

Notices of Archaeological Publications.

SUSSEX ARCHÆOLOGICAL COLLECTIONS, relating to the History and Antiquities of the County. Published by the Sussex Archæological Society. Vol. VII. London: John Russell Smith. 1854. 8vo.

Among the recent additions to archaeological literature, we have the gratification of noticing another volume of these Collections, in which the Society continue to maintain the reputation which they early achieved. It is pleasant to observe no signs of any diminution of zeal or interest in regard to their county history and antiquities. The list of subscribers, as well as the number and variety of the articles, must be encouraging to those by whose exertions the Society was formed.

Mr. W. D. COOPER has contributed a paper on the retention of British and Saxon names in Sussex. He contends that the Danes never established themselves in the county, and points out how very numerous are the names of places there, which are of Anglo-Saxon origin, and that a few would even seem to have been derived from the British. He also notices the large number of Sussex families whose names are referable to the Anglo-Saxon language. Such surnames, however, are no evidence of descent from Anglo-Saxon ancestors, since there were very few surnames transmitted from father to son till many years after the conquest, and when, subsequently to that event, surnames came to be assumed or attributed from places of abode or birth, or from offices or occupations, an Anglo-Saxon or Saxon-English word was almost as likely to become the patronymic of a Norman as of a Saxon family.

Mr. BLAAUW, the Hon. Secretary of the Society, with his accustomed industry, has furnished four papers. One is on the effigy of Sir David Owen, in Easeborne Church, near Midhurst, with a copy of his will and a codicil. In this we have a more correct description of the effigy than had before been published, and good grounds are shown for accepting it as that of Sir David Owen, the illegitimate son of Owen Tudor, who, by his marriage with Katherine, the widowed queen of Henry V., became the stepfather of Henry VI., and was the grandfather of Henry VII. It had seemed so improbable that a son of this Owen Tudor should have died in 1542, that Nicolas, Baker, and some other genealogists, had supposed a generation had been overlooked, and that Sir David was Owen Tudor's grandson. He had even been mistaken for a son of Henry VIII. Mr. Blaauw has explained this most satisfactorily, by means of the deposition made by Sir David himself as a witness at the time the divorce of Henry VIII. from his Queen Katherine of Arragon was in agitation; which shows that he was born in 1459, about two years before the execution of Owen Tudor, and consequently was only eighty-three years of age at his own death in 1542. The will, a document of considerable length, was found at Cowdray, and was exhibited by Mr. Alexander Brown of the Priory, Easeborne, on the request of Sir D. S. Scott, at the meeting of the Institute at Chichester. Though not the last will of Sir David, it was evidently an original will, which, on his thinking fit to alter the

disposition of his property, had been partially erased and interlined to serve as the draft of another will. It is interesting from the information which it gives respecting his family, and as illustrating the manners of the age. Mr. Blaauw has been at the pains to compare it with the copy of the testator's last will in the Register Book at Doctor's Commons, and has noted the variations. In a paper on the Ornamental Brickwork of a Tower at Laughton Place, built in 1534, with some woodcuts, he invites attention to some remarkable examples of moulded bricks and terra-cotta ornaments remaining in that building. Of one of them, the Pelham buckle, bearing the date of the erection of the tower, the Institute is indebted to Mr. Blaauw for a cast, which is noticed in the eleventh volume of this Journal, and by his permission we are now able to give a woodcut of it.



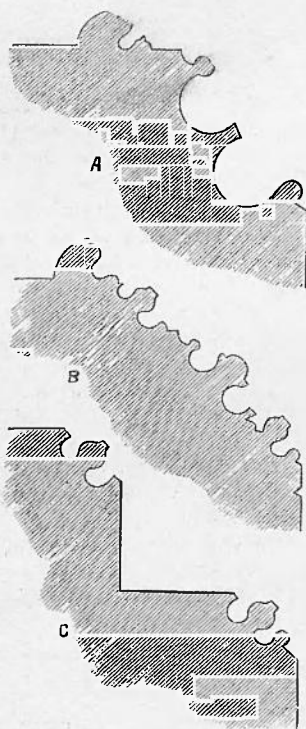
The Pelham Badge, and Initials of Sir William Pelham, Laughton Place.

(Dimensions of the original, 11½ by 8½ in.)

The Tax-payers of the Borough of Arundel, with extracts from the Subsidy Roll of 1296 and other MSS., form the subject of another paper by him; and there is also one relating to some Sussex Monasteries at the time of their dissolution. This, which is partly derived from original MSS., furnishes some curious particulars respecting the condition of those houses at that time, the conduct of the inmates, and the manner in which they were treated.

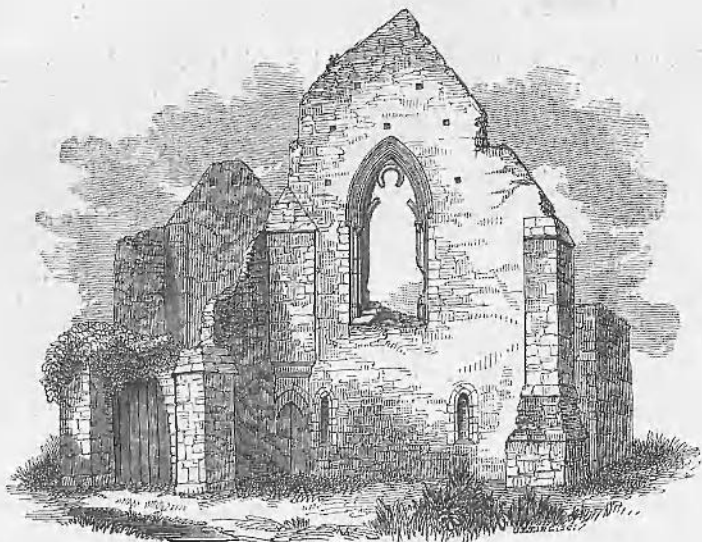
From Mr. A. NESBITT we have a contribution on the Remains of an ancient Manor house at Crowhurst, illustrated by a view of the existing

ruins, a plan, and some mouldings ; and to this is subjoined some account of the early history of the manor by Mr. W. S. Walford, which, in conjunction with the style of the architecture, makes it appear probable that the house was built about 1250, by Walter de Scotney, the owner of several manors in Sussex, Kent, and Hants, and also chief steward to Richard de Clare, Earl of Gloucester ; but having been induced to administer poison to the earl and his brother, William de Clare, of which the latter died, he was tried, condemned and executed for the crime at Winchester in 1259. Even the ruins of domestic buildings of this early date are so rare, that we are glad to avail ourselves of the permission of the Committee of the Sussex Society in regard to the woodcuts to give Mr. Nesbitt's description of the remains of this house with his illustrations. Being near Hastings, these ruins may be known to some of our readers. "They consist—as will be seen by the accompanying ground-plan (see next page)—of portions of a parallelogram measuring internally 40 feet by 23, and of a porch at the south-east angle of the principal building. The parallelogram had a low vaulted ground-floor, lighted by small lancet windows : the whole of the vaulting has fallen, but corbels remain in the angles, and traces of the arches on the walls. No doorway is left, but it was probably in the south wall. The entrance to the room above this vaulted space was most likely also in the south wall ; no part, however, of the walls of the upper room remains, except the gable represented in the woodcut (see next page). The outer door-case of the porch has been destroyed, but the inner exists, and has good early English mouldings (see cut A) ; it had shafts, but these have been removed. The groined vault remains, though the ribs have fallen. Over the porch was a small room, the only access to which was by a door leading from the east end of the large upper room. It will be seen in the woodcut (next page) that a wall is corbelled out across the angle between the porch and the main building, in order to allow of the formation of this doorway. This small room may very possibly have served as a chapel or oratory ; rooms similarly placed, and of about the same dimensions, were clearly used as chapels at Little Wenham Hall, Suffolk, and Old Soar in the parish of Plaxtole, Kent.¹ The large upper room had a handsome two-light window in its east end. The tracery of this window is partly destroyed, but it evidently had two pointed lights with a circle above, all unfoliated. The mouldings of the arch (cut B, p. 3) are rich ; the filleted roll on the outside of the jamb (cut c, p. 3) is rather peculiar ; the shafts have disappeared, but the capitals

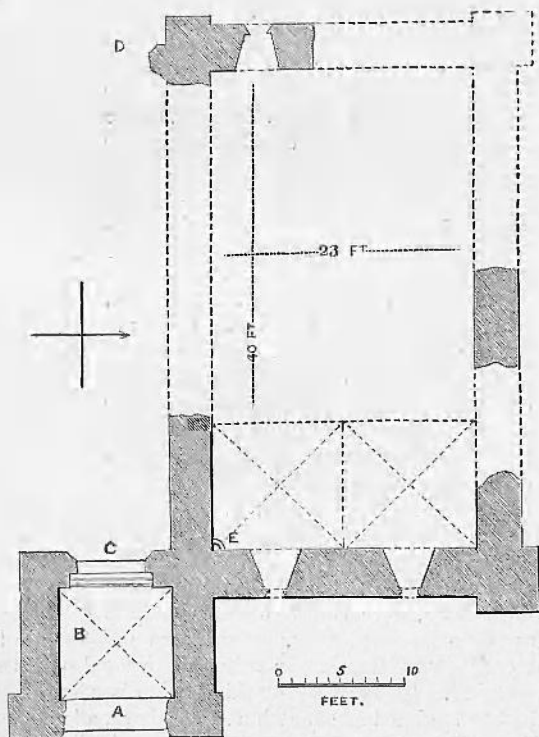


Mouldings of E. window, Manor House, at Crowhurst.

¹ Hudson Turner's *Domestic Architecture in England*, pp. 152, 174.



- A. Outer door.
- n. Porch.
- c. Inner door.
- D. Jamb.
- E. Corbel.



Ancient Manor House, Crowhurst, Sussex.

Date, about A.D. 1250.

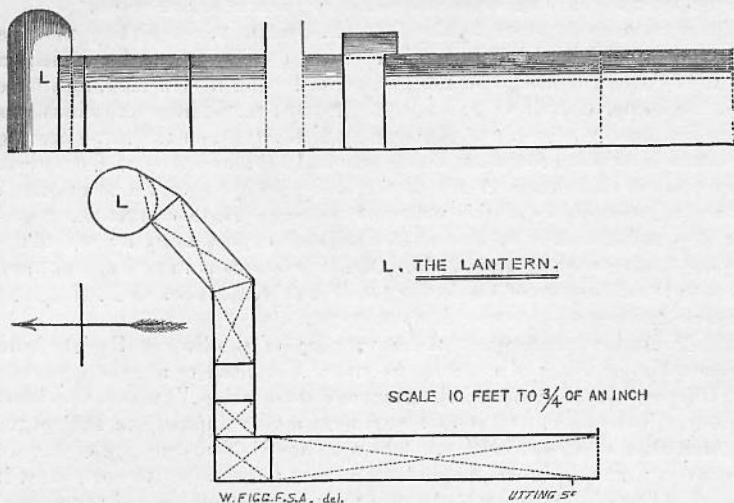
remain, and are sculptured with foliage of the usual early English character of much elegance. As has been said before, no traces remain of the entrance; it probably was in the south wall near the west end, and reached by a flight of external stairs leading from near the porch."

There is a short paper by the REV. P. FREEMAN, suggesting that the "Temple by Chichester," the subject of an etching t. Car. II. copied in vol. v. of these Collections for the purpose of having it identified, may have been the former church of Saint Bartholomew near Chichester, which was taken down many years ago. Another by MR. HILLS, on the stone bearing a Roman inscription found at Chichester in 1723, and now at Goodwood, gives what is considered an amended reading (in type) of the inscription; but the primary object of this notice of the stone is, to correct the prevalent impression that it is Sussex marble, and consequently a proof of the Romans having worked those beds. Mr. Hills states it to be Purbeck, and refers to the difference of the fossils (*Paludina fluviorum* and *P. elongata*) in the two stones in support of his statement.

Mr. M. A. LOWER, to whom these volumes of the Sussex Society have been much indebted, has presented us with "Memorials of the town, parish, and Cinque port of Seaford, historical and antiquarian," with some illustrations. This ancient town and port form a very appropriate subject for a contribution to Sussex history. The spot has yielded evidence of Roman occupation; was a port in Anglo-Saxon times; and after the conquest it was a member of the Cinque ports, and the town became part of the possessions of the Earls of Warenne. But now the town is greatly decayed, and the coast so altered, chiefly from natural causes, that it is no easy matter to discover where the port could have been. Some curious particulars have been brought to light, and the communication throughout bears the impress of Mr. Lower's zeal and industry. It will no doubt be perused with interest, though, seeing the space it occupies, perhaps even Sussex readers may think that, in what relates to the later portion of the history, more selection and even some further retrenchment might have been advantageously employed.

From Mr. FIGG we have a paper on the Lantern in the Cluniac Priory of St. Pancras, Lewes, with plan and sections. It may be unknown to many of our readers, that on the site of this priory is a subterranean passage, leading to a small circular cell hardly five feet in diameter, also underground, which has been generally, if not always, known by the name of the Lantern. It should seem to have been under the area of the cloisters, the entrance to the passage having been in an undercroft of a building adjoining the south cloister. "It is built," Mr. Figg says, "of small pieces of faced chalk, while the passage leading to it is of flints laid in and grouted." The passage is not straight, and at the first angle is a square communication from above, probably, we would suggest, for light and air. By the permission of the Committee we are enabled to give the plan and sections (see next page), which will render the subject more readily intelligible. Mr. Figg shows good reason for believing this small dark circular structure to have been a prison or penitential cell, and adduces instances of the use of the word *Lanterna*, for a place of confinement, from the Cluniac statutes, and of the word *Lantern* in a like sense from the examination of the Lollard preacher, Thorpe, before Archbishop Arundel in 1407. This may furnish a satisfactory explanation of many a subterranean passage in sites of religious houses; to account for which various surmises have passed into traditions, that they led to some neighbouring church or castle.

THE BISHOP OF THE DIOCESE has communicated a letter from Bishop Carlton, describing the reception of the Duke of Monmouth at Chichester, in 1679, derived from a MS. in the Bodleian library. It shows the fearful



state of excitement in which the public mind then was, on the subject of the exclusion of the Duke of York, and the refusal of the King to assemble parliament.

SIR DAVID SIBBALD SCOTT, BART., has contributed a copy of the Book of Orders and Rules established by Anthony Viscount Montague for the better direction and government of his household and family, A.D. 1595, a MS. hitherto unpublished, which is preserved at Easeborne Priory, and was noticed by Sir D. S. Scott in vol. v. of these Collections, p. 187. The original MS. was exhibited by Mr. Alexander Brown of that place in the Museum of the Institute at the Chichester Meeting. It presents a most minute and graphic view of the state, routine, and domestic economy of a nobleman's household at that period, with the prescribed duties of the several officers. To those who are desirous of understanding the manners of the age in these respects, it will well repay an attentive perusal. Few, we think, will read the introductory observations of Sir D. S. Scott without being induced to peruse the Orders and Rules, though at first they may appear little attractive to the general reader. As books of the kind, relating to the household of a subject, are rare, this contribution is the more acceptable.

From Mr. CORNER there is a communication entitled "Grant per cultellum of William the Second Earl of Warenne." The deed referred to, and introduced in the course of his observations, is a grant by that Earl, with the assent of his Countess Isabel, to the church of St. Andrew, Rochester, of land in Southwark. On which occasion, as the grant was made at a distance from the land, there was a symbolic delivery of the possession by means of a knife. At that time, and even down to our own days, a deed, though almost invariably used, was not necessary for the transfer of land when the grantor was in possession. It might be conveyed by word of mouth and delivery of the possession to the grantee. The deed was important only as evidence of the transaction. Except in very early

times, such delivery took place on the land, a turf or the like being delivered by the grantor to the grantee as a symbol of the land itself ; but in those early times, which would comprise a great part of the XIIth century, a symbolic delivery, by means of some chattel, at a distance from the land, should seem to have sufficed, if the grantee afterwards actually obtained possession in the life-time of the grantor, although without any further authority from him as was in Bracton's time required ; or at least, whatever may have been the legal effect of it, a delivery of this kind at a distance from the land, in addition to the deed, was not uncommon. Hence various quaint things that chanced to be at hand came to be employed ; such as knives, staves, rings, horns, cups, &c. Some of these, which have been preserved as curiosities, are noticed by Mr. Corner. The practice to some extent continues in regard to copyhold land : which is still transferred by the symbol, commonly, of a rod, though in a few manors something else, as a glove or straw, is used. Needless obscurity has been thrown over such grants as those mentioned by Mr. Corner for want of sufficiently investigating the early usages ; but our limits will not allow us to enter further into the subject.

There is appended to this volume some "Notes and Queries" relating to Sussex matters, and the Report of the Proceedings of the Meeting of the Institute at Chichester.

CAMBRIDGE ANTIQUARIAN SOCIETY ; Reports and Communications made to the Society, Nos. I., II., III. and IV. London : G. Bell, Fleet Street ; J. Russell Smith, Soho Square. 8vo.

Fourteen years have elapsed since the foundation of the Cambridge Antiquarian Society ; from unavoidable circumstances it is not a numerous body, but we have gratifying evidence that it is vigorously fulfilling the objects for which it was established. Many of our readers will remember with pleasure the opportunity afforded at the late meeting of the Institute, for the examination of many local antiquities placed by this Society, with the kindest feeling, at the disposal of the Institute to further our object in the formation of the temporary Museum. Whilst no general collection of antiquities exists in the University, more especially as a depository for the numerous vestiges of earlier times which the Fenland country has constantly produced, an important service to archaeology has been rendered by the Cambridge Society, and by those energetic members who have neglected no occasion of securing such reliques, and of thus forming an assemblage of most instructive *indicia* illustrating the ancient condition of that remarkable district.

The Publications of the Society, consisting of Memoirs separately produced from time to time in quarto and octavo, comprise a valuable accession to archaeological literature, although not so generally appreciated, we apprehend, as they deserve. In now directing attention to the labours of this Society, it is not proposed to offer any remarks on the contributions forming their earlier and more important publications, but rather to bring under the notice of our readers the additions recently made to the minor series of their Transactions. The quarto Publications appear at intervals as heretofore, whilst by an arrangement attended with considerable advantage, the shorter Memoirs communicated at the Meetings are now produced in conjunction with the Annual Report. We have now four of

these yearly "Reports and Communications" before us, and propose briefly to invite attention to some of their varied contents.

As a contribution from the evidence supplied by ancient Records, the Rev. E. Venables presents to the Society the results of his examination of the "Nonæ Rolls," so far as they relate to Cambridgeshire. Mr. C. C. Babington supplies a Catalogue of the Tradesmen's Tokens issued in Cambridgeshire in the XVIIth century, describing sixty-two, which belong to the town of Cambridge; and he has received some additional types since this catalogue was published. There are sixty-eight other tokens also described as having been issued in other parts of that county. Such local lists of the tokens of the latter half of the XVIIth century are valuable, and we would direct the attention of all local Societies to the subject. These tokens are becoming rarer every day, and ought to be collected and preserved as useful auxiliaries to the history of the places at which they were issued, as also in connection with genealogical studies. The communications are of very varied character, chiefly, however, illustrative of subjects of local interest. Amongst them the following claim our notice: Some account of a very rare life of St. Radegunde, given by the Rev. C. Hardwick. The life is metrical, and was written by Henry Bradshaw, a Benedictine monk of Chester. Remarks on Church and Parochial Libraries, by the Rev. J. J. Smith. On some Roman Pottery found near Foxton, Cambridgeshire. Mr. C. C. Babington calls attention to this local discovery, which is of much interest, from a very fine Arretine vessel forming part of it. During the Institute's Meeting at Cambridge we had the pleasure of seeing the fragments of this vessel, which have been carefully united together, so as to convey a good idea of its original state. We were pleased to find that the foot had been recovered since the plate appended to this paper was issued. We may next mention a letter addressed by St. John's College to the Countess of Shrewsbury concerning the building of a library adjoining the fine court of that college, which had been erected at her expense. Mr. C. C. Babington gives a short memoir on some antiquities found in Corpus Christi College. A portion of a curious and perhaps unique tract, entitled "The General Pardon," by W. Hayward, imprinted at London, by W. How, for W. Pickeringe, was found at that time. It is much to be desired that a perfect copy of this tract, printed about 1571, could be obtained. We may also mention as discovered at the same time and place some curious shoes and clogs belonging to the reign of Elizabeth, of which a plate is given. These curious and possibly unique examples of the ingenuity of the "gentle craft" in mediæval times were placed in our Museum at the Cambridge Meeting. Mr. C. II. Newmarch shows, in his Notes on some Roman buildings at Cirencester, that the floors of many of them had been raised after the internal decorations were completed, on account of the prevalence of floods at that place. There is a curious paper on the Orientation of King's College Chapel, by Mr. Rigg. The exact direction of the chapel was obtained from some observations made for a scientific purpose by the celebrated mathematician Mr. J. C. Adams. After discussing the subject, Mr. Rigg arrives at the conclusion that this edifice is a complete exception to the rules of orientation laid down by the advocates of that theory. Notes inserted in a copy of Edward VIth's first Prayer-Book, furnish some points of interest. One of them is an entry to the effect that originally the tithes upon houses in London were paid by "a halfpenny for each pounce rent of the house which the inhabitants offered to the parson upon every Sunday and Holy

day, of which there were sometymes so many, that the tythes amounted to 3s. 3d. upon the pound. This course was altered by ye decree, and brought down to 2s. 9d." Mr. C. H. Cooper communicates some curious facts and documents concerning the Vow of Widowhood. The same antiquary furnishes a copy of a Letter from Oliver Cromwell to his sister, and has added some curious notes. The next contribution is one of interest, especially to the student of Academic history. It is a form of Petition addressed to Henry V., about the year 1415, in vindication of some ancient usages of the University of Cambridge. The Rev. C. Hardwick, who supplies this document, has added many valuable notes. The last paper that we shall notice consists of a collection of Letters of Roger Ascham, communicated by and copiously illustrated with notes Mr. J. E. B. Mayor.

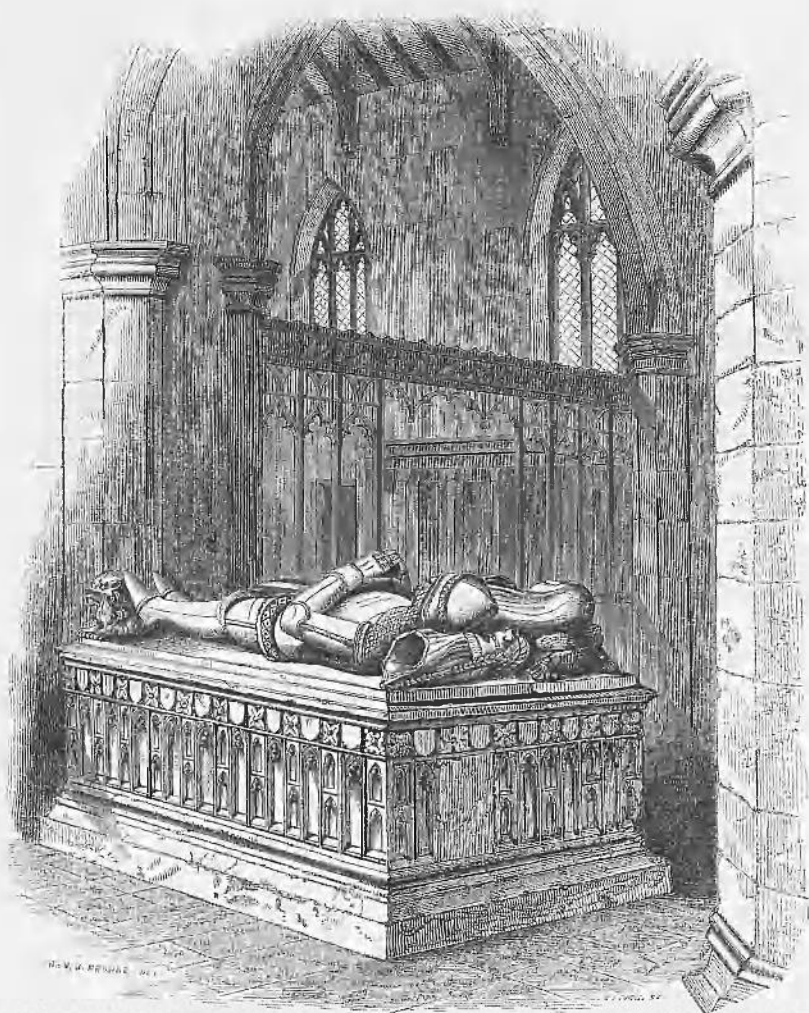
In conclusion we may express regret that the well directed efforts of this Society should not have received the more ample encouragement and support to which they are entitled. We heartily desire that the claims of National Antiquities may henceforth be appreciated with increasing interest in the University, which presents so important a field of investigation.

Archaeological Intelligence.

Mr. PHILIP DELAMOTTE, one of our most skilful photographers, announces for immediate publication (by subscription) a "Photographic Tour among the Abbeys of Yorkshire," with notices by Mr. Walbran. The volume, comprising twenty-four large views, will be produced by Messrs Bell & Daldy, 186, Fleet-street.

Several valuable publications have recently been produced by the SURTEES SOCIETY; amongst these may be mentioned the Pontifical of Egbert, Archbishop of York, 732—766, from a MS. in the Imperial Library, Paris; the Lindisfarne and Rushworth Gospels, edited by the Rev. Joseph Stephenson, from MSS. in the British Museum and the Bodleian; and the Wills with Inventories preserved in the Registry at Richmond, Yorkshire, produced under the care of the Rev. J. Raine, jun. The Society claims the liberality of antiquaries towards the achievement of a fresh undertaking to which their resources are unequal; it is calculated to throw an important light upon the history of the Palatinate of Durham, as well as upon national customs and manners. It is the publication of Bishop Hatfield's Survey, in the fourteenth century, which will form a valuable sequel to the Boldon Buke, compiled in 1183, and already published by the Surtees Society, whose labours well deserve to be more generally appreciated. Those who take interest in this object are requested to communicate with the Rev. James Raine, jun., Newcastle.

SOCIETY OF ANTIQUARIES OF SCOTLAND.—At the meeting on Jan. 15, Mr. Cosmo Innes produced the "Black Book of Breadalbane," preserved at Taymouth, and gave an account of the curious memorials, relating to the family and their possessions, recorded in it: it contains also several portraits, and notices of the paintings executed by direction of Sir Colin Campbell, in the earlier part of the XVIIth century, by a German painter and the celebrated George Jamesone, some of whose best works still exist at Taymouth. Mr. Chambers read notes on a box presented by Alexander Pope, the poet, to his namesake and supposed relation, a minister in Caithnessshire. Mr. Robertson read some original notices from the Rotuli



MONUMENT IN TONG CHURCH, SHROPSHIRE.

Supposed to represent Sir Richard Vernon, Treasurer of Calais, who died A.D. 1451.

Notices of Archaeological Publications.

ANTIQUITIES OF SHROPSHIRE. By the Rev. R. W. EYTON, Rector of Ryton. London: John Russell Smith, 36, Soho Square. B. L. Beddow, Shiffnal. Vols. I. and II. 8vo. With Illustrations of Early Architectural Examples, from Drawings by the Rev. J. L. Petit. (Three hundred copies only printed.) 1854-55. To be completed in Five Volumes.

WE regard with cordial satisfaction every exertion that is made to extend our knowledge of county history. The minute details into which the topographer is necessarily obliged to enter, contribute very essentially to the enlargement of historical truth; and of all kinds of histories, there is none can interest us more than those relating to spots and districts with which we are individually familiar. But in the volumes before us we discover more than the common attractions of topography, inasmuch as Mr. Eyton's labours throw new light upon one of the most interesting counties in Great Britain, hitherto too much neglected in the course of Archaeological investigation, and introduce its medieval antiquities for the first time to public notice.

It is not a little remarkable that so extensive a district as Shropshire should, up to the appearance of the present work, have received less attention than any other portion of England. Yet its claims on the score of interest can yield to none. Indeed, in many of those points to which the historian chiefly directs his attention, such as the antiquities of the earlier ages, the British battle-fields, vestiges of Roman occupation, manorial and genealogical research, the county of Salop is pre-eminently attractive.

At the commencement of the XVIIIth century a Shropshire gentleman began to search amongst the public documents for the illustration of his native county. The result of his labours lay in obscurity for a considerable length of time, and it was not until a very recent period that the original manuscript was discovered, though two or three transcripts were in existence. One amongst Gough's manuscripts in the Bodleian was frequently consulted. Mr. Eyton's work is carried out very much on the same plan as these collections made by Mr. Mytton, being, like his, essentially written from unpublished archives in the custody of the Master of the Rolls, or amongst private evidences. The author, therefore, of the "Antiquities of Shropshire," has rendered the county an important benefit by communicating the result of his labours in that rich and almost unexplored mine of information. If he had done nothing more than print a series of extracts from the evidences belonging to the people of England, he would have deserved the thanks of an enquiring public, by rescuing these facts from ultimate oblivion—to which all facts are inevitably consigned as long as they remain in manuscripts and confined to perhaps only one record. But he has done more, for by taking up his history at the period when the author of "*Salopia Antiqua*" left off, and giving his toil to events which rest on the indubitable testimony of official statements, he has greatly augmented our knowledge of the medieval history of Shropshire.

As far as this work has proceeded it is entitled to our warmest approbation, for the very clear and simple method of its arrangement, and for the soundness with which the author has in many cases of difficulty arrived at his conclusions. The history of the peculiarly interesting and picturesque town of Bridgnorth is followed out with much care. We seem to have the very freshness of the Pipe Rolls themselves in the whole of this section, but placed so methodically before us that the student may draw from this undiluted source with refreshment and additional knowledge. The squabbles between the Ecclesiastics of the Burgh, and the intercourse held with the town by king John, are very fully set forth, and this portion is so complete, that we regret more space had not been given up to the history of Robert de Belesme, whose name above all others is prominent in its earliest annals.

As the value of this unpretending and laborious work becomes known, and its progress advances, it will satisfactorily remove the stigma from Shropshire, that it possesses no county history, and show to the literary world that they owe works of this nature to the unselfish energies of private gentlemen, who, like the late Mr. Blakeway, Archdeacon Owen, Mr. Rowlands, and Mr. Hartshorne, can find time from the labours of their profession, to devote their talents to the investigation of the history of their own county.

Mr. Petit, with his usual freedom of pencil, and his desire to forward Mr. Eyton's labours, has placed some of his own at the disposal of the author, who has been aided likewise by the Rev. J. Brooke, in the illustration of various subjects of interest. It will give us gratification to learn not only that Mr. Eyton's work receives sufficient encouragement to enable him to bring it to a satisfactory completion, but that persons who are individually interested in the county will follow the example thus set them, by the contribution of other illustrations.

Shropshire contains numerous examples of church architecture, possessing features of interest to the student of that class of antiquities. The magnificent monastic structures now in picturesque decay, are inferior in importance perhaps only to the abbeys of Yorkshire, but it is in the more simple rural churches, many of which in remote parts of the Western Marches have remained almost unknown, that the Ecclesiologist will find gratification in this district. Mr. Eyton has not contemplated in the work before us, relating mainly to the interval which elapsed between the Conquest and the death of Henry III., to describe or illustrate the churches of all those parishes, the early history of which he has so successfully developed. The interesting examples, however, of the earlier period, such as Morville, the *Membrefelde* of Domesday, Quatford, Upton Cressett, with its rich Norman door and singular jar-shaped font, Linley and Shiffnal, are brought under notice in these volumes, and their peculiar features are illustrated by Mr. Petit's skilful pencil. The readers of this Journal will remember with pleasure the Memoir relating to Tong Church, which Mr. Petit kindly contributed almost at the commencement of our publication. Mr. Eyton has devoted much attention to that interesting structure; and entered fully into the history of the earlier lords of Tong, de Belmeis, and la Zouche, the Pembruges and the Vernons, and the exquisite tombs of alabaster, which will present no ordinary attraction to the student of mediæval sculpture, on the occasion of the visit of the Institute to Shropshire, this year. Mr. Eyton has at length appropriated, as we believe correctly, the earliest of these impressive memorials, and we are



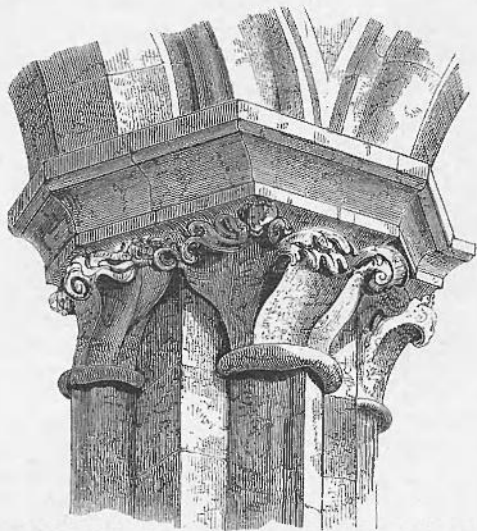
FONT IN MORVILLE CHURCH.



FONT IN LINLEY CHAPEL.

indebted to his kindness for permission to place before our readers the accompanying woodcut, from a drawing by the Rev. J. Brooke. We must refer to Mr. Eyton's volumes for other illustrations of this most picturesque church, well deserving of a visit for the sake of many time-honoured memories, and not least as having preserved the verse of eulogy on Sir Edward Stanley, attributed to Shakspeare.

There exist many other examples of monumental sculpture in Shropshire well deserving of attention, and we observe with pleasure that Mr. Eyton has recognised the interest of these sepulchral portraitures, deficient, it may be, in artistic perfection, but very valuable as regards their authentic originality. The cross-legged effigy of Sir Walter de Dunstauvill, now in the Abbey church at Shrewsbury, appears amongst the illustrations of the second volume; he took active part in the affairs of the times of Henry II. and died, probably at Wombridge Priory, having retired from the world in the reign of Cœur de Lion, about 1195. As examples of sculpture in the Norman period we may invite attention to the curious baptismal fonts in this part of England; of two, at Linley and at Morville, parishes closely adjacent in the neighbourhood of Bridgnorth, Mr. Eyton has enabled us to give the accompanying representations. They present a greater similarity in design than is usually found in productions of a period when repetition or imitation seems to have been sedulously avoided. The south door at Linley Chapel is not less deserving of notice than its font (see woodcut) and more especially the vertical herring-bone work with which the tympanum



Capital, Morville Church.

is filled in so unusual a manner. At Morville there was a collegiate foundation in Saxon times, and the font may possibly be a relique of that age; the church presents features of Norman work, but great part of the fabric is to be referred to that interesting Transitional period, when the pure Norman style was beginning to make way for the Gothic which succeeded



DOORWAY, SOUTH SIDE OF LINLEY CHAPEL.

it. In this instance, the arches are semi-circular, their mouldings indicating the incipient change, whilst in other buildings, as in that most instructive example of this interesting epoch of architecture, Buildwas Abbey Church, the transition is marked in the form of the arch.

We have thankfully availed ourselves of the author's kindness in bringing before our readers some of those illustrative features of his work, with the desire, more especially at a time when the notice of the Institute is directed towards Shropshire, to invite attention to the interesting character of that district, and to the value of Mr. Eyton's arduous undertaking. We heartily wish him a large measure of that encouragement and cordial interest in his purpose to which he is so justly entitled.

Archaeological Intelligence.

The Cambrian Archaeological Association has recently produced the third number of the new series of their journal. (London, J. R. Smith.) It is issued quarterly to members only. Mr. Westwood has continued his valuable series of illustrations of early inscribed monuments in Wales. Mr. Longueville Jones contributes the Church of Beaumaris, in continuation of his "*Mona Mediæva*," and a very curious account of Capel Trillo, in Caernarvonshire, a diminutive structure vaulted over with rough stones, and enclosing a holy well. Mr. Wright gives a notice of the ancient fortified mansion of Treago, in Herefordshire, and of the "Tump," or great mound at St. Weonard's, opened in April last under his directions, when its sepulchral character was clearly shown.—The annual meeting of the Association will take place in September, at Llandeilo Fawr, Caermarthenshire.

An important benefit has been secured for the preservation of ancient vestiges in North Britain, and the permanent record of local facts of great value to the archaeologist and the historian. At the instance of the Society of Antiquaries of Scotland, the government have determined that, in the future prosecution of the Ordnance Survey of Scotland, especial attention be directed to all ancient remains, camps, roads, tumuli, &c., and their position carefully indicated. Lord Panmure, in announcing to the Marquis of Breadalbane, President of the Society, the ready compliance of the Hon. Board of Ordnance on this occasion, expresses the request for local information from the ministers of parishes, and other persons, in furtherance of so desirable an object. This important result has been attained through the suggestion of an intelligent antiquary, known to the readers of this journal through his curious researches in the Orkneys, Mr. A. H. Rhind. The subject was brought before the society by him in April last.

The annual meeting of the Caerleon Antiquarian Association, will take place at Caerwent, on August 16. A complete investigation of the Roman remains there will forthwith be undertaken, under the direction of Mr. J. Y. Akerman, Secretary of the Society of Antiquaries.

ERRATUM.

The Note at the end of the last number of the Journal, p. 108, as to Godfrey de la Rokele, should have been omitted; an opportunity having occurred of inserting the substance of it in the text at p. 75.

Notices of Archaeological Publications.

REMAINS OF PAGAN SAXONDOM, principally from Tumuli in England. Drawn from the originals. Described and illustrated by JOHN YONGE AKERMAN, Fellow and Secretary of the Society of Antiquaries of London. London : J. Russell Smith. 1852—5. 4to.

It is not many years since archaeological pursuits were looked upon as a sort of innocent trifling, very fit to be indulged in by gentlemen with more money than wit, or clergymen not overburthened with rural duty. If they did no good, they did at least no harm, and they amused him that followed them, and those that laughed at him. Collections of curiosities, as they were called, were considered as a sort of inferior collection of articles of *virtu*, which only proved their owners not to possess the refined taste of cognoscenti in Greek or Etruscan remains. Slowly however, and by degrees, the truth became acknowledged, that these curiosities were historical records, dating from periods too, of which no other record was to be found ; and with the recognition of this truth, archaeology began to assume the proportions of a science. It was clear enough that we knew a good deal more about the Greeks when we read what Otfried Müller wrung from their urns and bas-reliefs, than when we continued on the beaten track of word-grinding with grim old Godfrey Hermann. And so it was thought we might turn our own archaeological treasures to account, and see if they too had not a tale to tell, which was not written elsewhere. But from that moment it was also necessary to collect, in a very different manner from what had prevailed, and to look for answers to questions which heretofore no one had thought of putting. Dryasdust was, in fact, discovered to be a dull dog, who had fairly earned all the quizzing his aimless pains had brought upon him. If he was thanked at all, it was for having, by a useful but unconscious instinct, preserved here and there trifles from destruction, which more thinking men could now compare and combine, and use for definite objects.

Comparison and combination—these were the two levers by which the inert mass of facts was to be moved. Induction was here also to claim its rights, and observations to take place of crude *a priori* conclusions. And so we have at last a sound footing, and can look back upon and count our gains. What is perhaps more valuable still, we know by what process we can continue to advance. If we know that much remains to be done, we have at least learnt *how* to do it. We must compare and combine facts, real, definite, and not imaginary, facts : we must note resemblances and differences, and apply to archaeology something of the principle which guides us in comparative anatomy.

It is this which gives their value to such books as Mr. Akerman's, and on this account we look upon his work as a boon to the English archaeologist. He brings together, from a great number of different quarters, objects whose full interest can only be duly appreciated when they are

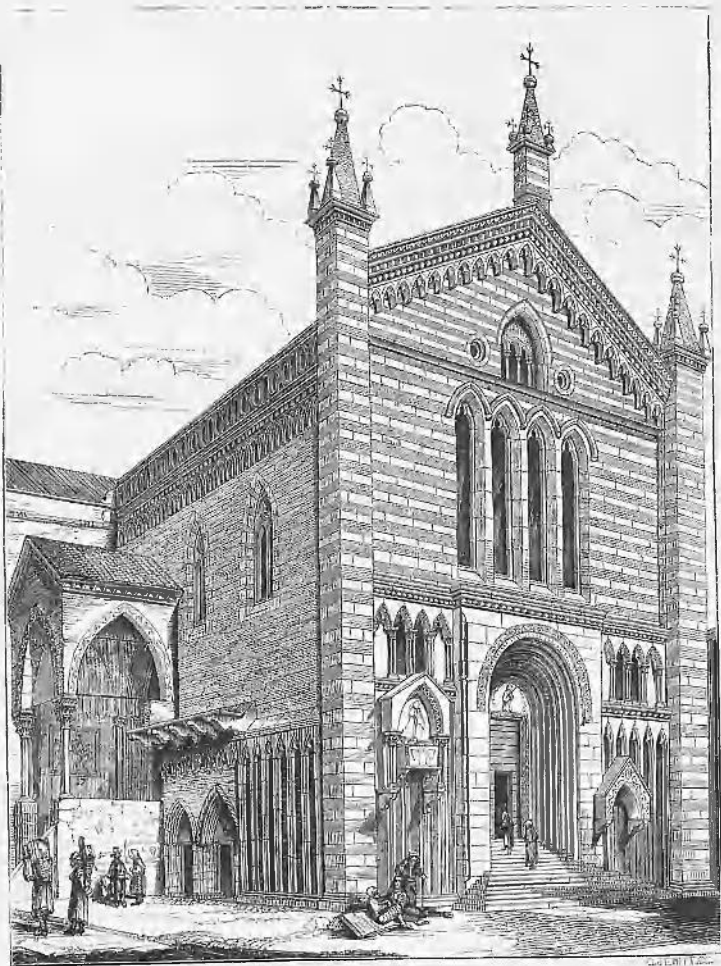
compared and studied together, as they may be in his pages. They are executed mostly in the natural size, and with the natural colours; are, as far as we have had the means of judging, scrupulously accurate in point of resemblance, to the originals; and the selection is such, as not only to be of service in a scientific view, but also to present a very interesting and ornamental representation of the household implements and jewellery of our Anglo-Saxon forefathers. The book is not less a graceful adornment of a boudoir-table, than a work which the student will consult with advantage and satisfaction. It is natural that the objects drawn should be of a kind attractive from their form and the purpose they were intended to serve. A large proportion of them are articles of dress, mostly, in all probability, female dress—necklaces, fibulæ, and the like; and these are properly selected because in them we can best observe the state and progress of the arts, which are a key to the social condition of a people. Thus, in these plates we have figures of sixty-three circular or cruciform fibulæ from different parts of England, many of which display an astonishing familiarity with the secrets of the lapidary's and goldsmith's art, and which might advantageously be adopted as models for brooches at the present day. There are no less than eight representations of glass drinking vessels, one of which is of such peculiar quality and form, that a most competent authority (not knowing that it was derived from a Saxon interment) pronounced it to be Venetian, and *cinqe cento*. We have necklaces of gold and precious stones, clasps and buckles of beautiful execution, and a variety of articles of the toilet, including several richly ornamented hair-combs. One or two plates are devoted to the representation of weapons, which are on a reduced scale.

The reader will easily judge, from this sketch, how much the work contains both to instruct and interest. Every plate is accompanied with as much letterpress as suffices to give an accurate account of the locality wherein, and (as far as possible) the circumstances under which, the articles represented were found; and this is obviously the most important part of the work; for, without these details, the most exquisite of curiosities that Dryasdust or Jonathan Oldbuck ever locked up from his neighbours, is a *curiosity*, and nothing more: with them, it may help us to read a very interesting chapter in the unwritten history of men.

Mr. Akerman has prefixed to his work a short introduction, written in a very just and sound spirit, and which will be read with pleasure and interest even by the *layman*, with profit even by the professed antiquary. He enters in it upon some account of the forms and modes of mortuary deposit among the Anglo-Saxons, noticing the coincidences and distinctions observed in graves in different parts of England. Thus he is led to speak of inhumation and cremation; of the deposit of arms and ornaments with the dead; of the use of coffins, or of funeral urns. And, bearing in view the universal connection between funeral ceremonies and religion, he adds a few judicious pages on the Saxon mythology.

We fear that there is not a large public demand for works of this nature, and in too many cases the pleasure of the labour must be its own reward. We cannot, however, conclude without expressing a hope that a work so admirably executed as this may find a wider class of readers, and that its beauty may recommend it even to those for whom its scientific character has perhaps fewer attractions.

J. M. KEMBLE.



I. CHURCH OF S. FERMO MAGGIORE, AT VERONA.

(View of the West End.)

BRICK AND MARBLE IN THE MIDDLE AGES; Notes of a Tour in the North of Italy. By GEORGE EDMUND STREET, Architect, F.S.A., Copiously Illustrated. London: John Murray. 1855. 8vo.

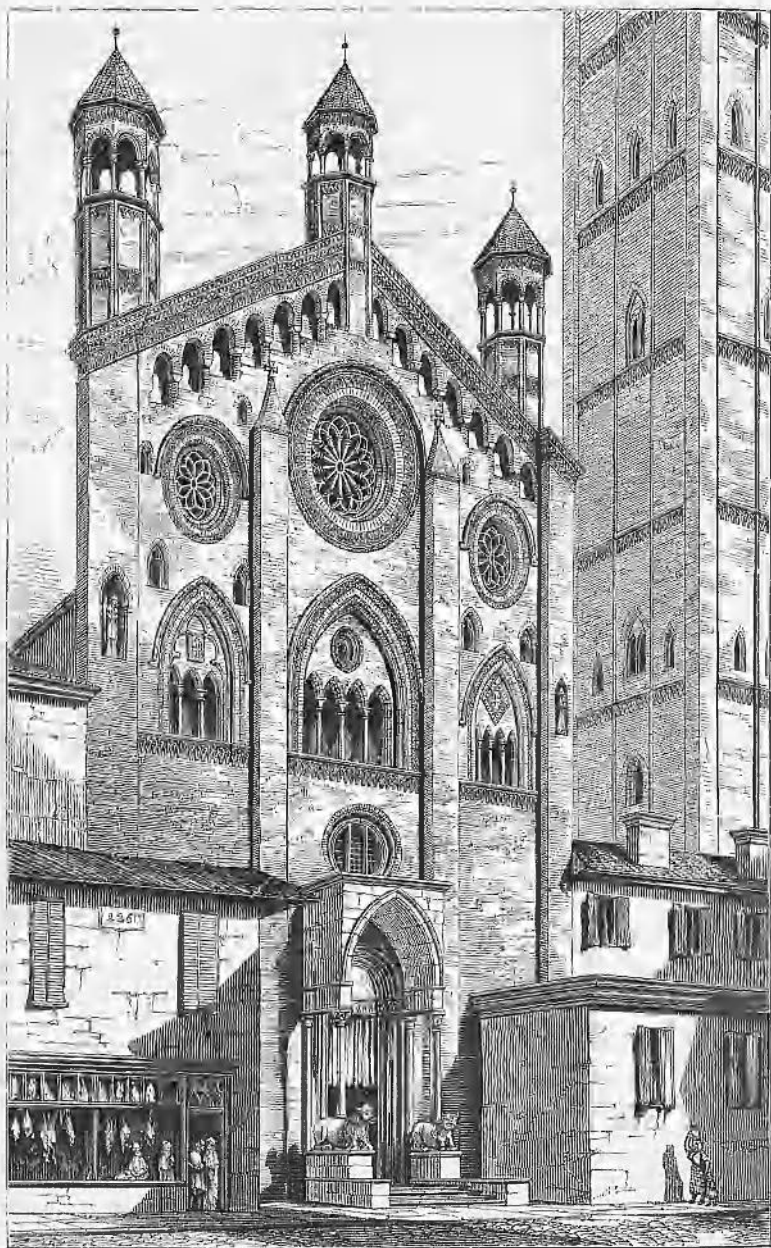
WE feel sure that those of our readers who may not as yet have met with this elegant and agreeable volume, will feel that a service has been done to them by its having been brought under their notice, for although Mr. Street's examination of the architecture of Lombardy and the Venetian States, was undertaken with artistic and practical views, and not in order to carry out antiquarian or historical investigations, much information highly interesting to all architectural antiquaries will be found in it.

We have the high authority of Professor Willis for the assertion that, the neglect of Italian Gothic architecture is an "undeserved neglect," and it will, we think, be readily seen, that in addition to the fact that the study of this variety of Gothic architecture is calculated, as he has so ably shown,¹ to throw much light on the principles of Gothic architecture in general; there are many reasons why it is deserving of more attention, both from architects and from archaeologists, than it has hitherto received: to the architect it very frequently presents novel, ingenious, and beautiful combinations and details usually of most perfect execution, and sometimes of the greatest beauty, while to the archaeologist an accurate knowledge of the architecture (that, as Sismondi has said, "of all the fine arts which bears the most immediately the impress of the character of its age") of Italy in the 13th and 14th centuries can never seem unimportant, especially when he remembers that at that time Italy was the most advanced of European nations in letters, in the fine arts, in the arts of manufacture and in commerce; that this was the period of Dante, of Giotto, and of the Pisani.

Although Mr. Gally Knight's splendid folios, Professor Willis's acute and systematic treatise, and Mr. Ruskin's publications, unequalled as they are in scrupulous fidelity of representation, have done much to place the means of acquiring such knowledge within the reach of the English reader, there is still ample room for more detailed information, and Mr. Street's work is welcome as supplying this so far as Lombardy and the Venetian States are concerned. In pursuing his object, which, as he informs us in his preface, is "mainly to show the peculiarities of the development of Pointed architecture in Italy, and specially to show in what way the materials so commonly used there, brick and marble, were introduced both in decoration and in construction," he has, in the well-chosen and admirably executed illustrations, more than 70 in number, which the volume contains, and in the intelligent and instructive comments and criticisms which accompany them, given us the means of making ourselves acquainted with many little-known, but very interesting buildings, and a great variety of beautiful detail. We have availed ourselves of the liberality of the publisher to place before our readers a few of the illustrations, and we have endeavoured so to select them as to give some idea of the variety and novelty of matter which the reader will find in the volume itself.

The west front of the Church of St. Fermo Maggiore at Verona (see cut, No. I), which, according to Professor Willis, probably dates from about 1313, is a very characteristic specimen of its period and country, particularly as regards the alternate bands of "red brick and warm-coloured stone," and the hoods over the tombs affixed to it; such, also, is the north

¹ In the Introduction to the "Remarks on the Architecture of the Middle Ages, especially of Italy," 1855.



II. NORTH TRANSEPT OF THE CATHEDRAL AT CREMONA.

porch, on which Mr. Street bestows the qualified praise that it "is very fine of its kind." The disproportion between the slenderness of the shafts and the mass they support, and the faulty construction which requires the aid of connecting bars of iron, are no doubt the defects which prevent so great an admirer of the Italian fashion of constantly using bearing-shafts from bestowing warmer commendation upon this, the ever-recurring form of porch in Italian churches.

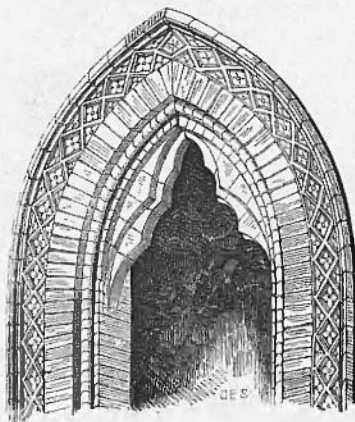
In this instance it will be seen, that although brick is pretty largely used, all the ornamental detail is executed in stone or marble. In the north transept of the Cathedral of Cremona (see cut, No. II), we have an example in which nothing but brick is used, either for walling or for decoration, excepting in the doorway and its porch. Mr. Street comments upon this and the south transept as follows: "The rest of the interior of the duomo is all of brick, and it boasts of two transept-fronts, which are certainly most remarkable and magnificent in their detail, though most unreal and preposterous as wholes; they are, both of them, vast sham fronts, like the west front, in that they entirely conceal the structure of the church behind them, and pierced with numbers of windows which from the very first must have been built but to be blocked up. These fronts have absolutely nothing to do with the buildings against which they are placed, and in themselves, irrespective of this very grave fault, are, I think, positively ugly in their outline and mass. And yet there is a breadth and a grandeur of scale about them which goes far to redeem their faults, and a beauty about much of their detail which I cannot but admire extremely. Both transepts are almost entirely built of brick, and very similar in their general idea, but whilst only the round arch is used in the south transept, nothing but the pointed arch is used in the northern." . . . "The date of the work is, in all probability, somewhere about the middle of the 14th century." . . . "The tracery of the rose windows is all finished in brick."

The windows are instructive examples of the treatment of the material for such purposes (see cuts, Nos. III. and V.), and other very beautiful examples are afforded by the windows in the campanile of St. Andrea, Mantua (see cuts, Nos. IV. and VI.).

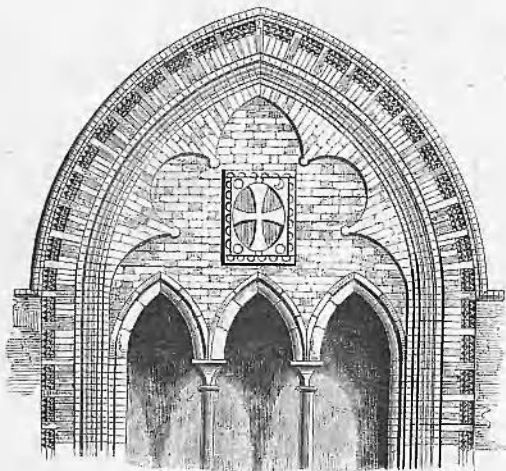
In the cities of Upper Italy, the town-halls (Broletto or Palazzo Publico)



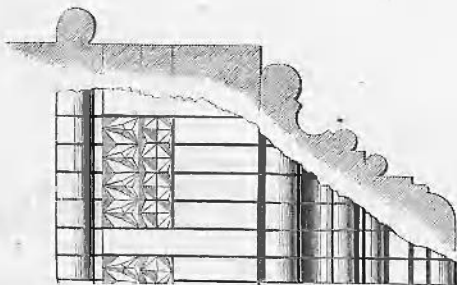
III. Brick window, Cremona Cathedral.



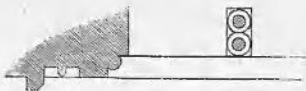
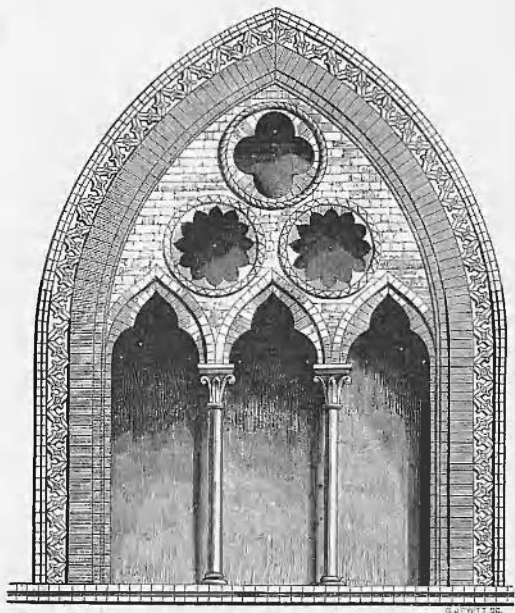
IV. Brick window, Church of S. Andrea, Mantua.



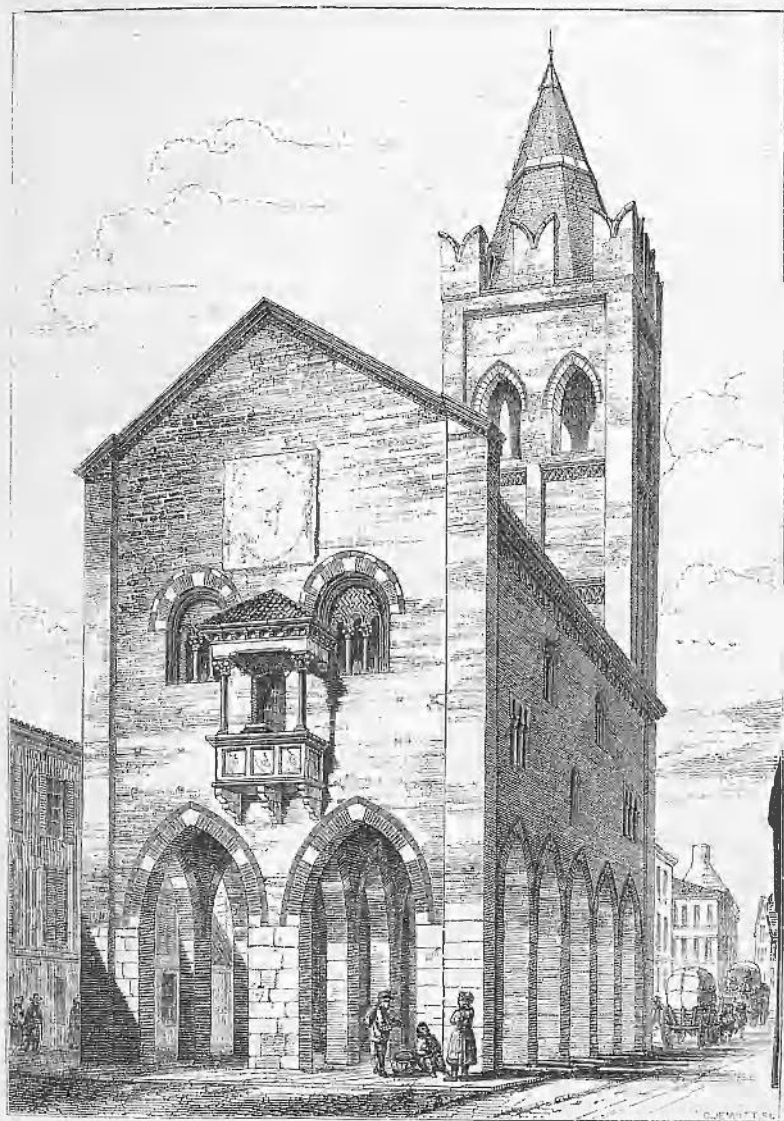
V. Window in the North transept, Cremona Cathedral.



Detail of window-jamb, Cremona.



VI. Brick window, Church of S. Andrea, Mantua.



VII. THE BROLETTO AT MONZA.

(View of the Southern end.

form a class of edifices of the greatest interest, both in an historical and an architectural point of view. The Italian school of Gothic architecture appears perhaps to greater advantage in these buildings (peculiarly picturesque and grand, as Professor Willis has termed them) than in the churches; the uses for which they were constructed allowed, or even suggested, a simplicity of composition admitting of that breadth of effect which Mr. Street has well observed, seems to have been the great aim of the Italian architects. Lofty, open arches on the ground, and over them windows of size proportionate to the large hall which occupies the upper story, with a projecting balcony, or *Ringhiera*, in the centre, are the features, which with a tower, to contain the bell which summoned the citizens to debate or to arms, are common to nearly all these structures. Every traveller in Italy must recollect the fine effect of the mass of shade in the open lower story, contrasting with the sun-lit wall above. The Broletto at Monza (see cut, No. VII.) is a very picturesque and interesting example of these buildings, and has a peculiarly fine *ringhiera*.

The Palace of the Jurisconsults at Cremona affords an instance of nearly the same composition, somewhat differently treated. Mr. Street remarks upon it: "There is a simplicity and truthfulness of construction about this little building which make it especially pleasing after the unreal treatment of the great transept fronts of the Duomo."

The Ducal Palace at Mantua presents another variety of the same composition, most beautifully executed in brick. The fine windows of the upper story are, however, injured by the common Italian defect, an excessive slenderness of the shaft which divides the lights.

Our limits compel us to confine ourselves to thus merely indicating what the volume contains, but we think that we have fully proved the assertion with which we commenced. As archaeologists, we could have wished that Mr. Street's architectural taste were somewhat more catholic, and that he had been disposed to give more information upon buildings anterior or posterior to the 13th and 14th centuries. To his limitation of his field we must probably attribute the absence of any notice of two methods of employing burnt clay for architectural decoration, which occur in Lombardy, viz., the use of discs or basins of painted and glazed earth, as in the campanile of the cathedral, and several of the churches at Pavia, and that of terra cotta, not merely turned out of a mould, but carefully modelled up by hand, as in parts of the Ospedale Maggiore at Milan. Somewhat more of historical investigation as to the dates of the buildings noticed would add greatly to the value of the work, for although such researches do not form a part of the author's plan, his object being, as we have before said, artistic rather than antiquarian, we cannot but regret that they did not do so; so well-practised an observer could doubtless do much to rectify or reconcile erroneous or doubtful dates. We hope these suggestions will have his attention when he prepares to give us, as we trust he will one day do, an account of the architecture of Central Italy, the district which, in the opinion of many competent observers, contains the best examples of that Italian style which corresponds with our Decorated.

We cannot conclude without expressing that commendation of Mr. Jewitt's admirable woodcuts which they so richly deserve; their combination of distinct and intelligent rendering of detail, and of good general effect, has rarely if ever been equalled, and certainly never surpassed.

Notices of Archaeological Publications.

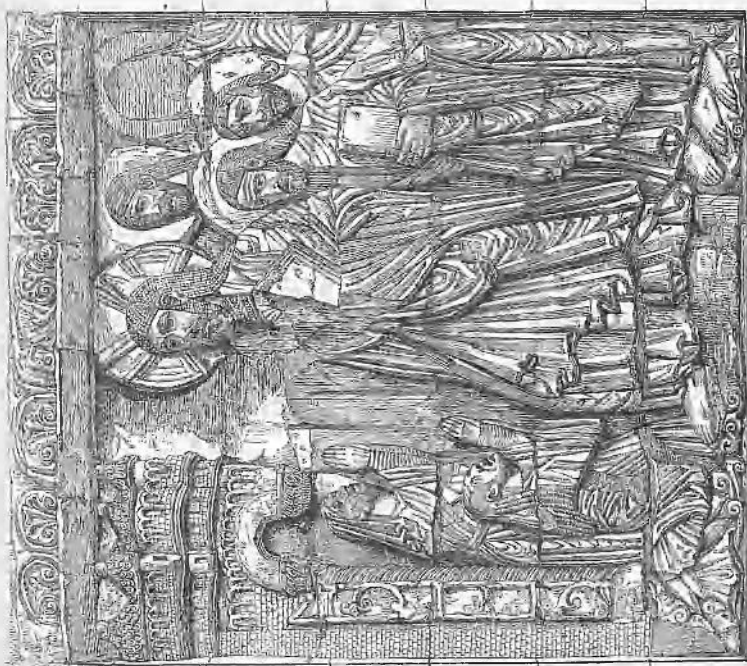
HANDBOOK OF THE ARTS OF THE MIDDLE AGES AND RENAISSANCE
AS APPLIED TO THE DECORATION OF FURNITURE, ARMS, AND
JEWELS, &c. Translated from the French of M. JULES LABARTE, with Notes,
and copiously Illustrated. London : John Murray, Albemarle Street, 1855.

A GOOD book on Medieval Art has long been wanted both in this country and abroad ; we congratulate English archaeologists on M. Labarte's manual being now made accessible to them. The great work of M. du Sommerard, "*Les Arts du Moyen-age*," is far too costly to be within the reach of most persons who take an interest in these matters, while the plates are occasionally inaccurate and the text very incomplete, consisting of four only of the thirty chapters intended to be written. The work recently published under the direction of M. Seré, "*Le Moyen-age et la Renaissance*," is bulky, and the separate treatises of which it is composed are very unequal, and even in some cases very superficial. Willemin's fine work, "*Monumens Inédits*," and Shaw's publications of the same kind, though very beautiful collections of engravings, cannot properly be called treatises on Medieval Art.

M. Labarte's work is the only one which can be considered a manual. It originated thus : somewhere about the year 1830, M. Debruge-Dumenil, a gentleman of taste as well as fortune in Paris, determined to form a collection illustrative as well of the artistic processes as of the manners and customs of the Middle Ages. This collection descended at his death to his son, M. Marcel Debruge and his son-in-law, M. Labarte. The latter was not satisfied with being merely the possessor of so many curiosities. He determined to investigate their history, and to make a complete catalogue of the collection. For this purpose he visited most of the continental museums, and being thus prepared, he published "*Description des Objets d'Art qui composent la collection Debruge-Dumenil*," to which he prefixed an elaborate and well-digested introduction ; it is of this introduction that the book under notice is a translation.

From the form of publication, M. Labarte's work attracted little attention out of Paris, until the sale and dispersion of the collection which it described, when it was not to be procured on account of the small number of copies issued. Mr. Murray has therefore done us good service in publishing a translation. All references to the collection have been omitted, as well as the catalogue. We somewhat regret the absence of the preface, as it gives an interesting account of what has been done towards illustrating the history of Medieval Art, and enables us better to appreciate the scope and intention of the author.

The work before us is divided into chapters, the subjects of which have been determined in some measure by the artistic processes employed in making or ornamenting the objects of the collection.



Sculptures from Chichester Cathedral, representing the raising of Lazarus.



Chapter 1 is devoted to Sculpture. After some general observations on the characteristics of various periods, the author treats of the application of this art to ivory, wood, wax, and other soft substances, ending with sculpture in metal and gem-engraving.

The subject of chapter 2 is Painting and Calligraphy, including illuminated manuscripts, glass painting, embroidery, and mosaic.

Chapter 3 is devoted to engravers' work.

Chapter 4 treats of the art of Enamel, which he divides into various heads, according to the mode of application, and describes at some length. It is, perhaps, one of the most valuable chapters in the book, though now in some measure superseded by Count Laborde's "*Notice des Emaux du Louvre*." We cannot avoid pointing out a few defects in this portion of the work, which we are sure that M. Labarte himself would now willingly correct. At p. 109 he notices the ornaments found in 1653 in the supposed tomb of Childeric, and a golden platter found at Gourdon, in the Haute Saône. These ornaments, which resemble in workmanship the brooches found in our Saxon graves, he classes as *cloisonné* enamels, whereas, in truth, the embellishments are pieces of polished red glass, or more probably garnet, set in gold. The same may be said of the "Cup of Chosroes," a shallow Persian dish, preserved in the Bibliothèque Imperiale at Paris, and which is, in fact, a combination of stamped circles of red, green, and white glass set in gold, after the fashion of leading in window glass; while the medallion, bearing the portrait of Chosroes, King of Persia [A.D. 531—579], is a disk of crystal carved in relief. M. Laborde has shown that the enamels "*applite*," which are so often found in medieval inventories, do not necessarily apply, as supposed by M. Labarte, to *cloisonné* enamels, but would include all enamels which are "*applique*" to the object which they ornament. We may also notice the little importance given to German enamels, which will surprise those who are acquainted with the rich ecclesiastical treasures of North Germany; and the entire omission of Italian painted enamels, of which the Louvre has long possessed fine specimens.

In chapter 5, we find a description of Damascene work, or the ornamentation of iron and bronze by inlaying or encrusting gold or silver. This art appears to have flourished principally in Northern Italy, where it was no doubt brought into vogue by the Venetians after their Oriental conquests.

Chapter 6 furnishes us with a short account of Lapidaries' work, including the costly cups of crystal, and other hard substances, which were so much prized both in the Middle Ages and the Renaissance, rather for the richness of the material of which they were made, than for the artistic workmanship bestowed upon them.

Chapter 7 is devoted to Goldsmiths' work (*Orfèvrerie*), including under that title "not only statuettes, bas-reliefs, vessels and jewels of gold and silver, but also shrines, reliquaries, and domestic utensils, in copper, chased and gilt, enriched with precious stones and enamels; the pewters of Briot, of wonderful finish; and, in short, all objects of metal-work, which in their time belonged to the goldsmiths' art." This is a very valuable chapter, which M. Labarte has partially remodelled for Sere's "*Moyen-âge*." It includes a very interesting account of the goldsmiths of Italy who have furnished so many men of eminence in the higher branches of the fine arts.

In chapter 8 we have an account of Ceramic art, in which the author traces the history of enamels and stanniferous glazes, as applied to pottery, from their dawn in Byzantium and the East, to their more complete development in Spain and Italy. Then their independent discovery by Bernard Palissy, a man of whom France is now so justly proud, to their full perfection in the workshops of Sèvres and Dresden.

Chapter 9 contains a history of Glass as applied to the manufacture of vessels and the like. The principal portion is devoted to Venetian examples, which M. Debruge was one of the first to rescue from neglect. The various processes are described by which the noble¹ workmen of Murano fashioned those marvellous productions which we admire but cannot imitate.

Chapter 10 describes Armourers' work, and more especially its application to the decoration of armour, weapons, and their accessories.

In chapter 11 is a short notice of what has been termed Locksmiths' work as applied to ornamental iron-work.

Chapter 12, consists of a slight sketch of the history of Clock-work, and the varieties of form which clocks and watches have undergone.

In chapter 13 may be found some interesting particulars relating to Ecclesiastical and Domestic furniture.

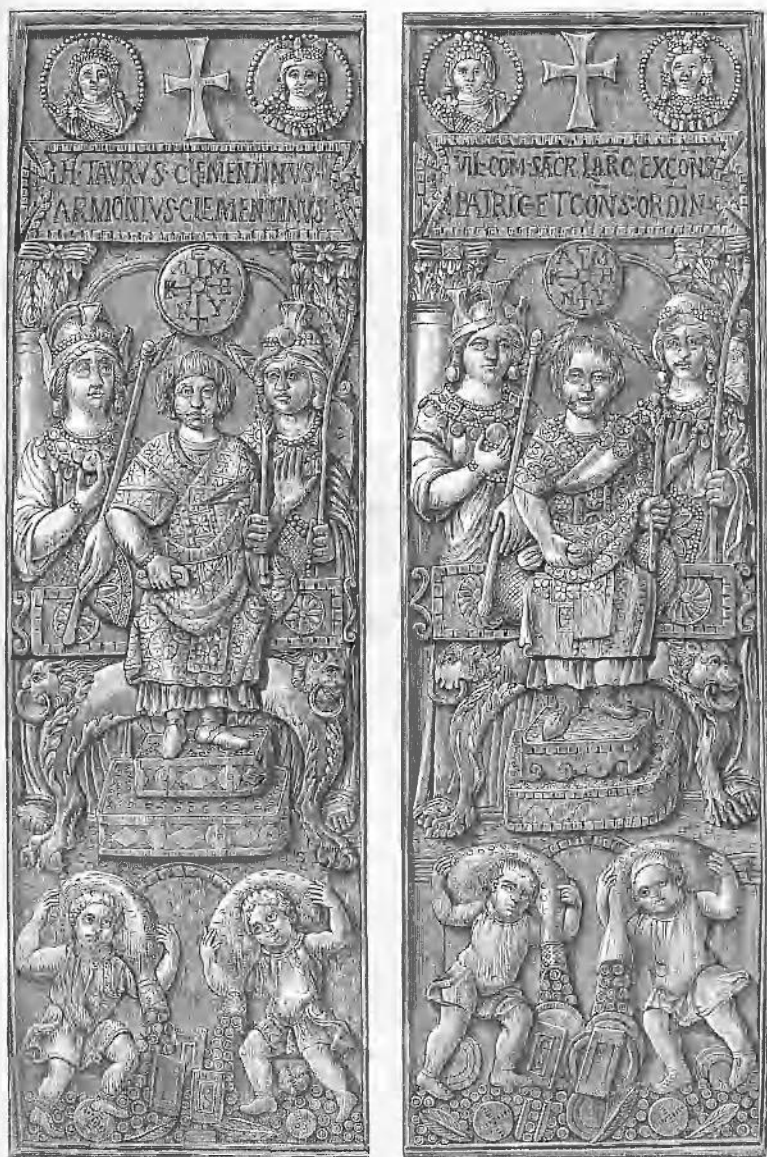
Chapter 14 is devoted to a notice of Oriental Art, arranged in the same order that the European has been. It is very short, in consequence of the collection of Oriental objects not having been very extensive. It includes some interesting observations on the early history of porcelain, and on the damascened work of Mesopotamia.

The original book has few illustrations, chiefly selected from the Debruge collection. Mr. Murray has, with M. Labarte's permission, availed himself of these, and has added a considerable number of new woodcuts. A descriptive list of them will be found at the commencement of the volume, inasmuch as some of them are not noticed in the text. We are able, by Mr. Murray's kindness, to give our readers some specimens of the illustrations, having selected those which are most likely to be interesting to English archaeologists.

Plate I represents two sculptured bas-reliefs in stone, which are in the wall of the south aisle of the choir in Chichester Cathedral. They are said to have been removed to their present situation from the Saxon cathedral at Selsey. The style, however, of the workmanship and many of the details would rather point to the XIIth century as the period of their execution. It is not improbable that they may have formed a part of the decorations of the Norman cathedral erected at Chichester by the bishops Radulfus and Seffrid I., between 1114 and 1150, and which was destroyed by fire in 1186. They are executed on separate blocks of masonry, which have evidently been shifted and ill put together. Their present position may have been occasioned by the extensive repairs which were executed in consequence of the fire, or they may have been subsequently displaced to make room for additional buildings.

The next plate is a specimen of sculpture in ivory, being two leaves of a Roman consular diptych. It bears the names and titles of Flavius Taurus Clementinus, consul of the East, A.D. 513. The consul himself is seated on a curule chair, attended by figures of Rome and Constantinople; above are

¹ Glass-makers both at Venice and in France enjoyed the privilege of nobility.



Diptych of Clementinus, Consul of the East, A.D. 513. Collection of Joseph Mayer, Esq. F.S.A.

Height 15½ in.



Tapestry, St. Mary's Hall, Coventry.

medallions, supposed to represent the Emperor Anastasius and the Empress Ariadne. This curious object will be remembered as one of the principal attractions of the Fejervary Collection, which was exhibited at the rooms of the Institute during the year 1853. It is one of the series of casts published by the Arundel Society, and now forms a portion of the very valuable museum which has been brought together by Mr. Joseph Mayer, of Liverpool, to whom archaeologists are so much indebted for securing and publishing the Faussett Collection.

An interesting specimen of carving in wood is furnished in the accompanying print of the back of a saddle. The original is $9\frac{1}{4}$ by 5 inches,



Carved Saddle-back. 13th century.

very delicately carved, and of the XIIIth century. It is considered by some French antiquaries to be of English workmanship, which is not improbable. This interesting object was in the Debruge Collection; thence it passed into Mr. Hope's possession, and it now belongs to Mr. Evans, an English amateur residing in Paris.

In plate III. is represented a portion of the curious tapestry preserved at Coventry. Mr. Scharf exhibited an exquisite drawing of the whole at Shrewsbury, which those who were present at that meeting will, we are sure, remember. The original is divided into six compartments, the two central ones represent the Trinity and the Assumption. On either side of these are compartments with saints, and a king and queen with their respective attendants. The woodcut shows us the compartment containing the king and his court. In the work under notice, it is considered to represent Henry VI. The costumes, however, belong to the reign of Henry VII., and it is that monarch who is probably represented. The workmanship is evidently Flemish, but the arched crown with crosses and fleur-de-lis, and the red roses in the border, show that it was intended to represent the Court of England.

As a specimen of enamelled work, we have selected the Roman vessel found in one of the sepulchres in the Bartlow Hills, being one of the finest examples of that kind of work that has hitherto been discovered, but it was unfortunately destroyed in the fire at Easton Hall, Essex. There is a

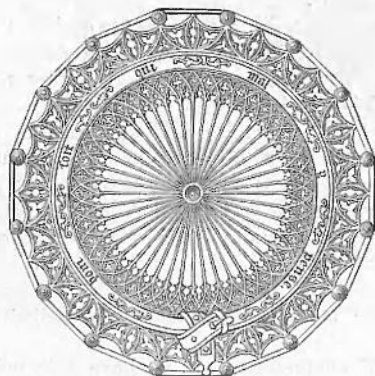
coloured engraving of it in the *Archæologia*, vol. xx., pl. 35, and it is noticed in *Arch. Journ.* vol. ii. p. 157.



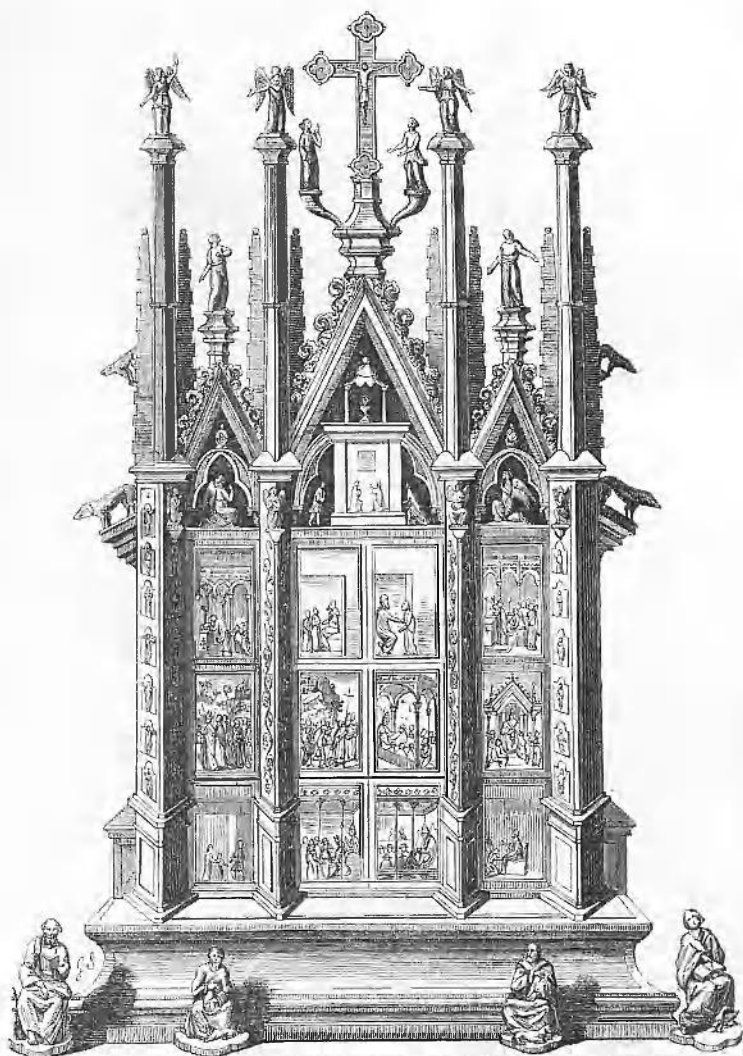
Enamelled Roman Vase. Bartlow Hills.

As a specimen of ornamental iron-work we have selected a scutcheon from a door in St. George's Chapel, Windsor. It has both the merits and the faults of the period at which it was executed, viz., the end of the XVth century, being rich in design and well executed, but monotonous and weak in its details.

The magnificent reliquary of Orvieto, represented in plate IV., is



one of the finest specimens of goldsmiths' work, and one of the most interesting monuments of enamelling that remain in Italy. It has, more-

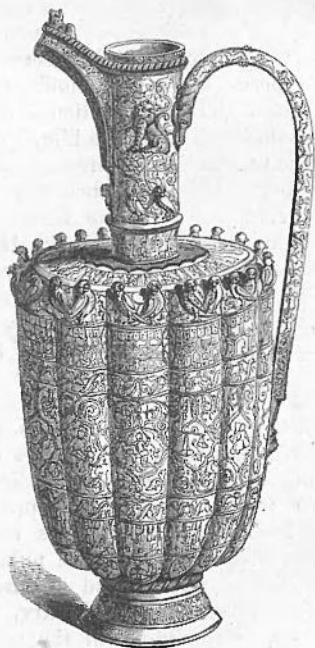


Silver Reliquary containing the Miracle of Bolsena, made by Ugolino Veri, 1338. Cathedral of Orvieto.

over, the tantalising characteristic of being invisible to most travellers. M. Labarte does not appear to have been more fortunate than others. This is the more to be regretted, as the enamels are stated to be painted. M. Labarte, however, justly considers that they must be executed by floating transparent enamels over a delicate bas-relief; the effect of which much resembles painting. This fine work was executed by Ugolino Veri, a goldsmith of Siena, in 1338. The enamels represent on one side the history of the Miracle of Bolsena, which the reliquary was constructed to enshrine, and, on the other, the Passion of Our Lord.

A very quaint example of Oriental work is shown in a brass ewer, damascened with silver. The original is preserved in the British Museum. Some few specimens of this kind have been found with names of sultans and towns, showing that they were principally manufactured in Mesopotamia, and that they are often as early as the XIIIth century.

There are necessarily great difficulties in translating a work like M. Labarte's. Beside such as are generally incident to the rendering of one language into another, especially when the subject relates to art, there is



Damascened Ewer. British Museum. Height, 16 Inches.

that which arises from the French practice of enlarging their terms for the purposes of classification, while we are somewhat accustomed to restrict ours for technical uses. Notwithstanding these obstacles, the translation on the whole appears satisfactory. We could have wished, however, that the notes added by the translator had been distinguished from those of the author, as is usually done. That on "Art Mobilier" (p. 2), contains some curious matter, but the words do not occur in that form in M. Labarte's work, the original phrase being "Objets d'Art Mobiliers."