or "Middle-Pointed" of England, and the Flamboyant, or "Third-Pointed" of France, and as far as we can judge by his descriptions and his engravings, the whole of that class of buildings which he has described as "Middle-Pointed" do really belong to the Flamboyant style. Assuredly neither the doorway at Bothwell nor the font at Inverkeithing belong to the Decorated style, though described here as specimens of "Middle-Pointed;" they are Flamboyant work, or bear a much closer resemblance to that style than to any other; the same may be said of the pillar and base of St. Giles's, Edinburgh.

In the Introduction the author states that from whatever cause, "the practice of church building was in a state of entire suspension" during the whole of the fourteenth century.

"With regard to parochial churches. If along with the inferences to be drawn from historical events, it can be shewn that in other parts of the

country no Gothic structures exist in anywise differing materially from those of the Midland Counties, there would seem to be just grounds for believing that the progress of ecclesiastical architecture in Scotland received a sudden and irrecoverable check about the end of the thirteenth century. Whether it was that the profuse zeal of David the First and his immediate successors had already sufficiently stocked the country with religious establishments, or that the distractions and impoverishment occasioned by the war with England, and the prolonged contest between the families of Bruce and Baliol for the crown, put a stop to the cultivation of every peaceful art, is uncertain; but it is beyond doubt that the practice of church building was in all but a state of entire suspension during the whole of the period that elapsed between the accession of John Baliol in 1293, and the death of Robert the Third in 1406.

“By reference to Spottiswoode’s list of Religious Houses, and other authentic sources, it will be seen that nearly the whole of the collegiate churches, although in *style* belonging to the Middle-Pointed period, were not erected until about the middle of the fifteenth century, and there appears to be no reason for supposing that the Middle-Pointed portions which are appended to the original work of the cathedrals and monasteries are of much earlier date. An examination also of other churches and chapels, seemingly of parochial origin, that are to be met with here and there, either nearly entire or in a state of ruin, will assist in bearing out the view here taken. Among them only two styles are to be found, Norman and Middle-Pointed, the former generally of advanced character, but at same time remarkably consistent and pure; while on the other hand, the latter presents so many anomalous combinations of form, accompanied too, not unfrequently, with such feebleness and tenuity of expression as can scarcely fail to suggest not only an absence of chronological agreement, but a falling away into those vague and depreciated conceptions of artistic design which characterized the general decline of Church Architecture throughout the whole of Britain a little anterior to the epoch of the Reformation.”

Notwithstanding the frequent mention of the “Middle-Pointed style,” if by this name we are to understand the style which prevailed in the fourteenth century, usually called the Decorated style, it does not appear that any of the buildings here described really belong to that style at all. In other parts of the work the author does not seem to distinguish the frequent patching, and the use of old materials, such as doorways and windows, in rebuilding a church, which constantly prevailed at all periods, and is always puzzling to beginners.

The author has described only thirty-four churches, and with almost unintelligible descriptions of these he has filled a volume of respectable dimensions. The omissions strike us as remarkable in an account of the churches of Scotland; no mention is found of Melrose abbey church, or Glasgow cathedral, or Stirling church, or Jedburgh abbey, or Holyrood chapel. The same number of pages might very well have included all the remains worth noticing in Scotland, whether churches, cathedrals, or castles, and

the descriptions would have been all the more intelligible for being thus shortened. For instance, the description of Roslin chapel occupies thirteen pages, in which it is described as an example of "Middle-Pointed," built in 1466; and after wading through this long description we ask ourselves in vain what information we have gained, or can carry away from this elaborate description. If the new-fashioned nomenclature is to be introduced and used in the manner exemplified in this work, the sooner all attempts at architectural description are suppressed, the better; they can only tend to mislead or to make such utter confusion as to be worse than useless.

ARCHAEOLOGIA HIBERNICA. A Hand-book of Irish Antiquities, Pagan and Christian: especially of such as are easy of access from the Irish Metropolis. By William F. Wakeman. With numerous illustrations. Dublin, James M'Glashan, 21 D'Olier-street; William S. Orr and Co. 147 Strand, London, 1848.

THE elaborate work of Mr. Petrie is necessarily confined to comparatively a small number of persons by its bulk and expense; a "Hand-book of Irish Antiquities" for the people was therefore a desideratum which has been admirably supplied by the present volume; nothing better could be desired, the work is well compiled and well arranged, the woodcuts are very numerous and beautifully executed, the printing excellent, and the price moderate. It offers quite an inducement for an English antiquary to visit Dublin for the sake of making use of this manual. The five first chapters treat of the pagan antiquities, cromlechs, pillar stones, sepulchral mounds, cairns, &c., raths or duns, and stone circles. These do not differ materially from the primeval antiquities of other countries, and as it is difficult to notice every thing in such a comprehensive treatise, we pass on at once to the early Christian antiquities; the first are the oratories, a very remarkable class of structures, the remaining examples of which are almost confined to a particular district of the south-western part of Munster. "A fine and hitherto unnoticed example occurs upon the rock called Bishop's Island, near Kilkee, upon the coast of Clare: it measures in circumference 115 feet. The exterior face of the wall, at four different heights, recedes to the depth of about one foot, a peculiarity not found in any other structure of the kind, and which was probably introduced with the view of lessening the weight of the dome-shaped roof, which was formed, not on the principle of the arch, but, as usual, by the gradual approximation of the stones as the wall ascended."

The next chapter relates to the early Christian churches, with which the extracts from Mr. Petrie's work in our third volume have already made our readers familiar. The fourth chapter treats of crosses, &c., and as this affords a favourable and characteristic specimen of the work, a few extracts are necessary to give a fair idea of its value. "The graves of many of the

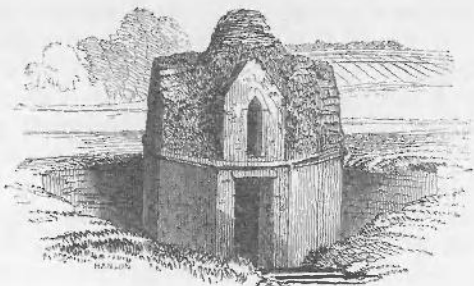
early Irish saints are marked by stones differing in no wise from the pagan pillar stone, except that in some instances they are sculptured with a cross, plain or within a circle. This style of monument appears to have been succeeded by a rudely-formed cross, the arms of which are little more than indicated, and which is usually fixed in a socket, cut in a large flat stone. Such crosses rarely exhibit any kind of ornament, but occasionally, even in very rude examples, the upper part of the shaft is hewn into the form of a circle, from which the arms and the top extend; and those portions of the stone by which the circle is indicated are frequently perforated, or slightly recessed. A fine plain cross of this style may be seen in the graveyard of Tullagh, county Dublin; and there is an early Decorated example near the church of Finglas, in the same county. Crosses, highly sculptured, appear to have been very generally erected between the ninth and twelfth centuries; but there are no examples of a later period remaining, if we except a few bearing inscriptions in Latin or English, which belong to the close of the sixteenth, or to the seventeenth century, and which can hardly be looked upon as either Irish or ancient.

“From the rude pillar stone marked with the symbol of our faith, enclosed within a circle, the emblem of eternity, the finely proportioned and elaborately sculptured crosses of a later period are derived. In the latter, the circle, instead of being simply cut upon the face of the stone, is represented by a ring, binding, as it were, the shaft, arms, and upper portion of the cross together.”

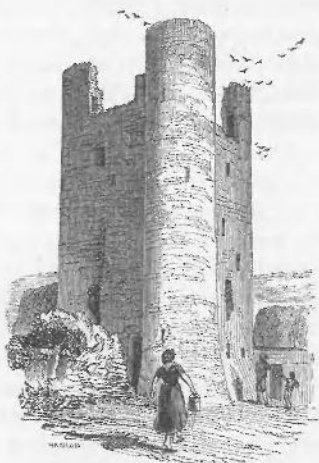
“The smaller cross (of Monasterboice) is most eminently beautiful. The figures and ornaments with which its various sides are enriched appear to have been executed with an unusual degree of care, and even of artistic skill. It has suffered but little from the effects of time. The sacrilegious hands which attempted the ruin of the others appeared to have spared this, and it stands almost as perfect as when, nearly nine centuries ago, the artist, we may suppose, pronounced his work finished, and chiefs and abbots, bards, shanachies, warriors, ecclesiastics, and perhaps many a rival sculptor, crowded round this very spot, full of wonder and admiration for what they must have considered a truly glorious, and perhaps unequalled work. An inscription in Irish, upon the lower part of the shaft, desires ‘a prayer for Muiredach, by whom was made this cross;’ but, as Dr. Petrie, by whom the inscription has been published, remarks, there were two of the name mentioned in the Irish annals as having been connected with Monasterboice, one an abbot, who died in the year 844, and the other in the year 924, ‘so that it must be a matter of some uncertainty to which of these the erection of the cross should be ascribed.’ There is reason, however, to assign it to the latter, ‘as he was a man of greater distinction, and probably wealth, than the former, and therefore more likely to have been the erector of the crosses.’ Its total height is exactly fifteen feet, and it is six in breadth at the arms. The shaft, which at the base measures in breadth two feet six inches, and in thickness one foot nine inches, diminishes slightly in its ascent, and is divided upon its various sides, by



NOTICES OF NEW PUBLICATIONS.



ST. DOULOUGH'S WELL.



SCURLOUGHSTOWN CASTLE



BEE-HIVE HOUSE, BISHOP'S ISLAND.

twisted bands, into compartments, each of which contains either sculptured figures or tracery of very intricate design, or animals probably symbolical."

The next chapter is on the Round Towers, giving a summary of their supposed origin, uses, and characteristics.

The third part treats of the Anglo-Irish remains, first the abbeys of Jerpoint, Newtown, and Bective, cathedrals of St. Patrick and Christ Church, Dublin, St. Doulough's church and well; we select the latter as the least generally known.

"The well of St. Doulough, which was probably also used as a baptistry, is quite in keeping with the singular character of his church. The spring, which is covered by a stone-roofed, octagon building, rises through a circular bason, cut out of a single stone, and was, not many years ago, thought to possess miraculous powers. According to tradition, the interior of the octagon building was anciently decorated with pictures, and holes are pointed out as having been made by the iron pins by which they were fastened to the wall. Adjoining is a most curious subterraneous bath. It is supplied by the well, and even yet the water rises to a considerable height within it. According to Mr. D'Alton, the well was dedicated to the Blessed Virgin, and the bath was called 'St. Catherine's Pond.'"

Ancient fonts appear to be common in the Irish churches, some of them of early character. The font at Kilcarn is a fine example of the fourteenth century, ornamented with figures of Christ and the Apostles under canopies with ogee heads, of which a series of engravings are given.

"Though the castles of Ireland, in point of architectural magnificence, cannot be compared with some of the more important structures of a similar character in England, they are frequently of very considerable extent. Placed, as they generally are, upon the summit of a lofty and precipitous rock, the base of which is usually washed by the waters of a river or lake, or by the sea, encompassed with walls and towers pierced with shot holes, and only to be approached through well defended gateways, they must, before the introduction of artillery, have been generally considered impregnable. Several of the early keeps are circular, but they usually consist of a massive quadrangular tower, with smaller towers at the angles. The internal arrangements are similar in character to those observable in the military structures of the same period in England and elsewhere." . . . "The ancient tower or castle of Scurloughstown is, perhaps, as good an example as any now remaining of the keeps usually found in those districts wherein the earlier colonies of the English had obtained footing. They are very numerous in the baronies of Forth and Bargie, in the county of Wexford; and examples occur in Kilkenny, and indeed, in most of the eastern and north-eastern counties. Their plan is generally of the simplest kind. A tall, square keep, with a circular tower, in which is a spiral stair-case, communicating with its various floors, at one of its angles. The roof of the lowest apartment, and the floor of the second, are usually formed of a strong arch of stone. The other floors were of wood, and the brackets by

which the timbers were supported are often sculptured into the form of a human head. The upper floors of a great number of these towers, however, were supported by beams of timber let into the walls, or resting upon projecting ledges of masonry. The doorway is generally of small size, and is almost invariably defended by a machicolation placed at a great height above it. Most of these castles were ornamented with battlements resting upon slightly projecting corbel-tables, but the merlons are rarely pierced. The water was carried off the roof generally by means of small apertures left in the wall, just above the corbel-table, spouts rarely appearing but in very late examples."

Perhaps the most interesting and valuable part of the book is the concluding chapter of miscellaneous notices of the weapons, ornaments, &c., of the ancient Irish. "Regarding the vast number of antiques discovered from year to year (we might almost write daily) in the bogs, beds of rivers, and newly-ploughed lands of Ireland, we cannot help regretting that the feeling which now very generally leads to the preservation of these evidences of ancient Irish civilization, should have slept so long. Let any one enquire of a country watchmaker, of a few years' standing, whether he has ever been offered for sale any antique ornaments of gold or silver, and, in ninety-nine cases out of a hundred, his answer will be, 'Yes, many: but, as there was no one to purchase them, I melted them down.' If questioned as to their form and character, he will describe rings, fibulæ, bracelets, perhaps torques, &c., generally adding that he regretted their destruction, as they were curiously engraved."

Some good specimens of swords, spear heads, celts, stone hammers, arrow and spear heads, and of urns, are here engraved, but our limits compel us to be content with two later examples of a different kind. "The Cross of Cong, the gem of the Academy collection, affords most striking evidence of the advancement which the Irish artificers had made in several of the arts, and in general manufacturing skill, previous to the arrival of the English. It was made at Roscommon, by native Irishmen, about the year 1123, in the reign of Turlogh O'Conor, father of Roderic, the last monarch of Ireland, and contains what was supposed to be a piece of the true cross, as inscriptions in Irish, and Latin in the Irish character, upon two of its sides, distinctly record."

"Among the more singular relics in the collection, a chalice of stone, the subject of the annexed wood-cut, is well worthy of observation. Though formed of so rude a material, there is nothing in its general form, or in the character of its decorations, to warrant a supposition that it belongs to a very early period. Few chalices of an age prior to the twelfth century remain in Ireland, and any of a later period which have come under the observation of the writer are not very remarkable. A chalice of silver found in the ruins of Kilmallock abbey, was melted some years ago by a silversmith of Limerick, into whose hands it had fallen. Cups of stone appear not to have been uncommon among the Irish. An ancient vessel of that material, of a triangular form, remains, or very lately re-

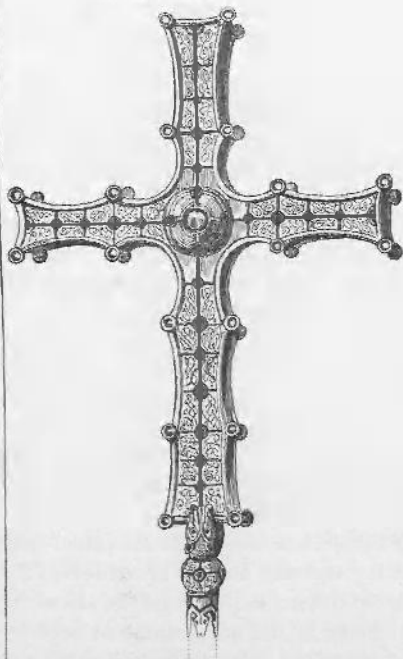
NOTICES OF NEW PUBLICATIONS.



CROSS OF MUIBEDACH,  
MONASTERBOICE.



SCULPTURE UPON THE CROSS,  
MONASTERBOICE.



CROSS OF CONG. R. I. ACADEMY.



STONE CHALICE, R. I. ACADEMY.

mained by the side of a holy well in Columbkil's Glen, in the county of Clare, and another was found last year in the county of Meath, near the ruins of Ardmulchan church."

The Hon. William O. Stanley, in the third volume of this Journal, has described the remarkable interment at Towyn y Capel, Anglesea, supposed to be of the Irish slain there about the year 450. Mr. Wakeman states that in the cemetery near the very early church at St. John's Point, co. Down, sepulchral cists appear, arranged in circular order, as in Wales, the feet converging to the centre. We are not aware that any other like instance is on record.

"In conclusion we may remark (observes our author) that a few hours' examination of the truly national collection of antiquities preserved in the Museum of the Royal Irish Academy alone, will afford an enquirer a more correct knowledge of the taste, habits, and manufacturing skill of the ancient Irish, than may be obtained by mere reading, even should he devote years, instead of days, to the attainment of his object."

We hope nevertheless that our readers will be induced to purchase this excellent little guide-book, which cannot fail to aid the researches of any one interested in this line of study.

MONOGRAPHIE DE L'EGLISE ROYALE DE SAINT-DENIS, TOMBEAUX ET FIGURES HISTORIQUES, par le Baron de Guilhermy, dessins par Ch. Fichot. Paris, Didron, 1848, pp. 326. 12mo. 5 francs.

THIS most excellent manual is far from being confined in its use to a mere guide-book to the Royal Church of St. Denis, and the tombs of the royal family of France, the accuracy of the illustrations, the care with which they are engraved and their great number, make it really a valuable work on costume and monumental sculpture, equally available for this country as for France itself. The care with which these tombs have been restored, and the skill with which they have been identified, make them almost as valuable authorities as if they had not suffered the barbarous mutilations committed during the first revolution in France. Some parts of the earlier restorations at St. Denis, executed when the details of medieval architecture were little understood, have met with severe criticism from members of the "Comite des Monumens," but much credit is due to the government of Louis Philippe, for the zeal and liberality with which these works, commenced in the time of the empire, were conducted under his auspices. We rejoice to hear that the republican government has not stopped the works, but ordered them to be continued and completed, rightly considering that these tombs are of national and historical interest, and not merely dynastic.

The volume is divided into four parts. I. The history of the church built by the Abbe Suger in the twelfth century, with notices of the two or three previous structures, the last of which, apparently of the eleventh century, was not entirely destroyed by Suger, but portions of it still remain in the crypt; some fragments of the earlier structures have also been found.



II. The history of the sepulture of the kings and princes ; of the violation of their tombs ; of the exhumation of the remains of St. Denis ; indication and description of the tombs destroyed in 1793 ; removal of the figures to Paris and their restoration to St. Denis. III. Description of the monuments of the upper church. IV. The crypt, its vaults, chapels, and tombs. In the first part is contained also a short account of the recent restorations of the church, and its decoration with polychrome. The author is a member of the "Comite des Arts et Monumens," and was charged by the government with the study of these tombs in concert with the architect M. Viollet-Leduc, this summary of his researches may be considered as an authentic report of their proceedings. It must be observed that the whole of this valuable series of effigies was not originally at St. Denis. They were preserved by the zealous efforts of Le Noir, during the destruction of the conventual churches in Paris and elsewhere, in the French revolution, and composed the interesting museum of the Petits Augustins, now the Palais des Beaux Arts, in Paris. Some of the most curious examples were then removed from the churches of the Jacobins and the Cordeliers, in that city. The collection was dispersed at the restoration, and all the memorials in any manner connected with the crown were removed to St. Denis : the catalogue of this museum was repeatedly published by Le Noir, and forms a valuable portion of his "Monumens Français," and "Histoire des Arts en France." These vestiges of regal and aristocratic greatness had been rescued with the utmost difficulty and personal danger. We are assured that in the first arrangement of the tombs brought from that museum, when difficulties occurred in identifying the different figures, the architect charged at that time with the direction of the restorations was aided by accurate drawings made by the late Mr. Kerrich, librarian to the University of Cambridge, and now preserved in the British Museum. Mr. Kerrich executed also several beautiful etchings of these memorials, the more interesting as having given the impulse to the late Charles Stothard to undertake his incomparable work on monumental effigies. These etchings and the detailed notes from Mr. Kerrich's collections, taken in 1785, previously to the destruction of the churches in which many of the figures now at St. Denis had originally been placed, proved of material value as more distinct evidence for their identification than had been preserved in France<sup>f</sup>. When any of our readers happen to be in Paris, we need not urge them to visit St. Denis, but it may be a useful hint to them to go there on a Thursday in preference, as M. Viollet-Leduc is usually there on that day every week, and his intelligence and urbanity will render the visit both more agreeable and more profitable ; permission should be asked to see the museum or collection of fragments which have been found and are preserved in a workshop adjoining to the church : many of these are very curious and interesting. We are glad to take this opportunity also of expressing our admiration

<sup>f</sup> We believe that these evidences regarding the tombs at St. Denis were collected and communicated to the architect, Mons. Debret, by Mr. Albert Way, and laid

before the king of the French, who took a very lively interest in the correct appropriation of these sepulchral memorials.

of the admirable restorations of La Sainte Chapelle, and of the cathedral of Notre Dame, still in progress under the direction of the same able architect and learned archæologist, who has succeeded in persuading the republican government to continue the works for the sake of keeping so many men employed on a work which must redound to the honour and credit of the French nation.

MANUAL D'ARCHITECTURE RELIGIEUSE AU MOYEN AGE, resume de la doctrine des meilleurs auteurs, par M. J. F. A. Peyré, seconde edition enrichie de figures explicatives par M. Tony Desjardins. Paris, Didron, 12mo. 212 pages and 24 steel plates, 6s.

ALTHOUGH called a second edition, this is practically a new work; the first edition was printed at Lyons in 1843 for private circulation only. The author modestly describes his work as a condensation of the longer and more elaborate treatises on Gothic Architecture which have appeared of late years in France, such as the "Histoire de l'Architecture religieuse au Moyen Age par M. De Caumont," the earliest and still the best, like our own Rickman, to whom M. De Caumont would be the first to acknowledge his obligations; the "Instructions du Comite Historique," the works of Mérimée, Bourassé, Daniel Ramee, Batissier, Schmit, Vietty, Devie, Joseph Bond, and others, and the valuable series of papers by M. Viollet-Leduc, which have appeared in Didron's Annales, and others in De Caumont's Bulletin. A condensation of these works could hardly fail to be valuable, but M. Peyre has not confined himself to the labours of others; having formed his common-place book from their works, he has proceeded to verify the facts by the buildings themselves, and assisted by a young architect of great promise, M. Desjardins, he has illustrated them by a number of examples extremely well chosen, carefully drawn, and neatly engraved in outline. A great part of these illustrations are from original drawings, previously unpublished, selected chiefly from the south of France, whilst most of the previous works are almost entirely confined to the north. This makes the work especially valuable to English readers who wish to compare the architecture of France with that of their own country, and to see how far the same divisions and the same names can be applied. The conclusion we have long since arrived at, and which is confirmed by this work, is that they *cannot*, that the natural divisions are so distinct both in date and in character, that nothing but confusion can result from the attempt to mix up the English and French styles under the common character of Early, Middle, and Late Pointed; each country has in fact a distinct style of its own at each period, and it is far more really scientific to call them by distinct names, the supposed simplicity of the proposed new nomenclature is a mere affectation of science. The Romanesque style of the south of France, which our author shews to have continued in use to the end of the thirteenth century, is quite distinct from our Norman, and much more resembles the Byzantine style; the later styles are also sufficiently distinct, as exemplified by the elevations of bays and sections of aisles and buttresses here given, which notwith-

standing their small scale are so clear that the style is perfectly intelligible. The work itself, though very concise, is so well arranged and digested, that more information may be collected from it than from many larger publications. It is arranged in centuries, and to each century is prefixed a short table of the prominent historical events likely to have had any influence direct or indirect on architecture. Each century is subdivided into subjects, such as plan, masonry, buttresses, pillars, capitals, bases, &c., with short descriptions of the character of each, a good deal on the plan of Rickman. This is followed by a concise glossary of the principal terms only, and an excellent index on a novel plan. Altogether this little book does much credit to its author, and is one of the best manuals of the subject that has yet appeared. An English translation of it would be an acceptable boon to those who cannot read French, and yet wish to be acquainted with French architecture.

BULLETIN MONUMENTAL DIRIGÉ PAR M. DE CAUMONT. 14e Volume. No. 5, August, 1848. Caen and Paris.

THE present number of this valuable periodical contains so much that is interesting to our readers, that we cannot refrain from calling attention to it, although we are generally obliged to omit such notices of cotemporary periodicals on account of the space they would occupy if given regularly. The number begins with a curious and interesting paper on some very early examples of medieval embroidery, illustrated by woodcuts of the cope of Charlemagne, with details; this cope is preserved in the treasury of the cathedral of Metz, and is considered by M. Le Normand as part of the present sent by Haroun-el-Raschid to Charlemagne, as recorded by Eginhart; the fabric is oriental, and the imperial eagles with which it is ornamented may have been worked by order of the califf as a compliment to the emperor.—The napkin (*suaire*) of St. Germain is said to have formed part of the rich silks in which the body of the saint was wrapped by order of the empress Placidie. St. Germain was bishop of Auxerre, and died at Ravenna in A.D. 448, and his body was brought to France to be buried at Auxerre, in one of the churches of which city this precious relic is still preserved, at least enough of it to make out the original dimensions and design, for it has been much mutilated by the zeal of the faithful in obtaining fragments of it. This is also ornamented with eagles of a very stiff and ancient character, details of which are engraved, they are evidently more early than those on the cope of Charlemagne.—The cope of St. Maximus, the disciple of St. Martin, towards the end of the fourth century; this has always been religiously preserved as a relic of the saint, in the treasury of the church built over his grave at Chinon, and is “regularly exposed once a year on the day of his festival.” It is ornamented by four animals resembling giraffes with lions’ heads, tied by the neck to a rope attached to a kind of beacon or fire-altar, an emblem of the religion of Zoroaster, and this piece of silk is considered by M. Le Normand as Persian work of the fifth

century.—The chasuble of St. Aldegonde is of considerably later character, probably of the tenth or eleventh century.—The ancient tissue preserved at Le Mans is perhaps the earliest and most curious of the very remarkable collection of which M. De Caumont has here favoured us with engravings of faithful character; this is ornamented with lions of rude design, each having a star on the hind shoulder, they stand face to face, with a beacon or fire-altar between each pair, a comparison of these with the celebrated bas-relief of the lions over the gates of Mycene, and other ancient sculptures, seems to prove that they are oriental work of the fourth century, and of the dynasty of the Sassanides, such at least is the opinion of the learned M. Le Normand, no mean authority on such a subject.

The second paper is on the Tower of King Richard at Chalus, by M. de Verneilh, with an engraving which shews that the tower before which our lion-hearted king was slain, was a small but lofty round tower, very much resembling one of the round towers of Ireland; it formed part of the fortifications standing at one angle of the court-yard, but was not part of the external fortifications; the account of the death of the king here quoted bears strong marks of authenticity, and is said to be from a cotemporary though anonymous author printed in *Bibl. MS. libr. P. Labbæi*, t. ii. p. 302. “In the year of our Lord 1199 Richard the most valiant king of the English was struck on the shoulder by an arrow whilst he was besieging a certain tower in a certain castle of Limousin called Chalus-Chabrol. In the said tower were two knights with about 38 other men and women. One of the knights was called Peter Bru, the other Peter de Basile, of whom it is said that he shot the arrow from the cross bow that struck the king, and of which he died within twelve days, namely on the third festival before the Sunday on which was celebrated the procession of palm branches, the eighth day of April, the tenth hour of the night. In the interval while he was ill he ordered his people to besiege the castle of the viscount, called Nuntrum (Nontron), and a certain other tower called Montagut, (or Piegut,) which they did, but the death of the king being heard of, they retired in confusion. The king himself had proposed in his heart to destroy all the castles of the said Viscount Ademan.”

It appears that at the time the king was struck the principal parts of the fortress were already taken, and that the king was in the court-yard in the interior of the castle, at one angle of which this round tower is situated.

The third paper is a notice of the discovery of 450 Roman coins at Avezé near Ferte Bernard, in the department of Sarthe, in December 1846 by Mr. E. Hucher.

The fourth paper is an account of the church of Champ-le-Duc in the department of the Vosges, by M. Digot; this church appears to be of the twelfth century, with a part of the beginning of the sixteenth, ornamented with sculptures of which a lithographic plate is given.

The number concludes with proceedings of a meeting of the French Society for the preservation of the Monuments of Antiquity, held at the country house of M. De Caumont, at Vaux, near Caen, on the 19th and

20th of June last; these proceedings are interesting and are illustrated by numerous woodcuts in a similar manner to the *Archæological Intelligence* in this *Journal*. The woodcuts are,—the tower of the church of Brannay, near Sens, it is of the thirteenth century with a gabled roof in four divisions, each face of the tower having its own small gable, this arrangement is comparatively common in France, though rare in England.—A Roman pedestal with a fragment of an inscription of which the words “*Signum Mercurii cum sede,*” are legible, it was found at St. Germain-la-Campagne, near Orbec. A Roman head found at Boulon.—A tomb in the church of Cérissiers, in the department of Yonne, a high tomb of the thirteenth century, ornamented with a trefoil-headed arcade, and the sides pierced with open panels, shewing through them the recumbent effigy of a female, it bears an inscription with the date 1226.—The chalice of the church of St. Pierre-le-rond, at Sens, which has a very rich stem and foot.—Some curious tile-paving from the ruined abbey of Plessis Grimault, of the thirteenth and fourteenth centuries; in these the most prominent ornaments are the castle of Castile, and the fleur-de-lis of France, the whole of the patterns are very similar to those found in England.—A tomb formed of tiles which formerly rested in the church of Fontenay-sur-Orne, from a drawing preserved in the Gagnières collection, in the Bodleian Library, Oxford; it consisted of thirteen tiles, and represents a man in ring mail with a surcoat.—Six specimens of pavement of stone, with grotesque figures incised and filled with mastic, from churches in the department of Calais, of the twelfth and thirteenth centuries, these are very similar to the pavement round the shrine of St. Thomas à Becket, at Canterbury.—A pavement in squares divided diagonally into black and white, from a representation on a tomb at Le Mans, similar pavements may frequently be observed in the illuminations of manuscripts.—The tower and spire of the church of Rouvres, near Caen, a very elegant specimen of the thirteenth century, with an open parapet, angle pinnacles, and a pierced spire.—A Romanesque altar at St. Germer, with an arcade of good Norman character on the front.—The Romanesque altar of the church of Arenas, the front of which is richly ornamented with sculptures of Christ and the Apostles.—The chateaux of Balleroy and of Vaux.—Elevations of the barns of Ardennes, thirteenth century, and Perrieres, twelfth century, very curious and interesting, divided into nave and aisles; the roofs continuous, including all three divisions.—Section of the keep of the castle of Villeneuve-le-Roi, of the fifteenth century; several other engravings of military architecture are promised, from drawings already made for the purpose by Mr. Victor Petit.—Bell-cot of the ruined church of Villons in Calvados, corbelled out on the point of the gable in a similar manner to those to which Mr. Petit was the first to call attention, in the first volume of our *Journal*; this is handsomely acknowledged by Mr. Bonet, who has given a translation of Mr. Petit’s paper, with copies of his woodcuts of Harescombe and Corston;—they are followed by the church of Condé, cruciform, with a central tower, having a saddleback roof.—The chateau of Longpré,—and the church of Norrey.—Much credit is due to M. De Caumont for his industry and per-



severance in producing such a number in these troubled times. We observe that he is now endeavouring to assemble another Meeting of the Society at Caen in the first week of October, and especially invites English Archæologists to attend it, on account of its ready access by way of Southampton and Havre, and thence by the steamer up the river Orne direct to Caen, in a few hours.

ANNALES ARCHEOLOGIQUES DIRIGÉES PAR DIDRON AÏNE, Secrétaire du Comité Historique des Arts et Monuments. Tom. 8, livraisons 7, 8. Paris, July and August, 1848.

SINCE the revolution of February M. Didron has found it necessary to change the plan of his Annales so far as to publish only six parts in the year instead of twelve; it now appears once in two months only, at the same price as before, in numbers, thirty francs for the year. It is conducted with the same spirit and talent which have hitherto distinguished it.

The present number is fully as interesting as usual; it commences with the rules of the National Society of Archæology, founded at Paris in January, 1848, chiefly under the auspices of M. Didron himself, and his immediate friends. We are of course bound to wish prosperity to all societies whose object is to spread the study of archæology; but remembering the proverb that "union is strength," we cannot help regretting that the members of this new Society have not united with the "Société Française pour la Conservation et Description des Monuments Nationaux," which has been several years in existence, and of which M. De Caumont is the leading member, whose activity and zeal are deserving of every encouragement. We will however hope that an amicable rivalry will stimulate both societies into continued exertion, and perhaps more good may result than would have followed a union of forces. This has been in some degree exemplified in England, and we may fairly hope that it will be the case in France also.

The second paper is "An essay on the Instruments of Music in the middle ages," a continuation of an able series of papers, by M. de Coussemaker; this is illustrated by engravings of figures holding musical instruments, from a house of the thirteenth century at Rheims, called the house of the musicians; they are interesting specimens of sculpture resting on corbels and under trefoiled canopies evidently of that period; and other small figures from the illuminations of manuscripts of the fourteenth and fifteenth centuries.—The next is a paper on "French Monuments at Rome" by M. F. de Guilhermy; the present part relates to Charlemagne, a series of papers in continuation is promised; as also another on similar monuments in other parts of Italy by the Abbe Lacroix, French chaplain at Rome. This paper is illustrated by an outline of a group of figures from an ancient mosaic, representing St. Peter, seated, with smaller figures, Pope Leo III. kneeling on the right hand, and Charlemagne on the left; this mosaic is considered to be contemporary with Charlemagne, and his figure as an authentic

portrait; it agrees in a remarkable manner with a small equestrian statue of Charlemagne in metal, in the possession of Mr. Albert Lenoir.—The next paper is on “The Goldsmith’s Work of the middle ages” by the Abbé Texier; the present paper is chiefly occupied by an account of the workmen of Montpellier and Limoges; in future numbers we are promised an analysis, classification, and description of their works; the present paper is illustrated by an engraving of the reliquary of St. Julie at Jouarre, it is an elegant work of the thirteenth century.—The next is a continuation of a series of papers on the drama of the sixteenth century, by M. de la Fons Melicocq.

The next head is “*Mélanges et Nouvelles*,” corresponding to our “*Archæological Intelligence*.” Under this head the first subject is the “*Jesse Window at Dorchester, Oxfordshire*,” with an engraving of it from the Oxford Society’s history of that church; it is probably well known to most of our readers as a window of the fourteenth century, and not much if at all after 1350; it is assigned by M. Didron to the end of the fifteenth century. This mistake probably arises from the resemblance of the later examples of English Decorated work to the French Flamboyant work of a century later. M. Didron states that there are no examples of Jesse windows in France, similar to this at Dorchester, with the exception of the pierced tympan of the north doorway of Beauvais cathedral, and he does not appear to be aware that there are several other examples in England.

We have next an unpublished letter of Charles VII., relating to the siege of Orleans in 1429. Some account of paintings on the walls of several churches in the departments of Lot and Haute Vienne, by the Abbé Texier. A remonstrance against the mutilation of the church of Saint Leu, and the destruction of the church “*Des Dames du Calvaire*,” in Paris, and on the suppression or mutilation of several other monuments. The number concludes as usual with short notices of recent archæological publications, a valuable and useful feature of the *Annales*, especially in this country, where it is often difficult to learn the progress of archæology in foreign countries, or to hear of the new works of foreign archæologists.

It is but justice to M. Didron to mention also that the engravings in his *Annales* are beautifully executed, some on copper, others on wood, which are also carefully printed on separate pages as plates; while those in De Caumont’s *Bulletin*, though very numerous, are very rough and coarse woodcuts, and printed in the most rude manner merely as type.

## Notices of New Publications.

---

DICTIONARY OF GREEK AND ROMAN ANTIQUITIES, edited by William Smith, LL.D. 2nd edition, improved and enlarged.

THERE are three worlds open to the investigations of the archæologist; three fields of knowledge, in each of which the archæological student requires the help of a dictionary of antiquities. The first is the classical world of Greece and Rome; the second, the Oriental world; the third, the mediæval world of the Teutonic and Celtic nations, whose history, though still living, is in its origin so completely connected with the past, as to be fairly reckoned amongst the "antiquities" of the human race.

Of these several spheres, the first has always had the advantage, not only in the greater research which has been expended upon it, but in the more compendious methods which have been adopted to place it within the reach of the student. Oriental archæology has been rendered popular only through the medium of its connexion with the Scriptures, in which aspect however it must be acknowledged that perhaps some of its most essential points have been sufficiently brought forward; and with a few additions "Kitto's Cyclopædia of Biblical Literature" might fairly be used as a lexicon of eastern antiquities. The Mediæval world has been less fortunate, and the complaint uttered six years ago from the chair of Modern History at Oxford is still true, that its peculiar antiquities have not found a Lempriere, an Ainsworth, or an Adams; still less any work corresponding either in facility of access, or excellence of execution, to the admirable Lexicon of Greek and Roman Antiquities, which is now before us in the improved and enlarged state of its second edition.

To represent the value of this work to classical students is a task which hardly belongs to the province of a Journal devoted chiefly to mediæval archæology. Those only who in their early years have toiled through the vague and confused volumes of Adams and Potter, can fairly appreciate the services conferred upon Greek and Roman antiquities in this country, by the labours of William Smith and Leonhard Schmitz. Nor is the credit due to the Editor diminished by the obvious necessity of such a work to meet the increased requirements of the age. What is every one's business is no one's, and it is not every one who would have had the patience and skill to embody with so much success the joint efforts of England and Germany, —the learning of the established Universities, and of their humbler rivals in other spheres; not to speak of the vast proportion of articles contributed to the work by Dr. Smith himself.

But it may be interesting to the readers of the *Archæological Journal* to observe the points of contrast which a dictionary of Greek and Roman antiquities offers with the sphere of Oriental or Medieval archæology, and to enquire how far the want of corresponding works, of which we just now spoke, in those two great departments, is supplied, or might be to a greater extent supplied, by a *Lexicon* professedly confined to purely classical subjects.

It is naturally to the external objects only of the barbarian world that we can expect to find any allusion in this work. But the well-known fact that from time to time articles of dress, or arms, were adopted both by Greeks and Romans, from their northern and eastern neighbours, will prepare us for occasional notices of the outward aspect of that vast mass of human life, which hovered on the outskirts of the ancient world for so many centuries, before the final irruption, which blended them for ever together. And it is worthy of observation how close a similarity was in these points exhibited, between all these various races, for all this long period, in contrast to the no less striking similarity, which gave as it were a family likeness to the costumes of the classical civilization, which lay enclosed within this heterogeneous, but still uniform, belt of barbarism. What Aristagoras of Miletus said of a large portion of the tribes adjacent to Greece in the fifth century before the Christian era in contradistinction to his own countrymen, was true of all the populations from the Indian to the Atlantic ocean, not only till the fall of the ancient world, but in a great degree during the middle ages, and in some points even to the present day. "They carry bows and a short spear, and go to battle in trowsers, and with hats on their heads<sup>a</sup>."

This quotation is well introduced in one of the best articles, with which we have met in the dictionary, viz., that on the subject of the barbarian dress on "*Braccæ*," which is worth reading, as a good illustration both of the marked contrast which existed between the classical and barbarian dress, and also of the manner in which, by occasional exceptions, the barbarian



Figures with *Braccæ* from Trajan's Column.

costume, and (as in this case) the Celtic word describing it, was adopted into

<sup>a</sup> Herodot., v. 49.

the Roman empire. And to the possessors of the first edition it may be amusing to learn in addition to their previous knowledge that up to the time of Alexander Severus, those emperors who had adopted trowsers, wore them crimson, (like the French soldiers of the present day,) a fashion which he exchanged for white<sup>b</sup>. We do not see however why in return for the insertion of this curious fact in the second edition, the numerous references for the practice in different nations, and the description of the trowsers on the banks of the Euxine, from Ovid and Euripides, should have been struck out of the place which they occupied in the first edition. If such articles are admissible at all, it would surely be desirable that they should be as complete as possible, and for this reason we rather regret that some other words of the same kind, "Mitra," and perhaps "Sagum," should not have been more fully followed out into their use in the Christian and barbarian world. In the former case, it would not have been an undue digression to have traced the steps by which the variegated ribbon of the female head-dress grew into the chosen symbol of episcopacy; as in the analogous case of "Diadema" the transition is well pointed out between the white band of the male head-dress, and the crown of modern sovereigns. In the latter, it would have been both convenient and interesting to have had brought together the various passages which exhibit the Scotch plaid, as the mark of the Celtic race, in its earliest appearance.

Next perhaps to the article on "Braccæ" those on "Armillæ" and "Torques" are the most complete of their kind, of which the first is illustrated by the woodcut of a golden bracelet found in Cheshire, and the second by one of a torquis found in Brecknockshire. Under the head of "Hastæ," a clear account may be found of the Gaulish "Gæsum" or "Sparus," (evidently our word "spear,") and of the German "Framea." Under the head of "Pallium," the analogy of the Greek *ἱμάτιον* with the oriental "Hyke" is well given; and the article "Tiaras" is entirely devoted to the subject of the oriental head-dress. The Celtic word "Caracalla," familiar to us as the surname of the Emperor Antoninus Bassianus, who compelled the use of it at court, and afterwards employed to designate the hood of the clergy, is a curious instance of the mode in which foreign dresses were introduced in the later times of the empire, much as "paletots" and the like creep gradually into universal use amongst ourselves.

These are the principal allusions in the volume to the costume of the unclassical world. In other departments of life, they are necessarily much more scanty. The article "Basilica" contains a short account of the transformation of the Roman hall of justice into a Christian church. In humbler life it is interesting to find under the heads of "Bascauda" and "Carrugo" the Celtic originals of our "Basket" and "Carriage."

Probably there are many other illustrations of modern archæology which have escaped us: but these will suffice to shew that they are not wholly excluded. It is hardly necessary to observe in conclusion that the above instances give a very inadequate notion of the value of the whole work—

<sup>b</sup> Lamprid. Alex. Sever., 46.



that not only (according to the old apologue) do they labour under the disadvantage of a few bricks, brought to shew what the house is like, but they are brought from that part of the house to which avowedly the least attention has been paid, and apparently (if one may judge by the alterations in the articles "Castra," "Chiridota," and "Braccæ,") less attention in the second edition than in the first. At least however they will furnish good models for the mode of treating the same subjects, if any adventurous student of future years should be incited to attempt a similar "opus desideratum" in the field of medieval antiquities.

We add one or two extracts with their accompanying illustrations.

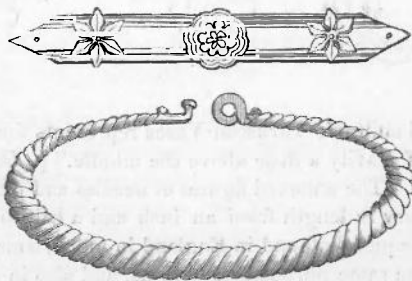
"*Armillæ*. These seem to have been frequently made without having their ends joined, they were then curved so as to require when put on to be slightly expanded by having their ends drawn apart from one another, and



Ladies with bracelets, from a Greek vase.

according to their length they went once or twice or thrice round the arm, or even a greater number of times. The annexed cut is from Sir W. Hamilton's great work on Greek vases.

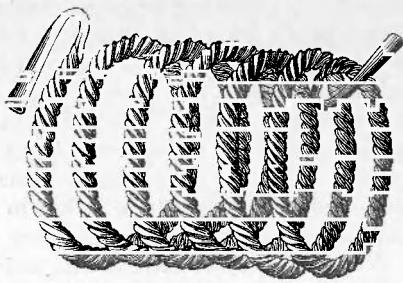
"The following cuts exhibit Roman bracelets: the first figure represents a gold bracelet discovered at Rome on the Palatine mount: the second a gold bracelet found in Britain and preserved in the British Museum. It appears to be made of two gold wires twisted together, and the mode of fastening it upon the arm by a clasp is worthy of observation.



ROMAN ARMILLE.

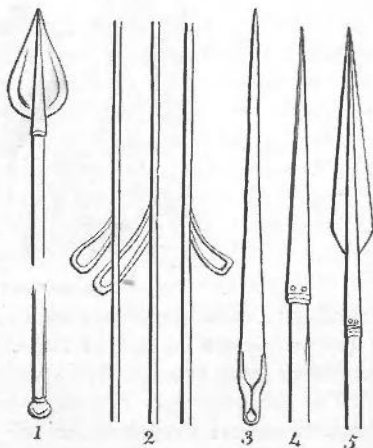
1. Found at Rome. 2. In the British Museum.

“The third figure represents an armilla which must have been intended as a reward for soldiers, for it would be ridiculous to suppose such a massive ornament to have been designed for women. The original of pure gold is more than twice the length of the figure, and was found in Cheshire. [Another of precisely similar form and metal has recently been found in the fens near Cambridge.]”



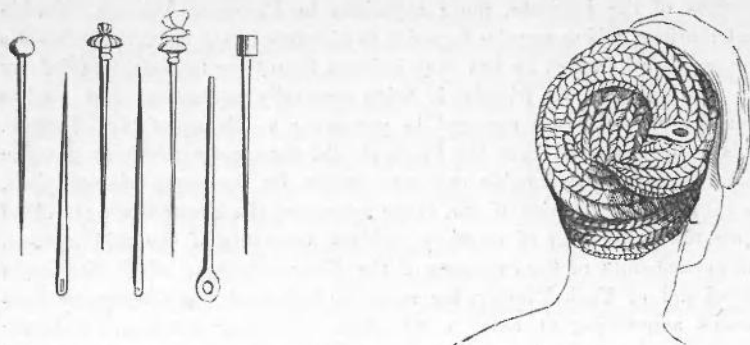
Armilla of gold found in Cheshire In the possession of Sir Philip de Grey Egerton, Bart.

“The hasta or spear frequently had a leathern thong tied to the middle of the shaft, which was called *ἀγκύλη* by the Greeks, and *amentum* by the Romans, and which was of assistance in throwing the spear. The annexed cuts shew the various forms of the spear, and the figure taken from Sir W.



Hamilton's Etruscan Vases represents the *amentum* attached at the centre of gravity a little above the middle." p. 588.

“The annexed figures of needles and pins, taken from originals in bronze, vary in length from an inch and a half to about eight inches. [These are frequently found in England in metal, bone, wood, &c.] They were used for the same purposes as with us, and also in dressing the hair. The mode of plaiting the hair and then fastening it with a pin or needle is shewn in the



annexed figure of a female head taken from a marble group, which was found at Apt in the south of France." p. 14.

"Amphoræ. The most important employment of the amphora was for the preservation of wine. The following woodcut taken from a painting on the



walls of a house at Pompeii represents the mode of filling the amphora from a wine cart." p. 90. An amphora, of this precise form, found at Lindsell, Essex, is preserved in the interesting local museum at Saffron Walden.

A HISTORY OF ARCHITECTURE IN ENGLAND. By George Ayliffe Poole, M.A., Vicar of Welford. London, 1848.

THE want of a good History of Architecture in England has long been acknowledged and felt. Rickman's work is invaluable as far as it goes, and for what it professes to be, "An Attempt to discriminate the Styles of Architecture in England." Until this preliminary step had been gained, any endeavour to write a history must necessarily have failed. The Chronological Table in the Companion to the Glossary is in fact the skeleton of a history of architecture. Mr. Poole has availed himself freely of these and other aids, making frequent reference to this Journal and to the annual

volumes of the Institute, more especially to Professor Willis's valuable contributions, which may be regarded as chapters of the learned Professor's proposed work, which he has been induced from time to time to print by the solicitation of his friends, it being generally understood that he has been for several years engaged in preparing a History of Architecture. It is to be regretted that Mr. Poole should apparently admit as genuine authorities the questionable evidence known by the name of Ingulphus, (p. 83,) and the theories of Mr. Hope respecting the Freemasons, (p. 116.) Since the publication of so many builders' contracts of the middle ages, and the accounts of the expenses of the Eleanor crosses, of St. Stephen's chapel and of York Minster, the romantic fiction of whole troops of freemasons assembling to build a cathedral, "building temporary huts for their habitation around the spot where the work was to be carried on," and so forth, ought to be altogether exploded and refused admission into any work professing the character of authentic history. The fact is clear that with rare exceptions the artisans employed were natives of the spot, or the immediate neighbourhood, that very small numbers were employed at any one time, and that they succeeded from father to son, generation after generation, in carrying on the great work. The accounts of York Minster published by Mr. Brown are conclusive on this point; the number of workmen employed on that magnificent structure varied from twenty to fifty according to the state of the funds of the Chapter, a corps of masons and their labourers being a regular part of the establishment, and the same families being employed for centuries. Of these masons a few of the head men were free masons, or free carpenters, the rest were serfs. Occasionally, but very rarely, the master mason was a foreigner, and quite as often an Englishman in France, as a Frenchman in England.

The first five chapters of Mr. Poole's work treat of the history of architecture before the Norman Conquest; in the sixth chapter,—of the Norman period, we must question the statement that "the style now called Norman was fully established on the continent *long before* the twelfth century." p. 90. We believe on the contrary that the Norman style was not established any where until towards the close of the eleventh century; we are aware that a debased imitation of Roman work continued in use, but the masonry of the ninth and tenth centuries was so bad that very little work of that period remains, or was in fact of long duration; the improved style of masonry introduced by the Normans, and to which the durability of their structures is to be attributed, formed a new era in the history of the art of building, and the characteristic ornaments by which it was accompanied entitle it to the rank of a distinct style. It is a branch of the Romanesque style, but is not therefore to be confounded with other branches, more especially with the earlier structures which are very distinct from it.

The seventh chapter is a continuation of the Norman period, and contains useful information well put together. The argument about the use of brick might be considerably strengthened by additional and earlier examples with

which the author appears not to be acquainted. "The chancel of the church of the Holy Trinity at Hull, which is of the fourteenth century," is certainly not the most ancient specimen of brick building remaining in England. The ruins of the priory at Colchester and many other churches or parts of churches in that place and the neighbourhood are built of brick, some of which is Roman, but a great deal is not; and Little Wenham Hall, Suffolk, is entirely built of bricks of the Flemish shape, and is of the time of Henry III. Mr. Hussey has pointed out some excellent examples of early moulded brick-work in a former number of this Journal. Mr. Poole has here fallen too much into the popular error on this subject, that the art of making bricks was lost for a long period: there is pretty good evidence that this was never the case.

The assertion that "still crypts may be considered distinctively Saxon and Norman appendages of our great churches," to the exclusion of the later styles, appears to rest on doubtful evidence. It was seldom necessary to rebuild so massive a structure as the crypt, even when the superstructure was almost entirely rebuilt, and therefore many early crypts remain; but there are so many crypts of the later styles also, that it is evident the use of them was not discontinued, and they were built wherever they were wanted throughout the medieval period.

In treating of "the symbolism of Ecclesiastical Architecture," chapter ix., Mr. Poole is more temperate than most writers on this subject; that there is a certain degree of truth in this symbolism there can be no doubt, it is the exaggeration and the extent to which it has been carried into minutiae that has often made it appear absurd. Mr. Poole has very justly drawn this distinction; we cannot do better than quote his words.

"In short we must not take Durandus to have accomplished more than he professes to have aimed at, or we shall assuredly either pervert his authority, or set him down as having treated fancifully, at best, a subject which will bear a far more rigid method. For instance, in his chapter on bells, he says that 'the rope by which the tongue is moved against the bell is humility, or the life of the preacher, and that the same rope also sheweth the measure of our own life;' and a great deal more of the same kind: now if Durandus is here taken to imply, that the bell-rope is *intended* to convey such lessons, or that it was so arranged, and left dependent, that it might convey them, we should accuse him of trifling; but if we read his words as those of a very pious man, accustomed to moralize all the offices and instruments of the Church, with which he was daily conversant, we shall find few more interesting and instructive chapters than that on bells. If we learn with him to find 'Sermons in stones and good in every thing,' we shall not quarrel with him because he does not either prove, or desire to prove, that every thing from which he draws a lesson was really intended to convey that lesson, or was, in the sense in which the term must be used in treating of ecclesiastical art, *symbolic*, or significant of Christian doctrine." p. 176.

Chapter xii., "The Early English Period," is satisfactory, but the entire

omission of so splendid an example as Lincoln cathedral is remarkable. Chapter xiii., "The Period of Geometric Tracery," requires some remark. The introduction of a new style, between the Early English and the Decorated, was proposed to the Oxford Architectural Society by Mr. E. A. Freeman in 1842; the same idea has since been taken up by Mr. Paley, and now by Mr. Poole; it is an attractive theory, and we are not surprised at its finding many votaries, but the objection which was made to it on its first proposal still holds good. It is not easy to define such a style, and whilst geometrical tracery was used throughout nearly the whole of both the Early English and the Decorated styles, there are no other peculiar features, no characteristic mouldings, or doorways, or buttresses that can be defined as belonging to the "Geometric Period." The foliated circles, or trefoils, and quatrefoils in the head of the window which form geometrical tracery, are constantly used in good Early English work, almost from the beginning of the style. Mr. Poole himself points out examples at St. Alban's in 1214, and in the Galilee at Ely, about the same time, or a little earlier, but these do not agree with his definition of tracery.

"So long as the additional piercings remain separated from their lancets by a portion of unmoulded masonry, and unassociated with them by a series of mouldings common to the whole composition, they cannot be said to form tracery. They are no more entitled to that name than the foliated piercings or panels in the spandrels of arches, or other places where relief is required. As for instance the trefoils in spandrels at Ely, where the quatrefoils between the lancets have been already mentioned. But by and bye the circles or other figures (but circles in nine cases out of ten at the least) are formed of the same mouldings as the window-jamb, and rest immediately on the tops of the lights, or on one another, and no unmoulded masonry is left between them; even the several triangles or other spaces left by the contact of the circles, being pierced, wherever they are large enough for the mouldings of the several touching circles to be carried through them. And now we have *tracery*, strictly so called; that is, a net-work of open masonry, in no part more solid than it necessarily becomes by the touchings and intersections of several lines of equal thickness." p. 240.

But allowing this definition of tracery to be good, still such windows as agree with this definition are constantly found, evidently of the same age and part of the same work with simple lancet windows. On the other hand windows with geometrical tracery are constantly found side by side with others having flowing tracery, and evidently both of the same age and part of the same work; and that *not always early* Decorated work. The form of tracery *alone* is not sufficient to constitute a style of architecture; it is a convenient mark by which readily and at first sight to distinguish a style, and as such Mr. Rickman employed it, but other characteristic features must go along with it to constitute a separate style.

Geometrical tracery was used during a great part of the thirteenth and fourteenth centuries, simultaneously with both the Early English and the Decorated styles, and the confusion of which Mr. Poole complains would be



increased tenfold by the attempt to form a new style, of which no satisfactory definition can be given. Mr. Poole indeed attempts this.

“Thus commenced about the middle of the thirteenth century, and ended with the crosses of Queen Eleanor, (1292,) or possibly a little later, a distinct style, neither Early English nor Decorated, but coincident for a long time with a pure and simple Early English, and for a shorter time with Decorated, no less pure and decided, and partaking during its course, of the mouldings and accessories of either style respectively.”

But the very fact of its so partaking of the other two styles shews that it is not a distinct style at all.

Chapter xvi. “The Decorated Period.” Several of the buildings cited as of this period have geometrical tracery. What can be more decidedly geometrical than the tracery of the nave aisle windows of Exeter and York? Diagonal buttresses are mentioned, (p. 314,) as *characteristic* of the Decorated style; they are not, however, peculiar to any style. Mr. Poole observes, (p. 323,) “of smaller and less important churches, the number in this (the Decorated) style *throughout the kingdom*, is quite beyond calculation. There seems to have been more done in church building during the reigns of Edward II. and III., than during any other period of the same duration, or at least more has remained to testify of the zeal of the church builders of those days.” This may be true of particular districts, but it is clearly *not* the case *throughout the kingdom*. In other districts scarcely a church of this period is to be found. In Kent, the walls of the churches are almost all Norman; in Sussex, Early English; in Somersetshire, Devonshire, and Dorsetshire, mostly Perpendicular; in all these and many other counties, Decorated churches are comparatively rare.

We have taken some pains in examining this work because the subject is one of great importance and interest, and the work was worthy of careful attention. We hope that in a second edition some inaccuracies which may be noticed in the volume, in its present state, will be corrected.

THE ABBEY CHURCH OF TEWKESBURY; with a Description of its Plan and Architectural Peculiarities, by J. L. Petit, M.A. Cheltenham, 1848. Royal 8vo.

To the readers of this Journal no recommendation can be necessary for any work by Mr. Petit; the ready talent with which he seizes the general effect of a building, and the extensive range of observation which he brings to bear in illustration of his subject, must always render any thing that comes from his pen valuable and instructive. There is so much good sense and sound judgment in the Preface to the work before us, that we could gladly give it entire, but must be content with a few extracts from it.

“I have purposely abstained from every topic bordering upon religious controversy: and I have done so the more willingly, as I am convinced that the introduction of this element in discussions on church architecture is not only unnecessary, but injurious to art, both by enforcing a false standard of

taste, and by casting suspicion upon those who take pleasure in studying the venerable works bequeathed to us by the piety of our ancestors, or who express anxiety that our ecclesiastical structures should retain that air of grandeur and solemnity which so well befits them." pp. v., vi.

"Again, if the architect is led to look upon symbolism otherwise than as a secondary element in works of mediæval art, he will be apt to overlook the real principles of excellence; such as beauty of proportion and mechanical contrivance. It is, indeed, necessary that he should be conversant with symbols, as the knowledge of them may save him from many gross errors when he imitates ancient examples; but by attaching too great an importance to them, he will, in his search for abstruse meanings, run the risk of neglecting the plain and obvious lessons, which even the simplest of our old churches is calculated to teach him.

"I am unwilling, however, to suppose it impossible to avoid superstitious notions, without checking those feelings of reverence and devotion which the contemplation of an ancient church naturally excites. And there can be no better means of ensuring this result than by making ourselves thoroughly acquainted with the subject, and addressing ourselves to its study in a spirit of historical research, and fair and candid criticism." pp. vii., viii.

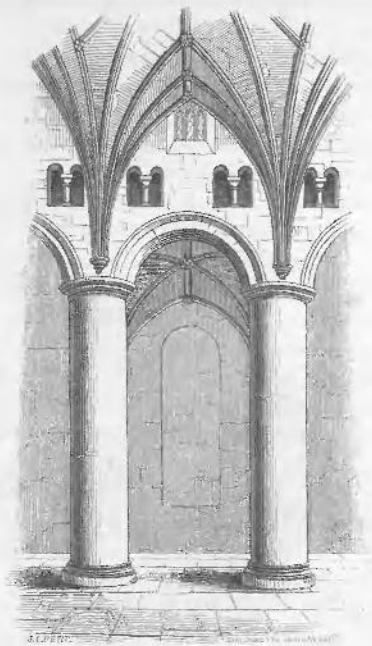
The volume contains four of the author's rough but spirited etchings, two of general views, one of part of the interior, and one of the west front, besides several woodcuts of details.

The most remarkable feature of this fine church is the west front with its grand Norman arch, seven times recessed, extending to the whole height and breadth of the west end of the nave. This arch is filled up with late work and would appear to have been originally open, or at least the wall was carried further back than it is at present. Mr. Petit evidently inclines to the latter opinion, and with reason; the Normans were fond of shallow porches with deeply recessed arches, and it is not unusual to find a considerable part of the west front occupied by a shallow porch, although perhaps in no instance has so bold an arrangement as the present been preserved to us.

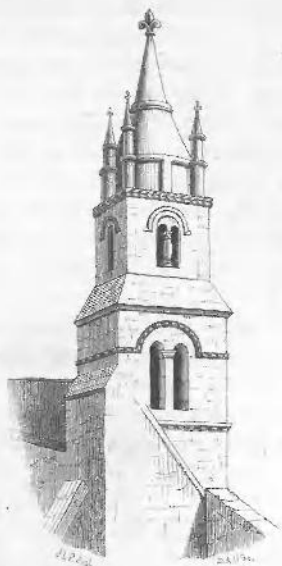
But perhaps the grandest feature of the church is its magnificent central tower, the description of which leads us to one of Mr. Petit's felicitous digressions upon central towers, and thence to the grouping of towers in general, which should be carefully read and considered by modern architects.

"I may here observe that the predominant central tower, in large buildings, is peculiarly an English feature. There are, without doubt, many fine continental examples; but in churches of considerable size and dignity, these form the exception rather than the rule. The finest steeples, as at Antwerp, Strasburgh, and Freyburg, usually belong to the west front; there is either no central tower at all, or only a very subordinate one, as the octagon in the design for Cologne cathedral, which is very much smaller, both in height and massiveness, than the western steeples. Sometimes a

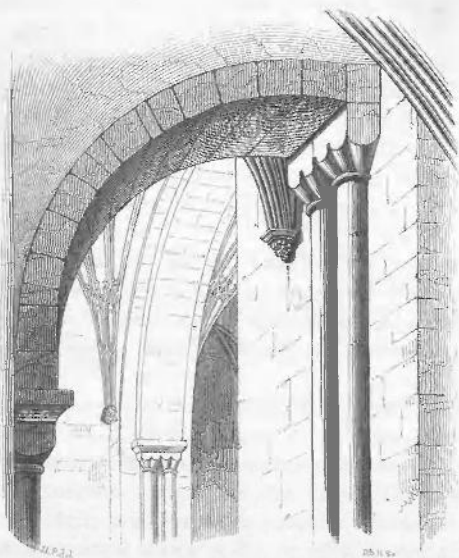
TEWKESBURY ABBEY CHURCH.



BAY OF NAVE.



TOWER AND PINNACLE.



ABUTTING ARCH.

thin wooden spire crowns the ridge of the roof, as at Dijon. Now, in England, few cathedrals or large conventual churches are without a central tower of sufficient importance to form the characteristic feature of the building; Westminster abbey, which is without it, has a decidedly foreign appearance in many respects. The central towers of Gloucester, York, Canterbury, Lincoln, and the spires of Salisbury and Chichester, are not equalled by any towers occupying the same position in continental churches. In Normandy the central tower is not unfrequent, but is often out-topped by western towers, as in the abbey of St. Stephen, at Caen.

“It is not difficult to arrive at the reason of this distinction. The plan of the larger continental churches generally comprised two aisles on each side of the nave, and thus, almost of necessity, required either a front which should form a screen, or a western transept, or two enormous towers. But in England there is seldom more than one aisle on each side, and in this case a simple front, shewing the composition without disguise, as at Winchester, Gloucester, and Worcester, forms a beautiful pyramidal outline; or if towers be added at the end of the aisles, these need not be of a massiveness exceeding or equalling that in the centre. In continental specimens also, the great height of the nave, and the slenderness of the piers, might render a massive central tower inconvenient.

“The grouping of towers evidently occupied much attention at and about the time when the Norman architecture prevailed; and I am not clear that we shall find any arrangement of a later date which may not also be found in buildings of that period; although some modes of grouping that belonged to it appear to have dropped during the succeeding eras of Gothic architecture.” pp. 12, 13.

“Perhaps no subordinate western towers could have grouped better with the central tower of Tewkesbury, nor have formed a more harmonious finish to its magnificent front, than do the elegant turrets which flank the great arch. They are unique in their design, and in their general proportion not inferior to the most elaborate pinnacles of the advanced Gothic. But though of evidently Norman date, it may be doubted whether they are a part of the original design. In the clerestory wall, above the aisle vaulting, about seventeen feet from the western wall of the building, is a rough mass of masonry, indicating that a wall about five feet in thickness had been at least begun across the aisle. Now this would be the proper position, and the probable thickness of the eastern wall to one of two western towers, and gives a fair reason for supposing that such were intended. Perhaps a change of architect may have involved a change of design; no uncommon circumstance.” p. 18.

Mr. Petit has omitted to point out, although he must have observed, that the small spire and pinnacles by which these turrets are surmounted, are of considerably later date than the turrets themselves, and no part of their original design: they were probably terminated by plain pyramids.

“The mouldings are few and simple, and exhibit none of the enrichments peculiar to the style, which are often found in greater abundance in the

small parish church than in the abbey or cathedral; as if in the latter the grandeur of design superseded the necessity of elaborate workmanship. And this must be our feeling as we enter the nave, for nothing can be plainer than the work in every part where the original Norman building is left untouched. The piers are lofty massive cylinders, supporting semicircular arches of two orders, perfectly plain with the exception of a small moulding at the edge of the outer one. The vaulting and clerestory windows disguise the original work above the arches, which probably consisted of the present triforium range, viz. in each bay two couplets of narrow round arches, separated by a massive shaft, and the clerestory, which might have presented a row of small round-headed windows with large splays; a contrivance used in the early styles for the purpose of expanding and softening the body of light. There is no appearance of any shaft above the main pier, to divide the bays; and the triforium couplets seem at pretty equal distances from each other. There is only one clerestory window in each bay." pp. 20, 21.

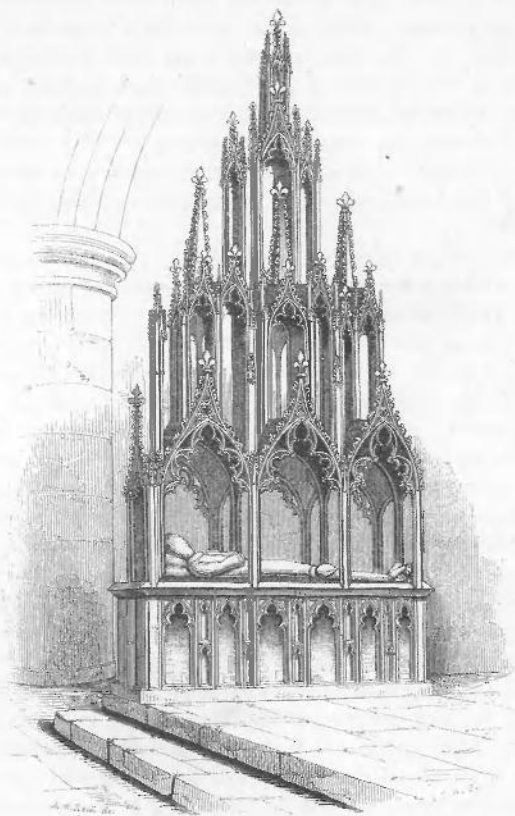
"The opening between the nave-aisle and transept, which retains its Norman character, is a half arch abutting against the pier of the tower; from which it appears probable that the original vault was semicylindrical, a form which it now appears to have externally." p. 39.

This sort of half-arch abutting against the tower is not an uncommon feature in all the styles, and often leads to an erroneous conjecture of alterations which are wholly imaginary. It very frequently happens also that the two eastern arches of the nave are of a different span from the others, sometimes wider, sometimes much narrower; they are also frequently of a different date; this arises probably from the removal of the rood-loft, which often extended as far as the first pier of the nave, and sometimes, as at Winchester, the older work which had been concealed by it is now exposed to view, in other cases these arches are of later date, having been rebuilt to accommodate the rood-loft. But the half-arch abutting against the tower was probably to serve as a buttress.

The Le Despenser monument, as it is usually called, is thus described. "Its general character is that of late Decorated, though it has some details that belong rather to the Perpendicular style: it probably belongs to the end of the fourteenth century. It is an altar-tomb, with the marble effigies of a knight and a lady; and is surmounted with a very beautiful structure of open-work rising to a point. The roof over the figures is a fan-vault of the simplest kind, each fan having only four ribs, corresponding with the points in which the fans touch each other, and so forming arches. It is not unlikely that, as this is among the earliest specimens of the fan-vault, it may have suggested the more elaborate roofs of the other chapels in the same church, as well as those on a larger scale at Gloucester and in other churches." pp. 43, 44.

These extracts will give a sufficient idea of the character and value of the work, and all those who are interested in the study which is so much indebted to the labours of Mr. Petit, will thank us for calling their attention to this interesting work.

TEWKESBURY ABBEY CHURCH.



THE LE DESPENSER MONUMENT.



ECCLESIOLOGICAL NOTES ON THE ISLE OF MAN, ROSS, SUTHERLAND, AND  
THE ORKNEYS; or, A Summer Pilgrimage to S. Maughold and S. Magnus.  
London, Masters.

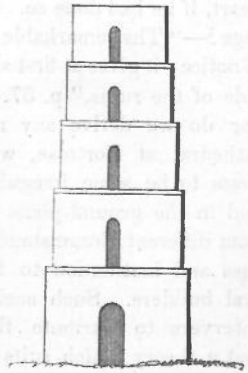
THIS is an agreeable little book, the author is a pleasing writer, in an easy, fluent, lively style, his descriptions of natural scenery are vivid and truthful, his legendary tales shew learning and research without ostentation, and the leading facts which may be considered as history are cleverly drawn out from the mass of contradictions and fables, with which they are encumbered by the monkish historians. Altogether it is an excellent guide-book for a summer's tour, and we hope that many will be induced to follow his footsteps through the north of Scotland and the northern islands.

His descriptions of castles and domestic buildings which he meets with partake of the usual character of his writing; they are concise, but clear and intelligible, and happily expressed. But the special object of the tour was "Ecclesiology," and the intention in printing this account of it was especially to describe the churches. Unfortunately in this part of his work the author has employed many terms which must render this part of his book perfectly unintelligible to all ordinary readers. Occasionally indeed the author seems conscious of the obscure character of the language which he employs, and makes use of such common and intelligible terms as "Norman" and "Flamboyant," to explain his meaning. We only wish he had done so always, and he would have done much more service to the cause which we have no doubt he really has at heart, if he had done so. What are we to understand by the following passage?—"The remarkable *disorientation* of the chancel to the south is worthy of notice; it gives at first sight the effect of a gigantic apse to the whole north side of the ruins." p. 57. We must confess that we are wholly at fault, nor do we derive any assistance from the ground-plan of the ancient cathedral at Fortrose, which accompanies the notice of it. There appears to be some irregularity in this plan, such as we very frequently find in the ground-plans of old churches, whether large or small, arising from different circumstances of soil and site, and partly from the carelessness and inattention to this point, which is characteristic of the mediæval builders. Such accidental irregularities have led some imaginative observers to attribute them to various causes, overlooking the fact, that a theory which suits one building is entirely contradicted by another. But to return to our author. Another difficulty is the description of the church of St. Duthus of Tain. "It consists of chancel, nave, chapel at the south-east of the former, south porch, *detached tower in the middle of the town, and detached chapel standing a little to the south of that I have just named.* The access to the church is a matter of some difficulty, from the forest of nettles which surrounds it." p. 62. We have met with

detached belfry towers standing in the churchyard, but how a "detached tower standing in the middle of the town, and a detached chapel standing a little to the south of it," can form part of a church in another part ("the south side") of the town, passes comprehension. The *impignoration* of the Orkney and Zetland islands, p. 86, may perplex ordinary readers. For their assistance we may be allowed to mention that it means they were "pawned" or given in pledge by the crown of Denmark. What style are we to understand by this description, "The earl's palace is late *First-Pointed*, verging towards Renaissance, but extremely picturesque." p. 107.

We have passed over the account of the Isle of Man, because it does not appear that the architectural remains are sufficient to attract a tourist; they appear to be generally very slight, and the modern buildings beneath criticism, always excepting Peel castle and cathedral, of which an excellent account has already been given in this Journal by Mr. Petit, to which indeed the author very handsomely refers. But he differs from him on the question of the restoration of the cathedral, which he strongly advocates against the opinion of Mr. Petit, who deprecates the attempt, in the spirit alike of an antiquary and a man of common sense, well knowing how completely many fine remains have been destroyed under the name of restoration, which generally means erecting a new building in supposed imitation of the old one, with such *improvements* as the *superior taste* of the modern architect considers necessary.

We cannot say that this work has added much to our stock of information on the history of architecture, the most novel feature that we have noticed is a particular class of Norman towers, built in stages with a set-off at each stage. "This tower (at Egilsha in the Orkneys) should be taken into consideration with four others, which do not now exist. Three were in Zetland, and were traditionally held to have been built by three sisters. One of these was S. Laurence, West Burra: one at Tingwell: one at Ireland-head. They, however, no further resembled Egilsha than in their date, and in being also about seventy feet in height. The fourth was that which appears to have stood at Stremoe in Faeroe. This seems a type unknown in England; for closely as Man, North Wales, Cumberland, and Northumberland, resemble in their ecclesiology the northern isles, they have nothing that is like this, unless, indeed, we may compare with it some churches in the south of Northumberland." p. 110.



We cordially agree with the author in the wish he expresses in his preface that Sir Henry Dryden may shortly favour the public with his drawings of the cathedral at S. Magnus, an interesting structure, of which

without the aid of illustrations, only an imperfect notion can be obtained from the description contained in this volume.

ICONOGRAPHIE CHRETIENNE OU ETUDE DES SCULPTURES, PEINTURES, &c., qu'on rencontre sur les monuments religieux du Moyen Age. Par M. l'Abbe Crosnier, (extrait du Bulletin monumental publié par M. De Caumont,) Paris, Derache, 8vo. 344 pages, with numerous woodcuts, 6s.

THIS is a useful summary of an interesting subject to which too little attention has at present been paid in England. The few works which we have had on symbolism have been calculated rather to deter people from the study than to encourage it, and are after all only slightly connected with iconography, or the history and description of images, whether in sculpture or painting, and an attempt to illustrate their meaning.

This is a legitimate subject for enquiry and study, on which we shall be glad to see more attention bestowed, and in which our neighbours have quite taken the lead of us. It is gratifying to observe the rapid progress which all branches of archæology have made of late years in France, and are still making, notwithstanding the obstruction of revolutionary times. Archæology is there especially fostered and encouraged by the bishops and higher orders of the clergy, and the younger clergy are directed to pursue it as a regular branch of study; it is even introduced into Church seminaries as part of the course of education. The author of the present manual has been largely indebted to the elaborate work of M. Didron, and acknowledges his obligations to him and others. The woodcuts have chiefly appeared before in De Caumont's Bulletin Monumental, as is also acknowledged; they are roughly executed, but give a sufficient idea of the objects represented. The work itself appears to be carefully compiled and well arranged, and is followed by a vocabulary which adds considerably to its utility. As a strong prejudice exists in England against the study of iconography from its connection with the use of images, and a supposed tendency to lead insensibly to a more favourable view of that practice than is consistent with the principles of the English Church, it may be well to state that, although the author of this work is an Abbé, it contains nothing that need offend the most scrupulous reader. Images are treated merely as such, historically and scientifically, not in any degree as themselves objects of worship, or even of particular reverence, and their history is written with strict impartiality, nothing being stated without historical evidence. For instance, on the important subject of the crucifix, the author distinctly states, that prior to the fifth century no attempt was ventured on to represent the Saviour on the cross, that prior to the eighth century such attempts were very rare excep-

tions, and that prior to the eleventh century the figure was always clothed. During the darkest period of the Church's history, when ignorance and irreverence went hand in hand, the custom of representing the naked figure of Christ on the cross was first introduced; such images were then rapidly multiplied, and took a fast hold on the imagination of the people. Chapter 8, On the Images of Christ, and on the different forms of the cross used at different periods, is valuable and interesting; we could have wished that the plates which illustrate it had been better executed and less crowded. Chapter 26, On the Virtues and Vices, and the various modes of representing them, is highly useful; the same may be said of nearly the whole book. The illustrations are chiefly from examples in the south and middle of France, selected because less generally known than those of the north, the district to which illustrated works have hitherto been principally confined.

The author states that, although led to take an interest in the subject, and instructed in its leading principles by the works of M. Didron and others, his own work is the immediate result of an archæological tour in the south of France, in company with the bishop of Nevers, and expresses warmly his obligations to M. Bourassé. "His object was to present a complete manual of the subject, to remove the difficulties and facilitate the study. His plan was, in studying the ancient churches, to endeavour to penetrate the thoughts of faith which guided the artists in ornamenting them, to consider them as a great book continually open to the eyes of the learned and the ignorant. This book originally presented to all clear and precise notions of the truths they were to believe, the duties they had to fulfil, and the rewards promised them: and although time and revolutions have torn the precious pages of this book, there remains enough for us to make it the subject of our meditations. We thus find all that can interest us the most; our origin, the nature of our souls, our end, the means of arriving at that end, the sacrifices which the Man-God imposed upon Himself to conduct us there, the establishment of His Church, the numerous heroes who have been born to her, the struggle of evil against good, the champions of the two armies, the virtues and the vices, finally, the end of this struggle, when the Sovereign Judge, who has already come as Redeemer to give the first blow to the genius of evil, will come again at the end of time to destroy altogether his empire."

This extract will serve at the same time as a fair specimen of the work, and to explain its object and plan. The author considers all these images as so many helps to the preacher, objects for the people to fix their eyes and their attention upon, and instruction the more valuable to a people who could not read, and had no other mode of learning than the teaching of their pastors, which these images helped to enforce on their memory.

The vocabulary, to which we have alluded, gives many of the characteristic symbols of saints, the knowledge of which is so essential in the study of medieval art, displayed in painting, sculpture, or illuminated MSS.

Such a list is still a *desideratum* in our archæological literature, which we hope to see supplied. An useful commencement was made in the first volume of the Archæological Journal, but France and Germany have produced more extended compilations, in which, as well as in the Abbé Crosnier's treatise, our readers will find much valuable information, namely, the "Christliche Kunst symbolik und Ikonographie," published at Francfort, 8vo., and "Die Attribute der Heiligen," Hanover, 1843, 8vo.

BULLETIN MONUMENTAL, dirigé par M. De Caumont, 14<sup>e</sup> Volume, No. 6.

THE present number is a striking contrast to the previous one, to which we had the pleasure of calling attention in the last number of our Journal. That number was full of engravings of objects of considerable interest, the present contains only one plate, outlines of primeval antiquities found at Londinières, in 1847.

The letter-press consists of a description of this excavation, by the Abbe Cochet. From the number of skeletons it was evidently a burial ground, from the manner in which they were disposed it belonged apparently to a pagan people, and from the nature of the articles and the coins found with them, the period was about the fifth century. The articles consist of swords, spear-heads, knives and hatchets of iron, vases of earthenware of debased Roman character, fibulas and buckles of bronze, and necklaces of beads of glass and earthenware. The only coin which had the inscription legible is of the third century, but from various circumstances, and a comparison with other similar discoveries, the author argues with ingenuity, that this deposit belongs to the fifth century, and to the Merovingian tribes. He considers the men to be Francs belonging to the original German invaders, settled in this part of France, and the females to be Gauls of the native tribes married to these invaders.

The next paper is an historical and descriptive account of the cathedral of Valence, in Dauphiny, by the Abbe Jouve. This is an interesting and valuable paper, the more so because we have hitherto had comparatively little information respecting the churches in the south of France. The present cathedral was consecrated in 1095, as recorded on an inscription engraved on a marble tablet in uncial letters, which was described by M. Catelan in the early part of the last century, but was unfortunately white-washed over about 1750. The building was in a great degree destroyed by the Protestants in the sixteenth century, but carefully rebuilt on the old foundation, and faithfully copied from the old work, a rare and singular instance at that period. At the end of this paper is a copy of the woodcut of the curious piscina-tomb at Long Wittenham, which appeared in the second volume of this Journal: it appears to be introduced merely for ornament, and is not described or mentioned.

The third paper is on the ancient church of St. Orens, at Auch, by the Baron Chaudruc de Crazannes. This church was destroyed in the revolution of 1793. Among the ruins were found distinct traces of a Roman temple, which stood on this site, but the church had been rebuilt in the tenth century by Bernard-le-louche. Several tombs, which were partially preserved, are also described.

These three papers, with two or three letters relating to the meeting of the "Institut des Provinces" at Caen, are all that the present number contains.

ESSAI SUR LES VITRAUX DE LA CATHEDRALE DE STRASBOURG, par M. l'Abbe V. Guerber, professeur au grand-séminaire. Avec quatre planches, dessinées par M. Baptiste Petit-Girard, lithochromiées par E. Simon fils. Strasbourg, Le Roux, 8vo., 124 pages and 4 coloured plates. 3s. 6d.

ANOTHER example of the manner in which the French are getting the start of England in archæological matters. Here we have for a trifling price an excellent handbook of the painted glass of Strasbourg cathedral, written by an abbé and professor, and dedicated with permission to the archbishop of the diocese, who has himself founded a Professorship of Archæology in his diocesan college.

The first chapter gives very good and accurate general notions on the subject of glass painting in general—an excellent summary of the subject. The second gives an account of the general order and symbolism of the windows of Strasbourg cathedral. The third, fourth, and fifth, contain a careful analysis of these windows. The sixth, an arrangement according to the order of their respective dates, from the twelfth to the fifteenth centuries. The seventh, a description of the ornaments, as distinct from the figures, such as the borders and the diapered backgrounds. The eighth, an account of the restorations recently effected and others proposed. The author is evidently familiar with his subject, and his observations are generally worthy of attention. At p. 96 he observes that "In painting as well as in architecture there are no laws applicable to all works and to all countries, the tendencies and the means of execution are different according to the schools; and the schools of which the existence is certain are still covered by so thick a veil that it is impossible for us to compare with precision the age and the processes of art." This remark is the result of much observation and reflection, and it is well worthy of the attention of the admirers of medieval antiquity in this country.