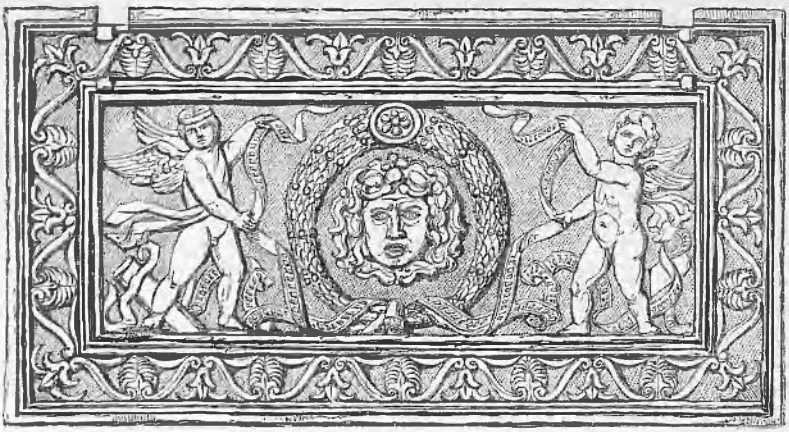
BRONZE ACERRA.

End.



Lid.

Front.

Notices of Archaeological Publications.

MUSEUM DISNEIANUM, Being a Description of a Collection of Ancient Marbles, and Specimens of Ancient Art, in the possession of John Disney, Esq., F.R.S., F.S.A. Parts I., II., 4to, 1846 and 1848.

In England, no residence of an educated person is considered complete without a library, in a more restricted or a more enlarged sense, according to the taste, the means, or the pursuits of the owner. Amongst the learned and the wealthy, the portion of the mansion appropriated to this purpose is generally considerable; often the noblest apartment of all is that devoted to literature, and to this is attached, in not a few instances, the museum, or collection of objects of ancient art, either in a separate room, or so placed in cases as to fall in with the general arrangement of the apartment. It is to one of these private museums that our attention has been recently attracted, by the appearance of two handsome quarto volumes, forming Parts I and II of an illustrated *Catalogue Raisonnee* of the Museum Disneianum, deposited at The Hyde, near Ingatestone, in Essex. These volumes have been produced at the private cost of the spirited owner of the collection, in a most munificent and tasteful manner, thus enabling the community at large to participate in the enjoyment of the treasures of antiquity which he possesses. A few works of this kind already adorn our libraries, one of the finest, is the Museum Worsleyanum. Mr. Payne Knight's Gems, &c., Sir H. Englefield's Vases, and several others might be cited. The public, and more especially the learned portion of it, are under great obligations to Mr. Disney for thus again stimulating the popular taste in this direction, and we hope that his example will be followed by others of our wealthy possessors; but we especially desire that those who possess objects of British art, or such as may be more particularly illustrative of the early history of their country, would bring them forth from their repositories, and, by similarly illustrated works, impart the knowledge of them to others. Few persons are aware of the vast aggregate amount of the private collections in this country. In some, armour and weapons predominate; in others, armorial ensigns, heraldic devices and seals; in some, again, the objects in domestic use by our ancestors; in others, embroidery and needlework from the fair hands of courtly dames of past ages. Enamels are the delight of one collector, carving and sculpture and antique marquetrie absorb the attention of another; porcelain and glass, with their gay colours, illuminate the buffet of a third, dividing the interest of the beholder with the rare productions of Greek art, or of the still more ancient Etruscan and Egyptian, whilst the collection of the Honourable Robert Curzon, jun., at Parham, by his spirited endeavours, has been enriched from the arsenal at Constantinople.

The Museum Disneianum, as we are informed in the introduction, owes its origin to the late Mr. Thomas Hollis and his friend, Mr. Thomas Brand, both sedulous collectors in Italy about one hundred years ago. The present proprietor has added considerably to the collection, and now, with a true love

for the study of antiquities, has endeavoured to excite a similar taste in others, by giving to the world these highly interesting volumes.

In Part I. there are no less than sixty lithographic illustrations, from the able hand of Mr. T. A. Hamersley. The subjects are chiefly heads and busts from the antique, a few statues, some bassi-relievi, sarcophagi, funereal tablets, sculptured ossuaria, &c.; amongst which will be found many of high interest and beauty, some being of the best period of Greek art. Each plate is accompanied by a short historical or descriptive memoir.

In Part II. we have thirty-two Plates from engravings in wood, all executed by Mr. George Measom, with a spirit and truth which evince very correct taste; and five lithographs from the facile pencil of Mr. Scharf. The objects represented are chiefly of Bronze or Terra Cotta, with a few of Glass, and one of Silver.

We have been enabled, by the kind permission of Mr. Disney, to enrich our Journal with these interesting Wood-cuts, the subjects being better adapted to the size of our Volume, than the larger lithographic plates. Those of the antique acerra in Bronze are characteristic representations of the lid, front, and end of a rare example of an incense box, formerly in the collection of the Count Caylus. The upright figure, from the Villa Adriana, near Tivoli, appears to represent an Egyptian Slave, supporting a lamp with two burners. The

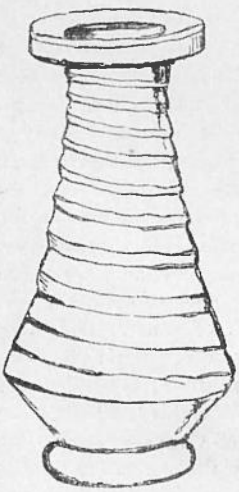


Fig. 1.

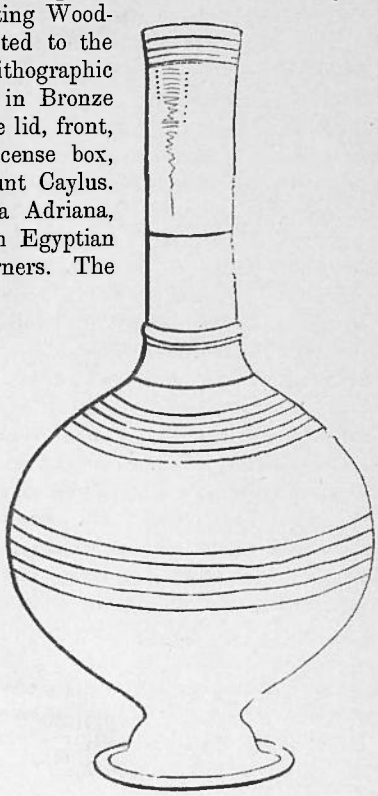
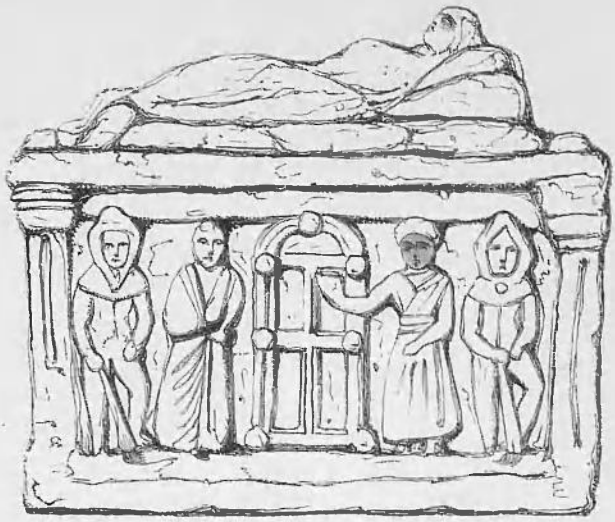


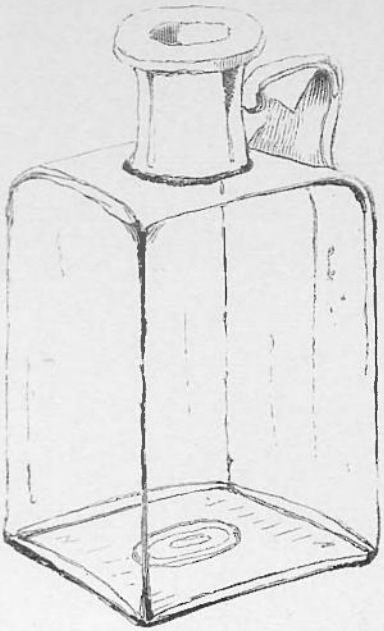
Fig. 2.

third Plate has two cuts of Cinerary Urns of Terra Cotta, found at Clusium (now Chiusi) in Tuscany; the one appears to represent the passage of the soul to the world of spirits; and the other a battle scene. On the lid of each is the recumbent figure of the deceased, whose ashes they contained.

Lamp from Villa Adriana

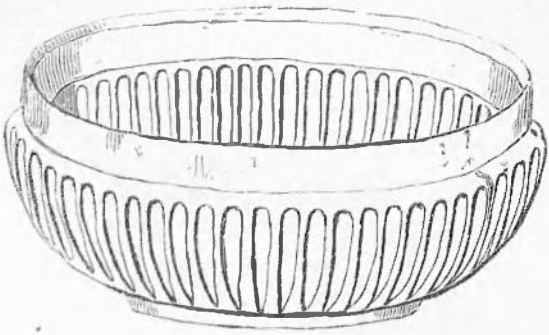


Cinerary Urns of terra-cotta found at Chiusi.



Glass Bottle.

Bottom of Glass Bottle.



Glass Bowl.

Vase found at Flintham.

Top of Lamp, from Villa Adriana.

Potter's Stamp.

Another plate represents objects in glass, the fluted bowl is of an unusual and elegant design; the square glass bottle is particularly interesting, from having the maker's name stamped on the bottom; in shape it is similar to others discovered near Saffron Walden and Harpenden, and described in former Volumes of this Journal. Vol. i., page 159, and vol. ii., page 255.

The Cut (Fig. 1) represents a vase of peculiar form, found at Colchester, filled with coins of Constans; it is five inches high, of white clay, and most probably of Anglo-Roman Pottery, as is also the long-necked vessel of dark grey clay (Fig. 2), the surface sparkling with grains of metallic lustre; it is said to have been found in Kent. The vase (Fig. 3) is more curious than elegant in design, with one handle, discovered in 1830, in Wivenhoe Park, near Colchester. (Fig. 4) is a small Anglo-Roman vase of unbaked clay, two inches and a half high, found at West Hanningfield Common, in 1823, containing fragments of very small bones, laid on its side within a larger vase, also containing ashes and fragments of bones, but which fell to pieces on exposure to the air. It may be inferred from the peculiar relative association of the two vases, that they very probably contained the remains of a mother and child. (Fig. 5) is a small patera, found with the vases. The next plate contains the upper surface of the lamp before noticed, and an armilla of bronze, of thick heavy wire, the ends overlapping and joined together. The last plate contains a bronze handle, probably of a sacrificial vessel, of elegant design; a Roman vase five inches and a half, found at Flintham, in Nottinghamshire, three feet below the surface, on the inclosure of the Lordship, in 1776; and a stamp of metal, with raised letters, probably used for marking pottery, an object of considerable rarity.

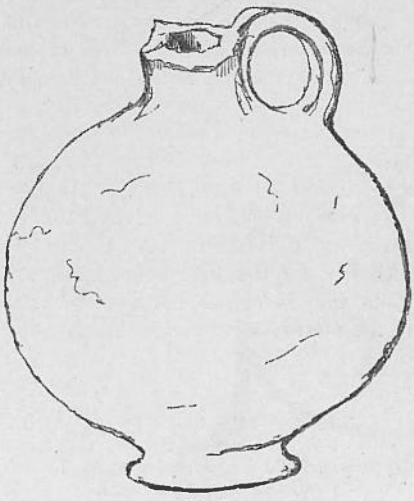


Fig. 3.

Fig. 4.

Fig. 5.

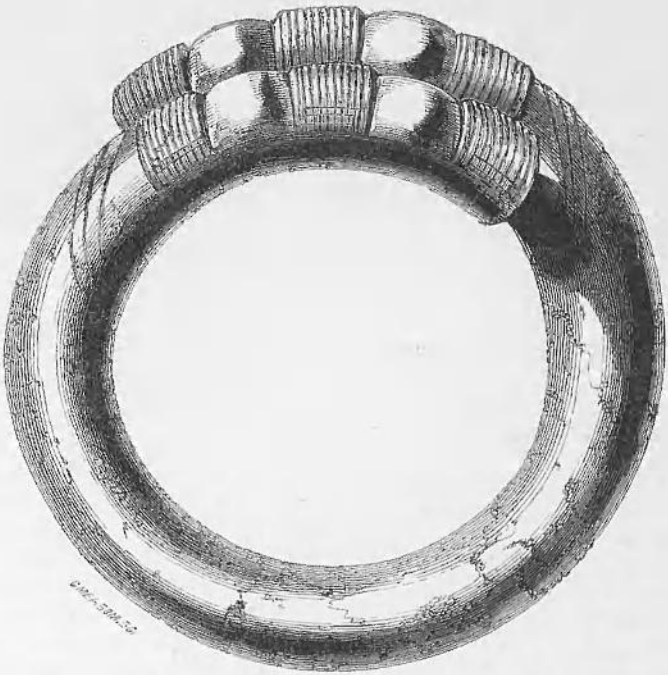
We understand it is the intention of Mr. Disney to favour the public with a third Part, descriptive of painted vases and other objects of Etruscan art,

similarly illustrated; for such liberality the most cordial thanks of Archaeologists are his due, and we hope that his enlightened efforts will meet with a full share of public approval. Mr. Disney, we must add, is not to be numbered amongst those antiquarians who devote their entire attention to the more tasteful works of classic times, to the exclusion of objects, inferior as productions of art, but more congenial to the feelings of those who love the olden times, and antiquities of their Fatherland. It is gratifying to observe that the possessor of marbles so choice as the collection preserved at The Hyde, is not insensible to the merits of the medieval sculptures of our own country: an evidence was recently given of this by Mr. Disney, in his valuable donation to the Institute of a series of beautiful drawings of the monumental effigies of his ancestors, exhibited at a recent meeting of the Society. We cannot close these observations without again expressing our most anxious hope that some of our wealthy nobility and gentry will be inspired with his generosity of spirit, and enrich the literary artistic world with a few more of such *Catalogues Raisonnées* of the treasures of their private museums. The invaluable museum of early Saxon remains, discovered in the tumuli of Kent, now in the possession of the Rev. Dr. Faussett, at Heppington, near Canterbury, was opened with the utmost liberality on the occasion of the Archaeological Congress in that city. We cannot refrain from expressing a hope that at the meeting of the Institute at Salisbury, in July next, that most precious collection of British Antiquities, formed by the learned Sir Richard Colt Hoare, may be rendered accessible with like enlightened generosity, for the instruction and gratification of some of those Archaeologists who reverence his memory as the founder of their science, in regard to the most obscure period of our history.

THE ANCIENT SCULPTURED MONUMENTS OF THE COUNTY OF ANGUS, including those at Meigle, in Perthshire, and one at Fordoun, in the Mearns. Edinburgh, 1848. Elephant fol. 18 pages and 22 Plates, executed in Lithotint. (Presented to the Bannatyne Club by Patrick Chalmers, Esq., of Auldbar).

THE monuments, so admirably illustrated in this magnificent publication, belong to a class of remains which have hitherto received little of that careful attention requisite to enable the Archaeologist to form a correct judgment as to their age, the people by whom, and the objects for which, they were executed. It is indeed scarcely credible that, whilst such pains have been taken to describe and illustrate Roman remains found in different parts of Great Britain, whilst sculptured stones have been sought for in foreign lands, and transported to our Museums at such great expense and labour, hundreds (for we are justified in using such a numeral expression) of slabs and crosses covered with beautiful and singular sculpture, and often bearing inscriptions which have to the present time baffled the skill of the keenest antiquaries, lie scattered over Great Britain and Ireland, a few only of which have hitherto been engraved. Of these, also, the representations are so rudely executed as to render fresh drawings necessary. And yet it might be thought, that the circumstance of many of these monuments having been evidently executed during the period between the Roman and Norman invasions, at a time when the Christian religion was

Vase Handle of Bronze.



Armilla of Bronze.

making its way slowly but surely in the remote parts of this country, would have excited an interest in these remains far greater than has hitherto been shown.

Independently of traditional evidence or inscriptions, many of these carved stones reveal their great antiquity in the peculiar style of the ornamental details; the very oldest Anglo-Hibernian illuminated manuscripts presenting precisely the same ornaments, as well as, in numerous cases, the same mode of division of the pillar or monument into compartments, each with a separate design.

The study of these remains in different parts of Great Britain and Ireland, will probably enable us to classify them, and, by a careful comparison of the details with analogous relics in other northern countries, to appropriate them to their true era and real founders. Not, indeed, that many such remains are to be found amongst the antiquities of the Scandinavian or Celtic nations of the Continent; thus, in Wagener's excellent and very comprehensive "Handbuch der Vorzuglichsten in Deutschland entdeckten Alterthumer," we do not find a single monument which bears an analogy with those of our own country. Peringskiold and the Danish antiquaries have figured a vast number of monumental stones and crosses (mostly inscribed with Runic letters), yet none of these are of the same character as ours, nor are they equal to them in age. Brittany also, which from its close connexion with Cornwall and Wales for many centuries, might be supposed to be rich in these relics, so far as we have been enabled to learn. appears to be destitute of them. Regarding these objects, therefore, as peculiarly national, and at the same time as illustrating in very many instances the early establishment of Christianity in this country, we claim for them a greater degree of attention than they have hitherto received, and we invite such of our members as have the opportunities of so doing, to present to our Museum, casts, rubbings, or carefully-executed drawings of any existing in their respective neighbourhoods.

A paper by the Rev. W. Haslam, in a former number of our Journal,[1] shows us the Christian origin of many of these sculptures, as well as their simplest form. Wales, and especially South Wales, is very rich in them, and here they assume a far more elaborate character; interlaced ribbon patterns of exquisite design, and intricate to the highest degree, occur on many of them, whilst a peculiar Chinese-like pattern, formed of diagonal lines, is often met with, agreeing with one of the common ornaments of Irish and early Anglo-Saxon manuscripts. Of foliage or Norman ornament, we meet with scarcely any trace. It is but rarely in Wales that we find the elongated lacertine animals sculptured, which occur in the manuscripts and on the monuments of Ireland. Another peculiarity of these early Welsh carved stones, is the rarity of the human figure. One of the Penally Crosses, however, has a beautifully executed foliated pattern, whilst another at the same place has a pair of dragons opposed to each other; and the great Newmarket and Penmon Crosses have a very few human figures sculptured in one of their compartments. The Penmon Cross also exhibits a peculiar ornament on one of its sides, which we have elsewhere met with only on some of the Cumberland Crosses, and which is never found

[1] Archaeol. Journal, vol. iv. p. 302.

in manuscripts. This is a circumstance to be accounted for by the relative geographical situation of Anglesea and Cumberland.

The Irish Crosses and carved stones present us (archaeologically speaking) with more interesting details, since they are covered with groups of figures illustrative of events of Scripture history, each group in a separate compartment. An excellent instance of this may be seen in one of our former numbers, contained in a notice of Mr. Wakeman's useful "Archaeologia Hibernica."[2] Thus the great Cross on the shores of Lough Neagh contains upwards of twenty of these groups; and it is a reproach to the antiquaries of Ireland that so many evidences of the early skill of their countrymen, as well as so many illustrations of early manners and customs, which these monuments exhibit, have not been collected and published. In addition to these groups of figures, the Irish Crosses present all the characteristic ornaments of early Irish art, as shown in manuscripts.

The carved stones of the Isle of Man, Cumberland, Lancashire, and Yorkshire, likewise present peculiar features, which we shall not now stop to describe. We hope at some future time to illustrate them,—not, indeed, in so splendid a manner as we find the monuments of Angusshire represented in the work now before us, but endeavouring to follow the admirable example of its striking accuracy.

The sculptured remains of the West of Scotland are very numerous; indeed, we believe that in Argyllshire alone (independently of the crosses removed from Iona, and now erected at Inverary and Campbell-town), as many as forty crosses have been noticed. How far Iona may have influenced the opposite coast of Scotland, we are unable to judge, for want of proper representations of the monuments themselves, either of Iona or Argyllshire. It is to Gordon, Pennant, and Cordiner that we are indebted, up to the present time, for our knowledge of these early monuments of the eastern coast of Scotland; but, as observed by Pinkerton, in a passage cited in the preface of the work before us, the figures of Pennant are too diminutive, whilst those of Cordiner cannot be trusted, his imagination being strangely perverted by fantastic ideas of the picturesque. The numerous stone monuments of Angusshire are here, however, represented with an artistic power, and, at the same time, with so truthful an adherence to the most minute and intricate details, that we are fully persuaded of their accuracy, without which the most elaborate drawings are worthless. These monuments for the most part consist, as Pinkerton observes, of "singular erect stones, generally with crosses on one side, and upon the other, sculptures, not ill executed for a barbarous age." The crosses are almost always carved upon the flat oblong stone, but rarely the stone itself is fashioned into the shape of a cross, and the open portions of the cross are filled with the most elaborate interlaced ribbon patterns. We find, moreover, on these stones the same diagonal Chinese-like pattern, and the same spiral pattern formed of several lines running from a common centre, their opposite ends going off to other circles, which peculiarly distinguish the Anglo-Hibernian manuscripts. We do not find, however, such elaborate interlaced lacertine figures as occur in the latter, although these strange animals are not wanting, as in the Aberlemno Cross (Pl. No. IV.), in which we would especially draw

[2] Archaeol. Journal, vol. v. p. 241.

attention to the series of animals on the left side of the cross, as compared with the strange monsters forming the series of capital letters B, commencing the different verses of the Beatitudes in the Book of Kells, of which specimens are given in Mr. Westwood's Palaeographia. The reverses of these stones will, however, in all probability be regarded with greater interest than the face of the Cross. Here we find a class of sculptures quite unlike those of the monuments of any other part of Great Britain or Ireland. Mingled with scenes of the chase and religious subjects, we see not only figures of various well-known animals, executed with great spirit, but strange monsters and objects of daily use, in frequent instances, apparently destitute of the slightest connexion with each other. Many of these figures, notwithstanding their rudeness, are highly valuable as illustrating the manners, customs, dresses, &c. of the ancient inhabitants of Scotland at the period when these monuments were erected. Thus, in Plates XVII. and XXII., we see the warrior on horseback, with spear, round buckler, &c. fully made out; in Plate XVIII., a car drawn by two horses, with a driver and two passengers; in Plate XVII., the mode of using the sling (the lower figures in No. IV. being possibly intended for David and Goliath, who, however, is on horseback); a harp and harper, Plates II. and XIII.; fighting with battle-axes, Plate XI.; figures of priests, (?) Plates VI. and XVI.; ancient chairs, Plate VI.; long slightly-bent trumpets, Plate V.; shields, spears, &c., Plate IV.; bow and arrow, Plate I. This first plate, moreover, is valuable for its curious representations of different animals, as the bear, wild boar, fish-hawk in the act of devouring a fish, female deer suckling her fawn, ibex, &c. This plate likewise contains the only inscription found on any of these monuments, consisting of four short lines of letters in the Anglo-Saxon or Irish character. Mr. Petrie considers them to be Pictish, but they have not hitherto been translated or even accurately deciphered; we cannot adopt the proposed reading and translation given by Mr. Ramsay in the Proceedings of the Royal Irish Academy, Vol. iii., Part 3, which we do not see alluded to in the text of the present work.

Two objects of domestic use are also repeatedly represented amongst these sculptures, namely, a circular mirror with a short handle, and a comb; objects to which a certain degree of importance was attached in early ages, not only by the Greeks, and Etruscans, but by the Christianised Romans, and of which specimens have been repeatedly found in the catacombs of Rome.[3]

There is likewise another figure very often represented on the reverse of the stones, of which no satisfactory explanation has hitherto been given, nor is any attempted by the author of the present work. This figure consists of a reversed Z pattern, the ends foliated or like sceptres, whilst the diagonal stroke is traversed by one or more straight lines, terminated in circles decorated within, the whole often surmounted by a serpent. Cordiner fancied this pattern to be a kind of monogram of the letters N A. O Σ, a notion which appears highly improbable. The

[3] Montfaucon gives an ancient sepulchral inscription, with the implements of the trade of a *smith*, amongst which the comb and mirror occur. Diarium Ital. p. 391. The comb, found upon some early Christian memorials, appears to be an instrument of torture.

writer of the present notice ventures to offer another suggestion, having met with an almost precisely similar ornament on gnostic gems, and coins bearing cabalastic inscriptions: hence he is led to think that the carvings on the reverse sides of these stones may have been intended to refer to the perpetual conflict between the cross on the one hand, and false doctrines and worldly pursuits on the other. The gnostic emblem being intended as an indication of the former of these principles, counteracting and opposing the spreading of the doctrines of the Cross, and the scenes of the chase, &c., as indicating the latter.

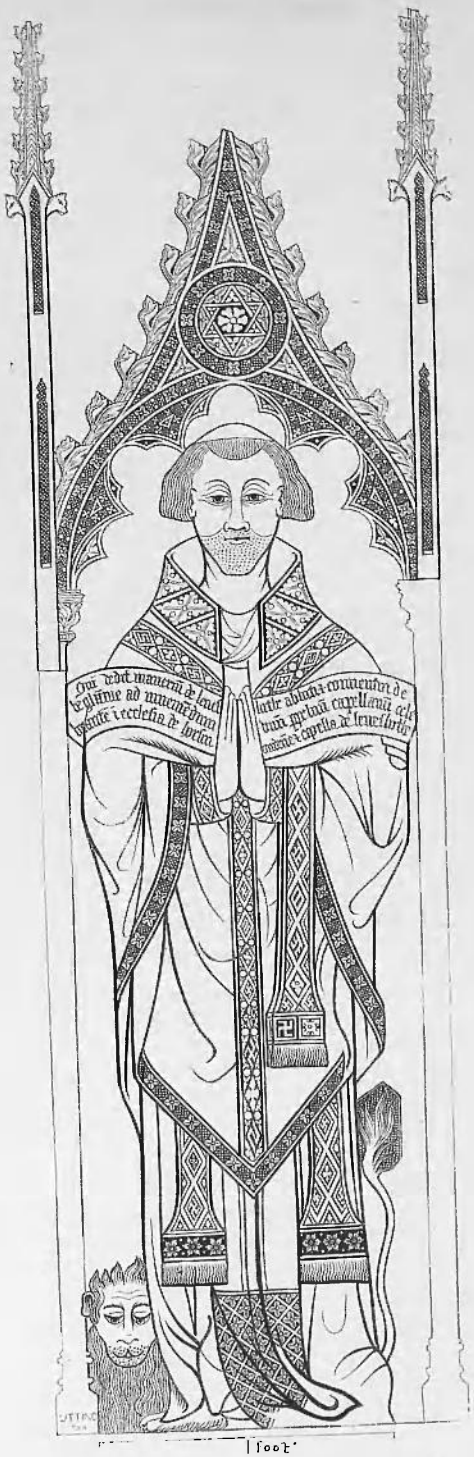
We cannot dismiss this subject without expressing our warmest thanks to Mr. Patrick Chalmers, (who has so munificently undertaken the publication of this volume,) for so important an addition to our materials for an authentic and accurate "Lapidarium Britannicum." We trust that the example thus set by him will have the effect of rousing the zeal of his brother antiquaries in Scotland; and that the numerous other carved stones still lying neglected, not only in Scotland but in various other parts of the kingdom, will at length be rescued from oblivion. Casts ought, doubtless, to be taken of them, because, as they are mostly exposed to the vicissitudes of the climate, they must every year become more and more defaced. In many cases we think they ought to be removed and fixed within the churches of the parishes where they exist, or else that they should be placed in the county Museums. We regard them as National Monuments, which ought to be preserved as *public* property, and insist that every care should be taken of them.

THE MONUMENTAL BRASSES OF ENGLAND. A Series of Engravings upon Wood, from every variety of these Memorials, accompanied with descriptive Notices. By the Rev. Charles Boutell, M.A. London. G. Bell, Fleet-street. Royal 8vo. In Monthly Numbers.

It may seem altogether needless, in commending to the notice of readers of the Archaeological Journal an undertaking of this character, to advert to the value with which such specimens of Medieval design are stamped by the fact of their undeniable authenticity. In the works of sculpture, such especially as the exquisite productions at Lincoln, to which the attention of the members of our Society has recently been called by the tasteful discernment of Professor Cockerell, all who possess cultivated feeling for art, not strictly conformable to the more exalted models of a classical age, must perceive a charm. Sepulchral brasses, frequently in imperfect preservation, and mostly less graceful in design than sculpture, owing to difficulties in the mechanical process or the conventional formality by which they are so strongly characterised, had rarely been admitted to a place in the series of examples of art. Their just claim, however, has been recognised, not only since numerous collectors have engaged in the inquiry, encouraged by ingenious devices for readily making fac-similes of incised memorials; but chiefly, in consequence of the fidelity and skill evinced in recent illustrated works relating to this branch of our national antiquities.

It is to the Messrs. Waller that our most cordial acknowledgment is due for the production of a work, which has no equal in the Archaeological

John de Grofhurst, Horsemonden Church, Kent.



3rd of Edward III. (1330.) Height of original, 3 feet 10 inches.

From Monumental Brasses, by the Rev. C. Boutell.

Sir Robert Staunton and Lady, Castle Donington Church, Leicestershire.

3/th of Henry VI. (1458.) Height of original, 3 feet.

From Monumental Brasses, by the Rev. C. Boutell.

Literature of Europe. The spirit with which they earnestly devoted themselves to this object is not more deserving of commendation, than that conscientious accuracy, combined with the utmost perfection in artistic reproduction of these curious designs, which has invariably been shown in their publication. The series which their valuable project comprised, was however of limited extent; and Mr. Boutell, already known by the publication of a richly illustrated manual of information on the subject, and encouraged by the impulse of increasing interest in Sepulchral Brasses, has undertaken a more extended assemblage of specimens, at a cost rendering it available to every class of Archaeological inquirers. We must express the hope, that the spirited antiquaries, whose more costly publication to which we have adverted had tended much to draw attention to this class of remains, may have found the wider circulation of Mr. Boutell's works, calculated as they are to extend the taste for monumental antiquities, conducive to increasing patronage of the admirable "Series."

The almost exclusively national character of Sepulchral Brasses in England, a class of antiquities of which very few examples have escaped the ravages of time or popular commotions in foreign lands, might suffice to justify the production of a second and more extended assemblage of specimens.

In the numbers of the attractive work now before us, and of which the illustrative portion of the first volume is just completed, the perfection to which engraving on wood has been carried is strikingly shown. The amount of information conveyed in moderate compass, and at a most trifling cost, renders this collection of examples of costume, of decorative design and of heraldry, highly acceptable. We are enabled, by Mr. Boutell's obliging permission, to convey to our readers by the beautiful woodcuts here annexed, singularly interesting as examples of costume, a more perfect notion of the character of his work than could be expressed by any eulogy. The minute and faithful exactness with which the smallest details are reproduced is a most valuable quality in these portraitures: their variety is striking; selected, in great part, from memorials hitherto unknown or imperfectly engraved, each number of Mr. Boutell's collection might form the text of a monograph on Medieval Costume in its three great divisions,—Military, Ecclesiastical, and Secular.

Numerous brasses and memorials incised on stone, still lie unheeded in the more remote village churches of England. We hope that our readers will readily lend their aid in communicating notices or fac-similes; scarcely a year passes without some instance occurring of destruction or depredation. No complete assemblage of these singular productions of early chalcography has been deposited in any public collection, and it is only by the careful comparison of numerous examples of every class of Middle Age design, faithfully portrayed, as in the series judiciously selected by Mr. Boutell, that their full value as connected with the history of art can be appreciated.

SPECIMENS OF THE GEOMETRICAL MOSAIC OF THE MIDDLE AGES. With a brief Historical Notice of the Art. By DIGBY WYATT, Architect. Messrs. Day and Son, 17, Gate Street, Lincoln's Inn Fields. Folio, London, 1848.

CONSIDERING the very important position occupied by the vicissitudes of this favoured child, in any general history of the great family of the Arts—reflecting on the manifest importance of the revival of so graceful an element in structural decoration; and remembering that almost from month to month, in Archaeological Magazines and local papers, public attention is drawn to the subject by the announcement of incessant exhumations of specimens, interesting alike to the architect, the antiquarian, and the educated world at large, we cannot but wonder at the very small amount of knowledge commonly current, of either the technical conditions, Æsthetic character, or historical and ethnographical importance of the art of mosaic generally.

Though in the portly volumes of the late indefatigable Samuel Lysons, in those of Sir Richard Colt Hoare, Mr. Artis, "Old Fowler," and in the Gentleman's Magazine, Archaeologia, and many other publications, very admirable delineations and scattered notices of nearly all the most remarkable fragments discovered in England may be found, still we are not aware of any attempt hitherto made to classify them in any way; to describe their alliance with existing remains of more perfect workmanship in other countries; or to trace their agreement with, or departure from, the technical process which the accordant voice of ancient writers and modern commentators have fixed as the grammar of the Art—the ne plus ultra of its mechanical perfection.

While the history of the more ancient varieties of mosaic has been thus scantily popularised, the narrative of its Medieval phaseology has been even more imperfectly told. With the exception of a chapter (admirably written) in Mr. Hope's Essay on Architecture, and a few learned notices contributed by Mr. Gunn, it is (as far as we have been able to discover) only very recently that any minute description or analysis has been attempted in this country.

By far the most copious, learned, and detailed of modern English writers on the subject, is Lord Lindsay, in his "Christian Art." In that valuable work his lordship has presented us with pictures sketched with a masterly hand—graphic indeed, though only in outline. He has thus indicated the successive Byzantine modifications of ancient Roman practice—the dramatic, conventional and symbolical character of the incidents and objects selected for delineation—and the historical, biographical, and artistic connection of each phase, in the cycle of its existence. The one great fault, however, of his thesis is, that for an introductory work, or one in which an extremely intricate subject is presented to the public, for very probably the first time, the author's theories rather overshadow his matter, and prevent the inquirer from obtaining that just idea of the objective character of the existing monuments, which is absolutely necessary to him as a foundation on which to raise the superstructure of his own subjective theorisation.

This deficit, not only in Lord Lindsay's, but in almost every other existing essay on the art of mosaic, Mr. Wyatt has endeavoured to make good;

and though from other and more imperative professional pursuits, it is necessarily only, "of his life a thing apart," and his notice, therefore, has but supplied a frame-work, on which other more laborious and accomplished students may hang chapter on chapter of dissertation; we still meet in his pages with a more concise, methodical, comprehensive, and comprehensible statement of the true structure of the art of mosaic, than has yet, we believe, been given to the public.

On some points the speculations indulged in by the author, differ in several respects from those of any other writer, and it is but fair to allow him to state his own case in his own words. At page 10 he remarks:— "Byzantium, Asia Minor, and the Holy Land, once, doubtless, possessed many noble specimens of Greek Christian art; but the elements, wars, fires, and Mahometan whitewash have deprived us of almost all those sources whence modern oriental art probably derived much of its inspiration and most of the peculiar features of its character. It is in connection with this branch of the subject that the interesting question arises, respecting the influence that the early decorative processes may have had in determining the subsequent characters of conventional ornament in all styles. Thus, the Arabs having at first adopted the general scheme of Byzantine architecture, and among its processes that of mosaic, the style, from want of drawings, of detail, and of Greek architects, declined in its integrity; while the mechanical processes, being retained traditionally among the workmen, this very mosaic work, at first only a subordinate means of decoration, would become a leading element in the minds of the Mahometan designers. From experiments and combinations with small geometrical cubes of glass mosaic, they would be led, not unnaturally, to that elaborate and intricate style of pattern which, when they emerged at length from the influence of Byzantine tradition, became an essential characteristic of their compositions. Thus, also, no doubt, did the ancient predilection for mosaic modify most materially not only the plan and whole structure of the churches erected in Italy down to the year 1200, but even the minor details that characterise and constitute the style of those monuments.

"The view I have ventured to express concerning the influence exerted by mosaic on Arab art, receives a curious corroboration from a fact quoted by Mr. Hendrie, in one of the notes to his learned and most valuable work on Theophilus. He tells us, "that it appears, from the chronicle of the patriarch, Eutichius, that when the Musselmen invaded Palestine for the first time, they found the church of Bethlehem, built by Saint Helena, ornamented with "psefosis" (a word derived by the Arabs from the Greeks, and signifying an arrangement of small stones). According to Ebn Sayd, one of the conditions of the peace concluded between the Caliph Valid and the Greek Emperor, was, that the latter should furnish a certain quantity of "psefysa," for the decoration of the mosque of Damascus, which the Caliph was then constructing.' These 'fsefysa,' M. Didron (the greatest authority on such a point) clearly identifies with the ψήφοις χρυσέοις (golden mosaics) of the Greeks. 'These,' he says, 'are the mosaics which cover the vaults, cupolas, and part of the walls of Santa Sophia, at Constantinople; of Vatopedi, and of Santa Laura; of mount Athos; of Daphne, near Athens; of Saint Luke, in Livadia; of the round

temples of Salonica, and of Ravenna. Mosaic is Byzantine and Christian; and the Arabs, who have merely *borrowed* architecture, have even borrowed a great portion of their embellishment.' "

Want of space obliges us to omit a passage we had marked as desirable to transfer to our Journal, relative to Medieval mosaic north of the Alps; but which we must, therefore, only refer our readers to. (Pages 13 and 14 of Mr. Wyatt's book, under the date of 850.)

Having expressed our opinion as to the matter of this work, and inviting our readers, by a perusal of the original, to form their own judgment as to its able execution, we shall rather (very briefly) dwell upon its pictorial value.

In a series of one-and-twenty Plates, Mr. Wyatt has provided us with a selection of such specimens of mosaic as he deemed most available for reproduction in this country in the present day, and were the revival of the art but practicable, of which he declares there is little or no doubt, there can scarcely be imagined more valuable models for imitation.

The first half-dozen engravings are devoted to representations of some of the most beautiful pavements of that variety of mosaic known as Opus Alexandrinum, and common in the more celebrated churches of Italy and Sicily. Those in Plates VII. and II., from the Basilica of San Lorenzo Fuori le Mura, Rome, and from the Church of San Marco, in the same city, are as ingenious and harmonious in form as they are in colour.

The succeeding seven Plates which furnish us with examples of the Opus Grecanicum, or glass tesselated work, in all the luxury of gold and tint, suggest to the ornamentist almost endless combinations and variations, and will prove, we doubt not, at least as valuable to schools of design and manufacturers, as to antiquarians.

The two succeeding engravings serve to illustrate the application of this material, and furnish us with beautifully executed representations of two of the incrusted columns in the cloisters of San Giovanni in Laterano, of two fragments from San Lorenzo Fuori le Mura, and of the pulpit of the Church of the Aracæli, at Rome.

The remaining subjects are, for the most part, specimens of the richest variety of ornamental mosaic—the glass tesselation,—and supply a variety of beautiful borders, and ornaments, many of them admirably suited for execution as mural decorations by means of stencils. They are obtained principally from the Cathedrals at Venice, and Monreale, near Palermo.

On the whole, the work is the result of considerable care and labour, and will, we have little doubt, prove eminently useful to all interested either in the history and theory of art, or in the practical restoration and decoration of ancient ornamentation, civil or ecclesiastical.

Notices of Archaeological Publications.

MEMORIALS OF EDINBURGH IN THE OLDEN TIME. By Daniel Wilson, F.R S.A., Acting Secretary of the Society of Antiquaries of Scotland. Edinburgh, 1848. 2 vols. 4to.

It is with cordial satisfaction that the results of an enlightened and energetic spirit of archaeological inquiry, in North Britain, will be hailed by all who delight to trace the progress of national institutions, or preserve the vestiges of earlier ages. The archaeological movement which has recently exercised so strong an influence, not only in our own country, but in almost all parts of Europe, even amidst the terrors of revolutionary ferment, has been traced, we think with truth, to the powerful spell which proceeded from Abbotsford. There it was, may it be affirmed, that the first impulse of an intelligent appreciation of national and medieval antiquity was given —an impulse through which the laborious trifling of the antiquarian collector has, at length, given place to scientific investigation, replete with interest and instruction.

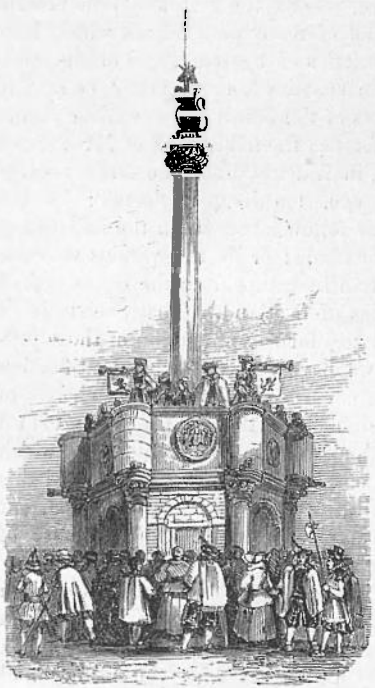
The swelling wave, which, in widening circles, had reached the most distant coasts of the Continent, now seems to have turned, and the reflux has already reached the Scottish shore, whence the first small movement seems to have proceeded. Of the value of many publications which have emanated from the various literary societies of Scotland, and of the spirit with which those institutions have been sustained, much might be said in cordial commendation. The antiquaries of the South might well be stimulated to generous emulation by such efforts as the noble work of Mr. Patrick Chalmers (noticed in our last Journal), in illustration of the earliest sculptured monuments of the Christian age, too long neglected; by the researches of Mr. Cosmo Innis and his fellow labourers in the interesting subject of religious or monastic foundations; or by the various valuable contributions to historical and antiquarian literature from the accomplished Secretaries of the Society of Antiquaries of Scotland. That Society itself seems inspired with fresh vitality and zeal for the promotion of those purposes for which it was founded: we have received with gratification the announcement issued by the Council, earnestly inviting all classes of the community to co-operate in the establishment of a National Museum of Archaeology in the Scottish capital, and to contribute objects, of which a brief but useful enumeration is given, best calculated to forward this desirable end. We hope that many will heartily respond to this important invitation—the pledge of future efforts most valuable to the cause of archaeological science.

It were needless to insist upon the interest of Scottish antiquities, in a systematic prosecution of archaeological inquiry in our country. They form a chapter of the great history of national development, distinct only in their local peculiarities, but essentially connected with the history and antiquities of England, in every period. It were much to be desired that the antiquaries of the South were more conversant with the varied remains, of every age, existing in Scotland. The published sources of information

are, at present, inadequate; but in the earnestness and enlightened feeling with which the investigation has recently been pursued in North Britain, there is every promise of important future results.

In the interesting work which we would now commend to the notice of our readers, Mr. Wilson has naturally commenced his investigations from the early traditions regarding the stronghold—the nucleus of the future capital; a spot selected, doubtless, on account of its advantageous natural position in those ill-omened times, when foray and retaliation continually blasted the fertile district of the Northern borders. It was only in the fourteenth century, with the accession of the Stuarts, that the importance of the chief burgh of Scotland took its rise. An able sketch is given by Mr. Wilson of the vicissitudes of later times; of the influence of relations with foreign countries, in consequence of the various royal alliances, the spousals of James II. with Mary of Gueldres, whose remains were of late, as it was by some supposed, disclosed to view in the sad destruction of the Church of the Holy Trinity, founded by that princess.[1] This interesting example of architecture, sacrificed for the purposes of a railway speculation, has supplied the subject of one of the numerous beautiful illustrations, chiefly from his own pencil, with which Mr. Wilson's volumes are enriched.

We read also of the joyous nuptials of James III. with the Princess of Denmark, and call to mind their portraits, preserved at Hampton Court, with which many of our readers are doubtless familiar, as works of art, to be classed with the choicest examples of early painting preserved in this country. The limits of our present purpose will not, however, permit of more than a passing reference to the brilliant scenes and stirring incidents portrayed in Mr. Wilson's pages, amongst which may be mentioned the alliance of James IV. with Margaret of England, and the rash enterprise, so characteristic of the feeling and spirit of the age, which led that king to the disastrous field of Flodden. The touching strain of the ballads which recall the dismay and national depression of that calamitous period, present to us the state of the northern capital in more lively manner than any historical document, or municipal proclamation at the "City Cross," when all good citizens were enjoined to muster "at jowing of



The City Cross during a Proclamation.

[1] See Mr. Wilson's interesting correspondence regarding this discovery, Gent's Magazine, May, 1849, vol. xxxi, p. 522.

the comoun bell," whilst the women were exhorted to cease their clamour, and repair to church, to pray for the welfare of the state.

We must hastily follow Mr. Wilson through his interesting recital of the long minority which succeeded; the influence of foreign manners and fashions introduced by the young king's alliances; first with a princess of France, daughter of Francis I.; her melancholy death, the theme of some exquisite lines from the pen of Sir David Lindsay; and the second marriage of James with Mary of Guise. We pass on to the period when Scotland, under an infant queen, was again exposed to aggravated calamities, internal faction, and foreign cupidity; until the ambition and enmity of Henry VIII., foiled in his scheme to secure a match between the unfortunate Mary and Prince Edward, brought upon Edinburgh the calamity of devastation and plunder, few buildings, the churches and castle excepted, escaping conflagration, after the capture of the city by the Earl of Hertford.

The fatal slaughter at Pinkie was followed by a moment of popular excitement, during which, the Queen-mother obtained aid from the Court of France, where Mary had taken refuge. One of the earliest operations of the French commander was the fortifications of Leith, a post of importance, where may even now be traced vestiges of buildings erected at that period. We are enabled, by Mr. Wilson's kindness, to give the annexed representation of a picturesque relic of olden time, demolished only in 1845, and pointed out by local traditions as a chapel founded by Mary of Guise.

Ancient Chapel, Kirkgate, Leith.

The events of the subsequent period, and all the reminiscences which Edinburgh presents in connexion with the disorder which accompanied the great events of the Reformation, the wreck of the monasteries and churches, in which

nearly all the finest ecclesiastical buildings in Scotland perished, are replete with curious interest.

The fervour with which religious reformation was pursued, even in trifling matters, is curiously shown in a fact recorded by Mr. Wilson. "The queen still retained the service of the mass in her own private chapel, to the great offence of the preachers; but they had succeeded in entirely banishing it from the churches. The arms and burgh seal of Edinburgh, previous to this period, contained a representation of the patron saint, St. Giles, with his hind; but by an act of the town-council, dated 24th June, 1562, *the idol* was ordered to be cut out of the town's standard, and a thistle to be substituted in its place, though the saint's fawn has been since allowed to appear in his stead." A representation of the municipal seal, bearing the *idol*, is given, p. 73.

In the year which succeeded the death of the Queen Regent in 1560, and the departure of the French, whose protracted establishment at Leith had been the source of frequent disorder and violence, Mary returned to her capital, and took up her residence at Holyrood. To these times, probably, may be attributed some of the picturesque relics of ancient architecture, represented in the numerous illustrations of the work before us. The little building adjoining to the palace, of which we are enabled to offer the annexed representation, is associated in an interesting manner with the history of these times, as the outlet, according to tradition, by which the murderers of Rizzio effected their escape. It is known by the name of "Queen Mary's Bath." The pyramidal or conical roofs, with their dormer windows and lofty chimneys, the gables with corbie steps, such as appear in the view of "the Black Turnpike," where the ill-fated Mary lodged after her surrender to Morton, at Carbery Hill; these, with other architectural features, which strike the eye as marked by a French or Flemish character, may probably be attributed to the influence of foreign alliances, so frequent in the annals of Scottish history. The elegantly designed relic of carved panelling (for the accompanying representation of which our readers are indebted to the kindness of Mr. Wilson), presents

Queen Mary s Bath.

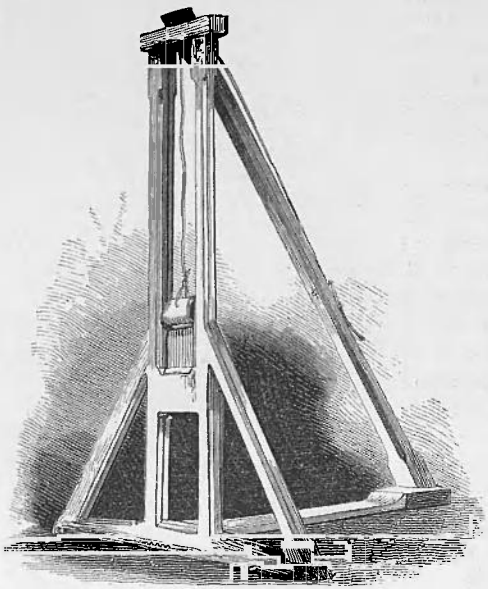
all the characteristics of French decoration at the best period. The original is now preserved in the Museum of the Society of Antiquaries at Edinburgh; and it formed part of the interior fittings of the interesting building near the New College, pointed out as the mansion occupied by Mary of Guise, mother of Queen Mary. Part of this structure still remains, and we must mention the plate, after a drawing by Mr. Wilson, which serves to illustrate his account of the building, as one of the charming subjects with which his volumes are filled. The arrangement and execution of this panelling precisely resemble the examples of the florid style of the *renaissance* of the period of Francis I. The armorial bearings have not been appropriated; they would doubtless indicate the builder of the mansion, and the two coats occur, impaled, with the date 1557. and initials A. A. upon a stone lintel, of which a woodcut is given by Mr. Wilson. The decorations of the ceilings and other parts of this house appear to have been highly curious, and included many French arms with *devises*, mostly taken from Paradin's work, first published in France in the very year above mentioned.

Carved door from the house of Mary of Guise

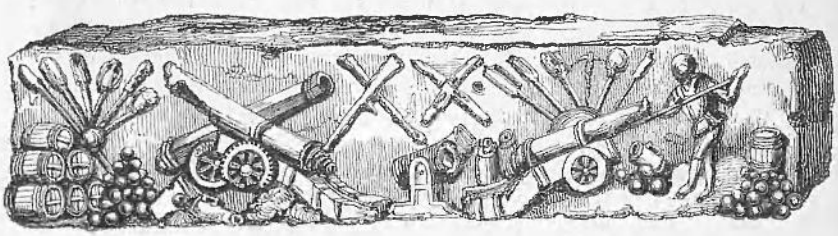
A less pleasing, but very curious relic of these times, of which also we are permitted to offer a representation to our readers, is the instrument of criminal execution, called the Maiden (see cut next page): the prototype of the guillotine, of which the memorable fact is recorded, that having been introduced into Scotland by the Regent Morton, he suffered an ignominious death by that very means, in 1581, having on the decline of his influence been condemned for the savage murder of Darnley.

Having briefly adverted to the more interesting periods of Scottish history, closing with the accession of James IV., who resided chiefly at Stirling, until he succeeded to the throne of the United Kingdoms, in 1617, we turn from the agreeable memorials of Historical incidents connected with Edinburgh, to the more detailed notices of its local antiquities and traditions. In these collections, commencing with the Castle, its ancient Norman church, a relic of architecture in Scotland which appears to have escaped notice, erected, probably, in the earlier part of the twelfth

century, its strong defences and adjacent buildings surrounding the Castle Rock, our readers will find a multitude of curious and interesting reminiscences. We looked, but in vain, for a portraiture of "Muckle Meg," the most famous of ancient cannon in these kingdoms, a national relic, formerly removed to the Tower Armory, and very properly restored to Scotland by George IV. at the instance of Sir Walter Scott. This primitive bombard is formed of iron staves and hoops, and, according to tradition, was presented to James II. in 1455. Those who are curious in this subject will remember, that we owe to a Scottish writer, John Barbour, the earliest record of the use of artillery in the field. He states, in his metrical Life of Bruce, that "crakys of war" were used by Edward III. in his campaign against the Scots in 1327. In default of a figure of Meg of Mons, Mr. Wilson has obligingly permitted us to give the annexed representation of ancient artillery and warlike appliances, from an ancient sculpture once at Edinburgh Castle, and now preserved in the Antiquaries' Museum. Here are displayed various murderous inventions, especially chambers, suited for more rapid discharge, and used as late as the seventeenth century. In earlier times they were commonly employed, and, though rarely found, may be seen in various arsenals; as also in the curious collection found on the shores of the Isle of Walney, Lancashire, described in the Archaeologia by Mr. Archibald.[1]



The Maiden.

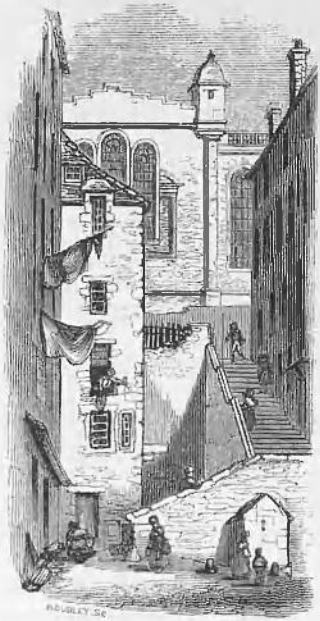


Sculptured Stone, representing ancient artillery. Museum of Antiqu. Soc., Edinb.

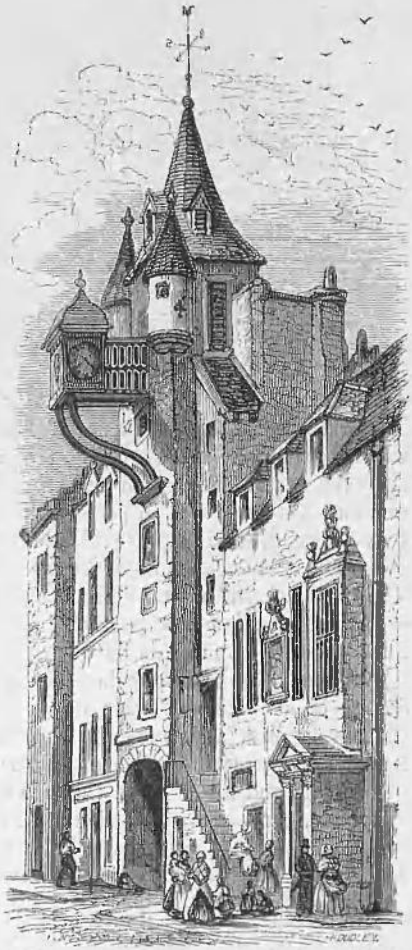
Our limits will not permit us to follow our author in his interesting ramble of characteristic reminiscences through the "Lawmarket," and its

[1] Archaeologia, vol. xxviii., p. 372.

history. We must refer our readers to the work itself for many romantic and striking incidents connected with the municipal and judicial monuments of the old capital, the Tolbooth and Parliament-close, a scene of more strange and remarkable vicissitudes than any other portion of the town, the adjoining church of the patron saint (the *idol* condemned by the Reformers), St. Giles, the Parliament Hall, the great south window of which may be perceived in the annexed charming little subject, representing the ancient thoroughfare, or descent to the Cowgate from the Parliament-close. They will accompany his progress, with increasing interest, through the intricate haunts and nooks of the city, the High-street, which still marks the line of the primitive thoroughfare from the Palace to the Castle; along which the rude huts of the early Cale-



The Back Stairs leading to the Cowgate.



The Canongate Tolbooth.

donians were constructed, as early, it is believed, as the ninth century. After gazing a moment at the picturesque Netherbow, demolished in 1764, they will pass into the Royal Burgh of Canongate and the Abbey Sanctuary, a fertile field for curious investigation, replete with interesting traditions, and, passing leisurely through many a scene of events of romantic originality, with which the picturesque character of "Auld Reekie" seems so strikingly to harmonise, will follow their agreeable *cicerone* to the

antique mansions long occupied by courtiers, or characters of note in suburbs, to Leith, so intimately associated with the history of the ancient capital, its harbour and fortifications,—the vestiges of the important fortress there erected by Cromwell, and demolished at the Restoration.

Fragment of the Citadel, Leith. In Couper Street.

The ecclesiastical antiquities of Edinburgh form the subject of a very valuable chapter. Many portions of architectural detail of the Norman age exist in the churches in and around Edinburgh, and the prevalence of remains of that period in parish churches of Mid Lothian seems to prove that a very general impulse had been given to ecclesiastical architecture about the period of the foundation of Holyrood Abbey, in the twelfth century. The "restoration" of St. Giles's church, in recent times, has added another example to the lamentable tale of destruction by which so many of our most valuable monuments have perished.

But we must take our leave of a work which presents no ordinary degree of attraction. There is a charm in the associations connected with every nook and purlieu of our ancient cities, in the traditions, the landmarks of great historical events, or the vestiges of progressive changes in manners and institutions, which is calculated to excite the interest and sympathy, not merely of antiquaries, but of every class of readers. The history of a capital city may, indeed, be taken as the outline of the annals of a nation, and in the striking vicissitudes which Edinburgh has undergone, combined with the innumerable picturesque scenes which its ancient closes and wynds present, Mr. Wilson has found a theme of very pleasing variety. He has succeeded most happily, both by his pen and pencil, in giving to this series of reminiscences of Edinburgh in the olden time a highly agreeable and interesting character.

Ancient Padlock dug up in the Greyfriars churchyard, 1841.

Notices of Archaeological Publications.

A HISTORY OF ARCHITECTURE. By Edward A. Freeman, M.A., late Fellow of Trinity College, Oxford. Masters, 1849. 8vo.

This work, we are informed, was originally intended to form a volume in "Burn's Select Library;" and however much we may differ from the author in many of his theories and deductions, it must be admitted that he has produced a treatise possessing the merit of very systematic arrangement, and written in a fluent and attractive style.

It is to be regretted, however, that Mr. Freeman should not have more strictly confined himself to the task he had undertaken, which was a sufficiently arduous one, without stepping aside and in his preface even challenging the whole body of Archaeologists by such sentences as the following, and which we are bound in self-defence not to pass by unnoticed. He says—

"*For I would repeat, at the risk of weariness both to myself and my readers, that it is not to Archaeology or Archaeologians that I object, but to the position which they assume. Their researches are valuable and necessary; it is only to the hostile tone which they often assume, the uneasiness and jealousy which their organ invariably displays at anything like the deduction of a principle or a theory, that any objection can be brought, and against this hardly objection can be too strong. I may allude to one subject in which I have certainly no sort of personal bias. The nomenclature of the ecclesiologists I neither employ nor approve, but the manner in which any use of it is met with in certain quarters, the frivolous, contradictory, often spiteful objections which I have seen and heard brought against it, would be almost enough to make me introduce it even now into every page of my book, had I not myself objections to it far stronger, as I hope, than those to which I refer.*

"*It is not Archaeology in its right place as something subordinate and ancillary, but Archaeology exclusive, assuming, claiming a rank which does not belong to it, which is at this moment the bane, not only of Architecture, but of a yet nobler study of history itself as relating to the times and people most deeply interesting to us. A newly discovered, &c. &c.*"

Now, it is not very clear from this on what ground we have unfortunately incurred the author's displeasure; but if he means that we, as Archaeologists, are apt to judge of Architecture simply by its own merits, and not according to the fanciful notions of some well-meaning but enthusiastic Ecclesiologists, we readily plead guilty to the charge. We prefer that our judgment should be guided by the rules of common sense or sound discretion, rather than that our imagination should be dazzled by the speculative but seductive doctrines of symbolism, with all its attendant train of unmeaning theories and erroneous conclusions. As to the subordinate rank which Mr. Freeman is pleased to assign to the science of Archaeology (reducing

it, in fact, to a merely elementary branch of that of Architecture), we humbly opine, that were the position exactly reversed it would be the more correct one, inasmuch as it is impossible to obtain even the most superficial knowledge of the latter without being previously largely indebted to the researches of the antiquarian. We feel, however, that this question—if question it be at all—can be safely left to the discernment of our readers, merely observing that Mr. Freeman, having subsequently confessed his obligations to Archaeology (see page 17, chap. iii.) in the chronological arrangement of his various styles, should at least deal a little more leniently in his animadversions upon us in any of his future publications.

Again, whatever view our author may take of the tendency of the writings of Dr. Whewell and Professor Willis, "*which treat as much of building as of Architecture*," and "*whose aim is to exhibit the mechanical rather than the artistic view*," we may safely venture to say, that without a knowledge of the mechanical, or (as Mr. Freeman would probably style it) the ignoble science of constructive Architecture; the very fanes which furnish him with the material for his history would never have been raised,—nay, more, we venture to affirm that any work professing to treat of the glorious remains of ancient Architecture, Classic or Gothic, is manifestly incomplete and useless as a book of general reference, unless considered with due regard to those very mathematical principles to which he appears to attach such small relative importance.

Whilst, however, we thus consider we have fair grounds for calling in question some of Mr. Freeman's first principles, we are not disposed on that account to withhold our candid opinion on his really creditable work; nor should we permit our remarks to exceed the boundaries of fair criticism, because the author, on the very threshold of his history, has thought proper to betray a little "*jealousy*," or "*uneasiness*," or even a "*hostile tone*" towards us.

Passing over, therefore, the three first introductory chapters, which treat of Architecture merely in an Archaeological point of view, that is, according to Mr. Freeman, "*where antiquity is everything and art nothing*," we arrive at Book I., divided into two parts, of which the first contains five chapters, devoted to the embodiment of all the generally received opinions regarding the most ancient structures, which indeed may be said to be involved in almost impenetrable mystery; and respecting which, Mr. Freeman, perhaps justly observes, "*That the historians and philosophers of the age of Pericles knew no more of these gigantic fragments than ourselves.*" The second part, containing four chapters, opens with the dawn of Grecian art; and though we can scarcely coincide in the opinion, "*that, dissimilar as are the colonnades and horizontal entablatures of the Parthenon to the clustered shafts and soaring arches of Westminster, the steps between them may be distinctly traced*," still we are not much disposed to question the conclusion at which the author arrives, viz. that, however beautiful the purely Grecian style may be, it is nevertheless scarcely applicable for edifices of any description in this climate, and is certainly wholly unfit for purposes of Church Architecture.

Book II. is also divided into two parts, of which the first contains sixteen chapters, and though we would willingly dwell on this part of the work in

consideration of the evidently honest strain in which the author speaks of the glories of mediæval Poetry and Architecture, still we can only stop to inform our readers that they have now an opportunity of comparing the remarks on the Church of the Holy Sepulchre with the work just published by Professor Willis on the same highly interesting subject.

Having so far treated of every style of architecture that ever existed, or was ever heard of, including Pelasgian, Celtic, Hindoo, Central American, Egyptian, Grecian, Roman, Romanesque, and Saracenic, Mr. Freeman next proceeds to the contemplation of that familiarly known as Gothic, with all its numerous combinations, and various subdivisions; and here most heartily do we join him in his condemnation of those soulless "*men of taste*," who could stigmatise our Gothic cathedrals as "*dull, heavy, monkish piles, without any just proportion, use, or beauty.*"

We fancy we discover in the course of reading through the seven concluding chapters, that our author betrays a very decided predilection in favour of the Perpendicular style; and we confess we are not much at issue with him on this point, as there are but few architects, amateurs or professional, who have not a bias in favour of some particular style, or period of art, and if the author avows his partiality for this one, he at least endeavours to show good reasons for it.

In spite of all exceptions that may be taken to it, however, it must be allowed that Mr. Freeman has produced a work decidedly calculated to promote the end he has in view, viz. "*That of tracing the art of architecture from the earliest periods, and to illustrate, with as little technicality as possible, the general principles of the successive styles, and the connection of each with the general history of the nation and epoch to which it belongs.*"

LEICESTERSHIRE WORDS, PHRASES, AND PROVERBS. By A. B. Evans, D.D. London: Pickering. 1848.

This small volume belongs to an unambitious but useful class of literature which deserves encouragement; and there are none who enjoy greater facilities for contributing to it, or are likely to bring to the work a greater amount of intelligence and discrimination, than the clergy. Their education and habits, their wide dispersion over every part of the country, and their relations of intimacy with all ranks of society, qualify them, in a very remarkable degree, for the task of collecting and recording local peculiarities of language. The task, too, is one which does not demand any labour, or any appreciable sacrifice of time. It requires only that the attention and curiosity of the observer should be awakened to the subject, and that his note-book, like the village pound, should be continually open for the reception of all the lost and stray words which the general lexicographer refuses to admit into his fold. Nor can it be reasonably expected that the compiler should exercise any very scrupulous vigilance in examining the strict title of each particular word or phrase to be treated as exclusively provincial. The most careful collector can hardly escape error in this respect;

for if, as some fondly believe, the illustrious Alfred did, *uno flatu*, and by a single act of sovereign authority, subdivide the realm of England into forty counties, he certainly did *not* distribute the various dialects of its inhabitants into the same number of compartments. Hence, an author who professes to record his experience of the idioisms and dialectic peculiarities of Leicestershire, of Kent, or of Cumberland, must not be considered as pledging himself that they will not be found to extend far beyond the conventional boundaries to which he has confined his researches.

The sources of provincial variety in the language of the country may be classified under the following general heads:—

I. Peculiar and local words, arising from an original difference of race.

II. The partial failure or desuetude of words once in general use, but now surviving only in certain districts.

These two sources supply the most interesting and important examples, and are those which throw most light on the history and literature of the past.

III. In addition to these we have words of great antiquity, the local prevalence of which has been the natural consequence of local causes: thus, the *warping* of lands by the natural or artificial operation of streams of water seems to have first obtained its distinguishing name in the district watered by the Humber, although it is not now entirely confined to the country traversed by that river. So the *rines* or *reens* of Somersetshire are, we believe, confined to the low moors, where that mode of drainage and of demarcation is practised.

IV. Again, the prevalence of certain occupations, and of the appropriate words to which they give birth, has often led to the general use of those words within the district. A mere *vocabulum artis*, as such, ought not indeed to find a place in a provincial glossary; but where it assumes a secondary sense, or becomes otherwise known and used in ordinary conversation, it deserves insertion. Of these there are numerous examples.[1]

V. Some of the words in such collections are importations, more or less recent, from foreign languages, which have thus obtained a partial settlement in this country. The *groves*, *coes*, and *stoles* of the High Peak are all evidently borrowed from the phraseology of the low German miners, by whom it is probable they were imported. *Merries* (cherries) and the merrying season are to be found, we believe, only in the southern countries, and may, perhaps, be presumed to owe their birth to the Channel Islands, and adjacent parts of France. How *jiggot* got out of France or Scotland into Leicestershire (as we learn from Dr. Evans that it has), is a mystery; but we have heard, from unexceptionable authority, that the long residence of French prisoners on parole near Wincanton left among the surrounding countrymen a strong tincture of colloquial gallicism.

VI. Another and a very large supply of local words is derived from mere corruptions or variations in the pronunciation or orthography of common language. The books are full of them. Such expressions as *gattards*,

[1] We are told by Mr. Sandys (the reputed author of the "Specimens of Cornish Dialect"), that any prosperous undertaking may be described in that county as *keenly* (i. e. kindly) *gossan*, being the term which, in strictness, is applied only to certain promising appearances in a vein of ore.

(gatewards); *adlant* (headland); *sithe* (sigh); and many others in Dr. Evans's list, are of this origin. *Cuse* (coarse);[2] *drug* (drag, or sledge);[3] *school* (shoal of fish),[4] are familiar examples in other parts of the country. Whether many of this kind are entitled to a place in a glossary, may well be doubted; and we know of no other guide to determine the admissibility of them than the degree to which the process of disfigurement has concealed the latent original. Yet even this is not always a safe test; for who would on that ground admit the claims of such words as *ashup* (ash-heap); *duffus* (dove-house); or *ellus* (alehouse)?[5]

VII. The cases in which known words of universal occurrence have obtained a local meaning, differing from the common one, furnish another stock of provincialisms. To this class belong such words as *brief*, for rife;[6] the use of *young* in the sense of unmarried;[7] of *uncle* and *aunt* with reference only to the advanced age, and not the relationship, of the parties so called.[8] To the same head also may be assigned the habitual interchange or misapplication of prepositions and other parts of speech, which a Devonshire domestic exemplifies, when he tells us that John Puddicombe, who "bides to (*i. e.* at) the Wrastler's Arms, handy Okinton," is going to "ride up at (*i. e.* to) Exeter."

We are far from supposing that the above enumeration exhausts all the peculiarities of local speech, but it probably embraces nearly all that we expect to find in a mere book of *words*. If the diligent observer can find leisure to expatiate in a wider field, and can tell us of the favourite forms of speech,—the habitual expletives,—the accents,—the sound and power of vowels and consonants, among their rustic neighbours, and the melody or *air* to which their sentences are set,—his labours will, of course, be still more instructive; but we are well disposed to accept, with grateful acknowledgment, a much more limited contribution to this humble but interesting department of philology. It is, indeed, becoming daily a more urgent duty to exert ourselves to perpetuate the living testimony of those "winged words" which are hastening to decay; for it cannot be doubted that the tendency of education, and of the increased facility of intercourse that is now placed within our reach, is to obliterate distinctions and to assimilate both habits and language.

With regard to the execution of the particular work before us, we have every reason to be satisfied. It neither displays, nor professes to display, any elaborate philological research. There is in it less of etymological pretension, and therefore fewer infelicitous conjectures, than we too frequently find in works on the same subject. A few critical observations occur to us; but they are of little importance, and they chiefly refer to that which is no essential ingredient in a collection of this kind, namely, the etymological part of it. The word *ester* is unquestionably identical with *astre*, or *aistre*, the *astrum* of Bracton, Fleta, and the old lawyers, and the *auster* of Somerset and Gloucestershire, and it imports, primarily, a hearth, and, in a secondary sense, a house: the "feu et lieu," "focus et locus," of Mediæval records. The last syllable of *cowgate* certainly means

[2] Devon. [3] Hants, &c. [4] Cornwall.
[5] Forby's Vocab. of East Angl.; Introd., p. 104. [6] Cheshire, Leicestershire, &c.
[7] Cornwall, *passim*. [8] Specimens of Cornish Provinc. Dialect. London, 1846.

way, and not "entrance:" Ox-gates, cattle-gates, cow-gates, beast-gates, and sheep-gates, are of common occurrence in many counties, and everywhere imply a right of pasture only, either exclusively or in common with others. In some of the earliest instruments it is translated *via*. The *shack*, or common right referred to under that word, is not peculiar to Norfolk; it occurs in Lincolnshire, Yorkshire, and other counties, and is evidently derived from the A. S. *sceacean*, to escape; being a right, either permanent or precarious, to suffer cattle to stray on the adjacent land of another. Of this, or the like nature, is the grant of free escape, "liberi eschap," to be found in some ancient charters. Dr. Evans considers a *hade* of land to be identical with the headland of an arable field: the author best knows whether this is consistent with the unquestionable fact that grass was formerly grown upon hades. We know that tithe of hay was due from *hades* and *leys* in this county,[9] and that the Vicar of Woolston, Warwickshire, claimed, and perhaps still enjoys, tithe of hay in "ancient hades," within that parish:[10] so that a hade may be meadow, or, at all events, grass land in that county. In old pleadings it is sometimes translated by the Latin *striga*.

Perhaps we may venture a further criticism on the collection before us. It contains too many words in universal and current use in England. "Coal-scoops," for instance, are known to us all. "Muck," "muck-forks," and "muck-heaps," are equally familiar. All builders know what "scantling" means; every bricklayer talks of "ramps" in a wall, and every stock farmer of "flukes" in his rotten sheep. "Bullyragging," or balliragging (for the orthography is unsettled), is too often heard in our streets to escape general notice; nor has Leicestershire, or any other midland county, any right to claim "blackguard" as its own.

BOOK OF ORNAMENTAL GLAZING QUARRIES; Collected and Arranged from Ancient Examples. By Augustus Wollaston Franks, B.A. Parker, 1849. 8vo.

It is gratifying to observe the industry and earnestness with which the classification of national antiquities, and of all vestiges of middle-age art and design, preserved in our country, has in later times been prosecuted. Scarcely half a century has passed since the most vague uncertainty existed in regard to the principles upon which the chronology of Mediæval Art may be established. The very alphabet of many parts of Archaeological science was almost as obscure as are now the cuneiform characters from Nimroud. No attractive hand-books and monographs displayed to the student a series of characteristic examples, and, by detailed evidence for comparison, in almost every branch of research, facilitated the study of Monumental Art and Antiquities.

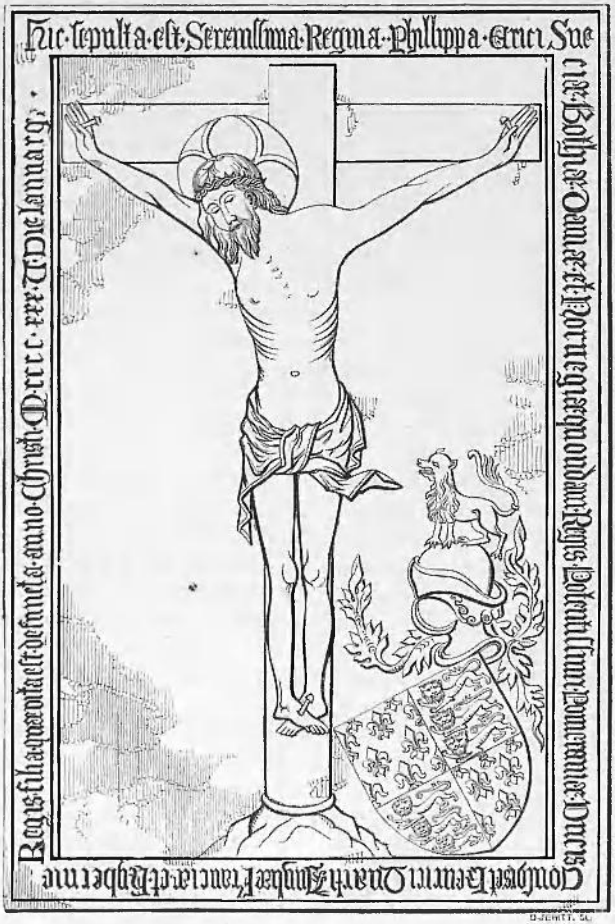
The advances, which have been made towards a more intelligent pursuit

[9] Leicester rentals, Nichol. Leicest. vol. 1, Part II, Append. p. 32.
[10] Rot. Hil., 10 Car. 1, B. R. Mayhue *v.* Greene.

of Archaeology, are strikingly shown in the care with which minor details have been examined and classified. It is only by paying close attention to a number of these minutiæ, that correct conclusions as to date and general design can be formed. In a former volume of this Journal we called the attention of our readers to a work which has been received with no ordinary amount of public approval, the able treatise on the art of glass-painting, by Mr. Charles Winston. That admirable analysis of a very interesting subject, has naturally stimulated careful inquiry; and we are indebted to Mr. Franks for a valuable monograph of one of the minor portions of the history and practice of glass-painting in England, to which hitherto little attention had been paid. The numerous illustrations given in this work, forming 112 plates, are not more valuable as authorities for practical purposes, than as a series of designs, showing the conventional modes of ornament at various periods. We will here advert only to the advantage with which a diapering composed of such simple forms might be made available, in very many instances, for the purpose of subduing any excessive light, or introducing a more harmonious effect, in preference to the more costly and richly-coloured figure, or medallion, window. The propriety of employing such glowing accessories in a simple village church, where no colour is found in other parts of the fabric to sustain the effect and give harmony to the whole, may justly be questioned.

The use of quarries, mingled with plain glass, and frequently enriched by small portions of colour, appears to have been much in vogue in former times, forming mostly an elegant running pattern, admirably devised for a double purpose,—to give a more pleasing tone, or general colour, to spaces which otherwise would have appeared cold and blank; as also, probably, to disguise the unpleasing effect produced by the hard lines of the leading or iron stancheons, in the exquisitely formed windows of Gothic design. The most pleasing results were produced by such arrangement, especially in the subordinate parts of the fabric in churches of simple character, or where "glorious stained glass," with its attractive hues, would have proved not less inconvenient as extinguishing light, than out of keeping in regard to general effect. The volume produced by Mr. Franks must be appreciated by those who discern, or would seek to imitate, the propriety even in details by which medieval design for the most part is characterised. The devices, monograms, and patterns exhibited by these lozenge-shaped panes, are frequently of interest to the antiquary as illustrations of heraldry, evidences of the descent of property, or memorials of pious benefactions. A fragment of this description may serve, not unfrequently, after escaping the intemperance of Puritan times, and the ill-advised proceedings of churchwardens and parish glaziers, to supply evidence as to the date of a fabric, or the by-gone generations by whose piety it was raised.

We will only add, that in this interesting volume the Anastatic process appears to have been rendered available with excellent effect. The plates are actual reproductions of the drawings, carefully traced from the originals in greater part by the author; this ingenious and economical means of multiplying fac-similes seems well suited to designs of this kind, and may claim the notice of those who are engaged upon any illustrated publication.



Monumental Slab of Philippa, wife of Eric IX., King of Denmark, and daughter of Henry IV. of England

A MANUAL FOR THE STUDY OF THE SEPULCHRAL SLABS AND CROSSES OF THE MIDDLE AGES. By the Rev. Edward L. Cutts. 8vo. London and Oxford, Parker. Published as a portion of the Series of Archaeological Manuals, under the sanction of the Central Committee of the Institute.

The investigation of sepulchral antiquities of mediæval date is a subject of curious inquiry, prosecuted almost exclusively, as we believe, in our own country. A few local monographs have been produced in France and Germany, and representations of specimens of great interest have been given in Archaeological publications on the Continent. Amongst these may specially be cited the "Costume du Moyen Age," of Hefner, and the examples of art collected in the interesting "Beiträge zur teutschen Kunst," by Muller (Leipsic, 4to, 1837). No attempt, however, has been hitherto made on the Continent resembling the great work of the indefatigable Gough, to reduce into system the variety of sepulchral memorials, inscribed stones, effigies and tombs ornamented with characteristic symbols, forming so instructive a class of Middle Age-antiquities, ranging from early Christian times to the period of total debasement of monumental art.

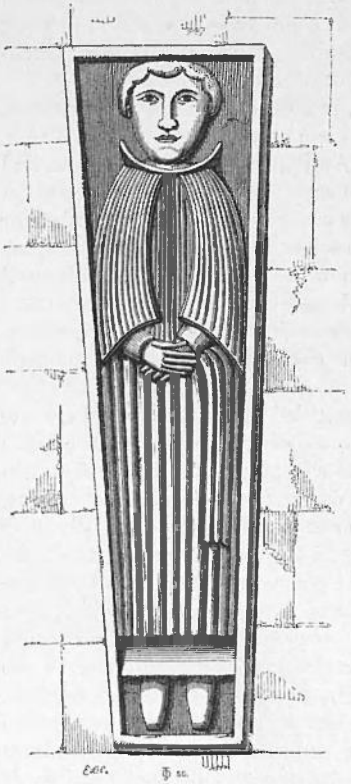
The first attempt to bring this subject, in a concise and popular manner, before English antiquaries, was achieved some years since by Mr. Bloxam, whose useful "Glimpses at Monumental Antiquities" aroused interest, and sent forth a legion of inquirers into the remotest corners of the country. A profuse harvest of curious facts has been the result, and several later writers have already done much towards a scientific classification of English sepulchral memorials. The useful works of Mr. Haines and Mr. Boutell have guided the collector of monumental brasses, but another and extensive class of incised memorials were left, well deserving of careful investigation. To these, with some varieties of analogous character, the useful hand-book prepared by Mr. Cutts is devoted.

The work before us comprises tombs, entitled Incised cross-slabs, some of them (existing in Ireland) assigned to as early a period as the sixth century:—cross-slabs with crosses or symbols in relief, occasionally exhibiting heads or demi-figures of curious design: and head-stone crosses, differing chiefly from the others in their erect position. A casual observer of ecclesiatical remains would scarcely credit the number or variety of the remains of this nature: not less than 279 memorials of various kinds are included in the series selected by Mr. Cutts, from a thousand which have come under his observation, and fresh specimens are continually brought under notice. A large collection of drawings of such subjects, as we believe, existed in the Stowe Library, containing doubtless many now lost. In the researches of Mr. Cutts our readers will find a very serviceable manual of information; and, whilst some may take exception to the dates assigned to these memorials, characterised by no very distinct features, it should be borne in mind that this volume comprises the results of the *first* systematic endeavour to classify the simpler types of sepulchral memorials in England, and to reduce them to chronological order.

In a recent beautifully illustrated work by Mr. Boutell, the same subject has been treated in less detail, and illustrated by fewer examples. It may be a cause of regret that two works, presenting so much similarity in

design, should have been produced almost simultaneously. This has been unavoidable; had it chanced that the authors had been aware of the projects which they respectively had in view, their united information might have been brought to bear with augmented advantage upon the subject of common research. Whilst, however, the beautiful Numbers in course of publication by Mr. Boutell, must attract many students, as promising a more complete outline of the great series of Monumental Antiquities, the value of Mr. Cutts' labours will be generally appreciated, as supplying a complete monograph of an interesting and neglected class of those remains, at a price rendering this large assemblage of curious illustrations accessible to every Archaeological student.

We are indebted to Mr. Cutts, and to the spirited publisher of this volume, for the kind permission to lay before our readers the accompanying examples of the wood-cuts. In one, we are enabled to present an exceedingly interesting memorial, that of an English Princess, Philippa, daughter of Henry IV., who espoused Eric IX., king of Denmark, and was interred in the Convent of Wadstena,[1] in Sweden. It is remarkable that the armorial achievement of England alone (the old bearing of France, *Semee*, quarterly with the lions of Britain) is found upon the tomb. So many examples of "cross-slabs" have been produced in this Journal, that we have gladly selected from the profusion of illustrations two subjects of more novel interest. One of these is a figure, apparently an ecclesiastic, from Gedling, Notts, here submitted to our readers, in the hope to receive some suggestion as to the age or character of so curious a memorial, which we must admit our inability to determine. An authority which must be received with the highest deference, would assign the figure to the twelfth century, as a portraiture of an Austin Canon.



Effigy in very low relief, Gedling, Notts.

Another highly curious specimen is supplied by the figure of a Vicar of Corwen, Merionethshire, unique in design, and striking as a production of native sculpture in a remote part of our island. We are not informed of the age or history of Jorwerth Sulien, and we look with keen expectation to the fruits of Mr. Westwood's indefatigable researches into the antiquities of this nature in the Principality.

[1] Inadvertently printed "Modstena," and in the letter-press "Madstena."

Monumental Slab of a Vicar of Corwen, Merionethshire

The explanation of monumental symbols is of singular interest, and hitherto most vaguely regarded by antiquarian writers and archaeological collectors. Had Mr. Cutts supplied us only with an illustrated enumeration of those, already noticed in the Journal, by the able pen of Dr. Charlton, our thanks would have been heartily rendered; but much valuable information will be found in his interesting pages, which our present limits will not permit us to notice. The chapter of archaeology, upon which he has successfully adventured, was previously merged in obscurity: much may, perhaps, be built upon the foundation now first laid; and Mr. Cutts will thankfully receive the contribution of unnoticed examples, which may fall under the notice of the readers of the Journal,

*** We regret that the press of matter in the present number prevents our noticing several highly important publications, recently received. We allude especially to those of the "Celtic Society" of Dublin, of the most essential interest—to the "Pilgrimage to Walsingham," a little volume replete with agreeable information and learned research, and to the valuable addition of North-country Topography, the History of Darlington, by Mr. Hylton Longstaffe, of which the first part, full of curious matter, has just been issued.[2]

Archaeological Intelligence.

West Suffolk Archaeological Institute. — The second number of the proceedings printed for circulation amongst the members, has been published, and forms an interesting record of the extension of Archaeological taste in the eastern counties. It comprises a Memoir by the Rev. Lord Arthur Hervey, on Ickworth Manor House; some curious "Notes towards a Medical History of Bury," by Mr. Tymms, and a notice of the White Swan, the sign of an ancient hostelry at Clare, by Mr. Almack, who considers it to be allusive to the lords of Clare. The reports of the quarterly meetings contain many notes and facts of interest, and numerous contributions have been made to the library and museum.

The investigation of the ground-plan of the Abbey of Bury St. Edmund's has been undertaken by the Society, and various remains of interest already brought to light. The work commenced in August at the S.E. angle of the close, near the present junction of the streams known as the Lark and the Linnet. This excavation promises curious information in regard to monastic arrangements, and may justly claim the aid of archaeologists, whose contributions will be thankfully received by Mr. Tymms, Secretary of the Institute. The recent explorations of this nature, by direction of the Earl de Grey, at Fountains and Sawley Abbeys, have been attended with very interesting results; showing how much may yet be ascertained by vestiges of this nature, in illustration not less of domestic architecture, than of monastic usages.

Kilkenny Archaeological Society.—May 1. The successful progress of this institution is very satisfactory. At this meeting a considerable accession of members was announced, and various memoirs communicated, chiefly relating to the sepulchral and early antiquities of Ireland. A dis-

[2] The names of any persons disposed to lend encouragement to this spirited undertaking will be thankfully received by the author, at Darlington.

Notices of Archaeological Publications.

THE BARONIAL AND ECCLESIASTICAL ANTIQUITIES OF SCOTLAND. Illustrated by Robert William Billing and William Burn. Medium Quarto.

It is seldom that an opportunity is afforded us, such as the present, of expressing our gratification at the appearance of a work so calculated at once to awaken a popular spirit of inquiry on antiquarian subjects in general, and to afford substantial pleasure to those who may have enjoyed greater opportunities of studying the beautiful, and in many instances, very peculiar, style of edifices, whether ecclesiastical or domestic, with which the sister kingdom so plentifully abounds.

Pen and pencil have alike contributed to render this work distinguished,

Central Portion of the Crypt in Glasgow Cathedral.

even amongst the host of illustrated periodicals with which the press teems at the present time, for whilst a general description is attached to each engraving, there is also a brief, but highly interesting historical account accompanying it, to the accuracy of which, the style of the architecture of the Castle or Cathedral alluded to, often forms strong corroborative evidence in a chronological point of view; for example, there can be little doubt of the correctness of the description given by the author of the Cathedral of Glasgow, which he justly styles one of the noblest unmutilated specimens of ecclesiastical architecture in Scotland. In the annexed wood-cut, the central portion of the Crypt is represented, with the monument of St. Kentigern, by whom, tradition asserts, the Episcopal See was founded in the latter part of the sixth century.

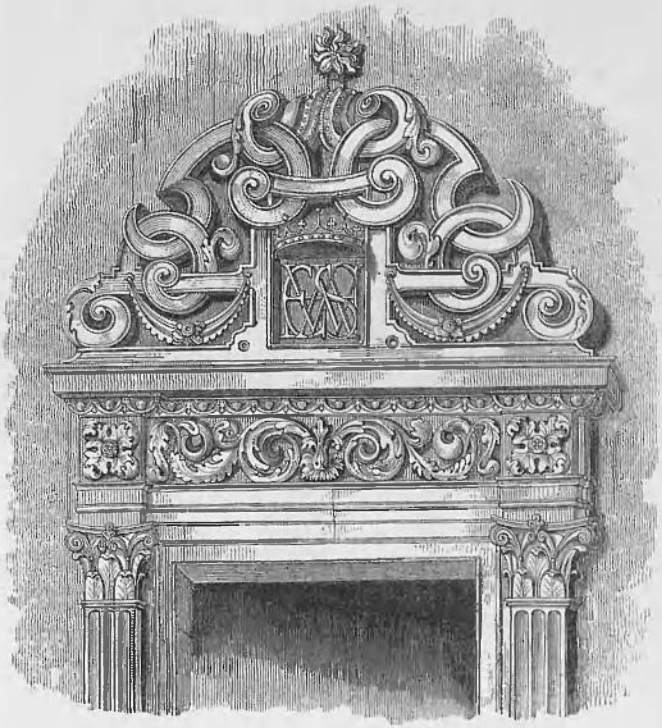
Not the least useful portion of the work, however, is that by which we are enabled to form a correct idea of the style of domestic, yet castellated architecture, which obtained in Scotland for so many ages, and the prevalence of which can only be ascribed to the constant intercourse maintained with the continent, which led not only to the introduction of a

Fyvie Castle.

number of French customs and manners, but also extended even to their language and architecture; of the latter, the annexed wood cut of Fyvie Castle affords an admirable specimen. This building was erected by

Chancellor Seton, about the year 1600, and presents an endless variety of detail, to which Mr. Billing has not failed to do justice in the larger plates, which have all been engraved by Le Keux.

As the author professes to give, at least, one representation of every ancient edifice worthy of notice in Scotland, it would far exceed our limits, to enter into any particular description of the numerous subjects already selected by him for illustration; but as an exception to the style prevalent at the period of its erection, we have selected a specimen of



Window Head at Wintoun House.

detail from a window head at Wintoun House, built in 1620, and which, with its lofty stacks of ornamented chimneys, partakes freely of the Elizabethan or Tudor style, in vogue in England in the seventeenth century, though still presenting many distinctive national features.

We must not close this brief notice without calling attention to the singularly picturesque little vignettes plentifully distributed throughout the work, from which we select, as not the least interesting, in a historical point of view, Tantallon Castle, the ancient stronghold of the Douglas, and whose former glories have been so beautifully sung in Scott's "Marmion."

Two volumes of this work are now published, consisting of thirty parts; it is proposed by the spirited proprietors, to complete it in thirty more,

and we heartily wish Messrs. Billing and Burn every success. No one unacquainted with the difficulties attendant on the production of a work of such magnitude as this, can form an idea of the amount of labour, cost, and

Tantallon Castle.

perseverance, demanded; and if the portion already published be taken as a sample of the remainder, the authors will be justly entitled to a fair return both of credit and remuneration.

MANNERS AND CUSTOMS OF THE GREEKS; Translated from the German of THEODORE PANOFKA; with Illustrations by GEORGE SCHARF, taken chiefly from Greek Fictile Vases. London. 4to. Newby, 1849. Pp. 40. Plates XXI.

WE feel peculiar pleasure in introducing this novel and elegant work to the notice of our English readers, inasmuch as without the proof derivable from its interesting and varied contents, it might appear to those who have confined their studies and researches to the antiquities of our own country, that all knowledge of the manners and customs of the ancient Greeks, *from pictorial representations of the time*, must necessarily long since have entirely passed away, and been lost. It would not by any means be an unnatural conclusion, without a knowledge of Greek antiquities, that a darkness similar to that which veils from us any trace of the state of Britain

previous to the arrival of Cæsar, should render hopeless the recovery of any knowledge of the habits and costume of the ancient Greeks from their pottery.

Within the last thirty years, however, notwithstanding the improbability of such a discovery, excavations in Italy, on various sites occupied by early colonists from Greece Proper, have brought to light, from their tombs, or rather from their *sepulchral chambers* (ὑπογαία), often of vast extent, and having entrance doors like those of dwelling-houses, considerable numbers of painted Greek vases.

The quantity, the large size, the beauty of form, the exquisite state of preservation, and, above all, the fine style of art, combined with the infinite variety of mythical (and in some rare instances, *even historical*) representations found on these vases, have deservedly attracted the attention of the learned of Europe; while the Museums of London, Paris, Rome, Berlin, Munich, and others, besides many private collections, have been permanently enriched by these treasures of ancient art.

Setting aside the learned and valuable archaeological explanations and dissertations on these objects, as not adapted for general appreciation, we may place among the more popular and attractive uses, to which the discovery of these fictile vases has led, the classical work before us, of M. Panofka. In it we shall find, that the illustration of Grecian manners and customs, afforded by the paintings observable on these remarkable specimens of the perfection to which the Greeks carried the art of pottery, has been most dexterously turned to account by the author, as well as by the translator. Among the difficulties against which both have had to contend, was the fact that the materials were not positively or directly adapted for the elucidation of their main object. It is evident that the ancient painters of vases never intended to present us with *pictures of Grecian society*, any more than that the fair and royal personage, who is said to have been the means of sending down to us the Bayeux tapestry, had any thought of delighting us with the details of Norman manners and costume; or the painter of a picture of the siege of Troy, in an illuminated manuscript of the twelfth or thirteenth century, intended to give us a notion of the architecture, arms, or armour, of his period.

M. Panofka truly states in his opening pages, that the artists of antiquity, in the selection of their subjects, seem never to have descended to representations of real life on vases. Art was almost exclusively devoted to the illustration of their mythology and religious traditions. The feeling which thus influenced their works, gave necessarily an individuality even to each single figure. This is illustrated by the frontispiece of the work before us, which represents a group of five persons, two of whom are playing the game of astragali. The individuality of each of these five females has been fully pointed out, by the artist having inscribed the name of each near her. In like manner, if we perceive the picture of a warrior on a vase, it will prove to be Achilles, Hector, or some other traditional hero. Do we see an infant represented? We shall discover it to be Bacchus or Hercules, by some symbol or accessory object.

But although we must thus seek "the materials for a sketch of Greek society," "in the sphere of Gods and heroes," no doubt can exist as to the

purity of the source; and, as we remarked before, we only feel the more sensibly the merits of the author and translator, in having so agreeably and judiciously accomplished the task of bending a learned and crabbed archaeological study, so as to bring back to us such a variety of lost and faithful pictures of ancient life.

The Preface to the translation explains so well the object of the work, that we make no apology to our readers for introducing the following extract:—"The publication which has been chosen for translation is rather popular than learned; distinguished not so much for novelty of research, as for the manner in which the materials collected by the cumulative industry of former scholars have been brought together from remote sources, and so combined with the evidence of works of art, as to present them in a new and unexpected point of view. Such a mode of treatment is eminently graphic. Many facts and details which fail to strike the mind as they occur to us in a disconnected form, and at intervals in a course of reading, become interesting when disengaged from the mass of erudition in which they have been involved, and brought in juxta-position with pictorial representation; the appeal to the eye enlivens and confirms the mental perception; and even those who want time or opportunity to become acquainted with the Greeks through the medium of their literature, and who have few sympathies with classical thought and feeling, can still study the image of society preserved to us in Greek art, and can thus become cognisant of that marvellous grace and beauty which pervaded ancient Greek life, and was associated with its humblest and most familiar incidents." "It is the object, therefore, of the present publication to give a specimen of the method and results of Continental Archaeology, which will not, it is hoped, be thought a needless contribution to our national literature, if it in any degree contribute to extend the range of English scholarship."

In many points of view, the present may be regarded as a new work. Many very judicious changes have been made in the order of the materials. The plates are on a much *larger scale* than those in the German edition, and, with a few exceptions, have been *re-copied from the original sources*. Several new illustrations have been added, and the whole have been so carefully selected as to be adapted to the perusal of the softer sex, as well as to the use of the antiquary and the scholar; a recommendation which can apply but very rarely to archaeological works on ancient vases.

We cannot allude to the elegant plates of this work, without distinctly offering our tribute of well-merited praise to Mr. George Scharf, the talented artist who has so correctly executed them. We are of opinion that the power of copying faithfully from the antique, ought to be the chief aim of every young artist, who wishes to distinguish himself in his profession.

We have selected for repetition here, a specimen plate from each part of the work. M. Panofka will better explain, through the translation, than we can, the very beautiful design of Phædra, which presents itself to our readers on the opposite page.

"The scene delineated is attractive and full of meaning. A female figure is seated in a swing, which Love impels forward, while Venus stands on the other side, looking at herself in a mirror; the little dog,

bounding from below, appears to sympathise with the movements of his mistress. If in this design the swinger were the only figure, we might suppose nothing more to be represented than one of the usual summer amusements of Greek maidens; but the presence of Venus and Love elevates the subject above the sphere of ordinary life into the regions of mythology. It would, however, have been difficult to discover the name of the principal personage, but for a clue afforded by a description in Pausanias, of one of the celebrated pictures of antiquity. In the Greek fresco of Polygnotus, at Delphi, representing scenes from the infernal regions, Phædra, the ill-fated step-mother of Hippolytus, was pictured seated in a swing; the mode of her death being thus figuratively indicated by the artist. It is this very Phædra who is the subject of the design before us; and it is not without meaning that Cupid is the mover of the swing; this betokens that her calamitous end was the consequence of her guilty love.

"This poetic treatment of so tragical a subject, was not the invention either of the artist who designed this vase, or of the earlier and more celebrated Polygnotus. Its origin must be sought for rather in that mode of softened expression, *Euphemismus*, which formed an elementary principle of the Greek religion, and hence exercised a powerful influence over art and language, especially that of poetry. In accordance with this feeling, the Greeks gave Death the friendly name of 'Host of the Universe,' or 'Gatherer of Nations;' the image of Death was presented to the eye in the pleasant likeness of sleep, and the Furies were called *Eumenides*, or 'gracious ones,' a propitiatory name.

"The interpretation which we have proposed for this picture, is confirmed by the accounts left us of a feast peculiar to Athens, called *Aiora*. This festival was held in order to commemorate the suicide of Erigone on the death of her father, King Icarius; his servants, infuriated by intoxication and the maddening influence of the dog-star, had murdered him, and his daughter in despair hung herself on the tree under which he had been buried. After this catastrophe, many women of Athens, seized with sudden phrensy, destroyed themselves by like means, the Oracle declaring that they were visited with this punishment from the gods, because the *manes* of Erigone was still unappeased. On each anniversary of her death a feast was therefore held, at which, in expiation of the ill-fated suicide, the Athenian women swung themselves. During this mournful rite, lays were chanted, such as Erigone might have sung while seeking her father."

The second subject is a victorious Athlete, crowned by the genius or personification of Victory; a very graceful composition, marked by the peculiarity of a palm branch and vitta, or fillet, *in each hand of the Athlete;* and no doubt indicative of *a double victory*. We would humbly suggest that this double honour may have been more probably gained in the horse-race and foot-race, than in successfully throwing the spear; and the attitude of the youth seated behind, with uplifted hand, appears to us more like that of an admiring and congratulating friend, than of an envious and discontented competitor. Be this, however, as it may, we have here a charming design, which appears to have been derived by the potter from a celebrated picture in antiquity, no doubt then readily understood, and

the two youths well known as mythical persons. As illustrating the habits and manners of the Greeks in their sacred games, the detail of this composition is very striking and useful to us. It is probably the only representation extant of the reward of a double victory.

In conclusion we must not omit to point out, that among the notes are several which have been added to the original work, and which are, therefore, distinguished by insertion between brackets. We know not whether to admire most, the soundness or the unpretending scholarship which distinguishes them. We regret, in an archaeological point of view, that they are so few; as, without any disparagement to the learned author, the text is evidently susceptible of many occasional emendations. The critical antiquary will be also thankful for the labour, which has been bestowed in verifying the correctness of the references in the original notes throughout the work. It must be confessed, that many of the German, and some of the French archaeologists, have a bad habit of smothering a sentence in a mass of quotations, many of which, when they have been with great labour well sifted, sometimes prove to be most vague and unsatisfactory, if not even irrelevant.

We now take leave of this delightful volume, which, in its English dress, we regard as *a new book*. The work of remodelling has evidently been executed by a superior mind, and from the general character of the style, and certain peculiar touches, showing deep sympathy with the first part of the subject, we strongly suspect that it is to *a female mind* that we are indebted for the translation; perhaps we might say *minds*, for, in spite of the skill displayed in harmonising the styles, we fancy we can perceive traces of two hands. We readily admit, if there be any truth in our surmise, that they must be very learned ladies, or that they may, perhaps, have been a little aided by an experienced archaeologist,—but we would not seek to penetrate further the mystery of their *incognito*, for, though anonymous publications have generally great disadvantages to contend with, we think this little book well calculated to work its way through the world, even without the advantage of new and learned names.

THE HISTORY OF STAINED GLASS, FROM THE EARLIEST PERIOD OF THE ART TO THE PRESENT TIME. Illustrated by coloured Examples of Entire Windows in the various Styles. By WILLIAM WARRINGTON. London: Published by the Author, Berkeley-street West. 1848. 1 vol. folio.

THE costly style in which this really splendid-looking volume has been got up, its comprehensive title, and confident preface, have, probably, led others, as well as ourselves, to expect to find in its pages a complete and useful history of glass painting, as well as sound and well-considered suggestions for the improvement of modern painted windows. A careful examination of the work has, however, dispelled from our minds much of the favourable impression which its typographical excellence was so well calculated to excite, and has led to the conviction that the author has taken a very limited view of his subject; that the reader who looks for historical or antiquarian information respecting this art, will, probably, be disap-

pointed; and that the rules laid down, and the examples furnished, for the guidance of others, are mostly founded on erroneous or mistaken principles.

The work may be considered under three points of view: as a history of glass painting; as a description of the styles which have successively prevailed in England; and, thirdly, as inculcating certain principles upon which the art of glass painting must be exercised or practised.

As a history of glass painting, the work is very deficient. It gives little or no account of the progress and vicissitudes of the art on the Continent; and, with regard to many countries, is so perfectly silent, that a reader might infer that glass painting had remained entirely unknown to them. There is no mention of Swiss painted glass; Spain, for instance, is not mentioned; neither is Italy. Even Germany, and the Netherlands—countries where it so extensively flourished—are passed over without notice, if we except a brief account of some windows at Cologne and at Gouda, taken from another publication. France is brought more prominently forward; but the history, even with regard to this country, does not do more than give descriptions of some well-known windows, such as those at St. Denis, Rouen, &c. There is no attempt at discriminating the varieties of style which prevailed in France at different periods, and in its various provinces; nor is there any account of the universal prevalence of this kind of decoration at one time, and of its subsequent rapid decline, or of the causes which led to it—subjects, as to all which some interesting particulars are given by Le Vieil.[1]

The account of the origin and early employment of the art is also very trite and meagre. This, perhaps, is excusable, as nothing very satisfactory is known upon the subject; but it is hardly excusable to omit all mention of the Treatise of Theophilus, which is so important in proving the antiquity of glass painting, and throwing light on its practice, both at an early period and during subsequent ages. Of Theophilus, indeed, Mr. Warrington does not appear to have heard; certainly, he can never have read him, or he would not say, as he does (p. 12), speaking of the glass painters of the twelfth century: "It is pretty clear, therefore, that these primitive manufacturers did not understand the method of blowing glass, but that they fused their coloured metals in earthen pots or crucibles, and then cast them as nearly as possible to the requisite sizes, afterwards grozing them to the exact shape wanted." Or he would not remark, after noticing Suger's statement that they fused sapphires to make blue glass for the windows of St. Denys: "Some have doubted the supposed reality of the sapphires, but the evident care and precaution about them makes the matter pretty conclusive." (Note to p. 15).[2]

The work is equally deficient in inquiries into and information respecting the processes used by the medieval glass painters for colouring their glass; and though the period of the introduction of the yellow stain is duly

[1] L'Art de la peinture sur verre et de la vitrerie. Par feu M. Le Vieil, 1774.

[2] Theophilus distinctly describes the art of glass blowing, and the method of opening out *cylinders* of glass into sheets. It is also clear, from his statement, that the term "Sapphires," was given to the blue tesseræ found in ancient mosaic work, which the glass-makers of his time fused with the white glass in order to give a blue colour to it.

noticed (p. 45), no mention is made of the different methods of smear, and stipple shading—a distinction of critical importance. The invention of enamel colouring is likewise passed over in silence, and the change which this invention wrought in glass painting is not clearly or historically traced.

In dividing the history and description of the styles of ancient painted glass into centuries, instead of simply into styles, Mr. Warrington has followed the example of many other writers; and of this we do not complain, although the arrangement has a tendency to complicate the subject, as it practically involves a division of it both into centuries and styles. But his detailed description of the different styles we cannot but think unsatisfactory. It consists of a mass of materials, partly original, but principally compiled from other works, and all blended together in such confusion, that, really, a clearer notion of the subject might be obtained from a perusal of an elementary Essay on Ancient Glazing, which appeared some years ago in Parker's Glossary of Architecture. It is, moreover, inaccurate as regards some features, and omits any systematic mention of others, which, though minute, are of importance in ascertaining the date or style of a glass painting; as, for instance, the texture of the material, or mode of execution[3] used at different periods.

It is, perhaps, hardly worth while to notice the crotchet of our author, that the "tints" of the ornaments used in the borders of the 12th century windows, which were "tinted with all the remaining colours," (red and blue being appropriated to the grounds of the borders) were "kept of a pale and neutral kind, *approaching to white*, all the ornaments of the border being thus approximated to metal by their paleness, and thus preserving the principles and rules of blazon with all the effect of comprehensive colouring;" (p. 9) or, that the medallions, which "contained the principal story and interior of the window," "were always kept small and subordinate, because they were less beautiful, that is, contributed less to the general effect, though possessing more pictorial interest than the backgrounds;" (ib.) since a glance at the windows at Canterbury, or at the engravings in Lasteyrie's History, or in the Monographie de la Cathédral de Bourges, will sufficiently refute these notions. But when the author (p. 35) divides glass paintings of the thirteenth century into "Reticulated"[4]

[3] The author seems to have been particularly averse to initiating his reader in the mysteries of the workshop, except on one occasion, where, in reference to the ancient lead work, he says, "The lead used in these times was less broad than that of the present day, and seldom varied in size, whereas many sizes are now used for the same composition; by which means all the various effects of different breadths of outline are to be obtained. This object was thus accomplished by artificially adding to the breadth of the lead by blacking in, or painting an additional breadth in opaque colour on the glass itself," p. 12. We are not disposed to accept this apology for the modern practice of using leads broader than the old ones. For, though it is true that the old artists did black in with opaque colour (enamel brown), round the edges of the glass, yet, owing to the very irregular breadth of this blacking in, which sometimes was entirely covered by the leaf of the lead,—the effect produced by their practice is very different from the harsh uniform line of undeviating breadth produced by a broad modern lead.

[4] The author states, (p. 35), that "reticulated" glass is "sometimes termed 'grisaille glass.'" But this is calculated to create an erroneous impression, for the term "grisaille" is applied to any glass painting which consists of white glass painted with enamel brown, in contra-distinction to one in which coloured glass is employed, and is not confined to the

and "Non-reticulated,"—the "reticulated" glass paintings meaning patterns painted on white glass, and rendered more distinct by so much of the surface as is not occupied with the pattern being covered with a cross-hatching of thin black lines, and the "non-reticulated" meaning the pattern without the cross-hatched ground,—he selects a feature as indicative of a particular style, which is, in fact, common to glass paintings of various styles. For the presence or absence of the cross-hatched ground, constitutes no feature on which the inquirer can safely rely as indicating the date of painted glass. For instance, much of the pattern glass of the latter half of the thirteenth century, and even of the fourteenth century, which Mr. Warrington classes as "non-reticulated," is really "reticulated." This last fact is admitted by himself, (p. 47) where, describing the glass of the fourteenth century, he says, "Reticulated work was also much used during this period here and on the Continent." In another place (p. 32) his fondness for theory misleads him. Speaking of the "quarries" or "quarrels" of the thirteenth century, he states, "that, as much importance was attached to their shapes in the different epochs as to the shields of heraldry,[5] so in this period the quarrels were elongated and *pointed*, in conformity with the principles of the style, that is, longer than two equilateral triangles conjoined at the bases; whereas, in the succeeding styles, they became more nearly a square set angle-wise, when the arch became more depressed." Unluckily for this theory the facts are entirely the other way, the earlier quarries being in general the squarest in form, and the later ones the more elongated.[6] But in truth the length or breadth of a quarry is a circumstance as little to be relied upon as the height or span of a pointed arch can be relied on as a mark of date; the forms of both being chiefly influenced by motives of convenience. In another place we find it stated, in describing the glass of the thirteenth century, that "at *no time* in England were large figures introduced;" and again, (p. 37) that "in early English glass, figures and canopies were *not* used, and therefore in strict truth cannot be introduced except upon continental principles:" an error which we can hardly account for,—since so many fine examples of large figures and canopies, of the early part of the thirteenth century, actually exist in Canterbury cathedral; and as another still earlier example, copied from the glass in one of the clerestory windows of the nave of York, is engraved in Browne's History of York Cathedral,—unless, as we suspect, Mr. Warrington, in compiling his account of the style, has borrowed

cross-hatched patterns mentioned in the text. Mr. Warrington, by the way, (ib.) erroneously cites Wells Cathedral as abounding with patterns of the last description.

[5] Mr. Warrington asserts, (p. 31.) "that the artists did not leave the fashion or shape of the escutcheon out of consideration; but they thought that it should be in harmony with the *arches* of their architecture; hence we find the shields denominated *heater*." The connexion here stated to exist between the form of the arch and that of the shield is purely imaginary, as a very moderate acquaintance with early heraldry will suffice to show.

[6] A quarry from one of the windows of St. Deny's Church, York, which glass is "reticulated" of the thirteenth century, measures lengthwise, five inches and a quarter; and across, five inches and an eighth. Another quarry, of the same date, from Lincoln Cathedral, measures four inches and seven-eighths in length, and four inches and three-quarters in breadth. Thus, in each of these quarries, the length exceeds the breadth only by an eighth of an inch; whilst a quarry bearing the initial of Henry the Seventh, measures lengthwise six inches, and across three inches and five-eighths. The excess of length over breadth here being two inches and three-eighths. We could cite numerous other instances to the same effect.

his information from some book which happens to cite, as illustrative of an account of Early English figure and canopy windows, *engravings* selected from continental examples only.[7] In another place, the author, in describing the glass of the fourteenth century, states that, in the canopy work, "Pedestals, strictly speaking, were never used." (p. 40.) Yet, in the Lady Chapel of Wells Cathedral, all the canopies in the glass, which is of the first half of the fourteenth century, are furnished with pedestals directly copied from sculpture. We cannot afford space to pursue the subject further, and to point out numberless minor inaccuracies which pervade the descriptions of all the styles; but we cannot help feeling that the defects of the letter-press might have been, in great measure, cured, had the descriptions of the styles been illustrated by copies of original examples, instead of Mr. Warrington's own designs. He tells us in one place (p. i.), That the use of the present illustrations "had an accidental origin;" in another (p. iv.), that as "it is necessary to improve public taste, or art itself can never be generally improved," and as "it is by the production of good modern works that this must principally be effected, hence the author has chosen to give a series of his own designs, which have actually been executed by himself, (knowing as he does, that they are all composed on the most rigid principles of ancient art,) rather than to add to the number of ancient specimens which have from time to time appeared." Mr. Warrington, we are glad to find (p. i.), proposes in a subsequent volume to publish a number of illustrations, "from ancient authorities only;" but as these are to consist merely of details, we cannot but regret that the labour and expense bestowed on the illustrations of the present volume, should not have been applied in increasing the number of engravings of entire original windows,—the scarceness of which is so severely felt by all who study the subject,—rather than in perpetuating designs, most of which, we fear, are more calculated to mislead than to instruct. A few selections will suffice to prove this. The very first plate, given in illustration of the glass of the twelfth century, the "altar window, Bromley St. Leonard's," displays two palpable anachronisms. Each of the outer lights is in a style some sixty years later than that of the glass in the centre light. The third plate, "the altar window St. Peter's Church, Stepney," would have been more instructive had Mr. Warrington told the reader the dates of, as well as his authorities for, the various parts of the design, especially of the centre light. The author tells us, (in a note to p. 10,) that the medallion subjects in this window are less faithful to style than some of the other examples, "from being required to avoid conventionalism as much as possible." We therefore abstain from making any remarks on them. Of the illustrations of the thirteenth century, the "Design for the East windows of the Choir of Chichester Cathedral," shows a singular admixture of the foliaged ornaments of the twelfth, or early part of the thirteenth century,

[7] It is tolerably clear, from the author's non-acquaintance with the early English figures and canopies in Canterbury Cathedral, that his description, in a subsequent part of the work, of the early English glass now remaining in that edifice, is not the result of personal observation. It seems to be taken, almost verbatim, from a description of *some* of the Canterbury glass given in a work elsewhere quoted by Mr. Warrington; "An Inquiry into the Difference of Style observable in Ancient Painted Glass."—Parker, Oxford.

with other details belonging to the latter part of the thirteenth century, or beginning of the fourteenth; and the tinted landscape backgrounds of the medallions, are a modern invention. The next plate, "Designed for the lower portion of the Eastern window of Ely Cathedral," is in its several parts more consistent in point of date than the last; but the borders of the lights are too minute, to say nothing of their details, to harmonise with the rest of the design. We are not informed whence Mr. Warrington derived his authority, in painted glass, for the mitre surmounting the arms of the See, at the bottom of the central light of this window; or for the mitres in the next plate, which represents the design for the upper portion of the same window. The next plate to the last, "the altar window, Trinity Church, Brompton," seems to be an original idea of Mr. Warrington's, and, like the former designs, cannot be said to be "composed on the most rigid principles of ancient art." The faults of "the monumental window, south of the chancel, Stower Provest Church, Dorsetshire," are as much those of composition, as of nonconformity with style.

The first plate of the series, illustrating the glass of the fourteenth century, "the east window of St. Thomas Church, Winchester," seems out of place, as most of the foliaged ornaments throughout the design, and the canopy work in the lower lights (which last seems to have been copied rather from seals than from glass,) belong to the Early English period. The other plates of this series are, however, on the whole, less open to criticism than those of the last, at least on the score of mere nonconformity with style; owing, no doubt, to the existence of a greater quantity of original glass of the fourteenth than of the thirteenth century, and consequently of a greater mass of materials to copy from. The same remark equally applies to most of the illustrations of the painted glass of the fifteenth century; and of "Palatial, Manorial, and Domestic" windows. Few of these designs are as faulty in point of style as those forming the earliest series: fewer still are satisfactory as compositions; we may mention in particular "the altar window of Beeford Church, Yorkshire," and the "East window of the south aisle of St. Mary's, Truro." The "Design for a window of the House of Lords," wholly wants the delicacy of treatment shown in ancient heraldic compositions in glass.

We therefore cannot but regard these "Illustrations" as failures. They are *not* rigid examples of the styles of ancient stained glass, nor do they convey any adequate notion of the composition, taste, or delicacy of the ancient glass painters. They all exhibit, in a greater or lesser degree, the usual defects of mere imitative work, and betray the inferiority of designs founded on the principle of compilation, to designs of a more original character. We may also add that most of the designs in illustration of the glazing of the twelfth, thirteenth, and fourteenth centuries are singularly ill calculated to produce a good effect when executed in modern glass. Mr. Warrington is perfectly aware of the fact that the rude manufacture of the early glass "contributed to produce a glittering and gem-like effect, of which the later and more evenly manufactured glass is incapable," (p. 12); and yet he seems, like his contemporaries in the craft, to delude himself into the belief, that, in order to reproduce the effect of the earlier windows,

nothing more is required than to copy them closely; and that any modification of the design, or colouring, in order to suit the nature of the modern material, is quite unnecessary.

We now pass to such an examination as we find possible, of the principles upon which Mr. Warrington considers that the successful cultivation of the art depends. We say, "such an examination as we find possible," for the obscure, discursive, and confused language of our author sometimes renders it difficult to ascertain precisely what he means. We extract the following passages at length, because, as we are far from certain that we fully understand their meaning, we would not run the risk of misrepresenting the author by giving what we suppose to be their meaning in our own words:—

"As we are about to comment on the different styles *separately*, it may be well to examine into and ascertain the main principle on which stained glass was carried into effect, when it had assumed a scientific and historical position, and when its authors had taken upon them the important mission of chroniclers of events, on a material much more durable than papyrus or parchment, in connexion with sacred edifices, considered as safe depositaries from the holy reverence in which they were held. As therefore in the early ages of the Church, *symbolism* was, in the abeyance of letters, resorted to as a means of Christian teaching, so in like manner the colours had their uses and *symbolic* meanings, from which *heraldic symbolism* was undoubtedly derived; but as the principle was in the early stages of Christian use applied mosaically, as derived from the East, so was it afterwards by stained glass adapted to windows; and as they were therefore in each case intended for the most part as gems and precious metals, so, in fact, must they be considered, and not as mere colours.

"*Heraldry* was not reduced to a science until after the first crusade (with which the earliest remaining glass is coeval), and which began A.D. 1095, and brought together numbers of princes and nobles from many countries—a circumstance which created a necessity, for the sake of distinction, discrimination, order and arrangement, of heraldic blazonry, and more especially so, as surnames were not generally then adopted, the chiefs being designated by their various characteristics, such as strength, conquest, colour, learning, place of birth, courage, &c., as is the case with all our earlier monarchs. Yet a certain portion of blazon must have, long previously, prevailed in their banners, and in their professional accompaniments; such being attributed to the tribes of Israel, and certainly to both the Greek and Roman warriors. Thus, in the play of Æschylus, called 'The Seven Chiefs against Thebes,' a full account is given, almost in modern terms, of the devices, mottoes, and coloured emblems, by which the shield of each warrior was distinguished.

"Whether, therefore, stained glass was, in its mode of colouring, derived from the symbolical colours of the Church, or from heraldry or the principles of heraldry, from either or both, is not very important, if considered as a means to effect only; for certain it is that both were, and must ever, to a very great extent, be guided by, and carried out upon, the same rules; and this for the simple reason that they mainly rest on the primitive colours, and it is a fixed principle that the eye cannot be satisfied without

the presence of the whole.[8] For this very reason, it is a standard principle in heraldry, that colour on colour, or metal on metal, is false blazon—a fact which has been averred, from time to time, by all heraldic writers, and which, in short, is an heraldic law. It is true that a very few exceptions exist, such as the arms of Jerusalem. . . . For the foregoing reasons, it is absolutely necessary to thoroughly consider and study the principles of heraldry in connection with stained glass, as a key to the knowledge and understanding of the primary principles of colouring, and most especially of the primitive styles of which we are about to treat, which are, indeed, a sort of heraldry upon a large scale. The reason why this has not been generally comprehended, is, that these works have been viewed through a false medium in respect to the colours of which they are composed, namely, by considering them as yellow, blue, white, red, and green; whereas, to understand them properly, and to account for the extraordinary effect which these colours produce in combination, they *must* be considered both symbolically and *heraldically*, as the colours of the Church, and as the blazonry of our ancient nobility; viz., as topaz, sapphire, pearl, ruby, and emerald;[9] understanding them as a mosaic assemblage of gems, to which they bear so close a resemblance, rather than as a collection of painted colours. To illustrate this *in colouring*, yellow and green are mawkish and sickly in effect, while topaz and emerald are magnificent in depth and hue, especially when intermixed with rubies, sapphires, pearls, and gold, to which yellow glass approximates. And what can compare to the gold colour of glass? It is almost[1] more brilliant than the colour itself; nor until we are accustomed to view these works thus, are we likely to understand them aright. We may wonder how such astonishing effect can be practically produced, and one possessing such a charm, by a mere assemblage of so many colours, without elucidating the mystery until we invest them with a character of jewellery." (p. 7.)

"We have but little ancient glass left in its original state; and if the greatest care be not taken of that little, we shall have much less in a century hence: so that real ancient models should be made available and strictly followed in all modern works, if the fact now admitted by all be worthy of consideration.—that the *true and only standard of excellence is the medieval style of art.* True it is that such a statement would have been deemed ridiculous twenty years ago. It would have been said that an improved knowledge of anatomy, of drawing, of perspective, of grouping, of effects, and the like, was so much greater than the ancient artists ever attained, that our painting on glass must needs be better than theirs. The pseudo-professors of an art which they did not comprehend, thus proceeded on *modern principles*, never doubting that the success would be commensurate with the plausible grounds of the theory. And what was the result?

[8] If the author here alludes to the doctrine of complementary colours, we will ask whether the shield of the Percies, for instance, *Azure*, 5 fusils in fess *Or*, is to be considered a satisfactory piece of colouring? If it is, it must be from the accidental circumstance that the blue is of a purple hue, or the yellow of an orange hue; and if so, his principle of colouring by heraldic rules fails.

[9] Is Mr. Warrington aware *at what time* the practice was first introduced of blazoning the arms of noblemen by precious stones, in lieu of colours and metals? We suspect that he is not.

[1] Quære, *much more* brilliant.—P. D.

Works so bad and so deficient in effects of colour and combination, that we look on the washy transparencies of this school with unmixed regret at their ignorance and presumption. The reason of all this is explained in very few words. People did not know that medieval glass painting was entirely *conventional*. They saw, indeed, that somehow or other, an ancient saint, with his unreal countenance, his diapered *nimbus*, his quaintly-proportioned members, and yet heavenly and devotional attitude, the very ideal of holy contemplation and heavenly portraiture; that this form, with reclined head and clasped hands, had infinitely more of character, if not of *grace*, than the comely and comfortable form produced, on *improved principles*, by the modern pencil; yet no one could solve the mystery why it should be so. We now see that the ancient painters had the deepest knowledge of blending and combining colours, and that this style of painting was not only in its delineation strictly conventional, but was adapted to the material: in a word, that they did not wish to treat glass like canvas or any opaque surface." (p. iv.)

Again, in his remarks on the glass "of the sixteenth century to the present time," he proceeds (p. 61), "These periods introduce us to styles (if they may be so termed) differing so much in all respects from medieval works, that with all the talent and ingenuity employed on them, they seem from first to last to have been a misconception and misapplication of this art. As at the time engraving and oil painting had become the ruling passion, so Church architecture to which these arts bore little analogy, became capricious and debased, assuming any form or style which the humour and fancy of the architect, or his employer, might think fit, irrespective of order or precedent. Great artists in engraving and oil painting had now arisen, whom the practitioners on glass, misunderstanding its capabilities, vainly strove to rival. Now, as the latter art mainly depends for its beauty and effects on its association with appropriate architecture, and on principles opposite to those of oil and shadowing painting, it follows that the attempt to treat glass like canvas, must prove a complete failure." . . . . "Partly from this cause, but still more from a voluptuous and sensual school of painting having arisen and attained popularity, the designs of the glass of this age exhibit a grossness and indelicacy which speak little for the religion of those who admitted them into their churches. The art, in fact, was secularised. . . . . It is true, that other buildings than Gothic may be advantageously embellished by works of this art; but to accomplish this, the design must be in harmony with the architecture, and if this be of a classic character, must be treated with the utmost devotion, delicacy, and skill. But the portrait style of glass painting, however beautifully and skilfully managed, can scarcely equal the mosaic richness, the beautiful and poetic symbolism of the primitive ages, for the very simple reason, that the effect of the painting depends upon delicacy of colouring and the concealment of outlines, whereas the latter requires vigorous outlines, and depth of tone for its effect."

According to these extracts, it appears (if we understand them aright) that glass painting is not a pictorial or imitative art; as it aims neither at the representation of natural nor artificial objects, but consists merely of conventional signs, which, to those who have learnt the language, may

suggest the idea of such objects, and also of certain hidden or symbolical meanings attached to them. That in order to express these signs, the painter must adhere strictly to the forms which were established in the middle ages; and, for clothing them in the proper colours, must have recourse to the principle of colouring discoverable by the rules of heraldry. It seems also necessary, in order for the eye to feel the full effect of a glass painting, that the spectator should be acquainted with the language of symbolism, and conversant with the heraldic designation of colours; as, without the latter qualification, his retina might chance to be affected with the impression of mere colours, instead of the brilliancy of gems. The opinions on which this view of glass painting is founded seem to be erroneous. The idea of a connection between glass painting and heraldry which the author advances, and which is found not only in the above quotations, but pervades the whole work, is a mere crotchet of some lover of heraldry; and if it were true, could be of no practical importance as applied to the colouring of painted windows, in which so many more varieties of colour and shades of colour, necessarily occur, than in heraldry.

In attributing superiority to medieval glass paintings over modern ones, the author seems to misapprehend the nature of the principle on which the effect of a glass painting depends, and to confound results due to colouring with those arising from drawing and design.

Fully as we are disposed to agree with the author's condemnation of such glass paintings as "the washy Virtues" at New College, Oxford,—in which glass is treated like canvas, dulness is substituted for brilliancy, and weak enamel colouring for the powerful tints produced by using coloured pot-metal and coated glass,—works which violate the essential conditions of the art, and possess neither the beauty of an oil painting on the one hand, nor that of a true glass painting on the other;—we cannot agree with him in including in this condemnation the works of the first half of the sixteenth century: for in these works the capabilities of the art of glass painting are more highly developed than has before or since been the case, without any violation of its principles. It is true that in many cases harmony with the character of the architecture may be better preserved by the employment of glass paintings consisting of an assemblage of strong and distinct colours, than of glass paintings possessing a lighter and more tinted effect; but it is not fair to attempt to excite prejudice against the works of the first half of the sixteenth century by representing that their effect depends on delicacy of colouring, and the concealment of outlines, &c., as if delicacy of colouring (if a defect) were not equally displayed in many medieval examples, and as if the Cinque-cento artists ever strove to conceal any other leads than those which did not properly constitute the outlines of the design. Equally unfair is it to bring a general charge of indecency against these works, as the result of the art having become "secularised," since, in almost every case in which such indecency does exist, it arises from the artist having adopted some medieval type, the grossness of which, disguised in the original in some degree by the general grotesqueness of the drawing, is exhibited in all its deformity when the subject is more skilfully delineated.

We have long entertained the opinion that glass painting differs from

other pictorial arts only in its peculiar conditions, and that, subject to these conditions, its productions must be estimated according to the general rules of art; that it is therefore idle to try to subject glass painting to any less comprehensive rules, whose application to it must be purely imaginary; and that to seek to establish as standards of excellence works which cannot stand the ordeal of intelligent criticism, savours only of ignorance, or prejudice, or of both. We are therefore compelled to state, as our deliberate conviction, that a real revival of this once beautiful art, if possible, as we think it is, can only be brought about by the adoption of principles very different from those advocated by our author.

We have noticed several other inaccurate statements in the course of the work, but we have not sufficient space to enter into them. In conclusion, we are glad to find that Mr. Warrington, in his notice of modern artists who have revived the ancient system of glass painting, pays a proper tribute to the memory of the late Mr. Miller; we are, however, much surprised at the omission of the merits of Mr. Willement, to whom we owe the first practical revival of the various styles of ancient glass, and to whom Mr. Warrington is probably peculiarly indebted.

NOTES ON CHELTENHAM; ANCIENT AND MEDIÆVAL. By W. H. Gomonde. 1849. 8vo. (Printed for private distribution.)

The interesting *brochure* produced by Mr. Gomonde, on quitting, for the Continent, a field of archaeological research in which he has laboured for some time with success, contains descriptive Notices of Ancient Remains in the neighbourhood of Cheltenham, with representations of various objects discovered by the author. A plan is given of a Roman villa, at Dry Hill, adjacent to a Roman camp and to British tumuli, of which one was opened by Mr. Gomonde. He relates in detail the results of his excavations, made in concert with Capt. Henry Bell, by which a bath lined with stucco, a hypocaust, and several chambers, were brought to light. In most of the rooms were found remains of mural painting. The villa had evidently been burnt down, and the work of destruction was complete, not an object, one vase excepted, being found in a perfect state. A few coins were discovered, with fragments of pottery, objects of bronze, iron, and bone. The plan presents to view a long range of chambers, terminating at one end with the bath, the aspect being nearly south, on which side is a *crypto-porticus*. The building had been roofed with lozenge-shaped stone tiles, arranged like scales—the *opus pavoninum*.

Mr. Gomonde has added an useful outline of the architectural peculiarities of churches in the neighbourhood of Cheltenham, also of monuments, and sepulchral brasses, with a list of coins, Roman and British, found in the district; and representations of various ancient relics discovered in Gloucestershire.